<u>No. M-21021/3/2021-F(F)</u>
Government of India
Ministry of Information and Broadcasting
'A' Wing, Shastri Bhawan New Delhi
****

Dated: 13th July 2022

OFFICE MEMORANDUM

Subject: Administrative approval for Implementation of the Scheme "Development, Communication and Dissemination of Filmic Content (DCDFC)" – reg.

The undersigned is directed to convey the administrative approval of the Competent Authority for implementation of the Scheme "Development, Communication and Dissemination of Filmic Content (DCDFC)" through various Media Units under the Films Wing of the Ministry of Information and Broadcasting for FY 2021-22 to FY 2025-2026 at a cost of Rs. 759.7 crores in terms of Rule 18 of Delegation of Financial Power Rules, 1978, as amended from time to time. The component-wise/year-wise break-up of the approved outlay for the scheme is as under:

(amount in Rs. in crore)

Sl. No.	Component	Year-wise outlay (Rupees in Crore)					Total
		2021-22	2022-23	2023-24	2024-25	2025-26	
i)	Promotion of Indian Cinema through film festivals and film markets in India and abroad	30.00	27.00	31.00	28.00	31.00	147.00
ii)	Production of documentary films and films in various Indian languages	22.00	23.00	22.00	23.00	23.00	113.00
iii)	Webcasting of Film Archives	0.80	0.75	0.75	0.20	0.20	2.70
iv)	Acquisition of Archival Films and Film Material	5.00	5.00	5.00	5.00	5.00	25.00
v)	Film Facilitation Office	1.00	5.00	5.00	5.00	5.00	21.00
vi)	Incentive for AV Co-production	2.00	9.00	65.00	90.00	-	166.00
vii)	Incentive for shooting of foreign films in India	1.00	29.00	55.00	80.00	-	165.00
viii)	Organization of Global Media & Entertainment Summit	7.00	53.00	40.00	20.00	-	120.00
	Grand Total	68.8	151.75	223.75	251.2	64.20	759.7

2.   The scheme, after merger of four Media Units viz. DFF, NFAI, CFSI and FD into NFDC, the respective activities being implemented by the Media Units under this Scheme will be implemented by NFDC.

3.   The implementation of the scheme is as per the approved EFC Memo along-with recommendations of the EFC meeting held on 16.02.2022 (**Minutes of meeting is enclosed**) and in accordance with the approval of the Hon'ble Minister of Finance
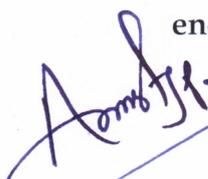
(आर्मस्ट्रांग पामे)
(ARMSTRONG PAME)
उप सचिव/Deputy Secretary(IP)
सूचना एवम् प्रसारण मन्त्रालय
Min. of Information & Broadcasting
भारत सरकार, नई दिल्ली
Govt. of India, New Delhi

conveyed vide Ministry of Finance (Expenditure) ID No. 21(13)/PF-II/2012 (Pt.) dated 06.06.2022.

4.   While incurring any expenditure under the scheme, Rules, Instructions and procedures laid down under GFRs and DFPRs and all other allied instructions issued by Government of India from time to time shall be strictly followed.

5.   The expenditure on the DCDFC scheme will be met from the respective sanctioned budget grant of the Ministry of Information and Broadcasting.

6.   This issues with the approval of Hon'ble Minister of Information and Broadcasting and with the approval of Hon'ble Finance Minister vide Department of Expenditure, Ministry of Finance's ID No. 21(13)/PF-II/2012 (Pt.) dated 06.06.2022.

Encl: As Above.

(Armstrong Pame)
Deputy Secretary (Films)
Tele-23389374

(ARMSTRONG PAME)
उप सचिव/Deputy Secretary(IP)
सूचना एवम् प्रसारण मन्त्रालय
Min. of Information & Broadcasting
भारत सरकार, नई दिल्ली
Govt. of India, New Delhi

To

1. CCA, M/o I&B, New Delhi
2. Pay & Accounts Officer, Pay & Accounts Office (MS), M/o I&B, New Delhi
3. Managing Director, National Film Development Corporation, Mumbai
4. Dy. Director (A/cs) & DDO, DFF, Sirifort Complex, New Delhi
5. Director-in-charge, National Film Archive of India, Pune
6. CEO, Children Film Society of India, Mumbai
7. Director General, Films Division, Mumbai
8. Pay & Accounts Officer, P&AO, Ministry of I&B, New Delhi
9. PS to HMIB/PS to HMSIB/PPS to Secretary (I&B)/ PPS to AS&FA/ Sr. PPS to AS, M/o I&B.
10. Fin. I Section/ Fin. II Section/ B&A Section, M/o I&B, New Delhi
11. Guard File/Spare copies – 5

PROPOSAL FOR CONTINUATION OF THE DEVELOPMENT COMMUNICATION & DISSEMINATION OF FILMIC CONTENT SCHEME BEYOND 31st MARCH, 2021

1.   Name of the scheme

"Development Communication & Dissemination of Filmic Content"

2.   Objectives of the scheme

> **Vision of Ministry -** Create an enabling environment for sustained growth of media and entertainment sector and facilitate value based wholesome entertainment and effectively disseminate information on government policies, programmes and achievements.
>
> **Mission of Ministry -** The Mission of Ministry relating to Films sector are –
>
> i.   To promote and develop good and value based cinema for healthy entertainment of people of all ages and create a policy framework for achieving this.
> ii. To restore, digitalize, preserve and enhance public access to the archival wealth of films, video and audio resources.
> iii. To promote good cinema and propagate film culture through film festivals & celebrations.

Flowing from the above Vision and Mission of the Ministry of Information and Broadcasting, Development Communication & Dissemination of Filmic Content has the following objectives:

i.   Synergize the activities of various media units of the Ministry in the areas of participation in/organisation of international film festivals in India and abroad (including Indian Panorama screenings, mini festivals, retrospectives and festivals in collaboration with our Embassies abroad), for showcasing Indian Cinema including Documentary, Short & Animation Films and International Children's Film Festival.

ii.   Promote distribution and marketing of all genres of Indian Cinema through various modes including holding of film bazaars etc.

iii.   Facilitate production including co-production, of documentaries, Short and animation films, children films and films in regional languages.

iv.   Promote and build institutions which can contribute to conservation and preservation of filmic heritage and its appropriate access to film lovers.

v.   To undertake film condition assessment of the film collection and to ascertain the left over life of the film.

vi.   Preventive conservation of 1,32,000 film reels by FY 2023-24

vii.   2k/4k picture and sound restoration of 1086 landmark feature films and 1152 shorts of Indian cinema and recording of new picture and sound inter-negatives of each film by FY 2024-25.

viii.   Digitization of 1160 feature films and 1660 shorts by FY 2023-24.

ix. Construction of archival and preservation facilities for preservation of material restored under NFHM in dust free, low humidity, and low temperature conditions at NFAI.

x. Training workshops and courses in field of conservation, preservation and archiving in co-ordination with international agencies that are experts in this field.

xi. Organization of Global Media and Entertainment Summit

xii. Promoting Co-production and filming with other countries

xiii. Incentivizing foreign films to shoot in India

xiv. Creating awareness and increasing theatre density

3. Background of the Scheme

3.1 Development Communication and Dissemination of Filmic Content (DCDFC) is a Central Sector Scheme started during 12th Five Year plan (2012-17). The scheme was continued in 2017-21 and is being implemented by Ministry of Information & Broadcasting, Government of India. National Film Heritage Mission (NFHM) is a Central Sector Scheme for restoring digitized and archive films and filmic material through National Film Archive of India. The scheme is spread over 2014-15 to 2020-21 at a total cost of ₹ 597.41 crore. During rationalization of schemes in FY 2020-21, NFHM has been merged with DCDFC Scheme from FY 2020-21.

3.2 To promote Indian films at International Film Festivals, Film Promotion Fund activity under the Scheme was introduced in 2016 with a view to provide financial assistance to Indian filmmakers whose film is selected in International Film Festival of repute or Academy Awards.

3.3 The DCDFC Scheme also includes a component titled setting up of Film Facilitation Office with a view to facilitate film shootings in India and promote India as shooting destination. The component was included in 2015-16.

3.4 **Champion Services Sector Scheme**– Audio Visual services is one of the 12 identified champion service sector , which has been approved by Union Cabinet on 28.02.2018 for giving focused attention. Ministry of information and Broadcasting is the nodal Ministry for the Audio-Visual services.

Screening Committee under the chairmanship of CEO, NITI Aayog has approved following components of the scheme –

i. Incentives for audio-visual co-production with foreign countries

ii. Promotion of shooting of foreign films in India

iii. Creating awareness and increasing theatre density

iv. Organizing of Global Media & Entertainment Summit

As the objectives of the Champion Services Sector Scheme on Audio-Visual services (CSSS) are closely related with DCDFC Scheme, it is proposed to merge CSSS with DCDFC Scheme.

3.5   The merged DCDFC scheme aims to play a catalytic role in promotion and preservation of Indian cinema by means of film festivals, production of new films and documentaries, collection of film archives and anti-piracy initiatives. The scheme provides Indian cinema with a national and international platform to showcase its work. It would also restore digitized and archive films and filmic material, for preserving the film heritage of the country.

3.6   The major components of the scheme are as under-

   i.   Promotion of Indian Cinema through film festivals and film markets in India and abroad (This includes Film Promotion Fund activity)
   ii.   Production of documentary films and films in various Indian languages
   iii. Webcasting of Film Archives
   iv.   Acquisition of Archival Films and Film Material
   v.   Film Facilitation Office
   vi.   Incentives for audio-visual co-production with foreign countries
   vii. Promotion of shooting of foreign films in India
   viii. Creating awareness and increasing theatre density
   ix.   Organizing of Global Media & Entertainment Summit
   x.   National Film Heritage Mission (Preservation of Filmic Content)
         • Procurement of Digitization for the in-house usage
         • Preventive conservation of 1,32,000 film release.
         • 2K Restoration for 1145 Feature Films.
         • 2K Restoration for 1108 Short Films
         • 2K Digitization of 1287 Feature Films.
         • 2K Digitization of 1660 Short Films
         • Construction of Vaults.
         • Administrative Expenditure.

3.7   The scheme is being implemented in coordination with the following Media Units of Films Wing of the Ministry:

   i)   Directorate of Film Festivals (DFF)
   ii)   Children's Film Society of India (CFSI)
   iii) Films Division
   iv)   National Film Development Corporation (NFDC) and
   v)   National Film Archive of India (NFAI)

3.8   As per Cabinet decision dated 23.12.2020, approval has been accorded for merger of DFF, CFSI, Films Division and NFAI with NFDC, for convergence of activities and resources and better coordination.

4. Whether Central Sector (CS) scheme/ centrally sponsored scheme

Central Sector Scheme

5. Total Proposed Outlay (Component – wise and year-wise)

Total cost envisaged for the scheme during the next five years is ₹ 1304.52 crores. Details of budget required for various components are given below:

Sl. No.	Component	Year-wise proposed outlay (Rupees in Crore)						Activities covered under the component
		2021-22	2022-23	2023-24	2024-25	2025-26	Total	
i)	Promotion of Indian Cinema through film festivals and film markets in India and abroad	30.00	27.00	31.00	28.00	31.00	147.00	• Conduct of National and International Film Festival like International Film Festival of India, Mumbai International Film Festival • Setting up India pavilion in International Film Festivals like Cannes, Berlin, Toronto, Venice, etc. • Participation and organizing Film Markets like Film Bazaar, Dubai Expo • Activities related to Film Promotion Fund
ii)	Production of documentary films and films in various Indian languages	22.00	23.00	22.00	23.00	23.00	113.00	• Production of documentary and films by NFDC, Films Division, CFSI, etc • Joint production of Bangabandhu film
iii)	Webcasting of Film Archives	0.80	0.75	0.75	0.20	0.20	2.70	Making films accessible to public through webcasting
iv)	Acquisition of Archival Films and Film Material	5.00	5.00	5.00	5.00	5.00	25.00	Acquisitioning films for conservation by NFAI
v)	Film Facilitation Office	1.00	5.00	5.00	5.00	5.00	21.00	Some of the activities performed by FFO : • Single Window Clearance for film shooting in India • Facilitating foreign

Sl. No.	Component	Year-wise proposed outlay (Rupees in Crore)						Activities covered under the component
		2021-22	2022-23	2023-24	2024-25	2025-26	Total	
								and domestic film makers • Workshops with other deptts./ State govt
vi)	Incentive for AV Co-production	2.00	8.00	65.00	90.00	-	165.00	This component is part of champion services sector scheme on AV services
vii)	Incentive for shooting of foreign films in India	1.00	29.00	55.00	80.00	-	165.00	This component is part of champion services sector scheme on AV services
viii)	Organization of Global Media & Entertainment Summit	7.00	53.00	40.00	20.00	-	120.00	This component is part of champion services sector scheme on AV services
ix)	Creating awareness to increase theatre density in state Govt/UT	-	-	1.00	-	-	1.00	This component is part of champion services sector scheme on AV services
x)	Preservation of Filmic Content	56.70	160.77	223.29	104.06	-	544.82	This component is related with National Film Heritage Mission. Various activities related with preserving filmic heritage of the country like preventive conservation, restoration, digitization, construction of vaults, etc are included under this component.
	Grand Total	125.50	311.52	448.04	355.26	64.20	1304.52	

6.   Actual Expenditure of the ongoing scheme in the last 3 years

(Rupees in crores)

Year	Actual Budget Allocation as per RE	Actual Expenditure
DCDFC scheme		
2017-18	53.44	36.59
2018-19	50.26	46.16
2019-20	63.49	55.92
NFHM Scheme		
2017-18	6.02	6.01
2018-19	15.0	10.51
2019-20	8.11	7.85

*   Prior to FY 2020-21 DCDFC and NFHM existed as separate schemes.

7.   Approved output/outcome of ongoing scheme year wise and achievements (in a tabular form)

As per Annexure I.

8.   Existing and proposed funding pattern (in a tabular form) along with rationale.

Sl. No.	Component	Existing Funding Pattern	Proposed Funding pattern
i)	Promotion of Indian Cinema through film festivals and film markets in India and abroad	The funding for each project will be on cost-sharing basis with the sharing pattern ranging from 100% to 75%. However, the competent authority may consider enhancement or curtailment of the sharing pattern, on case to case basis.	No change
ii)	Production of documentary films and films in various Indian languages/ Co-production and filming with other countries		
iii)	Webcasting of Film Archives		
iv)	Acquisition of Archival Films and Film Material		
v)	Film Facilitation Office		
vi)	Preservation of Filmic Content		
vii)	Administrative Expenditure		

9. Major findings of evaluation/outcome review and comments of the Ministry/Department on each observation of the scheme (Attach evaluation report)

9.1   Independent evaluation of existing schemes of Ministry of I&B has been done by M/s KPMG. A copy of their report in respect of DCDFC and NFHM is enclosed at Annexure II.

9.2   Briefly as per the KPMG report, the scheme on Development, Communication and Dissemination of Filmic Content (DCDFC) is the first of its kind to happen in the country and is therefore, critical for the benefit of the society at large. The scheme, by promoting Indian cinema at national and international level brings recognition to Indian cinema which further encourages filmmakers and artists to create the filmic masterpieces with cultural, regional and national values. Thus, KPMG has recommended continuation of scheme with certain modifications:

- KPMG has inter-alia recommended deletion of component of DCDFC scheme – 'Acquisition of Archival Films and Film Materials' as it can be made sub-component of NFHM scheme. In this context, it is stated that this component is an ongoing activity under DCDFC scheme. Thus, this component has been retained.
- KPMG has suggested that the mandate of all 3 media units involved (DFF, CFSI and Films Division) should be modified. Only DFF should be given the task of organizing Film festivals to reduce duplicity among media units. In this regard, it may be stated that Cabinet has recently accorded approval for merger of DFF, CFSI, Films Division and NFAI with NFDC.

9.3   KPMG in its report has recommended the National Film Heritage Mission, given the criticality of the objectives laid out under the mission and the pending tasks and it may be extended further with defined timelines, governance structure and institutional strengthening. Thus, as per the evaluation report, KPMG has recommended continuation of both DCDFC and NFHM scheme.

10. Major changes/ departure proposed from earlier scheme along with justification

In the current proposal, National Film Heritage Mission (NFHM) has also been merged with DCDFC scheme. Since FY 2020-21, NFHM has been merged with DCDFC due to rationalization of schemes. As the objectives of Champion Services Sector on Audio Visual Services (CSSS) are aligned with DCDFC, this Ministry has also proposed to merge CSSS with DCDFC scheme.

10.1   **National Film Heritage Mission (NFHM)** is a Central Sector Scheme for restoring digitized and archive films and filmic material through National Film

Archive of India. The scheme is spread over 2014-15 to 2020-21 at a total cost of ₹ 597.41 Crore. During rationalization of schemes in FY 2020-21, NFHM has been merged with DCDFC Scheme from FY 2020-21. NFHM scheme has been shown as one of the components of DCDFC scheme, namely - 'Preservation of Filmic Content'.

10.2   **Champion Services Sector Scheme**– Audio Visual services is one of the 12 identified champion service sector , which has been approved by Union Cabinet on 28.02.2018 for giving focused attention. Ministry of information and Broadcasting is the nodal Ministry for the Audio-Visual services.

Screening Committee under the chairmanship of CEO, NITI Aayog has approved following components of the scheme –

i.   Incentives for audio-visual co-production with foreign countries
ii. Promotion of shooting of foreign films in India
iii. Creating awareness and increasing theatre density
iv. Organizing of Global Media & Entertainment Summit

Objectives of Champion Services Sector Scheme

Objective of the scheme is to stimulate the Audio-Visual service sector of the economy by promotion of creative and technical services in the sector. The sector is projected to grow at a CAGR of 11.5%.The scheme will enhance revenue generation, job creation and induced benefits like film tourism and development of downstream allied industries through increased filming/ shootings in the country by encouraging shooting of foreign film in India. It will also boost the Hotels/ Restaurant/ Catering, Transport, Airlines, Marketing. In the AR/VR/VFX sector, and in the production & post production activities like Cameras, Lights, Equipment etc., it is expected that the scheme will encourage growth in these segments. These activities also generate raw material for several ancillary sectors such as television, music, radio, books, magazines, merchandized products, amusement parks, gaming etc. Audio Visual sector in India is creative industry which depends on availability of skilled and semi-skilled workforce.

Co-production Agreements with other countries

Many countries are offering financial incentives and other facilities to foreign filmmaker for shooting of their films in their country who in-turn outsources many services from the country where shooting is being done. This also encourages the promotion of film tourism and allied sectors connected with audio visual industry. Till date India has signed 15 co-production treaties with the following countries:

a)   Bangladesh
b)   Brazil

c) Canada
d) China
e) France
f) Germany
g) Italy
h) Israel
i) Korea
j) New Zealand
k) Poland
l) Spain
m) UK & Northern Ireland
n) Russia
o) Portugal

However in the absence of financial incentives for co-production of films and due to lack of awareness among film fraternity of the respective countries, these treaties are underutilized and with certain countries not even a single film has been co-produced. It is pertinent to mention that international film makers are very keen to have financial collaboration in the form of incentives for film shooting and rebate for co-production of film for successful implementation of co-production treaties. It is the need of hour to formulate scheme for providing financial incentives for shooting of foreign films in India. After Approval of the scheme the existing co-production treaties will require amendments by incorporating the details of the Financial Incentives. **Component-wise details of this scheme is placed at Annexure V.**

Synergy of objectives between DCDFC and CSSS

As the objectives of the Champion Services Sector Scheme on Audio-Visual services (CSSS) is closely related with DCDFC Scheme, it is proposed to merge Champion Services Sector Scheme on Audio Visual Services with DCDFC Scheme. Four components of CSSS are shown as additional components under DCDFC scheme.

Discontinuation of some components of merged DCDFC scheme

10.3 Following components of the merged DCDFC scheme have been discontinued –
   i. Anti-piracy initiatives
   ii. Ultrasonic, manual cleaning (under NFHM scheme)
   iii. Inter-negative of 1140 feature film (under NFHM Scheme)
   iv. Inter-negative of 1152 short films (under NFHM Scheme)
   v. Research and publication (under NFHM Scheme) – Expenditure under this head will be made under Administrative Expenditure of NFHM scheme.

vi. Training on Restoration, Preservation and Archiving (under NFHM Scheme) - Expenditure under this head will be made under Administrative Expenditure of NFHM scheme.

vii. Storage, HVAC, repairs (under NFHM Scheme) - Expenditure under this head will be made under Administrative Expenditure of NFHM scheme.

11. Major changes in the costing norms, if any

No change is proposed.

12. Convergence architecture with other Central Government schemes

Not applicable, however Media Units viz. DFF, CFSI, Films Division and NFAI are to be merged with NFDC, for convergence of activities and resources and better coordination, as approved by the Cabinet in December, 2020.

13. Rationale for Continuation

13.1 India is the largest film producing country in the world. Films are an important component of India's soft power. Our films and our film artistes have attained wide popularity in all corners of the world. In order to continue promotion of Indian Cinema in structured manner so that the Indian cinema is well represented in world arena, it is imperative that we promote Indian Cinema through **film festivals and film markets in India and abroad**. Cannes, Toronto, Berlin and Venice Film Festival are some of the major International film festivals in which this Ministry participates. These festivals also provide opportunity to invite filmmakers around the globe to come and shoot films in India, which has positive effect on tourism and economy of the country. **Film Promotion Fund activity** under the Scheme was introduced in 2016 with a view to provide financial assistance to Indian filmmakers whose film is selected in International Film Festival of repute or Academy Awards. This activity will encourage budding filmmakers with low financial capacity to come forward and get recognition at world stage. Therefore, this activity has been retained.

13.2 The **International Film Festival of India (IFFI),** founded in 1952, is held every year in the State of Goa with the aim of providing a common platform for film makers all over the world to project cinematic excellence. The festival is conducted jointly by the Ministry of Information and Broadcasting and State Government of Goa. The films are screened under various categories such as Festival Kaleidoscope, International Competition, Best Debut Feature Film of a Director, World Panorama, Special Screening, Indian Panorama, etc.

13.3 Activities like organizing and participation in **Documentary Film Festivals** (Mumbai International Film Festival), Children Film Festivals and organizing film shows for children in schools across the country also come under the purview of this scheme.

13.4   The growth of children's movies and regional films is still at nascent stage and requires support from the Government in terms of production. The documentary film movement in the country also needs support by encouraging **production of documentary and short films**.

13.5   Films Division has in its possession huge repository of films of historical value. These have to be preserved for posterity but should be made easily accessible on demand through webcasting.

13.6   The **Film Facilitation Office** has successfully operationalized a single window facilitation and clearance mechanism for ease of filming in India. It is seen that the FFO has effectively integrated with key Central Ministries/Agencies such as Railways, ASI, MHA, MEA and initiated the process of integration with various State Governments and also towards attracting domestic filmmakers to leverage their portal/ecosystem.   The Economic Revenue generated for India from the international productions, which were shot in the country, has been captured by the FFO. It may be said that the continuation of the FFO would not only strengthen the filming ecosystem in the country but would also instil confidence amongst domestic and international filmmakers with regard to filming in India.

Rationale for continuation of National Film Heritage Mission

13.7   National Film Heritage Mission (NFHM) is a Plan Scheme in Mission Mode which aims to restore, digitize and archive film and filmic material. There are no alternative strategies available to preserve the Indian film heritage other than one being proposed herein. It is imperative that preservation/conservation, digitization and restoration is undertaken with utmost urgency, to protect and preserve the remaining audio-visual heritage of the country.

13.8   National Film Archives of India (NFAI) has films dating back to pre-independence era, landmark films of Indian cinema post-independence covering almost all languages from filmmakers and individual collectors who did not have the means to preserve this rich heritage. These films were shot on celluloid reels and were deposited at NFAI for ensuring appropriate upkeep. Some of these film reels, being fragile material, were also in various levels of deterioration and need to be preserved. Therefore, there is a need for undertaking preservation of reels and ensure proper storage in climate and humidity-controlled vaults to ensure longevity of the reels. Thus, it is imperative to continue with NFHM scheme.

NFHM and Contract Management

13.9   NFHM scheme was put under review in 2017 and all tender processes under NFHM were put on hold until fresh review was under taken in FY 2020-21. This included 'condition assessment' for which the executing agency was already engaged and for which work had begun. The other tenders viz. Digitization and

restoration of filmic material, creation of IT infrastructure at NFAI, at various stages of tendering were also stalled. Thus, in order to achieve the stated objectives of the scheme set out in 2014, it is necessary to continue the scheme.

13.10 Currently, various tenders like Digitization, Construction of Storage Vaults, Consultancy Services, etc have been approved and work is already underway under these heads. Tender for restoration of films is in its final stage and awaiting approval of continuation of DCDFC scheme.

Budget outlay for NFHM for 2021-24

13.11 NFHM Scheme was approved and was spread over 2014-15 to 2020-21 at a total cost of ₹ 597.41 crore. Due to stalling of scheme in 2017, only ₹ 75.67 crore could be spent during 2014-21. Now, the scheme is expected to progress at steady pace with the finalization of tenders and signing of contract. Budget outlay for NFHM has been kept at ₹ 544.82 crore for the period 2021-22 to 2024-25. Per unit cost of preservation of films under various components is given at Annexure – VI. Component wise break-up of scheme is given below –

Sl. No.	Component	Year-wise proposed outlay (Rupees in Crores)				
		2021-22	2022-23	2023-24	2024-25	Total
i)	Preventive conservation	-	24.00	24.00	-	48.00
ii)	2K Restoration for 1145 Feature Films	10.00	35.00	112.50	67.50	225.00
iii)	2K Restoration for 1108 Short Films	5.00	27.70	69.27	36.56	138.53
iv)	2K Digitization of 1200 Feature Films	4.60	36.14	7.91	-	48.65
v)	2K Digitization of 1660 Short Films.	3.40	4.23	2.11	-	9.74
vi)	Construction of Vaults	26.20	26.20	-	-	52.40
g)	Administrative Expenditure	7.50	7.50	7.50	-	22.50
		56.70	**160.77**	**223.29**	**104.06**	**544.82**

Audio Visual Services as one of the identified Champion Services Sector

13.12 Audio Visual services is one of the 12 identified champion service sector , which has been approved by Union Cabinet on 28.02.2018 for giving focused attention. Ministry of information and Broadcasting is the nodal Ministry for the Audio-Visual services.

Screening Committee under the chairmanship of CEO, NITI Aayog has approved following components of the scheme –

i.   Incentives for audio-visual co-production with foreign countries
ii. Promotion of shooting of foreign films in India
iii. Creating awareness and increasing theatre density
iv. Organizing of Global Media & Entertainment Summit

Rationale for merger of CSSS with DCDFC Scheme

As the objectives of the Champion Services Sector Scheme on Audio-Visual services (CSSS) are closely related with DCDFC Scheme, it is proposed to merge CSSS with DCDFC Scheme. Above mentioned four components have been shown as four additional components of DCDFC Scheme. The budget outlay for CSSS is given below –

(Rupees in crores)

Sl No	Components	2021-22	2022-23	2023-24	2024-25	Total
i)	Incentive for AV Co-production	2.00	8.00	65.00	90.00	165.00
ii)	Incentive for shooting of foreign films in India	1.00	29.00	55.00	80.00	165.00
iii)	Organization of Global Media & Entertainment Summit	7.00	53.00	40.00	20.00	120.00
iv)	Creating awareness to increase theatre density in State Govt/UT	-	-	1.00	-	1.00
	Total	10.00	90.00	161.00	190.00	**451.00**

Justification for exceeding the limit of 5.5 of Expenditure of FY 2019-20

13.13 As per Department of Expenditure OM no. 42(02)/PF-II/2014 dated 8.12.2020, total projected outlay of the schemes of the Ministry/department for five years should not be more than 5.5 times the actual expenditure of the total scheme expenditure of FY 2019-20.

13.14 The actual expenditure in respect of DCDFC and NFHM for FY 2019-20 is ₹ 55.92 crore and ₹ 7.84 crore, respectively. NFHM scheme has been merged with DCDFC scheme from FY 2020-21. It may be seen from above that actual expenditure for FY 2019-20 for merged DCDFC scheme is ₹ 63.76 crore (55.92 + 7.84). Thus by the yardstick as indicated by DoE in the aforesaid OM, the total projected outlay would amount to only ₹ 350.68 crore (5.5 * 63.76).

13.15 In the current proposed format, DCDFC scheme budget outlay has components which are sum of components of original DCDFC scheme, National

Film Heritage Mission scheme and Champion Services Sector Scheme on Audio Visual Services. Consolidated impact of each of these schemes on the overall budget outlay of the proposed DCDFC scheme can be seen from the table below –

<div align="right">(Rupees in Crores)</div>

Name of scheme	Exp done in 2019-20	5.5 times of Exp in 2019-20	Proposed budget for 2021-26
DCDFC (old)	55.92	307.56	308.70
National Film Heritage Mission	7.84	43.12	544.82
Champion Services Sector on Audio Visual Services	Nil (as this is new scheme which is proposed to be merged with DCDFC)	Nil	451.00
Total	63.76	350.68	1304.52

13.16 It can be observed from the above table that the budget for original DCDFC scheme is within the '5.5 ceiling' limit set by Department of Expenditure. Champion Services Sector Scheme on Audio-Visual Services is a new scheme, which has already received approval of Department of Expenditure. Therefore, addition of ₹ 451 crore on account of this scheme should be exempted from the '5.5 ceiling limit' set by Department of Expenditure. With respect to NFHM, justification for breaching '5.5 ceiling' limit is given in given in succeeding paras.

13.17 NFHM Scheme was approved and was spread over 2014-15 to 2020-21 at a total cost of ₹ 597.41 Crore. It is pertinent to mention that NFHM scheme was put under review in 2017 and all tender processes under NFHM were put on hold until fresh review was under taken in FY 2020-21. This included 'condition assessment' for which the executing agency was already engaged and for which work had begun. The other tenders viz. Digitization and restoration of filmic material, creation of IT infrastructure at NFAI, which were at various stages of tendering were also stalled. Due to stalling of scheme in 2017, only ₹ 75.67 Cr could be spent during 2014-21.

Now, various tenders like Digitization, Construction of Storage Vaults, Consultancy Services, etc have been approved and work is already underway under these heads. Tender for restoration of films is in its final stage and awaiting approval of continuation of DCDFC scheme.

The scheme is expected to progress at steady pace. Budget outlay for NFHM has been kept at ₹ 544.82 Crore for the period 2021-22 to 2023-24. Approved tenders and other tenders at various stages of tendering process have been taken as basis for preparing the proposed budget outlay for NFHM scheme for the period 2021-24.

As various activities under NFHM scheme are already under progress, restricting budget outlay at this stage will lead to scarcity of funds. Thus, it is not advisable to restrict the budget outlay for NFHM scheme as per the '5.5 limit' set by Department of Expenditure.

14. Proposed output/outcomes year-wise

As per Annexure III.

15. Sunset date

No sunset date is proposed as promotion and publicity of film sector is an ongoing activity.

16. Details of posts created for the scheme (regular/contractual separately) and the number of persons engaged against them with annual financial implications

The proposal does not envisage creation of posts (permanent or temporary).

17. Any additional posts proposed to be created with annual financial implication

Not applicable

18. Comments of other stakeholders including Ministries/ Departments/ NITI Aayog and response thereon (in a tabular form)

Comments of other stakeholders including Ministries/Departments/ NITI Aayog/Department of Expenditure can be perused at Annexure -IV. Comments of Financial Advisor, Ministry of Information and Broadcasting have also been included in Annexure-IV.

19. Approval Sought

The note seeks the approval of the EFC for continuation of 'Development Communication & Dissemination of Filmic Content' scheme at a total cost of ₹ 1304.52 Crore for the period 2021-26.

(Neerja Sekhar)
Additional Secretary to the Government of India
Ministry of Information and Broadcasting
Shastri Bhawan, New Delhi-110001
Tele no. – 011-23387558

Approved output/outcome of ongoing scheme year wise and achievements (in a tabular form)

Component	Year 2017-18	Year 2018-19	Year 2019-20
Film Festivals/ Bazaars organized	• Organising IFFI-2017 A total of 197 Films from 81 countries were screened at 48th IFFI, 2017. The annual festival included film screenings, master classes, discussions and other events. Several national and internal film celebrities attended the festival. The total number of delegates were around 7564 which included students from various film institutes and film professionals. • Selection of films under Indian Panorama – 2017 • Organization of Film Bazaar at IFFI • Participation in various International Film Festivals – Cannes Film Festival, Berlin Film Festival, Toronto Film Festival • Mumbai International Film Festival for Documentaries and Short Films (MIFF) successfully organised • Organised 20 Mini film festivals showcasing best of MIFF • 20th ICFFI, 2017 organized from 8-14 Nov, 2017. 1402 film entries from 109 countries out of which 317 films screened from 55 countries, viewed by 3 lakh audience. • CFSI organised 1410 shows and reached out to 5,25,721 child audience	• Organising IFFI-2018 217 Films in total from 68 countries were screened at 49 th IFFI, 2018. The festival includes film screenings, master classes, Premiers (World, International, Asian, Indian),discussions and other events. Several National and International film celebrities attend the festival. The total delegates who attended the festival were around 8000 which included students from various film institutes and film professionals. • Selection of films under Indian Panorama – 2018 • Organization of Film Bazaar at IFFI • Participation in various International Film Festivals – Cannes Film Festival, Videocitta Film Festival 2018, Berlin Film Festival, Toronto Film Festival • Organized 13 Mini festivals based on MIFF award winning films • CFSI organised 2606 shows and reached out to 9,68,773 child audience	• Organising IFFI-2019 A total of 304 Films from 76 countries were screened at 50th IFFI, 2019.The annual festival included film screenings, master classes, discussions and other events. Several national and internal film celebrities attended the festival. The total number of delegates was around 10,000 which included students from various film institutes and film professionals. • Selection of films under Indian Panorama – 2019 • Organization of Film Bazaar at IFFI • Participation in various International Film Festivals – Cannes Film Festival, Berlin Film Festival, Toronto Film Festival. • Mumbai International Film Festival for Documentaries and Short Films (MIFF) successfully organised • Organized 6 Mini festivals based on MIFF award winning films • Assistance to Global Film Festival at Sikkim • CFSI organised 3134 shows and reached out to 4,36,09,297 child audience

No. of films produced	Children Film – Completed and certified 3 feature films and 2 short films, 1 web series of 26 episodes. Production of 15 films	Work under Joint production of film 'Bangbandhu' between NFDC and Bangladesh Film Development Corporation (BFDC) started. Marathi film "Laal Maati" is under post-production. Production of 30 films	• Work under progress for joint production of film 'Bangbandhu' between NFDC and Bangladesh Film Development Corporation (BFDC). • Production of 40 films • Indo-New Zealand Co-production of film "Beyond the known World" has been completed • Script development of film Chhaad and Korangi Nunchi was completed • Co-production agreement for the film "Josephki Macha" signed
Preservation of Filmic content	i. Acquired 103 film prints, 222 video cassettes, 189 DVDs. ii. Acquired 15231 stills, 2705 Wall posters, 2449 song booklets, 209 pamphlets and 71 slides. iii. Assigned 10 Research Fellowships, 08 monographs and 02 Audio Visual History projects. iv. Support to students for Film preservation and restoration work- scholarships/ internship/ Mentorship programme etc. v. Publications of research projects and support for such publications through renowned publication house of repute (including printing, designing, translation and other incidental expenses)	i. Acquired 196 film prints, 222 video cassettes, 189 DVDs. ii. Acquired 19961 stills, 5250 Wallposters, 5449 song booklets, 270 pamphlets and 154 slides. iii. Assigned 05 Research Fellowships, 05 monographs and 01 Audio Visual History projects. iv. Support to students for Film preservation and restoration work- scholarships/ internship/ Mentorship programme etc. v. Publications of research projects and support for such publications through renowned publication house of repute (including printing, designing, translation and other	i. Acquired 55 film prints, 339 video cassettes, 89 DVDs. ii. Acquired 7331 stills, 3179 Wallposters, 469 song booklets, 109 pamphlets and 343 slides. iii. Assigned 13 Research Fellowships, 07 monographs. iv. Support to students for Film preservation and restoration work- scholarships/ internship/ Mentorship programme etc. v. Publications of research projects and support for such publications through renowned publication house of repute (including printing, designing, translation and other incidental expenses)

		incidental expenses) vi. Organising skill development programmes such as Film Preservation/conservation /digitization/appreciation etc at various locations in India and Abroad in collaboration with other institutions vii. Publications of research projects and support for such publications through renowned publication house of repute (including printing, designing, translation and other incidental expenses)	vi. Organising skill development programmes such as Film Preservation/conservation/digitization /appreciation etc at various locations in India and Abroad in collaboration with other institutions (long term- at Pune and other places) vii. Participation in film festivals (India and Abroad), organizing seminars to promote country's filmic heritage. Organizing film exhibitions/, conferences/workshops for dissemination of filmic literacy etc.
Anti piracy Initiatives	Expenditure was not incurred.	Expenditure was not incurred.	Expenditure was not incurred.
Film promotion fund activity	Nil	Nil	Two films selected for Berlin International Film Festival, 2020 were provided financial assistance.
Film Facilitation Office	i. Facilitation of permissions for 31 Foreign Films in India ii. Facilitation of appointment of Nodal Officers of ASI and ease of issuance of Film Visas by MEA. iii. Execution of Most Film Friendly State (MFFS) Awards. iv. Production & dissemination of Film on the Multiplier Effect of Filming in India to sensitize the State Nodal Officers.	i. Facilitation of permissions for 31 Foreign Films in India ii. FFO Web Portal www.ffo.gov.in launched to enable online submission of applications for International and Indian filmmakers. iii. Participation in Film Bazaar 2018 iv. Participation in various domestic events like Global Exhibition on Services (GES), Cine Locales in OTM, FICCI FRAMES 2019, etc. v. Participation at global events including AFCI's Cineposium, Cannes Film Festival 2018, Toronto	i. Expansion of FFO's scope to clear and facilitate domestic films ii. Evolution of a filming ecosystem through State Nodal Officers who can access applications using the Login ID and Password provided by FFO. iii. Facilitation of 31 foreign films and 21 domestic film applications iv. Integration of FFO web portal with Archaeological Survey of India (ASI) portal v. International Outreach - Participation Cannes Film Market (14-21 May 2019), European Film Market 2020 and

		Film Festival 2018) and Videocitta Film Festival 2018 through publications and brochures vi. Conducting Most Film Friendly State Award 2018	Association of Film Commissioners (AFCI) annual conference 'Cineposium 2019' to promote Filming in India vi. Participation at Film Bazaar vii. Organized workshops on 'Creating an Effective Single Window Ecosystem'

National Film Heritage Mission	i. Acquisition of non-filmic material and supply of ancillary material.
	ii. Stakeholder consultation- Discussions with various International archives across the globe as part of Roadmap preparation for National Film Heritage Mission.
	iii. Execution of installation works for DCP projectors at NFAI at both the phases.
	iv. Revamping and upgradation of existing HVAC system of vaults at NFAI
	v. RFP for Film Collection Assessment was released 2017 and contract was signed on September 2017
	vi. Hosted exhibition at IFFI, GOA-2017 for workshop of film related technologies and trends
	vii. Professional fees towards setting up of PMU and deliverables as per NFHM
	viii. Execution of film collection assessment activity broadly covering the following activities under NFHM:
	  a. AD strip insertion and categorization
	  b. Vault storage assessment across four seasons and submission of list of recommendations to NFAI.
		i. Acquisition of Filmic and Non-filmic Material
		ii. Acquisition of archival film in various formats and their rights
		iii. Acquisition of film publicity material and film related items etc.
		iv. Execution of digitization of non-filmic material
		v. Designing & Execution of Multimedia Exhibition at IFFI, GOA-2018
		vi. Professional fees towards setting up of PMU
		vii. Purchase of equipment/ devices for vault monitoring system at NFAI for both the Phases.
		viii. Execution of film condition assessment activities covering the following activities under NFHM: Checking and repair of films and subsequent categorization into 'A', 'B' and 'C' category.
			i. Purchase of equipment/ devices for vault monitoring system at NFAI for both the Phases.
			ii. Designing & Execution of Multimedia Exhibition at IFFI, GOA-2019.
			iii. MOU between NFAI and NBCC for construction of film storage vaults of global standards was signed on 30 April 2019.
			iv. RFP for digitization floated on 20 May 2019.
			v. RFP for Restoration of films with due corrections as suggested by Technical Committee members was floated on November 20, 2019.
			vi. Payment of Professional fees towards setting up of PMU.
			vii. Execution of film condition assessment activities covering the following activities under NFHM:
			  a. Repair of films covering 80% and 100% payment milestones
			  b. Categorization of films under A, B and C category
			  c. RFID tagging of assets envisaged under the said project

Monitoring & Evaluation of Central Sector Schemes of Ministry of Information & Broadcasting:

Part B- Detailed Report

December 2020

Glossary of Terms

APD	Assistant Project Director
ARPU	Average Revenue Per User
ATMA	Agriculture Technology Management Agency
BECIL	Broadcast Engineering Consultants India Limited
BIS	Bureau of Indian Standards
BOC	Bureau of Outreach and Communication
BST	Basic Service Tier
CAPART	Council for Promotion of Agriculture and Rural Technology
CAS	Conditional Access System
CCW	Civil Construction Wing
C-DOT	Centre for Development of Telematics
CEAMA	Consumer Electronics and Appliances Manufacturing Association
CEC	Centrally Empowered Committee (as appointed by MoEFCC)
CEMCA	Commonwealth Educational Media Centre for Asia
CFSI	Children's Film Society of India
CII	Confederation of Indian Industry
CIM	Computerization of inventory management
CMD	Chairman and Managing Director
CPWD	Central Public Works Department
CR stations	Community Radio Stations
DAS	Digital Addressable Systems
DAVP	Directorate of Advertising and Visual Publicity
DC	Data Centre
DCDFC	Development Communication and Dissemination of Filmic Content
DD	Doordarshan
DFF	Directorate of Film Festivals
DFP	Directorate of Field Publicity
DoT	Department of Telecommunication
DPD	Publication Division
DPO	Distribution Platform Operator
DRC	Data Recovery Centre
DSNG	Digital Satellite News Gathering
DTH	Direct-to-Home
EFC	Expenditure Finance Committee
EN	Employment News
ERP	Enterprise Resource Management
EUFF	European Union Film Festival
FD	Films Division
FDI	Films Division of India
FICCI	The Federation of Indian Chambers of Commerce and Industry
FIPB	Foreign Investment Promotion Board
FM	Frequency Modulation
FOREX	Foreign Exchange
FTA	Free-to-Air
FTII	Film and Television Institute of India (Pune)
GOPA	Grant of Permission Agreement
HHs	Households

HITS	High Intensity Transient Signals
HQs	Headquarters
ICAR	Indian Council of Agricultural Research
ICFFI	International Children's Film Festival India
IFF	Iranian Film Festival
IFFI	International Film Festival of India
IIMC	Indian Institute of Mass Communication
IM	Institutional Mechanism
IT	Information Technology
J&K	Jammu & Kashmir
KII	Key Informant Interviews
KVK	Krishi Vigyan Kendra
LCN	Logical Channel Number
LCOs	Local Cable Operators
LED	Light Emitting Diode
LPL	Limited Purpose Licensing
LTO	Linear Tape-Open
LWE	Left Wing Extremism
MCA	Ministry of Civil Aviation
MeitY	Ministry of Electronics and Information Technology
MHA	Ministry of Home Affairs
MHRD	Ministry of Human Resource Development
MIDP	Media Infrastructure Development Programme
MIFF	Mumbai International Film Festival
MIS	Management Information System
MOA	Ministry of Agriculture
MoCIT/ MoC&IT	Ministry of Communications and Information Technology
MoD	Ministry of Defence
MoIB/ MoI&B	Ministry of Information and Broadcasting
MoU	Memorandum of Understanding
MPEG	Moving Picture Experts Group
MSO	Multi System Operators
MSOs	Multi-System Operators
NCF	Network Capacity Fee
NCFF	National Children's Film Festival
NCP	National Centre of Photography
NFAI	National Film Archive of India
NFDC	National Film Development Corporation
NGO	Non-Government Organization
NIC	National Informatics Centre
NMC	National Media Centre
NSSO	National Sample Survey Office
NTO	New Tariff Order
OBS	Open Broadcaster Software
OECD	Organization for Economic Co-operation and Development
OTT	Over-the-Top
PFMS	Public Financial Management System
PIB	Press Information Bureau
PMO	Prime Minister's Office
RFP	Request for Proposal
RIO	Reference Interconnect Offer
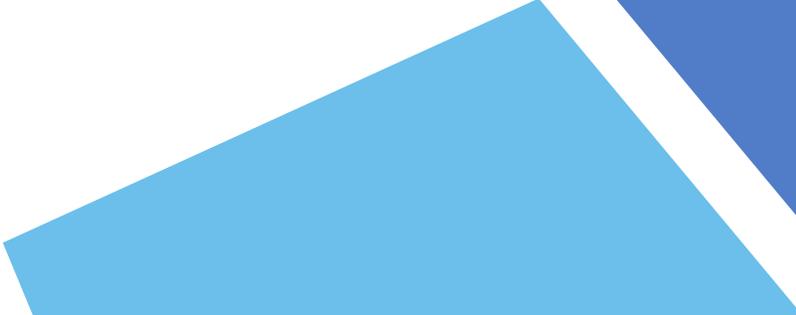
RNI	Registrar of Newspapers in India
ROB	Regional Outreach Bureau
RTI	Right to Information
S&DD	Song & Drama Division
SACFA	Standing Advisory Committee on (Radio) Frequency Allocation
SIDBI	Small Industries Development Bank of India
SME	Subject-matter Expert
SRFTI	Satyajit Ray Film and Television Institute (Kolkata)
STB	Set-top Box
TDSAT	Telecom Disputes Settlement and Appellate Tribunal
TRAI	Telecom Regulatory Authority of India
TRP	Television Rating Point
TV	Television
UNESCO	United Nations Educational Scientific and Cultural Organization
VoD	Video on Demand
VVIP	Very Very Important Person
WOL	Wireless Operating License
WPC	Wireless Planning and Coordination (Committee)

Contents

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- o Mr. Amit Khare, Secretary, Ministry of Information & Broadcasting
- o Mr. Ali R. Rizvi, Special Secretary and Financial Advisor, Ministry of Information & Broadcasting
- o Mr. Atul Kumar Tiwari, Additional Secretary (Former), Ministry of Information & Broadcasting
- o Ms. Neerja Sekhar, Additional Secretary, Ministry of Information & Broadcasting
- o Ms. TCA Kalyani, Joint Secretary (Former), Ministry of Information & Broadcasting
- o Mr. Vikram Sahay, Joint Secretary, Ministry of Information & Broadcasting
- o Mr. PK Abdul Kareem, Economic Advisor, Ministry of Information & Broadcasting

We would like to thank key personnel from Broadcast Engineering Consultants India Limited (BECIL) who have also contributed immensely in helping us fulfil the mandate of this engagement.

- o Mr. George Kuruvilla, Chairman and Managing Director, BECIL
- o Mr. Y.K. Sharma, Technical Advisor, BECIL
- o Mr. Pankaj Giri, Assistant Manager, BECIL

The team would also like to acknowledge with much appreciation the crucial role of the officers at media units who helped us understand and elaborate on each scheme with specific information relating to the media units.

Media Unit	Designation
Bureau of Outreach and Communication	Mr. Satyendra Prakash, Director-General, BOC Mr. L Madhu Nag, Additional Director-General, BOC Ms. Ranjana Dev, Additional Director-General, BOC Mr. Dhirendra Ojha, Additional Director-General, BOC Mr. Nitesh Jha, Director, BOC Mr. Diwarkar Mishra, Section Officer, BOC Mr. Prashant Pathrabe, Additional Director General, ROB, Bhopal Mr. Anuj Chandok, Deputy Director, ROB, Chandigarh Ms. Ritu Shukla, Director, ROB, Jaipur Ms. Neetu Sona, Joint Director, ROB, Trivandrum
Press Information Bureau	Mr. K. S. Dhatwalia, Principal Director General, PIB Ms. Vasudha Gupta, Director General Mr. B. Narayanan, Additional Director General, PIB Mr. Nimish Rustagi, Director (Cordn), PIB Ms. Shruti Patil, Ex-Director (Cordn), PIB Mr. Arun Kumar Palani, Deputy Director, Admn, PIB
New Media Wing	Mr. Sathish Namboothiripad, Additional Director General- PIB
Indian Institute of Mass communication	Mr. Sanjay Dwivedi, Director General Mr. Sathish Namboothiripad, Ex. Additional Director General

Publication Division	Ms. Monideepa Mukherjee, Director General Ms. Deepika Kacchal, Additional Director General Mr. Sam Bright, Section Officer, CC
Photo Division	Ms. Monideepa Mukherjee, Additional Director General Mr. Nimish Rustagi, Director
Registrar for Newspapers in India	Ms. Monideepa Mukherjee, Director General Ms. Rina Sonowal, Additional Press Registrar Ms. Himani Sarad, Deputy Press Registrar
HRD	Mr. Pankaj Salodia, Director, MoI&B Mr. Unmana Sarangi, Deputy Director, MoI&B
Prasar Bharati	Mr. Shashi Shekhar, CEO, Prasar Bharati Mr. Rajeev Singh, Member of Finance, PBCL Mr. Prakash Vee, DDG Operations Mr. SA Tripathi, DDG Finance Ms. Anuradha, ADG Technology Mr. Brijesh Singh, ADG Finance Mr. Rajiv Kapoor, ADG PM&G
Broadcasting Wing, MoI&B	Mr. Amit Katoch, Director (BC) Mr. Vijay Kaushik, Under Secretary (TV-I) Mr. Manoj Dasgupta, Section Officer (TV-I)
NFAI	Mr. Prakash Magdum, Director, NFAI Mr. D.K Sharma, Administrative Officer, NFAI
Films Division	Ms. Smita Vats, Director General, Films Division
NFDC	Mr. NK Vyas, Head, National Film Development Corporation
FFO	Mr. Vikramjit Roy, Head, Film Facilitation Office
DFF	Mr. Chaitanya Prasad, Director, Directorate of Film Festivals
CBFC	Mr. Tushar Karmaka, RO, CBFC Mr. Vinod Kumar, RO, CBFC Mr. S. Jaiswal, RO, CBFC
Siri Fort	Mr. Chaitanya Prasad, Director, Siri Fort Mr. Prashant Kumar, Deputy Director, Siri Fort
FTII	Mr. Bhupendra Kainthola, Director, FTII Mr. Sayyid Rabeehashmi, Registrar, FTII Mr. G. M. Maske, Chief Accounts Officer, FTII
SRFTI	Mr. Amaresh Chakrabarti, Director, SRFTI Mr. Ashoke Viswanathan, Dean, SRFTI Mr. Sushrut Sharma, Registrar, SRFTI Mr. Sandip Banerjee, Chief Accounts Officer
CRS section	Mr. G.S. Kesarwani, Addl. Director, CRS Mr. Amit Dwivedi, PMU, CRS

Mission Digitization	Mr. Durgesh Negi, Ex- Project Director, Mission Digitization
	Mr. Sanjeev Kumar, DS, MoI&B

We hope this report proves helpful in presenting a clear picture of the schemes implemented by the Ministry of I&B and provides relevant insight in evaluating the working of the Ministry.

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This report sets forth our views based on the completeness and accuracy of the facts stated to KPMG and any assumptions that were included. If any of the facts and assumptions is not complete or accurate, it is imperative that we be informed accordingly, as the inaccuracy or incompleteness thereof could have a material effect on our conclusions.

While performing the work, we assumed the genuineness of all signatures and the authenticity of all original documents. We have not independently verified the correctness or authenticity of the same.

We have not performed an audit and do not express an opinion or any other form of assurance. Further, comments in our report are not intended, nor should they be interpreted to be legal advice or opinion.

While information obtained from the public domain or external sources has not been verified for authenticity, accuracy or completeness, we have obtained information, as far as possible, from sources generally considered to be reliable. We assume no responsibility for such information.

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Introduction

2. Introduction

2.1 Ministry of Information and Broadcasting: Role and Mandate

The Ministry of Information and Broadcasting ("the Ministry") is one of the oldest ministries within the Government of India that has had a largely steady role of disseminating information about Government policies, schemes and programmes through the different modes of communication that cover radio, television, print and other electronic media, social media, as well as traditional modes of communication such as dance, drama, folk recitals, puppet shows etc.

The Ministry's mandate stems from a widely acknowledged principle of public policy that information disseminated for public interest requires being regulated, as do certain forms of electronic media such as radio and television. A role is envisaged for a State-owned public broadcaster, a proactive role of the State in communicating its intentions and plans to the public at large, and ability to regulate the reporting of news to ensure professional and ethical standards. The Ministry largely formulates and administers of rules, regulations and laws in the areas of information, broadcasting, the press and the production and exhibition of cinematic material for public performance.

The Ministry is also the focal point as regards policy matters related to the broadcasting sector, regulating both private broadcasters as well as the State-owned broadcasting services – for which it was originally designed. Both Doordarshan as well as All India Radio, the oldest broadcasters in India, are administered under the aegis of the Ministry. Further, the Ministry also retains administrative control and oversight of an entire cadre of All India Services officials – the Indian Information Services – which works almost dedicatedly with the Ministry and its 'media units. These 'media units' are arms of the Ministry, which comprise attached and subordinate offices, statutory bodies as well as autonomous bodies that perform various functions appurtenant to the mandate of the Ministry.

The Rules of Business Allocation, 1961 layout the roles and responsibilities of the Ministry across three main sectors – (i) Information, (ii) Broadcasting and (iii) Films. Organizationally, the Ministry is divided into these wings.

The three Wings in the Ministry are assisted and supported in its activities by 11 Attached & Subordinate offices, 5 Autonomous Organizations, 2 Statutory Bodies and 2 Public Sector Undertakings.

Attached and Subordinate Organizations

1. Press Information Bureau.
2. Bureau of Outreach & Communication
3. Publications Division
4. Office of the Registrar of Newspapers for India
5. Central Board of Film Certification.
6. Films Division
7. Directorate of Film Festivals
8. Photo Division
9. Electronic Media Monitoring Centre
10. National Film Archives of India
11. New Media Wing

Autonomous Organizations

1. Prasar Bharati

       a. All India Radio
       b. Doordarshan
2. Film and Television Institute of India, Pune
3. Satyajit Ray Film and Television Institute, Kolkata
4. Children`s Film Society of India
5. Indian Institute of Mass Communication

Statutory Bodies

1. Press Council of India
2. Film Certification Appellate Tribunal

Public Sector Undertakings

1. National Film Development Corporation Limited (NFDC)
2. Broadcast Engineering Consultants (India) Limited (BECIL)

The Ministry's Mission[1] is as follows:

- To effectively disseminate information on the policies, programmes and achievements of Government while ensuring free flow of information to the public and safeguarding freedom of the press and media in general;
- To communicate and publicize the Government's Flagship programmes directly to the beneficiaries through appropriate multimedia public campaigns down to the grassroots level.
- Strengthen and expand infrastructural support to create opportunities for young talent to develop its potential in the fields of print media, electronic media and films;
- To promote, facilitate and develop the Broadcasting Industry in India and strengthen the Public Service Broadcaster;
- Adopt a structured and time-bound approach towards evolving a sound and accurate 'Rating' systems for Broadcasting Sector which has an over-riding impact on content creation by Broadcasters;
- Activate the process to evolve Public Private Participation (PPP) model in the entertainment and media sectors with industry bodies;
- To promote and develop good and value-based cinema for healthy entertainment of people of all ages and create a policy framework for achieving this;
- To restore, digitalize, preserve and enhance public access to the archival wealth of films, video and audio resources;
- Make India the hub for Animation, Gaming and VFX Sector utilizing the comparative advantage of India in this sector;
- Combat film, music and video piracy in coordination with other concerned agencies;
- Promote good cinema and propagate film culture through film festivals & celebrations;
- Ensure transparency in decision making relating to the core mandate of the Ministry and eliminate delays in implementation at all levels thereto

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[1] https://mib.gov.in/about-us/vision-mission

2.2. Information, Broadcasting and Films wings and their Media Units

Information Wing

The Information Wing looks after the presentation and interpretation of policies and activities of the Government of India through the medium of print, electronic and digital media. Its primary purpose is to administer and execute the Press and Registration of Books Act 1867, the Press Council Act 1978 and the allocation of newsprint to Newspapers, besides carrying out communication activities. The various media units and autonomous bodies associated with the Information Wing are described below:

a) Bureau of Outreach and Communication

The Bureau of Outreach and Communication was created in 2017 by merging three erstwhile media units of Directorate of Advertising and Visual Publicity, Directorate of Field Publicity and the Song & Drama Division to maintain the synergy and withhold an integrated approach among the units. BOC is responsible for the communication needs of the Ministry, various departments and Government organisations. The bureau utilises a wide range of performing arts such as Drama, Dance-drama, Composite programmes, Puppetry, Folk and Traditional recitals, mythological recitals and other local folk and traditional forms which help propagate policies and programmes of the Government. Constituting twenty-three Regional Outreach Bureaus and one hundred and forty-eight Field Outreach Bureaus, the BOC strives to leave a great impact on the Indian public to ensure positive behavioral changes and create stakes in the development progress of the country.

b) Press Information Bureau

PIB provides authentic information on policies, activities and programmes of the Government of India to press. PIB uses various means of media to convey information to the public, namely press releases and features, press briefings, press conferences and tours. It works towards ensuring that policies and programmes of the Government are properly presented and correctly interpreted to the people on whose support and goodwill the Government holds office. It functions as an interface between the Government and the media while providing feedback to the Government on the reaction of people as reflected in the media.

As a facilitator to media representatives, PIB accredits Indian and Foreign Media representatives, news cameramen and technicians

c) New Media Wing

The New Media Wing, earlier known as Research, Reference and Training Division, was set up in 1945 as an information servicing agency for MoI&B. The unit offers high-quality research and reference service to the Ministry and its media units for formulating and planning policies, strategies and campaigns for the effective community. The unit also provides functional and operational support to the Social Media Cell of MoI&B.

d) India of Indian Institute of Mass Communication

Indian Institute of Mass Communication was registered as a Society under the Societies Registration Act of 1860 and came into existence on August 17, 1965. The institution is mandated to teach, train and conduct research in areas of journalism, media and mass communication. Over the last 52 years, the institution has gained prominence and has graduated into conducting specialized courses for meeting the ever-changing requirements of the media industry of modern times. It also collaborates with various

National and International agencies in conducting training, seminar, workshop, etc. and in undertaking joint research projects.

e) Publications Division

The Publications Division is the national treasure trove of Books on matters of national importance and India's cultural heritage. The Division publishes and releases books, journals, periodicals, annuals and CDs on subjects such as Art, History, Culture, Biographies, Flora and Fauna, Science and Technology. It brings out fiction and non-fiction matter with the broad objective of providing infotainment, spreading knowledge and awareness about land, people, heritage, culture and society. Some major contributions of the Division include Aajkal, Bal Bharati, Kurukshetra, Yojana and Employment News (Rozgar Samachar).

f) Photo Division

The Photo Division is responsible for visual documentation and preparing photographs for the internal and external publicity of the Government of India. The Division photographically documents different aspects of development in the country and stores pictures of the historic events thereby acting as a photographic library for the country. It supplies photographs on payment basis to non-publicity organizations and the general public. It also organizes and hosts the Annual National Photography Awards.

g) Registrar of Newspapers for India

The Registrar of Newspapers for India is a statutory body set up under the Press and Registration of Books Act of 1867 for registration of newspapers and periodicals, issue of Certificate of Registration and verification of circulation claims of newspapers. The RNI maintains a Register of newspapers and publications published across the country. It also informs DMs concerned about the approval of titles of fresh newspapers and scrutinizes and analyses annual statements submitted by publishers of newspapers and publications. Further, RNI also authenticates self-declaration certificates for import of newspapers to actual users registered with RNI as well as provides Essentiality Certificates for import of print machinery.

Broadcasting Wing

The Broadcasting Wing is concerned with all matters related to the regulation of content telecast on private satellite TV channels and transmitted or re-transmitted through cable television in terms of the Programme and Advertisement Codes prescribed in the Cable Television Networks Act 1995 and the Cable Television Network Rules 1994. All broadcasters have been mandated to follow the Programme and Advertisement Code prescribed under the Cable Television Network (Regulation) Act, 1995 and other rules framed thereafter.

a) Prasar Bharati

Prasar Bharati is a statutory autonomous body established under the Prasar Bharati Act and acts as the Public Service Broadcaster of India. It compromises of All India Radio and Doordarshan Television Networks which were previously separate media units of MoI&B

All India Radio: All India Radio is the Radio vertical of Prasar Bharati that aims to inform, educate and entertain the public of India. AIR is one of the largest broadcasting organizations with respect to the number of languages broadcasted and spectrum of socio-economic and cultural diversity it serves. AIR's

service compromises of 470 Broadcasting centres located all around the country, covering almost 92% of the country's area and 99.9% of its population. AIR is programmed in 23 languages and 179 dialects.

Doordarshan: Doordarshan is the television vertical of Prasar Bharati and is one of the world's largest broadcasting organizations in terms of studio and transmitter infrastructure. It provides its services of TV, Digital and Mobile platforms across the country and through the satellite network globally. DD has also started broadcasting through digital terrestrial transmitters in recent times.

Films Wing

The Films Wing handles all matters relating to films such as promoting production, dissemination and preservation of cinematic content including organization of International Film Festival of India, other national and international festivals, sanctioning of films, granting of permissions for shooting films and organizing and hosting the National Film Awards. The various media units and autonomous bodies associated with the Films Wing are described below:

a) 3.1 Central Board for Film Certification

The Central Board for Film Certification is a statutory body for the regulation of films for public exhibition in India, under the provisions of the Cinematograph Act, 1952. The Board consists of non-official members and a Chairman who is nominated and appointed by the Central Government for two years. CBFC has 9 regional offices that are assisted by Advisory Panels for an examination of films. CBFC has also been incorporated with online Certification facility to process the applications received for public exhibition certificate

b) Film & Television Institute of India

The Film and Television Institute aims to provide high standard film and television education in India, consisting of two wings: The Film Wing and the TV Wing. The Film Wing offers five courses for three years i.e. Post Graduate Diploma in Direction and Screenplay Writing, Cinematography, Film Editing, Sound Recording & Sound Design, Art Direction & Production Design, a two year Post Graduate Diploma Course in Acting and a one-year post-graduate certificate course in Feature Film Screenplay Writing. TV Wing offers four one-year Post Graduate Certificate courses in Direction, Electronics Cinematography, Video Editing and Sound Recording & TV Engineering. As 12 seats are offered in each specialization, FTII offers 132 seats in 11 specializations. FTII was set up in Pune 1960 under MoI&B by the Government of India.

c) Satyajit Ray Film & Television Institute

Satyajit Ray Film & Television Institute was established by the Government of India in 1995 as an autonomous academic institution aiming to provide high standard film and television education in India. Named after the legendary film legend Satyajit Ray, SRFTI offers 3-year post-graduate diploma courses in 6(six) specializations - Direction & Screenplay Writing, Cinematography, Editing, Sound Recording & Design, Producing for Film & Television & Animation Cinema. It has also started a post-graduate diploma course on Electronics & Digital Media.

d) National Film Archives of India

The National Film Archives of India is responsible for acquiring and preserving Indian cinematic heritage. This includes preservation of film and non-film material such as celluloid, stills, glass slides, posters, lobby cards, scripts and song booklets. NFAI is the national custodian for the preservation of audio-visual

heritage, committed to acquisition, preservation, restoration and dissemination of India's socio-cultural heritage. It also collaborates with national and international institutes to promote Indian cinema and to bring world cinema to India in the form of film festivals, seminars and workshops.

e) National Film Development Corporation

National Film Development Corporation was formed with the primary objective of planning and promoting an organized, efficient and integrated development of the Indian film industry. NFDC has funded/produced over 300 films in various Indian languages, which have been widely acclaimed and won many national and international awards. The primary activities of NFDC are Film Production to finance debutant directors and to promote Indian Films at various International Film Festivals. NFDC's Film Bazaar has now become one of the leading platforms for promoting & showcasing Indian cinema to the world.

f) Directorate of Film Festivals

The Directorate of Film Festivals is responsible for the promotion of Indian films and cultural exchange through organizing events in the country and participating in various international film festivals abroad. DFF has been designated as the nodal agency for scrutiny of applications received for financial assistance under the Film Promotion Fund.

g) Children's Film Society India

The Children's Film Society India is registered under the Societies Registration Act XXI of 1860 and was set up with the main objective of providing children and young people with value-based entertainment through the medium of films. The headquarters of CFSI ai located in Mumbai. The main activities of CFSI include the production of children's films, an exhibition of children's films in school and organizations of the International Children's Film Festival and National Children's Film Festival.

2.3 Central Sector Schemes of MoI&B

The Ministry of Information and Broadcasting is a ministerial-level agency of the Government of India to formulate and administer rules, regulations and laws in the area of information, broadcasting, press and cinema. The Information Wing handles all policy matters related to press, print media and publicity matters of the Government. The Broadcasting wing handles matters of electronic media such as Doordarshan and All India Radio. Lastly, the Films Wing handles policy matters related to films, film awards and film fares. The core functions of the Ministry are catered to by its three wings- Information, Broadcasting and Films. At the time of preparation of this report, the Ministry had mandated 13 Central Sector Schemes to ensure the proper and methodical functioning of the Ministry and its associated media units and bodies. Of the schemes, 4 schemes are implemented by the Information wing, 5 schemes by the Broadcasting Wing and 3 schemes by the Films Wing. The schemes of the Ministry as mentioned as followed: -

Information Wing

1. Development Communication Information Dissemination
2. Media Infrastructure Development Programme
3. Upgradation of IIMC to International Standards
4. Human Resource Development

Broadcasting Wing

5. Broadcasting Infrastructure Network Development (Prasar Bharati)
6. Strengthening of Electronic Media Monitoring Centre (EMMC)
7. Supporting Community Radio Movement in India
8. Mission Digitization
9. Automation of Broadcasting Wing

Films Wing

10. Development, Communication and Dissemination of Filmic Content
11. Infrastructure Development Programme in Film Sector
12. National Film Heritage Mission

Information Wing

The Centre Sector Schemes under the Information Wing are as follows:

1. Development Communication Information Dissemination

The scheme *Development Communication Information Dissemination* is an umbrella scheme which is targeted towards meeting the requirements of publicity for various Government Schemes. The scheme undertakes a multipronged publicity campaign with a synergetic approach to augment various programmes of the Government and their intended benefits to the people of the country. The primary objectives of the scheme are to generate awareness that will enable the targeted beneficiary to avail the benefits of developmental schemes of the Government, to elicit enhanced participation of the people in the process of development and governance, to ensure the upkeep of a healthy and clean environment for sustainable and green growth and to enable better public compliance with the existing tax regime to enhance government revenue receipts. The various sub-components of the scheme are as follows:

i. People's Empowerment through Development Communication

ii.   Media outreach Programme and Publicity for special events
iii.   Direct Contact Programme
iv.   Live Arts and Culture
v.   New Media Wing (Integration of Social Media)

The media units associated with this scheme i.e. Bureau of Outreach and Communication, Press Information Bureau and New Media Wing are equipped with specialised media platforms which will ensure the implementation of the scheme.

2. Media Infrastructure Development Programme

Media Infrastructure Development Programme is an umbrella scheme, mandated to modernise, upgrade and strengthen the infrastructure of selected media units under the Information Wing. The media units covered in the scheme are Bureau of Outreach and Communication, Press Information Bureau, Indian Institute of Mass Communication, Publications Division, Photo Division and Registrar of Newspapers for India. The scheme reckons that infrastructure development in the respective media units would enhance communication strategies and better regulate the functioning of the units to help them operate at best capacity. The objective of the scheme is to provide support for construction of buildings, procurement of equipment and machinery and training and recruitment of staff which will facilitate efficient functioning, improved content and enhanced reach and visibility of media units. MIDP consists of the following sub-schemes:

i.   Revamping and Restructuring of DAVP (now BOC)
ii.   Modernization of PIB
iii.   Opening up of New Regional centres of IIMC
iv.   Revitalization, upgradation and modernization of Publications Division and Employment News
v.   National Centre of Photography and Special drive for the North Eastern States
vi.   Strengthening of RNI Headquarters

3. Upgradation of IIMC to International Standards

The scheme began during the 11th Five-year plan (2007-2017) to upgrade IIMC to a standard equivalent to renowned international universities. The scheme is intended to empower IIMC by declaring IIMC as an Institute of National Importance by an Act of Parliament. It is mandated with the execution of certain infrastructure developments for IIMC such as construction of an additional building in the New Delhi campus and construction of a new hostel for students at the Dhenkanal regional centre. Further, the scheme is to initiate a proposal to declare IIMC as a "Deemed to be University" which will include the development of new courses, faculty positions, research programmes, etc. This will entail structuring of the institution to include new departments, courses, increased student intake and recruitment of specified faculty. It is envisaged that the rightful execution of the scheme will fulfil its objective by upgrading IIMC to the status of an Institute of National Importance thereby bringing it at power with International Standards.

4. Human Resource Development

The scheme *Human Resource Development* supports the development of human resources for the Ministry of Information and Broadcasting by ensuring an enabling environment for the development and management of human resources. This scheme plays a key role in facilitating the development of skills for employees of the Ministry that will enable efficient, effective, accountable and transparent governance. The scheme has the five sub-schemes to help deliver its target:

i. Training for Human Resource Development (excluding Prasar Bharati)
ii. International Media Programme
iii. Policy related studies, seminar and evaluation including media units (excluding Prasar Bharati)
iv. HRD of Film Media Units (FTII, SRFTII, CBFC)
v. Payment of Professional Services

Broadcasting Wing

The following are Centre Sector Schemes under the Broadcasting Wing of MoI&B:

5. Broadcasting Infrastructure Network Development (Prasar Bharati)

Broadcast Infrastructure Network Development consists of a wide range of initiative taken up by Prasar Bharati to cover the national television-based broadcaster Doordarshan and radio-based broadcaster All India Radio. The scheme aims to improve the physical infrastructure of both, Doordarshan and All India Radio to incorporate the latest state-of-the-art technology as well as ensures universal and public access to their offerings. The objective of the scheme is to expand the networks and upgrade quality of programmes and transmission on both mediums through a list of interventions decided upon within the scheme. This will bring listeners and viewers a better and enhanced experience, purposefully in border and LWE affected areas of the country. The various sub-schemes under the scheme are as follows:

Schemes for Doordarshan

i. Modernization (including digitization), including augmentation and replacement of transmitters
ii. Modernization, augmentation and replacement of satellite broadcast equipment
iii. Modernization and digitization of studios
iv. Expansion of Direct to Home
v. High definition television
vi. Expansion of television channels
vii. Broadcasting on alternate platforms
viii. Augmentation of civil infrastructure including staff quarters and other miscellaneous works
ix. Content development (DD Kisan channel)

Schemes for All India Radio

i. Modernization (including digitization), including augmentation and replacement of transmitters
ii. Modernization, augmentation and replacement of satellite broadcast equipment
iii. Modernization and digitization of studios
iv. FM expansion/ replacement
v. Strengthening of coverage in sensitive areas
vi. Broadcasting on alternate platforms
vii. Augmentation of civil infrastructure including staff quarters and other miscellaneous works
viii. e-Governance
ix. Content development

6. Strengthening of Electronic Media Monitoring Centre (EMMC)

EMMC has been set up for monitoring violations w.r.t. the Programme and Advertising Codes prescribed for FM channels under the Cable Television Networks Act 1995. The scheme *Strengthening of EMMC* aims to enable the Government to discharge its statutory duty to protect its citizens from undesirable

broadcast content over TV, FM and CRS channels. The scheme aims to carry out the following deliverables:

i. Commissioning of recording and monitoring facilities for TV channels
ii. Planning, designing and commissioning of Centralised Monitoring facilities for FM channels
iii. Planning, designing and commissioning of Centralised Monitoring facilities for CR stations.

7. Supporting Community Radio Movement in India

Community Radio stations play a significant role in empowering communities by means of dissemination of crucial information, particularly to rural and remote communities. Given the vast impact of CRSs on the betterment and improvement of societal welling, it was decided that in the 12th Five-year Plan (2012-2017), the scheme *Supporting Community Radio Movement in India* will be introduced as an effort to promote, augment and support Community radio stations around the country. The scheme aims to strengthen new and existing CRSs with resources, capacity and technology to upgrade the standard of the stations and increase reach and visibility to the interior regions of India. This would help promote growth of CRS in remote and rural areas thereby aiding socio-economic and cultural development of communities by using CRS as a powerful medium of social mobilisation. The scheme, therefore, aims to revitalise new and existing CRSs by providing required funds for resources, capacity and technology thereby increasing the effectiveness of operational community radio stations.

8. Mission Digitization

To overcome the drawbacks of Analog cable TV system as well as to address the issues in the Cable TV distribution industry, the Government of India has undertaken the ambitious task of completely digitizing the cable TV network across the country. This plan was envisaged to be implemented in a time-bound manner in four phases mentioned as follows:

i. Phase I which covered four metropolitan cities – Mumbai, Chennai, Delhi and Kolkata
ii. Phase II covered cities with a population of >1 million – 38 cities
iii. Phase III covered all other urban areas with a municipality
iv. Phase IV – digitization was to be completed in the rest of India

Mission Digitization aims to bring about various changes in the Cable TV distribution industry. Conditional access, digitally addressable subscriber system will account for each subscriber on their network, thereby increasing transparency and accountability.

9. Automation of Broadcasting Wing

The scheme proposed that various sections of the Broadcasting Wing, namely TV(I), BP&L and CRS section, will serve their purpose better if they were automated for the grant of permission and registration of various broadcasting activities. The scheme aims to develop an integrated online portal solution to establish an automated web-based system for speedy processing of applicants for various broadcasting licenses, permissions, registrations, etc. Fulfilling the objective of the "Ease of Doing Business" initiative, the scheme works towards increasing transparency, efficiency and timeliness of the Broadcasting Wing.

Films Wing

The CSS for the Films Wing are as follows:

10. Development, Communication and Dissemination of Filmic Content

The scheme *Development, Communication and Dissemination of Filmic Content* was launched to promote and preserve quality Indian cinemas by means of hosting film festivals, producing new films documentaries, collecting and maintaining film archives and adopting anti-piracy initiatives. The scheme aims to synergize activities of various media units in participation in and organization of international film festivals in India and abroad for showcasing Indian cinema to a large and versatile audience. It wishes to facilitate production, distribution and marketing of all genres of Indian Cinemas, including films in regional languages. It also works to promote and build institutions that play a part towards conservation and preservation of the film heritage of India and to initiate steps to prevent unlawful use of cinematic content. The scheme comprises of the following sub-components:

i. Promotion of Indian Cinema through film festivals and film markets in India and abroad
ii. Production of films and documentaries in various Indian languages
iii. Webcasting of Film Archives (Films Division)
iv. Acquisition of archival films and film materials
v. Anti-Piracy Initiatives

11. Infrastructure Development Programme relating to the Film Sector

Infrastructure Development Programme relating to the Film Sector aims to upgrade the infrastructure of various film media units to make the sector more efficient and up to date with international standards. The various institutions and bodies associated with the scheme are Central Boards of Film Certification, Siri Fort Complex, National Film Archives of India, Film and Television Institute of India and Satyajit Ray Film and Television Institute. The objective of the scheme is to modernize the film certification process, upgrade building infrastructure for various units, create a regional film centre for collection and display of film archives and infrastructure development of FTII and SRFTI. The scheme consists of the following sub-components:

i. Upgradation, modernization and expansion of Central Board of Film Certification (CBFC) and certification process
ii. Upgradation of Siri Fort Complex
iii. Upgradation of building infrastructure of Films Division
iv. Upgradation of Infrastructure and Creation of state-of-the-art Regional Film Archives
v. Upgradation and modernization of FTII
vi. Infrastructure development in Satyajit Ray Film and Television Institute (SRFTI).

12. National Film Heritage Mission

The Government of India launched the National Film Heritage Mission in 2014-15 to direct a concentrated effort towards the conservation of film reels and associated content, preservation of content through digitization and improvement in archival, storage and content management of film reels to prevent the deterioration of Indian film heritage. NFHM is a prestigious mission undertaken by the Ministry of Information and Broadcasting which will enable the preservation, conversation and digitization and

Films Wing

6. Films Wing

6.1. Executive Summary

6.1.1 Films: Trends and Opportunities

The Indian Media and Entertainment (M&E) industry grew at 13.2 per cent in FY19 over FY18 to reach INR1,631 billion on the back of rapid growth in digital user base and consumption combined with growing regional demand and monetization. However, there have been headwinds in the form of NTO implementation uncertainties and early signs of economic slowdown, which have pulled down the overall growth. Going forward, the industry is expected to grow at 13.5 per cent CAGR during FY19–24 to reach INR3,070 billion in FY24 [22] on the back of greater focus on monetization of emerging digital business models, strong regional opportunities and favourable regulatory and operating scenario across traditional businesses.

The Indian film industry accounts for approximately 20% of all revenues among the Indian media and entertainment industries – as part of the services sector, which accounts for more than 50% of India's GDP. Producing more than 2,000 films on average every year in 20 languages, India's film industry continues to be by far the world's largest producer of films. From a total revenue realization of $2.1 billion in 2016, the industry has grown at an enviable 11% CAGR in the past four years. Besides, Mumbai, cities like Chennai, Kolkata, places in Karnataka and Kerala have also emerged as hub of film production activities in the country, resulting in spill over benefits to the local economies.

Today, cinema has become one of the most preferred and powerful mediums of communication and entertainment across India. Indian movies today, not only offer just entertainment but also give powerful social commentary and play a formative role in developing the culture of the country.

Several factors such as, rapid growth in digital infrastructure, availability of internet, emergence of independent and meaningful cinema along with commercial cinema, etc. have led to the growth of this industry. Some of the emerging trends of this industry are as below:

- **The rise of Over-The-Top (OTT) platforms:** Millennials' love for consuming content on-the-go and free of any taboo, has fueled the growth of OTT platforms world over. India got its first OTT platform in 2008. Today, the country has no fewer than 40 such OTT platforms which stream live content in English, Hindi and regional languages. OTT segment in India, right now pegged at $0.5 billion, is poised to grow to $5 billion by 2023. [23] With the cinemas being shut for over five months now, even large production houses are looking at film launches on OTT platforms. Another reason for the growth of OTT services in India is that it comes at a price point, which is lower than Direct to Home and cable TV services.
  Digital advertising revenues are likely to surpass TV advertising revenues by FY21; a milestone that was earlier expected to occur only in FY 23.
  Internet Service Providers across the country have started to bundle OTT video platforms as a part of their offerings to attract and engage their users
  This platform, however, has also risen as an area of concern for the Indian government, as the content available here is uncensored.

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[22] https://home.kpmg/in/en/home/insights/2019/08/india-media-entertainment-report_2019.html#:~:text=We%20are%20delighted%20to%20welcome,various%20segments%20and%20key%20trends.

[23] https://gulfnews.com/world/asia/india/will-ott-platforms-disrupt-the-indian-film-industry-1.1597481294385

- **The growth of Indian Animation Industry**: The Indian Animation industry has registered a growth of 13 per cent in FY 20 with revenues amounting to INR 21.8 Bn
  Primary Reasons for the growth can be the surge in demand for 2D & 3D content from TV, OTT platforms and advertisements both, in the digital and TV space. The changes in Youtube's advertising policy around kids' content however, has had an adverse impact on the animation IP Product segment
- **Entry of international studios through acquisition:** Several global film studios such as Warner Bros., Disney, and Fox have not only set up distribution houses in India but have also entered into partnerships with local film production houses through acquisitions and co-production agreements. Walt Disney, for example, bought a 50% stake in UTV and has a controlling stake in UTV Software Communications, and Viacom18 – a JV between Viacom and Network 18 now owned by Reliance Industries – was the first studio model-based production house
- **Monetization of digital content**: The rise of OTT platforms has given an opportunity for monetizing of digital content. Digital monetization has emerged as an unlikely field for one size fits all approach – both freemium and subscription led models to co-exist. Innovations in subscription models around sachet pricing, content bundling, regional packs and offline payments being attempted by organizations
- **Tapping into Film Tourism**: A key untapped area in the Indian film industry is promoting film tourism and encouraging global players to shoot and produce films in India's many enchanting destinations. India also offers various benefits to film-makers, such as cost-efficiency, skilled yet inexpensive manpower, and local talent. The Ministry of Information and Broadcasting, the nodal Ministry of Films in India, is setting up a scheme under Champion Services Sector for tapping into this area.
- **Digital Piracy in Film Industry[24]**: While the film industry has grown manifold in India, it still remains riddled with the plague of digital piracy. In order to combat the same, the Indian government moved the Cinematograph (Amendment) Bill, 2019 – taking into account the losses faced by the film industry due to rampant increase in piracy and the release of pirated versions of the films. The proposed Section 6AA prohibits a person from using an audio-visual recording device in a place to knowingly make or transmit a copy of a film or a part thereof, and is expected to act as a deterrent to all from unauthorized copying of any part of a film, especially in theatres.

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[24] https://indiaincgroup.com/indian-film-industry-comes-of-age/

6.1.2 Ministry of Information and Broadcasting: Role in growth of Film sector in India

The Ministry of Information and Broadcasting ("the Ministry") is one of the oldest Ministries within the Government of India that has had a largely steady role of disseminating information about Government policies, schemes and programmes through the different modes of communication that cover radio, television, print and other electronic media, social media, as well as traditional modes of communication such as dance, drama, folk recitals, puppet shows etc.

The Rules of Business Allocation, 1961 lay out the roles and responsibilities of the Ministry across three main sectors – (i) Information, (ii) Broadcasting and (iii) Films. Organizationally, the Ministry is divided into these wings.

The Films Wing of the Ministry administers the Cinematograph Act, 1952 which looks into certification of films for public exhibition, import of films for theatrical and non-theatrical viewing, export of Indian films, import of unexposed cinematograph films and various types of equipment required by the film industry, all matters relating to film industry, including developmental and promotional activities thereto, promotion of good cinema by institution of State awards for films produced in India and assistance through the National Film Development Corporation Limited, production and distribution of documentaries and newsreels and other films and film strips for internal and external publicity, preservation of films and filmic materials, organization of International Film Festivals in India and participation of India in International Film Festivals abroad, organization of Film Festivals under Cultural Exchange Programmes etc.

The Ministry through its Central Sector Schemes (CSS) has contributed significantly in matters relating to films such as, production, promotion, dissemination and preservation of filmic content, organizing national and international film festivals, sanctioning of films, granting film shooting permission, holding National Film Awards, anti-piracy initiatives, development of infrastructure among others.

Of the 13 Central Sector schemes being implemented by the MoI&B today, 11 have been put for third party evaluation. Of these 11, 3 are being implemented by the Films wing of the Ministry. This study has also carried out a need assessment exercise for 2 schemes which are yet to commence.

The operational schemes that have been evaluated include:

1. Development, Communication and Dissemination of Filmic Content

The scheme *Development, Communication and Dissemination of Filmic Content* was launched to promote and preserve quality Indian cinemas by means of hosting film festivals, producing new films documentaries, collecting and maintaining film archives and adopting anti-piracy initiatives. The scheme aims to synergize activities of various media units in participation in and organization of international film festivals in India and abroad for showcasing Indian cinema to a large and versatile audience. It wishes to facilitate production, distribution and marketing of all genres of Indian Cinemas, including films in regional languages. It also works to promote and build institutions that play a part towards conservation and preservation of the filmic heritage of India and to initiate steps to prevent unlawful use of filmic content.

2. Infrastructure Development Programme relating to the Film Sector

Infrastructure Development Programme relating to the Film Sector aims to upgrade infrastructure of various film media units to make the sector more efficient and up to date with international standards. The various institutions and bodies associated with the scheme are Central Boards of Film Certification, Siri Fort Complex, National Film Archives of India, Film and Television Institute of India and Satyajit Ray

Film and Television Institute. The objective of the scheme is to modernize the film certification process, upgrade building infrastructure for various units, create a regional film center for collection and display of film archives and infrastructure development of FTII and SRFTI.

3. National Film Heritage Mission

The Government of India launched the National Film Heritage Mission in 2014-15 to direct a concentrated effort towards the conservation of film reels and associated content, preservation of content through digitization and improvement in archival, storage and content management of film reels in order to prevent the deterioration of Indian filmic heritage. NFHM is a prestigious mission undertaken by the Ministry of Information and Broadcasting which will enable the preservation, conversation and digitization and restoration of the filmic heritage of the country in order to allow increased accessibility of Indian filmic content and maintain the content for generation to come.

The schemes that are yet to commence, but have been evaluated for their need, include:

1. Setting up of national centre of excellence for animation, gaming, visual effects and comics (NCOE)

The AVGC (Animation, Visual effects, Gaming and Comics) sector is emerging as an important sub-segment of the Media and Entertainment (M & E) industry constituting around 7% of the overall M&E industry. In 2015, the market size of AVGC sector was estimated to be INR 8,242 crore. The sector is expected to grow at a healthy CAGR (Compound Annual Growth Rate) of 15% and its market size is expected to be INR 16,959 crore by 2020 and INR 29,661 crore by 2025. Within the AVGC sector, the animation sub-segment is expected to grow at a comparatively slow rate, with the major push in the sector coming from the VFX and gaming sub-segments. It is, therefore, proposed to set up National Centre of Excellence for Animation, Gaming and Visual Effects (NCOE) to create world class talent pool in India to cater to the Indian as well as global industry.

2. Audio-Visual Service to promote Media and Entertainment sector in India

The share of India's services sector in global services exports was 3.3% in 2015. Based on this initiative, a goal of 4.2% has been envisaged for 2022. Champion Services Sectors refers to the 12 identified sectors where the Government wants to give focused attention to promoting their development and realizing their potential. A dedicated fund of Rs. 5000 crores were proposed to be established to support initiatives for sectoral Action Plans of the Champion Sectors. The Government of India has identified audio-visual services as a champion services sector, to enable the sector to achieve its long-term potential.

The scheme aims to enhance revenue generation, job creation and induce benefits like film tourism while facilitating development of downstream allied industries through increased filming and shooting of foreign films in India. It is envisaged that the scheme will boost the tourism and hospitality sector of hotels, restaurants, catering, transport, airlines and marketing. Activities under the scheme are expected to generate raw material for several ancillary sectors such as television, music, radio, books, magazines, merchandised products, amusement parks, gaming etc.

6.1.3 Evaluation Methodology

The methodology used in the evaluation of this scheme stems from the OECD model which traces the 'normal' or 'model' progression of a scheme or initiative (how it was meant or expected to work in the first place), and then evaluates the ground conditions to understand how the scheme or evaluation actually worked – essentially evaluating the degree of deviation, if any, from the model or normal progression.

Data for the current evaluation study has been collected through use of appropriate instruments and tools such as Secondary Research, Key Informant Interviews (KIIs) and Questionnaires. Due to nationwide lockdown and movement restrictions caused by outbreak of COVID-19, field visits could not be conducted for the scheme in the stipulated time period of this evaluation. The team, however, interacted with the stakeholders over calls and emails leading to a thorough assessment of the scheme

- Secondary research included detailed study of the scheme documents available on public forum including annual reports, outcome budgets published by the Ministry and NITI Ayog. Minutes of High-Level Committee (HLC) and Expenditure Finance Committee (EFC) meetings were also analyzed for ascertaining the vision behind the scheme. The meeting minutes helped the team to understand the scheme along with the expectations from the scheme from administrative view and also establish the course of scheme since its inception.
- Key Informant Interviews (KIIs) were conducted to collect the operational details of the scheme. For KII; questionnaires were prepared, and responses were sought along with detailed discussion on all the components of the scheme with scheme administrators
- Interactions were held with key stakeholders of all schemes. Through the questionnaires, details like activities to be covered, processes to be undertaken under each sub-component, process flow of each sub-component, among others were captured. These details helped the team in forming the baseline/ context of the report which was further validated during detailed consultation with the officials.

Scheme	Primary Research
In general, for Films Wing	▪ Joint Secretary (Films), MoI&B ▪ Deputy Secretary (Films), MoI&B
Scheme for Development, Communication & Dissemination of Filmic Content	▪ Director, Directorate of Film Festivals ▪ Director General, Films Division ▪ Children's Film Society, India ▪ Head, National Film Development Corporation ▪ Head, Film Facilitation Office ▪ Director, National Film Archive of India
Infrastructure Development Programme relating to Film Sector	▪ Director General, Films Division, Mumbai ▪ Director, NFAI, Pune ▪ Director, Registrar and Chief Accounts Officer, SRFTI, Kolkata ▪ Director, Registrar and Chief Accounts Officer, FTII, Pune ▪ Regional Officer, CBFC, Mumbai
National Film Heritage of India	▪ Director, NFAI, Pune

- Current status of activities and output for all components of the scheme was captured by analyzing status reports, standing committee reports and MoI&B's reply to starred questions asked in Lok Sabha.

6.1.4 Key findings and Observations
1. Development, Communication and Dissemination of Filmic Content

a) Scheme Design
- Films are cultural artifacts and represents a specific culture in which the scheme is made, it gets affected by region, language etc., since all the films are not able to make it to financing, production and promotion in the industry; DCDFC scheme through its various components plays an important role to address these issues
- The sub-components of the scheme need a certain re-designing as these are spread across outcomes/ outputs such as promotion of films, production of films, acquisition of film material among others. Due to this spread, it is difficult to ascertain the intended outcome of the scheme. Further multiple agencies have been envisaged as playing the same role in the scheme, such as, the film festivals are being organized by DFF, Films Division and CFSI.

b) Scheme Implementation

- Setting up of FFO under NFDC, has been a very noteworthy decision by the Ministry. The office in its very small duration of functioning is providing single window clearance to international producers and therefore promoting India as a filmic destination among them
- The Indian government moved the Cinematograph (Amendment) Bill, 2019 – taking into account the losses faced by the film industry due to rampant increase in piracy and the release of pirated versions of the films. The proposed Section 6AA prohibits a person from using an audio-visual recording device in a place to knowingly make or transmit a copy of a film or a part thereof, and is expected to act as a deterrent to all from unauthorized copying of any part of a film, especially in theatres. However, more needs to be done under this component, as the Industry is still riddled with the plague of digital piracy
- The sub-component, webcasting of film archives, right now is being implemented only by Films Division, whereas there are other media units having sizeable amount of filmic heritage which in some time will also need digitization
- In terms of target completion, against the target set at production of 10 films in last 3 years, NFDC has only finished production of 1 film., 6 films, however, are under production. CFSI is also behind the target it has set for production of films.

2. Infrastructure development programme for films division

a) Scheme Design
- The six media units including the premier institutes such as FTII and SRFTI and the central film certification body (CBFC) are the pillars of media and filmmaking in India. These media units are operational for more than 30 years now and need revamped infrastructure and IT processes to remain a benchmark in their field and match world standards. This can happen when the processes are digitized, the place of working/buildings are renovated, new avenues of learning for students are created and obsolete equipment are replaced with latest technology. The scheme aims at developing the physical infrastructure and improve on all these parameters which justifies the need of the scheme.
- From a total of INR 367 Crore, earmarked for the Scheme by MoI&B, INR 130.89 crore has been granted to the media units. The Scheme has utilized 97.32% of funds granted so far. Fund utilization has largely been satisfactory except for sub-component 'Upgradation of Siri Fort

Complex' and 'Upgradation of building infrastructure of Films Division' where no upgradation or modernization has been reported in the last three years

b) Scheme Implementation

- While most of the components of the scheme are being implemented as envisaged, the implementation is silent on future budget planning for running the new online processes seamlessly. There is no budget planning for maintaining and upkeeping application software, the website hardware and software and other components of the IT infrastructure.
- The upgradation on infrastructure for regional film archives has been done keeping in mind the present requirement. No analysis of future demand and requirement has been done for construction of vaults
- The building of FTII auditorium was aimed at generating additional revenue stream for the institute but isn't doing so at this stage.
- Filmmaking equipment and process are rapidly changing, and we see new technologies taking over the older one in just few years now. The lifecycle of filmmaking technology is short and there is a risk of underutilization of the new technologies deployed under the scheme and turning obsolete well before that.

3. National Film Heritage Mission

b) Scheme Design
- A film may be released at a particular time, but it is viewed differently at different times and it is this timeless quality of cinema that makes it so important to preserve films. A large amount of filmic content, film reels as well as associated materials such as scripts, posters etc., due to its chemical composition is susceptible to damage, this makes the films, invaluable but increasingly endangered treasure for the country
- Further, early detection of damage and consequent repair can ensure prolonged reel life which further helps in prioritization of the preservation and restoration process for the films. The scheme also has a general advantage of implementation being limited to largely one office with minimal dependencies on other offices or agencies
- The mission is envisaged at a total cost of INR 597.41 crore. In the evaluation, availability of funds except for restrictions during the one-time stalling of the Mission, has not been a concern for any of its activities and processes. So far, the mission has utilized INR 49 Cr., however, projects worth 465 Cr. have been mobilized.
- Even though National Film Heritage Mission has been commissioned to operate in a mission mode, the structure of NFAI has not been modified to suit the requirements of above. As NFAI is an attached or subordinate office of MoI&B, Delegation of Financial Powers Rules, 1978, restrict the financial power of the Director, NFAI to INR 20 Lakhs

b) Scheme Implementation

- The preservation and digitization of filmic content are not one-time activities being undertaken by NFAI. These also require specific technical skill set in individuals performing the activities. It, therefore, becomes imperative for NFAI to not just be adequately staffed, but also have people with right skills for the said job. At present, NFAI, has filled 39 out of the 49 positions it has. It however, had planned to reorganize its staffing pattern for better suiting the requirements of the Mission. The Mission requires people like Film Historians, Film Curators, Outreach Officers as permanent employees for effective functioning. It is important for the Ministry to discuss any

queries that it may have on the amendment made by NFAI to the Model Recruitment Rule. Post this, NFAI will be able to recruit people basis its need

o The High-Level Committee has been formed under the mission for its oversight and convenes once every six months. However, examination of the various regular approvals associated with the scheme indicates that on an average, basic approvals such as technical and financial sanction to Requests for Proposals, period between award of work and mobilization of vendors (approval of award of work) often exceeds six months. This would imply that approvals, if accorded at the level of the HLC would be considerably more expeditious

o NFAI, on priority, needs a series of frameworks, policies and manuals to standardize the work that is being done – both under the scheme as well as for general purposes, even after the scheme has completed/ lapsed. Some of these frameworks and policies have been recommended by vendors already working with NFAI but are yet to be officially acknowledged or internalized into standard operating manuals. The document containing the SOPs was submitted to the Ministry in November 2019 and is still awaiting approval

o As can be seen from the report, most of the activities of the mission have taken exceptionally long at the tendering stage:

Component	Release of RFP	Vendor Onboarded
Condition Assessment	June 2016	March 2017
Preservation	September 2016	September 2017
Digitization	May 2019	Approval for Vendor Selection received in June 2020
Restoration	November 2019	Pending at tendering stage

o While a High-level committee has been formed under the mission for its oversight, the committee meets twice in an year. As the frequency of the meetings is low, it indicates that the committee is not involved in monitoring of day to day works of the Mission. The mission has also formed a Technical Committee under the mission for keeping a quality check on the activities. In a report submitted by a previous evaluation committee, it has been noted that all samples received from the vendors are not checked, and there is random sampling. However, under component 1 of condition assessment, it can be seen, that the time taken by the Technical Committee for review has delayed the overall implementation of the component

o Delays in various components associated with NFHM have been attributed mainly two broad causes – (1) delayed approvals, and (2) the one year of suspension of activities between September 2017 and September 2018. These delays have significantly impacted the procurement of services and discharge of the activities under such contracts. It should be anticipated that for every year for which a component is delayed, an escalation of 5 to 7 per cent is natural on account of inflationary adjustment. In the post COVID-19 situation, contracts may see a natural escalation of at least 10 to 15 per cent in terms of cost, ostensibly to cover for the losses incurred during the period of inactivity

6.1.5 Key Recommendations

The key recommendations for the Film's wing have been divided into the following categories

- o Scheme-wise recommendations
- o Recommendations in areas not covered in the evaluation exercise
- o Recommendations for streamlining the Media Units

Scheme-wise recommendations

1. Development, Communication and Dissemination of Filmic Content

- o **Publicity of Film Festivals**: It is recommended to have Film Festival Calendar to be maintained/ updated by respective media units. A Film Festival calendar will attract filmmakers, industry people and film enthusiasts to participate in such festivals and events
- o **Single festival for all media units**: Over the time a number of satellite channels have taken place in the market which included channels specialized to kids' programs, it has reduced the scope of CFSI. CFSI can collaborate with filmmakers and make a presence of its content on such channels and other media platforms
- o **Tie-ups with Existing OTT platforms**: Process of webcasting has been changed a lot and there are a lot of OTT platforms, mobile and web apps where the content can be screened/ webcasted. It is recommended to tie-up with existing OTT platforms/ channels to webcast the content available with respective media units. On pilot basis media units can have tie-ups with multiple OTT platforms and then continue to broadcast the content on selected platforms basis the royalty returns and statistics. Over the time it will give a fair view whether these media units should go for own platform or not.
- o **Use of Limited Purpose Licensing**: In cases where content owner is not willing to share the content for acquisition purpose; NFAI can ask the owner for Limited Purpose Licensing (LPL). Under LPL, the content can be used for storage, educational, research purpose. However, NFAI will not be able to capitalize/ commercialize the content
- o **Use of Digital Distribution**: Under digital distribution the content is distributed through internet and not through physical form of media to prevent piracy.
- o **Use of Digital Rights Management**: DRM encrypts the content and ensures that only authorized users can access the content which can help in reducing piracy
- o **Involving technology experts/ knowledge partners**: Piracy is the biggest challenge in film industry and both Government and filmmakers loses a huge amount every year due to this. Over the time mode of piracy keeps changing hence it is recommended to involve technology experts/ knowledge partners to keep a tap on such practices
- o **Maintenance and Cataloguing of Content available on YouTube:** It has been observed that one media is streaming on multiple YouTube channels of media units. It is recommended that 1 media/ content shall be made available on one channel only and shall be catalogued which will improve user experience in searching the content. Also, media units in coordination/ negotiation with YouTube should try to refine the content by removing un-authorized content uploaded on YouTube by users

2. Infrastructure Development Programme for Films Division

o Adopt a holistic view for processes such as film certification: With the advent of digital cinema and distribution over OTT (which is unregulated as it is not governed by the provisions of the Cinematograph Act, 1952), and the prevailing situation of COVID-19, measures to take the entire process (including the examination of the cinematic content) digital and online may be considered. Likewise, members of the screening Committee should have access to a set of standard 'codes' that can be tagged to areas that need being re-examined or re-done by the producers. This will (i) standardize the approach taken by the examining Committee in lieu of discretion, and (ii) help cases referred to FCAT being decided more expeditiously – usually limited to being whether a particular code of conduct is being breached or not

o **Future instances of upgrade of infrastructure**: Since the activities within the works carried out under SRFTI and FTII are fait-accompli, this recommendation cannot be applied retrospectively. However, for future instances of similar works carried out in these campuses, the proposal submitted to the Ministry should clearly (i) exhibit stakeholder consultation, notably perspectives from students and faculty and how they have been incorporated, (ii) pre and post intervention conditions, as evaluated at present and how they are supposed to be, (ii) a plan for sustenance of the assets and services created, including a full cost based justification of how a particular model – asset purchase versus leasing – seems to work better. To this effect, a lifecycle-based cost model – that accounts for all costs that will show up in the balance sheet from concept to the time the asset is discarded, may be considered.

o **Revenue generation opportunities for Jaykar Bungalow:**
  • As the bungalow houses an auditorium and a comprehensive film library, NFAI could start popularizing the venue among film lovers by organizing monthly shows of a classic movie
  • An idea of opening a small film heritage museum comprising, artifacts and memorabilia from iconic movies can also be explored
  • The garden of the premises can also be leased out to an established restaurant brand for running a cinema themed restaurant

o **Re-purpose or decide conclusively upon the suspended components of building for films division and Siri Fort Auditorium:** While major structural interventions may not be possible in the case of Siri Fort (proximity to the Siri Fort remains, protected by ASI as well as National Monuments Authority), reclamation of the facility (it is a multipurpose auditorium) may be possible for events. Films Division building also carries the potential for surplus capitalization of managed real estate.

o **Revenue Generation Targets**: The development of auditoriums and other assets for public use has a potential of an additional revenue stream. The media unit should device revenue targets for these assets.

o **Quality benchmarking**: Quality benchmarking and the scale of the infrastructure for each media unit should be documented for the contractors and the external bodies.

o **Comprehensive and participatory planning of the North Eastern Film and Television Institute of India campus in Itanagar**: To this effect, there needs to be a very comprehensive dialogue between Ministries of Home and External Affairs25, State Government, tribal elite societies, other educational institutions within the State as regards how the institution can help cultural expression in the NER

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[25] Arunachal Pradesh and Nagaland are the only two States in India that have a line of reporting to MEA and not MHA

3. National Film Heritage Mission

o **On-ground mobilization of Standard Operating Processes, standards, manuals and benchmarks etc.:** Since there are multiple vendors working under NFHM, there is a need for all of them to have a common understanding of the value chain and be mutually accountable in terms of work – since in many cases, outputs created by one vendor serve as inputs for another. It has been given to understand that while the SOPs have been prepared but they have not been mobilized on ground yet. It is imperative for Ministry and NFAI to close the loop on this activity.

o **Re-orient the various Committees and sub-Committees involved in the implementation of the scheme**: The current oversight and monitoring mechanisms functioning under the Mission may be re-purposed or re-aligned as such:

- Given the composition of the High-Level Committee, it should have complete financial autonomy in matters of procurement and decision making as it includes most of the senior leadership within the Ministry. The interval of meetings may also be reduced to three months. This should remove the dependency upon the Ministry for the most part.
- The Technical sub-Committee as constituted by the HLC and which consists of Shri. Barua, Director- NFAI and OSD- NFHM, may be accorded all powers of technical sanction and approval associated with the project, including vendor outputs, standards, standard operating procedures, manuals and benchmarks and most importantly, the technical substance of RFPs. To improve its credibility, it is suggested to co-opt, on rotational basis, a member of an research and/or academic institution and a technical member of a commercial entity which could be engaged in the works to be performed
- NFAI may wish to engage with one or more standing review Committee that reviews (1) practices and procedures sanctioned by the NFAI for work done under the Mission, (2) quality and process assurance of work done (sample assessment method), and (3) make recommendations regarding administrative issues to be dealt with in line with the technical requirements

o **Streamlining Procurement processes**: Given the significant volume of work covered under the Mission and delays that have apparently been observed within the procurement process, NFAI may consider a streamlined procurement framework that also allows for a wide range of vendors for empanelment.

At this point of time, the procurement is largely dependent on one vendor for each of the major tasks under the scheme; it may wish to consider parallel contracting (dividing the work packages between two or more vendors to accelerate the work within a given time).

Multiple vendors can be empaneled. Further the contracts can also be translated into semi or partial rate contract, where they can be awarded by classification and in tranches of say 1000 films each, giving the Ministry flexibility.

The evaluation notes that none of the tenders floated by NFHM are ICB ("International Competitive Bidding"), which would imply that a local vendor ecosystem is well developed. This situation could have been used to an advantage by way of the fact that such vendors could have been (1) empaneled in advance, leading to time being saved in terms of pre-qualification assessment, and (2) involved in shaping up of the technical standards and working protocols – assuming none were present or documented, and (3) used to develop a significantly wider and deeper capacity development plan for NFAI

o **Content Acquisition by NFAI**: NFAI should plan a formal structure around acquisition of filmic content for future. If piracy is kept in check, a digital copy of films coming to CBFC for certification, can also be given to NFAI for preservation.

Further NFAI should not only look at the Film and Film related material but the footage that carries a historic value (like Videos and speeches from the freedom struggle etc.) can also be looked at for preservation. An appeal to the public should be made for such footage to be submitted to NFAI for its preservation

o **Deeper interactions with the Film Industry**: Unlike the present model of engagement where member of the industry is co-opted into NFAI activities, NFAI may consider being part of (or co-opted into) industry initiatives. This will imply that NFAI, once it has created a veritable repository of films restored via the NFHM apart from enhanced archival capabilities – would be in a better position to interact with the industry as a (1) knowledge repository, (2) support and partner with industry outreach events, (3) partner with industry bodies such as IFTPC or Indian Film and Television Producers Council (formerly Association of Motion Pictures and Television Programme Producers or AMPTPP) for streamlined acquisition of titles. NFAI can also serve as an allied library for many of these associations along with customized digital archive/vaulting services – that allow artistes and other members of the industry to have customized legacies and retrospectives

o **Monetizing the digitized films**: While the Mission is laying its focus on Digitization of filmic content, it will be good to know what will happen to the content that will be digitized. If this content is able to reach the intended audience, the Mission will be successful in true sense. If some monetization options can be evolved, the mission in some way, will move towards a self-sustainability form.
To start with, NFAI can collaborate with the likes of Netflix and Amazon prime for digital dissemination of digitized films.

o **Collaboration with auditorium/ film complexes etc**.- Just like Jaykar Bungalow, NFAI can collaborate with institutions, auditorium complexes etc. to house a digital library.

o **Create seismically and geographically separate location:** There is currently only one location for archiving of films – NFAI in Pune

6.1.6 Schemes outside the purview of this evaluation

While detailed observations and recommendations have been covered as part of each scheme evaluation, certain recommendations which are not part of the evaluation mandate have been mentioned below:

1.   National Museum of Indian Cinema

Set amidst the halls of Gulshan Mahal, a 19th century Victorian bungalow, the National Museum of Indian Cinema, India's first one, encompasses the journey of Indian cinema through centuries. The NMIC chronicles the history and development of Indian cinema, with its vintage artifacts in Gulshan Mahal dating from the early 19th century while the technologically advanced equipment and interactive exhibits of the present housed in the new museum building next to it.

The Museum Advisory Committee is headed by veteran filmmaker Shyam Benegal and supported by the Information and Broadcasting Ministry.

The following are the recommendations of the evaluation team:

- **Augmented Reality**: Interactive, multi-touch gallery applications allow visitors to browse and zoom in on images, videos and interpretation on touchscreen devices. These can be developed through mobile devises, that are given to tourist at the entrance of a museum for a nominal charge (Like in case of the Van Gough museum in Amsterdam). These devices when pointed at sculptures, drawings, and other objects, pop-up snippet full of detail, explanations and more photographs of the item. By adding some more applications to the device, it can also be used to navigate the museum
- **An immersive museum experience**: The National Museum of Singapore made headlines with its "Story of the Forest" exhibit. With the use of large digital screens, the takes the visitors down a spiraling and sloping walk, along the curved walls. The visitors get an animated display of a forest. This when combined with a special application, that can be download on phones, they can find more information about the animals of the forest by clicking on them. This exhibit is a wonder for guests of all ages and has certainly set the bar for other museums to incorporate interactive digital displays moving forward.[26] Such an idea for NMIC, will definitely be capital intensive but will go a long way in mesmerizing the audiences with rich culture of Indian cinema. This technology can be utilized to re-create the magic of iconic sets of Indian cinemas, such as the much spoken of, sheesh mahal in the movie Mughal-E-Azam
- **Dedicated Management for NIMC**: It may be beneficial to have a management contract that would be operated on a combination of fixed annuity (determined by competitive bidding) plus capitalization rights of certain exhibits including right to replicate certain exhibits for commercial use
- **Digital presence**: NMIC may consider revamping its website to provide a web presence that is user-friendly and informative, at the same time. The website should tell stories of the collections and behind-the-scenes work. It could also be used to keep audiences up to date with the latest events of the museum

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[26] https://www.nhb.gov.sg/nationalmuseum/our-exhibitions/exhibition-list/story-of-the-forest#:~:text=Created%20by%20the%20renowned%20Japanese,Drawings%20into%20three%2Ddimensional%20animations.

On social media, the museum can also start a campaign like Incredible India's 'Did you know' campaign to catch attention and generate inquisitiveness about the museum among the people

- **Upgrading Human Resources:** There is also a vital need to upgrade the human resources in Indian museums and get them at par with the International standards. This initiative is also a part of the 14-point museum reforms agenda of the Ministry of Culture. There should be dedicated capacity building workshops for both types of staff at the museum, those who work in museum operations and those who actively interact with the visitors
- **Providing additional amenities:** Further, to improve the experience of visitors in a museum, it is also recommended for management to invest in providing amenities (restaurants, shops and adequate places for people to rest) in addition to the experience they have in the galleries. Canteens and souvenir shops, if operated effectively, can be an alternate source of revenue for the museum
- **Museum visitor experience surveys**: Asking visitors of NMIC to fill visitor experience surveys, will also give the management an idea of what has been perceived well by the audience and highlight the areas which need improvemen
- **Collaboration with communities:** It is also recommended for a museum to collaborate with the communities whose collection it houses. Collaboration and regular interaction with film industry can widen the collection base of the National museum of Indian cinema, besides giving it more acceptability among the fraternity
- **Museum promotion and outreach initiatives**:
  o Getting NMIC on Mumbai and Maharashtra's tourism map: This could be done by having collaborations with local tour operators, online tour portals like trip advisor etc. The management of the museum should also work with the transport department of Maharashtra for ensuring last mile connectivity through public transports to the museum
  o Just as the Ministry has signed an MoU with BookMyShow for online ticketing for NMIC, it could explore similar collaborations such as one with the association of tour operators for physical ticketing as well. The tickets of the museum should be physically made available at locations besides the museum's counter
  o Collaboration with Ministry of Human Resource Development, Govt. of Maharashtra and University of Mumbai and other neighbouring universities for organizing educational tours for school and college going children.

2. Revenue generation opportunities for SRFTI and FTII

The evaluation exercise covers evaluation of media units SRFTI and FTII, with respect to two schemes, but does not however evaluates these media units in totality. Some scheme-agnostic recommendations for these media units are as follows:

- **Co-sharing of facilities**- Lease and use of production and post-processing facilities at the institute for live productions can also be a source of revenue generation for these institutes. Students can also earn credits by working on live projects. The auditorium etc. in the institutes can also be leased out for private use to parties based on leasing contracts
- **PPP with individuals, production houses, philanthropic bodies etc.**- Naming of facilities such as streets, classrooms, auditorium, laboratories, workshops, hostels etc. is an appropriate gesture towards Industry and individuals, and would help obtain chairs, research facilities, consultancy assignments etc. from the Industry.

- **Encouraging foreign students to enroll and having a fixed quota of seats for foreign residents**- Usually, when taking in students who are non-citizens of the country and require visa sponsorships for attending university, tuition fees charged is generally 2 times or 3 times the amount paid by domestic students – this is done in most renowned universities of the world and helps them generate revenue
- **Making SRFTI and FTII the film education hub of Asia** – if the institutions can manage to upgrade their curriculum to incorporate a more international outlook to film production, direction and making, it is possible to make institutions the Asian hub for film studies – this is particularly relevant right now as South Korean, Thai and Sri Lankan cinema has been picking up but these countries have no such film school/institution of this repute
- **Collaboration with universities all over the country**- As film making is a niche field, the relevant courses are offered in selected geographical clusters only. This gives institutes such as FTII and SRFTI to collaborate with local colleges and organize region-wise short duration workshops.
- **Collaboration with foreign universities**: The new education policy allows collaboration with universities outside India to improve the status of college level education in India – collaborations with New York Film Academy and other such schools can be explored for carrying out initiatives such as, cross-exchange semesters, among others.

6.1.7 Streamlining the Media Units

Existing media units in the film wing are as below:

Film Media Unit	Type	Mandate
Central Board for Film Certification	Attached Office	The Central Board for Film Certification is a statutory body for the regulation of films for public exhibition in India, under the provisions of the Cinematograph Act, 1952.
Directorate of Film Festivals	Attached Office	The Directorate of Film Festivals is responsible for the promotion of Indian films and cultural exchange through organizing events in the country and participating in various International film festivals in abroad
Children's Film Society India	Autonomous Body	The Children's Film Society India is registered under the Societies Registration Act XXI of 1860 and was set up with the main objective of providing children and young people with value-based entertainment through the medium of films.
National Film Development Corporation	Public Sector Undertaking	National Film Development Corporation was formed with the primary objective of planning and promoting an organized, efficient and integrated development of the Indian film industry.
Film & Television Institute of India	Autonomous Body	The Film and Television Institute aims to provide high standard film and television education in India, consisting of two wings: The Film Wing and The TV Wing
Satyajit Ray Film & Television Institute	Autonomous Body	Satyajit Ray Film & Television Institute was established by the Government of India in 1995 as an autonomous academic institution aiming to provide high standard film and television education in India
National Film Archives of India	Attached Office	The National Film Archives of India is responsible for acquiring and preserving Indian cinematic heritage. This includes preservation of film and non-film material such as celluloid, stills, glass slides, posters, lobby cards, scripts and song booklets
Films Division	Attached Office	Films Division, headquartered at Mumbai, was established in 1948 by Ministry of Information & Broadcasting primarily to produce documentaries and news magazines for publicity of Government programmes and cinematic record of Indian history.

Recommendation 1: Merger of CFSI, Films Division with NFDC to form one Production based entity.

Activities Involved	Reasons thereof
-Modification of object clause of NFDC, to include the following in it: • provide children with clean and healthy value-based entertainment	-NFDC was formed by the Government of India with the primary objective of planning and promoting an organized, efficient, and integrated development of the Indian film industry. Over the years, NFDC has

and also cater to their educational needs through the medium of films • Promotion of Indian films and cultural exchange • The mandate and targets set for NFDC, will then have to be accordingly revised	also moved away from its core job of film production and has ventured into managing events of other ministries and producing advertisement campaigns - CFSI was also envisioned to play a similar role but was given a different target audience. (children) - Films Division was also created in 1948 for encouraging and promoting a culture of film making in India - As can be seen, there is duplicity of mandate among the four entities - The merger of these film units will improve efficiency by eliminating overlapping of operations, it will also lead to optimum use of resources. - Merging CFSI and DFF with NFDC, along with modification in NFDC's object clause, will result in formation of a single entity, undertaking planning, promotion and production of films and promotional campaigns for all audiences.

- o The new, merged entity may work as a co-producer and have a specialized arm for promotion of films in non-traditional languages, in which, even though the films are made, the film industries are not well-developed such as Tulu, Kodava, Kokborok etc.
- o The new merged entity can be a company established under the Companies Act, 2013 – starting initially with a 100 per cent Government of India equity, which should progressively brought down

Recommendation 2: Creation of a new archival, research and exhibition-based entity:

The recommendation includes merger of below entities:

- o National Film Archives of India
- o National Museum of Indian Cinema
- o Photo Division
- o Directorate of Film Festivals

The new, merged entity will be a Trust, which will have custody of all intellectual property assets. It may be initially formed with Government of India funds, but with a progressive replacement of Trustees with representatives from the Indian Film & Television Industry.

Government of India's participation to be reduced to performance review and audit aspects only.

The Hon'ble Minister for Information and Broadcasting shall be standing Chairperson of the Trust, the Secretary, I&B to be permanent Secretary of the Trust, and a Managing Trustee, who shall nominate by the Industry for every three years. (or as the Ministry deems fit)

The Trust will continue the work related to NFAI as regards acquisition of film reels, other mass media and film related content, have its dedicated museum as well as dedicated and leased exhibition assets, where it can run at least three to five film festivals per year. It will also have partnership-based festivals. All DFF assets for exhibition, such as Siri Fort, will become trust assets.

Modification in Mandates of Media Units

Film Media Unit	Mandate
Central Board for Film Certification	The Central Board for Film Certification to remain a statutory body for the regulation of films for public exhibition in India, under the provisions of the Cinematograph Act, 1952.
Merged entity of NFDC, CFSI and Films Division	This entity can be structured to have units, each will support one of the following: - Promotion of Indian films and cultural exchange through organizing events in the country and participating in various International film festivals abroad. Management of Film Promotion Fund, Webcasting of Films - Producing films and documentaries (Adults and Children, both) - Managing events of other ministries and producing advertisement campaigns - Any other mandate of the merged 4 entities
Film & Television Institute of India	To provide high standard film and television education in India, consisting of two wings: The Film Wing and The TV Wing
Satyajit Ray Film & Television Institute	An autonomous academic institution aiming to provide high standard film and television education in India
Merged entity of National Film Archives of India, Directorate of Film Festivals, National Museum of Indian Cinema and Photo Division	The merged entity will be responsible for acquiring and preserving Indian cinematic heritage, doing relevant research in the area and taking charge of all exhibition (Film festivals, Museums etc.) related tasks.

6.1.8 Films Wing: Conclusion of the evaluation exercise

Scheme	Recommendations for Continuity	Reasons
Development, Communication and Dissemination of Filmic Content	Maybe continued with suggested modifications	- The mandate of all 3 media units involved (DFF, CFSI and Films Division) should be modified. Only DFF should be given the task of organizing Film festivals to reduce duplicity among media units. - In sub-component webcasting of films, all film media units producing films should be included here. (NFDC, CFSI etc.) - The subcomponent, Acquisition of Archival Films and Film Materials, should be a part of NFHM, as it is a pre-cursor to the activity being undertaken by it
Infrastructure Development Programme for Films Division	To be discontinued	Infrastructure development is a continuous and a need-based process. It is therefore recommended for this scheme to be discontinued and its components to be subsumed into regular Internal and Extra Budgetary Resources (IEBR) of media unit as establishment grants
NFHM	Maybe continued with suggested modifications	National Film Heritage Mission is the first of its kind to happen in the country and is therefore, critical for the benefit of the society at large. Given the criticality of the objectives laid out under the mission, and the pending tasks, it is recommended that the mission be extended further with defined timelines, governance structure and intuitional strengthening.

6.2. Development Communication and Dissemination of Filmic Content

6.2.1 Overview of the scheme

6.2.1.1 Background of the scheme

(a) Brief write up on the scheme including Objectives, Implementation mechanism

Development Communication and Dissemination of Filmic Content (DCDFC) is a central sector scheme started during 12th Five Year Plan, being implemented by Ministry of Information & Broadcasting (MoI&B), Government of India. The scheme aims to play a catalytic role in promotion and preservation of Indian cinema by means of film festivals, production of new films in regional languages, documentaries, archival collection of film archives and taking anti-piracy initiatives. The scheme provides Indian cinema with a national and international platform to showcase its work.

The scheme includes a new component titled setting up of Film Facilitation Office (FFO) with a view to facilitate film shootings in India by national and international film makers and promote India as filming destination. Also, a *Film Promotion Fund* has been proposed to provide financial assistance for promotion of Indian films selected for competition in Film Festivals and reach final stage of selection of Oscars – Academy Awards. The major components of the scheme are as under-

- Promotion of Indian Cinema through film festivals and film markets in India and abroad
- Production of films and documentaries in various Indian languages
- Webcasting of Film Archives (Films Division)
- Acquisition of Archival Films and Film Material
- Anti-Piracy Initiatives

An amount of INR 180 crores has been proposed for the scheme for the duration of three years i.e. 2017-2020.

The scheme is being implemented in coordination with following media units:

- Children's Film Society of India (CFSI)
- Directorate of Film Festivals (DFF)
- Films Division (FD)
- National Film Development Corporation (NFDC)
- National Film Archive of India (NFAI)

Details regarding the various activities associated with the scheme are provided as per the sub-components.

(b) Names of sub-schemes and components

There are 5 sub-components under the scheme. Details are given below:

Component 1: Promotion of Indian Cinema through film festivals and film markets in India and abroad

The promotion of Indian Cinema is primarily looked after by the Directorate of Film Festivals (DFF) which was established in 1973 under the Ministry. The objective of DFF is to promote Indian films through organizing various film festivals and promotional events in India and participating in various international film festivals by sending out statutory entries from India.

To appreciate the talent and efforts made by individuals for the making of artistic, competent and meaningful films, DFF organizes film awards. Some of the major film awards are given below-

- **National Film Awards:**
  National Film Awards are considered as the most important film award ceremony in India, managed by DFF. First award given in 1954, it is awarded for excellence in cinematic achievements in Indian cinema and has become the most coveted and prestigious awards in India. The awards are presented by the Honorable President of India and award-winning films are screened for public.

- **Dada Saheb Phalke Award:**
  The Dada Saheb Phalke Award is named to honor Dhundiraj Govind Phalke, popularly known as Dada Saheb Phalke, who is also the father of Indian cinema. The award was introduced in 1969 by the government to recognize the contribution of film personalities towards the development of Indian Cinema. The Dadasaheb Phalke Award is given to a film personality for his/ her outstanding contribution to the growth and development of Indian Cinema.

To promote Indian cinema at national and international level, DFF organizes/ participates in various national and international film festivals. Some major film festivals are given below-

- **International Film Festival of India (IFFI):**
  The International Film Festival of India has gained itself a reputation of being one of the most significant film festivals of Asia, by awarding excellence in cinematic achievements. From showcasing the most critically acclaimed films from around the world to providing a competitive platform to Indian regional cinema IFFI has come a long way in fostering the talent of both eminent and budding film makers. The International Film Festival of India (IFFI), founded in 1952 and the Golden Jubilee of the event was celebrated in 2019.

- **Indian Panorama:**
  Indian Panorama is a flagship component of the International Film Festival of India (IFFI) under which best of contemporary Indian films are selected for the promotion of film art. Indian Panorama was introduced in 1978 as part of the International Film Festival of India to promote the Indian Films and its rich culture and heritage through the Indian films. The Indian Panorama has ever since been completely devoted to showcasing the best of the Indian films of the year.

Additionally, DFF also participates in International Film Festivals which are held in foreign countries. Some of them are:

- BRICS Film Festival
- Iranian Film Festival (IFF)
- European Union Film Festival (EUFF)

Apart from production of films, Films Division (FD) also organizes a biennial film festival, details are given below-

- **Mumbai International Film Festival:**
  Mumbai International Film Festival (MIFF) is given for Documentary, Short and Animation Films in Mumbai every alternate year. Special emphasis is kept on regional films and filmmakers, broad attention is given to the filmmakers of far-flung areas of India like North East etc. Regional Media and Press is specially invited for coverage of MIFF. Best documentary film of the festival is awarded with "Golden Conch" and a cash award of INR 10 Lakh. Silver Conches and cash prizes are awarded in different sections of Documentary, Short Fiction and Animation films in National and International category. Apart from these a Lifetime Achievement Award carrying Trophy,

Citation and INR 10 Lakhs is also given during the festival. The festival gives away total cash awards of INR 58 lakhs.

Films Division sends nomination of documentary films for National Film Awards and also to Indian Panorama, IFFI organized by DFF every year. Further, Films Division sends nomination of its films to major International Documentary Film Festivals like IDFF-Amsterdam, Berlin International Film Festival, Hot-Docs International Film Festival, Canada, Yamagata International Documentary Film Festival, Rome International Film Festival, DOK Leipzig Film Festival, Busan International Film Festival, Sundance Film Festival and Vision du Reel Film Festival, Switzerland. Films Division also enters films directly to all major Indian festivals like IDSFF, Kerala, SiGNS Film Festival, Kochi, Kolkata International Film Festival, MIFF and SMS Vatavaran Film Festival, New Delhi.

Children's Film Society, India (CFSI) is an autonomous body under MoI&B also promotes Indian cinema through film festivals. Details of the festivals organized by CFSI is given below-

- **International Children's Film Festival:**
  International Children's Film Festival India (ICFFI), popularly known as the Golden Elephant, is a festival conducted every two years which is aimed to bring together national and international children's cinema to young audiences in India. The festival had four competition sections: International Live Action, Asian Panorama, International Animation and Little Directors, where international and national films compete for the prestigious Golden Elephant Trophies and cash awards.
- **National Children's Film Festival:**
  The National Children's Film Festival (NCFF) was established by the CFSI, in a bid to expand the market for Children's film and encourage talent in the country. NCFF presents as a carnival to attract young audiences and to lend itself as a learning platform through various workshops such as dance, music, magic act, animation etc.

In addition to organizing and participating in film festivals, CFSI also conducts Exhibition of Children's Films in Schools to promote the Indian cinema and culture among youngsters.

Film Promotion Fund:

India is the largest producer of films in the world. Although a number of aesthetically rich and technically excellent films are made in the country, due to lack of promotion, these films sometimes do not succeed in making a mark. Existing measures are inadequate to promote promising Indian films in a proactive manner which includes supporting the promotion campaigns of these films in international arena. A *Film Promotion Fund* has been formed that provides financial assistance for promotion of Indian films selected for competition in Film Festivals and reach final stage of selection of Oscars – Academy Awards.

Selection of Indian films in international festival or being India's nominee to the Academy Awards is a matter of national prestige and is an indication of the film's cinematic quality and talent of the film maker which are crucial in the growth of film industry from domestic and global perspective. The impact of participation of Indian films in international film festivals and events like Oscars is immense to the Indian film industry. The Film Promotion Fund provides financial assistance up to INR 20 Lakh (for notified international film festivals) and up to INR 1 Crore (for Oscars) under various categories once the films are selected in notified categories of these film festivals.

Component 2: Production of films and documentaries in various Indian languages

The Indian Film Industry is one of the largest in the world with more than 1000 films being certified for public exhibition each year. However, the growth in the industry is not equally spread and is mainly on account of mainstream commercial films mostly made in Hindi, which is popularly called Bollywood. Cinema is a vital tool for promoting and maintaining Indian cultural values and languages and particularly so in India, in view of the fact that cinema is the most popular medium of entertainment. However, growth of regional films is still at a nascent stage and requires support from the Government in terms of production.

The National Film Development Corporation of India (NFDC) is the central agency established under Ministry of Information and Broadcasting, Government of India in 1975. It encourages high quality Indian cinema and works in areas of film financing, production and distribution. NFDC has produced or funded more than 300 films so far in different Indian languages. These films have been widely acclaimed and have won many national and international awards.

NFDC has played a pivotal role in bringing up film making in local languages. It has promoted film making in languages other than Hindi, like, Telugu, Kannada, Bengali, Marathi, Tamil and many more. Such films are also streaming on its website and available for watching.

Films Division is the premier central film producing organization of the Government of India under the Ministry of Information and Broadcasting, it aims to assist the growth and development of the documentary films as a medium of education and communication and give impetus to documentary film movement in the country. Since its inception in 1948, it has produced more than 9000 documentaries, short films, animation films and news magazines on behalf of the various Ministries/ Departments, State Governments, Union Territories and Public Sector Undertakings along with public service awareness (PSA) films on a vast array of topics covering art, culture, industry, science, environment, education, health, family welfare, agriculture, biographies, history, sports, woman empowerment, land, flora and fauna and the people and on a wide range of socio-cultural issues as well as social messages like polio awareness, current topics and so on. These films have been shared with Digital platforms and multiplex chains for screening in theatrical circuits throughout the country as well as telecast on Doordarshan network. These films also won 28 awards during the last three years.

For fostering the growth of the documentary film movement as a medium of education and communication and to provide publicity to the Plans, Policies, Projects and Programmes of the Government envisaged for the welfare of the masses according to Allocation of Business Rules, 1961 amended from time to time, MoI&B had introduced a plan scheme 'Production of Documentary Films' exclusively through outside producers during 11th five year plan 2007-12. The thrust of new scheme 'Production of Documentary and Short Films' was to encourage production of more and more documentary films not only by the Films Division but also by other private producers and NGOs under Public Private Partnership (PPP) mode to give a fillip documentary film movement in the country and to encourage and nurture the younger talents and perspectives. The above scheme was continued till 12th Five year under plan scheme and thereafter under DCDFC scheme.

Children's Film Society India (CFSI) being the prime producer of children's content in South Asia, is committed to supporting high quality children's content that is not only entertaining but encourages children to reflect on the world around them. CFSI produces features, shorts, animated films in many diverse languages and has present catalogue of having close to 250 films in 10 different languages.

Setting-up of Film Facilitation Office:

The Ministry of Information & Broadcasting, Government of India has set up the Film Facilitation Office (FFO) in the National Film Development Corporation (NFDC) with a view to promote India as a preferred filming destination and facilitate film shootings by foreign filmmakers in India. The services rendered by the FFO have now been extended to Indian filmmakers as well. FFO acts as a single-window facilitation and clearance mechanism that eases filming in India, as well as endeavoring to create a film-friendly ecosystem and promoting the country as a filming destination.

Objectives of Film Facilitation Office:

- Film Facilitation Office (FFO) acts as a facilitation point between national/ international filmmakers/ producers and Ministry of Information & Broadcasting and Ministry of Home Affairs to provide necessary approvals for filming in India.
- FFO facilitates all the clearances from various central government, state government departments and local bodies for filming at special geographies, forest, railways, filming with animals etc.
- FFO through its portal gives details about various resources available across the country and connects them directly, it includes but not limited to co-producers, film associations, film cities, animation, VFX and post-production facilities etc.
- FFO provides details about all the policies and rules related to areal filming, filming on railway property, places with historical interest, filming with animals, arms and ammunitions etc. in India
- Film Facilitation Office also promotes the facilitated films by participating in Film Markets, advertising at international media, digital media and social media campaigns

Proposals from National/ International Filmmakers regarding shooting of feature films, TV/ Web shows & series and TV/ Web Reality shows & series are handled by the FFO, which process the request and take a decision within a specific time frame. However, permissions for shooting in border areas take longer due to security reasons. Once the Ministry approves a project proposal, Indian Missions abroad grant Film [F] Visa to the project team. Location specific permissions are processed and issued by respective State Nodal officers and local authorities, whose details are also shared with the applicants. The FFO facilitates accordance of these permissions as one stop solution for all approvals.

Started in December 2015 with aiming to set-up a mechanism to ease filming in India and promote India as a film destination, FFO started its operation in January 2016 and started processing the applications from June 2016. In November 2018 FFO launched its an online system to make the application process easier specially for foreign filmmakers and producers. A producer, by registering on the portal can apply for approvals under multiple departments and states using multiple filters and inputs. Producer can also track the status of application on the portal by logging in on the portal.

FFO has Nodal officers in all the states and UTs who are responsible for all the approvals required in their respective states. Once an application is submitted by a producer, both the producer and nodal officer get notification and each-other's contact details from the portal.

Key statistics about FFO[27]-

- So far FFO has received and processed 16 applications from domestic filmmakers and 113 applications from foreign filmmakers, out of which 108 films were provided with required approvals, 2 films' approval in process and 3 films were rejected due to issues in application.

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[27] As per discussion with Film Facilitation Office team

- FFO, in participation with Ministry of Home affairs (MHA) and Ministry of External Affairs (MoEA) has facilitated around 1,100 film visas after the approvals from Ministry of Information and Broadcasting (MoI&B).
- Out of 108 approved films, 76 films are produced and completed employing around 28,000 people across the country.
- An estimated amount of Rs. 383 Crore (as collected from filmmakers) was spent by foreign filmmakers on filming 61 films in India, by approximation of proration, it may be said that 76 Projects, which have completed shooting in India, would contribute Rs 477 crores to Indian economy.

Component 3: Webcasting of Film Archives (Films Division)

Films Division (FD) was established in 1948 and is the premier central film producing organization of the Government of India under the MoI&B and is well equipped with trained film personnel, cameras, recording and editing facilities. The basic concept of establishing Films Division of India by the Government was to create awareness among people regarding policies and programmes of the government through compulsory screening of short films in cinema halls as per a specific provision of the Cinematograph Act 1952.

Films Division produces the documentaries, short fiction films and other films on behalf of the various Ministries and Departments to:

- Project the Plans, Projects, Policies and Programmes of the Government of India, envisaged for the development of weaker sections of the society, women, children and youth, North-East provinces / states, economically backward classes, farmers and other beneficiaries;
- Educate and motivate the people towards enlisting their active support and participation in the implementation of the national programmes;
- Document the progress of the nation with the passage of time and preserve it for the posterity apart from exhibiting it to the contemporary people;
- Mobilize the use of dynamic medium of film to disseminate information to the broadest spectrum of the Indian and foreign audience;
- Focus attention on important aspects of country's life with a view to bringing about enlightened participation in the affairs of the nation and objective appreciation of facts, events and personalities;
- Produce films for telecast abroad to project an objective image of the country to secure proper appreciation in foreign countries;
- Assist the growth and development of documentary films as a medium of education and communication;
- Preserve the archive of national importance, produced after independence, covering visits of foreign dignitaries, speeches of Prime Ministers and Presidents and other personalities, for the purpose of providing information and social and cultural education to the masses and future generations;
- Advise the Government in the matters pertaining to the films for communication.

Films Division has over 9000 titles in documentaries and Indian News Reviews (INR). This is a highly valuable resource, in the film format, of the historical, political, social, cultural and visual information of India after independence. Keeping up with times, Films Division contents are being made available to larger audiences via Films Division web-based platforms. The project includes e-commerce activities, both for online sale of DVDs of films and Video-on-demand services. Meta-tagging of digital archives for

research and identification and migration from the present system of multiple format digital tapes to a standardized LTO/ LTFS based archive for space conservation, ease of access and security of data is under progress.

Selected films of Films Division are made accessible to public by uploading videos on FD YouTube channel and currently 634 videos are uploaded on the Films Division YouTube channel in 480p resolution; which may increase in number and quality in coming times, after periodical review. An Archival Research Centre with fifteen workstations is functioning since 2013 to help film makers and students to preview and research documentary content, with a view of helping larger outreach of non-feature films.

A Data Centre is being set up to ease the digital archiving process of FD's valuable collection of titles and post-production work flow of Films Division, which is likely to be operational by 2022. The web portal of Films Division has been re-designed, making it more interactive and user-friendly. It offers information on current events, screenings, DVDs and film production and releases in order to maintain a constant mode of interaction with film makers and clientele.

Component 4: Acquisition of archival films and film materials

The Ministry of Information & Broadcasting has set up National Film Archive of India (NFAI) in 1964 with the primary objective of acquiring and preserving Indian cinematic heritage. This includes preservation of film and non-film material including but not limited to celluloid, stills, glass slides, posters, lobby cards, scripts and song booklets. NFAI already has acquired approximately one fifth of the current national production of films, backlog materials, and foreign film classics, journals dealing with technological and aesthetical aspects of cinema[28]. To ensure that the Indian film heritage is passed on to future generations for educational, academic, research purposes, action towards cataloguing, assimilation, preservation and restoration is to be continued.

Being the national custodian for preservation of audio-visual heritage, NFAI is committed to acquisition, preservation, restoration and dissemination of India's socio-cultural filmic heritage. NFAI often collaborates with national and international institutes to not only promote Indian cinema but also to bring world cinema home in the form of seminars and workshops.

Component 5: Anti-Piracy Initiatives

Piracy is allegedly threatening the survival of the film and video industries worldwide, particularly in countries with developed film industries, India being one of them. India is among the top five countries in peer to peer downloading. Investors in the film industries have alleged that video piracy has led to huge losses, thereby threatening their survival. According to a report by Irtedo (a global solutions provider in digital platform security and media and entertainment), the Indian media and entertainment industry loses around 2,100 crores of its annual revenue due to piracy.

India has strict guidelines and laws in place against piracy and different other measures are taken to confront the peer to peer downloading. The government has banned various websites that provide online streaming or torrent links to download pirated content. Even the warning on such websites has been updated to include viewing, downloading, exhibition and duplication of content as offences that are punishable under Section 63, 63-A, 65 and 65-A of the Copyright Act. Anti-piracy practices put in place so far has certainly slowed down the peer to peer downloading but it needs to be updated as per the dynamics of piracy industry. The piracy problem continues to escalate within the Over the Top (OTT)

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[28] https://niti.gov.in/planningcommission.gov.in/docs/aboutus/committee/wrkgrp12/cit/vol2_IB.pdf

space and the current streaming wars are only acting as a catalyst. The piracy paradigm has expanded from torrent to telegram (a messenger tool widely used for sharing pirated movies and series) and measures to tap piracy through messenger app are still being worked upon.

Ministry through campaigns on piracy via audio-visual, internet and print media; training programs and workshops is creating awareness about the enforcement of the proposed legislation and spreading the message of anti-piracy to the masses, and also spelling out the defined penalties for illegal camcording to discourage potential copyright violators.

To overcome the piracy issues and to prohibit the unauthorized recording of films by making it a penal offence, it is proposed to amend the Cinematograph Act, 1952 by a Bill, namely, the Cinematograph (Amendment) Bill, 2019, which recommends for:

- Insertion of a new section 6AA in the Act so as to provide that no person shall, without the written authorization of the author, be permitted to use any audiovisual recording device in a place to knowingly make or transmit or attempt to make or transmit or abet the making or transmission of a copy of a film or a part thereof; and
- To amend section 7 of the Act so as to punish the persons who contravenes the provisions of section 6AA for a term which may extend to three years or with fine which may extend to ten lakh rupees or with both.

The Union Cabinet in its meeting held on 6th February 2019 approved the proposal of the Ministry of Information and Broadcasting regarding "Amendment in the Cinematograph Act, 1952 – Introduction of the Cinematograph (Amendment) Bill, 2019" and introduced the Bill in the Rajya Sabha and then to Standing Committee on Information Technology, Lok Sabha for examination. The recommendations/ observations contained in the Report of the Standing Committee on Information Technology are being examined in the Ministry for making necessary amendment to clauses in the Cinematograph (Amendment) Bill, 2019 introduced in the Rajya Sabha on 12.02.2019.

(c) Year of commencement of scheme

The scheme was commenced in 12th Fiver Year Plan and continued in the year 2017 for the duration of three years from 2017-18 to 2019-20.

(d) Present status with coverage of scheme (operational/ non-operational)

The scheme is operational.

(e) Sustainable Development Goals served, if any

Although no sustainable development goals are served directly under the scheme, some of the activities may contribute indirectly to several goals:

Sustainable development Goal served	How it is served
Goal 8: Decent Work & Economic Growth	Setting up anti-piracy measures will lead to technical work generation and prevent intellectual as well as which will promote productive employment with inclusive and sustainable economic growth of the industry and individuals
Goal 9: Industry, Innovation and Infrastructure	Promotion of Indian cinema and production of films will increase the innovation and inclusion of best practices in the film industry

Goal 17: Strengthen the means of implementation and revitalize the global partnership for sustainable development	The scheme allows DFF, Films Division, NFDC and CFSI to improve and foster partnerships with peer organizations around the world and promote the cause of using cinematic arts for meeting the other goals

6.2.1.2 Budgetary allocation and expenditure pattern of the scheme

(Amount in Cr. INR)

Financial Year	Budgeted Expenditure	Revised Expenditure	Actual Expenditure
FY 2017-18	39.89	53.44	36.59
FY 2018-19	60.74	55.72	46.16
FY 2019-20	53.87	63.49	55.91
Total	**154.5**	**172.65**	**138.66**

Source: Data as per MoI&B's Annual Reports

Total funds allotted under DCDFC scheme = INR 180 Crore

The Scheme so far, has utilized 77% funds allocated to it. *(Actual expenditure/ Total funds allotted under DCDFC scheme).*

Expenditure details of DCDFC against fund allotted for different sub-components:

(Amount in Cr. INR)

Financial Year	2017-18			2018-19			2019-20		
Sub-component	**BE**	**RE**	**Actual**	**BE**	**RE**	**Actual**	**BE**	**RE**	**Actual**
1. Promotion of Indian Cinema through film festivals and film markets in India and abroad									
DFF:	8.45	14.14	10.09	12.48	12.48	10.68	18.81	17.41	13.26
Films Division:	3	4.5	4.03	4	0.3	0.17	3.25	4.55	3.88
CFSI:	2.79	3.89	3.59	4.15	1.24	0.72	4.15	1	0.51
2. Production of films and documentaries in various Indian languages									
NFDC:	24	-	0	21	-	8.45	57	-	16.76
Films Division:	4	5	2.21	5	5	0.78	2.48	1.84	1.73
CFSI:	10	8.9	5.12	10	3.07	0.17	2.3	0.8	0.15
3. Webcasting of Film Archives (Films Division)	0.25	0.25	0.24	0.5	0.5	0.05	0.59	0.11	0.05
4. Acquisition of archival films and film materials	2.0	2.0	1.98	2.5	2.5	2.35	2.29	2.29	
5. Anti-Piracy Initiatives	0.01	0.01	0	1	1	0	1	0	
Grand Total	**54.5**	**TBD**	**27.26**	**60.63**	**TBD**	**23.37**	**91.87**	**TBD**	**36.34**

Source: Data as shared by respective media units; it is being presumed that given funds are spent under DCDFC

6.2.1.3 Summary of past evaluation since inception of scheme

A prior review has been conducted in 2017 by Chrome Data Analytics and Media. Recommendations given thereof are as follows:

Year of Evaluation	Agency hired for evaluation	Suggestions and Recommendations	Recommendations made and accepted/ discussions in progress
2017	Chrome Data Analytics and Media	1. Ongoing efforts in improvement of exposure of Indian cinema to global audiences must be continued.	The scheme was continued for period of three years from FY 2017-18 to FY 2019-20

6.2.2 Methodology
6.2.2.1 Approach

Data Collection Tools:

Data for the current evaluation study has been collected through use of appropriate instruments and tools such as Secondary Research, Key Informant Interviews (KIIs) and Questionnaires. Due to nationwide lockdown and movement restrictions caused by outbreak of COVID-19, field visits could not be conducted for the scheme in the stipulated time period of this evaluation. The team, however, interacted with the stakeholders over calls and emails leading to a thorough assessment of the scheme

- Secondary research included detailed study of the scheme documents available on public forum including annual reports, outcome budgets published by the Ministry and the Government think tank, NITI Ayog. Minutes of Expenditure Finance Committee (EFC) meetings were also analyzed for ascertaining the vision behind the scheme. The meeting minutes helped the team to understand the scheme along with the expectations from the scheme from administrative view and also establish the course of scheme since its inception.
- Key Informant Interviews (KIIs) were conducted to collect the operational details of the scheme. For KII; questionnaires were prepared, and responses were sought along with detailed discussion on all the components of the scheme with scheme administrators

Scheme	Primary Research
In general, for Films Wing	▪ Joint Secretary (Films), MoI&B ▪ Deputy Secretary (Films), MoI&B
Scheme for Development, Communication & Dissemination of Filmic Content	▪ Director, Directorate of Film Festivals ▪ Director General, Films Division ▪ Children's Film Society, India ▪ Head, National Film Development Corporation ▪ Head, Film Facilitation Office ▪ Director, National Film Archive of India

- Interactions were held with Director General - Films Division, Director (Films), MoI&B and respective heads of NFDC, DFF, FFO & CFSI. Through the questionnaires, details like activities to be covered, processes to be undertaken under each sub-component were captured. These details helped the team in forming the baseline/ context of the report which was further validated during detailed consultation with the officials.
- Current status of activities and output for all components of the scheme was captured by analyzing standing committee reports and MoI&B's reply to the queries. The response along with other supporting documents helped the team to analyze the current status, progress made and dependencies under each sub-component during the scheme implementation.
- The evaluators have also planned a visit to different campuses for conducting asset verification activities. This, however, will be possible only post relaxations of movement restrictions imposed amidst outbreak of COVID-19
- The report has been prepared basis the information collected through above evaluation exercises i.e. secondary research from public domain, interviews with key informants/ resources and response against the questionnaires.

Data Assessment Tool: The Theory of Change model

The general methodology used in the evaluation of the schemes stems from the OECD model that essentially traces the 'normal' or 'model' progression of a scheme or initiative (how it was meant or expected to work in the first place), and then evaluates the ground conditions to understand how the scheme or evaluation actually worked – essentially the degree of deviation from the model or normal progression.

1. Context – conditions under which this scheme was evolved

- A large number of films are produced every year and number of film festivals are organized every year by the Government and industry. A number of films are sent to national and international film festivals every year and promotion of the cinema is required since it is a matter of national prestige and attracts recognition to the Indian culture, filmic locations and film industry globally.
- National Awards aim at encouraging the production of films of aesthetic and technical excellence and social relevance contributing to the understanding and appreciation of cultures of different regions of the country in cinematic form and thereby also promoting integration and unity of the nation.
- Film financing, support in making, production and distribution has encouraged many film makers to make films in local languages, these films have been widely acclaimed and have won many national and international awards.
- At present a number of OTT service providers are available in India and the Indian OTT market is expected to grow 45 percent to reach ₹138 billion by the end of fiscal 2023[29]. Since the content is already available under webcasting component; it can be streamed on such platforms.
- Filmic content is highly perishable and being archived by Ministry as per the pre-defined norms, such material is acquired for selling and distribution to the interested buyers, public and private institutions for their commercial purpose at nominal cost.
- It is widely acceptable that piracy is a threat to the entertainment and film industry and needs to be restricted with widely adopted laws and technologies. India, however, is working continuously to update the measures to deal with the issue and the truth of the ground is India and global film industry still have a long way to cover.
- The scheme largely aims to promote and preserve Indian cinema by means of film festivals, production of new films and documentaries, collection of film archives and anti-piracy initiatives.

2. Condition Precedent – what all should be in place prior to implementation

DCDFC is being implemented by Ministry of Information & Broadcasting, Government of India with the primary objective of strengthening the synergy among relevant cinema bodies, organizing film festivals periodically, facilitating production, worldwide promotion and archival of Indian cinema.

The following have been envisaged as condition precedent under the scheme:

1. Processes

By design, activities taken up under this scheme (components) are independent and do not have any dependencies on other components to get the desired outcome. Some components are being performed

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[29] https://www.exchange4media.com/digital-news/video-ott-revenue-in-india-expected-to-reach-rs-13-800-crore-by-fy-2023-92262.html

by multiple media units but do not have any dependencies on each other. These units have their own processes, set of events and activities to perform with their own funds.

2. People

Ministry will use existing administrative mechanism i.e. the scheme will be implemented by the Ministry with help of various media units, and/ or PSU's/ autonomous bodies under the Ministry. Managing the activities of each media unit under their respective sub-component is an important factor for success of the scheme.

3. Scheme administration

The ultimate oversight mechanism for DCDFC is the Empowered Committee, established under the Chairpersonship of Secretary (I&B). The Committee as and when required may delegate its powers to any Subordinate Committee created for this purpose.

4. Technical Capabilities

Technical know-how to implement anti-piracy initiatives must be arranged to get desired results. Technical expertise can be sourced from internal experts in these bodies or can be outsourced from external agencies. Consultancy from subject matter experts across the globe is to be taken to develop effective mechanism.

5. Budget Planning

Under DCDFC, every media unit is allocated budget from the Ministry basis the usage planning shared by them. The government understands the need, past usage pattern and ambitions of the entity and the availability of funds, and then sanctions funds for each unit. Due to this, every media unit needs to prepare budgetary requirement plan along with fund usage plan for the scheme implementation.

3. Inputs- Resources that should be invested in the mission

a) Availability of funds
An amount of INR 180 crores had been initially earmarked for this scheme for the duration of three years.

The Mission so far, has utilized 77% funds allocated to it. *(Actual expenditure/ Total funds allotted under DCDFC scheme).*

(Amount in Cr. I

Financial Year	Budgeted Expenditure	Revised Expenditure	Actual Expenditure
FY 2017-18	39.89	53.44	36.59
FY 2018-19	60.74	55.72	46.16
FY 2019-20	53.87	63.49	55.91
Total	**154.5**	**172.65**	**138.66**

Source: Data as per MoI&B's Annual Reports

b) Human Resources
As part of DCDFC, multiple departments have come together to assist the scheme on various sub-components which include production of films and documentaries in various Indian languages, promotion

of Indian cinema through film festivals, webcasting of film archives, acquisition of archival films and taking anti-piracy initiatives:

- Directorate of Film Festivals in India (DFFI) participates and organizes film festivals in India and abroad to promote the Indian cinema. Ministry prominently participates in major international film festivals.
- Films Division, National Film Development Corporation (NFDC) and Children's Film Society India (CFSI) majorly looks into production/ co-production of films and documentaries.
- National Film Archives of India (NFAI) looks after acquisition of archival films and film materials.
- Stakeholders/ industry bodies/ technical expertise' consultation is required for developing Anti-Piracy mechanism.

c) Capacity Building of Human Resources

Capacity Building is very critical for prevention of piracy of the content, since the mode of piracy keeps changing by time; training workshops for the risk identification and mitigation is required. Ministry has to conduct activities including campaign on piracy through audio-visual, internet and print media; training programmes and workshops to sensitize its resources, police, judicial, administrative officials, multiplex and cinema hall owners.

d) Protection from Risks and externalities

The following risks and externalities are identified within the contract:

a. Involvement of private players in various activities like film financing, film production, corporate film festivals/ awards will affect the functions and scope of the scheme.
b. Force majeure conditions, such as the one posed on account of COVID-19 crisis, will affect the activities under the scheme.
c. Since there are number of OTT platforms, webcasting channels available for screening of the content widely acclaimed, capitalization/ commercialization of content webcasted under the scheme will be challenging.
d. Since methods of piracy keeps on changing, implementing a suitable mechanism to prevent piracy is a challenge.

4. & 5. Activities and Output: Tasks undertaken within each component of the Mission and subsequent output

Component-wise status of activities

- *Component 1: Promotion of Indian Cinema through film festivals and film markets in India and abroad:*

S. No.	Major tasks envisaged
1	Organizing National Film Festivals
2	Organizing/ participation in International Film Festivals
3	Films/ documentaries sent/ nominated in such festivals
4	Films/ documentaries awarded in such festivals
5	Film exhibitions participated/ organized to show award winning films/ documentaries
6	Utilization of Film Promotion Fund

Activity	Target	Output
Directorate of Film Festivals (DFF)		
Number of national film festivals organized in India	No targets set	39 film festivals
Number of international film festivals participated/ organized in India/ abroad	No targets set	25 film festivals
Number of films/ documentaries sent/ nominated in such festivals	No targets set	Festivals in India - 294 films Festivals Abroad - 145 films
Number of films/ documentaries awarded in such festivals	No targets set	10 international film awards
Films Division (FD)		
Number of international film festivals organized in India/ abroad	2 film festivals	2 Mumbai International Film Festivals
Number of films/ documentaries sent/ nominated in such festivals	1500 (Film entries in MIFF)	1664 films entered in MIFF
Number of national/ international film festivals participated in India/ abroad	30 film festivals	54 film festivals
Number of films/ documentaries sent/ nominated in such festivals	100	318 films
Number of films/ documentaries awarded in such festivals	No targets set	20 national film awards 8 international film awards
Number of films exhibitions participated/ organized to show award winning films / documentaries.	25	32 Mini MIFF
Children's Film Society India (CFSI)		
Number of national film festivals organized in India	1 National Children's Film Festival, 2018 (NCFF)	No national level film festivals organized in last 3 years
Number of international film festivals participated/ organized in India/ abroad	To organize 2 International Children's Film Festivals Participation in 45 international film festivals	Organized 1 International Children's Film Festival Participated in 45 international film festivals
Number of films/ documentaries sent/ nominated in such festivals	No targets set	177 films

Number of films/ documentaries screened in such festivals	No targets set	59 films
Number of film exhibitions organized to show award winning films/ documentaries	To organize 5,727 shows benefitting 21,53,000 child audience	Organized 7198 shows across the country benefitting 4,51,25,107 child audience

* Films Division organizes Mumbai International Film Festival (MIFF) only
* Targets and outputs under activities are for three years i.e. 2017-18, 2018-19 and 2019-20 as shared by respective media units

- *Component 2: Production of films and documentaries in various Indian languages:*

S. No.	Major tasks envisaged
1	Production/ co-production of feature films/ short films
2	Production/ co-production of documentaries
3	Financial assistance to feature films/ short films/ documentaries
4	Film production/ co-production/ other financial assistance (in INR)
5	Dubbing of films into major Indian languages
6	Making prints of films for circulation

Activity	Target	Output
National Film Development Corporation (NFDC)		
Number of feature films/ short films produced/ co-produced	10 films in last 3 years	1 film completed, 1 film under post-production, 6 films under production/ co-production
Number of feature films/ short films/ documentaries provided financial assistance	No targets set	8 films
Films Division (FD)		
Number of documentaries produced	260	281*
Number of documentaries provided financial assistance	100	108 documentaries
Children's Film Society India (CFSI)		
Number of feature films/ short films produced/ co-produced	9 feature films, 6 short/ animated films	4 feature films, 5 short films and 1 web series on 26 episodes

Number of feature films/ short films/ documentaries provided financial assistance	No targets set	4 feature films, 5 short films and 1 web series on 26 episodes
Dubbing of films into major Indian languages	36 films	-
Making prints of films for circulation	90 prints	

* Includes 22 films which await CBFC certification due to nationwide lockdown.
\# It is being presumed that all the films produced/ co-produced by the media units (except for FD) were financially assisted by respective media unit
\# Targets and outputs under activities are for three years i.e. 2017-18, 2018-19 and 2019-20 as shared by respective media units

- ***Component 3: Webcasting of Film Archives (Films Division):***

S. No.	Major tasks envisaged
1	Establishing webcasting channels to show archived content
2	Development of OTT platform, mobile/ web app to make the archived content available for public

Activity	Target	Output
Establishing webcasting channels to show archived content	No targets set	Content of FD is uploaded on its VoD platform on pilot basis. A proposal for creating and floating an exclusive VoD platform for streaming content commercially is being made and submitted to the Ministry of I&B for approval

| Development of OTT platform, mobile/ web app to make the archived content available for public | No targets set | A meeting of the expert committee has already been held where ways and means of offering FD contents on OTT platforms on commercial basis were deliberated. A proposal for floating an RFP in this regard is being prepared and submitted to the Ministry for approval |

* Targets and outputs under activities are for three years i.e. 2017-18, 2018-19 and 2019-20 as shared by respective media units

- *Component 4*: **Acquisition of archival films and film materials:**

S. No.	Major tasks envisaged
1	Up-gradation of Data Centre
2	Procurement of equipment/ machinery/ software required for Data Centre
3	Acquisition of films/ documentaries under DCDFC
4	Acquisition of filmic content/ ancillary material under DCDFC

Activity	Target	Output
Up-gradation of Data Centre	No targets set	Till 2018, NFAI had Sun Solaris based server (7 TB) which contained all digital material of Book Library & Documentation section. In the year 2019, NFAI has updated its data centre and procured Dell Server with 100 TB EMC Storage.
Procurement of equipment/ machinery/ software required for Data Centre	No targets set	As of now the procurement of equipment/ machinery/ software is underway
Acquisition of films/ documentaries under DCDFC	No targets set	As on 31.12.2019, NFAI has 21,692 films/ documentaries under its acquisition.
Acquisition of filmic content/ ancillary material under DCDFC	No targets set	Details of other filmic content/ ancillary material acquired under DCDFC (as on 31.12.2019) is as below: Video Cassettes: 3687

	DVD: 3241 Books: 30240 Scripts: 45040 Pre-recorded Audio Cassettes: 1098 Stills: 196468 Wall Posters: 38768 Song Booklets: 24672 Audio Tapes (oral history): 191 Press Clippings: 228025 Pamphlets/ Folders: 9464 Slides: 9144 Disc Records: 3249 Audio Compact Discs: 155 Digitization of Ancillary Film Material: 383511

* Targets and outputs under activities are for three years i.e. 2017-18, 2018-19 and 2019-20 as shared by respective media units

- *Component 5*: **Anti-Piracy Initiatives**:

S. No.	Major tasks envisaged
1	Finalization of multimedia communication strategy
2	Developing proto-type material to prevent film piracy
3	conducting workshops/ trainings to develop Anti-Piracy mechanism
4	Alliance/ agreement signed with international agencies for global anti-piracy concerns
5	Setting-up piracy research cell/ anti-piracy cell
6	Onboarding of technical experts to prevent piracy

Activity	Target	Output
Finalization of policies to prevent piracy	Creation of law/ act to prevent un-authorized use of the content and defining the legal provisions in case of breach	Recommendations/ observations for making necessary amendment to clauses in the Cinematograph (Amendment) Bill, 2019

		introduced in the Rajya Sabha on 12.02.2019 are being examined by the Ministry
Developing proto-type material to prevent film piracy	No targets set	No prototype initiated so far
Conducting workshops/ trainings to develop Anti-Piracy mechanism	No targets set	No workshops/ trainings conducted so far
Alliance/ agreement signed with international agencies for global anti-piracy concerns	No targets set	No such Alliance/ agreement signed so far
Setting-up piracy research cell/ anti-piracy cell	No targets set	No development on such initiatives
Onboarding of technical experts to prevent piracy	Consultants will be engaged as per requirements	No such engagement so far

* Targets and outputs under activities are for three years i.e. 2017-18, 2018-19 and 2019-20 as shared by respective media units

6. Outcome

The outcome of the scheme will be more prevalent when it is completed or is nearing completion. The expected outcome of the scheme can be as below.

- Increase in number of films/ documentaries being nominated and awarded in the International Film Festivals.
- Increase in production of films/ documentaries in the languages that are not common, setting a benchmark for quality of such films.
- Availability of archived content on various modes of webcasting like OTT, VoD, mobile and web-based applications and servers.
- Reduction in film piracy after taking anti-piracy measures to prevent piracy within and outside country.
- Increase in support to independent film makers in marketing and projecting their films abroad by help of Film Promotion Fund.
- Increase in international films being shot in India, at the same time increase in other allied activities like recognition of India as a global filmic destination, employment generation, film tourism etc.

Given the outline of the scheme, unless there are any major unforeseen eventualities, there should be no impediments towards meeting the short-term outcomes as indicated above.

7. Impact

- One of the potential impact could be gauged from the fact that DCDFC (through DFF) puts efforts in improvement of exposure of Indian cinema to global audiences. The promotion of good cinema is crucial for the success of the films produced both in-house as well as through outside film makers.
- The other possible impact is that over a period of time, the film/ documentary production activities under NFDC, FD and CFSI will result in increased collaboration between the government and film industry for production, financing and webcasting of the films/ documentaries. It will channelize the talent of filmmakers/ producers involved in making films in non-common languages.
- Setting up of anti-piracy measures will build confidence among the industry stakeholders, at the same time it will increase the revenue for both government as well as private sector.

8. Objectively Verifiable Indicators

As with any evaluation, whether the scheme has met with its goals or has served its purpose is ascertained with the help of objectively verifiable indicators. A detailed assessment of the scheme on output-outcome parameters is done in Section 4 of the report

9. Counterfactual

- In evaluation science, a counterfactual refers to a situation that would exist if the scheme or initiative did not exist. In case of DCDFC, to develop a counterfactual, the evaluators have tried to ascertain if the absence of the scheme would have led to the same, different, no or better results
- The scheme aimed at promotion of Indian Cinema through film festivals and film markets in India and abroad, the scheme also looks after production of films and collection of archival material. The scheme supports production of aesthetically and technically excellent films in the country and promotes such films in various International Film Festivals as well as film markets and preserves the filmic content.
- As mandated, the scheme plays an important role in production/ co-production and promotion of the films along with webcasting, acquisition and preservation of the filmic content. The role of DCDFC is

irreplaceable under the present circumstances as it is the only capable scheme to meet out such objectives at present.

Performance of the scheme based on the Output/ Outcome Indicators

As suggested by Ministry of Finance, the Outcome Budget collated by NITI Ayog has formed the base of the below framework. The indicators, however, are not restricted to only those identified by NITI Ayog. The outcomes of earlier identified sub-components are stated in Column (E) of the below framework:

6.2.3 Outcome - Output Framework for DCDFC

Scheme	Outputs			Outcomes		
	Output	Indicator	Target	Outcome	Indicator	Progress of Activities
A	B	C	D	E	F	G
Component 1: Promotion of Indian Cinema through film festivals and film markets in India and abroad	1) Organizing/ participating in events related to films/ film festivals in India	1) Number of events/ film festivals organized/ participated in India	**DFF:** No targets set **CFSI:** Organizing 1 National Children's Film Festival **FD:** To organise 02 MIFF and to Participate in 21 Film Festivals	1) To promote and showcase heritage of Indian Cinema at national and global level	Number of Film Festivals organized in India	**DFF:** 39 National Film Festivals organized in various states in last 3 years **CFSI:** No national level film festival organized **FD:** Organised 02 MIFF and Participated in 41 Festivals
	2) Organizing/ participating in events related to films/ film festivals abroad	2) Number of events/ film festivals organized/ participated abroad	**DFF:** No targets set **Films Division:** To Participate in 09 Festivals Abroad **CFSI:** Organizing 2 International Children's Film Festivals and participation in 45 international film festivals		Number of International Film Festivals organized/ participated	**DFF:** Participated in 25 International Film Festivals **FD:** Participated in 13 Festivals Abroad **CFSI:** Organized 1 International Children's Film Festival and participated in 45 international film festivals
	3) Publicity campaign and brand promotion including Publication of world class catalogues	3) Number of campaigns done for publicity; Number of publications started for promotion	2 campaigns		Number of campaigns organized	2 campaigns

Scheme	Outputs			Outcomes		
	Output	Indicator	Target	Outcome	Indicator	Progress of Activities
A	**B**	**C**	**D**	**E**	**F**	**G**
	3) Promotion through film exhibitions	3) Number of film exhibitions organized to show award winning films/ documentaries	**CFSI:** To organize 5,727 shows benefitting 21,53,000 child audience **FD:** To organize 25 Mini MIFF		Number of shows/ exhibitions organized; number of audiences attended the shows	**CFSI:** Organized 7198 shows across the country benefitting 4,51,25,107 child audience **FD:** Organized 32 Mini MIFF
	4) Increase in number of films sent to International/ National film festivals	4) Number of films sent to International/ National film festivals	**FD:** 100 films in last 3 years	Recognition and promotion of Indian Cinema by films/ documentaries presented in International/ National film festivals	Number of films/ documentaries nominated for various International and National Film Festivals	**FD:** 318 films in last 3 years in national/ international film festivals **Films nominated in Film Festivals in India:** **DFF:** 294 films in last 3 years **Films nominated in Film Festivals Abroad:** **DFF:** 145 films in last 3 years **CFSI:** 177 films in last 3 years

Scheme	Outputs			Outcomes		
	Output	Indicator	Target	Outcome	Indicator	Progress of Activities
A	**B**	**C**	**D**	**E**	**F**	**G**
	5) Increase in number of films awarded	5) Number of films awarded in International/ National film festivals	-		Number of films/ documentaries awarded in various International and National Film Festivals	**Film Festivals in India:** **FD:** 20 films awarded in National Film Festivals **Film Festivals Abroad:** **DFF:** 10 International Film Awards **FD:** 8 International Film Awards **CFSI:** 59 films screened in International Film Festivals
Component 2: Production of films and documentaries in various Indian languages	1) Production of films and documentaries in various Indian languages	1) Number of films/ documentaries produced/ co-produced in various Indian languages for promotional/ commercial use	**NFDC:** 10 films in last 3 years **FD:** 100 documentaries in 3 years **CFSI:** 9 feature films, 6 short/ animated films, dub 36 films, dubbing of 36 films into major Indian Languages, making 90 prints for film circulation in last 3 years	1) To promote production of quality films including those in regional languages.	Number of films/ documentaries produced/ co-produced in various Indian languages	**NFDC:** 8 films in last 3 years **FD:** 108 documentaries in last 3 years **CFSI:** 4 feature films, 7 short films, 1 web series of 26 episodes in last 3 years

Scheme	Outputs			Outcomes		
	Output	Indicator	Target	Outcome	Indicator	Progress of Activities
A	B	C	D	E	F	G
Component 3: Webcasting of Film Archives (Films Division)	1) Webcasting of archived films for education/ commercial purpose	1) Number of films webcasted through various channels- * YouTube * Subscription services (Netflix, Amazon Prime, Hotstar etc.) * Own website/ portal	No targets set	Increase in viewership by Webcasting of archived content	Establishing webcasting channels to show archived content	634 videos are uploaded on FD, YouTube channel. Content of FD is uploaded on its VoD platform on pilot basis. A proposal for creating and floating an exclusive VoD platform for streaming content commercially is being made and submitted to the Ministry of I&B for approval
	2) Developing own platform for webcasting of films/ documentaries	2) Creation of OTT platform/ mobile/ web app for webcasting	No targets set		Creation of an Over the Top (OTT)/ Video on Demand (VoD) platform for webcasting	A proposal for VoD platform for webcasting and commercial content streaming has been submitted to the Ministry for approval
Component 4: Acquisition of archival films and film materials	1) Acquisition of archival films and filmic content for the purpose of providing information and social and cultural education	1) Number of films/ documentaries acquired	No targets set	Availability of filmic content for cultural, social education and research	Number of films and filmic content acquired	As on 31.12.2019, NFAI has acquired 21,692 films/ documentaries
		2) Availability of data centre for storage of acquired material	No targets set	Increase in quality and quantity of acquired content	Creation/ upgradation of a data centre with increased capacity	In 2019, NFAI has procured Dell Server with 100 TB EMC Storage. Currently, the migration of data

Scheme	Outputs			Outcomes		
	Output	Indicator	Target	Outcome	Indicator	Progress of Activities
A	B	C	D	E	F	G
						from old to new server is underway
Component 5: Anti-Piracy Initiatives	1) Initiatives taken to prevent the piracy	1) Setting up anti-piracy measures both for India and abroad	No targets set	Reduction in piracy and copyright violations and Increase in revenue	Signing bilateral agreements with various countries to prevent piracy	No such agreement signed
		2) Preparation/ proposition of any act/ roadmap to stop/ reduce piracy	No targets set		Creation of act to prevent piracy and defining the legal provisions in case of breach	Recommendations/ observations for making necessary amendment to clauses in the Cinematograph (Amendment) Bill, 2019 introduced in the Rajya Sabha on 12.02.2019 are being examined by the Ministry
		3) Taking action against illicit use of content	No targets set		Regular monitoring to check unauthorized upload on various platforms/ websites	As on 30th June 2020, CFSI has issued 97 infringement notices to YouTube for unauthorized upload of Children's Film Society, India films
	2) Getting technical experts on board to prevent piracy	Number of experts onboarded	No targets set		Expertise engagement to monitor and control piracy	No experts onboarded as of now. As per EFC Memorandum dated 7th February 2018, consultants will be

Scheme	Outputs			Outcomes		
	Output	Indicator	Target	Outcome	Indicator	Progress of Activities
A	B	C	D	E	F	G
						engaged as per requirements
	3) Developing tools to prevent piracy	Tool developed	No targets set/		Tools/ technology being used to prevent piracy	No tool developed so far

Additional Parameters

As per the format specified by the Ministry of Finance the following additional parameters have been considered:

Additional Parameters	Status/ Description
Coverage of beneficiaries	There are no individual beneficiaries under the scheme, so this parameter does not apply. However, if approached; State Governments and Indian Foreign Missions located abroad are provided with financial assistance and filmic content by DCDFC to organize Film Festivals
Implementation mechanism	Ministry plans to use existing administrative mechanism i.e. the scheme will be implemented by the Ministry with help of various media units, and/ or PSU's/ autonomous bodies under the Ministry. By design, activities taken up under this scheme (components) are independent and do not have any dependencies on other components to get the desired outcome. Some components are being performed by multiple media units but do not have any dependencies on each other, every media unit is allocated budget from the Ministry basis the usage planning shared by them.
Training/ capacity building of scheme administrators	Capacity building workshops need to be organized under anti-piracy measure. It needs to be updated timely since the piracy pattern changes frequently
Asset service creation/ maintenance plan	Building a digital archive of 2k resolution on LTO platform in the long term – to enable online identification & marking and, sale of high-resolution stock-shots
Benefits (individual/ community)	The scheme, by design is not expected to address any individual or community, however, by promotion of Indian cinema; it gives an international recognition and prestige to the country in the field of art and culture
Convergence with scheme of own Ministry/ Department or any other Ministry/ Department	The scheme is being implemented by multiple media units of the MoI&B, notably Films Division, DFF, CFSI, NFDC and NFAI. All these units help to achieve the component-wise objectives to achieve final outcome of the scheme.

Gaps in achievement of outcome

Ministry has ensured availability of the funds for functioning of the scheme and the scheme has made significant progress under various components. Respective media units have been involved in production, promotion, webcasting and acquisition of the films and has recorded the growth in their respective components. However, there is a need to take proactive measures on anti-piracy initiatives.

6.2.4 Observations
6.2.4.1 Thematic Assessment:

Scheme Design

Intent of scheme:

- Films are cultural artifacts and represents a specific culture in which the scheme is made, it gets affected by region, language etc., since all the films are not able to make it to financing, production and promotion in the industry; DCDFC scheme through its various components plays an important role to address these issues.
- The sub-components of the scheme, however, have not being designed keeping in mind a single outcome that the scheme intends to achieve. The components are spread across outcomes/ outputs such as promotion of films, production of films, acquisition of film material among others. Due to this spread, it is difficult to ascertain the intended outcome of the scheme

Finance:

- The scheme is envisaged at a total cost of INR 180 crore. In the evaluation, availability of funds has not been a concern for any of its activities and processes. So far, the scheme has utilized INR 138.66 crore.

Institutional Readiness:

- Scheme is being implemented through various media units and these media units have requisite expertise and experience in the activities to be performed under their component. Since there is no dependency of a sub-component on another; all the media units act independently to achieve the scheme outcomes.
- However, due to spread over nature of the components, multiple media units are involved in implementation of this scheme.

Strategic Direction:

- The design of the scheme gives an opportunity for entities like Films Division, NFDC, CFSI, DFF and NFAI to come together. The scheme is critical for the benefit of society at large and aims to promote filmic heritage through strategic direction, leadership, partnership, and collaboration between the media units.

Scheme Implementation

Directorate of Film Festivals:

- While the sub-scheme has been delivering consistent output in terms of organizing Film festivals, there haven't been any physical targets set out for some media units such as DFF. Due to this, it is difficult to monitor the scheme for them.
- There is also duplicity of mandate in this component. The film festivals are being organized by at least 3 film media units, making the mandate and accountability unclear

Production of films and documentaries in various Indian languages:

- Against the target set at production of 10 films in last 3 years, NFDC has only finished production of 1 film., 6 films, however, are under production. CFSI is also behind the target it has set for production of films.

- Setting up of FFO under NFDC, has been a very noteworthy decision by the Ministry. The office in its very small duration of functioning is providing single window clearance to international producers and therefore promoting India as a filmic destination among them

Webcasting of Film Archives (Films Division):

- This activity should be done by all Media Units producing films and not just Films Division
- Both the tasks envisaged, establishing webcasting channels to show archived content and development of OTT platform are at the stage of seeking approval and therefore there arises a need to expedite the process

Acquisition of archival films and film materials

- Output is being delivered against all set tasks, there, however, has been no setting of target to monitor the progress of the sub-scheme
- This activity is a pre-cursor to National Film Heritage Mission and should therefore, be a sub-component of that scheme

Anti-Piracy Initiatives

- Against the planned activities, there has only been progress on the finalization of policy front. A lot still needs to be done in the sub-scheme.
- Further, as this is a niche area, it is recommended for the Ministry to have sector experts for giving the best possible support to its initiatives.

6.2.4.2 Risk and Externalities

Component 1: Promotion of Indian Cinema through Film Festivals and Film Markets in India and Abroad

- To continue getting popularity in future, Film Festivals need to become more than just exhibitions, they should focus at being avenues for the public at large to understand the broader world of cinema and interact with the industry stakeholders
- Digital media and widening range of audience taste may make traditional DFFI festivals less interesting as most of the cinema will have been seen elsewhere already.

Component 2: Production of Films and Documentaries in Various Indian Languages

- If NFDC and CFSI continue to work in the present manner, as in co-producing films only when a filmmaker approaches them, some of the low volume film industries may disappear completely – like languages in which very less films are made.
- CFSI runs the risk of becoming less important as high quality content for children is produced elsewhere.
- Documentaries made by FD need being promoted considerably more, as well as made available for researchers etc. FD has over 7,400 film-based products and will require being preserved and digitized in the same way films are being preserved under NFHM.

Component 3 & 4: Webcasting of Film Archives & Acquisition of Archival Films and Film Materials

- Potential piracy and/or unauthorized uploads on video sites such as YouTube, websites and other content sharing apps.
- Quality control of archived/ digitized content to be put on webcasting.

Component 5: Anti-Piracy Initiatives

- Cross border piracy, where copies are made in territories outside India and smuggled back digitally.
- Ministry is planning to use existing administrative mechanism to implement DCDFC, but piracy is a bigger issue and require people with specific skill set and expertise. Non-availability of such resources may cause a situation where the scheme may be affected adversely

6.2.5 Recommendations

Recommendations	Reasons thereof
1. **Publicity of Film Festivals:** It is recommended to have Film Festival Calendar to be maintained/ updated by respective media units. A Film Festival calendar will attract filmmakers, industry people and film enthusiasts to participate in such festivals and events	1. Increase in awareness about the film festivals. 2. Increase in participation of film festivals
2. **Single festival for all media units:** Various media units organize multiple film festivals in a year, a single film festival can be organized which may include the films being promoted (films, documentaries, children's films etc.) by respective media units. This will help audience and organizers to get all type of film festivals on a single film festival and will increase the participation.	1. Joint efforts by media units to make the event successful 2. Ease of access for audience due to availability of all type of films in a single event 3. Increase in participation of film festivals
3. **Organizing Film Exhibitions**: Once the national/ international film awards are organized, it is recommended to exhibit/ showcase the awarded films in multiple locations. Such events will promote the films and gives an opportunity to researchers, scholars and film enthusiasts to interact with filmmakers, artists	1. Promotion of films along with promotion of film festivals 2. Develop a platform for networking with industry stakeholders
4. **Collaboration for Promotion of Content:** Over the time a number of satellite channels have taken place in the market which included channels specialized to kids' programs, it has reduced the scope of CFSI. CFSI can collaborate with filmmakers and make a presence of its content on such channels and other media platforms.	1. Financial support for production of Children's films for promotion and showcasing of the films on various channels 2. Increase in content viewership
5. **Popularizing films which have won National Film Awards in past** The Indian Mission in the US can appoint a Media agency to do the following: o Seek placement of NFA winning films on platforms such as Criterion, Curiosity Stream (Airtel is beaming it in India as a 'service' as part of its DTH	1. This route gives a good opportunity to films which won National awards years ago.

service), DAFilms.com, DOX Channel, GuideDoc, HBOMax, Hulu, Kanopy and the usual OTT Channels Netflix and Amazon Prime ○ Liaise with film-based institutions such as BFI (UK) to hold regular retrospectives and film appreciation courses for interested parties. In India a unique feature of the G8 presence is that many members have separate cultural institutional presences from their embassies – such as JCIC (Japan), Alliance Francaise (France), Max Mueller and Goethe Institutes (Germany). Back home, this will mean enhanced coordination between I&B and Ministry of culture. ○ Maintain links with some key distributors and exhibitors to keep them aware of films and the expatriate/ domestic audience in overseas	
6. **Tie-ups with Existing OTT platforms:** Process of webcasting has been changed a lot and there are a lot of OTT platforms, mobile and web apps where the content can be screened/ webcasted. It is recommended to tie-up with existing OTT platforms/ channels to webcast the content available with respective media units. On pilot basis media units can have tie-ups with multiple OTT platforms and then continue to broadcast the content on selected platforms basis the royalty, return and statistics. Over the time it will give a fair view whether these media units should go for own platform or not.	1. Increase in content viewership and revenue 2. Understanding business model for future course of action
7. **Maintenance and Cataloguing of Content available on YouTube**: It has been observed that one media is streaming on multiple YouTube channels of media units. It is recommended that 1 media/ content shall be made available on one channel only and shall be catalogued which will improve user experience in searching the content. Also, media units in coordination/ negotiation with YouTube should try to refine the content by removing un-authorized content uploaded on YouTube by users.	1. Ease of access in searching the authentic content on YouTube 2. Access to original/ verified content to users
8. **Use of Digital Distribution:** Under digital distribution the content is distributed through internet and not through physical form of media to prevent piracy. Use of Digital Rights Management: DRM encrypts the content and ensures that only authorized users can access the content which can help in reducing piracy.	1. Reduction in piracy of filmic content. 2. Increase in revenue of filmmakers and the Government

9. **Involving technology experts/ knowledge partners**: Piracy is the biggest challenge in film industry and both Government and filmmakers loses a huge amount every year due to this. Over the time mode of piracy keeps changing hence it is recommended to involve technology experts/ knowledge partners to keep a tap on such practices.	1. Evolving new strategies and technology to prevent/ reduce piracy. 2. Increase in revenue of filmmakers and the Government
10. **Supporting Research and Development:** There can be an addition to the DCDFC scheme: Supporting a community of researchers and academics to create the content for the commercialized webcasting of archived and new content.	1. Better involvement and engagement with the academic and research community within film sector. 2. Trend analysis to get insights for content creation and webcasting, resulting in increased viewership
11. **Use of Film Promotion Fund:** There is a need to increase Film Promotion Fund to support the film makers and promote the films which made presence in international film festivals. Through adequate communication with the film fraternity, the Ministry needs to propagate the concept of 'Film Promotion Fund', so that it can have maximum outreach.	1. Promotion of Indian cinema at international level 2. Financial support as well as appreciation and motivation to film makers to focus on quality of films

6.2.6 Vision for Future

The scheme on Development, Communication and Dissemination of Filmic Content (DCDFC) is the first of its kind to happen in the country and is therefore, critical for the benefit of the society at large. The scheme, by promoting Indian cinema at national and international level brings recognition to Indian cinema which further encourages filmmakers and artists to create the filmic masterpieces with cultural, regional and national values.

It is therefore, recommended for the scheme to be continued but with certain modifications:

Original Sub-component	Media Unit
Promotion of Indian Cinema through Film Festivals and Film Markets in India and Abroad	DFF, CFSI, Films Division
Production of Films and Documentaries in Various Indian Languages	NFDC, CFSI
Webcasting of Film Archives	Films Division
Acquisition of Archival Films and Film Materials	NFAI
Anti-Piracy Initiatives	Films Division

Proposed Sub-component	Status	Modification
Promotion of Indian Cinema through Film Festivals and Film Markets in India and Abroad	✓	The mandate of all 3 media units involved (DFF, CFSI and Films Division) should be modified. Only DFF should be given the task of organizing Film festivals to reduce duplicity among media units.

Production of Films and Documentaries in Various Indian Languages	✓	None*
Webcasting of Film Archives	✓	All film media units producing films should be included here. (NFDC, CFSI etc.)
Acquisition of Archival Films and Film Materials	✗	To be a part of NFHM
Anti-Piracy Initiatives	✓	Films Division

*Convergence of Media Units has been covered in a separate chapter.

6.3. Infrastructure Development Programme for Films Division

6.3.1 Overview of the scheme
6.3.1.1 Background of the scheme

Objective: To upgrade infrastructure for film media units in order to make the sector more efficient and up to date with international standards.

Implementation Mechanism:

- Modernizing the film certification process
- Upgrading building infrastructure
- Creating a regional film center for collection and display of film archives
- Infrastructure development of the existing India film institute's i.e. FTII and SRFTI

Infrastructure Development Programme relating to Film Sector includes six independent sub-components aiming at civil and information technology upgradations. The scheme deals with six unrelated autonomous bodies working independently aiming at discrete modernization developments them. All six components are put together under an umbrella scheme only for the simplification of budget allocation. Also, the scheme largely accords with creation of physical assets, which is a regular and annual exercise for a few media units.

(a) Names of sub-components

Infrastructure Development Programme relating to Film Sector includes following sub-components:

- Upgradation, modernization and expansion of Central Board of Film Certification (CBFC) and certification process.
- Upgradation of Siri Fort Complex.
- Upgradation of building infrastructure of Films Division.
- Upgradation of Infrastructure and Creation of state-of-the-art Regional Film Archives.
- Upgradation and modernization of FTII.
- Infrastructure development in Satyajit Ray Film and Television Institute (SRFTI).

Component 1: Upgradation, modernization and expansion of Central Board of Film Certification (CBFC) and certification process:

Central Board of Film Certification (CBFC) is a statutory body under Ministry of Information and Broadcasting, regulating the public exhibition of films under the provisions of the Cinematograph Act 1952. CBFC is the nodal body that certifies the public exhibition of films in India.

The Board consists of non-official members and a Chairman and functions with headquarters at Mumbai. It has nine Regional offices, one each at Mumbai, Kolkata, Chennai, Bangalore, Thiruvananthapuram, Hyderabad, New Delhi, Cuttack and Guwahati. The Regional Offices are assisted in the examination of films by Advisory Panels. The Certification process is in accordance with The Cinematograph Act, 1952, The Cinematograph (certification) Rules, 1983, and the guidelines issued by the Central government u/s 5 (B). CBFC issues four different types of certificates viz. Unrestricted Public Exhibition, Unrestricted Public Exhibition - but with a word of caution that discretion required for children below 12 years, restricted to adults and Restricted to any special class of persons.

CBFC holds a vision to ensure good and healthy entertainment and is working towards it by:

- making the certification process transparent and responsible,
- creating awareness among advisory panel members, media and film makers about the guidelines for certification and current trend in films through workshops and meetings,
- adopting modern technology for certification process through computerization of certification process and upgradation of infrastructure,
- maintaining transparency about Board's activities through voluntary disclosures, implementation of e-governance, prompt replies to RTI queries and publication of annual report,
- developing CBFC as a Centre of Excellence

The sub-component has set up the objectives, viz:

- Upgrading, modernizing and expanding CBFC and its certification process
- Enhancement of online systems to make the certification process easily accessible and transparent
- Computerization and upgradation of IT structures to promote the quality of screening facilities for the CBFC board
- Improve the standards of the certification process for all stakeholders involved and build confidence amongst them that CBFC always strive to achieve the mission they have set for entertainment, films and public exhibition

Component 2: Upgradation of Siri Fort Complex:

The Siri fort Auditorium complex was constructed by DDA in 1981-82 Asiad Games, 1982. It was initially used for the purpose of screening of films for the jury for the National Film Festival, International Film Festival & the Indian Panorama. Subsequently, to generate the revenue to cover the maintenance cost of the auditorium it was put to commercial use.

With combined capacity of 2600, Siri fort Auditorium is the largest such complex in Delhi. In view of the growing demands for the Siri Fort complex as a venue for various purposes, DFF reviewed the plans regarding the original functionality and the need of upgradation of the facilities in the Siri fort complex was felt.

Component 3: Upgradation of building infrastructure of Films Division:

Films Division of India was established in 1948 to articulate the energy of a newly independent nation. For more than six decades, the organization has relentlessly striven to maintain a record of the social, political and cultural imaginations and realities of the country on film. It has actively worked in encouraging and promoting a culture of filmmaking in India that respects individual vision and social commitment.

It is the main film-medium organization of the Government of India and is well equipped with trained film personnel, cameras, recording and editing facilities. This infrastructure is put to use to assist in-house as well as free-lance film makers and producers.

In its archives, the Films Division of India holds more than 8000 titles including priceless INRs (Indian News Review), documentaries, short films and animation films.

The Upgradation of building Infrastructure of Films Division is divided in to two sub-groups:

- Upgradation of Building Infrastructure of Films Division
- Acquisition of Equipment of Films Division

Component 4: Upgradation of Infrastructure and Creation of state-of-the-art Regional Film Archives:

National Film Archive of India (NFAI) was set up by the Government of India in 1964 with the following objectives:

- To trace, acquire and preserve for the use of posterity the heritage of national cinema and a representative collection of world cinema.
- To classify and document data related to film and undertake and encourage research on cinema.
- To act as a center for the dissemination of film culture in the country, and to promote Indian cinema abroad.

NFAI acquires national and state award winning films, Indian panorama films, box-office hits, films shown in international film festivals and other important films, reels and documents in the Archive. In addition, NFAI also collects books and periodicals covering Indian and world cinema, festival publications, ancillary material like song booklets, photographs, wall posters, pamphlets, folders, disc records and other memorabilia on cinema.

Considering the task given to NFAI to preserve the vast amount of archival material, the responsibility has increased many folds which in turn, requires constant upgradation of the existing infrastructure of NFAI. The rationale behind this sub-component is to make NFAI fully equipped for future requirement and being agile to the latest technology coming up.

These archives are the irreplaceable stories of cultures and civilizations of the concerned era and preserving them in the best manner is only possible by building state-of-the-art infrastructure, good working environment for the staff and proper safety and security of the premises.

Component 5: Upgradation and modernization of FTII:

The Film and Television Institute of India (FTII) was set up by the Government of India in 1960, in the premises of the erstwhile Prabhat Studios in Pune. Since its inception, FTII has become India's premier film and television institute, with its alumni becoming technicians, actors and directors in the film and television industry. FTII is recognized as a center for excellence in audio visual media across the world and one of the best film institutes in India.

FTII started with five courses which has grown to offer eleven full-time courses in various disciplines of film and television as well as a host of short-term courses. These courses are held on-campus in Pune as well as off-campus at across centers all over India.

FTII has always been a cutting-edge institute and to maintain its premier tag in today's time as well, it needs to set up objectives of upgrading its infrastructure and students' learning.

To give right exposure to the students and faculty, it has become important to replace the obsolete equipment and procure modern equipment, keep pace with the technological changes in the world's film and televisions industry and provide good learning environment to the students in terms of academics and infrastructure. The upgradation of infrastructure is also essential to provide adequate facilities to the increasing number of girl students enrolling to the courses.

Component 6: Infrastructure development in Satyajit Ray Film and Television Institute (SRFTI):

Named after the legendary film maestro Satyajit Ray, the Institute has emerged as a national center of excellence which offers post-graduate program in Cinematic studies. SRFTI has been instrumental in

providing good professional practice in the course of filmmaking- be it mainstream, parallel, art-house, experimental or non-fiction narratives. SRFTI alumni have been winning accolades regularly through their mastery over filmmaking. It is also a member of CILECT, International Association of Film and Television Schools.

SRFTI strives to provide a creative ambiance to inspire the budding film makers with an innovative language of artistic expression. In the process of building this ambiance, it becomes very important for the institute to upgrade its infrastructure and improve the pedagogy which increases the acceptability of current students in the complex and competitive world of filmmaking.

It also wants to improve its current premises and hostel infrastructure to get more students to enroll which will, in turn, help in more revenue generation and smooth functioning of all academic related activities. Deploying advanced technology and equipment in the institute will also help them to get a world-class academic excellence and keep the course pedagogy up to date.

SRFTI has also opened a new campus in Itanagar, Arunachal Pradesh. The Itanagar campus has a ten-week long short course called 'A short trip to cinema' for students who have completed their 12th class. The batch size for the course is twenty students to start with studying out of a temporary campus in Itanagar for the time being. The rationale of opening a new campus in Itanagar is to provide opportunities and scope for the aspiring filmmakers in Arunachal Pradesh and to teach them the basic nuances and intricacies of filmmaking by professionally trained teachers.

(b) Year of commencement of scheme

The Scheme was introduced during XII plan period i.e. 2012-17. Later it was continued for a period of three years i.e. from 2017-18 to 2019-20.

(c) Target Beneficiaries

- The Scheme is specific to the locations where these media units are located.
- No specific interventions directed in favor of social groups' namely SC, ST, Differently abled, minorities and other vulnerable groups.
- No gender balance aspects or components specifically directed at welfare of women.

(d) Present status with coverage of scheme (operational/ non-operational)

The scheme is listed as operational, even though not all components have seen physical progress.

(e) Sustainable Development Goals served, if any

Although no sustainable development goals are served directly under the scheme, some of the activities may contribute indirectly to several goals:

Sustainable Development Goals served	How are they served?
Goal 9: Industry, Innovation & Infrastructure	The scheme itself is about infrastructure innovations and upgradations of various media units thus indirectly serving to Goal-9.
Goal 8: Decent Work & Economic Growth	Upgradation and modernization of infrastructure will lead to technical and labor work generation, which may affect unemployment, labor force

6.3.1.2 Budgetary allocation and expenditure pattern of the scheme

Total funds allotted under the scheme = INR 367.00 Crore

The Scheme so far, has utilized 97.33% of the funds granted. *(Actual expenditure/ Total funds granted under the scheme)*

(Amount in Cr. INR)

Sub-Component	Financial Year	Budgeted Expenditure	Final Grant	Actual Expenditure
Upgradation, modernization and expansion of CBFC and certification process.	FY 2017-18	2.50	2.00	1.49
	FY 2018-19	2.50	1.05	0.95
	FY 2019-20	2.50	0.80	0.71
	Total	**7.50**	**3.85**	**3.15**
Upgradation of Siri Fort Complex.	FY 2017-18	0.00	0.00	0.00
	FY 2018-19	0.00	0.00	0.00
	FY 2019-20	0.02	0.00	0.00
	Total	**0.02**	**0**	**0**
Upgradation of building infrastructure of Films Division.	FY 2017-18	1.70	0.30	0.00
	FY 2018-19	0.02	0.00	0.00
	FY 2019-20	0.02	0.02	0.00
	Total	**1.74**	**0.32**	**0**
Upgradation of Infrastructure and Creation of state-of-the-art Regional Film Archives.	FY 2017-18	3.00	4.00	4.00
	FY 2018-19	3.00	3.00	1.67
	FY 2019-20	3.00	2.16	2.16
	Total	**9**	**9.16**	**7.83**
Upgradation and modernization of FTII.	FY 2017-18	18.00	17.59	17.12
	FY 2018-19	22.00	16.50	16.76
	FY 2019-20	17.00	12.39	12.04
	Total	**57**	**46.48**	**45.92**
Infrastructure development in SRFTI.	FY 2017-18	68.00	11.91	10.15
	FY 2018-19	113.00	13.62	14.12
	FY 2019-20	111.73	45.55	46.22
	Total	**292.73**	**71.08**	**70.49**

Source: Information as provided by MoI&B

6.3.1.3 Summary of past evaluation since inception of scheme

A prior review has been conducted in 2017 by Chrome Data Analytics and Media. Recommendations given thereof are as follows:

Sub-Component	Recommendations and Suggestions

Upgradation, modernization and expansion of CBFC and certification process.	• The site https://www.ecinepramaan.gov.in/cbfc/ is up and running, however the smoothness of the same can be lacking at times. This should be addressed. • Approximately 30% of the times the site has been accessed to either register or to follow up. Several times, an error of loss of connection to the server was found. This was observed on both office networks as well as personal networks across different computers. • The visual appeal of the sites should be more in line with the www.cbfcindia.gov.in site. Especially when the logo and the text are pixilated, they turn out less user-friendly. HTML/CSS developers are recommended to be hired (through tenders or on contractual basis) for the same.
Upgradation of Siri Fort Complex.	Up-gradation of Siri Fort Auditorium - The Siri Fort Auditorium is one of the most iconic stages for various events that happen in Delhi NCT. However, no significant upgrades/changes could be observed. In order to maintain the prestige of the Auditorium, it is recommended that all the upgrades be further investigated for the extent of their implementation.
Upgradation of building infrastructure of Films Division.	Most upgrades have been delivered barring the Visitor's accommodation which seems to be used for a different purpose at the moment. As such, it is recommended that the scheme be continued into the next plan.
Upgradation and modernization of FTII.	D-11032/ 4/ 2013 – Estate (Vol. VIII), Consultancy & Architectural services for constructing of two Film Studios and ancillary structures at New Land Site, FTII, Pune. This has been extended for the 4th time for unknown reasons as of 28/06/2017 which means that the delivery will take at least 2 more years.
Infrastructure development in SRFTI.	Although the major deliverables have been successful, a few still remain. For example, the Centre for Excellence in Television is still under construction and will take at least 1 year more for delivery not including creation of interiors. As such, it is recommended that the scheme be continued into the next plan.

6.3.2 Methodology
6.3.2.1 Approach

Data Collection Tools

Data for the current evaluation study has been collected through use of appropriate instruments and tools such as Secondary Research, Key Informant Interviews (KIIs) and Questionnaires. Due to nationwide lockdown and movement restrictions caused by outbreak of COVID-19, field visits could not be conducted for the scheme in the stipulated time period of this evaluation. The team, however, interacted with the stakeholders over calls and emails leading to a thorough assessment of the scheme.

- Secondary research included detailed study of the scheme documents available on public forum including annual reports, outcome budgets published by the Ministry and NITI Ayog. Minutes of High-Level Committee (HLC) and Expenditure Finance Committee (EFC) meetings were also analyzed for ascertaining the vision behind the scheme. The meeting minutes helped the team to understand the scheme along with the expectations from the scheme from administrative view and also establish the course of scheme since its inception.
- Key Informant Interviews (KIIs) were conducted to collect the operational details of the scheme. For KII; questionnaires were prepared, and responses were sought along with detailed discussion on all the components of the scheme with scheme administrators

Scheme	Primary Research
In general, for Films Wing	▪ Joint Secretary (Films), MoI&B ▪ Deputy Secretary (Films), MoI&B
Infrastructure Development Programme relating to Film Sector	▪ Director General, Films Division, Mumbai ▪ Director, NFAI, Pune ▪ Director, Registrar and Chief Accounts Officer, SRFTI, Kolkata ▪ Director, Registrar and Chief Accounts Officer, FTII, Pune ▪ Regional Officer, CBFC, Mumbai

- Interactions were held with Deputy Secretary (Films), MoI&B. Through the questionnaires, details like activities to be covered, processes to be undertaken under each sub-component, process flow of each sub-component, among others were captured. These details helped the team in forming the baseline/ context of the report which was further validated during detailed consultation with the officials.
- Current status of activities and output for all components of the scheme was captured by analyzing status reports, standing committee reports and MoI&B's reply to starred questions asked in Lok Sabha. The report along with other supporting documents helped the team to analyze the current status, progress made and dependencies under each sub-component during the scheme implementation.

- The evaluators have also planned a visit to different campuses for conducting asset verification activities. This, however, will be possible only post relaxations of movement restrictions imposed amidst outbreak of COVID-19
- The report has been prepared basis the information collected through above evaluation exercises i.e. secondary research from public domain, interviews with key informants/ resources and response against the questionnaires.

Data Assessment Tool: The Theory of Change model

The general methodology used in the evaluation of the schemes stems from the OECD model that essentially traces the 'normal' or 'model' progression of a scheme or initiative (how it was meant or expected to work in the first place), and then evaluates the ground conditions to understand how the scheme or evaluation actually worked – essentially the degree of deviation from the model or normal progression.

1. Context – conditions under which this scheme was evolved

- Autonomous bodies and institutes in the purview of the Ministry are the important building blocks of broadcasting, entertainment and public exhibition in India.
- The infrastructure and technology driving these bodies were becoming outdated and needed to keep pace with the advancements in this field. Upgradation of all major resources associated with the functioning of these bodies has become essential now.

a. Upgradation, modernization and expansion of CBFC and certification process.

- All films, music videos etc. meant for public exhibition in a cinema hall irrespective of their length or format – celluloid, digital or on DVD etc. – are subject to certification by the Central Board of Film Certification (CBFC) established under the Cinematograph Act 1952.
- The Cinematograph (Certification) Rules, 1983, and the guidelines issued in 1991 by the Central government prescribe the regulatory structure in accordance to which CBFC discharges its functions.
- In light of new technologies and developments, considering the paradigm shift in the mass media, redefinition and revamping the certification process is the need of this hour.

b. Upgradation of Siri Fort Complex.

- The Siri fort Auditorium complex was constructed by DDA in 1981-82 Asiad Games, 1982. It was initially used for the purpose of screening of films for the jury for the National Film Festival, International Film Festival & the Indian Panorama.
- Subsequently, to generate the revenue to cover the maintenance cost of the auditorium it was put to commercial use.
- With combined capacity of 2600, Siri fort Auditorium is the largest such complex in Delhi.
- In view of the growing demands for the Siri Fort complex as a venue for various purposes, DFF reviewed the plans regarding the original functionality and the need of upgradation of the facilities in the Siri fort complex was felt.

c. Upgradation of building infrastructure of Films Division.

- Films Division of India was established in 1948 to articulate the energy of a newly independent nation. For more than six decades, the organization has relentlessly striven to maintain a record of the social, political and cultural imaginations and realities of the country on film. It has actively worked in encouraging and promoting a culture of filmmaking in India that respects individual vision and social commitment.
- It is the main film-medium organization of the Government of India and is well equipped with trained film personnel, cameras, recording and editing facilities. This infrastructure is put to use to assist in-house as well as free-lance film makers and producers.
- In its archives, the Films Division of India holds more than 8000 titles including priceless INRs (Indian News Review), documentaries, short films and animation films.
- The Upgradation of building Infrastructure of Films Division is divided in to two sub-groups:
  - Upgradation of Building Infrastructure of Films Division
  - Acquisition of Equipment of Films Division

d. Upgradation of Infrastructure and Creation of state-of-the-art Regional Film Archives.

- NFAI is the manifestation of the government's ambitious film preservation and archiving project.
- NFAI was established in Pune in 1964 to preserve the cinematic heritage of the country. It has played a seminal role in spreading film literacy in our country.
- Considering the task given to NFAI to preserve the vast amount of archival material, the responsibility had increased many folds for the body which in turn, required constant upgradation of the existing infrastructure of NFAI.
- The rationale behind this sub- component is to make NFAI fully equipped for future requirement and being agile to the latest technology coming up.
- These archives are the irreplaceable stories of cultures and civilizations of the concerned era and preserving them in the best manner is only possible by building state-of-the-art infrastructure, good working environment for the staff and proper safety and security of the premises.

e. Upgradation and modernization of FTII.

- FTII is recognized as a center for excellence in audio visual media across the world and one of the best film institutes in India.
- From its original five courses, FTII has grown to offer eleven full-time courses in various disciplines of film and television as well as a host of short-term courses. These courses are held on-campus in Pune as well as off-campus at across centers all over India.
- FTII is the institute of national importance and it must live up to that name and that's only possible if it matches the international standards of pedagogy and infrastructure.
- It has been observed in our secondary research that the institute was witnessing backlash from students who were asking for improvements in infrastructure and a global-standard pedagogy.
- The institute also realized that to improve the learning capabilities of the students, working conditions of the faculty members and improving the overall standards of academics, they need to devise a scheme on upgrading and modernizing FTII.

f. Infrastructure development in SRFTI.

- The Institute has emerged as a national center of excellence which offers post-graduate program in Cinematic studies.
- SRFTI was established in 1995 and it's been more than 25 years of operations for the institute. SRFTI has a legacy attached to it and the infrastructure and academics needed an upgrade to still deserve the importance it held for the nation in the film category.
- Upgrading the building of the institute & equipment for students was the focal point of overall infrastructure development of SRFTI.

2. Condition Precedent – what all should be in place prior to implementation

- To take up the work of the scheme, preliminary examination and understanding the status quo helps in figuring out the quantum of each resource (manpower, funds, timelines, technical expertise, tangible equipment, machinery etc.) to be aligned with different stakeholders to derive spends and the implementation plan. The stakeholders involved in the scheme include the Ministry officials, Board members of each body and institute, film fraternity, students of these institute, faculty members, external agencies working on the scheme projects and internal staff members. To start working on it, the current state of infrastructure with granular details such as building condition, equipment conditions and what all to be replaced, missing items in the pedagogy, curriculum details of each institute etc. are to be collated to figure out the exact scheme action points.

- Technical know-how to upgrade the infrastructure and academics must be achieved to get desired results. Technical expertise can be sourced from internal experts in these bodies or can be outsourced from external agencies. Consultancy from subject matter experts in infrastructure development and academicians is to be taken to come up with measurable performance indicators and how these changes can be optimized to arrive at the best level of task implementation. Knowledge in the field of civil engineering, architecture, building material, pedagogy and film making is necessary to take right decisions related to infrastructure and academics of film institutes.
- The entity has to devise clear budgetary requirements, funds usage plan and in turn understand the market costs of upgradation, rates of various agencies and vendors who could be a part of the change process, ways to optimize the costs and plan various stages of cash-flow involved in the project. This detailed report must be in place as a condition precedent for Ministry to sanction the right budget as an input for scheme implementation.
- Scheme implementation has a prerequisite of aligning all stakeholders who are directly or indirectly going to be impacted by the changes which the scheme brings to the table.
  - Staff and employees of all governing bodies and institutes
  - Faculty Members of SRFTI and FTII
  - Board members of CBFC, Siri Fort and NFAI.
  - Filmmakers (users of new technology and IT systems of CBFC)
  - Students of SRFTI and FTII.
  - Ministry officials
  - External agencies, contractors and vendors

3. Inputs- Resources that should be invested in the mission

- On an average, the year on year budgetary estimate, has been on the same lines except for a significant increase of INR 45.00 Crore for sub-component '*Infrastructure development in SRFTI*' in the FY 2018-19 which largely accounts for the construction of Infrastructure Facilities NEFTII, Arunachal Pradesh.
- Though final grant for the FY 2018-19 for sub-component '*Infrastructure development in SRFTI*' has only been increased by 14% from FY 2017-18.
- From a total of INR 367 Crore, earmarked for the Scheme by MoI&B, INR 130.89 crore has been granted to the media units. The Scheme has utilized 97.33% of funds granted so far.

(Amount in Cr. INR)

Sub-Component	Financial Year	Budgeted Expenditure	Final Grant	Actual Expenditure
Upgradation, modernization and expansion of CBFC and certification process.	FY 2017-18	2.50	2.00	1.49
	FY 2018-19	2.50	1.05	0.95
	FY 2019-20	2.50	0.80	0.71
	Total	**7.50**	**3.85**	**3.15**

Upgradation of Siri Fort Complex.	FY 2017-18	0.00	0.00	0.00
	FY 2018-19	0.00	0.00	0.00
	FY 2019-20	0.02	0.00	0.00
	Total	**0.02**	**0**	**0**
Upgradation of building infrastructure of Films Division.	FY 2017-18	1.70	0.30	0.00
	FY 2018-19	0.02	0.00	0.00
	FY 2019-20	0.02	0.02	0.00
	Total	**1.74**	**0.32**	**0**
Upgradation of Infrastructure and Creation of state-of-the-art Regional Film Archives.	FY 2017-18	3.00	4.00	4.00
	FY 2018-19	3.00	3.00	1.67
	FY 2019-20	3.00	2.16	2.16
	Total	**9**	**9.16**	**7.83**
Upgradation and modernization of FTII.	FY 2017-18	18.00	17.59	17.12
	FY 2018-19	22.00	16.50	16.76
	FY 2019-20	17.00	12.39	12.04
	Total	**57**	**46.48**	**45.92**
Infrastructure development in SRFTI.	FY 2017-18	68.00	11.91	10.15
	FY 2018-19	113.00	13.62	14.12
	FY 2019-20	111.73	45.55	46.22
	Total	**292.73**	**71.08**	**70.49**

Source: Information as provided by MoI&B

4. & 5. Activities and Output: Tasks undertaken within each component of the Scheme and subsequent output

Sub-Component wise status of activities

a. Upgradation, modernization and expansion of CBFC and certification process.

Planned Activities	Subsequent Output	Planned Timeline	Current Status	Reason of gaps, if any
Operation & Maintenance of Online Certification System www.ecinepramaan.com	Making the certification of films by CBFC easily accessible and transparent.	FY 2017-18	Completed	NA

Upgradation of IT infrastructure at Regional Offices of CBFC.	Promoting the quality of screening facilities for the CBFC board.	FY 2018-19	Completed	NA
Construction of Digital Theatre at Mumbai of CBFC.		FY 2019-20	Not yet started	Delayed due to the dearth of space. However, efforts are being made to look for a suitable space in the FD campus to construct the digital theatre at Mumbai.
3rd Phase of Computerization, i.e. automation of administrative works at CBFC.		FY 2020-21	Partially Completed (90%)	It is being actively considered.

b. Upgradation of Siri Fort Complex.

DFF has only submitted a proposal to Ministry to appoint a consultant for up-gradation of Siri Fort Complex to conduct the requirement analysis and no other activity was planned for the plan period. Due to which no sanction has been disbursed from the Ministry in the duration of FY 2017-18 to FY 2019-20.

c. Upgradation of building infrastructure of Films Division.

It has been reported that during last three years, in the absence of any project approved by Expenditure Finance Committee (EFC)/ Standing Finance Committee (SFC), no fund could be utilized. Hence, no physical activity has been executed in the plan period.

d. Upgradation of Infrastructure and Creation of state-of-the-art Regional Film Archives.

Planned Activities	Subsequent Output	Planned Timeline*	Current Status	Reason of gaps, if any*
Installation of IP based CCTV Surveillance system.	Enhancement of Security System.	FY 2016-17	Completed in FY 2016-17	NA
Installation of storage Equipment of film reels.	Security and increase in the space for storing film materials.	FY 2020-21	Under Construction	The construction of vaults by CCW is still underway.
Creation of additional vaults.	Provision of better preservation of film materials.	FY 2018-19	Under Construction	Since the construction of vaults is being carried out by CCW, AIR, the delay is attributed to CCW.
Construction of additional floor on existing building for storing film related material.		FY 2020-21	Under Construction	The tender is yet to be floated by CCW.
Renovation of current film storage vaults.		FY 2020-21	Under Construction	Two vaults have been completed out of three. The construction of third vault is underway.
Creation and installation of Mobile Kiosks for projection of digital content.	Provision to strengthen the system.	FY 2019-20	Completed in FY 2019-20	NA
Digitization of Book Library.	Increasing the accessibility of film materials for public and researchers.	FY 2018-19	Completed in FY 2018-19	NA
Renovation of existing staff quarters.	Provision of upgradation of infrastructure.	FA 2019-20	Not yet started	The activity is being taken up this year.
Creation of parking space.		FA 2018-19	Not yet started	The activity is being taken up this year. .
Creation of Administration/ Documentation/Library building.		FY 2017-18	Completed in FY 2017-18	The activity was completed as per timelines.

Renovation of Projection room.		FY 2015-16	Completed in FY 2015-16	NA
Renovation of existing server room.		FY 2016-17	Completed in FY 2016-17	NA
Making space for film checking units.		FY 2017-18	Completed in 2017-18	NA
Renovation of Film Section.		FY 2017-18	Not yet started	The activity is being taken up this year.

e. Upgradation and modernization of FTII.

Planned Activities	Subsequent Output	Planned Timeline*	Current Status	Reason of gaps, if any*
Construction of Acting Floor	Provision of upgradation of infrastructure.	June 2015	Completed in FY 2018-19	Delay on account of time taken for approval of tree cutting & freezing of technical specifications.
Satish Bahadur New CRT		June 2015	Completed in FY 2018-19	
Construction of Writer's Academy (outdoor location)		October 2019	Completed in FY 2019-20	The project got delayed as electricity connection was received late by 4 months.
Modernization of FTII Entrance		May 2020	Partially Completed	Work is held up due to current pandemic situation (COVID-19).
Construction of two indoor studios		June 2018	Not yet started	Being highly specialized job, preparation of specifications for EOI took six months due to consultations with industry. EOI was floated four times due to lack of suitable response. Agreement signed with Architecture firm in November 2018. Specifications changed in consultation with CCW again to bring down construction cost.
Completion of 32 no. quarters	Provision of accommodation to current staff & faculty of FTII.	August 2015	Completed in FY 2018-19	Delay on account of time taken for approval of tree cutting and electricity connection.
Construction of Auditorium and Knowledge Centers	Provision of screening and Stage facility with 619 seats, and hence a facility where students of all	September 2018	Partially Completed (60%)	Delay on account of time taken for approval of tree cutting & freezing of technical specifications.

Planned Activities	Subsequent Output	Planned Timeline	Current Status	Reason of gaps, if any
				batches can be brought together for various academic purposes.
Construction of 50 rooms for girls' hostel	Provision of accommodation to the increasing number of girl students on the campus. The current facility is inadequate and does not cater to all female students who require accommodation on campus.	July 2019	Construction Commenced (10%)	Work held up due to current pandemic situation (COVID-19).
Machinery and Equipment	Reduction in the costs which are incurred in hiring costly equipment which needs to be utilized for shooting purpose.	Annual exercise	Completed	Machinery & Equipment are procured from time to time as per requirement.

f. Infrastructure development in SRFTI.

Planned Activities	Subsequent Output	Planned Timeline*	Current Status	Reason of gaps, if any*
Construction of proposed Television Centre for Excellence: Studio Building	Provision of commencement of full-fledged classes of the TV wing.	March 2018	Completed in FY 2018-19	No allocation was received in the 1st year of 12th plan. Delay due to earth filling of low land and commencement of construction by CCW after settlement of soil.
Construction of proposed Television Centre for Excellence: Academic Dept.		March 2019	Completed in FY 2019-20	Same as above. Moreover, due to dispute between CCW and their contractor on the issue of GST etc.

Construction of Infrastructure Facilities NEFTII	Growth in strength and pavement of additional venues for revenue generation by attracting more students.	March 2019	Completed & 6 batches of around 100 students have been benefitted by the short certificate course at NEFTII campus.	NA
Machinery and Equipment	Reduction in the costs which are incurred in hiring costly equipment.	March 2019	Completed (80%)	NA

6. Outcome

- The major outcome of upgradation of the physical infrastructure is good working environment and conditions for all stakeholders including students of FTII and SRFTI, employees and staff members of NFAI, CBFC, faculty members of FTII and SRFTI and users of CBFC services (Filmmakers and Artists). Proper amenities for staff and faculty members help in delivering efficient and effective lectures. It motivates the staff to outperform and delivery results which leads to a long-term benefit of all the bodies. Students play a very important role in maintaining the image of an educational institute. Upgraded infrastructure keeps the student motivated, improves their learning capabilities and keeps them delighted during their academic course. This causes a ripple effect by word of mouth by alumni and existing students and makes the institute elite.
- Digitizing the process of certification by CBFC will lead to easy and convenient access for filmmakers and brings transparency in the whole process of certification, improves the turnaround time of certification and builds the confidence of all stakeholder in the processes.
- Upgradation of infrastructure, creation of auditoriums and workshops create an additional revenue stream for the institutes by making them available to outside entities for workshops, events etc. This provides the institute with funds which it can use for further upliftment of the infrastructure and pedagogy.

7. Impact

- The impact of the scheme is that it will build confidence amongst the users, staff, beneficiaries and other stakeholders. It will make the stakeholders realize that the concerned committee strives to improve the quality of processes, services for the beneficiaries and users. It also helps in improving the image of all entities and keep themselves amongst the elite media units of India which hold national importance.
- Upgradation of infrastructure, IT services and digitization help them keep pace with rapidly changing dynamics of the film industry, improve their standards and reach the world-class benchmark. This also brings the entities in sync with the mission of Digital India.
- This will also help in channelizing the talent of budding artist, filmmakers in the right direction through innovation and quality of services. It makes the students of these institutes industry-ready with a mix of good academics and varied exposure.

Objectively Verifiable Indicators

As with any evaluation, whether the scheme has met with its goals or has served its purpose is ascertained with the help of objectively verifiable indicators. A detailed assessment of the scheme on output-outcome parameters is done in Section 4 of the report.

8. Counterfactual

- If this scheme wouldn't have been executed, this could have cause losing trust and confidence of the users and beneficiaries for the collective growth of the broadcasting industry.
- It would also lead to degrowth of innovative practices and skills related to filmmaking. This would have caused sub-standard quality of education in the film specialization. This will hamper the students be at-par with world class level of skills and knowledge of filmmaking and technology related to it.
- This would have caused agitation of students, dissatisfaction at work for staff members and less motivated faculty members.

Performance of the scheme based on the Output/ Outcome Indicators

As suggested by Ministry of Finance, the Outcome Budget collated by NITI Ayog has formed the base of the below framework. The indicators, however, are not restricted to only those identified by NITI Ayog.

6.3.3 Outcome- Output Framework for the scheme

Scheme	Outputs			Outcomes		
	Output	Indicator	Target	Outcome	Indicator	Progress of activities
(A)	(B)	(C)	(D)	(E)	(F)	(G)
Component 1: Upgradation, modernization and expansion of CBFC and certification process.	a. Operation & Maintenance of Online Certification System www.ecinepramaan.com & new website www.cbfcindia. gov.in b. Upgradation of Civil Infrastructure.	a. Completion of Phase II digitization (online certification process). b. High speed connectivity in all offices. c. Improved Hardware infrastructure in all offices. d. Augmentation and Modernization of civil infrastructure.	a. 100 per cent shift to online system of certification. b. 100 per cent digitization of past and ongoing (progressive) certification data. c. Direct access to general public to certification details (through website integration) d. Minimized visits of Applicants to CBFC offices. e. Faster certification of short films through online screening processes.	a. Better certification efficiency. b. International standardized certification process.	a. Fully reliable system of online certification. b. Seamless certification process able to handle increasing workload of certification. c. Modern civil infrastructure for pleasant experience by CBFC personnel and visitors.	a. Online Certification System **www.ecinepramaan.com** is fully operational. b. IT infrastructure at Regional Offices of CBFC has been completed. c. 3rd Phase of Computerization, i.e. automation of administrative works at CBFC has been almost completed. d. Construction of Digital Theatre at Mumbai has not been taken up yet.
Component 2: Upgradation of Siri Fort Complex.	Not Applicable					No Progress reported
Component 3: Upgradation of building	Not Applicable					No Progress reported

infrastructure of Films Division.						
Component 4: Upgradation of Infrastructure and Creation of state-of-the-art Regional Film Archives.	a. Creation and installation of Mobile Kiosks for projection of digital content etc. b. Digitization of book library and its availability through modern handheld devices. c. Upgradation of Civil Infrastructure	a. Projection of digital content. b. Digitization of book library. c. Upgradation of existing infrastructure.	a. To engage maximum public participation for dissemination of filmic culture. b. To make the digital content available to cinephiles. c. Upgradation of NFAI building by constructing/creating additional spaces to accommodate various activities.	Being fully equipped for future requirement and being agile to the latest technology coming up.	a. Construction of additional temperature-controlled storage vault at NFAI for storing about 60000-70000 film reels. b. Renovation of current storage vaults for uninterrupted functioning. c. Renovation of existing staff quarters which were built in 1999. d. Creation of Parking space	a. Digitization of Book Library and creation of Administration/ Documentation/Library building has been completed. b. Installation of storage Equipment of film reels, creation of additional vaults, construction of additional floor on existing building for storing film related material and Renovation of current film storage vaults is under progress. c. Creation and installation of Mobile Kiosks for projection of digital content was completed in FY 2019-20.
Component 5: Upgradation and modernization of FTII.	a. Construction of the state of art facilities. b. Procurement of advanced equipment.	a. Timely completion of planned activities. b. Proper maintenance of new assets developed. c. Optimal and efficient utilization of assets created. d. Quality as per International standards.	In view of the intermittence stoppages of activities due to the COVID – 19 Pandemic, it may be difficult to attain the projections envisaged. However, Institute would endeavor to complete maximum targets set.	a. Auditorium can be provided on hiring basis which can lead to additional revenue generation. b. Construction of staff quarters would provide accommodation to current staff & faculty of FTII and in turn collect license fees besides saving	a. Good academic environment and infrastructure for students. b. Matching best practices for pertaining to education institutions" infrastructure. c. Good working conditions and allowances for staff which will keep	a. Construction of Acting Floor and Writer's Academy have been completed. b. Upgradation of 32 no. quarters has been completed. c. Modernization of FTII Entrance has been partially done. d. Construction of two indoor studios has not been taken up.

				in House Rent Allowance payment. c. Purchasing of machinery and equipment will help in reducing the costs which are incurred in hiring costly equipment which needs to be utilized for shooting purpose d. Girls hostel will also accommodate women visiting faculty thoroughly leading to savings in Hotel accommodation expenses and earn License fees on the other hand in addition to provision for accommodation of increasing number of female students.	them motivated and highly enthusiastic in delivering the work assigned to them.	e. Construction of 50 rooms for girls' hostel has just commenced. f. Auditorium and Knowledge Centers is under construction.
Component 6: Infrastructure development in SRFTI.	a. Upgradation of Civil Infrastructure b. Procurement of advanced equipment. c. Providing a creative ambiance to inspire the budding film makers with an innovative language of artistic expression	a. Status (both Civil & Electrical) of the academic block of the EDM Wing. The side/surrounding roads and pathways around the EDM block will be handed over by the	100%	a. Creating world-class facilities and creative ambiance for students who in turn set up their mark in the industry. b. Growing the institute in Itanagar, Arunachal Pradesh in strength and	In view of the intermittence stoppages of activities due to the COVID – 19 Pandemic, it may be difficult to attain the projections envisaged. However, Institute would endeavor to	a. Construction of Television Centre for Excellence: Studio Building and Academic Dept. have been completed. b. Infrastructure Facilities in NEFTII have been developed and 6 batches of around 100 students have been benefitted by the short

| | d. Set-up of Film and Television Institute at Itanagar, Arunachal Pradesh | implementing agency (CCW).

b. Total procurement of roughly 75% would be completed by the 4th quarter

c. In view of the fact, that CPWD would complete the construction work by 2020-21, it is expected that 100% work would be completed by 31.03.21 subject to smooth flow of activities/hinderances during the remaining period of the financial year. | 75%

100% | paving additional venues for revenue generation by attracting more students. | complete at least 50% of the targets set. | certificate course at NEFTII campus. |

Additional Parameters

As per the format specified by the Ministry of Finance the following additional parameters have been considered:

Additional Parameters	Status/ Description
Coverage of beneficiaries	There are no individual beneficiaries under the scheme, so this parameter does not apply
Implementation mechanism	This has been covered under the Theory of Change framework in Section 2.1
Training/ capacity building of scheme administrators	Training or capacity building is not applicable under this scheme.
Asset service creation/ maintenance plan	NA
Benefits (individual/ community)	The scheme, by design is not expected to address any individual or community, therefore, this may not be an appropriate consideration to evaluate the scheme on.
Convergence with scheme of own Ministry/ Department or any other Ministry/ Department	Convergence with scheme of own Ministry is not applicable

6.3.4 Observations
6.3.4.1 Thematic Assessment:

Four out of six autonomous bodies have used the budgets allocated under the scheme optimally and have executed major sub-tasks within deadlines. The objectives of the scheme are achieved in the stipulated time for these media houses. As observed from the secondary research, the quality of execution is also as expected and have achieved the target metrics. No significant upgradation efforts are observed under Scheme implementation for Siri Fort Auditorium and Media Division. FTII is lagging in deadlines for scheme implementation on-ground and SRFTI has done the stated execution tasks in scheme implementation but has exceeded timelines for some tasks due to multiple reasons.

There has been above-normal downtime observed for the CBFC's new website for which a root-cause analysis is to be done because that's the main touch points between the producers/filmmakers and CBFC officials. The objective of bringing efficiency in the processes by digitizing them can be achieved by undergoing another wave of upgradation of the existing digital assets. The process of upgradation and groundwork for FTII and SRFTI is to be expedited as it has already crossed the expected turn-around time. It is recommended that the scheme implementation should be continued into the next plan for completing the pending tasks in hand for FTTI and SRFTI.

Basis the key findings from the evaluation, feedback should be taken from the benefitted stakeholders (students of FTII and SRFTI, staff of CBFC and Film Division, producers and filmmakers, NFAI staff) from the scheme implementation and the scheme should be extended into new contours to achieve the next level of upgradation for these media houses and bring them closer to the international standards of the film industry.

Specific observations are as below:

Scheme Design

Need for scheme: The six media units including the premier institutes such as FTII and SRFTI and the central film certification body (CBFC) are the pillars of media and filmmaking in India. These media units are operational for more than 30 years now and need revamped infrastructure and IT processes to remain a benchmark in their field and match world standards. This can happen when the processes are digitized, the place of working/buildings are renovated, new avenues of learning for students are created and obsolete equipment are replaced with latest technology. The scheme aims at developing the physical infrastructure and improve on all these parameters which justifies the need of the scheme.

Finance: From a total of INR 367 Crore, earmarked for the Scheme by MoI&B, INR 130.89 crore has been granted to the media units. The Scheme has utilized 97.32% of funds granted so far. Fund utilization has largely been satisfactory except for sub-component '*Upgradation of Siri Fort Complex*' and '*Upgradation of building infrastructure of Films Division*' where no upgradation or modernization has been reported in the last three years due to the absence of any project approved by Expenditure Finance Committee (EFC)/Standing Finance Committee (SFC). Therefore, no funds could be utilized under the two aforesaid sub-components.

Strategic Direction: The strategic direction for implementing the scheme is to build confidence among all stakeholders, beneficiaries and other related parties of these media units. These initiatives will bring a new wave of motivation and experience amongst the filmmaking students, faculty, staff members and professional filmmakers. The scheme implementation will play a major role in improving the working

conditions of staff members, give a state-of-the-art learning experience to students and convenience and transparency of processes for filmmakers.

Opportunities for improvements: After thorough evaluation of the scheme, certain missing links have emerged in the Scheme. While the Scheme is laying its focus on upgradation and modernization of infrastructure, procurement of up-to-date equipment and digitization of processes, it is silent on underutilization of the new technologies deployed under the scheme and it turning obsolete well before that. Filmmaking equipment and process are rapidly changing, and we see new technologies taking over the older one in just few years now. The lifecycle of filmmaking technology is short and thus there exist this risk of underutilization.

Scheme Implementation

a. Upgradation, modernization and expansion of CBFC and certification process.

- The scheme's implementation aimed at smoothening the interaction between members and producers over scene cuts, reducing delays, instilling transparency and curbing malpractices. The detailed inputs from producers and other stakeholders to gather important requirements to make the online process seamless and give a good user-experience of the changed infrastructure was required. It has been observed that only directional requirements were gathered from the members and producers and the granular changes to be done were intuitively decided by CBFC
- The fund requirements analysis missed some granular but critical line items which led to sub-optimal implementation including the setting up and running of communication gateway and of sending subsequent communications to the producers through mailers and SMSs.
- The scheme implementation lacked the future budget planning of running the new online process seamlessly and missed figuring out the source of funding for maintaining and upkeeping application software, the website hardware and software and other components of the IT infrastructure.
- The internal member training which was de-prioritized but was very critical to run the systems efficiently and provide solutions in a speedy and correct manner, and thus created bottlenecks in the implementation.

b. Upgradation of Infrastructure and Creation of state-of-the-art Regional Film Archives.

- The upgradation of infrastructure was to be in line with the space requirement for keeping the inventory of reels in NFAI. The scale of infrastructure upgradation, however, has not accounted for any future requirements.

c. Upgradation and modernization of FTII.

- The FTII used the scheme funds optimally and got the CRT built, procured new and state-of-the-art machinery and equipment and upgraded the building infrastructure. Stakeholder management was not up to-the-mark by the administration of FTII though.
- The building of FTII auditorium was aimed at generating additional revenue stream for the institute, but it missed forecasting the proper fund generation capabilities of the auditorium and how to flow these funds in regular development of the institute and hence is now missing on the potential of generating additional revenue from the new asset development.
- The quantum of building new hostel and accommodation spaces is not in line with the future requirement and the space is getting wasted which could have been used for building more important classrooms, auditoriums and equipment storage centers.

d. Infrastructure development in SRFTI.

- The feedback loop required for taking feedback from the users of the new infrastructure (students) was missed which cause dissatisfaction among the stakeholders and the process witnessed

bottlenecks. Even after the construction of the new hostel accommodation for girl students, they couldn't persuade the students and instill confidence among them about the benefits of the new hostel and make the students shift to the new accommodation.

6.3.4.2 Risk and Externalities

- Since the scheme implementation involves intervention of external agencies, contractors and other government bodies such as CPWD and NIC, the execution can take some time due to more time spent on streamlining and aligning the representatives of these bodies and also to get funds and other resources in place to put the initiatives in action. Infrastructure development involves multiple steps and procedures to be in place to start on-ground repair work and development which also makes it time consuming and approvals can exceed timelines.
- Infrastructure development also involves procurement of building material, equipment and expertise for which forecasting costs and planning budgets can go wrong as the value of these resources fluctuate in the market. This increases the risk of actual costs exceeding the planned budgets.
- Filmmaking equipment and process are rapidly changing, and we see new technologies taking over the older one in just few years now. The lifecycle of filmmaking technology is short and there is a risk of underutilization of the new technologies deployed under the scheme and it turning obsolete well before that.
- The situation of construction work in different cities is unknown and facing bottlenecks and there is an acute labor workers shortage due to COVID-19 which can cause problems to the execution of this scheme.

6.3.5 Recommendations

Recommendations	Reasons thereof
1. **Requirement Analysis:** Before the process of digitizing the film-certification and developing a website, the website developers should collect all the requirements from the stakeholders who are going to use it which includes filmmakers and other members of the film fraternity.	1) Requirement analysis helps in identifying the risk at the very start so that risk mitigation strategies can be worked from the very beginning. 2) It also clearly states the expectations of users in terms of interface and transparency.
2. **Adopt a holistic view for processes such as film certification**: With the advent of digital cinema and distribution over OTT (which is unregulated as it is not governed by the provisions of the Cinematograph Act, 1952), and the prevailing situation of COVID-19, measures to take the entire process (including the examination of the cinematic content) digital and online may be considered. Likewise, members of the screening Committee should have access to a set of standard 'codes' that can be tagged to areas that need being re-examined or re-done by the producers. This will (i) standardize the approach taken by the examining Committee in lieu of discretion, and (ii) help cases referred to FCAT being decided more expeditiously –	1) Although the Cinematograph Act, 1952 has reasonable clarity of purpose with respect to certification of a cinematic content for viewing, the work(s) taken up with respect to CBFC may need certain realignment. For one, the basic requirement for exhibition of the film in an examination theatre has not been done away with, implying that there is a lag time with respect to viewing and certifying the film

usually limited to being whether a particular code of conduct is being breached or not.	
3. Future instances of upgrade of infrastructure: Since the activities within the works carried out under SRFTI and FTII are fait-accompli, this recommendation cannot be applied retrospectively. However, for future instances of similar works carried out in these campuses, the proposal submitted to the Ministry should clearly (i) exhibit stakeholder consultation, notably perspectives from students and faculty and how they have been incorporated, (ii) pre and post intervention conditions, as evaluated at present and how they are supposed to be, (ii) a plan for sustenance of the assets and services created, including a full cost based justification of how a particular model – asset purchase versus leasing – seems to work better. To this effect, a lifecycle-based cost model – that accounts for all costs that will show up in the balance sheet from concept to the time the asset is discarded, may be considered.	1) Streamlining processes for future instances of similar work

4. Revenue generation opportunities for SRFTI and FTII
  a. Co-sharing of facilities: Lease and use of production and post-processing facilities at the institute for live productions can also be a source of revenue generation for these institutes. Students can also earn credits by working on live projects. The auditorium etc. in the institutes can also be leased out for private use to parties based on leasing contracts
  b. PPP with individuals, production houses, philanthropic bodies etc.- Naming of facilities such as streets, classrooms, auditorium, laboratories, workshops, hostels etc. is an appropriate gesture towards Industry and individuals, and would help obtain chairs, research facilities, consultancy assignments etc. from the Industry.
  c. Encouraging foreign students to enroll and having a fixed quota of seats for foreign residents. Usually, when taking in students who are non-citizens of the
	1. Through institutes like FTII and SRFTI, government fulfils a critical role of nurturing art and culture in the country. However, it is important for these institutions to reduce their financial dependence on the government and move towards self-sufficiency, eventually.

country and require visa sponsorships for attending university, tuition fees charged is generally 2 times or 3 times the amount paid by domestic students – this is done in most renowned universities of the world and helps them generate revenue

    d. Making SRFTI and FTII the film education hub of Asia – if the institutions can manage to upgrade their curriculum to incorporate a more international outlook to film production, direction and making, it is possible to make institutions the Asian hub for film studies – this is particularly relevant right now as South Korean, Thai and Sri Lankan cinema has been picking up but these countries have no such film school/institution of this repute

    e. Collaboration with universities all over the country: As film making is a niche field, the relevant courses are offered in selected geographical clusters only. This gives institutes such as FTII and SRFTI to collaborate with local colleges and organize region-wise short duration workshops. The institutes should also take forward which it received from sector skill council to conduct skill development courses in some cities.

    f. Collaboration with foreign universities: The new education policy allows collaboration with universities outside India to improve the status of college level education in India – collaborations with New York Film Academy and other such schools can be explored for carrying out initiatives such as, cross-exchange semesters, among others.

5. Revenue generation opportunities for Jaykar Bungalow:

    a. As the bungalow houses an auditorium and a comprehensive film library, NFAI could start popularizing the venue among film lovers by organizing monthly shows of a classic movie

    b. An idea of opening a small film heritage museum comprising, artifacts

1. Jaykar bungalow, located in the premises of NFAI has been renovated and restored. Along with other facilities, the bungalow also houses a digital library, showcasing films digitized by NFAI. It is important to popularize the venue as a tourist destination and increase the footfall in the bungalow.

and memorabilia from iconic movies can also be explored c. The garden of the premises can also be leased out to an established restaurant brand for running a cinema themed restaurant	
6. **Inclusion of Maintenance Cost in Budget Plan:** It has been observed that the budget planning for the infrastructure development does not clearly calls out the maintenance cost. Planned, corrective and emergency maintenance cost should be included in the budget.	1. Maintenance cost are to be budgeted to sustain the life of new assets deployed. 2. It will also help in not incurring unnecessary cost and compromise the assets economic life span. 3. Maintenance cost are also a function of overall infrastructure cost and not independent of it. So, it should be made a part of the initial budget requirements.
7. **Revenue Generation Targets:** The development of auditoriums and other assets for public use has a potential of an additional revenue stream. The media unit should device revenue targets for these assets.	1. Having revenue targets in place gives directional inputs to the management on how to source funds for further improvements for their respective media units.
8. **Re-purpose or decide conclusively upon the suspended components of building for films division and Siri Fort Auditorium**: While major structural interventions may not be possible in the case of Siri Fort (proximity to the Siri Fort remains, protected by ASI as well as National Monuments Authority), reclamation of the facility (it is a multipurpose auditorium) may be possible for events. Films Division building also carries the potential for surplus capitalization of managed real estate.	1. These two components have not been taken up in course of the scheme implementation during the review period, the fact remains that both represent fixed assets of value to the Government, where there are ample models available to the Government to capitalize upon these
9. **Comprehensive and participatory planning of the North Eastern Film and Television Institute of India campus in Itanagar:** To this effect, there needs to be a very comprehensive dialogue between Ministries of Home and External Affairs[30], State Government, tribal elite societies, other educational institutions within the State as regards how the institution can help cultural expression in the NER	1. Despite the issues related to the paucity of an established film and television ecosystem and prevalence of the issues related to inner-line permit system, the institute presents a significant opportunity for the NER with respect to a cultural avenue and outlet
10. **Quality benchmarking:** Quality benchmarking and the scale of the infrastructure for each media unit should be documented for the contractors and the external bodies.	1. It defines the standard of the quality expected from the vendors and clearly collates the expectations of the media units in terms of the scale of infrastructure development basis the available budgets.

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[30] Arunachal Pradesh and Nagaland are the only two States in India that have a line of reporting to MEA and not MHA

6.3.6 Vision for Future

- While the scheme aims to develop infrastructure of media units in a time-based manner, it doesn't completely recognize that infrastructure development is a continuous and a need-based process.
- **It is recommended for this scheme to be discontinued, and its components to be subsumed into regular Internal and Extra Budgetary Resources (IEBR) of media unit as establishment grants**
- Demand to be based on annual/ three-year work plans (needs reaffirming every year) with result/ progress-based funding
- The funds can then be released on completion of target set or satisfactory performance, as deemed fit by MoI&B

6.4 National Filmic Heritage Mission

6.4.1 Overview of the scheme
6.4.1.1 Background of the scheme

(a) Brief write up on the scheme including Objectives, Implementation mechanism

India's film industry, more than 100 years old, has a sizeable heritage in terms of filmic content – with over 42,000 films produced in the intervening period. The Government of India has recognized film as an important cultural heritage and therefore established the National Film Archives of India in 1964 with the objectives of tracing, acquiring and preserving for posterity the heritage of Indian cinema; apart from classification, documentation of data and undertaking research relating to films. NFAI is also meant to act as a Centre for the dissemination of film culture.

Over the last several decades, various institutional issues and concerns have caused significant cinematic content to have degraded. India has lost many of its heritage films since the film reels are fragile due to their unstable chemical properties. Films made before 1950 were shot on highly flammable cellulose nitrate, many of them were destroyed in studios or vault fires or even during projection. Old films suffer from nitrate deterioration and newer films from colour fading and 'vinegar syndrome'. The C&AG has reported that about 31,000 reels of film are lost, in the audit conducted between May 2015 and September 2017.

Taking cognizance of above, Government of India launched the National Film Heritage Mission in 2014-15 for a period of seven years, i.e. till 2020-21. This Mission is largely meant to support a concentrated effort towards conservation of film reels and associated content, preserve content through digitization, and improve the archival, storage and content management system to ensure that content can be easily accessed for the purpose of research, documentation as well as for lending or dissemination.

The various activities that are meant to be taken up in course of the Mission are broadly listed as below:

- Condition assessment of film reels to ascertain the remaining life of the film,
- 2K/4K picture and sound restoration of landmark films of Indian cinema and recording of new picture and sound inter-negatives of each film,
- Digitization of films,
- Construction of archival and preservation facilities called vaults,
- Trainings and workshops for in-house capacity building,
- Web-based end to end IT solution

An amount of Rs. 597.41 crore has been laid out for the Mission.

Details regarding the various activities associated with the scheme are provided as below.

(b) Names of sub-schemes and components

There are no sub-schemes or components under the Mission. However, for the purposes of tracking of physical and financial progress as well as the outcome, the five objectives have been linked to 7 Components, against which physical and financial progress can be reported.

Component 1: Condition assessment of the film collection to ascertain the leftover life of the film

Over its life, the condition of a film reel gradually deteriorates, such degradation is dependent on several factors, viz. the process of manufacture, development and storage. Such damage may be quantified or

qualified (or both) in terms of physical changes to the film reel (e.g. shrinkage of the film material), which further results in performance issues such as fading of color, damage to frames making such frames unreadable, misalignment of the voice/ sound track from the frames, resulting in sound and picture being out of sync, distortions etc.

The purpose of this component is to assess such damage and to estimate whether such damage is reversible or can be arrested by storage and/or restorative measures. In this instant case, it has been proposed to classify film reels into different categories – A, B and C depending on the extent of damage; category A being least damaged and category C being most damaged.

Target: 1,50,000 Film Reels

Originally planned timeline: May 2016 to April 2017

Component 2: Preventive conservation of film reels

This component follows the first and is applied to film reels that are damaged and need repair – but only to the extent of removal of dust, mold (algae or fungi), cracks or scratches that can be repaired. This process can entail a series of processes such as using compressed air, chemical treatment that removes biological contaminants (e.g. mold) without damaging the film quality, straightening etc.

It should be noted that while this process will apply to all categories of film reels – A, B and C, since it is meant to – in theory – cover the entire inventory of NFAI, some tolerance is given for films that are (1) either in a very good condition and do not need any preventive conservation, or (2) are in such a bad condition that it may not survive a physical cleaning and/or conservation process. In such cases, the next steps are determined accordingly.

Target: 1,05,000 Film Reels

*Originally planned timeline***:** May 2016 to December 2019

Component 3: Digitization of feature films and Shorts

With the advent and increasingly easy availability of digital media for filmic content, NFAI also appreciates the utility of conversion of old film reels to digital format. This is done ostensibly for (1) optimizing storage overheads, since digital media take up considerably lesser space, (2) portability and replicability, since a lot of NFAI's work involves physically letting out filmic content, and (3) providing a new form for filmic content where it is no longer viable to preserve the content in a celluloid or acetate based medium.

Actual conversion into digital medium involves 'capture' of the video and audio stream from the film reels using specialized equipment into a raw digital form. Digitization coupled with advanced editing and restoration procedures is used to create new digital master copies of filmic content. It also allows better synchronization with advanced library functions and availability over multiple digital forms including streaming media.

Target: 2,345 Feature Films, 2768 Short Films

Originally planned timeline: September 2016 to February 2018

Component 4: 2k (1080p)/ 4k (2160p) picture and sound restoration of landmark feature films and shorts of Indian cinema and recording of new picture and sound inter-negatives of each film

As discussed above, digitization of film reels is usually followed by a process of digitally restoring the filmic content, which comprises advanced editing and at times, re-creation of content.

In certain cases, damage to the film reel cause erosion of certain frames or parts thereof. These frames are digitally re-composited or re-created by using elements nearby frames from the same reel, or by chroma key insertions. In some cases, even if the frames are reconstructed, the sound may have been irretrievably lost. In such cases, the sound is re-created and re-recorded with newer artistes, and then digitally edited to fit the soundtrack of the film.

Target: 1145 Feature Films, 1108 Short Films

Originally planned timeline: September 2016 to August 2019

Component 5: Construction of archival and preservation facilities for preservation of material restored under NFHM in dust free, low humidity, and low temperature conditions at NFAI campus, Pune:

NFAI stores its film reels in specially designed containment areas called 'vaults', which maintain constant temperature, humidity and micro-climate conditions throughout the year. As of the time of writing this report, NFAI has 27 vaults in operation across both phases of its campus, out of which three vaults (phase I of NFAI) have an area of 1,038.03 sq. m, and store black & white film reels. The balance 24 vaults are part of phase II of NFAI and cover an area of 2,552.40 sq. m. and are used to store color reels – polyester, acetate and nitrate (four vaults specifically reserved for the same).

These vaults have been stored with film reels to their fullest capacity with very little space remaining for storing newly acquired films. Hence, it is imperative to construct new film vaults as per international standards. This sub-component of the mission focuses on construction of archival and preservation facilities for preservation of restored film material in dust free, low humidity, and low temperature conditions.

Target: This subcomponent is divided into 2 phases, no target set

Originally planned timeline October 2016 to December 2017

Component 6: Web-based End to End IT solution

This sub-component of the mission focusses on designing, customizing, procuring, supplying, and integration of software solution with deployment, commissioning, licensing, hosting and maintenance including change management, operations and services of the complete solution and selection of Master System Integrator (MSI) for implementation of NFAI's Enterprise Solutions

Target: Development of NFAI Enterprise Solution and setting up of a data center along-with a disaster recovery center

Originally planned timeline: June 2016 to September 2017

Component 7: Create and undertake training workshops and courses in field of conservation, preservation and archiving in co-ordination with international agencies that are experts in this field:

An expected outcome of the Mission is enhanced ability of NFAI staff to carry out conservation, archival, documentation and research activities on film and other associated content. In anticipation thereof, it has been agreed to include a series of capacity building programmes that would be targeted mainly at staff of NFAI, apart from other interested parties that are also engaged in film conservation and research.

Target: No target with respect to number of workshops and candidates has been set for this sub-component

Originally planned timeline: June 2016 to continuing

(c) Year of commencement of scheme

The scheme commenced in the year 2014 in Mission mode up till 2020-21 (seven years). It has largely been co-terminus with the last (12th) Five Year Plan and has continued even after its lapse. As on date, Government of India no longer follows Five Year Plans.

(d) Present status with coverage of scheme (operational/ non-operational)

The scheme is listed as operational, even though not all components have seen physical progress.

(e) Sustainable Development Goals served, if any

Although no sustainable development goals are served directly under the scheme, some of the activities may contribute indirectly to several goals:

Sustainable development Goal served	How it is served
Goal 5: Achieve gender equality and empower all women and girls	Restoration, preservation and digitization of content may lead to several critical content being uncovered or placed in public domain, which may serve one or more goals
Goal 12: Ensure sustainable consumption and production patterns	The eventual emphasis on digitization of filmic media serves several goals indirectly – notably Goal 12 (responsible production and consumption), Goal 13 (Climate action)
Goal 13: Take urgent action to combat climate change and its impacts	
Goal 17: Strengthen the means of implementation and revitalize the global partnership for sustainable development	The scheme itself allows NFAI to improve and foster partnerships with peer organizations around the world and promote the cause of using cinematic arts for meeting the other goals

6.4.1.2 Budgetary allocation and expenditure pattern of the scheme

(Amount in Cr. INR)

Financial Year	Budgeted Expenditure	Revised Expenditure	Actual Expenditure
FY 2014-15	4.70	10.01	10.00
FY 2015-16	137.00	4.50	3.80
FY 2016-17	30.00	10.86	10.83

FY 2017-18	50.00	6.08	6.01
FY 2018-19	57.78	11.50	10.51
FY 2019-20	22.48	8.11	7.85
Total	**301.96**	**51.06**	**49.00**

Source: Information as provided by MoI&B

Total funds allotted under NFHM scheme = INR 597.41 Crore

The Mission so far, has utilized 8.2% funds allocated to it. *(Actual expenditure/ Total funds allotted under NFHM scheme).* ***However, as can be seen below projects worth 465 Cr. or 78% of the total allocation have been mobilized.***

Particulars (Exclusive of Administrative Expenditure)	Amount (in INR Cr.)
Total Funds	597
Projects in Tendering Stage*(Estimated Value)	300.3
Project under Progress**(Actual Expenditure)	164.7

*Components for which RFPs have been floated or Nomination Letter has been awarded

**Components on which approval has been received from the Ministry/ Purchase or Work Order has been issued, therefore funds are committed (the committed expenditure does not include administrative expenses, cost of acquisition of material etc.)

Expenditure details of NFHM against fund allotted for different sub-heads (as per EFC document)

Heads of Expenditure under NFHM (Inclusive of administrative expenditure)			
# Items of Expenditure (As per EFC Document)	Fund Allocation (Till 2021) Rs. In Cr.	Committed Expenditure Rs. In Cr.	Actual Expenditure Rs. In Cr. Till June 2020
1 Acquisition of Material	16.41	11.63	0.23
2 Procurement of digitization equipment for in house usage	9.00	2.69	2.69
3 Preventive conservation of 1,32,000 film reels	39.1	32.72	12.85
4 Ultrasonic manual cleaning of 10,000 reels	2.00	74.02	10.02
5 2K Restoration for 1,145 Feature Films	76.98	0.00	0.00
6 2K Restoration for 1,108 Short Films	25.89	0.00	0.00
7 2K Digitization of 1,200 Feature Films	154.61	0.00	0.00
8 2K Digitization of 1,660 Short Films	59.82	0.00	0.00
9 Inter-Negative of 1,140 Feature Films	102.6	0.00	0.00
10 Inter-Negative of 1,164 Short Films	37.31	0.00	0.00
11 Research and Publication	1.00	0.00	0.18
12 Training on Restoration, Preservation and Archiving	4.00	0.00	2.48
13 Construction of Vaults	30.00	58.00	0.96
14 Storage, HVAC, Repairs	7.00	0.41	4.29
15 Administrative Expenditure	31.69	24.2	16.44
Grand Total	**597.41**	**203.67**	**50.144**

6.4.1.3 Summary of past evaluation since inception of scheme

A prior review has been conducted in 2017, whereby it had been directed to suspend activities under the Mission till a call could be taken. The activities were resumed one year later. The information regarding the evaluation are awaited from NFAI.

Year of Evaluation	Agency hired for evaluation	Recommendations made and accepted	Recommendations made and discussions in progress
2017	Chrome Data Analytics and Media	1. Using RFID tags to allocate each film reel	1. Collaboration with not-for-profit organizations such as Film Heritage Foundation 2. Yearly assessment of restoration is advised for all outsourced labs that have been selected 3. A follow-up on the retroactive application of the Cinematograph Bill for the procurement of old films

6.4.2 Methodology
6.4.2.1 Approach

Data Collection Tools

Data for the current evaluation study has been collected through use of appropriate instruments and tools such as Secondary Research, Key Informant Interviews (KIIs) and Questionnaires. Due to nationwide lockdown and movement restrictions caused by outbreak of COVID-19, field visits could not be conducted for the scheme in the stipulated time period of this evaluation. The team, however, interacted with the stakeholders over calls and emails leading to a thorough assessment of the scheme

- Secondary research included detailed study of the scheme documents available on public forum including annual reports, outcome budgets published by the Ministry and the Government think tank, NITI Ayog. Minutes of High-Level Committee (HLC) and Expenditure Finance Committee (EFC) meetings were also analyzed for ascertaining the vision behind the scheme. The meeting minutes helped the team to understand the scheme along with the expectations from the scheme from administrative view and also establish the course of scheme since its inception.
- Key Informant Interviews (KIIs) were conducted to collect the operational details of the scheme. For KII; questionnaires were prepared, and responses were sought along with detailed discussion on all the components of the scheme with scheme administrators

Scheme	Primary Research
In general, for Films Wing	▪ Joint Secretary (Films), MoI&B ▪ Deputy Secretary (Films), MoI&B
National Film Heritage of India	▪ Director, NFAI, Pune

- Interactions were held with Director, NFAI, Deputy Secretary (Films), MoI&B; National Programme Management Unit for NFHM stationed in Pune. Through the questionnaires, details like activities to be covered, processes to be undertaken under each sub-component, process flow of each sub-component, among others were captured. These details helped the team in forming the baseline/ context of the report which was further validated during detailed consultation with the officials.
- Current status of activities and output for all components of the scheme was captured by analyzing status reports, standing committee reports and MoI&B's reply to starred questions asked in Lok Sabha. The report along with other supporting documents helped the team to analyze the current status, progress made and dependencies under each sub-component during the scheme implementation
- The evaluators have also planned a visit to NFAI in Pune for conducting asset verification activities. This, however, will be possible only post relaxations of movement restrictions imposed amidst outbreak of COVID-19
- The report has been prepared basis the information collected through above evaluation exercises i.e. secondary research from public domain, interviews with key informants/ resources and response against the questionnaires.

Data Assessment Tool: The Theory of Change model

The general methodology used in the evaluation of the schemes stems from the OECD model that essentially traces the 'normal' or 'model' progression of a scheme or initiative (how it was meant or expected to work in the first place), and then evaluates the ground conditions to understand how the scheme or evaluation actually worked – essentially the degree of deviation from the model or normal progression. It starts with an understanding of the context within which the scheme or initiative was formulated, ten goes on to look at the appropriateness of the juncture at which the scheme components or elements were taken up, the suitability of inputs, processes and outputs and their relationship to the overall purpose for which the scheme was conceived by way of outcome and impact. Each of these elements have been discussed below.

1. Context – conditions under which this scheme was evolved

- A large amount of filmic content (film reels as well as associated materials such as scripts) is susceptible to risk of damage. Early detection of damage and consequent repair can ensure prolonged reel life which further helps in prioritization of the preservation and restoration process for the films
- There has however been, lack of adequate specialized conditions for storing and preserving film reels which has led to the demise of a large part of India's filmic heritage.
  - Out of the estimated 1,300 silent films made between 1913 and 1931, few remain in existence[31]
  - Majority of the films produced during/ before 1930s have been lost forever, including India's first talkie 'Alam Ara' (1931)[32]
- Given the rapidly perishing conditions of films, the Government of India has acknowledged that the process of conservation of films needs to be fast-tracked and should be carried out in a mission mode manner. This led to the launch of National Film Heritage Mission in 2014-15 for a period of seven years, i.e. till 2020-21.
- This Mission is largely meant to support a concentrated effort towards conservation of film reels and associated content, preserve content through digitization, and improve the archival, storage and content management system to ensure that content can be easily accessed for the purpose of research, documentation as well as for lending or dissemination
- National Film Archive of India (NFAI) was set up in February 1964 as a media unit of the Ministry of Information & Broadcasting, Government of India with the primary objective of acquiring and preserving Indian cinematic heritage

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[31] Silent Cinema in India – A Pictorial Journey, B. D. Garga, Harper India, 2012

[32] http://filmheritagefoundation.co.in/indias-top-10-lost-films-compiled-by-p-k-nair/ accessed on 11 August 2016

2. Condition Precedent – what all should be in place prior to implementation

NFHM is being implemented by National Film Archive of India (NFAI). NFAI was set up in February 1964 as a media unit of the Ministry of Information & Broadcasting, Government of India with the primary objective of acquiring and preserving Indian cinematic heritage. The organization functions as an attached or sub-ordinate office of the Ministry of Information and Broadcasting

1. Processes

d) Presence of Standard Operating Procedures

By design, activities taken up under this scheme (components) have the characteristics of an assembly line grade process, wherein film reels are subject to once process after another. Therefore, it would be expected that prior to any of the tasks being taken up, a set of standards, operating processes, manuals etc. along with clear allocation of responsibilities be set forth for each of the tasks. Certain processes such as construction of vaults etc., development of IT solution and capacity building are not related to film reels and can be taken up in parallel.

To this extent, the evaluation sought if any of the following processes were present. The below list has been collated from the best practices followed across the world. **NFAI has submitted a document comprising SOPs on below, the document however is awaiting approval from the Ministry since November 2019.**

Interviews held with NFAI indicate that certain standard operating procedures have been included as part of the Requests for Proposals floated for vendors for the different components.

SOP or manual pertaining to	Whether Present
Protocol for assessment of condition of film, categorization into A, B and C categories	Yes
Protocol for repair and refurbishment of original film media in case of minor damages; protocol to be followed in case media is deemed too sensitive or fragile to undergo repair or refurbishment	Yes
Standards for storage (physical and environmental condition), cataloguing (including preparing and adding metadata and library information, searchable tags), handling & retrieval of original filmic media and associated content; requirement of insurance	No
Process to be followed for digitization of a filmic content (video and sound) from original media to a digital format, addressing cases where parts of the content need digital reconstruction or being re-created (e.g. damaged soundtrack, recompositing frames)	Yes
Standards for the state or condition of the original film in which it can be safely stored, i.e. without the need for refurbishment or any immediate need for digitization to conserve the content; periodicity of assessment	Yes
Standards for conversion/ recreation of digital content – encoding, sound standards, color standards etc.	Yes
Protocol for storage, cataloguing, retrieval and use of digital content	Yes
Policy for engagement of third-party agencies for tasks as above, including competency frameworks, pre-qualifications;	No
Protocol for transfer of original filmic material between various regional centres, loaning out to accredited parties and IFFA members (e.g. is the original media provided or only copies?); protocols for digital rights management or content protection while lending?	Yes
Institutional and organizational design and protocols for all the functions of the NFAI as described above including quality assurance parties.	Yes

Access policy for researchers, academia etc. as well as other IFFA members.	Yes
Policy for treatment of filmic content – prioritization of content (which content to preserve first?); at what point is it decided to digitize content etc.	Yes
Other operating policies, if any, e.g. relinquishment/ release of material that is no longer necessary.	Yes

2. Scheme administration

As the NFHM is envisaged to run in a mission mode, there are certain essential elements that a scheme should have for effective implementation:

    a. An oversight mechanism
    b. Mechanism for technical approvals
    c. Procurement processes
    d. Quality assurance mechanism

The various components are detailed below:

a) Oversight mechanism

The ultimate oversight mechanism for NFHM is the High-Level Committee (HLC), established under the Chairpersonship of Secretary (I&B), and includes the following.

AS & FA	**JS (Films)**	**Chairperson of CBFC**	**FTII**	**CFSI**	**SRFTI**	**NFDC**
		Director (DFF)	**Director General (Films Division)**	**Director (NFAI)**		
Three eminent members from the Film Industry		**Shri. Jahnu Barua**	**Shri. Rajeev Malhotra**	**Shri. Santosh Sivam**		

Secretary (MoI&B)

Mandate: Overall supervision, guidance / directions and monitoring of the implementation of NFHM

The Committee convenes once every six months to review the progress of the scheme

b) Mechanism for technical approvals

A Technical sub-committee on NFHM has been appointed by the HLC, in order to scrutinize and accord approval to all technical matters under the scheme. The sub-committee consists of Director (NFAI), OSD NFHM and a technical expert in the field of digitization/restoration and preservation. This sub-committee can also co-opt any outside expert as per requirement. The sub-committee is empowered to, inter alia:

• make selection of films for digitization and restoration,
• approve standards for conservation and
• Technical evaluation of digitization and restoration work
• Address such other matters as may be assigned to it by the HLC

c) Procurement

Since NFAI is an attached office of the Government of India, it is bound to follow the General Financial Rules, 2017 and Delegation of Financial Powers Rules, 1978. As a result, even though the High-Level Committee has accorded Director NFAI as a competent authority for according financial sanction for any procurements made under the scheme, MoI&B still requires according approvals for any proposal where the financial implication exceeds Rupees Twenty lakh. This is true even for downwards revision of contract values as has been seen in the case of at least one procurement, where the scope of work of the vendor was reduced almost by half (details elsewhere in the report). There is no dedicated procurement sub-Committee under the scheme at the level of NFAI.

d) Quality Check system

For scrutinizing and inspecting vendor outputs, an internal quality check team in the form of NFAI Technical Team consisting of Film Preservation Officer and two experts in the film domain has been formed. In order to review/ verify works being carried out under each sub-component of NFHM, milestones in terms of percentage of work completed have been identified under RFPs of each of these sub-projects.

On completion of each such milestone, NFAI Technical Team carries out a due verification/ review of the work, post which comment/ remark(s), if any, are shared with the vendor, thereby seeking appropriate corrective action(s) from them. Post receiving the compliance from vendor to the comment/remark(s) shared by the Team, a second round of review is performed to ensure its compliance.

However, as per the report submitted by the committee devised for evaluation of the NFHM on 29th September 2018, it has been reported that not all reels are checked by the committee, this is based on random sampling.

3. Inputs- Resources that should be invested in the mission

e) Availability of funds

An amount of Rs. 597.41 crore had been initially earmarked for this scheme.

The Mission so far, has utilized 8.2% funds allocated to it. *(Actual expenditure/ Total funds allotted under NFHM scheme).* **However, as can be seen below projects worth 465 Cr. or 77% of the total allocation have been mobilized.**

Particulars	Amount (in INR Cr.)
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Projects in Tendering Stage*	300.3
Project under Progress**	164.7

*Components for which RFPs have been floated or Nomination Letter has been awarded

**Components on which approval has been received from the Ministry/ Purchase or Work Order has been issued, therefore funds are committed

Amount in Cr. (INR)

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FY 2015-16	137.00	4.50	3.80

FY 2016-17	30.00	10.86	10.83
FY 2017-18	50.00	6.08	6.01
FY 2018-19	57.78	11.50	10.51
FY 2019-20	22.48	8.11	7.85
FY 2010- 21 (Q1)			50.144
Total	**301.96**	**51.06**	**99.1**

Source: Information as provided by MoI&B

- Although the High-Level Committee responsible for the scheme has accorded the Director, NFAI with all powers under the scheme, the financial powers of Director, NFAI is restricted to INR 20 lakhs
- The Ministry vide its letter dated September 22, 2017 had directed to stop the live RFPs in order to review of activities under NFHM. This resulted in mission not incurring any expenditure for over a year. However, in the 6th HLC Committee Meeting held on 25 September 2018, a comprehensive review of all the projects was discussed and it was decided to resume the projects

f) Human Resources

As part of NFHM, multiple vendors have come on board to assist NFAI with the preservation, conservation, digitization and restoration of content:

- NFAI has suggested amendment in Modal Recruitment Rules for reorganizing its staffing. At present, 39 out of 49 positions are filled in the organization. Due to NFAI being an attached and subordinate office of Ministry of Information and Broadcasting, any changes made here, need approval from various departments at the level of Government of India, including Department of Expenditure, Ministry of Finance
- The HLC in its meeting recognized the need for a dedicated PMC for implementation of the scheme. The same has since been on-boarded and has commenced operation
- The PMC onboarded has deployed technical and administrative support staff at NFAI as per requirement of the project. Further, it has also provided the following resources for the Mission:
  - Film Scholars, Film Historians, Film Restoration Expert
  - Conservation specialist for the filmic and non-filmic materials
  - Resources proficient in Film Assessment, Film Checking, Film Handling, Cataloging and Metadata Film Repair and Editing, Paper Conservation
  - Additionally, to get expert opinion on different aspects related to films, an Oscar Academy member has been brought on board as a Subject Matter Expert.

g) Vendor ecosystem

The scheme is proposed to be implemented through a system of vendors – one for each of the components. Prima facie examination indicates that there are no such components where vendors do not exist.

Vendors are also expected to provide training to NFAI staff for continuance of the tasks under the scheme even after it is over. One vendor – who has been on-boarded has already provided one such training.

h) Capacity Building of Human Resources

Capacity Building of existing staff of NFAI is very critical for the long-term success of this Mission. As once the mission is over, it'll be the staff of NFAI, which will be required to continue the work in a sustainable manner.

So far, under NFHM, condition assessment and preservation training workshop has been conducted by Prasad Corporation (empaneled vendor for Condition Assessment) in Q1 – 2019.

i) Availability of land for construction of vaults etc.

During the course of the mission, the survey for identification of land has been done. A suitable piece of land had been identified within the premises of FTII and has been placed at the disposal of NFAI for construction.

j) Protection from Risks and externalities

The following risks and externalities are identified within the contract:

e. The assets in possession of NFAI are not its own assets but Government assets, thereby making it impossible to insure them as per the provisions of the Insurance Act, 1938 (amended as of up to 2015). As a result, when the assets are provided to a vendor, there is no insurance covering such assets against damage or loss except professional indemnity associated with the vendor.
f. Force majeure conditions, such as the one posed on account of COVID-19 crisis, will affect the vendors.
g. There is also an element of risk with respect to the number and nature of work being performed. In one case, the number of reels identified for condition assessment and end-of-life assessment was overestimated, which led to a subsequent reduction in the scope of work of the vendor. In many cases, these kinds of eventualities can carry penal levies in terms of contract on the purchasing party, as the vendor's investment into the activity may face risks of non-recovery on account of poor judgment by the purchaser. Though – as of this time, no such eventuality of penal levy has been raised.
h. The EFC note also does not mention if adequate provisions have been made for meeting operating costs associated with the assets created under this Mission – notably energy costs on account of additional vaults. It is assumed that MoI&B will provide adequate safeguards to this effect by way of funding for NFAI.

4. & 5. Activities and Output: Tasks undertaken within each component of the Mission and subsequent output

History

- Administrative approval for implementation of the National Film Heritage Mission (NFHM) to undertake preservation and restoration of India's film heritage in a Mission Mode was issued on 24th April 2014

- The mission however was launched on ground in November 2014. Basis our interaction with the stakeholders, we have been given to understand that as NFHM required very specific and niche skill set, a Request for Proposal was floated by NFAI for procuring services of a Programme Management Consultant.
  The PMC was onboarded in May 2016, and immediately after that the strategic roadmap for the mission was released

- In September 2017, it was decided not to process any further procurement until the activities under the NFHM are reviewed and a way forward is finalized [33]
  In this regard, a Committee of Technical Experts consisting of eminent film personalities namely Shri Shaji N Karun, Shri Ponnaya, Shri Piyush Shah, Shri K S Sasidharan and Shri Ketan Mehta, was constituted on 26th April 2018, to look into the condition of the films and related material at NFAI and to suggest ways and means of restoring them
  The committee submitted its detailed report on preservation practices of NFHM/NFAI and suggested measures to be taken on technical and general aspects of film preservation

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- While the Mission received the administrative approval in November 2014, the activities, as will be seen below have gathered momentum only after June 2016
- Between November 2014 and June 2016, The Program Management Consultant was onboarded for the Mission
- The below assessment is therefore accounting for activities which have taken place after June 2016

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[33] http://164.100.24.220/loksabhaquestions/annex/172/AU3048.pdf

Component-wise status of activities

- *Component 1: Condition assessment of film reels to ascertain the remaining life of the film*
  Activities as envisaged in 'NFAI Strategy Road map'.

Major tasks envisaged	Planned date of completion	Status	Actual Date of completion
RFP preparation and Release	June 2016	Completed	June 2016
Vendor Evaluation and Selection	August 2016	Completed	
Vendor Onboarding	September 2016	Completed	March 2017
Vendor mobilization: Personnel & Technical Equipment Film	October 2016	Completed	April 2017
Condition assessment of Film reels	April 2017	In Progress	

Target	Activity	Output	Reason for Gap or delay

Condition assessment of 1,50,000 film reels	1. The RFP for this component was floated on 23rd June 2016 and the vendor was onboarded in March 2017.
	2. Before floating the RFP, entire stock of films available with NFAI with a buffer of ten percent, basis the trend for acquisition of new material by NFAI, was taken as the quantity to undergo film condition assessment.
	3. M/s Prasad Laboratories Limited has been awarded the task of assessment of the condition of film reels in possession of NFAI
	4. 1,52,498 film reels have been categorized in A, B and C reel
	5. As can be seen from the reports, the duration for this activity has been increased to 3 years from the earlier envisaged 6 months.
		4. 152,498 films have been assessed. The final handover for Film Collection Assessment is currently underway
		5. Final quality check/ review has been done for 1,22,724 film reels by NFAI's Technical Committee
		6. RFID tagging has been carried out for around 1,22,439 Film Reels
			1. While the RFP was released as per the originally planned timelines, the tendering process encountered the below situation, leading to a lapse of 10 months in the process:
			  ➢ Bidders asked for extension of the bid submission timeline to understand the Terms of Reference better. As this work was being carried out for the first time in the country, there was no precedence of activities available in public forum
			  ➢ Due to limited Financial Powers of Director, NFAI, the tenders of contract Value greater than INR 20 lakhs, need approval for the Ministry for execution, causing delay at this stage
			2. Post onboarding of the vendor, the mission was stalled for a period of one year from September 2017 to September 2018 on account of some media reports. The pace of

6. M/s Prasad Laboratories Limited is now preparing for handover of activities and final output.	work was slowed down by the vendor during this time. 3. In the 'NFAI Strategy Roadmap', it was proposed to assess, 27300 film reels in a month, making this exercise span over 6 months. However, after resumption of activities in September 2018, the process has been carried out at a slower rate. 4. Before changing the status of the film reel's condition, the vendor is required to have a thorough review of the work done by NFHM's technical committee. This step requires multiple information exchanges between the vendor and committee, consuming more time than expected. 5. The technical Committee: ➢ has engaged eminent personalities as members. These members also have other engagements besides NFHM. ➢ Some of the members are stationed in Mumbai and are therefore, required to commute to Pune for this exercise Both the above factors have also contributed in delay of the review from Technical Committee's end

- *Component 2: Preventive conservation of film reels:*

Major tasks envisaged	Planned Date	Status	Actual Date of completion
EOI Preparation and Release	June 2016	Completed	June 2016
Vendor Shortlisting	July 2016	Completed	July 2016
RFP preparation and Release	September 2016	Completed	September 2016
Vendor Evaluation and Selection	October 2016	Completed	November 2016
Vendor Selection			August 2017
Vendor Onboarding	November 2016	Completed	September 2017
Vendor Mobilization- Personnel and Technical Equipment	December 2016	Yet to Start	
Preventive Conservation of Films	December 2019	Yet to Start	

Targets	Activity	Output	Reason for Gap or delay
Assessment of 1,05,000 Film reels	1. The categorization of film reels basis their chemical, biological and physical condition received from film collection assessment stage, forms the basis for the number of reels to be considered for preventive conservation. The category 'B' and 'C' reels shall be considered for Preventive Conservation. 2. The number of films envisaged to be part of Preventive Conservation was 105,000 reels as per the RFP. Basis the RFP, a contract dated 7th September 2017 was signed between NFAI and the on-boarded vendor (M/s Mediaguru Consultants Pvt. Ltd.). 3. However, basis the progress under Component 1 and subsequent review by NFAI Technical Committee, the number to be considered for Preventive Conservation has been reduced to 45,700 reels	1. Work is expected to commence soon for this component.	1. The activities of this component depend on the outcome of Component 1 in terms of categorization. Therefore, for Component 2 to begin, completion of categorization under Component 1 is essential. 2. Considerable amount of time has elapsed in the tendering process. Due to several information exchanges between NFAI and Ministry (the approving authority). 3. Post onboarding of the vendor, the mission was stalled for a period of one year from September 2017 to September 2018 on account of some media reports. The work was stopped by the vendor during this time. 4. Due to over estimation of damaged film reels, by parties at NFAI, an addendum was made to the original RFP and number of film reels shortlisted for conservation was brought down to 45,700. The addendum sent for approval to Ministry in November 2019 was approved in April 2020, showcasing delay at the Ministry's end.

4. After Ministry's approval dated 16th April 2020, an addendum to the contract has been made. A revised agreement shall be signed between NFAI and the on-boarded vendor (M/s Mediaguru Consultants Pvt. Ltd.).

5. A Prioritization Framework for prioritizing films for preventive conservation has been prepared by NFAI. It has been shared with the Ministry for its approval in November 2019.

5. The revised agreement between NFAI and the vendor is yet to be signed, due to outbreak of COVID-19, delaying the process further.

- *Component 3: Digitization of films*

Major tasks envisaged	Envisaged date of completion	Status	Actual Date of completion
RFP preparation and Release	October 2016	Completed	March 2017 & May 2019
Vendor Evaluation and Selection	December 2016	Completed	June 2020
Vendor Onboarding	January 2017	Yet to Start	
Vendor Mobilization- Personnel and Technical Equipment	February 2017	Yet to Start	
Film scanning and digitization timeline (2K)	February 2018	Yet to Start	
Film scanning and digitization timeline (4K)	September 2017	Yet to Start	

Target	Activity	Output	Reason for Gap or delay

Digitization of 1,050 feature films and 1,200 Shorts	1. The RFP for Digitization of Film was floated for the first time on March 21, 2017.
	 2. The Pre- Qualification evaluation was completed, and technical evaluation was underway when Ministry vide its letter dated 22nd September 2017 directed to stop live RFPs for review of activities under NFHM. The RFP was then withdrawn.
	 3. The project was revived as recommended by the 6th HLC meeting held on September 25, 2018.
	 4. The necessary evaluation and proposal for on-boarding of vendor for RFP for Digitization of Film Content has been shared with Ministry on 17th March 2020 for their approval
	 5. Post the resumption of NFHM activities, the RFP for Digitization of Film Content,
		1. As digitization is an expensive activity, the films by archives world over are chosen selectively. NFAI has formulated a prioritization framework for this activity, which gives preference to National award winning and critically acclaimed films.	1. Digitization is a technical process requiring very specific asks in the RFP. The machines being used for this component are not available in India. The niche technology required has led to:
			   a. Multiple revisions in the Terms of Reference of the RFP from NFAI. Also, there was no precedence of the activity at any Government institution for NFAI to follow
			   b. Several pre bid meetings for clarifications sought by the bidders
			 2. The first RFP was released in March 2017, after which the Mission was stalled for a period of 1 year. The activities could not be resumed with the same RFP document because of evolution of new technology in the space. Due to this the RFP was re-written in association with the Technical

was floated on 20th May 2019. The date of submission was extended multiple times from May 2019 to August 2019 6. The vendor has been identified after bid evaluation, the Letter of award, however, is awaited from MoI&B 7. A prioritization framework that is proposed to be adopted for digitization and subsequent restoration stage has been shared on November 15, 2019 with the Ministry for their approval.	2. Any quantifiable output is yet to be delivered.	Committee at NFAI and re-launched in May 2019. 3. Also, before finalizing the vendor, NFAI had carried out an assessment for 'actual work output component'. This activity was essential before finalizing the vendor. For this, the team at NFAI was required to travel outside of India, as these sophisticated machines are not available in the country. The visit was however, then, undertaken virtually, by the team. The evaluation was approved by the Ministry in January 2020. Since physical verification was not possible, an approval for VC was given 4. Post the approval on above, a comprehensive proposal seeking approval on on-boarding of selected vendor has been shared with the Ministry in March 2020. The approval on the same has been accorded in June 2020.

- *Component 4*: **2K/4K picture and sound restoration of landmark films of Indian cinema and recording of new picture and sound inter-negatives of each film**

Major tasks envisaged	Envisaged date of completion	Status	Actual Date of completion
RFP preparation and Release	October 2016	Completed	April 2017 & November 2019
Vendor Evaluation and Selection	December 2016		
Vendor Onboarding	January 2017		
Vendor Mobilization- Personnel and Technical Equipment	February 2017		
Film scanning and digitization timeline (2K)	February 2018		
Film scanning and digitization timeline (4K)	September 2017		
Film Restoration Timeline (Auto)	August 2018		
Film Restoration Timeline (Auto + Manual)	May 2019		
Film Restoration Timeline (Pristine)	May 2019		
Creation of Inter-negatives	August 2019		Not there in the restoration RFP, will be taken up afterwards as a separate component

Target	Activity	Output	Reason for Gap or delay
1,145 feature films & 1,108 short films	1. The RFP for restoration of films was floated on 15th November 2019. However, the bid submission date had to be extended to occur post completion of evaluation of bids for Digitization. Post this, the outbreak of COVID-19 has led to an extension of the bid submission date of the RFP. 2. Various options such as, e-procurement etc. are being explored for this area	1. Any quantifiable output is yet to be delivered.	1. The output of the digitization process will act as an input for the restoration process. Therefore, prior to commencement of work related to restoration, work related to digitization shall commence 2. Lockdown imposed by the Government on account of outbreak of COVID-19, has delayed the tendering process

- *Component 5*: **Construction of archival and preservation facilities called vaults**:

Major tasks envisaged	Planned date of completion	Status	Actual Date of completion
Environment and storage condition assessment [1]	December 2017	Completed	March 2017
Collection of seasonal data [1]	January 2017 May 2017 September 2017	Completed	May 2017 (Summer) August 2017 (Monsoon) December 2017 (Winter)
Draft Report Submission [1]	November 2017	Completed	June 2017 (Summer Report) September 2017 (Monsoon report) January 2018 (Winter Report)
Final Report Submission [1]	December 2017	Completed	June 2018
Vault Design and construction (Concept project report submission) [I]	July 2017	Completed	December 2019
Trial Runs	October 2017	Yet to start	
Vault Commissioning	December 2017	Yet to start	

[1] The tasks of vault storage assessment were carried out as part of Film Condition Assessment RFP by the empaneled vendor

[I] Concept Project Report (CPR) shared with Ministry for their approval

Target	Activity	Output	Reason for Gap or delay
No target has been set by the Ministry for this component.	1. The HLC in its 2nd meeting in August 2016 approved the construction of additional state of art preservation facilities at NFAI through National Building Corporation Ltd. (NBCC). 2. The contract with NBCC for construction of vaults was however, signed in April 2019 3. As per the contract, NBCC is required to do the following: a. planning, designing and construction of Storage facility (Vaults) of Global Standards	1. Field study was done by NBCC, Concept Project Report (CPR) and Preliminary Estimate for construction of vaults was sent to Ministry in December 2019, approval awaited	1. Because of its earlier track record, NBCC has been awarded this contract on nomination basis. It was decided unanimously to have a single vendor do both, maintenance of already existing vaults and construction of new vaults at NFAI Campus. There were, however, some points, where both parties took longer than usual time to agree. 2. While the approval to nominate NBCC was given in August 2016 during the 2nd HLC, the draft MoU was shared with NBCC in April 2019. The delay caused as multiple decisions that were to be

b. maintenance of NFAI facilities at Phase I and Phase II.
4. The land for the above has been identified within the premises of FTII in Pune.
5. NBCC through a process has selected NFA. M/s Environs along-with Miljoy Ent. Inc., USA as Consultant for this component
6. Kick-off meeting was held with the representatives of NBCC and Consultants appointed by them on 23rd October 2019 at NFAI
7. The Concept Project Report (CPR) and Preliminary Estimate was submitted by NBCC on 7th November 2019 for an estimate of INR 58.21 Crore which was sent to Ministry for approval on 13th December 2019.

taken on the terms and conditions of the engagement, were discussed only in HLCs, which happen twice in an year.
3. The Concept Project Report has been submitted by NFAI to the Ministry for approval in December 2019. The activities under the component of construction of new vaults, cannot start without approval on the CRP.
4. It has been reported that the approval has been received by NFAI in June 2020.

- *Component 6*: **Web-based End to End IT solution**

Major tasks envisaged	Envisaged date of completion	Status	Actual Date of completion
IT Strategy and Roadmap			
As-is study	June 2016	Completed	June 2016
Benchmarking	July 2016	Completed	July 2016
Gap-Analysis	July 2016	Completed	July 2016
To-Be architecture	August 2016	Completed	August 2016
IT Strategy Implementation Roadmap Report	August 2016	Completed	September 2016
Website Overhaul			
RFP preparation and release	July 2016	Completed	July 2016
Vendor Evaluation and Selection	August 2016	Completed	August 2016
Vendor Onboarding	August 2016	Completed	August 2016
Vendor Mobilization	September 2016	Completed	August 2016
Website Revamp Timeline	March 2017	Completed	November 2016
IT Solutioning and Implementation			
RFP preparation and release	August 2016	Yet to start	
Vendor Evaluation and Selection	September 2016	Yet to start	
Vendor Onboarding	October 2016	Yet to start	
Vendor Mobilization	December 2016	Yet to start	
IT Solution Implementation Timeline	September 2017	Yet to start	
Data Center/ Hardware	April 2017	Yet to start	
Applications	June 2017	Yet to start	
User acceptance Testing and trial runs	August 2017	Yet to start	
Go Live	September 2017	Yet to start	

Target	Activity	Output	Reason for Gap or delay
1. To develop a NFAI Enterprise Solution 2. Setting up a data center along with a	1. While the initially planned activities of developing an IT strategy for the mission and overhauling of website have happened, activity to develop NFAI Enterprise Solution and setting up of a data center and a disaster recovery center is yet to start.	None so far	1. The IT RFP prepared by NFAI is still awaiting approval from its Technical Committee. The series of

| disaster recovery center | 2. A Request for Proposal for IT solution and implementation has been prepared by NFAI, the same is yet to be floated. | preceding events are as below. |
| | | 2. Post 1-year halt, a draft for IT RFP was shared in 7th HLC in March 2019. In July 2019 proposal for IT RFP was shared with Technical Committee In October 2019 updated proposal (with changes suggested in July proposal) has been shared with the Technical Committee. |

- *Component 7*: **Trainings and workshops for in-house capacity building**

Major tasks envisaged	Envisaged date of completion	Status	Actual Date of completion
Identification of training content	September 2016	Completed	September 2016
Creation of training Content L1	November 2016	Completed	April 2018
State level workshops- Preliminary	December 2016	On-Going	This will be an ongoing activity
Creation of training Content L2	January 2017	Completed	April 2018
State level workshops- Intermediate	February 2017	On-Going	This will be an ongoing activity
Creation of training Content L3	March 2017	Completed	
Annual Film Preservation and Restoration workshop	April 2017	On-Going	
Open online courses [4]	March 2017	On-Going	
Film Appreciation Courses [3]	April 2017	On-Going	Yearly activity
Skill Development Programme Initiation	June 2016	On-Going	Quarter 1- 2019
Interactions with NSDC	September 2016	On-Going	
Designing the courses in line with L1, L2 and L3	March 2017	Completed	April 2018

[3] It is conducted by NFAI every year

[4] The said component is part of IT RFP and shall be implemented post that

Target	Activity	Output	Reason for Gap or delay
No quantifiable target has been set for this activity.	1. Capacity building programmes such as Film Appreciation Courses and Film Preservation Workshops are being undertaken on regular basis. 2. There are two types of courses viz. long-term and short term. The long-term courses are conducted by Federation of Film Society of India (FFSI) and its coordinating bodies. The role of NFAI in this is a supervision of the entire program from initiation to conclusion or as may be specified from time to time. Short term courses are of 5-10 days and are imparted by NFAI in Marathi and/or English. 3. A training on condition assessment and preservation of films has been organized by Prasad Corporation (the vendor for Condition assessment) for the employees of NFAI in 2019	1. Training conducted for NFAI staff on film assessment and preservation. 2. Long-term and short-term courses on Film Appreciation are conducted by NFAI in collaboration with Federation of Film Society of India (FFSI) and FTII 3. NFAI has collaborated with various institutions (FTII, FFSI, SPPU, Jaipur Kala Kendra)	1. NFAI develops its own content for Capacity Building in consultation with industry experts. They have developed 3 courses so far and are awaiting approval on them from the Ministry. These courses were sent to the Ministry for approval in April 2018.

| | and conducted 17 training workshops. |
| | 4. Film repair workshop conducted by a vendor as part of Knowledge sharing session under Film Collection Assessment |

6. Outcome

The outcome of the scheme will be more prevalent when it is completed or is nearing completion. The expected outcome of the scheme can be as below.

- Reduced number of at-risk film reels prone to decay or adverse environmental conditions
- Improved archival and content management capabilities within the staff and resources at NFAI leading to a wide repository or filmic and non-filmic content related to Indian cinema.
- Improved utilization of storage areas with some content being completely migrated to digital format.

Longer term objectives may include the emergence of NFAI as the single largest repository in India for filmic content in India across all languages with a largely digital archive and an extensive network of users, researchers, borrowers etc. with a mandate and capability comparable to a peer institution such as the British Film Institute.

Given the outline of the scheme, unless there are any major unforeseen eventualities, there should be no impediments towards meeting the short-term outcomes as indicated above.

7. Impact

Some of the potential impact could be gauged from the fact that NFHM, by design, is meant to be largely instrumental in bringing back older films into 'circulation' – not necessarily for commercial purposes, but for appreciating the heritage of cinema. In many countries which have institutions parallel to NFAI, such as the British Film Institute in UK, such institutions have played a large role in bringing the heritage and art of cinema back to the people. In India, this has been exhibited through the existence of film (appreciation) clubs, film societies and such other organizations that are connoisseurs of cinema as an art.

The other possible impact is that over a period of time, the enhanced capabilities of NFAI (enhanced through NFHM) result in increased collaboration between the film industry, and that the NFAI extends itself to television and other forms of media as well.

NFHM is one of the few schemes of the MoI&B, which allows other sister organizations (media units) to actively participate and partake in the film preservation and conservation process – allowing cross learning from each other. Such media units, viz. Films Division, National Film Development Corporation, Children's Film Society of India, Film and Television Institute of India, Directorate of Film Festivals – all of whom have long standing relationships with NFAI and work as contributors of filmic content, knowledge partners and knowledge resources that contribute to the success of the Mission. The results of the Mission coupled with the enhanced content should also endear NFAI to the film fraternity from every major film producing community in India across each language. Further, the Mission also presents an opportunity to connect with State Government institutions and private libraries and film clubs through the enhanced content, creating an extended community of film sector practitioners in India.

8. Objectively Verifiable Indicators

As with any evaluation, whether the scheme has met with its goals or has served its purpose is ascertained with the help of objectively verifiable indicators. A detailed assessment of the scheme on output-outcome parameters is done in Section 4 of the report

9. Counterfactual

In evaluation science, a counterfactual refers to a situation that would exist if the scheme or initiative did not exist. In case of NFHM, to develop a counterfactual, the evaluators have tried to ascertain if the absence of the scheme would have led to the same, different, no or better results

Although the work done by NFAI under NFHM is not exclusive in nature (i.e. can be done only by the Government), the Indian industry has had a generally passive approach in the process of archiving cinema. This can be attributed to Indian film industry not being as organized earlier as it is today. As a result, no industry supported archival system could evolve in parallel with NFAI's. NFAI has been a trusted partner for film archival functions also on account of its proximity to other respected institutions such as FTII and Prabhat Studios.

The role of NFAI is irreplaceable under the present circumstances and as it is the only capable entity to carry out the NFHM at present.

Performance of the scheme based on the Output/ Outcome Indicators

As suggested by Ministry of Finance, the Outcome Budget collated by NITI Ayog has formed the base of the below framework. The indicators, however, are not restricted to only those identified by NITI Ayog.

Further, while the overall outcome of the Mission has been stated above in Section 3.1. The outcomes of earlier identified sub-components are stated **6.4.3 Outcome- Output Framework for NFHM**

Scheme	Outputs			Outcomes		
	Output	Indicator	Target	Outcome	Indicator	Progress of activities
(A)	**(B)**	**(C)**	**(D)**	**(E)**	**(F)**	**(G)**
Component 1: Film condition assessment of the film collection and to ascertain the leftover life of the film	1) Condition assessment of the film	Number of film reels assessed basis biological, physical and chemical condition of the film reels	1,50,000 film reels	1. Condition assessment of film material to ascertain their remaining life 2. Categorization of the assessed films as per conservation required (voice/ video/ frames etc.)	Number of film reels assessed	1,52,498 film reels assessed; 54,517 film reels repaired
		Final categorization of the film reels			Category wise number of film reels	Category A - 67.68% Category B - 26.32% Category C - 6%
		Number of assets (film reels, can) tagged with RFID			Final quality check/ review by NFAI Technical Committee	Final quality check/ review done for 1,22,724 film reels
		Number of existing film storage vaults assessed (as per humidity, temperature) at NFAI			Number of storage vaults assessment reports submitted	Five storage vault assessment reports (1 assessment report, reports for 3 seasons, 1 compiled report with recommendations) were submitted by vendor; The report has been approved and accepted
Component 2: Preventive conservation of film reels	Conservation of the film reels	1) Number of film reels where the decays were arrested, and damages were repaired	1,05,000 film reels	1. Preventive conservation of film reels as per the priority defined (type of film/ conservation required)	1) Identification of film reels for preventive conservation	45,700 films identified for preventive conservation * Lesser film reels identified for conservation, films categories under B and C are to be sent for Preventive Conservation

Scheme	Outputs			Outcomes		
	Output	Indicator	Target	Outcome	Indicator	Progress of activities
(A)	(B)	(C)	(D)	(E)	(F)	(G)
		2) Re-arrangement of film reels as per the condition of the film reels			2) Number of film reels conserved (decay arrest, repair of damage, re-arrangement of film reels and updating of film catalogue/ aesthetic information)	Approved addendum to the original contract is yet to be signed between NFAI and Vendor
Component 3: Digitization of 1,050 feature films and 1,200 Shorts	Ultrasonic cleaning of the films	Number of feature films that have undergone ultrasonic cleaning	(No targets set, but estimated the same as feature films plus shorts)	1. Digitization of feature and short films. 2. Preparation of master copies and access copies	Number of feature films and short films undergone ultrasonic cleaning	Detailed report defining process work for empanelment of service agency submitted to Ministry, approval received in June 2020.
	Digitization of feature films	Number of feature films and shorts digitized as per requirement	2,345 feature films		Number of feature films digitized	(Activity in this component is yet to start)
	Digitization of short films		2,768 short films		Number of short films digitized	(Activity in this component is yet to start)
	Picture and sound synchronization after digitization of the films	Number of films for which video and sound have been synchronized	As above.		Number of feature films and short films synchronized	(Activity in this component is yet to start)
Component 4: 2k/ 4k picture and sound restoration of 1,050 landmark feature films and 960 shorts of Indian cinema and recording of new	1) 2k/ 4k picture and sound restoration of landmark feature films	**1) Number of feature films restored basis-** * Sound restoration * Picture restoration * Quality-wise restoration (2k/ 4k)	1,145 feature films	1. Picture and sound Restoration of feature films 2. Quality enhancement by scanning and digitization of feature films	Number of film reels, shorts restored	Tender published for vendor selection; Process delayed due to COVID-19

Scheme	Outputs			Outcomes		
	Output	Indicator	Target	Outcome	Indicator	Progress of activities
(A)	**(B)**	**(C)**	**(D)**	**(E)**	**(F)**	**(G)**
picture and sound inter-negatives of each film	2) 2k/ 4k picture and sound restoration of short films	**2) Number of shorts of films restored basis-** * Sound restoration * Picture restoration *Quality-wise restoration of films (2k/ 4k)	1,108 short films	1. Picture and sound Restoration of short films 2. Quality enhancement by scanning and digitization of short films	Recording/ cataloguing of the restoration work performed on the film reels	
Component 5: Construction of archival and preservation facilities for preservation of material restored under NFHM in dust free, low humidity, and low temperature conditions at NFAI Pune campus	1) Construction of preservation facilities/ vaults for preservation of restored material	1) Number of preservation facilities/ vaults constructed 2) Number of vaults renovated/ refurbished		Increase in film storage capacity (international standards) by construction of new storage facilities	1) Number of archival vaults constructed	Field study was done by NBCC, Concept Project Report (CPR) and Preliminary Estimate for construction of vaults has been sent to Ministry, approval awaited
	2) Use of latest technology in order to increase the restored film life	3) Increase in capacity and quality of restored content			2) Following internationally accepted best practices of other reputed international film archives	(No progress reported)
Component 6 & 7: Web-based End to End IT solution and Training workshops and courses in field of conservation, preservation and archiving in co-ordination with international agencies that are experts in this field	1) Developing NFAI Enterprise Solution 2) Setting up a data center along with a disaster recovery center 3) Revamping NFAI website			NFAI Enterprise Solution on place for asset management (manpower, media-asset management, technical, static data, dashboard)		
	Co-ordination with international expert agencies for course content/ training workshops	Number of empanelment done for course content/ training workshops	(No targets set)	Developing in-house capacity for preservation of filmic heritage of India, following best practices used across the globe	Number of training workshops conducted; number of candidates attended the training	(No progress reported)

Scheme	Outputs			Outcomes		
	Output	Indicator	Target	Outcome	Indicator	Progress of activities
(A)	(B)	(C)	(D)	(E)	(F)	(G)
	Finalization of courses with international standards	Number of courses finalized for training in field of conservation, preservation and archiving	(No targets set)			3 Courses have been developed (Awaiting approval from the Ministry)
	Conducting training workshops and capacity building	Number of training workshops conducted	(No targets set)			17 Training sessions have been conducted till date.
		4) Number of candidates attended the training				Information Not available

6.4.3.1 Additional Parameters

As per the format specified by the Ministry of Finance the following additional parameters have been considered:

Additional Parameters	Status/ Description
Coverage of beneficiaries	There are no individual beneficiaries under the scheme, so this parameter does not apply
Implementation mechanism	This has been covered under the Theory of Change framework in Section 3.1
Training/ capacity building of scheme administrators	Some capacity building workshops have been organized under NFHM, still a lot more needs to be done.
Asset service creation/ maintenance plan	Documentation received under the scheme from MoI&B do not seem to indicate any budgetary commitment or enhancement to recurring costs that NFAI may incur post the creation of assets under the scheme.
Benefits (individual/ community)	The scheme, by design is not expected to address any individual or community, therefore, this may not be an appropriate consideration to evaluate the scheme on.
Convergence with scheme of own Ministry/ Department or any other Ministry/ Department	The scheme draws significantly from other media units of the MoI&B, notably films division and NFDC, although their precise involvement is not clear at this stage. It is likely that NFAI has already become or will become the de-facto archival, museum, library and storage facility for all media units of the MoI&B which deal with films and may conduct their own exposition exercises such as local film festivals and appreciation courses.

6.4.5 Observations
6.4.5.1 Thematic Assessment:

Scheme Design

Intent of scheme:

- A film may be released at a particular time, but it is viewed differently at different times and it is this timeless quality of cinema that makes it so important to preserve films. A large amount of filmic content, film reels as well as associated materials such as scripts, posters etc., due to its chemical composition is susceptible to damage, this makes the films, invaluable but increasingly endangered treasure for the country
- Further, early detection of damage and consequent repair can ensure prolonged reel life which further helps in prioritization of the preservation and restoration process for the films. The scheme also has a general advantage of implementation being limited to largely one office with minimal dependencies on other offices or agencies.

Finance:

- The mission is envisaged at a total cost of INR 597.41 crore. In the evaluation, availability of funds except for restrictions during the one-time stalling of the Mission, has not been a concern for any

of its activities and processes. So far, the mission has utilized INR 49 Cr., however, projects worth 465 Cr. have been mobilized.

- The High-Level Committee (HLC) entrusted with overseeing the programme has observed that there is a need to revisit the programme in terms of allocation to the various components considering changes in technology and ways in which filmic content is managed in terms of media and rights
- It should be anticipated that for every year for which a component is delayed, an escalation of 5 to 7 per cent is natural on account of inflationary adjustment

Institutional Readiness:

- Even though National Film Heritage Mission has been commissioned to operate in a mission mode, the structure of NFAI has not been modified to suit the requirements of above. As NFAI is an attached or subordinate office of MoI&B, Delegation of Financial Powers Rules, 1978, restrict the financial power of the Director, NFAI to INR 20 Lakhs
- Most of the procurement done by NFAI is of value greater than that, they need several approvals from the Ministry. While delegation of financial powers states that all executive decisions regarding NFHM can be taken at the level of the Director, NFAI, there are repeated instances where tender documents and other such items, like prioritization matrix, go to the Ministry for approval.

Strategic Direction:

- The design of the mission gives an opportunity for entities like NFAI, Films Division, NFDC, CFSI, FTII, DFF, State Government institutions and private libraries to come together. The mission is critical for the benefit of society at large and aims to create an archival and preservation policy through strategic direction, leadership, partnership, and collaboration between the media units.
- Having proven itself in the field of film preservation, NFAI would be expected to move on to other forms of media such as television and photographs, akin to its British counterpart – British Film Institute, apart from becoming a popular destination and resource to understand and appreciate cinema

Scheme Implementation

Scheme Administration and Oversight:

- The High-Level Committee has been formed under the mission for its oversight and convenes once every six months. However, examination of the various regular approvals associated with the scheme indicates that on an average, basic approvals such as technical and financial sanction to Requests for Proposals, period between award of work and mobilization of vendors (approval of award of work) often exceeds six months. This would imply that approvals, if accorded at the level of the HLC would be considerably more expeditious
- A Technical sub-Committee has also been constituted under the mission for (1) approving standards and processes of a technical nature and (2) according approval to the work done by vendors. Since this Technical Committee, like the HLC convenes only periodically, it may not be in a position to sample all vendor outputs individually
- In a report submitted by a previous evaluation committee, it has been noted that all samples received from the vendors are not checked, and there is random sampling. It was reported by NFAI that the work is checked through random sampling at the time of conducting review for

releasing the payment. The entire work order is checked before taking the handover from the vendor

- Under component 1 of condition assessment, it can be seen, that the time taken by the Technical Committee for review has delayed the overall implementation of the component. Further, under Component 5, the time elapsed between shortlisting and signing of MoU with NBCC is 3 years, as major decisions regarding this arrangement were taken during HLCs. It will be advisable for the committee to follow a set SOP for functioning in a scenario like this.

Human Resource - Staff at NFAI:

- The preservation and digitization of filmic content are not one-time activities being undertaken by NFAI. These also require specific technical skill set in individuals performing the activities. It, therefore, becomes imperative for NFAI to not just be adequately staffed, but also have people with right skills for the said job. At present, NFAI, has filled 39 out of the 49 positions it has. It however, had planned to reorganize its staffing pattern for better suiting the requirements of the Mission. The Mission requires people like Film Historians, Film Curators, Outreach Officers as permanent employees for effective functioning. It is important for the Ministry to discuss any queries that it may have on the amendment made by NFAI to the Model Recruitment Rule. Post this, NFAI will be able to recruit people basis its need
- The PMC's approved RFP positions were 49 and in 3rd HLC an additional 22 resources were approved totaling 71 resources. These 71 resources were categorized as 25 resources with Film expertise, 19 managerial and administrative members and 27 support staff
- Currently, the PMC has 5 team members with Film expertise, 25 with managerial, administrative and support staff collectively. There is potential to onboard the remaining resources as the project progresses.
- Further, as the work is of continuous nature, the activities being done under the mission will be ongoing, even after completion of NFHM, NFAI must bring the element of knowledge transfer to its employees
- The Mission will create new assets and systems that will also require specialized skillsets in terms of getting the best results out of the same, such as film historians, film curators, outreach officers – all of whom need to be permanent employees at NFAI with a career path within the organization. The current sanctioned staff structure of NFAI has very limited positions in terms of people who are mandated to address film preservation, archival and asset management functions – which is why the same has been sourced through the PMC at present. There are 49 (forty-nine) sanctioned positions, against which 39 (thirty-nine) are populated at present – essentially a vacancy rate of 20 per cent.

Standard Operating Processes:

- Given that there are not too many specialized agencies in India providing services needed for this Mission, a targeted and time bound on-boarding of vendors was needed
- NFAI urgently needs a series of frameworks, policies and manuals to standardize the work that is being done – both under the scheme as well as for general purposes, even after the scheme has completed/ lapsed. Some of these frameworks and policies have been recommended by vendors already working with NFAI but are yet to be officially acknowledged or internalized into standard operating manuals. The document containing the SOPs was submitted to the Ministry in November 2019 and is still awaiting approval
- Though NFAI has mentioned certain set of procedures to be followed in the Terms of Reference of their RFPs, these cannot be treated as SOPs.

Procurement and Tendering:

- As can be seen from the report, most of the activities of the mission have taken exceptionally long at the tendering stage:

Component	Release of RFP	Vendor Onboarded
Condition Assessment	June 2016	March 2017
Preservation	September 2016	September 2017
Digitization	May 2019	Approval for Vendor Selection received in June 2020
Restoration	November 2019	Pending at tendering stage

- While very high technical orientation of components coupled with no precedence of the activities in the Government setup can explain some delays, but not all. NFAI, due to limited financial powers vested in the Director, is not empowered to take certain operational decisions that allow it to engage with vendors and other parties at its own level. Further, for the initial few components, NFAI was largely dependent on one vendor, this problem, however, seems to be addressed in the RFP prepared for the component of restoration of film reels.

Capacity building:

- Training and Development of employees: The Mission is being implemented by bringing together many vendors who are experts in film condition assessment, restoration, digitization etc. It is extremely important for setting up adequate systems and processes and ensuring transfer of knowledge from the vendors to the NFAI employees, as they will be undertaking the activities in the long run. At present, very less efforts are being made in Capacity Building of the employees.
- Since the inception of NFHM, 3 courses have been finalized for capacity building, those are also awaiting approval from the Ministry since April 2018
- The mission should also set some targets for this component. NFAI also needs to be equipped with the right set of physical and IT infrastructure. Both these activities have been delayed.

Monitoring and Quality Check:

- While a High-level committee has been formed under the mission for its oversight, the committee meets twice in an year. As the frequency of the meetings is low, it indicates that the committee is not involved in monitoring of day to day works of the Mission. The mission has also formed a Technical Committee under the mission for keeping a quality check on the activities. In a report submitted by a previous evaluation committee, it has been noted that all samples received from the vendors are not checked, and there is random sampling. However, under component 1 of condition assessment, it can be seen, that the time taken by the Technical Committee for review has delayed the overall implementation of the component
- Further, under Component 5, the time elapsed between shortlisting and signing of MoU with NBCC is 3 years, as major decisions regarding this arrangement were taken during HLCs. It will be advisable for the committee to follow a set SOP for functioning in a scenario like this

Impact of delay:

- Delays in various components associated with NFHM have been attributed mainly two broad causes – (1) delayed approvals, and (2) the one year of suspension of activities between September 2017 and September 2018. These delays have significantly impacted the procurement of services and discharge of the activities under such contracts. It should be anticipated that for

every year for which a component is delayed, an escalation of 5 to 7 per cent is natural on account of inflationary adjustment. In the post COVID-19 situation, contracts may see a natural escalation of at least 10 to 15 per cent in terms of cost, ostensibly to cover for the losses incurred during the period of inactivity

- NFAI acquires most of its film related material from old film preservation and restoration laboratories which are now closed due to running on obsolete technology. As stated earlier in the report, film preservation and restoration are expensive activities requiring niche technological skills. Further, as most production and direction houses in India are located in the cities of Mumbai and Chennai, both, synonymous with hot and humid climate, film preservation in these cities becomes more expensive to sustain, resulting in closure of smaller laboratories. As NFAI vaults are operating in their fullest capacity, the organization at this stage, is not in a position of acquiring more films till the capacities of the existing vaults are increased or new ones are constructed. It is therefore essential for the activities of this mission to happen at a fast-tracked pace.

6.4.5.2 Risk and Externalities

- The absence of on-ground mobilization of standardized manuals, operating procedures, product standards, protocols etc. may cause differences in how different vendors perceive the same work and may cause potential issues and conflicts with quality control across various vendors working sequentially on the same reels
- NFAI's current organizational structure does not seem to have enough personnel who can take due benefit of the capacity building exercises. This may cause a situation where the knowledge gained through the implementation of NFHM is not passed on to enough people
- As certain critical approvals are pending for the Mission to move ahead, outbreak of COVID-19 has also proved to be a risk for NFHM also
- The one year when the activities of the Mission were stalled, has also significantly delayed the implementation of this mission
- The Mission also needs to account for the cost which will be incurred post NFHM
- Budgetary allocations may need revision after firming up of contractual obligations – since as of this time, the committed expenditure for Components 1 and 2 exceed the budget as indicated in the EFC memorandum.

6.4.5 Recommendations

Recommendations	Reasons thereof

1. **Revisit the budgetary allocations:** Given the criticality of the objectives laid out under the mission, and the pending tasks, it is recommended that the mission be extended further with defined timelines, governance structure and intuitional strengthening. Further, given that the funding allocation to the scheme is on 2014 estimates and on-ground situation, the Ministry can consider revisions to the scheme budget allocation. The revised budget allocation, may be based on factors, such as, quantum of films (Additional type of content), prevalent rates of technologies, resources, infrastructure, land, etc, new innovations in technologies and the necessary long-term individual and institutional capacity needed at NFAI, given the highly technical nature of work.	1. NFHM is a prestigious scheme of the Government of India, for preservation, conservation, digitization and restoration of rich cinematic heritage of the country
	   a. The risk of loss of content is beyond quantification. It's the loss of culture, heritage and research content for future generations.
	   b. The digitization will allow India to take its culture and cinema to other parts of the worlds, esp. with the Indian diaspora spread across 200+ countries.
	   c. Opportunity to use the technologies and infrastructure to expand this to TV and Research content
	   d. Opportunity to take to neighboring nations, given the platform is digital. Esp. that India culture can be found in other neighboring nations as well.
	2. An opportunity to strengthen the NFHM scope esp. around new technologies, content type and geographies.
	3. Additional funds would be required to broaden the scope of NFHM to include non-filmic and born digital material, film related costumes, equipment, etc. In addition, NFHM requires funds to provide support to develop state film archives on similar lines as NFAI

2. **On-ground mobilization of Standard Operating Processes, standards, manuals and benchmarks etc.:** Since there are multiple vendors working under NFHM, there is a need for all of them to have a common understanding of the value chain and be mutually accountable in terms of work – since in many cases, outputs created by one vendor serve as inputs for another. It has been given to understand that while the SOPs have been prepared but they have not been mobilized on ground yet. It is imperative for Ministry and NFAI to close the loop on this activity.	1. This will help reduce risks of variable perceptions of qualitative standards (one vendor finding the other vendor's output quality incompatible with his/ her own input quality requirements). 2. Standardized processes allow for a better audit trail, quality control and vendor accountability in terms of work performed (qualitative and quantitative) 3. These documents will guide future instances of work taken up by NFAI, even after the completion of the Mission. 4. These may also account for certain unanticipated processes, viz. requirement of new content creation to replace or restore irretrievably damaged content.

3. **Re-orient the various Committees and sub-Committees involved in the implementation of the scheme:** The current oversight and monitoring mechanisms functioning under the Mission may be re-purposed or re-aligned as such: • Given the composition of the High-Level Committee, it should have complete financial autonomy in matters of procurement and decision making as it includes most of the senior leadership within the Ministry. The interval of meetings may also be reduced to three months. This should remove the dependency upon the Ministry for the most part. • The Technical sub-Committee as constituted by the HLC and which consists of Shri. Barua, Director- NFAI and OSD- NFHM, may be accorded all powers of technical sanction and approval associated with the project, including vendor outputs, standards, standard operating procedures, manuals and benchmarks and most importantly, the technical substance of RFPs. To improve its credibility, it is suggested to co-opt, on rotational basis, a member of an research and/or academic institution and a technical member of a commercial entity which could be engaged in the works to be performed • NFAI may wish to engage with one or more standing review Committee that reviews (1) practices and procedures sanctioned by the NFAI for work done under the Mission, (2) quality and process assurance of work done (sample assessment method), and (3) make recommendations regarding administrative issues to be dealt with in line with the technical requirements	1. This set of changes will significantly ease some of the issues being faced with the Mission. Not only will the dependency upon the Ministry be removed for the most part, it will also place the onus of performance and proposals on NFAI. 2. More importantly, it creates the opportunity for time bound approvals of documents as opposed to discretionary period of approvals as is seen at present
4. **Streamlining Procurement Process** Given the significant volume of work covered under the Mission and delays that have apparently been observed within the procurement process, NFAI may consider a streamlined procurement framework that also	1. Procurement has generally been a bottleneck under the Mission, streamlining the process will ensure its faster completion 2. Faster expediting of works under the scheme, better audit trail.

allows for a wide range of vendors for empanelment.	
At this point of time, the procurement is largely dependent on one vendor for each of the major tasks under the scheme; it may wish to consider parallel contracting (dividing the work packages between two or more vendors to accelerate the work within a given time).	
Multiple vendors can be empaneled. Further the contracts can also be translated into semi or partial rate contract, where they can be awarded by classification and in tranches of say 1000 films each, giving the Ministry flexibility.	
The evaluation notes that none of the tenders floated by NFHM are ICB ("International Competitive Bidding"), which would imply that a local vendor ecosystem is well developed. This situation could have been used to an advantage by way of the fact that such vendors could have been (1) empaneled in advance, leading to time being saved in terms of pre-qualification assessment, and (2) involved in shaping up of the technical standards and working protocols – assuming none were present or documented, and (3) used to develop a significantly wider and deeper capacity development plan for NFAI.	
- Rule 1 of GFR states that, the provisions contained in GFRs are deemed to be applicable to Autonomous Bodies except to the extent the bye-laws of an Autonomous Body provides for separate Financial Rules which have been approved by the Government. NFAI can also take one-time approval from MoI&B for procurement up to a certain amount.	

5.	**Content Acquisition by NFAI**	1. There is a vast amount of filmic and non-filmic material available outside of NFAI.
	NFAI should plan a formal structure around acquisition of filmic content for future. If piracy is kept in check, a digital copy of films coming to CBFC for certification, can also be given to NFAI for preservation.	2. Transformation of NFAI into a premier body for preservation of film content requires acquisition of filmic and non-filmic material from film studios, directors, individuals etc
	Further NFAI should not only look at the Film and Film related material but the footage that carries a historic value (like Videos and speeches from the freedom struggle etc.) can also be looked at for preservation. An appeal to the public should be made for such footage	

to be submitted to NFAI for its long-term preservation and conservation.	
6. **Deeper interactions with the Film Industry** Unlike the present model of engagement where member of the industry is co-opted into NFAI activities, NFAI may consider being part of (or co-opted into) industry initiatives. This will imply that NFAI, once it has created a veritable repository of films restored via the NFHM apart from enhanced archival capabilities – would be in a better position to interact with the industry as a (1) knowledge repository, (2) support and partner with industry outreach events, (3) partner with industry bodies such as IFTPC or Indian Film and Television Producers Council (formerly Association of Motion Pictures and Television Programme Producers or AMPTPP) for streamlined acquisition of titles. NFAI can also serve as an allied library for many of these associations along with customized digital archive/vaulting services – that allow artistes and other members of the industry to have customized legacies and retrospectives	1. This will assist NFAI in acquisition of Filmic content 2. Expert advice from Film Industry
7. **Monetizing the digitized films:** While the Mission is laying its focus on Digitization of filmic content, it will be good to know what will happen to the content that will be digitized. If this content is able to reach the intended audience, the Mission will be successful in true sense. If some monetization options can be evolved, the mission in some way, will move towards a self-sustainability form. To start with, NFAI can collaborate with the likes of Netflix and Amazon prime for digital dissemination of digitized films**.**	1. Activities under NFHM are continuous in nature, and therefore will exist even when the mission is completed. Monetization of digitized films can be a step towards making the mission self-sustainable. 2. This initiative will help the films reach larger audiences.
8. **Collaboration with auditorium/ film complexes etc.-** Just like Jaykar Bungalow, NFAI can collaborate with institutions, auditorium complexes etc. to house a digital library.	1. This initiative will help the films reach larger audiences and also, monetization opportunity for NFAI.
9. **Create seismically and geographically separate location**: There is currently only one location for archiving of films – NFAI in Pune**.**	1. The risk factor associated with one location for film preservation, archiving and conservation is extremely high. 2. In scenarios such as pandemics, natural disasters etc. it is imperative to establish a

	separate location in a different seismic or a non-seismic zone to act as a disaster recovery center for entire collection.
	3. As part of the disaster recovery mechanism, State Film Archive and Preservation can also be considered
10. Supporting Research and Development There can be a new addition to the NFHM scheme: Supporting a community of researchers and academics to create the content for the extended level metadata system that is suited for research purposes. While NFAI has supported certain forms of research projects but may need a more direct approach with respect to engagement with the research community by promoting in-house or on-board research programmes that run concurrently with NFHM, even as the content is being digitized and categorized. This will also augment the use of NFHM restored content to a large extent .	1. Better involvement and engagement with the academic and research community within film sector. 2. Improved research capabilities supported by the IT systems in place

6.4.6 Vision for Future

National Film Heritage Mission is the first of its kind to happen in the country and is therefore, critical for the benefit of the society at large. **Given the criticality of the objectives laid out under the mission, and the pending tasks, it is recommended that the mission be extended further with defined timelines, governance structure and intuitional strengthening.**

NFAI, the national custodian for preservation of audiovisual heritage, has to strategically ensure that the efforts and resources under this Mission are optimally utilized to generate the desired results within a set timeframe.

6.5. National Centre for Excellence in Animation, Visual Effects, Gaming and Comics
Background

The Indian animation, visual effects and gaming industries have grown and evolved over the last two decades. The budget of Indian animation movies has been steadily increasing and there is increased adoption of visual effects (commonly abbreviated as VFX) in Indian movies and television content. Indian Companies in the gaming industry have also evolved from being outsourcing companies for western game studios to being pioneers in designing and developing games.

The AVGC (Animation, Visual effects, Gaming and Comics) sector is emerging as an important sub-segment of the Media and Entertainment (M & E) industry constituting around 7% of the overall M&E industry. In 2015, the market size of AVGC sector was estimated to be INR 8,242 crore. The sector is expected to grow at a healthy CAGR (Compound Annual Growth Rate) of 15% and its market size is expected to be INR 16,959 crore by 2020 and INR 29,661 crore by 2025. Within the AVGC sector, the animation sub-segment is expected to grow at a comparatively slow rate, with the major push in the sector coming from the VFX and gaming sub-segments.

The sector employs 85,000 people mostly (>80%) in the production and post- production segments of the value chain and is expected to employ an additional 80,000 people by 2025. Local Intellectual Property (IP), creations and outsourcing work for western studios are the key drivers of growth for the AVGC sector. Majority of the incremental employment is expected to be in pre-production and marketing with highly skilled job roles such as storyboarding, content creation, design, planning and promotion that require NSQF (National Skills Qualifications Framework) levels 4 and above with a graduate degree.

Key drivers of demand include increased consumption of VFX and digital post-production in film and TV, increased 2D to 3D conversion, increased mobile and internet penetration and rise of social media gaming. Supply side drivers in the AVGC include increased co-production deals with international studios and increase in the number of start-ups in the gaming industry.

Going forward, the AVGC sector is expected to have a greater impact on the society – fostering creativity at a grassroots level and being a medium to communicate Indian values to the next generation. The animation, comics and gaming segments have a tremendous potential to present Indian mythological content, culture, values and traditions to the children and youth of India.

The proposed National Centre for Excellence in Animation, Visual Effects, Gaming and Comics

Given that in the next 10 years, the AVGC sector will require 24,000 professionals with a graduate degree or above and there will only be around 16,000 students graduating from recognized degree awarding institutes, there is a strong case for setting up an NCoE (National Centre of Excellence) which will augment the supply of graduates in the AVGC sector.

The NCoE will act as a think tank for the industry to guide the policies for the growth of this sector, establish standards for AVGC education in India, actively collaborate with industry and international AVGC institutes, and enhance the global positioning of the Indian AVGC.

In its pursuit of becoming the apex institution in the AVGC sector, NCoE will focus on alleviating the following challenges:

- Limited focus on IP creation in this sector in India;

- Lack of educational institutions following a holistic or integrated approach to AVGC education across all sub-segments;
- Existing education set-up in this sector is dominated by training institutions, most of which are lacking in the quality of programs inputs (infrastructure, teaching resources etc.) and outputs (quality of students graduating); and
- In the absence of supply of talent with a formal education, industry stakeholders have expressed their concern in finding highly skilled professionals as a major challenge to sustain growth of the industry.

Institutional model proposed

The proposed Centre for Excellence ("the Centre") has been proposed to be established inside the Indian Institute of Technology Mumbai. It will be fostered as a place to collaborate between the different players in the field of animation, video gaming and comics within India including but not restricted to:

a. Commercial parties engaged in this industry
b. Academic and professional institutions imparting training in these fields
c. Research entities
d. Production houses
e. Line Ministries that stand to gain from these industries by way of using their products to communicate, e.g. Women & Child Development

The proposed Centre may not conduct academic courses by itself but will engage in setting up minimum competency standards for various roles associated with these industries. These competency standards will be evolved with close collaboration with entities in other countries that are large volume consumers of AVGC products as well as those that have proven expertise in these fields.

The Centre will accredit professional institutions imparting training in the AVCG field as well as production and processing facilities as being representative of the standards that are arrived at in consultation with various expert bodies.

The Centre will largely work on a 'subscription' model, levying fees for all accredited institutions, in addition to contributions by founding members. In addition, it will also engage in commissioned research, prototyping, incubation support from the host co-sponsor, the Indian Institute of Technology, Mumbai, specifically the IDC School of Design (formerly Industrial Design Centre), IIT Mumbai.

The proposed Centre may be established with principal funding support from Ministry of Information & Broadcasting, which will provide a one-time operating corpus of ₹ 500 crore or as deemed fit by the Ministry, in addition to the annual operating grant for five years. It is also expected that private parties who will also choose to become fellow Trustees of the entity will contribute amounts to the corpus.

The Centre will remain a Trust asset – where the Trust shall have a mix of Government and non-Government representatives. The entity will not be, for the purposes of accounting, be treatable as a Government sponsored Trust. Other trustees shall include inter-alia:

a. Managing Trustee nominated by MoI&B – preferably not an ex-officio member, or if an ex-officio member, with a fixed term
b. Director, Indian Institute of Technology, Mumbai or Head of Department of IDC School of Design, IIT Mumbai
c. Animation Company with turnover above specified threshold and contribution to corpus in excess of ₹ 200 crore

d. Company engaged in video gaming with turnover above specified threshold and contribution to corpus in excess of ₹ 200 crore
e. Company engaged in publication of comics turnover above specified threshold and contribution to corpus in excess of ₹ 100 crore
f. Other corporate sponsor with contribution of over ₹ 100 crore
g. Representative of Government owned University running courses on animation (other than IIT, say NID, Ahmedabad)
h. Representative of private University running courses on animation
i. Representative of one of the IIMs – Ahmedabad or Bengaluru
j. Representative of MoW&CD
k. Representative of MoMSME
l. Representative of MoC&I
m. Representative of FIEO/ CII/ FICCI

The Indian Institute of Technology, Mumbai will continue to provide support to the Centre. It will provide land within the Powai campus on which the Centre shall be established, apart from support in the form of the following items: (i) Technical support from its academic faculty and other members (committed loaned staff from IDC design school), and (ii) Enabling students of IDC design school to use the NCoE as a testing and Proof of Concept system.

Structure

The Centre will operate on a 'cross-tab' institutional system comprising of:

a. Standing Committees for:
    i. Standards
    ii. Professional practice
    iii. Business competitiveness
    iv. Technology and styles
    v. Other such areas as may be deemed appropriate by the Trustees
b. Thematic Areas, headed by Area Chairperson which may comprise of:
    i. Animation including specialized techniques
    ii. Video gaming
    iii. Comics and pictorial illustrations
    iv. Content including indigenous content and storyboarding
    v. Copyright law and intellectual property management
    vi. Digital distribution
    vii. Communication for public messaging
    viii. Other such thematic areas as deemed appropriate by the Trustees

Proposed NCoE Mod
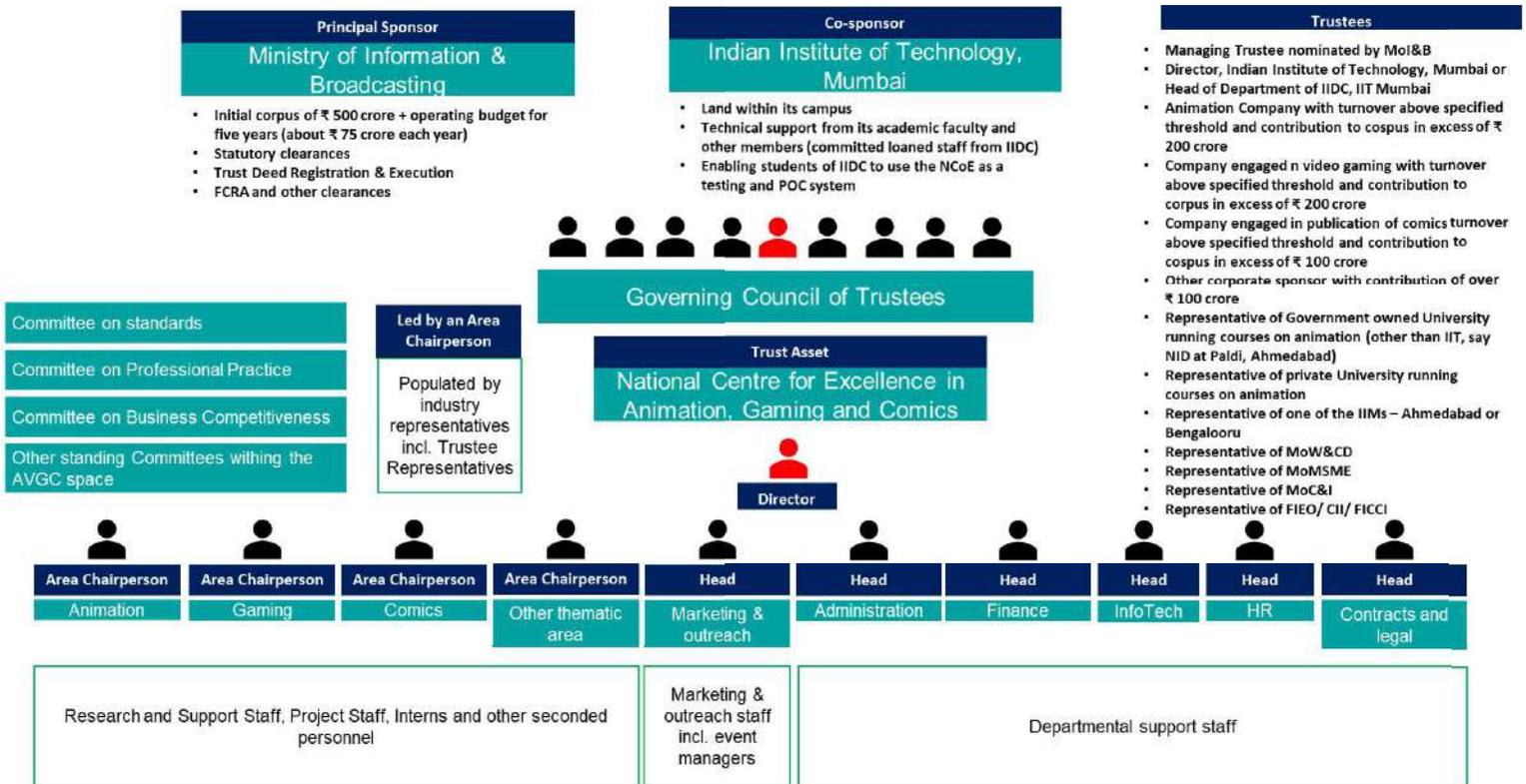
6.6 Audio-Visual Service- Champion Services Sector Scheme

Traditionally, despite having made considerable strides in Information technology & related fields, the share of services in India's exports have remained significantly low – contributing only about 3.3 per cent in 2015. Based on the current and envisaged development of surplus capacity, it has been proposed to increase this to 4.2 per cent by 2022. In order to do this, certain sectors of the economy have been identified which have the potential to contribute to the proposed increase in share of services in exports. These have been identified as "Champion Services Sectors" vide a scheme launched during 2017-18 (February 2018). A dedicated fund of INR 5,000 crore has been allocated for this purpose. The identified sectors are as below:

1. Technology & Information Technology enabled Services (IT& ITeS)
2. Tourism and Hospitality Services
3. Medical Value Travel
4. Transport, and Logistics Services
5. Accounting and Finance Services
6. Audio Visual Services
7. Legal Services
8. Communication Services
9. Construction, and Related Engineering Services
10. Environmental Services
11. Financial Services, and
12. Education Services

For the purpose of this scheme, the term 'export' refers to any sale or products and services that is made to a party that pays consideration in foreign exchange. While increased exports also generate a certain multiplier effect in terms of ancillary and appurtenant services, these are not considered as 'exports' as sales of goods and services from these ancillaries may not necessarily made to parties compensating in foreign exchange. However, even though the scheme has a primary objective of promoting exports, funds under the scheme could be used for indigenous ('in-country') development of the sector as well.

Audio-Visual Service to promote Media and Entertainment sector in India

Background

The Ministry of Information & Broadcasting is a partner Ministry within this scheme, accounting for the sector of 'audio-visual services. This generally comprises film and television production (including production for new converged media such as streaming applications), post-production and processing activities, visual effects, gaming, animation etc. all of which have considerable consumption across the globe.

Within India itself, media and entertainment sector is estimated at INR 1,631 billion during 2018-19 and grew annually at 11.5% between 2014-15 and 2018-19. India produces the maximum number of hours of content across the world in a single year, with over 2,000 films (feature or otherwise) across several languages, 38 million hours of fresh television content, about 30 to 35 million hours of fresh radio content. There are over 900 television channels, close to 800 radio stations (FM, AM and community radio) and over 10,000 registered newspapers and periodicals in circulation – making India one of the largest content producers as well as consumers in the world on a per-capita basis. The increasing penetration of Internet, especially on mobile devices has led to wider consumption and increased demand for new and original content.

Owing to these capabilities, over the past several years, the Indian industry engaged in these segments have supported foreign productions and industries, with several studios establishing dedicated export-oriented units engaged in provision of audio-visual services. At one point of time, it was meant to be a key sector in the establishment of special economic zones. However, as the development of special economic zones either slowed down or abated, this sector needed incentives of a different kind. Also – most of what was planned in terms of exports in audio-visual services was restricted to post-production and processing activities, visual effects, gaming, animation etc. and left out actual production – which essentially meant leaving out the bulk of the Indian cinema industry's capabilities. Indian cinema has proven itself time and again of making high quality products, having won awards in many international circuits, as well as having extended its expertise in terms of production capabilities in several less developed industries – both within and beyond SAARC. In some recent cases, Indian production houses have also engaged in helping market film products made in other jurisdictions – globally.

As a location for filming and shooting of cinematic products, India has been somewhat of a low yield market – with productions usually being shot in India if and only if the story or narrative demands it. In contrast, locations in North Africa (Tunisia, Morocco), Europe (Iceland) have attracted overseas productions on account of their ability to offer exotic locales. One of the world's oldest running science fiction franchises – Star Trek, in its current television avatar – Discovery (Season 3) was completely filmed in Iceland in terms of outdoor locales, while some of the Marvel Comics Universe films (e.g. parts of the Avengers series) were filmed on location in Tunisia. In very recent times, one film from US – "Extraction" (2020) was shot in Ahmedabad, India, albeit being contextually set in Bangladesh, and had Indian artistes as part of the cast. In contrast, Indian commercial productions have benefitted immensely from targeted facilitation for films offered in Krakow, Poland (Europe) as well as Switzerland.

To balance this trend for overseas production, Government of India established the Film Facilitation Office (FFO) to help foreign productions shoot their films in India. This office, inter-alia:

- Acts as a facilitation point between national/ international filmmakers/ producers and Ministry of Information & Broadcasting and Ministry of Home Affairs to provide necessary approvals for filming in India.
- Facilitates all the clearances from various central government, state government departments and local bodies for filming at special geographies, forest, railways, filming with animals etc.
- Through its portal, provides details about various resources available across the country and connects them directly, it includes but not limited to co-producers, film associations, film cities, animation, VFX and post-production facilities etc.
- Provides details about all the policies and rules related to areal filming, filming on railway property, places with historical interest, filming with animals, arms and ammunitions etc. in India
- Also promotes the facilitated films by participating in Film Markets, advertising at international media, digital media and social media campaigns

Thus far, FFO has received and processed 113 applications from foreign filmmakers, out of which 108 films were provided with required approvals, two applications in process at the time of providing the data and three films were rejected due to issues in application. The FFO has also partnered with the Ministries of Home affairs and External Affairs has facilitated around 1,100 film visas after the approvals from Ministry of Information and Broadcasting.

It will however be useful if the MoI&B is able to present a scenario through metrics that compares pre-FFO and post-FFO time required by a film producer to secure approvals.

India has signed co-production treaties with several countries - Bangladesh, Brazil, Canada, China, France, Germany, Italy, Israel, Korea, New Zealand, Poland, Spain, UK & Northern Ireland, Russia etc.

(several more are in the offing). However, in many of these countries – film production usually does not involve the State, and therefore, producers are often not aware of these arrangements. Furthermore, it has also been pointed out that no incentives are available in India for such co-production unlike many other countries. There are no tangible benefits for the foreign film makers.

In order to maximise the potential of these underused resources in terms of their export potential, the proposed scheme has been launched.

Overview of the scheme

The scheme has four proposed components:

(a) Incentive for Audio-Visual Co-production with Foreign Countries: Any foreign film of small or medium budget with a maximum production cost of INR 25.00 crore that has been granted official 'Co-production Status' by both/all the participating countries under respective existing co-production treaty with India will be eligible for incentive under this component. A maximum incentive of INR 2.00 crore may be given after recommendation of an appropriate authority, in this case a recommendatory Committee.

(b) Incentive for Shooting of Foreign Films in India: Any foreign film of small or medium budget with a maximum production cost of INR 25.00 crore who comes to India for shooting of the film may eligible for incentive under this component, also up to a limit of INR 2.00 crore. The conditions are such that at least 25% shooting of the film should be done in India, 40% manpower should be hired in India and hiring of a Line Producer/Line Production Service Company. These conditions do not apply for co-productions.

(c) Incentive to State Governments/ Union Territories to increase theatre density: To improve theatre density in India, Ministry of Information & Broadcasting has decided to work towards the development of state of art theatres in Tier 2 & Tier 3 Cities with detailed layouts obtained from exhibitors for a seating capacity of 150 to 300. The Central Government would contribute up to a total of INR 1.00 crore incentive towards this component for conducting workshops to create awareness among entrepreneurs willing to set up the theatres.

(d) Organization of Global Media & Entertainment Summit: During the inauguration of the National Museum of Indian Cinema in Mumbai, Hon'ble Prime Minister of India made an announcement to organize a Global Media & Entertainment Summit on the Indian Film Industry in line with World Economic Forum in Davos. The idea is to strengthen India's film industry and expand its global footprint with icons of the film fraternity across the world focusing on film economics and technology. The objective is to leverage the soft power of Indian cinema and enable the world to get an exposure to Indian film industry that employs lakhs of people. It is a fact that a warm-up to any bilateral discussion or any business meeting with Indian corporates begins with an Indian film narrative. The Central Government would Contribute up to a total sum of INR 120.00 crore for organising and execution of this summit.

Objective of the Scheme

The scheme prima facie aims to enhance revenue generation, job creation and induce benefits like film tourism while facilitating development of downstream allied industries through increased filming and shooting of foreign films in India. It is envisaged that the scheme will boost the tourism and hospitality sector of hotels, restaurants, catering, transport, airlines and marketing. Further, it will also encourage the production and post-production activities in the AR/VR/VFX sector. Activities under the scheme are expected to generate raw material for several ancillary sectors such as television, music, radio, books, magazines, merchandised products, amusement parks, gaming etc.

Budget associated

S.No.	Component	Outlay (in Cr. / INR)
1	Incentive for audio visual co-production with foreign countries	165.00
2	Incentive for shooting of foreign films in India	165.00
3	Incentive to State Governments/Union Territories to increase theatre density.	1.00
4	Organization of Global Media & Entertainment Summit	120.00
	Total	**451.00**

Envisaged benefits of the scheme

By becoming a preferred shooting location, India, will have an opportunity to achieve the following:

Enhanced revenue generation: An estimated amount of INR 383 Crore (as collected from filmmakers) was spent by foreign filmmakers on filming 61 films in India, by approximation of proration, it may be said that 76 Projects, which have completed shooting in India, would contribute INR 477 crores to Indian economy. Areas where revenue generation can happen include: Accommodation, transportation, equipment, local labour, and fees and taxes, etc.

Job Creation: Shooting of films in the country creates several opportunities of direct and indirect employment. Out of 108 approved films, production of 76 films has been completed. The production houses employed around 28,000 people across the country.

Film Tourism: The promotion of film tourism is a crucial untapped field in the Indian film industry. India can give filmmakers various advantages such as scenic and diverse locations, cost-effectiveness benefits, professional and inexpensive manpower and local talent. film tourism has a scope to generate $3 billion by 2022 in India as there is potential for up to 1 million film tourists to visit the country by 2022.

Growth of allied Industries: This scheme also has the capability to act as a boon to the Government of India's 'Make in India' initiative. To save cost, production houses often like to procure objects like film equipment locally, giving an opportunity of growth to the allied industries. For instance, manufacturing of lighting equipment for shooting, camera lenses etc.

Observations

While there are no real metrics except for the Film Facilitation Office statistics provided, evidence from past instances of production and the design of the scheme would seem to indicate the following:

Targeted at small filmmakers only

The limit of INR 25.00 crore (US $ 3.5 million) for both components of support to co-productions as well as film shooting in India would seem to indicate a preference for smaller budget films – whether feature, documentary, reality show or television show. However, a prima facie assessment of these segments would seem to indicate that at least two categories – television shows including reality shows – have an average budget in excess of US $ 1 million per episode. Typically, showrunners of television shows pick on India as a location if and only if the story requires them to. Within the last decade, at least three shows – Heroes (Fox Networks, three seasons), Intelligence (Fox Networks, one season) and Away (first season currently playing on Netflix) have had Indian story arcs – but most of the approximations of Indian contexts were recreated within the primary locations of shooting itself. Unless showrunners are keen to seek an amount of US $ 285,000, this does not appear to be much of an incentive.

In the case of reality shows, showrunners usually pick locations for their exotic properties (such as "I'm a celebrity, get me out of here!"), where preference is given to locations with difficult conditions such as

the Australian outback. In India, several famous reality show franchises have been attempted – but they do not directly qualify as being 'foreign productions' or 'co-productions'.

In the case of films, the limit of US $ 3.5 million (INR 25 crore) usually cannot contain productions by organised production houses but could possibly accommodate independent films. However, a film such as "Eat Pray Love" (2006) – which is substantially shot in India exceeds the INR 25 crore limit (the budget was US $ 60 million). Likewise, the "Best Exotic Marigold Hotel" series (2011, 2014) – where the average cost of production was US $ 10 million per film.

This leaves productions from other SAARC and nearby regions. However, in most cases, these productions could find conditions & costs of shooting in India higher than their own jurisdictions. This is all the more difficult with the requirements such as least 25% shooting of the film should be done in India, 40% manpower should be hired in India and hiring of a Line Producer/Line Production Service Company.

What is a Co-production?

The conditions posed on foreign films shot in India, such as 25% shooting of the film being done in India, 40% manpower being hired in India and the requirement of an Indian entity as Line Producer/Line Production Service Company does not apply to this component. However, the scheme needs to clarify what qualifies as 'co-production', and this definition must apply across the board to all partner countries.

A combination of usage of Indian artistes plus an Indian producer or co-producer alongside artistes/ technicians of the partner country.

The issue also comes up with post-production and marketing – where purchasers of marketing rights often spend nearly as much as the original cost of production. Since marketing and distribution is as integral a feature to industry and meets the objectives of earning foreign exchange, should that also be considered as an eligible activity in terms of co-production? One distinguishing factor could be that the term of 'co-production' is associated only with countries with whom a bilateral treaty is signed. However, this begets another question – in a sector that is not regulated by the Government, should legitimate business and cultural partnerships be restricted by such conditions? Also – akin to the issue of foreign films, the issue of budget exists here too – with qualifying production costs (including logistics and support) possibly well exceeding INR 25.00 crore.

Potential issues with monitoring and compliance

Conditions such as overall budget of the film, percentage of film shot in India, no. of Indian nationals engaged in the workforce involved in production are typically extremely difficult to track – since most foreign productions work through Indian agencies and it would not be realistic to expect them to audit a specific portion of their production for costs incurred.

Increasing theatre density

While this component seems to be well intentioned, it should be noted that the issue of opening theatres is largely a market governed function and has much less to do with what the State or local Government does. No State in India has any regulation regarding theatres per se, and they are usually governed by the same building control rules as any other building, same rules on advertising tax, fire safety et al. At the time these rules were written, a theatre was understood as a place to screen one film at a time – and were created as such. With the collapse of the single screen system, many theatres are now opting for multi-screen systems that allow for two or more films to be exhibited simultaneously. This is categorically a business decision that is usually left to the theatre owner and the interest of exhibition chains such as

INOX, M2K, PVR, CinePolis, DT and Satyam. Most have a franchising/ leasing policy that allow the usage of cinema theatre premises. Some halls in Delhi, that had originally closed down – have been resuscitated in this manner.

Smaller towns – especially Tier II and Tier III do not generate this demand. Some have blamed the content of films – often being too 'large city' oriented – as a reason why this demand is not generated. However, regional cinema has exhibited that this is not always the case.

However, as regards building control and fire safety – regulation of these subjects falls well within the eminent domain of the State and these rules cannot be diluted for 'economic reasons' – as also illustrated in the present instance of lockdown.

Coupled with the pressure of having multiple screens – halls in tier II and tier III cities are closing faster than new halls can open. Interestingly, some of the municipal bodies in smaller towns have property rights to these halls – and in many cases, choose to develop them as commercial real estate itself. Cinema theatres neither fall into the 'infrastructure' category, nor 'essential services' – which further dissuades States from offering land to them for free or discounted rates. As a legitimate commercial activity – both Government asset disposal procedures as well as contemporary valuation principles warrant the levy of a premium on land allocated to these purposes.

In some other instances – some halls in cities like Kolkata have a statutory heritage status, thereby implying that their owners cannot dismantle or redevelop them.

As of now, this component does not do much to spur demand. The eligible item of expenditure under this component is money to conduct workshops to create awareness among entrepreneurs willing to set up the theatres. However – this may not be as useful as most entrepreneurs are well aware of ground conditions. If anything, support may be needed to help meet the coping/ compliance cost of theatres. It is not that Government of India cannot invest into such assets directly – precedence in this regard can be found under the Modified Industrial Infrastructure Upgrade Scheme (MIIUS), targeted at dilapidated and defunct industrial estates (now discontinued, but ran for several years). However, assuming Government of India is not inclined to invest into assets directly, the amount of INR 1.00 crore should be used to (i) understand the impediments in upgrading halls, (ii) preparation of case studies that allow other local **Governments** to take proactive approaches towards salvage of halls).

Global Media and Entertainment Summit

This is a highly welcome component – and was long overdue. However, the core question would be whether Government of India needs a dedicated scheme for organising this in the first place. Ideally – a summit like this should not come across a "Government event" but as an industry event – with extensive National and international participation, and with part – and only part – sponsorship by the Government of India. As things stand, there is a good number of events such as these – spread across different 'schemes' of MoI&B, which also need to be made into professional community events from their present status as "Government sponsored" events. It might be better to have a single budget line to partly fund such events as opposed to a scheme.

Also – a truly global event such as this needs at least four to five times the amount that has been committed for this activity – which would imply fundraising by the organisers. As it is – summits such as the Smart Cities World Expo Congress (Barcelona) or World Water Week (Stockholm) have participations from their respective Governments – but are always organised and managed by an industry supported

'anchor' body – which is also entrusted with raising funds for the event. MoI&B may desire to appoint or even foster the constitution of a body which could meet these standards.

Recommendations

After reviewing the information provided by MoI&B on the said scheme, the following suggestions are offered:

Remove limits of film production budgets from incentive support to foreign productions

This component should be simplified to allow any and all kinds of foreign productions to avail of the incentive, provided that at least an amount of INR 2.00 crore is spent as payment of Goods and Services Tax on goods and services purchased in India – whether be it by way of shooting, seeking post production or development support or marketing. The incentive is in the form of a reimbursement of Goods and Services Tax paid by CBDT and subsequent reimbursement of this amount to the CBDT from the MoI&B budget. The tax limit can be restricted to one production and can be availed of at any time within two years of commencement of the production – provided the amount has actually been expended by the production entity.

Define what constitutes a co-production

As indicated previously, there needs being a clear definition of what constitutes a co-production that is agreed between all parties concerned. Some suggestions are as follows:

a. At least 20 per cent of production expenses are met by the producer from each country participating in the co-production (at the time of production and not after production such as acquisition costs of transboundary marketing and/or distribution), and
b. At least one artiste and/or (lead) technician from each country participating in the co-production should be involved in the production.
c. The film or cinematic product must not be restricted from exhibition in either country participating in the co-production.
d. No restrictions regarding where the film is shot or whether the story is linked to both countries in the co-production.
e. No restrictions as regards whether India has a pre-existing Government to Government co-production agreement with such country or not.

The amount of financial incentive may be as follows:

a. In case of an Indian producer holding majority of production cost = cash incentive of up to INR 5.00 crore per production, reimbursable on production of audited expense records showing qualified production expenditure, payable to the Indian producer.
b. In case of non-Indian producer holding majority of production cost = Up to INR 2.00 crore per production, reimbursable as rebate on Goods & Services Tax paid on goods and services procured from India (invoices have to be produced) – payable to the foreign producer(s). The Indian shareholding producer can earn another INR 1.00 crore reimbursable on expenses incurred on the said production.

A co-production has to be registered in advance with the MoI&B in order to be eligible for the scheme.

Support for increasing theatre density

As indicated above, direct funding may be necessary to foster the increase of theatres – especially with respect to:

(1) Workshops et al between exhibition chains and theatre owners (partnership meets) to assess real time demand in Tier II and III towns
(2) Working out solutions with respect to theatres whose redevelopment is stuck on technical grounds
(3) Retrofitting costs for willing theatre owners
(4) Costs of hosting mediation between disputing parties for releasing cinema properties that are stuck in litigation
(5) Capitalising and redeveloping municipal and quasi-municipal cinema properties – e.g. Town Hall in Gwalior, in syndication with other Centrally Sponsored Schemes such as Smart Cities Mission.

Global Media and Entertainment Summit

As indicated previously – this component should be subsumed into a single budget line for events that could be used across schemes in the Ministry. However, in order to do this, the following things should be done:

a. An agreement (charter) between production houses in India, exhibitors, film production associations to organise the event on an annual basis, with a commitment of payment from each party, which is to be kept in an escrow account.
b. Appointment of an event management entity to organise the event on a regular basis
c. Proactive efforts to seek sponsorships and solicitations from both National and international partners

Over a period of time, say, five years, MoI&B should not play any role except the funding in organisation of the event and appearance of Ministry officials in plenary sessions.

New component: Locale development for international productions

As per this component - State Governments and/or private entities may engage in adaptation of geographical areas within their jurisdiction, ownership and possession respectively – as potential locales for shooting. Financial support may be extended to meeting partial costs of developing such locations, subject to conditions being met – especially with respect to environmental degradation caused by filming activities. This will not apply to documentaries covering nature and natural phenomena.

Incentives in film production in different countries

Several countries around the world provide government aid for the development, pre-production, production, post-production and distribution of film, documentary, television series, commercials, video games and other audio-visual works. Such "soft money" sources include tax credits and tax shelters, cash rebates and grants, film funds and co-production funding. A Tax Shelter is a government-approved tax incentive program whereby a production company can raise production financing from a country's taxpayers.

In general, the purpose of these film incentives is to develop, maintain and promote a country's film industry, improve the attractiveness of the country as a location for filmmaking, promote the country's culture, history and beauty, and improve the quality, attractiveness and thus the exploitation of supported films. In turn, the country attracts foreign capital and gains from increased economic activity and spend, since qualifying projects have to be filmed, in whole or in part, in the country and make use of the country's vendors, crew and talent.

The following is a list of "soft money" film financing incentives around the world for filmmakers, for both national and foreign film productions.

Australia

16.5% tax rebate (the Australian Producer Offset) for production of large budget film and television projects (Location Offset), 30% tax rebate for post-production, digital and visual effects (PDV Offset), regardless of where the project is shot. Available to Australian or foreign resident companies with an Australian business number working through a permanent establishment in Australia. Minimum spend: (1) Location Offset: A$15 million for film, A$1 million (avg) per hour for television series, (2) PDF Offset: A$500,000

Austria

20% grant of the production expenses, up to 25% grant for Austrian service production company (service productions). Project cap: €1.1 Million. Available to Austrian productions, Austrian-international co-productions and international productions obliged to work with an Austrian service production company. Austrian productions and Austrian-international co-productions must have a minimum budget of €2.3 million for feature films and of €350,000 for documentaries.

International productions with an Austrian service production company must have a budget of at least €8 Million for feature films, €1 million for documentary. Must shoot a minimum of five (5) days in Austria for feature films. Must pass a "Cultural Test". "Film Industry Support Austria" (FISA) support can be combined with funding provided by other film subsidy institutions or government authorities. Minimum spend: €1 Million (for service productions)

Belgium

Tax shelter investments: 40-45% tax credit to investors for qualifying expenses. Tax shelter investments are available to European and International productions. To qualify for tax shelter investments, the country of the foreign producer must be under co-production treaty or bilateral agreement with Belgium. Minimum spend: €250,000 (in the Flemish Region).

Economic funds: (1) Up to €400,000 of refundable advances for qualified expenses in the Flemish Region. (2) Up to €500,000 for production expenses in Wallonia (South of Belgium). (3) Up to €500,000 of refundable advances for qualified expenses in the Brussels-Capital Region.

Cultural funds: (1) Flanders Audio-visual Fund (VAF) discretionary grant for expenses in Flanders (Flemish Community) and international co-productions with Flanders-based producers. (2) Centre du Cinéma et de l'Audiovisuel (CCA) discretionary financial grants and advances on receipts for expenses in the French-speaking Community (or "Wallonia-Brussels Federation").

To qualify for these economic and cultural funds, foreign producers can co-produce with a Belgian producer. These co-productions will normally be undertaken within the framework of bilateral co-production agreements signed with countries, such as Canada, China, France, Germany, Italy, Israel, Morocco, Tunisia and Switzerland.

Canada

16% federal tax credit for resident labor, plus tax credits issued by the various Canadian provinces, including the following:

British Columbia: 33% tax credit (35% for Canadian content) for resident labor. Budget must be greater than C$1 million for feature film, C$200,000 per episode for series or pilot over 30 minutes. Minimum spend: C$0

Alberta: (1) 25% grant (26% if shoot more than thirty (30) days in Alberta) for resident labor and vendor services. Alberta company must own less than 50% of the production company. Must have at least 4 resident department heads; or (2) 29% grant (30% if shoot more than thirty (30) days in Alberta) for resident labor and vendor services, if Alberta company owns more than 50% of the production company. Must have at least 8 resident department heads. Minimum spend: C$50,000 for projects with a commercial license agreement, C$100,000 for projects without a commercial license agreement.

China (Peoples' Republic of)

40% cash rebate, plus 10% business tax rebate of qualifying production expenditures in China's Qingdao Region. At least 50% of qualified spend must be at the Dalian Wanda Studios. Project cap: 120 million RMB. Minimum spend: 30 million RMB

Colombia

40% cash rebate of pre-production, production and post-production expenses for resident labor and vendor services, 20% rebate for "film logistical services" (hotel, food, and transportation), plus 41.23% transferable tax credit on qualifying spend by foreign investor or foreign co-producer. Production company must be at least 20% Colombian-owned. The director and one (1) principal actor (or one (1) principal actor and 2 department heads) must be Colombian. Project cap (for tax credit): US$600,000. Minimum spend: US$600,000

Croatia

20% rebate on expenses for resident labor (cast and crew) and goods and services. Available to Croatian producer, co-producer or production service provider. Must (1) have already secured at least 70% of the financing to cover production costs, (2) pass the cultural test, and (3) cast and crew consist of at least 30% nationals or citizens, for productions filming partially in Croatia, or 50% for productions filming entirely in Croatia. Minimum spend: $0

Discretionary funding is available to co-productions with foreign producers under a bilateral treaty or the European Convention on Cinematographic Co-Production. Croatian share of financing must be at least

10% of the production's overall budget. Croatia currently has bilateral co-production agreements with Canada, France, Germany and Italy. Minimum spend: 60% of the approved budget

Czech Republic

20% cash rebate on expenses for goods and services provided by residents, plus 66% rebate on withholding tax paid in the Czech Republic on salaries paid to foreign above-the-line talent. Must pass cultural and production test. Minimum spend: US$594,300 for a feature, animated or TV film, US$79,200 for a documentary, US$316,700 for a TV episode, US$39,600 for an episode of animated series.

Dominican Republic

25% transferable tax credit on all development, pre-production, production and post-production expenses incurred in the Dominican Republic. Must include screen credit. Minimum spend US$500,000

Estonia

Up to 30% discretionary cash rebate. The maximum (30%) grant can be applied if the film production uses Estonian-based filmmakers, actors and other production crew, Estonian story and/or Estonian-set storyline.

Tartu Film Fund: 10-20% rebate for eligible expenditure incurred in the Tartu area by local film production companies providing production services to international co-productions. The film fund is capped at €150,000 annually.

Viru Film Fund: discretionary cash rebate or co-financing for qualified expenses incurred in the Eastern region of Estonia, including above and below-the-line expenses (except producer's fee in excess of 7% of the total eligible expenditure). No residency requirements. The film fund is capped at around €50,000 annually. Minimum spend: €0

Fiji

Up to 47% film tax rebate on local spend. Available to fully funded off-shore productions. Project cap: FJ$28.2 million. Minimum spend: FJ$250,000 for large format films, feature films, short films and television shows, FJ$50,000 for television commercials.

F1/F2 investments: 125% or 150% tax rebate to Fiji investors/taxpayers against their tax liability. Project must be fully financed.

To be eligible for the 125% or 150% tax rebate, production must have (1) distribution in place, and (2) minimum spend of (a) 40% of the budget for a large format film, a feature film or broadcast television programs, (b) 50% of the budget for a direct to video program or video disk program, and (c) 55% of the budget for an audio recording.

Fiji taxpayers can claim the 150% tax deduction if (1) the project is written or based on the creative idea of a citizen or a resident, (2) an audio recording is produced or composed by or is the performance principally of a resident or citizen; (3) computer software is based on the original creative idea developed by a resident or citizen; or (4) the storyline represents a satisfactory portrayal of Fiji, the history or life of the people of Fiji and Fiji's flora and fauna.

France

30% tax rebate of qualified expenditures for international productions. Must pass cultural test. Must shoot a minimum of five (5) days in France for live action, and 50% of the qualified spend for VFX and post-production. No residency requirements for actors and crew (except director and production staff). Project cap: €30 million. Minimum Spend: the lower of €250,000 or 50% of the production budget.

French regional funds: available to 100% French projects or official co-productions (productions based in EU, a European Convention on Cinematographic Co-Production member state, or one of the 56 countries which have co-production agreements or treaties with France, including Canada and UK).

The Automatic Subsidies ("Compte de Soutien"): A percentage of the film's sales revenue from the French box office, video (DVD, Blu-ray, VOD) and TV broadcasting rights.

Sofica Funds: private equity investment for 100% French projects or official co-productions. Available mostly as gap funding. Soficas are equity funds financed with tax-related money, hence, we have placed them in the "soft money" category.

The Advance upon Receipts ("Avance sur Recettes"): A discretionary refundable grant to French-speaking projects, chosen at the script stage for their cultural value.

New Technologies in Production Fund: A subsidy to producers of movie or TV projects who work in 3D, or who use innovative digital technologies (digital visual effects, synthetic, imaging, development of specific processes).

Aide aux Cinemas du Monde (ACM): A discretionary support grant to co-productions for production and post-production. Minimum spend: 50% of the amount of the grant. There is no need to have any financing in place to qualify for the grant. Must be produced under a bilateral or co-production treaty if budget is greater than €2.5 million.

Germany

20% non-repayable grant of the qualified production expenses. The aid may not be cumulated with other state aid. Must pass cultural test. A German producer/applicant must contribute at least 5% of the total production costs.

For international co-productions, a German producer/applicant must (1) provide at least 20% of the total production costs or at least €5 million (if the budget is over €25 million); (2) produce the film either alone or as a co-producer with majority participation (if the international co-production involves a producer from a country which is not an European Economic Area (EEA) member state); and (3) be a person who is co-responsible and actively involved in production of the film.

Project cap: (1) €4 million, or (2) €10 million if (a) the qualified spend is at least 35% of the total production budget, or (b) obtain at least two thirds of the possible total points on the cultural test. Minimum budget: €1 million for feature films, €200,000 for documentary films, €2 million for animated films. Minimum spend: 25% of the budget (20% if budget is more than €20 million). No minimum spend requirement if qualified production costs are at least €15 million.

Hungary

Up to 25% tax rebate in the form of a cash refund (post-financing) on all the direct film production costs (Hungarian or non-Hungarian). However, the non-Hungarian eligible spend is capped at 25% of the

Hungarian eligible spend. Must pass a cultural test. To qualify for the full 25% tax rebate, the non-Hungarian spend must be no more than 20% of the total production budget (that is, qualified expenses include some of the services provided by foreign taxpayers, up to 20% of the budget), otherwise there is a reduction in the amount of the incentive.

Project cap: (1) 50% of the production budget, (2) 50% of the Hungarian contribution for international co-productions with a co-producer from a non-EEA Member State, (3) 60% of the Hungarian contribution for international co-productions with a co-producer from another EEA Member State, (4) 100% of the budget or the Hungarian contribution for low-budget films produced in Hungarian language, or (5) 100% of the budget or the Hungarian contribution for documentaries, animation, shorts, experimental films, etc., whether or not produced in Hungarian language.

The Hungarian National Film Fund also provides a discretionary grant to Hungarian companies, Hungarian citizens or resident of a EEA Member state, for script development, project development (to cover pre-production costs) and production (for Hungarian live action, animation and documentary features primarily intended for theatrical release).

Iceland

25% cash rebate or reimbursement on production expenses. Project cap: 85% of the total production budget. Minimum spend: 80% of the total production budget.

Ireland

32% tax credit on eligible production, post-production and/or VFX expenses for local and International cast and crew, and goods and services. 90% of the tax credit can be available up front upon proof of either (1) 68% of eligible expenditure is deposited into the project's production account, or (2) production company obtains a completion guarantee, bond, production loan or similar banking instrument secured against the 90% payment of the tax credit. Must pass a cultural test. Project cap: the lower of €70 million or 80% of the total production budget. Minimum budget: €250,000. Minimum spend: €125,000

Italy

25% tax credit of qualified production expenses. Must pass a cultural test.

Tax shelter investments: Up to 100% of taxable income invested in film production and distribution.

Lithuania

20% tax credit on qualified production expenses. Must pass cultural test. Must shoot a minimum of three (3) days in Lithuania (except for animation). Animation projects require at least 10% of all or at least 20% of two of the following be created or produced in Lithuania: (1) shooting, (2) developing and/or creating visual or graphic design of characters, set and props, (3) compositional layout of a frame, storyboards, and (4) animatic, visual and special effects. At least 51% of the crew must be citizens of Lithuania or of another EEA Member state. Minimum spend: €43,000

Macedonia

20% cash rebate of eligible expenditure, including resident crew labor. Minimum spend €100,000

Malaysia

30% cash rebate on all qualifying expenditure. At least 30% of the production crew must be residents or citizens. Minimum spend (for foreign productions or co-productions): MYR 5 million for production, MYR 1.5 million for post-production, MYR 385,000 per hour for television series

Malta

25% cash rebate of eligible expenditure, plus 2% if the production features Malta culturally. Must pass a cultural test. Minimum spend: the lower of €100,000 or 50% of the production budget

Investment Tax Credits: (1) 35% of the qualifying expenditure for a small enterprise (30% for expenses incurred on or after 01/01/2018); (2) 25% of the qualifying expenditure for a medium-sized enterprise (20% for expenses incurred on or after 01/01/2018); (3) 15% of the qualifying expenditure for a large enterprise (10% for expenses incurred on or after 01/01/2018); (4) 15% of the eligible expenditure in the case of hotels (for expenses incurred on or after 01/01/2018, 10% for large enterprises and 15% for small and medium enterprises). An enterprise must contribute at least 25% of the eligible costs, through its own resources or by third party financing (other than public funds). Investment Tax Credits are claimed in an enterprise's income tax return. Minimum spend: €50,000 for small enterprises; €100,000 for medium enterprises; €250,000 for large enterprises.

Co-Production Fund: A loan guarantee of up to €200,000, plus equity financing of up to €350,000 as local producers' contribution to their co-financing share of the financing needed. qualifying projects must be filmed primarily in Malta, promote Maltese stories, and make use of Maltese talent.

Netherlands

Up to 35% cash rebate for film productions and 30% for high-end TV-series. No cultural test for the cash rebate. International co-productions must be with foreign producer from a country under a bilateral treaty or European Convention on Cinematographic Co-production. Minimum budget of €1 million for feature films and feature-length animated films; €250.000 for feature length documentaries. Project cap: €1.5 million. Minimum spend: €100.000. For high-end TV-series, these minimum production budgets apply: drama series: €12,000 per min., animated series: €8,000 per min., documentary series: €3,500 per min., drama for children: €8,000 per min., single episodes: €1 million. (Special thanks to Jonathan Mees, Communications manager, Publications & Research, NL Film Fonds.)

New Zealand

20% cash grant of qualifying production expenditure, 20% cash grant for the first NZ$25 million of post-production, Digital and Visual Effects expenditure and 18% thereafter, plus 5% Uplift for certain projects that can demonstrate significant economic benefits to New Zealand. Minimum spend NZ$15 million for feature film, NZ$4 million for television and other non-feature film, NZ$500,000 for post, digital and visual effects.

Norway

Up to 25% cash grant of approved production costs. Must pass a cultural and citizenship test. Production must have at least 30% international financing. Minimum total budget of NOK 25 million for feature films, NOK 10 million per episode for drama, NOK 10 million for feature docs, and NOK 5 million per episode for doc series. Minimum spend NOK 2 million

Zefyr: provides support and investments to audio-visual projects in the west and south of Norway in the form of:

Public funding: NOK 10 million per year in non-recoupable funding. Projects that contribute to the development of producers, directors and screenwriters in the region are prioritized.

Private equity / Gap: NOK 40 million, to be recouped in 1st position / alongside other private investors. Project must be for Norwegian theatrical distribution.

Norwegian Film Institute (NFI): non-recoupable funding up to 50% of the Norwegian part of the budget or €100,000 – €500,000. Available to international co-productions with a Norwegian producer participating as a minority co-producer. Must pass a cultural test.

Panama

15% cash rebate of qualified production costs. Minimum spend: $3 million

Poland

Up to 50% subsidy of the qualified costs for features, documentaries and animated films or up to 70% of the production costs in the case of a difficult film project. For international co-productions, a local producer must contribute a minimum of 20% (in the case of a bilateral co-production) or 10% (in the instance of a multilateral co-production) of the planned costs of the project. Local producer must have a minimum artistic contribution to the project.

Regional Film Funds: up to 50% of the film budget. There are a number of Polish regional film funds that differ in terms of the budgets they manage, the form of support they provide and the sums which must be expended in the city, town or region during the production of the film. Support most often takes the form of the institution managing the fund participating in the production as a co-producer with its own financial contribution or contribution in kind or in the form of non-repayable grants or refunds.

Eurimages European Cinema Support Fund: A conditionally repayable, interest-free loan. Project cap: The lower of 17% of the total production budget or €500,000. Must have at least two independent producers from different member states of the Fund. The combined percentage contribution of co-producers from non-member states of the Fund must not exceed 30% of the total co-production budget.

The European Union's Creative Europe initiative offers non-repayable grants to producers, distributors, sales agents, and operators of new digital technologies and VoD platforms.

The Polish-German Film Fund: €70,000 subsidy for project development, plus €150,000 for film production. Must be a project development/co-production agreement between at least one Polish producer and one German producer. Can have producers from third countries. Each producer must contribute at least 20% of the total production budget including the subsidy. Supports maximum production budget of €750,000.

Serbia

20% cash rebate on expenses for local goods and services and below-the-line resident labor. Minimum spend: €300,000.00 for feature films, TV films and TV series; €150,000.00 for animated film, audio and/or visual postproduction of an audio-visual work; €100,000.00 for special-purpose film/TV commercials; €50,000.00 for Documentary films. Minimum spend: €0

South Africa

20% of qualified production spend, plus 2.5% for qualified post-production spend of at least R1.5 million (5% if post-production spend is R3 million and above). Project cap: R50 million. Minimum spend: R12 million for production, R1.5 million for post-production

Spain

15% tax deduction (35% in the Canary Islands) of eligible expenditure by foreign productions. Minimum spend: €1,000,000

20% tax deduction on the first €1 million of eligible expenditure and 18% on expenditure above €1 million (40% and 38%, respectively, in the Canary Islands) by local productions and co-productions. Must obtain Spanish nationality and pass a production test. Project cap: 40% of production budget.

The tax deduction is a tax credit deducted from the producer's corporate income tax.

Trinidad & Tobago

Up to 35% cash rebate of qualifying production expenditure (12.5% of US$100,000 – US$499,999; 15% of US$800,000 – US$999,999; 35% of US$1 million – US$8 million), plus 20% on resident above and below-the-line labour. Project cap: US$3,760,000. Minimum spend: US$100,000

United Arab Emirates

30% cash rebate on qualifying production expenditure for goods and services and resident and non-resident below-the-line labour. must shoot a least one (1) day of principal photography in Abu Dhabi. Project cap: US$5 million for feature films (US$250,000 for post-production), US$1 million for television programs or series (US$150,000 for post-production), US$500,000 for commercials (US$150,000 for post-production). Minimum spend: US$70,000 for feature films, US$15,000 for television programs or series, US$10,000 for commercials

United Kingdom

UK Film Tax Relief: Up to 25% cash rebate of qualifying expenditure. Must pass a cultural test or qualify as an official co-production (that is, made under UK's co-production treaties). Project cap: 80% of qualifying expenditure. Minimum spend: 10% of qualifying production expenditure

National Funding: National funding incentives available to international producers include BBC Films, BFI Production & Development Funding, Film4 and Pinewood Pictures.

Regional Funding: Regional incentives include the following:

o The Yorkshire Content Fund (will invest the lower of up to 10% of the total production budget or up to £500,000);
o Film Cymru Wales Production Funding (provides grants of up to £300,000 for writers, directors and producers who are either born or currently residing in Wales working in English or Welsh);
o Creative Scotland Screen Funding (provides single project development Funding of £3,000-£50,000, Slate Development Funding of £50,000-£100,000, production funding of £50,000-£500,000, and distribution and exhibition funding of £5,000 – £15,000);
o Northern Ireland Production Funding of a maximum of £800,000 for feature film and television production and £500,000 for interactive content production, up to a ceiling of 25% of the overall project

budget. Funding is in the form of a recoupable loan with profit participation or in limited circumstances a grant. Available to productions with more than 65% of funding already in place.

Conclusion of the evaluation exercise

7. Conclusion of the evaluation exercise

1. Information wing

Scheme	Recommendations for Continuity	Reasons
Development, Communication and Dissemination of Information	May be continued	○ Development Communication and Information Dissemination is one of the most important schemes being implemented by Ministry of Information and Broadcasting. It is therefore recommended for the scheme to be continued, but with suggested modifications.
Media Infrastructure Development Programme	May be considered for discontinuation	○ Infrastructure development is a continuous and a need-based process. ○ It is therefore recommended that this scheme maybe discontinued, and its components can be subsumed into establishment expenditure of Media Units ○ Furthermore, the component for IIMC i.e. *Opening up of new campuses for IIMC*, should be taken out of the scheme and merged with combined funds given for IIMC.
Upgradation of IIMC to International Standards	May be continued	○ IIMC is a high-quality institution of learning for mass communication. Therefore, this scheme has been recommended to continue with suggested modifications.
Human Resource Development	May be considered for discontinuation	○ With newer models such as the Karmayogi scheme for serving Government officials and lateral entry, the matter of in-service training may be considered as part of cadre control and administration expenses, with number of trainings completed (and competencies applied/ displayed) being part of the career progression and movement via transfer & deputation ○ The budget kept for film media units, may be given to them as part of the central expenditure.

2. Broadcasting Wing

Scheme	Recommendations for Continuity	Reasons
Broadcast Infrastructure Network Development	Maybe continued with suggested modifications	○ Doordarshan and All India Radio are highly respected public dissemination channels that need to stand out in an otherwise ever-increasing crowd of private stations, and therefore need to reinvent themselves as public broadcasters
Support to Community Radio Movement in India	Maybe continued with suggested modifications	○ Community Radio movement has been revolutionary for the country. Government's involvement, however, should progressively reduce to cover only the statutory functions, and where necessary – provide support in monetary

			terms that also evolves with time and the purpose, scope and expectations of and from the movement.
Mission Digitization	Scheme may be discontinued but a mechanism for monitoring scheme and training LCOs/MSOs to be in place	o	Monitoring the scheme and catering to needs of stakeholders will be crucial going ahead to make further progress in digitization
		o	Manpower needs to be employed to monitor digitization progress, resolve MSO/LCO complaints and to conduct trainings for MSO/LCO technicians especially in the partially digitized areas.
		o	A 'Cable TV monitoring cell' which is being formed by the ministry could potentially help fulfill the above functions
Automation of Broadcasting wing	Maybe continued with suggested modifications	o	While the automation process has been successful in launching the BroadcastSeva portal, there have been certain technical faults in the portal which have room for improvement. Further, the automation process should aim to make the application process 100% online with rare need for applicants to visit the Ministry for the purpose of the application.

3. Films Wing

Scheme	Recommendations for Continuity		Reasons
Development, Communication and Dissemination of Filmic Content	Maybe continued with suggested modifications	o	The mandate of all 3 media units involved (DFF, CFSI and Films Division) should be modified. Only DFF should be given the task of organizing Film festivals to reduce duplicity among media units.
		o	In sub-component webcasting of films, all film media units producing films should be included here. (NFDC, CFSI etc.)
		o	- The subcomponent, Acquisition of Archival Films and Film Materials, should be a part of NFHM, as it is a pre-cursor to the activity being undertaken by it
Infrastructure Development Programme for Films Division	To be discontinued	o	Infrastructure development is a continuous and a need-based process. It is therefore recommended for this scheme to be discontinued and its components to be subsumed into regular Internal and Extra Budgetary Resources (IEBR) of media unit as establishment grants
NFHM	Maybe continued with suggested modifications	o	National Film Heritage Mission is the first of its kind to happen in the country and is therefore, critical for the benefit of the society at large. Given the criticality of the objectives laid out under the mission, and the pending tasks, it is recommended that the mission be extended

further with defined timelines, governance structure and intuitional strengthening.

Streamlining the Film Media Units

Existing media units in the film wing are as below:

Film Media Unit	Type	Mandate
Central Board for Film Certification	Attached Office	The Central Board for Film Certification is a statutory body for the regulation of films for public exhibition in India, under the provisions of the Cinematograph Act, 1952.
Directorate of Film Festivals	Attached Office	The Directorate of Film Festivals is responsible for the promotion of Indian films and cultural exchange through organizing events in the country and participating in various International film festivals in abroad
Children's Film Society India	Autonomous Body	The Children's Film Society India is registered under the Societies Registration Act XXI of 1860 and was set up with the main objective of providing children and young people with value-based entertainment through the medium of films.
National Film Development Corporation	Public Sector Undertaking	National Film Development Corporation was formed with the primary objective of planning and promoting an organized, efficient and integrated development of the Indian film industry.
Film & Television Institute of India	Autonomous Body	The Film and Television Institute aims to provide high standard film and television education in India, consisting of two wings: The Film Wing and The TV Wing
Satyajit Ray Film & Television Institute	Autonomous Body	Satyajit Ray Film & Television Institute was established by the Government of India in 1995 as an autonomous academic institution aiming to provide high standard film and television education in India
National Film Archives of India	Attached Office	The National Film Archives of India is responsible for acquiring and preserving Indian cinematic heritage. This includes preservation of film and non-film material such as celluloid, stills, glass slides, posters, lobby cards, scripts and song booklets
Films Division	Attached Office	Films Division, headquartered at Mumbai, was established in 1948 by Ministry of Information & Broadcasting primarily to produce documentaries and news magazines for publicity of Government programmes and cinematic record of Indian history.

Recommendation 1: Merger of CFSI, Films Division with NFDC to form one Production based entity.

Activities Involved	Reasons thereof
-Modification of object clause of NFDC, to include the following in it:	-NFDC was formed by the Government of India with the primary objective of planning and promoting an

• provide children with clean and healthy value-based entertainment and also cater to their educational needs through the medium of films • Promotion of Indian films and cultural exchange • The mandate and targets set for NFDC, will then have to be accordingly revised	organized, efficient, and integrated development of the Indian film industry. Over the years, NFDC has also moved away from its core job of film production and has ventured into managing events of other ministries and producing advertisement campaigns - CFSI was also envisioned to play a similar role but was given a different target audience. (children) - Films Division was also created in 1948 for encouraging and promoting a culture of film making in India - As can be seen, there is duplicity of mandate among the four entities - The merger of these film units will improve efficiency by eliminating overlapping of operations, it will also lead to optimum use of resources. - Merging CFSI and DFF with NFDC, along with modification in NFDC's object clause, will result in formation of a single entity, undertaking planning, promotion and production of films and promotional campaigns for all audiences.

- o The new, merged entity may work as a co-producer and have a specialized arm for promotion of films in non-traditional languages, where even though the films are made, the film industries are well-developed such as Tulu, Kodava, Kokborok etc. but where films are made
- o The new merged entity can be a company established under the Companies Act, 2013 – starting initially with a 100 per cent Government of India equity, which should progressively brought down

Recommendation 2: Creation of a new archival, research and exhibition-based entity:

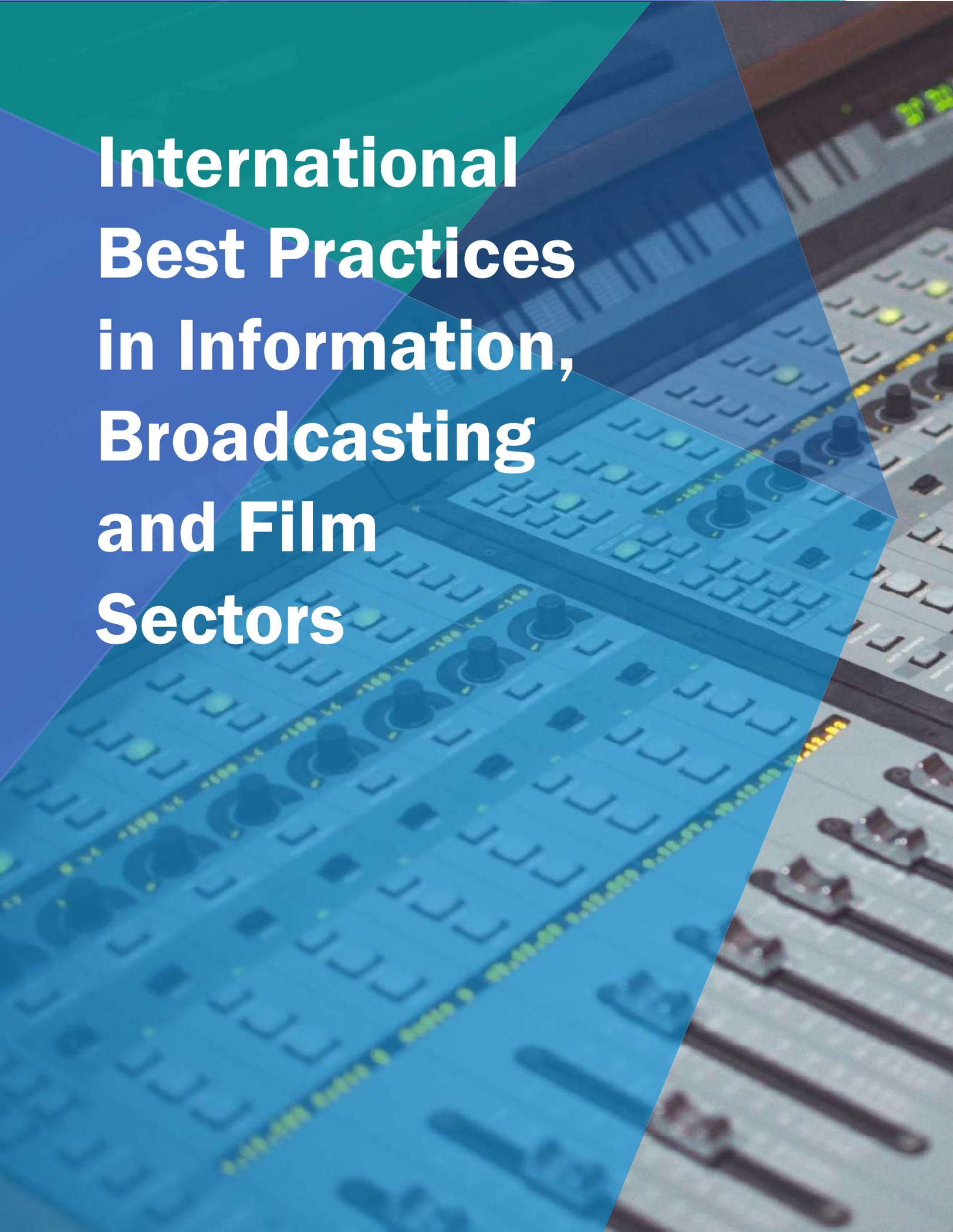The recommendation includes merger of below entities:

- o National Film Archives of India
- o National Museum of Indian Cinema
- o Photo Division
- o Directorate of Film Festivals

The new, merged entity will be a Trust, which will have custody of all intellectual property assets. It may be initially formed with Government of India funds, but with a progressive replacement of Trustees with representatives from the Indian Film & Television Industry.

Government of India's participation to be reduced to performance review and audit aspects only.

The Hon'ble Minister for Information and Broadcasting shall be standing Chairperson of the Trust, the Secretary, I&B to be permanent Secretary of the Trust, and a Managing Trustee, who shall nominate by the Industry for every three years. (or as the Ministry deems fit)

The Trust will continue the work related to NFAI as regards acquisition of film reels, other mass media and film related content, have its dedicated museum as well as dedicated and leased exhibition assets, where it can run at least three to five film festivals per year. It will also have partnership-based festivals. All DFF assets for exhibition, such as Siri Fort, will become trust assets.

International Best Practices in Information, Broadcasting and Film Sectors

8. International Best Practices in Information, Broadcasting and Films Sectors

Background

All over the world, countries have adopted certain practices in the field of information (communications between the Government and public), broadcasting and cinema to enhance these fields to be more effective in what they're meant to do, viz. improve engagement between Government and citizens, foster a vibrant television and/or film sector.

Some of these practices have spawned from or leveraged allied industries – viz. a well-developed and vibrant tourism industry being used to promote shooting of films within such territory, and in other cases, basic regulatory and policy regimes have led to more innovations within the industry (e.g. United States, where airwaves are treated as public property in both letter as well as spirit, without Government monopoly). In certain cases, the State's patronage has led to creation of institutions that have become "gold standards" in promoting and fostering creative and performing arts – such as most of the academies of performing arts within the United Kingdom).

India has also adopted standards that were drawn from some of these institutions - but has been subject to different set of circumstances – leading to new practices being created or even institutional structures being retained. Any study of best practices, when looked at from an international perspective, therefore warrants an understanding of circumstances in which such practices evolved, and whether the circumstances within India are conducive to the same.

Genesis

A key difference that is seen between most developed countries and India is the existence of the apex Ministry itself. Most developed countries do not have an apex Ministry or Department analogous to the Ministry of Information and Broadcasting – relying instead on a statutory body such as a Commission instead. In India, the Ministry of Information and Broadcasting itself is one of the oldest arms of the Government – created well before India even achieved independence (1946). This was largely a response to the humongous needs of communication to a populace that was (i) large, (ii) diverse in terms of language and culture, and (iii) faced extremely high rates of illiteracy. The Ministry had to be therefore, established to be the 'voice of the Government' – in this case, a Government that was still trying to instill the sense of freedom and identity of a Nation amongst its widely divided people. Since there was no private sector to help with these tasks at hand, the multitude of attached offices, media units that are part of the Ministry today – were sequentially established to bring the best possible talent at the service of the Government. This was also the underlying idea of creating the Indian Information Services in 1960.

Even where private sector had taken some baby steps in fostering areas of information, communication and broadcasting, Government of India took it upon itself to bring the same under regulation – such as newspapers and publications through requirement of registration. Exhibition of cinema and regulation of cinematic content was regulated under Cinematograph Act of 1956. In terms of radio and television – Government of India retained an absolute monopoly of sorts till 1991 (for television) and maintains strict control over radio even now (private broadcasters are not permitted to broadcast news as per existing positions in law).

Many of the means of regulation – structures etc. were borrowed from the British (and by extension European) model – which for instance, had the place for a public broadcaster (funded out of public

charge), a dedicated communications office or arm for the Government, and State owned production/ financing bodies for films indicating patronage and commitment to fostering the arts.

Till 1991, Government of India was the largest generator of employment within India and also the leading paymaster – attracting the best of talents to work both within as well as outside (but alongside of) the entities and offices that Government of India had established. During this period, a wide number of globally acknowledged and award-winning initiatives had been taken – across information (public communication), broadcasting and especially films.

In 1991, with the opening up of the Indian economy, a set of wide and sweeping changes came over the various industries – with the private sector now being a larger (and more preferred) offeror of employment as well as economic opportunities. Skilled communications professionals were increasingly attracted to and drawn towards the private sector, and the Indian film industry eventually acquired the status of a formal 'industry' – where film production could be bankrolled and where complex corporate establishments eventually replaced or superseded the older 'family run' establishments. In 1996, the Hon'ble Supreme Court – in the case of West Bengal Cricket Association vs the Union of India – ruled airwaves to be public property, paving the way for increased private sector involvement in radio.

Amidst these sweeping changes, the several affiliate bodies of information and broadcasting have been trying to re-evaluate their roles and responsibilities within their current scenario.

As a result, based on the current set of Central sector schemes that have been evaluated, the following areas of best practices can be considered:

a. **Public communication**: This encompasses the range of principles and practices that govern how Governments communicate with the public at large, both with respect to schemes as well as general advocacy of Government policies. In the recent times, this has also begun to encompass efforts aimed towards containing misinformation, such as fake news.

b. **Media (content) regulation**: While most developed countries have done away with statutory regulation, certain control measures exist (statutorily) to discourage media outlets from engaging in what would be seen as unethical practices or transmission of content that is generally deemed as offensive without appropriate disclaimers and to unintended audiences. Content regulation in terms of tone & tenor is usually practiced in countries that require its citizens to follow certain values, affiliations or beliefs.

c. **Converged public media (radio & television)**: Most countries now realize that traditional 'siloed' approaches to public media – such as print, broadcast media and web do not operate separately anymore but in an integrated manner by which content and communications move seamlessly between the three broad forms of media; in fact – in some cases, print media has all but been phased out in favor of web based dissemination.

d. **Promotion of film production and collaboration**: Widely seen in cases of countries that (still) do not have a vibrant industry for films, this encompasses efforts that (i) encourage the production of films within the country, and/or (ii) facilitate the shooting of and/or carrying out of production processes related to films in their country – even if they are governed by laws of other jurisdictions, and/or (iii) promote film based tourism – including organization of international film festivals – even if the local jurisdiction does not itself have a vibrant film industry.

e. **Recognition of films as intangible cultural heritage**: This is often seen in cases of countries that have a well-developed film industry and a rich history of filmmaking that is acknowledged and recognized both within the country as well as outside. This usually involves the creation of an independent but Government sanctioned body or public authority that works as a custodian of filmic

content and production and also serves as a publicly accessible repository of cinema. Tasks assigned to this may include film preservation & restoration, film museums, organization of special screenings and festivals, retrospectives, homages and commemoration of the art and artistes.

Information Sector

The following practices have been identified with respect to the information sector

a) One Government, One Voice

Description	Increasingly, governments and private sector organizations are recognizing that in a crowded, noisy marketplace, it's vital to streamline communications to establish a strong identity and message. The model is codified in the Government of Canada's recently updated Policy on Communications and Federal Identity and is adopted by governments world-wide.
Used where	Canada: Policy on Communications and Federal Identity is meant to be followed by all Government Departments United Kingdom: The Government Communications Service is a professional body for public service communicators working in government departments, agencies and arm's length bodies. Its employment is similar to the Indian Information Services, except that it can be approached md-career by competent professionals from the industry. The GCS is also an advisory body that provides professional advise with respect to public communications.

b) Audience-Centric Communications

Description	The concept of audience-centric communications has long been established as a best practice aimed at ensuring that the communications experience (i.e. message and channel) are oriented to the needs of the audience member, as opposed to the organization. Applied in a government context, this translates to citizen-centric communications, a model in which citizens can have a user-driven experience of accessing information. For example, rather than sifting through several departmental websites, a citizen can access information that is relevant based on self-identified need, such as resources for seniors or information for small businesses.
Where used	United States Canada United Kingdom

c) Agile Communications Teams

Description	In recent years, the organizational structures of communications teams have transformed dramatically, in response to the extraordinary changes in the media landscape. In an environment of digital communications and an unprecedented integration of channels, traditional siloed structures have been replaced with what's often referred to as a "trading floor" model, in which employees are deployed based on ability and area of interest, as opposed to rigid role structure. The approach to organizational design is highly responsive and flexible, which is increasingly necessary as the communications discipline evolves rapidly in response to audiences' changing and rising expectations. This has been

	described in academics as "a network of teams" with a high degree of empowerment, strong communication, and rapid information flow.
Used where	Canada United Kingdom Australia Most of European Union

d) Digital and Open by Default Communication strategies

Description	The Government of Canada is adopting best practices informed by groundbreaking strategic communications planning work conducted by the UK Government, now internationally recognized as pioneers in effective public sector communications practices. A core principle of the model is the notion of "digital by default", that is, designing communications tactics and approaches around the web as the core channel, rather than as an afterthought. It's the difference between issuing a news release and then posting it online and developing a communications approach across the web, social media and off-line communication channels such as events and speeches in an integrated fashion. Connected to "digital by default" is the focus on a government that is "open by default". This basic premise has been adopted by the Government of Canada (as formalized in the Ministerial Mandate Letters). This philosophy calls for a first assumption that information will be made publicly available in the interest of transparency, in contrast to historic approaches in which openness was an exception by conscious choice circumstances.
Used where	Canada United Kingdom

e) Focus on Dialogue and Engagement

Description	Increasingly, there is a shift in communications approaches among public sector organizations. Moving away from the traditional "tell and sell" model, to a more participatory and inclusive approach of fostering meaningful two-way communication and engagement. This increased focus on dialogue and engagement is in part a result of the impact of social media in shifting expectations of communication as a conversation. Additionally, governments are now recognizing that trust is the necessary pre-condition of effective communication – and it requires new approaches to dialogue, engagement and openness. Governments in Canada (including provincial governments) and abroad are shifting toward using techniques such as citizen panels, Google Hangouts, online deliberative dialogue and open houses as foundational elements of a communications model designed to elevate relevance and trust through engagement.
Used where	Canada United Kingdom

f) Communications Driven by Storylines

Description	One of the most significant trends in strategic communications and marketing in public sector institutions is the use of content strategy. This approach entails

	identifying priority themes and narratives that are brought to life through a concerted exercise of storytelling. It stems from the recognition that to communicate everything is to communicate nothing – truly breakthrough communication results require a judicious focus on being economical with words and ideas. This model is focused on "sense making" opportunities, in which a deliberate effort is made to create meaning for citizens by clustering various discrete elements of information into a coherent story. Storytelling has been identified as a leading trend in government communications.
Used where	Canada United Kingdom

g) Communications strategies focused on Delivery

Description	Governments are now adopting "Delivery" methodologies in order to ensure effective execution of priorities. Coined by Michael Barber, the "Delivery" model (also known as "Deliverology") aims to embed an agile performance management system in large-scale organizations. The approach was established in the UK Government context and has recently been introduced by the Government of Canada's Privy Council Office. The focus is on spearheading government priorities through a repeatable cycle of identifying priorities, establishing accountabilities and metrics, monitoring operational performance, and reporting on progress. The Delivery approach to government operations relies heavily on strategic communications as a key enabler, particularly with respect to operational and team communication.
Used where	Canada United Kingdom

h) Results-Based Approach in planning and executing communications

Description	The underpinning of modern government operations is results-based management. From the United Nations to leading countries around the world and provincial/territorial and municipal governments in Canada, management by metrics has become the undisputed gold standard of operational delivery. This approach requires active, strategic involvement of communications on several levels: establishing the principle and communicating measurable goals, sharing success stories as well as lessons learned, and creating systems and processes for identifying, tracking and reporting on metrics.
Used where	United States Australia United Kingdom

Broadcasting sector

The following practices have been identified with respect to the broadcast sector

a) Media regulation (content)

Description	This is divided into two schools of jurisprudence:
	   a. Statutory media regulation – usually seen in the case of countries where what the public at large listens to or views is subject to a set of State imposed values and beliefs
	   b. Voluntary or self-regulation – usually seen in more developed countries where very limited restrictions apply with respect to what can be viewed or listened to

Used where	Examples of the first include countries such as Pakistan (Pakistan Electronic Media Regulation Authority or PEMRA), Peoples Republic of China (General Administration of Press and Publication or GAPP and the National Radio and Television Administration or NRTA), Egypt (Supreme Council for Media Regulations or SCMR) Examples of the second include Australia (Communications and Media Authority or ACMA), United Kingdom (Office of Communications or OFCOM, Press Recognition Panel or PRP, which in turn recognizes industry owned bodies such as Independent Press Standards Organization or IPSO and IMPRESS).

b) Hiving off platform ownership from public broadcaster

Description	This involves splitting of the public broadcaster into two or more distinct entities – only one of which is engaged in production of content including gathering of news, while the other – usually in association with private parties maintains the platform on which the public broadcaster's channels are broadcast with equitable access to other broadcasters. Such a platform may both be free to air or available on payment, or a combination of both.
Used where	British Broadcasting Corporation – which is United Kingdom's public broadcaster, is simply a shareholder on FreeView and FreeSat – the two terrestrial and satellite-based distribution platforms, which carry its channels along with its rival – Independent Television or ITV. The platform also carries a wide range of third-party channels – both on FreeView as well as FreeSat, limited only by the bandwidth available on the platform. This allows the BBC to focus on its core expertise of high-quality news reporting as well as production. Both FreeView and FreeSat are treated as private enterprises and do not enjoy any budgetary support from the Government, although their parent entities – the BBC and ITV continue to invest into the same. Carriage fees are also claimed from other third-party channels and value-added service providers who use these platforms for dissemination.

c) Radio frequency planning & funding of community radios

Description	In many developed countries, the establishment of a radio station is largely a facilitative exercise with the Government largely stepping in for managing the allocation of frequencies. The actual operations of radio, raising funds etc. are largely left to the radio stations themselves, or at times to federations or

	associations of such radio stations. In most of these countries, the distribution of radio frequencies is not done by auction, but through mechanisms such as first come first serve, spatial allocation and reservation of frequencies against fixed rates or even random draws.
Used where	Over the past few years, the Australian Broadcasting Authority has been undertaking a frequency planning exercise that has resulted in unprecedented growth in the numbers of licenses available to both community and commercial broadcasters. While the community broadcasting community generally welcomes the availability of new licenses and the growth of the sector it has expressed concern about the lack of increased funding available from the Commonwealth Government. Metropolitan stations that serve large populations have, in general, demonstrated the commercial viability of community stations and some maintain a healthy number of paid staff alongside large volunteer forces. Australia has an independent funding body for community broadcasting, the Community Broadcasting Foundation Ltd. (CBF). Established in 1984 the CBF is an independent, non-profit funding body whose primary aim is to act as the funding agency for the development of community broadcasting in Australia. The CBF receives an annual grant from the Department of Communications, Information Technology and the Arts plus a smaller grant from the Aboriginal and Torres Strait Islander Commission.

d) Enforcement of new design standards in electronic equipment

Description	As part of phasing out of new technology and/or promoting new technology, countries have often resorted to development of standards and regulations that require electronic equipment capable of receiving broadcast to conform to certain standards including and/or excluding certain forms of access.
Used where	In United States, United Kingdom and most of the European Union (except Turkey and Greece), television sets available commercially are meant to have a digital terrestrial tuner instead of an analogue one. This simple change essentially makes it impossible for a subscriber to access analogue broadcasts. In most cases, this was done in conjunction with a phaseout of terrestrial analogue television, thereby leaving no remnant of analogue reception – both at the broadcasting end as well as the reception end. Within the European Union, manufacturers and importer of mobile handsets are expected to have a firmware that permits the inbuilt radio set to receive digital medium wave signals, thereby increasing the patronage and reception of such stations that use this medium.

Film sector

The following practices have been identified with respect to the film sector

a) National level institution for managing films as a part of cultural heritage

Description	Most countries with a rich and globally acknowledged film industry have one apex level institution that is entrusted with promoting and archival of films as a cultural heritage as well as showcasing cinema.
Used where	The leading institution in this regard is the British Film Institute, which is also the leading and anchor member of International Federation of Film Archives (IFFA). It is a film and television charitable organization which promotes and preserves filmmaking and television in the United Kingdom. The BFI uses lottery funds to encourage film production, distribution, and education. It is sponsored by the Department for Digital, Culture, Media and Sport. It was established by Royal Charter in 1933 to encourage the development of the arts of film, television and the moving image throughout the United Kingdom, to promote their use as a record of contemporary life and manners, to promote education about film, television and the moving image generally, and their impact on society, to promote access to and appreciation of the widest possible range of British and world cinema and to establish, care for and develop collections reflecting the moving image history and heritage of the United Kingdom. The BFI runs the BFI Southbank (formerly the National Film Theatre (NFT)) and London IMAX cinema, both located on the south bank of the River Thames in London. The IMAX has the largest cinema screen in the UK and shows popular recent releases and short films showcasing its technology, which includes 3D screenings and 11,600 watts of digital surround sound. BFI Southbank (the National Film Theatre screens and the Studio) shows films from all over the world, particularly critically acclaimed historical & specialized films that may not otherwise get a cinema showing. The BFI also distributes archival and cultural cinema to other venues – each year to more than 800 venues all across the UK, as well as to a substantial number of overseas venues.

b) Promotion of film tourism

Description	Film-induced tourism is one of the fastest-growing sectors in tourism currently. It emerged as a prominent form of tourism in the 1990s. Before its emergence as a unique driver of the tourism industry, there were brief mentions of the phenomenon of film tourism by academics and anecdotal mentions. In 1996, the British Tourism Association became the first tourism agency to capitalize on film tourism by publishing a map of Great Britain with movie locations marked on it. This increasing popularity of film tourism is due to the rise of international travel, the rapid growth of the entertainment industry, and cult-like celebrity status.
Used where	For destinations, films provide long term tourism revenue. The appearance of a particular area in a film or television can have a huge effect on the number of visitors of an already existing place and create a new kind of tourism to the area and generate a boost for the local economy. On average, a film can increase tourism and revenue by almost 31%. In New Zealand, fans of The Lord of The Rings movie series visit New Zealand, where most of the movie scenes were shot. The movies increased the annual tourist influx to New Zealand from US$1.7 million in 2000 to US$2.4 million in 2004, a 40 percent surge.

In Britain, the Alnwick Castle, where the scenes for the movie Harry Potter were shot had experienced a 120% increase in visitor numbers which brought an estimated £9 million worth tourist revenue to the area.

c) Incentives for film production

Description	Several countries around the world provide government aid for the development, pre-production, production, post-production and distribution of film, documentary, television series, commercials, video games and other audiovisual works. Such "soft money" sources include tax credits and tax shelters, cash rebates and grants, film funds and co-production funding. A Tax Shelter is a government-approved tax incentive program whereby a production company can raise production financing from a country's taxpayers.
	In general, the purpose of these film incentives is to develop, maintain and promote a country's film industry, improve the attractiveness of the country as a location for filmmaking, promote the country's culture, history and beauty, and improve the quality, attractiveness and thus the exploitation of supported films. In turn, the country attracts foreign capital and gains from increased economic activity and spend, since qualifying projects have to be filmed, in whole or in part, in the country and make use of the country's vendors, crew and talent.
Used where	The following is a partial and indicative list of "soft money" film financing incentives around the world for filmmakers, for both national and foreign film productions. Other countries offer similar incentives as well.
	Australia
	▪ 16.5% tax rebate (the Australian Producer Offset) for production of large budget film and television projects (Location Offset), 30% tax rebate for post-production, digital and visual effects (PDV Offset), regardless of where the project is shot. Available to Australian or foreign resident companies with an Australian business number working through a permanent establishment in Australia. Minimum spend: (1) Location Offset: Australian $ 15 million for film, Australian $ 1 million (avg) per hour for television series, (2) PDF Offset: Australian $ 500,000
	Austria
	▪ 20% grant of the production expenses, up to 25% grant for Austrian service production company (service productions). Project cap: €1.1 Million. Available to Austrian productions, Austrian-international co-productions and international productions obliged to work with an Austrian service production company. Austrian productions and Austrian-international co-productions must have a minimum budget of €2.3 million for feature films and of €350,000 for documentaries.
	▪ International productions with an Austrian service production company must have a budget of at least €8 Million for feature films, €1 million for documentary. Must shoot a minimum of five (5) days in Austria for feature films. Must pass a "Cultural Test". "Film Industry Support Austria" (FISA) support can be combined with funding provided by other film subsidy institutions or government authorities. Minimum spend: €1 Million (for service productions)
	Belgium
	▪ Tax shelter investments: 40-45% tax credit to investors for qualifying expenses. Tax shelter investments are available to European and International productions. To qualify for tax shelter investments, the country of the foreign

producer must be under co-production treaty or bilateral agreement with Belgium. Minimum spend: €250,000 (in the Flemish Region).

- Economic funds: (1) Up to €400,000 of refundable advances for qualified expenses in the Flemish Region. (2) Up to €500,000 for production expenses in Wallonia (South of Belgium). (3) Up to €500,000 of refundable advances for qualified expenses in the Brussels-Capital Region.
- Cultural funds: (1) Flanders Audiovisual Fund (VAF) discretionary grant for expenses in Flanders (Flemish Community) and international co-productions with Flanders-based producers. (2) Centre du Cinéma et de l'Audiovisuel (CCA) discretionary financial grants and advances on receipts for expenses in the French-speaking Community (or "Wallonia-Brussels Federation").
- To qualify for these economic and cultural funds, foreign producers can co-produce with a Belgian producer. These co-productions will normally be undertaken within the framework of bilateral co-production agreements signed with countries, such as Canada, China, France, Germany, Italy, Israel, Morocco, Tunisia and Switzerland.

Canada
- 16% federal tax credit for resident labor, plus tax credits issued by the various Canadian provinces, including the following:
- British Columbia: 33% tax credit (35% for Canadian content) for resident labor. Budget must be greater than Canadian $ 1 million for feature film, Canadian $ 200,000 per episode for series or pilot over 30 minutes. Minimum spend: Canadian $ 0
- Alberta: (1) 25% grant (26% if shoot more than thirty (30) days in Alberta) for resident labor and vendor services. Alberta company must own less than 50% of the production company. Must have at least 4 resident department heads; or (2) 29% grant (30% if shoot more than thirty (30) days in Alberta) for resident labor and vendor services, if Alberta company owns more than 50% of the production company. Must have at least 8 resident department heads. Minimum spend: Canadian $ 50,000 for projects with a commercial license agreement, Canadian $ 100,000 for projects without a commercial license agreement.

China
- 40% cash rebate, plus 10% business tax rebate of qualifying production expenditures in China's Qingdao Region. At least 50% of qualified spend must be at the Dalian Wanda Studios. Project cap: 120 million RMB. Minimum spend: 30 million RMB

Colombia
- 40% cash rebate of pre-production, production and post-production expenses for resident labor and vendor services, 20% rebate for "film logistical services" (hotel, food, and transportation), plus 41.23% transferable tax credit on qualifying spend by foreign investor or foreign co-producer. Production company must be at least 20% Colombian-owned. The director and one (1) principal actor (or one (1) principal actor and 2 department heads) must be Colombian. Project cap (for tax credit): US$600,000. Minimum spend: US $ 600,000

Croatia
- 20% rebate on expenses for resident labor (cast and crew) and goods and services. Available to Croatian producer, co-producer or production service provider. Must (1) have already secured at least 70% of the financing to cover production costs, (2) pass the cultural test, and (3) cast and crew consist of at

least 30% nationals or citizens, for productions filming partially in Croatia, or 50% for productions filming entirely in Croatia. Minimum spend: $0

- Discretionary funding is available to co-productions with foreign producers under a bilateral treaty or the European Convention on Cinematographic Co-Production. Croatian share of financing must be at least 10% of the production's overall budget. Croatia currently has bilateral co-production agreements with Canada, France, Germany and Italy. Minimum spend: 60% of the approved budget.

Poland

- Up to 50% subsidy of the qualified costs for features, documentaries and animated films or up to 70% of the production costs in the case of a difficult film project. For international co-productions, a local producer must contribute a minimum of 20% (in the case of a bilateral co-production) or 10% (in the instance of a multilateral co-production) of the planned costs of the project. Local producer must have a minimum artistic contribution to the project.

- Regional Film Funds: up to 50% of the film budget. There are a number of Polish regional film funds that differ in terms of the budgets they manage, the form of support they provide and the sums which must be expended in the city, town or region during the production of the film. Support most often takes the form of the institution managing the fund participating in the production as a co-producer with its own financial contribution or contribution in kind or in the form of non-repayable grants or refunds.

How best practices link to existing schemes

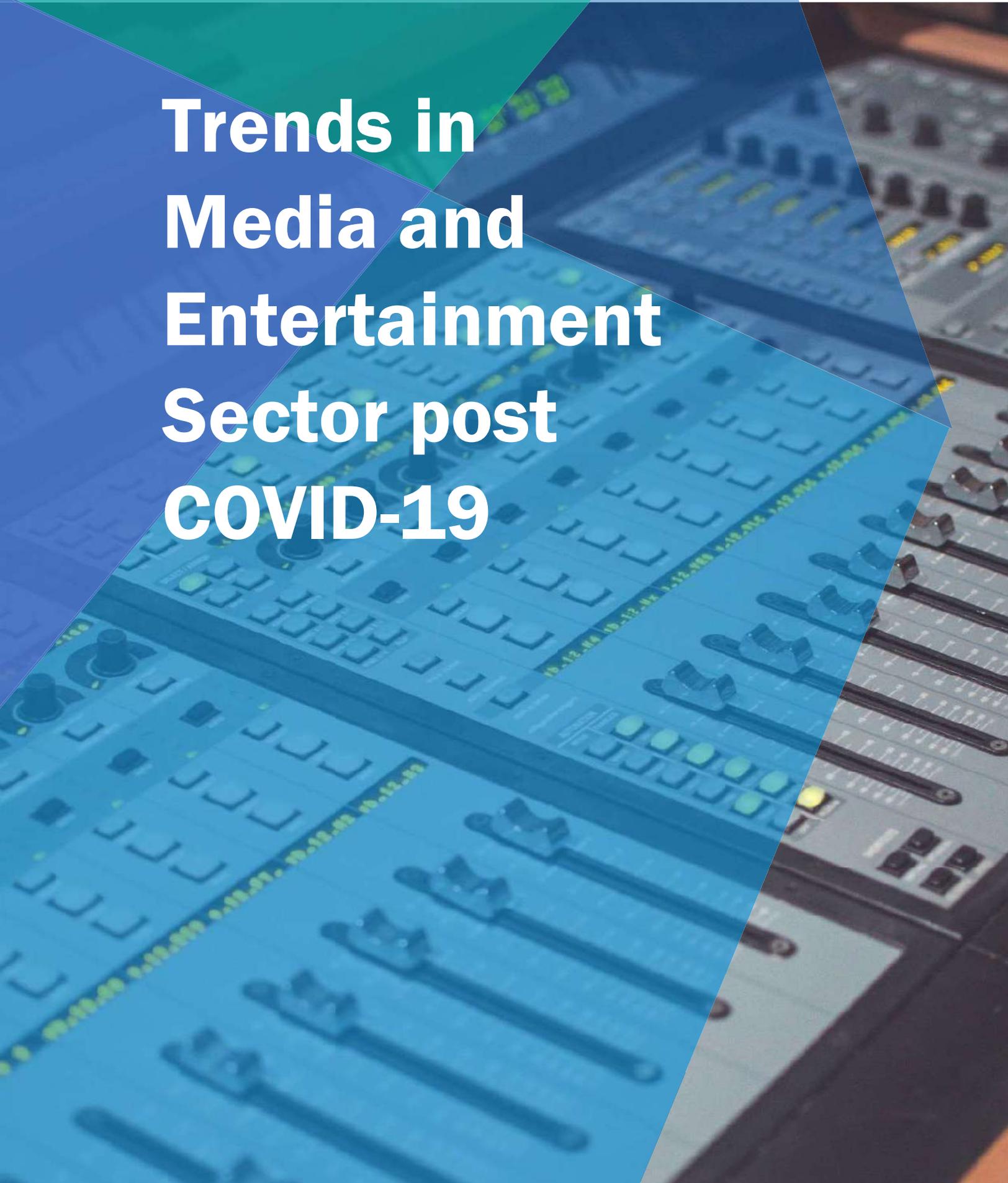| Scheme	Purpose	Best Practices
Development Communication and Information Dissemination	To meeting the requirements of publicity for Government schemes	See entries (a) through (h) under Information Wing above.
Media Infrastructure Development Programme	To upgrade, rejuvenate and modernize the units in order to facilitate better functioning and enhanced capabilities of the Information Wing	This scheme has been proposed for phaseout and replacement with in-budget (administrative and other expenses or establishment budget) provisioning of expenses for infrastructure.
Strengthening of IIMC to International Standards	To upgrade IIMC to a deemed University status and revamp the physical infrastructure present at IIMC Delhi and Dhenkanal, Odisha	There is no single 'international best practice in this scheme as this is basically (re)establishment of a new educational institution. There are ample examples available within the Indian context itself such as Mass Communications Research Centre at Jamia Milia Islamia University, New Delhi as well as the Makhanlal Chaturvedi National University of Journalism at Bhopal. As indicated, journalism education in most countries is part and parcel of conventional University education. The BK Kuthalia Committee has previously discussed some of the academic practices that are to be absorbed into the IIMC when it is upgraded into a deemed University.
Human Resource Development	To support the development of Human resource in the Ministry of Information and Broadcasting	Government Communications Services, United Kingdom, see entry (a) under Information wing. As it is, most countries now rely upon hiring of established market professionals into the communications roles within Government.
Broadcast Infrastructure Network Development	To ensure complete coverage across the country for radio and television, improve production capacity for radio, diversify programme offerings and revamp infrastructure of Prasar Bharati.	See entries (a) and (b) under Broadcasting wing above.
Mission Digitization	To address the gaps in transmission of TV signals in the analogue era through digitization	See entry (d) under broadcasting wing; US, EU and UK now prohibit the manufacture of television sets with analog tuners. In Japan,

		manufacture of sets with analogue tuners has naturally ceased with the technology having been phased out naturally by manufacturers as it does not support the large numbers of channels available. Analogue transmission is still legal in parts of China, Indo-China (Laos, Cambodia, Thailand and Vietnam) and South East Asia. It is also legal in Pakistan, Bangladesh, Nepal, Bhutan, Sri Lanka and Maldives (SAARC community).
Support for Community Radio Stations	To encourage and support community radio stations – both new as well as existing ones to fulfil the objectives of community radio being an "agent of change" in development	See entry (c) under Broadcasting wing; most of the Government best practices are concentrated towards easing the regulatory regime for privately owned radio (many jurisdictions do not differentiate between radios run commercially or in a non-profit sense) and to optimize frequency allocation. Radio stations are not constrained to seek funding from a multitude of sources including crowdfunding etc.
Automation of Broadcasting Wing	To develop an integrated online portal solution to establish an automated web-based system for speedy processing of applicants for various broadcasting licenses, permissions, registrations, etc.	This is simply an adoption of an e-Governance process; similar systems are already in place at OFCOM, FCC and other international counterparts.
Development Communication and Dissemination of Filmic Content	Promotion of Indian Cinema through film festivals and film markets in India and abroad, the scheme also looks after production of films and collection of archival material	British Film Institute see entry (a) under Films Wing. In addition, most established film festivals have their own organizing Secretariat that has limited involvement of the State – such as the Cannes Film festival.
Infrastructure Development Programme relating to Film Sector	Upgradation of infrastructure for film media units in order to make the sector more efficient and up to date with international standards	This scheme has been proposed for phaseout and replacement with in-budget (administrative and other expenses or establishment budget) provisioning of expenses for infrastructure. Internationally too, this is addressed through budgetary allocations or other forms of revenue raised by the competent authorities. Educational institutions work on a combination of endowments, student fees, receipts from offer of professional services,

		lease and hire charges etc. Asset maintenance costs are usually addressed from budgetary sources of the asset owning entity or from proceeds from lease and hire of the asset.
National Film Heritage Mission	Improving the quality of filmic media available at the National Film Archives of India	See entry (c) under Films Wing, British Film Institute and other members of the International Federation of Film Archives, which have permanent and independent control over archiving and preservation practices apart from autonomy of staffing and organizational design.
National Centre of Excellence for Visual Effects, Gaming, Animation & Comics	A scheme to set up a National Centre for Excellence – an academic and research body dedicated to arrest the widely varying standards of visual effects, gaming, animation and comics.	If this is planned as an educational institution, there are no set international models apart from normative University models that are seen in many countries. However, past experiences in the Indian context warrant that any new academic institution needs at least ten to fifteen years to reach a certain level of recognition. In fields such as gaming, animation etc. most of the effective learning is from professional practice – which is why an institution, if established by the Government at this time, should focus on standards or delivery, conduct and industry practices – and alongside mainstream players in this field.
Champion Sector Scheme	A scheme to further India as a preferred destination for shooting and production of films, accordingly, increasing its share within the services exports.	See entries (b) and (c) under Films Wing.

Trends in Media and Entertainment Sector post COVID-19

9. Trends in Media and Entertainment Sector post COVID-19

The tepid economic growth combined with slowdown in domestic consumption had a material adverse impact on the Indian media and entertainment (M&E) sector, which grew at slower rate of 7.4 per cent in FY20, to reach a size of INR1.75 trillion, at a CAGR of 10.3 per cent over FY16-20. While the slowdown negatively impacted print and to an extent, TV advertising, digital and gaming segments continued to grow at a rapid pace and positively contributed to the performance of the sector. March 2020 also saw the country start to see the impact of COVID-19 and head into a long phase of lockdown. This has had an ongoing adverse impact on the economy across sectors with supply chains, manufacturing, consumption, income levels all getting impacted. The country witnessed a steep decline of 23.9 per cent in GDP in Q1FY21 as consumer spending and investments contracted due to COVID-19.

The M&E sector has also been significantly impacted, particularly with all forms of outdoor entertainment coming to a standstill, a significant slowdown in advertising spend and content supply chains breaking down. As a result, the M&E sector is expected to contract by a significant 20 percentage points in FY21 with major segments like TV, Films and Print all seeing major declines. On the other hand, extended lockdown is accelerating digital consumption and segments such as Digital and Gaming are seeing rapidly growing user penetration and engagement levels. The M&E sector is expected to bounce back in FY22 with a growth of 33.1 per cent over FY21 to reach a size of INR1.86 trillion, at a CAGR of 3.2 per cent over FY20-227, with gaming and digital being the fastest growing segments

Media and Entertainment sector – historical performance

Segment Size – Overall Revenues (INR billion)	FY16	FY17	FY18	FY19	FY20	FY20 Growth	CAGR (FY16-20)
Digital and OTT	65	86	121	173	218	26%	35%
TV	552	596	652	714	778	9%	9%
Print	288	308	319	333	306	-8%	2%
Films	137	145	159	183	183	0%	8%
Animation, VFX and post- production	53	62	74	88	101	15%	18%
Gaming	28	32	44	62	90	45%	34%
Out of home	26	29	32	34	31	-9%	5%
Radio	23	24	26	28	25	-11%	2%
Music	11	13	14	17	19	15%	14%
Total	1,183	1,295	1,440	1,631	1,751	7%	10%

Source: KPMG in India analysis, 2020, based on primary and secondary research

- o The Indian M&E sector grew at a rate of 7 per cent in FY20 to reach a size of INR1.75 trillion, a CAGR of 10 per cent over FY16-20. At the same time, owing to the slowing economy and the impact of COVID-19 at the fag end of the year, the advertising revenue growth was estimated at 3 per cent in FY20, with the advertising revenues reaching a size of INR 726 billion by FY20
- o The growth in overall revenues was driven by Digital and OTT video, which registered a growth of 26 per cent in FY20, albeit lower than our earlier estimates. Gaming was the fastest growing segment with a rapid increase in consumption translating partially into monetization, although from a lower revenue base

- Television continued to be the largest segment both in terms of overall and advertisement revenues and had a reasonable year with a 9 per cent growth in overall revenues in FY20. This was majorly driven by the growth in subscription revenues post implementation of NTO 1.0 and Q1 FY20 seeing strong traction in advertisement revenues
- The films segment was flat, while Print, OOH and Radio saw a decline in overall revenue in FY20.

Media and Entertainment sector – projected performance

Segment Size – Overall Revenues (INR billion)	FY20	FY21P	FY22P	FY21 Growth/ Decline	FY22 growth over FY21
Digital and OTT	218	254	338	17%	33%
TV	778	708	769	-9%	9%
Print	306	188	296	-38%	57%
Films	183	61	182	-67%	196%
Animation, VFX and post-production	101	49	77	-51%	56%
Gaming	90	99	143	10%	45%
Out of home	31	16	28	-49%	77%
Radio	25	12	17	-50%	40%
Music	19	14	17	-25%	16%
Total	1,751	1,402	1,866	-20%	33%

Source: KPMG in India analysis, 2020, based on primary and secondary research

Underlying drivers for sector projections

- The M&E sector in India is projected to see a significant decline of 20 per cent in total revenues in FY21, with deep cuts in Print and Films, followed by Television, on account of COVID-19 disruption
- The digital consumption segments i.e. Digital (including OTT video) and Online gaming are expected to be silver linings, with digital consumption across the board having seen a significant upswing owing to people working from home. While advertising revenues on digital have been impacted from last year's hyper charged growth, the subscription revenues have seen an upswing and could end up at an accelerated new normal once the pandemic subsides
- Digital media advertising revenues are projected to overtake TV advertising revenues for the first time in FY21 and will establish new leaderboard rankings
- Assuming the pandemic is under some form of control by the end of FY21 and businesses learn to operate in the new normal, FY22 will likely be a bounce-back year for the sector, with a 33 per cent growth projected over FY21
- Digital and gaming are projected to continue their strong growth in FY22 as well, with the habit formation around consumption translating into greater monetization
- Underlying core themes will continue to play their part with Television subscription revenues being constrained due to implementation of NTO 2.0, while Print (particularly English) facing readership and advertisement spend pressures

Media and Entertainment in COVID-19 Era

Segment Impact	Near Term	Long Term
Digital and OTT Video	o Relocation of advertising spends away from outdoor M&E and traditional media towards digital o Consumption levels of OTT content of Tier 3 cities and below, likely to emerge	o Rural India and smaller towns show an increasing propensity and affinity for the internet
Television	o Significant spike in viewership o Significant decline in ad revenues and a lower decline in subscription revenues seen in FY 21 o Content cost re-negotiations between broadcasters and producers	o TV Viewership likely to come back to Pre-COVID levels o Long term fundamentals of TV remain robust, with ad and subscription revenues expected to recover in FY 22
Films and OOH	o No theatrical distribution due to continued closure of cinema halls, however there was a spurt in direct to OTT releases o Filming to see a short-term change with challenges around higher production cost	o Cinema 2.0- Conceptualization of new projects for the long term o Re-alignment of theatrical windows with emphasis on Mid to large projects o OTT releases to be economics driven; primarily smaller budget projects
Animation and VFX	o Disruption of animation and VFX operations due to transition to WFH o Shutdown of small VFX and animation studios likely to happen in the short term o Reduced pipeline of VFX work due to stalled projects	o Leaner cost structures in animation and VFX studios to emerge o Animation studios likely to focus on own IP for segments like Gaming, EdTech etc. o Increased volume of VFX due to completion of pending projects and shift in outsourcing from China
Gaming	o A major silver lining, with a spurt in consumption o Gaming value chain relatively less disrupted with companies transitioning to work from home	o Increase in monetization through in-app purchases could play out over the long run o Evolution of gaming a s a means of virtual social interaction

Way Forward: Citizen Communication & Engagement in the Post-COVID India

"Be Sincere; Be Brief; Be Seated" – Franklin D. Roosevelt

Citizen Communication as a basis of Trust & Accountability

Citizen communication can be defined as 'the role, practice, aims and achievements of communication as it takes place in and by public institution(s) whose primary end is executive in the service of a political rationale'; including 'prime ministerial or presidential communication as well as mayoral or local and regional government communication'. As this definition implies, governments communicate at a number of levels and through strategic channels. *[Bloomsbury]*

An effective government communication, 1) informs citizens, 2) engages citizens and 3) encourages action & behaviour change. A well-designed communication enhances trust and in process motivates citizens to involve in matters of societal and national importance. It has the ability to establish 360-degree accountability among all stakeholders.

In today's world, an informed citizen has paved way for an engaged citizen. This is due to a demanding & educated citizen, rise of digital technologies, mobile phones, global inter-connectedness, low internet cost, and many more. Next generation Technologies have enabled citizens and government to create a two-way dialogue, by way of social media, phones/emails, virtual meetings, etc. resulting in effective governance and transparency.

Indian context & Citizen Communication

The largest democracy in the world, India is home to over 1.3 billion people, more than 200 vernacular languages of which some 20 are officially recognized, and 28 states plus 8 union territories, India's citizen communication is one of the most complex undertaking by the government agencies either at local or national levels. The scale, population, diversity and demographics have made it very challenging for government to effectively communicate with the citizens. This has resulted in messaging variations, delayed delivery of benefits and resulting actions, loss of resources.

However, in the recent times only, we have seen the realization of the need for active citizen engagement by way of dedicated IEC component in many missions. Swachh Bharat Mission being a case in Point.

While, with new Technologies and evolution of new communication mechanisms, information is far more accessible and contextual, without an institutional mechanism to create effective tools for communication, the challenges of a fractured communication will persist.

The necessity of such an institutional approach to citizen has been seen in case of recent events, such as, CAA bill, Article 370 abrogation and most importantly the world defining, COVID pandemic. Each of these events created a national level dialogue, even among the citizens who were not affected by it. This transcended beyond India's political and geographical boundaries and were keenly discussed on many global platforms. With social media magnifying perceptions, it necessitates that India brings in transformational changes to how citizens are engaged and communicated with.

A closer look at how COVID has essentially changed the personal and societal dynamics will highlight the need for a completely new approach to citizen communication and adoption of new means of communications.

COVID and the new Normal

COVID, so far has directly affected over 7.5 crore people with almost 17 lakh people losing their lives globally. In India, this number is 1 crore and 1.45 lakh deaths respectively.

The Socio-economic implications from COVID pandemic include, loss of full-time employment for over 400 million people and reduction in income by 10%, globally [ILO]. Every sector, Tourism, Manufacturing, Finance, Transportation, Retail, Hospitality, Entertainment, etc, has invariably been affected by this pandemic. India has seen largest GDP contraction ever at -24% further complicated by events such as, quality of health infrastructure, border tension, local elections and uncertainty over the vaccination readiness and administration.

Juxtaposing the externalities associated with the COVID pandemic, lack of adequate health infrastructure, and uncertainty around the availability of the potent vaccination, it is also important to evaluate the quality of citizen communication during the pandemic. It is an important case study, given that this pandemic, affected everyone in equal measures, with no class, gender, religious or geographic undertones.

Limiting the focus to Citizen Communication and role of Technology, the following **observations** can be made;

1) Enhanced role of Technology in Conversations and Community Engagement
2) India has a very globally aware citizenry, requiring accurate and contextual information
3) Importance of governance among communication (Press, Media) and non-communication (schools, departments) linked entities
4) Limited or unclear Information leading to contrasting actions (labour migrations, industry shutdowns)
5) Inability of Government agencies to leverage social media effectively to create dialogue
6) Weak Political and Bureaucratic Governance – Political undertones creating inconsistent messaging
7) Limited Capacity in line ministries to undertake large scale communication - Need for an institutional approach

While some of the listed issues are a result of the unprecedented COVID event, many also reflect a need institutional reforms in Citizen communication. irrespective, there is a new normal with which governments and citizens will now engage going forward.

Citizen Communication - The Way Forward

In this new normal, the way citizens communicate has changed drastically. Due to the constraints and uncertainties, people altered the majority of their interactions with other people. This includes shifting from in-person conversations to online modes of communication such as video conferencing, phone calls, texts, or email, and wearing masks while indoors or when social distancing is not possible.

The way forward can be discussed in *three* categories,

1) New age Communication Platforms

Technology provides governments many integrated variations to effectively communicate with citizens, i.e. print, television, radio, online media, social media, text, and e-alerts are all

communication platforms that governments are using very effectively for both political and governance purposes.

Governments can effectively use social media to respond quickly in the event of a crisis or emergency. Communication is vitally important during times of emergencies. Having a channel like social media to get the accurate communication out to the citizens helps to keep rumours at bay and helps prevent unnecessary panics. When a local official uses social media successfully to handle a crisis, the citizens will remember and seek out that same media outlet when they need information again. This is part of the process of creating trust between governments and its citizens.

Other innovative mechanisms include,

1) Hotline of Hotlines
2) AI based Chatbots
3) Extensive use of WhatsApp as information communication

M/o I&B has a New Media Wing, which was created for the purposes of leveraging innovations in communication technologies to create an outreach to the citizens. The role of NMW needs to be strengthened.

Further, with over 50 percent population still in rural setup, the need for community mobilization cannot be emphasized enough. Given that government has launched many social programs across WASH, Health, Livelihood, Housing, Agriculture, Education, etc., IEC through on-ground engagement with many communication partners is necessary. However, lack of skills in citizen engagement, often the easier routes of IEC are taken. M/o I&B with its BOC division can strengthen the ability of the departments to engage directly with the citizens and in process create 2-way dialogues.

Role of eco-system partners such as, NYK, NCC, SHG, NGO, Municipal Schools, etc, needs to be institutionalized and supported.

2) **Web-First Content**

Most of the 'first generation' content produced under any campaign should first be focused on the web – banners, tweets, Instagram etc. and thereafter be followed up through mass media.
This would have been a difficult preposition some years ago as most people would access Government publicity through traditional mass media only – which is both static as well as time limited. However, times have changed with Internet proliferation having increased several times over. Having a 'web first' approach for content allows content to be viewed anywhere and everywhere ubiquitously thereby creating a form of 'persistence' that results in better retention.
Follow up content – based on the same content but distributed through mass media, will be significantly more effective in terms of communication as well as retention.
Further, Government will now have to change its approach of formulating communication strategies and lay more focus on having channel agnostic strategies.

3) **From Communication to Dialogue**

Historically, the governments' focus has been in infrastructure creation and service delivery by way of specialized agencies and dedicated ministries/departments, with limited capacity & capability in effectively communicating and engaging with the citizens. This often led to limited awareness among of the beneficiaries of their rights and duties, but also in more than one-way limited the successful realization of government missions' objectives.

In the recent times, citizen first approach has taken deeper root into policy making, program design and service delivery. However, the line departments largely leverage traditional communication approached, such as prints, TV spots, radio jingles and Hoardings, which have, a) mostly focused on outputs and performance of the governments, rather than outcomes, which can create higher buy-in among citizens and, b) created mostly one-directional conversations, with limited scope of feedback or impact assessment.

The following steps are necessary to create higher engagement with citizens,

- Develop Communication Strategies with outcomes, such as, safety, health, economic benefits, employment, environment as focus
- Leverage interactive technology solutions with mechanism to capture Voice of Citizens
- Create standard content and tools for a consistent dissemination of messages.
- Interdepartmental collaboration to align actions, resources and communications, thus avoiding redundancy and in-consistencies.
- Strengthen International Communication Management, given that Indian citizens and inter-connected worlds keenly watch events and messaging form many miles away.
- Trainings of Government officials in Citizen Communication best practices, esp. around crisis management and matters of national importance.

4) Strengthening Role of M/o I&B

Now, more than ever, critical role that M/o I&B can play in effective citizen engagement is highly evident now, given the scale of certain events, Indian population diversity and evolution of Technology. MIB has the skills and capacity to create national level outreach but also has the mandate to bring in consistency in behaviour change efforts, leveraging its Information, Films, Broadcasting wings.

M/o I&B can,

1) Develop National Communication framework and assist States/departments in localizing/contextualizing their respective communication strategies.
2) Establish a Communications & Behaviour Change Center of Excellence to ensure quality, scale, adoption of new communication tools and better understanding of human behaviour.
3) M/o I&B as the single stop shop for Communication needs for Government agencies - Establish Communication Wing in each line ministry, providing specialized communication services by preparing ministry level annual communication plans and also specific mission communication strategies. MIB can also assist ministries in executing their communication strategies. This will also enhance access to finance and other resources for M/o I&B
4) Establish Capacity Building programs for various public/private functionaries engaged in community engagement.
5) Establish effective Governance mechanism with States to ensure that national communications are not only integrated but also localized. This is especially more relevant for BOC office.
6) Institutionalize Partner ecosystem of various government, private and non-government entities which will provide the necessary support to carry out end to end services.

There is no one-size-fits-all strategy for citizen communication. The task will vary greatly across departments and geographies, by platform and demographics, and ultimately depending on what the

message is and who needs to hear it. The mantra is to earn trust, respect individualities, and speak with an authentic voice, citizens will engage.

"Tell me and I'll Forget; Show me and I might remember; Involve me and I will understand" – Benjamin Franklin
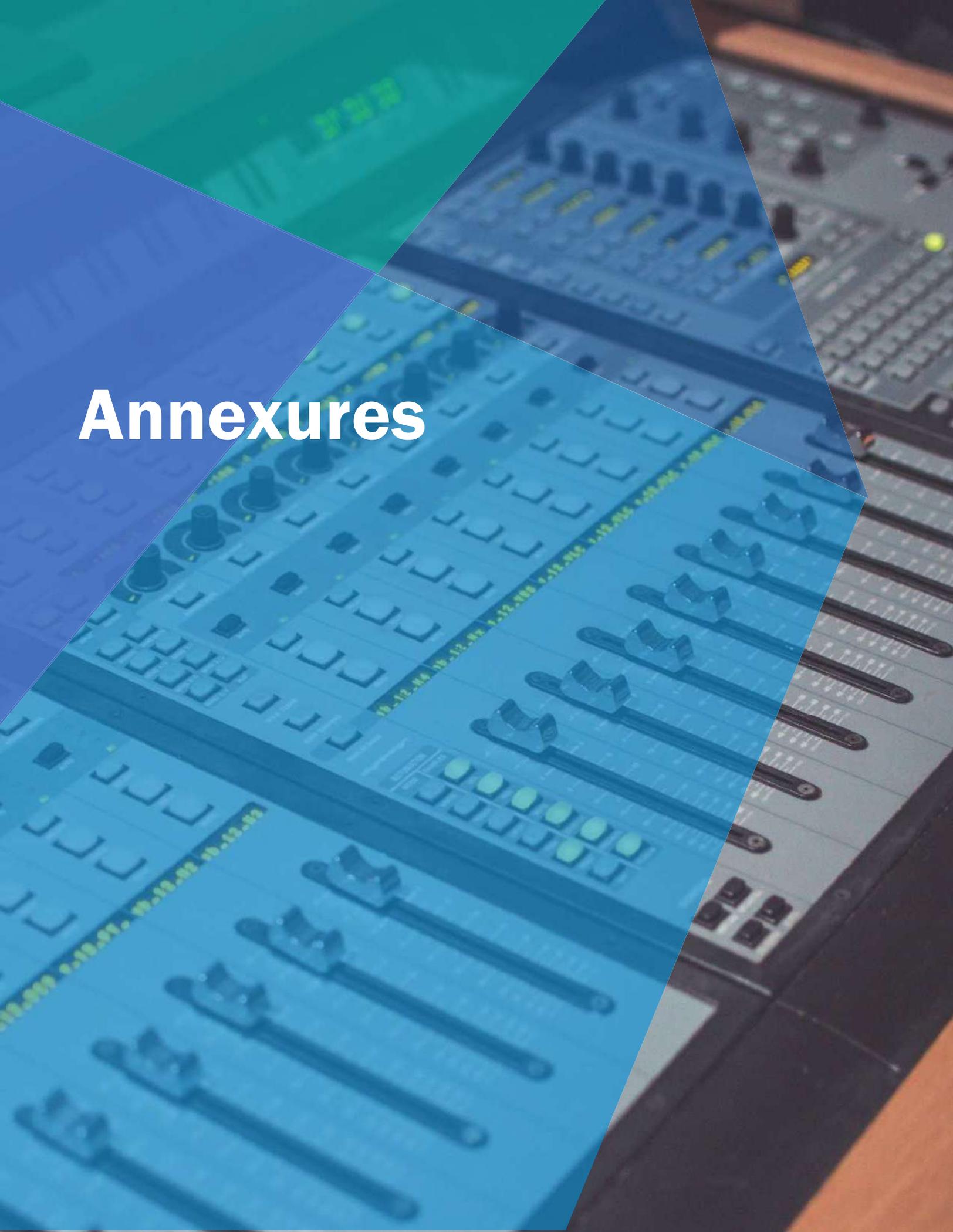
Annexures

Annexures

Annexure 1: Scheme: Support for Community Radio

Annexure 1.1: Presence of CR Stations in LWE Districts

The following table highlights the details of operational community radio stations in LWE districts:

S. No.	State	No. of Operational community radio Stations	District	Name of community radio Station
	Presence of community radio Stations in LWE Districts			
1.	Andhra Pradesh	4	West Godavari	Sri Vishnu Eng. College for Women *(Edu.)*
			Srikakulam	GMR Institute of Technology *(Edu.)*
			East Godavari	Malireddy Charitable Trust *(NGO)*
			Guntur	Acharya Nagarjuna University *(Edu.)*
2.	Bihar	1	Munger	Sri Radha Krishna Samajik Vikash Sansthan *(NGO)*
3.	Chhattisgarh	1	Balrampur	Govt. Boys Higher Secondary School *(Edu.)*
4.	Jharkhand	3	Garwha	Alternative for India Development *(NGO)*
			Ranchi	Ranchi University *(Edu.)*
			Giridih	Nav Jagriti Yuva Mandal *(NGO)*
5.	Kerala	2	Wayanad	Wayanad Social Service Society *(NGO)*
			Palakkad	Ahalia International Foundation *(NGO)*
6.	Madhya Pradesh	0	-	-
7.	Maharashtra	0	-	-
8.	Odisha	3	Nayagarh	Indian Institute of Education and Care *(NGO)*
			Khandhamal	Dadhi Baman Jew Institute for Social action *(NGO)*
			Nuapada	Society for Rural Upliftment & Socio-Technological Initiative *(NGO)*
9.	Telangana	1	Khammam	Boon Education, Environment & Rural Development Society *(NGO)*
10.	Uttar Pradesh	0	-	-
11.	West Bengal	0	-	-
Total		15		

Annexure 1.2: Presence of CR Stations in Aspirational Districts

The following table highlights the details of operational community radio stations in aspirational districts:

	Presence of community radio Stations in Aspirational Districts			
S. No.	State	No. of Operational community radio Stations	District	Name of community radio Station
1	Andhra Pradesh	-	-	-
2	Arunachal Pradesh	-	-	-
3	Assam	-	-	-
4	Bihar	-	-	-
5	Chhattisgarh	-	-	-
6	Gujarat	1	Dahod	Blind Welfare Council *(NGO)*
7	Haryana	-	-	-
8	Himachal Pradesh	-	-	-
9	UT of Ladakh, J&K	-	-	-
10	Jharkhand	3	Garwha	Alternative for India Development *(NGO)*
			Ranchi	Ranchi University *(Edu.)*
			Giridih	Nav Jagriti Yuva Mandal *(NGO)*
11	Karnataka	-	-	-
12	Kerala	1	Wayanad	Wayanad Social Service Society *(NGO)*
13	Madhya Pradesh	5	Vidisha	Indian Society of Agribusiness Professionals *(NGO)*
			Vidisha	Samagra Sikshan Avam Jan Kalyan Sansthan *(NGO)*
			Vidisha	People for Animals Jan Kalyan Samiti *(NGO)*
			Vidisha	Bhagat Singh Yuva Mandal Bagroda Samiti *(NGO)*
			Chahatarpur	Devi Kalka Shikshan Evam Sanskratik Prasar Samiti *(NGO)*
14	Maharashtra	2	Washim	Suvide Foundation's Krishi Vigyan Kendra *(KVK)*
			Washim	National Welfare Society *(NGO)*
15	Manipur	-	-	-
16	Odisha	1	Khandhamal	Dadhi Baman Jew Institute for Social action *(NGO)*
17	Punjab	-	-	-
18	Rajasthan	1	Sirohi	Prajapita Brahma Kumaris Iswariya Vishwa Vidhlaya *(Edu.)*
19	Sikkim	1	West Sikkim	Arithang Neelgagan Development Society *(NGO)*
20	Tamil Nadu	-	-	-
21	Telangana	1	Khammam	Boon Education, Environment & Rural Development Society *(NGO)*
22	Tripura	-	-	-
23	Uttar Pradesh	-	-	-
24	Uttarakhand	1	Udham Singh Nagar	GB Pant University of Agriculture & Technology *(KVK)*
Total		**17**		

Annexure 1.3: Proceedings of National Community Radio Sammelan 2019

Following is the brief summary of activities organized under the National CR Sammelan held in 2019:

Session	Details
Day 1: Aug 27, 2019	
Session 1: Community Radio – Looking back and looking ahead	▪ Inauguration of Poster Exhibition of community radio Stations by Shri Amit Khare, Secretary (MoIB) ▪ Welcome Address: Ms. T.C.A. Kalyani, Joint Secretary (MoIB) ▪ Launch and screening of a film on Step-by-Step Guide: How to Set up of a Community Radio Station. ▪ Expectations from community radio Sammelan 2019: Shri Amit Khare, Secretary (MIB) ▪ Recap of MIB's activities 2016-2019: Shri Atul Kumar Tiwari, Additional Secretary, MIB ▪ Explain ground rules for participants, experience exchange and breakout sessions: Shri Bijoy Patro, Director, OneWorld Foundation India ▪ Vote of Thanks

Session 2: The SDG journey – leaving no one behind	▪ **Chair:** Shri Rakesh Ranjan, Senior Consultant, NITI Aayog
	▪ **Co-Chair:** Shri Atul Kumar Tiwari, Additional Secretary, MIB
	▪ **Discussion Topic: Importance of community radio and SDGS and brief presentation on work of community radio stations**
	  ▪ Project on 'Promoting Bamboo MSME Clusters for Sustainable Development', by Ms. Madhu Parhar, Director, CEMCA & Shri Mukesh Gulati, Advisor, FMC
	  ▪ Hezekiel Dlamini, Advisor for Communication and Information, UNESCO and Elnur Aliyev, C4D Specialist, UNICEF to introduce their tool kit on SDGs

Session 3: community radio: Issues, Ideas and Experiences	▪ **Chair:** Esther Kar, Former DG, PIB
	▪ **Discussion Topic: Research, production, broadcasting, dissemination through social media and content management**
	  ▪ community radio stations from Aspirational Districts, disaster prone areas, Left Wing Extremism (LWE) areas, and border areas to share their experiences;
	  ▪ community radio Stations with experience of working on SDGs, Governance, and Nutrition with Government of India to share their experiences.
	  ▪ Content Development: PPT by CEMCA on the Audio Course on Radio Enabled Learning for CRS developed by Dr Manas Panigrahi, Programme Officer, CEMCA and Shri Sanjay Ahirwal, Apeejay Satya University.

Session 3A: Breakout Sessions	Breakout Groups of NGOs, Educational Institutions and KVKs deliberate in different halls or sections of the main hall
Day 2: Aug 28, 2019	

Session 4: community radio for Governance/ Social Security Entitlements	▪ **Chair:** Shri Atul Kumar Tiwari, Additional Secretary, MIB
	▪ **Discussion Topic: Future of community radio by 2022 (Celebrating 75 years of Independence)**
	  ▪ Community Radio: DBT in Communications: TCA Kalyani , JS, MIB
	  ▪ How to engage with community radio: Ministries
	    ▪ <u>Consumer Affairs:</u> Shri Anil Bahuguna, JS
	    ▪ <u>Agriculture and Farmers Welfare:</u> Dr Y.R. Meena, Additional Commissioner; & Dr Sudhir Kumar, Joint Director (Mass Media)
	    ▪ <u>Rural Development:</u> Shri Biswajeet Banerjee, JS
	    ▪ <u>Social Justice and Empowerment:</u> Ms. Radhika Chakraborty. JS
	    ▪ <u>Department of Empowerment of Persons with Visual Disabilities (DEPwD):</u> Shri Nachiketa Rout, Director (NIEPVD)

	■ <u>Women & Child Development:</u> Ms. Nandita Mishra, Economic Advisor ■ <u>Health and Family Welfare:</u> Ms. Manisha Verma, Chief - Media ■ <u>Skill Development and Entrepreneurship:</u> Shri B.K. Sikdar, Director ■ <u>Jal Shakti:</u> Shri A. Murlidharan, Deputy Advisor ■ community radio Stations with experience on specific SDGs share their experiences: ■ <u>Nutrition (For Zero Hunger):</u> Radio Kotagiri, Tamil Nadu ■ <u>Climate Change:</u> Radio Media Village, Kerala ■ <u>Governance:</u> Radio Vishwas, Maharashtra
Session 5: Presentation of National community radio Awards	■ **Welcome Address:** Shri Atul Kumar Tiwari, Additional Secretary, MIB ■ **Special Address:** Shri Amit Khare, Secretary, MIB ■ Screening of film on community radio sector by OneWorld Foundation India ■ Presentation of National community radio Awards and release of community radio Compendium ■ **Inaugural Address:** Shri Prakash Javadekar MIB, Hon'ble Minister, Ministry of Information & Broadcasting & Minister, environment, Forest & Climate Change ■ **Vote of Thanks:** Ms. T.C.A. Kalyani, Joint Secretary, MIB
Session 6: Experience sharing by community radio Award Jury	■ **Chair:** Esther Kar ■ **Panelists:** Dr. Rashmi Sharma (Scientist-E), DST; Shri Beg, Shri D.P. Singh, Karim, EA, MIB
Session 3B: Breakout Sessions Reporting Back	■ This session was moved to last session on Day 3.
Day 3: Aug 29, 2019	
Session 7: CRs and Disaster Risk Reduction	■ **Chair:** Ms. T.C.A Kalyani, Joint Secretary, MIB ■ **Speakers:** ■ Shri. Sarbjit Singh Sahota, Emergency Specialist, UNICEF ■ CRS share their experiences on resilience ■ Coastal Regions – Radio Neythal, Alleppy, Kerala ■ Hill regions – Mandakini Ki Awaz, Rudraprayag, Uttarakhand ■ Indo-Gangetic plains – Radio Kisan, Basti, Uttar Pradesh ■ Drought-prone regions – Chanderi Ki Awaaz, Chanderi, Madhya Pradesh ■ Nutrition (For Zero Hunger): Radio Kotagiri, Tamil Nadu ■ Climate Change: Radio Media Village, Kerala ■ Governance: Radio Vishwas, Maharashtra ■ Peridar Kaala Vaanoli - Cuddalore, Tamil Nadu
Session 8: Open House and Way Forward	■ **Chair:** Shri. Atul Kumar Tiwari, Additional Secretary, MIB ■ **Co-Chair:** Ms. T.C.A. Kalyani, Joint Secretary, MIB ■ Shri Sanjeev Kumar, Deputy Secretary/Deputy Director, MIB ■ Shri Anurag Thakur, DAVP ■ Shri Onkar Nath, WPC
Valedictory Session	■ **Welcome Address:** Ms. T.C.A. Kalyani, Joint Secretary, MIB ■ **Special Address:** Shri. Atul Kumar Tiwari, Additional Secretary, MIB ■ **Valedictory Address:** Shri Amit Khare, Secretary, MIB ■ **Vote of Thanks:** Shri Rajiv Tikoo, Managing Director, OneWorld Foundation India

Annexure 2: Scheme: Mission Digitization
Other Activities having a bearing on the overall process of digitization

Other activities:

Activity: Conducting taskforce meetings and understanding/addressing issues relating to MSOs and LCOs

Activity description:

As mentioned in the "Inputs (Section 3, sub-point 3)" section, MoIB formed a taskforce to understand the issues faced by various stakeholder groups. MoIB held taskforce meetings in each phase - 20 meetings in Phase I, 6 meetings in Phase II, 21 meetings were held in Phase III and Phase IV to understand the issues raised by the stakeholders. The key issues communicated by the stakeholders are outlined below in detail.

Outcome of the activity:

The issues were communicated with TRAI which in-turn published regulatory frameworks and amended them through the course of implementation to create a level playing field among stakeholders. During the scheme implementation, the stakeholders reported multiple issues.

Issues reported by MSOs:

- Several disputes were raised in the Hon'ble TDSAT (Telecom Disputes Settlement and Appellate Tribunal) regarding discriminatory and non-transparent pricing by broadcasters. Some MSOs were offered much higher discounts compared to the others. Consequently, the favoured MSOs offered lower priced packages and attractive incentives to consumers which their competitors could not offer. Many broadcasters had conflict of interests when they provided channel signals to certain MSOs. Broadcasters like Star, Zee, Sun TV held majority stake in MSOs Star Den, Media Pro Enterprises, Sumangali/Kal cables ltd. respectively. Therefore, these MSOs were likely favoured and in many cases some of the competing MSOs were not provided with channel signals

- Small MSOs were the most impacted during the scheme implementation. Many of them were required to meet conditions set by broadcasters (ex: assurance of placement of a channel at a certain position, requirement of a logical channel number (LCN), assurance of subscription of channel by a certain percentage of customers)

- The area of operations for MSOs was also restricted as broadcasters restrained the service area for which their channel was provided.

- Certain large broadcasters also provided their popular channels under a condition that the MSO provided all channels owned by the broadcaster. In case of small MSOs, the impact was more pronounced as they had limited head end capacity

- In many cases, the broadcasters did not respond to the MSOs requesting for provision of signals within the stipulated period of 60 days citing anti-piracy compliance and subjecting the MSO to

multiple audits, thereby putting a strain on their financial resources. Unavailability of popular channels on the MSOs led to high losses to their business[34]

TRAI introduced a new framework in 2017 which includes three regulatory orders:

- The Telecommunication (Broadcasting And Cable) Services Interconnection (Addressable Systems) Regulations, 2017

- The Telecommunication (Broadcasting And Cable) Services (Eighth) (Addressable Systems) Tariff Order, 2017

- The Telecommunication (Broadcasting and cable) Services Standards of Quality of Service and Consumer Protection (Addressable Systems) Regulations, 2017

The new framework provided a transparent Reference Interconnect Offer (RIO) based regime whereby every broadcaster needs to publish a transparent RIO. All conditions including discount fee and distribution fee need to be mentioned in the RIO. The framework provided for a minimum distribution fee of 20% and caps the distribution & discounting fee at 35% of the channel or bouquet price. The framework also provides freedom for MSOs to expand their territory of operation, time-bound provisioning of channels from broadcasters and ensures that unreasonable conditions such as minimum subscription guarantee are not imposed.

Impact of TRAI's 2017 framework relevant to the aforementioned MSO issues:

Despite the new framework being in force, it has been observed from our discussions with MSOs and Key informants that broadcasters still exhibit favouritism and do not provide signals in the stipulated time[35].

Our interactions with MSOs also highlighted other issues which are:

- The smaller MSOs needed financial support to invest in building infrastructure for DAS – head-ends, middle ware, fibers and procuring STBs. *The banks did not advance loans to the MSOs as the business was viewed as a risky. Majority of the small MSOs have not recovered the capital investment made in installation of DAS infrastructure*

- MSOs complained that some of the pay channels in their packages – Zee Anmol, Colors Rishtey, Sony Pal, etc. channels are being telecasted as FTA channels in DD FreeDish, significantly impacting their revenue as a large number of viewers started availing the services of DD FreeDish.

Issues reported by LCOs:

- The LCOs could only tie-up with a single MSO for STBs due to lack of interoperability among STBs offered by various MSOs. The STBs installed by an MSO would not be compatible with the systems of other MSOs, due to which switching among MSOs was highly difficult as LCOs risked losing business by causing inconvenience to consumers and made high investments in setting up and procuring STBs. Many LCOs have complained that MSOs have misused their power to impose unreasonable conditions and demanded higher revenue share once boxes were installed. LCOs did not understand the revenue sharing agreements well and did not have advocates to

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[34]Source: White Paper - 'Benefits of New Framework for small MSOs' by TRAI, 23rd April 2019
[35] Source: Key informant and MSO discussions

represent them. Further MSOs would threaten to cut-off the signals leading to loss of business for LCO till the matter was settled in court.

- The state owned Arasu cable in Tamil Nadu was granted the registration against TRAI's recommendation not to allow Government entities to operate in broadcasting and distribution sector. Many MSOs and LCOs in Tamil Nadu complained that they were being forced to take signals only from Arasu cable[36].

Issues reported by consumers:

- Although it was made mandatory by TRAI to offer channels on an a-la-carte basis, the prices of a-la-carte channels were much higher compared to pre-defined pay channel bouquets which included many channels. In many cases the bouquets were offered at 50%-80% discount of the sum of a-la-carte pay channels constituting them[37]. This made the a-la-carte offering unattractive and forced subscribers to opt for pre-defined pay packages. Also, many subscribers did not have the awareness to opt for a-la-carte offering as it was not widely publicized by broadcasters and MSOs.

- TRAI tried to resolve the high pricing of a-la-carte issue through the New Tariff Order (NTO 1.0) in 2017, but the same was largely unsuccessful in alleviating the problem. While TRAI in its original NTO 1.0 order mandated that the maximum retail price per month of a bouquet of pay channels should not be less than 85% of the sum of maximum retail prices per month of the a-la-carte pay channels forming the bouquet, the provision was struck off by the Madras High Court. Due to this, the broadcasters continued to push for pre-defined bouquets of channels at a significant discount compared to a-la-carte channels

- Further, the Network Capacity Fee (NCF) was fixed at INR 130 (excluding taxes) for 100 FTA channel and additional bundles of 25 Pay channels each would cost INR 20 (excluding taxes). The high NCF resulted in increased monthly cable TV bills, especially across Phase 3 and 4, and subsequently led to non-renewal of monthly subscription packages by many subscribers.

- From our interactions with MSOs, we have noted that while urban consumers were able to afford the pay channel packages and were happy with large content, the rural consumers were unwilling to or unable to pay for the pay channel packages offered by MSOs. MSOs mentioned in their feedback that while the government said that the cable TV prices will reduce, they had actually increased, leading to dissatisfaction among rural consumers

- As per interactions with select MSOs in partially seeded areas: during the analogue era, the rural consumers could watch a selected set of channels for ~INR 100-150 per month which increased

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[36] Source: 56th report – "Action Taken by the Government on the Observations/Recommendations of the Committee contained in their Forty-Fourth Report (Sixteenth Lok Sabha) on 'Status of Cable TV Digitization and Interoperability of Set Top Boxes']

[37] Source: TRAI Consultation Paper on Tariff related issues for Broadcasting and Cable Services

to ~INR 400-500 per month post NTO 1.0. The consumers have raised affordability concerns and many TV HHs have unsubscribed to cable due to increase in price.

Please note that the pricing pre and post NTO 1.0 as mentioned above, is based on interactions with the MSOs. However, we understand based on an analysis of listed digital Cable players, that the ARPUs in Phase 3 and Phase 4 were much lower than sub INR 100 levels, and the implementation of NTO 1.0 pushed these ARPUs universally to INR 100+.

Outcome of the activity:

While TRAI has attempted to solve some of the issues raised by stakeholders through the NTO 1.0, many of the stakeholder issues – favouritism by broadcasters towards MSOs, imposition of unreasonable conditions on LCOs, a-la-carte provision at affordable rates to consumers - have remained unresolved through the course of the scheme implementation.

It is to be noted that while the above issues are structural to the industry and do not reflect the efficacy with which MoIB implemented Mission Digitization, they have created bottle necks in the implementation of digitization as mentioned in Section 4.4 – "Key bottlenecks and Challenges"

MEMORANDUM OF UNDERSTANDING FOR CO-PRODUCTION OF AUDIO-VISUAL CO-PRODUCTION BETWEEN THE REPUBLIC OF INDIA AND THE [*OFFICIAL NAME OF THE PARTNER COUNTRY AS STATED BY THEM*]

This Memorandum of Understanding is signed on the [such and such day of such and such month, of the year Two Thousand whatever], between

The Republic of India (referred to as the First Part)

and the

[*Official Name of the Partner Country as stated by them*] (referred to as the Second Part)

(Either of who shall be collectively raftered to hereinafter as the "the Parties")

AND WHEREAS THE PARTIES

SEEK to improve cooperation between the two countries in the audiovisual field and aware of the contribution which co-production can make to the development of the audiovisual industry;

DESIRE the promotion and facilitation of co-production of films and such other audio-visual products between themselves, and the development of their cultural and economic exchanges; and

ARE CONVINCED that these exchanges shall contribute to improving relations between the two countries.

NOW HEREBY AGREE AS FOLLOWS:

Article 1

Definitions

In this Agreement, unless the Agreement otherwise requires:

1. A **co-production** shall be any audio-visual product, that may include feature films, documentary, serialized programmes, animated products and such other products:

That are accorded the status of a co-production by the competent authorities of either Part;

Where the Lead and line producers are citizens of or incorporated within the jurisdiction of any one Part and at least one of the line producers is a citizen of or incorporated within the other Part;

That can be exhibited in cinemas, whether publicly or privately, television, Internet based streaming media, or by any other means of distribution including home audio visual media, pay-per-view etc.;

That are not prohibited for screening, broadcast, streaming or distribution, or consumption within the jurisdictions of either Part.

2. **Authorized production expenses** include costs incurred in making the co-production including fees and charges paid to artistes, technicians, directors etc. costs associated with acquisition of film stock, hire and use of equipment for shooting, lease and hire charges for venues and all other appurtenant expenses including license fees and costs up to the point where the product is ready for release. This will not however, include costs associated with marketing of the co-production or purchase/ award of rights of any kind outside the jurisdictions of the parties.

3. **Registration** implies the process that the producer of a co-production to register his, her or their product as a co-production within the jurisdictions of either Part, which shall be agreed to and arrived at jointly by the parties, and which is indicated at Annexure A.

4. **Lead producer** implies such persons or legal entities, who may be a citizen of or incorporated within the jurisdiction of any one of the parties, and who bears most of the authorized production expenses, whether on his or her own person or through financing.

5.   **A Co-producer and Line producer** implies all such persons or legal entities who may be a citizen of or incorporated within the jurisdiction of any one of the parties, and who bears the balance of the production expenses, so long as the percentage of such expenses incurred by a single co-producer and line producer does not exceed the expenses incurred by the Lead producer. Purchasers of marketing rights, broadcast or overseas exhibition/ distribution rights will not be treated as lead producers, co-producers or line-producers of a co-production.

6.   **Competent Authorities** shall be

(i)   On behalf of the First Part, Ministry of Information and Broadcasting; and

(ii)   On behalf of the Second Part, such person or legal entity as may be nominated by them

Article 2

Recognition as a National Film and Entitlement to Benefits

1.   A co-production shall be fully entitled to all the benefits which are or may be accorded to analogous audio-visual works produced by producers within the jurisdictions of each of the Parties under their respective national laws.

2.   A co-productions shall entitled to claim all state support and benefits available to the film and video industries and the privileges granted by the provisions in force in the respective countries.

Article 3

Recognition of co-productions

1.   A lead producer, desirous of registering of a co-production shall apply to his or her host country (party to this agreement) for registering as a co-production, and such party shall forward such application along with its acceptance thereof to the other party.

Provided that such co-production contains no content that is deemed prejudicial to law or public order, National interests and priorities, is violative of law in either of the jurisdictions, or has a potential to disrupt relationship between friendly countries. To such extent, the lead producer is expected to submit, in a proforma prescribed and agreed to by either party to the party receiving such application, details of the contents of the co-production. The receiving party will also certify the same at the time of forwarding the application to the other party.

2.   The producers, including the lead, co-producers and line producers

Article 4

Temporary Entry into the Country

1.   Each Party shall permit, in accordance with their respective legislation(s), temporary import and export of any equipment necessary for the production of a recognized audio-visual Co-production.

2.   Each Party shall permit any person employed in the making or promotion of an Approved Co-production to enter and remain in the co-producing countries, as the case may be, during the making or promotion of the film, subject to the requirement that they comply with the respective country's legislation relating to entry, residence and employment

Article 5

Participants

1.   The persons participating in the production of a film shall fulfill the following requirements:

(a) As regards the Republic of India, they shall be –

(i) Nationals/Citizens of the Republic of India or
(ii) entities which are established and/or incorporated in India

(b) As regards the other contracting country-indicated as such by the contracting country

2.   Participants in the co-production as defined in sub paragraphs (a) and (b) must at all times throughout the production retain their national status and may not acquire or lose such status at any point during the course of production activity.

3.   Should the film so require, the participation of professionals who are not citizens of any of the co-producing countries may be permitted, but only in exceptional circumstances, and subject to the approval of the competent authorities of both the countries.

Article 5

Contribution

1.Notwithstanding the provisions of this Agreement and in the interest of bilateral co-productions, even those films which are produced in one of the two countries and where the minority contribution is limited to financial investment, may be granted co-production status according to the co-production agreement. In such a case, the minority contribution may not be less than 20% (twenty per cent) of the final total cost of the film.

2.Subject to the specific conditions and limits laid down in laws and regulations in force in the territory of the Parties, in the case of multilateral co-productions, the minority contribution may not be less than 10% (ten per cent) and the majority contribution may not exceed 70% (seventy per cent) of the total cost of the film.

Article 6

Conditions for obtaining Co-production status

1.   Co-productions shall require, prior to the commencement of shooting, approval of the Competent Authorities of both countries.

2.   Approvals granted under their respective national laws, shall be in writing and shall specify the conditions under which the approval is granted. None of the co-producers shall be linked by common management, ownership or control, save to the extent that such links are inherent in the making of the Audio-visual Co-production itself.

3. In considering proposals for the making of an Audiovisual Co-production, both Competent Authorities shall apply the rules and principles set out in this Agreement as well as in its Annexure, with due regard to their respective policies and guidelines.

4. The Annexure shall also include rules of procedures on:

(a) the granting of approvals of an application for Approved Co-production status;

(b) the withdrawal of Approved Co-production status;

(c) any other matters that the Parties consider desirable.

5. The Annexure shall include provision as to the criteria for measuring mutual benefits.

6. The Annexure shall come into force on the date of signature of this Agreement.

7. In determining an application made to it, a Competent Authority shall apply these requirements in accordance with guidelines published by the Competent Authority under this Article.

8. Each Competent Authority may from time to time publish guidelines consisting of such information and advice as it considers appropriate with respect to:

(a) how applications are to be made to the Competent Authority; and

(b) the operation and interpretation of this Agreement

9. Such guidelines shall, in particular, set out:

(a) how the Competent Authority proposes to make decisions on applications for the grant of Approved Co-production status, and

(b) factors it will take into account while exercising any discretion conferred on it by this Agreement.

10. Nothing in this Agreement binds the competent authorities in the territories of the Parties to permit the public exhibition of a film, which has been granted Approved Co-production status.

Article 7

Film Negatives and Languages

1.   The original soundtrack of each Audio-visual Co-production shall be made in Hindi, or any other Indian language or dialect, or in English or the official language of the other contracting party, or in any combination of those permitted languages. Dialogue in other languages may be included in the Audio-visual Co-production, as the script requires.

2.   The dubbing or subtitling into one of the permitted languages of the Republic of India or into the language of the other contracting State shall be carried out in the Republic of India, or in the contracting State. Any departure from this principle must be approved by the competent authorities.

Article 8

Minority and majority contribution in the case of multilateral co-productions

1.   Subject to the specific conditions and limits laid down in laws and regulations in force in the Parties, in the case of multilateral co-productions, the minority contribution may not be less than 10% (ten per cent) and the majority contribution may not exceed 70% (seventy per cent) of the total cost of the film.

Article 9
Balanced contribution

1.   A general balance should be maintained with regard to both the artistic and technical personnel, including the cast, and with regard to the financial investment and facilities (studios, laboratories, and postproduction).

2.   The Joint Commission, established in terms of this Co-production Agreement, shall carry out a review to see whether this balance has been maintained and, if this is not the case, shall take measures, which it considers necessary in order to re-establish such a balance.

Article 10

Joint Commission

1.   The Joint Commission shall comprise representatives from Governments of both Parties and from the film industry of both Parties.

2.   The role of the Joint Commission shall be to supervise and review the implementation and operation of this Agreement and to make any proposals considered necessary to improve the implementation of the Agreement.

3.   The Joint Commission shall be convened, whether by meeting or otherwise, at the request of either of the Parties within six months of such a request.

Article 11

Entry in International Film Festivals

1.   The majority co-producer shall normally enter co-produced films in international festivals.

2.   Films produced on the basis of equal contributions shall be entered as a film of the country of which the director is a national, provided that the director is not from a third country in which case the film shall be submitted as a film of the country of which the lead actor is a national, subject to the agreement of the competent authorities of both Parties.

Article 12

Credits

1.   A co-production film and the promotional materials associated with it shall include either a credit title indicating that the film is "an official (name of the other Party)-Indian co-production" or "an official Indian-(name of the other Party) co-production" or where relevant a credit which reflects the participation of the other contracting State.

Article 13

Amendment

1.   This Co-production Agreement may be amended by the mutual written consent of the Parties through the exchange of notes between the Parties through the diplomatic channel.

Article 14

Settlement of Disputes

1.   Any dispute arising out of the interpretation or implementation of this Agreement shall be settled consensually through consultation and negotiation between the Parties.

Article 15

Entry into Force, Duration and Termination of the Agreement

1.   The present Agreement shall come into effect from the date of its signature and shall continue to be in force, unless either Party terminates the present Agreement by giving a written notice of its intention to terminate it to the other Party at least six (6) months in advance.

2.   Termination of the present Agreement shall not affect the implementation of the projects, which are already in progress under the present Agreement and shall be continued in accordance with the terms and conditions of the Agreement.

3.   The Annexure of this Agreement shall be an integral part of this Agreement.

4.   IN WITNESS WHEREOF, the undersigned being duly authorized thereto, by their respective Governments, have signed this Agreement.

Done at_____on_____2016 in two originals, each in Hindi, _____ and English languages, all texts being equally authentic. In case of divergence in interpretation, the English text shall prevail.

For the Republic of India   For the Republic of _____

ANNEXURE

PROCEDURES

General Provisions

Applications for any benefits under this Agreement in aid of any co-production must be submitted simultaneously to the Competent Authorities at least sixty (60) days before filming begins. The Competent Authorities of the State of which the majority co-producer or another co-producer indicated by the co-producers is a citizen shall convey their decision to the Competent Authorities of the other State within thirty (30) days of the submission of the complete documentation listed below. Again within thirty (30) days, the Competent Authorities of the other State shall convey their decision to the Competent Authorities of the first State and to the co-producer appointed by the co-producers.

Applications should be supported by the following documents:

1. Final version of the script.
2. Evidence of the lawful acquisition of the copyright necessary to a given co-production,
3. A signed copy of a co-production contract concluded between co-producers, which should contain:
   a) The title of the co-production,
   b) The name of the author of the screenplay or of the person who adapted the screenplay, if it is based on literary sources,
   c) The name of the director,
   d) A synopsis,
   e) A budget plan,
   f) A financial plan, stating the financial input of the co-producers,
   g) A clause defining the division of revenues and markets,
   h) A clause setting forth a share in the copyright in proportion to the input of individual co-producers,
   i) A clause describing what to do if the budget is exceeded,
   j) A clause describing the measures to be taken if one of the co-producers does not discharge its obligations,
   k) A clause setting forth the rules governing financial settlements if any co-producer fails to provide the financial contribution agreed upon in the co-production contract,

l) A clause confirming that the acceptance of a co-production does not imply any production will be distributed in the States-Parties,

m) A clause obligating the majority co-producer to take out an insurance policy providing cover at least against "all production risks" and "all production risks connected with original materials."

n) The date on which filming commences.

4. The distribution agreement, if such an agreement has already been concluded,

5. A detailed budget, showing the expenditures to be incurred by the co-producers in each State.

IMPORTANT PROVISIONS FOR INDIAN PARTY

In addition, an application addressed to the Indian Ministry of Information and Broadcasting (MIB), should be accompanied by four copies of the screenplay and film synopsis together with a processing fee of US$ 225 payable to Pay & Accounts Officer, Ministry of Information & Broadcasting or for the amount as may be revised from time to time.

If the film is to be shot wholly or partly in the Republic of India, the co-producers must provide the Indian Embassy in the Republic of _____ and Ministry of Information & Broadcasting with the following information:

1. Details of any non-Indian members of the film crew: names, passport numbers and expiry dates, country which issued the passport, nationality, permanent and temporary address.

2. An accurate description of the shooting locations and the film crew's travel plans.

3. A description of the cinematographic equipment and quantity of film to be brought in to the Republic of India temporarily.

Within three weeks of receipt of the required set of documents, the Ministry of Information & Broadcasting will send the appropriate filming permit to all co-producers and the Competent Authorities in the other State. A longer period for issuing the filming permit may be required if filming is to take place in some restricted areas.

Permission to film in the Republic of India may be dependent upon the following conditions:

1. Permission from a person or his legal heir who is to be portrayed in the film; a copy of the permission should be attached to the screenplay,

2. If it is necessary to obtain assistance from the Ministry of Defence, Ministry of Culture, etc. separate agreements may have to be concluded with these Ministries. Requests for such assistance may be submitted via the Ministry of Information & Broadcasting,

3. Each film for whose production the assistance of the Armed Forces has been obtained must be presented to the Ministry of Defence in order to obtain permission for its distribution.

4. In particular cases, a film may have to be presented to a representative of the Government of the Republic of India or to the Indian Embassy in the Republic of _____ before it can be shown anywhere in the world. Also in particular cases, a liaison officer may be assigned to a film crew – at the expense of the Government of the Republic of India.

CONCLUDING PROVISIONS

The Competent Authorities may ask for any additional documents or information which they consider essential in order to consider an application for a co-production.

The final screenplay (with script) should be presented to the Competent Authorities prior to the start of filming.

Amendments, including a change of co-producer, may be made to the original co-production contract. However, any amendments must be submitted to the Competent Authorities for approval before the co-production is completed. A change of co-producer is permissible only in exceptional circumstances, and for reasons considered by the Competent Authorities to be satisfactory. The Competent Authorities shall inform each other of the decisions they have reached.

*****

Proposed output/outcomes year-wise

Component	2021-22	2022-23	2023-24	2024-25	2025-26
Film Festivals/ Bazaars organized	• Conduct of IFFI-2021 • Selection of films under Indian Panorama – 2021 • Participation in Film Markets • Participation in/ organisation of Film Festivals in India and abroad • Foreign Travel (including sending film personalities to film festivals) relating to film festivals being organised by DFF • Exhibition of Children's film in schools • Mumbai International Film Festival for Documentaries and Short Films (MIFF) • To organise non-competitive film festivals in different cities including the best of MIFF documentary. • Participation in	• Conduct of IFFI-2022 • Selection of films under Indian Panorama – 2022 • Preparation for conduct of MIFF-2024 • Participation in International documentary film festivals. • Participation in Film Markets • Participation in / organisation of Film Festivals in India and abroad • Foreign Travel (including sending film personalities to film festivals) relating to film festivals being organised by DFF • Exhibition of Children's film in Schools • Participation in international children film	• Conduct of IFFI-2023 • Selection of films under Indian Panorama – 2023 • Participation in Film Markets • Participation in/ organisation of Film Festivals in India and abroad • Foreign Travel (including sending film personalities to film festivals) relating to film festivals being organised by DFF • Exhibition of Children's film in schools • Mumbai International Film Festival for Documentaries and Short Films (MIFF) • To organise non-competitive film festivals in different cities including the best of MIFF documentary. • Participation in	• Conduct of IFFI-2024 • Selection of films under Indian Panorama – 2024 • Preparation for conduct of MIFF-2026 • Participation in International documentary film festivals. • Participation in Film Markets • Participation in / organisation of Film Festivals in India and abroad • Foreign Travel (including sending film personalities to film festivals) relating to film festivals being organised by DFF • Exhibition of Children's film in Schools • Participation in international children film festivals (Chicago Children's Film Festival, MIPCOM	• Conduct of IFFI-2025 • Selection of films under Indian Panorama – 2025 • Participation in Film Markets • Participation in/ organisation of Film Festivals in India and abroad • Foreign Travel (including sending film personalities to film festivals) relating to film festivals being organised by DFF • Exhibition of Children's film in schools • Mumbai International Film Festival for Documentaries and Short Films (MIFF) • To organise non-competitive film festivals in different cities including the best of MIFF documentary. • Participation in

	international children film festivals (Chicago Children's Film Festival, MIPCOM Junior Cannes, Berlinale Film Festival, Toronto Film Festival, Cine Kid-Amsterdam, Netherland. • 5378 shows and 13,14,200 child audience • Organise workshops and non-competitive Film Festivals of MIFF award winning documentary films in 3-4 places including 1-2 places in the North-East.	festivals (Chicago Children's Film Festival, MIPCOM Junior Cannes, Berlinale Film Festival, Toronto Film Festival, Cine Kid-Amsterdam, The Netherland. • To organise festival of MIFF award winning documentary films in various cities of India • 11204 shows and 27,37,917 child audience	international children film festivals (Chicago Children's Film Festival, MIPCOM Junior Cannes, Berlinale Film Festival, Toronto Film Festival, Cine Kid-Amsterdam, Netherland. • 12325 shows and 30,11,708 child audience • Organise workshops and non-competitive Film Festivals of MIFF award winning documentary films in 3-4 places including 1-2 places in the North-East.	Junior Cannes, Berlinale Film Festival, Toronto Film Festival, Cine Kid-Amsterdam, The Netherland. • 12325 shows and 30,11,708 child audience • To organise festival of MIFF award winning documentary films in various cities of India	international children film festivals (Chicago Children's Film Festival, MIPCOM Junior Cannes, Berlinale Film Festival, Toronto Film Festival, Cine Kid-Amsterdam, Netherland. • 13445 shows and 32,85,500 child audience • Organise workshops and non-competitive Film Festivals of MIFF award winning documentary films in 3-4 places including 1-2 places in the North-East
No. of films produced	• Children Film – 3 feature and 2 short films, dubbing of 12 films in major Indian language, subtitling of films including TV series and web series • Number of films to be produced – 20 by Films Division and 5 by NFDC	• Children Film – 5 feature and 4 short films, dubbing of 24 films in major Indian language, subtitling of films including TV series and web series • Number of films to be produced – 20 by Films Division and 5 by NFDC	• Children Film – 5 feature and 4 short films, dubbing of 24 films in major Indian language, subtitling of films including TV series and web series • Number of films to be produced – 20 by Films Division and 5 by NFDC	• Children Film – 5 feature and 4 short films, dubbing of 24 films in major Indian language, subtitling of films including TV series and web series • Number of films to be produced – 20 by Films Division and 5 by NFDC	• Children Film – 5 feature and 4 short films, dubbing of 30 films in major Indian language, subtitling of films including TV series and web series • Number of films to be produced – 20 by Films Division and 5 by NFDC

Acquisition of archival films and film material	a. **Acquisition of archival films and film material** i. Acquisition of film in various formats and their rights and other film related ancillary material. ii. Acquisition of Film Publicity material and film related items etc. b. **Preservation of filmic culture** i. Creation and maintenance of infrastructure for Preservation of filmic heritage at NFAI. ii. Activities related to preservation/conservation/ digitization/restoration etc. c. **Promotion of filmic culture** i. Participation in film festivals (India and Abroad), organizing seminars to promote	a. **Acquisition of archival films and film material** i. Acquisition of film in various formats and their rights and other film related ancillary material. ii. Acquisition of Film Publicity material and film related items etc. b. **Preservation of filmic culture** i. Creation and maintenance of infrastructure for Preservation of filmic heritage at NFAI. ii. Activities related to preservation/conservation/ digitization/restoration etc. c. **Promotion of filmic culture** i. Participation in	a. **Acquisition of archival films and film material** i. Acquisition of film in various formats and their rights and other film related ancillary material. ii. Acquisition of Film Publicity material and film related items etc. b. **Preservation of filmic culture** i. Creation and maintenance of infrastructure for Preservation of filmic heritage at NFAI. ii. Activities related to preservation/conservation/ digitization/restoration etc. c. **Promotion of filmic culture** i. Participation in film festivals (India and	a. **Acquisition of archival films and film material** i. Acquisition of film in various formats and their rights and other film related ancillary material. ii. Acquisition of Film Publicity material and film related items etc. b. **Preservation of filmic culture** i. Creation and maintenance of infrastructure for Preservation of filmic heritage at NFAI. ii. Activities related to preservation/conservation/ digitization/restoration etc. c. **Promotion of filmic culture** i. Participation in film festivals (India and	a. **Acquisition of archival films and film material** i. Acquisition of film in various formats and their rights and other film related ancillary material. ii. Acquisition of Film Publicity material and film related items etc. b. **Preservation of filmic culture** i. Creation and maintenance of infrastructure for Preservation of filmic heritage at NFAI. ii. Activities related to preservation/conservation/ digitization/restoration etc. c. **Promotion of filmic culture** i. Participation in film festivals (India and

	country's filmic heritage. Organizing film exhibitions/, conferences/workshops for dissemination of filmic literacy etc. ii. Assigning Research fellowship/Monographs/Audio Visual history projects etc. for promotion of filmic culture. d. Promotion of country's filmic heritage through various media/programmes /events/conferences/festivals etc. at various platforms in India and abroad.	film festivals (India and Abroad), organizing seminars to promote country's filmic heritage. Organizing film exhibitions/, conferences/workshops for dissemination of filmic literacy etc. ii. Assigning Research fellowship/Monographs/Audio Visual history projects etc. for promotion of filmic culture. d. Promotion of country's filmic heritage through various media/programmes /events/conferences/festivals etc. at various platforms in India and abroad.	Abroad), organizing seminars to promote country's filmic heritage. Organizing film exhibitions/, conferences/workshops for dissemination of filmic literacy etc. ii. Assigning Research fellowship/Monographs/Audio Visual history projects etc. for promotion of filmic culture. d. Promotion of country's filmic heritage through various media/programmes /events/conferences/festivals etc. at various platforms in India and abroad.	Abroad), organizing seminars to promote country's filmic heritage. Organizing film exhibitions/, conferences/workshops for dissemination of filmic literacy etc. ii. Assigning Research fellowship/Monographs/Audio Visual history projects etc. for promotion of filmic culture. d. Promotion of country's filmic heritage through various media/programmes /events/conferences/festivals etc. at various platforms in India and abroad.	Abroad), organizing seminars to promote country's filmic heritage. Organizing film exhibitions/, conferences/workshops for dissemination of filmic literacy etc. ii. Assigning Research fellowship/Monographs/Audio Visual history projects etc. for promotion of filmic culture. d. Promotion of country's filmic heritage through various media/programmes /events/conferences/festivals etc. at various platforms in India and abroad.
Film promotion fund activity	Films producer of award winning films would be promoted as	Films producer of award winning films would be promoted as	Films producer of award winning films would be promoted	Films producer of award winning films would be promoted	Films producer of award winning films would be promoted

	per proposals received from producers.	per proposals received from producers.	as per proposals received from producers.	as per proposals received from producers.	as per proposals received from producers.
Film Facilitation Office	• Permission facilitations for international and domestic projects. • Policy Advocacy for easier facilitation of permissions from Central Govt. Agencies like DGCA, ASI, CBIC • Integration with Animal Welfare Board of India (AWBI) web portal • Concluding the Online Integrations with web portals of a. Uttarakhand b. Maharashtra • Create a Location Compendium and update existing publications • Creating a Promotional Film • Attracting more domestic productions through social media marketing &	• Permission facilitations for international and domestic projects • Policy Advocacy for easier permissions from Central Govt. Agencies • Integration with State Government portals of those States who have an online permitting system i. Gujarat ii. Haryana iii. Karnataka iv. Andhra Pradesh v. Chandigarh • Integration with Central Govt. Ministries / Agencies, which are planning an online portal or have an online portal i. MHA ii. DGCA iii. DGFT	• Permission facilitations for international and domestic projects • Policy Advocacy for easier permissions from Central Govt. Agencies • Integration with select Central Govt. Institutions whose locations appeal to filmmakers - Forest Research Institute, Dehradun, Oil and Natural Gas Corporation, Hindustan Aeronautics Limited • Offer location-scouting services though FFO web portal. • Workshops and One – on - one meetings with	• Permission facilitations for international and domestic projects • Policy Advocacy for easier permissions from Central Govt. Agencies Integration with States that are planning to develop an online permitting ecosystem i.e. - UP, MP, HP, Jharkhand, Goa • Continue and expand initiatives to attract international and domestic productions • Outreach with State and Central Govts. • Conduct MFFS Award	• Permission facilitations for international and domestic projects • Policy Advocacy for easier permissions from Central Govt. Agencies • Conclude Integrations, which are in progress with central depts/ States as mentioned • Continue and expand initiatives to attract international and domestic productions • Outreach with State and Central Govts. • Conduct MFFS Award

	participation in domestic industry events • Engaging NFDC for a Digital Media campaign • Attract international productions and promote co-productions through Networking and outreach at global film Markets, through Indian Missions abroad and advertising in international media • Workshops / meetings with Permitting authorities – States, Central Govt. Ministries / Depts • Conduct Most Film Friendly State (MFFS) Award	• Create a Production Guide and update existing publications • Work with State Governments to conduct FAM Tours for producers • Continue and expand initiatives to attract international and domestic productions • Outreach with State and Central Govts. • Conduct MFFS Award	Permitting authorities – State Governments, Central Govt. Ministries / Departments. • Continue and expand initiatives to attract international and domestic productions • Continue and expand initiatives to attract international and domestic productions • Outreach with State and Central Govts. • Conduct MFFS Award		
Preservation of Filmic Content (National Film Heritage Mission)	**a)** Acquisition of Filmic and Non-filmic Material i) Acquisition of film in various formats and their rights ii) Acquisition of born digital films	a) Acquisition of Filmic and Non-filmic Material i) Acquisition of archival film in various formats and their rights	a) Acquisition of Filmic and Non-filmic Material i) Acquisition of archival film in various formats and their rights ii) Acquisition of born digital films	a) Acquisition of Filmic and Non-filmic Material i) Acquisition of archival film in various formats and their rights ii) Acquisition of born digital films	a) Acquisition of Filmic and Non-filmic Material i) Acquisition of archival film in various formats and their rights ii) Acquisition of born digital films

iii) Acquisition of film publicity material and film related items etc. **b)** Acquisition of material related to cinema i) Acquisition of film and its promotion related ancillary material. d) Preventive Conservation of films i) Assessment of film reels, arresting of decays and repair of damages. ii) Re-arrangement of film reels as per the condition of the film reels e) Digitization of films i) Prioritization of films for digitization based on its historical, cultural significance and the physical condition of the reels ii) Ultrasonic cleaning of films iii) Digitization of films iv) Synchronization of picture and sound v) Creation of file	ii) Acquisition of born digital films iii) Acquisition of film publicity material and film related items etc. b) Acquisition of material related to cinema i) Acquisition of film and its promotion related ancillary material. c) Film Condition Assessment i) Assessment of film reels basis biological, physical and chemical condition of the film reels ii) Repair of category 'A' film reels iii) RFID tagging of the assets and configuring with the Asset tracking system d) Preventive Conservation of films i) Assessment of film reels, arresting of decays and repair of damages. ii) Re-arrangement of film reels as per the	iii) Acquisition of film publicity material and film related items etc. b) Acquisition of material related to cinema i) Acquisition of film and its promotion related ancillary material. c) Film Condition Assessment i) Assessment of film reels basis biological, physical and chemical condition of the film reels ii) Repair of category 'A' film reels iii) RFID tagging of the assets and configuring with the Asset tracking system d) Preventive Conservation of films i) Assessment of film reels, arresting of decays and repair of damages. ii) Re-arrangement of film reels as per the condition of the film reels	iii) Acquisition of film publicity material and film related items etc. b) Acquisition of material related to cinema i) Acquisition of film and its promotion related ancillary material. c) Film Condition Assessment i) Assessment of film reels basis biological, physical and chemical condition of the film reels ii) Repair of category 'A' film reels iii) RFID tagging of the assets and configuring with the Asset tracking system d) Preventive Conservation of films i) Assessment of film reels, arresting of decays and repair of damages. ii) Re-arrangement of film reels as per the condition of the film reels	iii) Acquisition of film publicity material and film related items etc. b) Acquisition of material related to cinema i) Acquisition of film and its promotion related ancillary material. c) Film Condition Assessment i) Assessment of film reels basis biological, physical and chemical condition of the film reels ii) Repair of category 'A' film reels iii) RFID tagging of the assets and configuring with the Asset tracking system d) Preventive Conservation of films i) Assessment of film reels, arresting of decays and repair of damages. ii) Re-arrangement of film reels as per the condition of the film reels

	format for ingestion into NFAI Enterprise Solution e) Resotration of films i) Prioritization of films for restoration based on its historical, cultural significance and the physical condition of the reels ii) Restoration of films iii) Synchronization of picture and sound iv) Cataloguing of restoration work perfomed v) Creation of file format for ingestion into NFAI Enterprise Solution f) Web-based end to end IT solution. i) Deployment of NFAI Enterprise Solution and Data center g) Research and Publication i) Providing scholarship to film scholars, researchers ii) Assisting film scholars, researchers etc. in completing their	condition of the film reels e) Digitization of films i) Prioritization of films for digitization based on its historical, cultural significance and the physical condition of the reels ii) Ultrasonic cleaning of films iii) Digitization of films iv) Synchronization of picture and sound v) Creation of file format for ingestion into NFAI Enterprise Solution e) Resotration of films i) Prioritization of films for restoration based on its historical, cultural significance and the physical condition of the reels ii) Restoration of films iii) Synchronization of picture and sound iv) Cataloguing of restoration work perfomed v) Creation of file format for ingestion into NFAI Enterprise	e) Digitization of films i) Prioritization of films for digitization based on its historical, cultural significance and the physical condition of the reels ii) Ultrasonic cleaning of films iii) Digitization of films iv) Synchronization of picture and sound v) Creation of file format for ingestion into NFAI Enterprise Solution e) Resotration of films i) Prioritization of films for restoration based on its historical, cultural significance and the physical condition of the reels ii) Restoration of films iii) Synchronization of picture and sound iv) Cataloguing of restoration work perfomed v) Creation of file format for ingestion into NFAI Enterprise Solution f) Web-based end to end	e) Digitization of films i) Prioritization of films for digitization based on its historical, cultural significance and the physical condition of the reels ii) Ultrasonic cleaning of films iii) Digitization of films iv) Synchronization of picture and sound v) Creation of file format for ingestion into NFAI Enterprise Solution e) Resotration of films i) Prioritization of films for restoration based on its historical, cultural significance and the physical condition of the reels ii) Restoration of films iii) Synchronization of picture and sound iv) Cataloguing of restoration work perfomed v) Creation of file format for ingestion into NFAI Enterprise Solution f) Web-based end to end	e) Digitization of films i) Prioritization of films for digitization based on its historical, cultural significance and the physical condition of the reels ii) Ultrasonic cleaning of films iii) Digitization of films iv) Synchronization of picture and sound v) Creation of file format for ingestion into NFAI Enterprise Solution e) Resotration of films i) Prioritization of films for restoration based on its historical, cultural significance and the physical condition of the reels ii) Restoration of films iii) Synchronization of picture and sound iv) Cataloguing of restoration work perfomed v) Creation of file format for ingestion into NFAI Enterprise Solution f) Web-based end to

	publication and research work h) Training on Restoration, Preservation and Archiving i) Training and capacity building of in-house staff on latest technologies and techniques in preservation, digitization, restoration and archival practices across the globe j) Construction of Vaults i) Construction and commissioning of vaults of global standard at Pune ii) To act as a repository of filmic and non-filmic material for India k) Administrative Expenditure. i) Deployment of Project Management Units for smooth monitoring of all exisitng sub-activities envisioned under NFHM ii) Deployment of	Solution f) Web-based end to end IT solution. i) Deployment of NFAI Enterprise Solution and Data center g) Research and Publication i) Providing scholarship to film scholars, researchers ii) Assisting film scholars, researchers etc. in completing their publication and research work h) Training on Restoration, Preservation and Archiving i) Training and capacity building of in-house staff on latest technologies and techniques in preservation, digitization, restoration and archival practices across the globe j) Construction of Vaults i) Construction and commissioning of	IT solution. (AMC) and its deployment. g) Research and Publication i) Providing scholarship to film scholars, researchers ii) Assisting film scholars, researchers etc. in completing their publication and research work h) Training on Restoration, Preservation and Archiving i) Training and capacity building of in-house staff on latest technologies and techniques in preservation, digitization, restoration and archival practices across the globe k) Administrative Expenditure. i) Deployment of Project Management Units for smooth monitoring of all exisitng sub-activities	IT solution. (AMC) and its deployment. g) Research and Publication i) Providing scholarship to film scholars, researchers ii) Assisting film scholars, researchers etc. in completing their publication and research work h) Training on Restoration, Preservation and Archiving i) Training and capacity building of in-house staff on latest technologies and techniques in preservation, digitization, restoration and archival practices across the globe k) Administrative Expenditure. i) Deployment of Project Management Units for smooth monitoring of all existing sub-activities	end IT solution. (AMC) and its deployment. g) Research and Publication i) Providing scholarship to film scholars, researchers ii) Assisting film scholars, researchers etc. in completing their publication and research work h) Training on Restoration, Preservation and Archiving i) Training and capacity building of in-house staff on latest technologies and techniques in preservation, digitization, restoration and archival practices across the globe k) Administrative Expenditure. i) Deployment of Project Management Units for smooth monitoring of all existing sub-activities

Project Management Unit for assisting in the tendering, on-boarding and monitoring of all envisioned activities for the NFHM activities planned from 2021-22 to 2025-26. l) Procurement of digitization equipment for in house usage i) Purchase of new digitization equipment and upgradation of existing equipment at NFAI	vaults of global standard at Pune ii) To act as a repository of filmic and non-filmic material for India k) Administrative Expenditure. i) Deployment of Project Management Units for smooth monitoring of all existing sub-activities envisioned under NFHM ii) Deployment of Project Management Unit for assisting in the tendering, on-boarding and monitoring of all envisioned activities for the NFHM activities planned from 2021-22 to 2025-26. l) Procurement of digitization equipment for in house usage i) Purchase of new digitization equipment and upgradation of existing equipment at NFAI	envisioned under NFHM ii) Deployment of Project Management Unit for assisting in the tendering, on-boarding and monitoring of all envisioned activities for the NFHM activities planned from 2021-22 to 2025-26. l) Procurement of digitization equipment for in house usage i) Purchase of new digitization equipment and upgradation of existing equipment at NFAI	envisioned under NFHM ii) Deployment of Project Management Unit for assisting in the tendering, on-boarding and monitoring of all envisioned activities for the NFHM activities planned from 2021-22 to 2025-26. l) Procurement of digitization equipment for in house usage i) Purchase of new digitization equipment and upgradation of existing equipment at NFAI	envisioned under NFHM ii) Deployment of Project Management Unit for assisting in the tendering, on-boarding and monitoring of all envisioned activities for the NFHM activities planned from 2021-22 to 2025-26. l) Procurement of digitization equipment for in house usage i) Purchase of new digitization equipment and upgradation of existing equipment at NFAI

Comments/Input received from various Ministry/department on the draft EFC proposal for continuation of DCDFC scheme and remarks thereof of Ministry of I&B

S no.	Comments/Input	Remarks of Ministry of I&B
1.	**Ministry of Environment, Forest and Climate Change** MoEFCC has supported the draft EFC Memo for continuation of DCDFC scheme	Nil
2.	**Ministry of Electronics and IT** MeIT supports the proposal for continuation of DCDFC Scheme	Nil
3.	**Department for Promotion of Industry and Internal Trade** DPIIT has offered nil comments in respect of draft EFC memo for continuation of DCDFC Scheme	Nil
4.	**Department of Commerce** Dept of Commerce has no objection to the merger or rationalization of schemes having similar objective with Champion Services Sector Scheme. It has requested Ministry to ensure that the CSSS scheme components, their financial outlay, the output and the output indicators approved under the CSSS may be specifically retained in the proposed overall scheme, distinctly monitored and implemented.	All the four components of CSS for Audio Visual Services, as approved by screening committee under chairmanship of CEO, NITI Aayog has been retained in the merged scheme. The components are as follows – i. Incentives for audio-visual co-production with foreign countries ii. Promotion of shooting of foreign films in India iii. Creating awareness and increasing theatre density iv. Organizing of Global Media & Entertainment Summit

		The Department of Expenditure while conveying the in-principle approval for the scheme Audio-Visual Services under CSSS had stated that the Ministry may manage the scheme from their savings.
5.	**Ministry of External Affairs** MEA has highlighted the activities that it pursue under the DCDFC scheme. It has supported draft EFC Memo for continuation of DCDFC Scheme. MEA has suggested following points while finalizing draft EFC Memo – i. M/o I&B may consider collaborating with Indian embassies to organize Indian Film Festivals and other events to promote Indian cinema abroad. ii. Utilizing co-production agreement for joint production of documentary and feature films with other countries. iii. Digital film festivals can be organized in Indian embassies through component 'Webcasting of Films' iv. Coordinates of FFO can be shared with Indian Embassies to promote production and film shooting in India	The points suggested by MEA do not require any change in the draft EFC Memo. These points relate mainly to the operational aspect of the DCDFC scheme.
6.	**Ministry of Tourism** M/o Tourism has supported the draft EFC Memo for continuation of DCDFC scheme.	Nil
7.	**NITI Aayog** Comments from NITI Aayog are listed below -	
i.	NITI Aayog has not supported the	Point-wise reply of Films Wing in respect of

	extant proposal in its present form in view of the points raised in point no (a) to (h) below –	
(a)	The Indian film industry is a thriving industry with an estimated market size of approx. ₹ 18300 crore in financial year 2020. Therefore, the need for the Government to intervene in the promotion, distribution, marketing and preservation of films is not required.	The Indian Media and Entertainment (M&E) industry is a sunrise sector for the economy. Currently it is concentrated in few pockets like Mumbai, Hyderabad, Chennai, etc. In order to tap its hidden potential and promote regional film industry there is a need for government to provide healthy environment and platform for the industry to grow. Films Industry comes under private sector. Ministry of I & B does not involve itself in distribution and marketing of private films. It only promotes quality cinema by holding and participating in film festivals, organizing film market and recognizing talent by conferring National Film Awards. NFAI is a custodian of India's filmic heritage and has a repository of films dating back to pre-independence era, landmark films of Indian cinema post-independence covering almost all languages from filmmakers and individual collectors who did not have the means to preserve this rich heritage. These films were shot on celluloid reels and were deposited at NFAI for ensuring appropriate upkeep. Some of these film reels, being fragile material, were also in various levels of deterioration and need to be preserved. Therefore, there is a need for undertaking preservation of reels and ensure proper storage in climate and humidity-controlled vaults to ensure longevity of the reels.
(b)	The EFC note does not bring out any objective criteria for selection of films for preservation and it appears to have been left upon the discretion of the Committees constituted by the Ministry. There need to be a strict criterion for selection of films such award-winning films.	A prioritization matrix has been prepared which consists of a tiered Committee structure (High Level Committee, Central Sub Committee and Regional Film Selection Committees) to select the films on the basis of approved matrix. The Prioritization matrix contains a list of 10 film selection parameters like but not limited to award, historical importance, commercial success,

		technological success/milestones across which the films have to be shortlisted for digital preservation.
(c)	Production of films has already begun in in digital format which will not require preservation in any case. Hence the number of films requiring preservation can be quantified upfront, if objective parameters are chosen. Therefore, extension of this component for 05 years and beyond does not appear justified.	NFAI currently has a repository of more than 10,000 unique film titles in the form of celluloid or tapes, which due to the underlying nature of the asset require digitization on priority basis. Even though production of films almost stopped on celluloid in India in 2014-15, these films are still available and need to be preserved. As per global archiving guidelines, the best format for the long-term preservation is on celluloid. Therefore, the need for having the said activity to be continued post the five-year period. The digitization and subsequent restoration of films is a lengthy process requiring careful attention and supervision as the material being dealt with is of archival value.
(d)	The use of the digitised content and the potential for revenue realization from the digitised content has not been brought in the proposal.	The premise of archiving is based on non-commercial usage. Since, many of these films at NFAI would be outside the purview of the Copyright regime, the use of digitized content can be made available to film lovers on a chargeable basis. For revenue realization, NFAI is also considering charging copyright holders for the digital copy they will receive. NFAI is also exploring digitizing content available with state archives as well as private individuals where revenue generation from digitization can be considered.
(e)	It is not evident whether the Ministry has acquired the complete rights over the filmic content it has taken up for preservation. If not, public money should not be spent on preservation of content where the rights belong to a private entity.	NFAI is a custodian of India's filmic heritage. Many Individuals including Producers, Film Labs etc. and Media units of Government of India such as Films Division, FTII, SRFTI etc. deposit their films with NFAI to ensure proper upkeep. Indian films, of late have generated keen interest in various part of the world and this archival content can be best used as a soft power to showcase the rich diversity of the country through Indian cinema.
(f)	The proposal does not provide any targeted outcome of the scheme. As recommended in the evaluation report, it is necessary to assess overall performance, efficacy, sustainability and	Year-wise Output/outcome of the scheme has been included in Annexure III of the EFC Memo.

	relate-abilities of these campaigns for mapping future course.	
(g)	The need and rationale of continuation of IFFI should be revisited when there are already many private award functions. Film industry has various associations which should be encouraged to promote the film industry, attract investment etc.	The International Film Festival of India (IFFI), founded in 1952, is held every year in the State of Goa with the aim of providing a common platform for film makers all over the world to project cinematic excellence. The festival is conducted jointly by the Ministry of Information and Broadcasting and State Government of Goa. The films are screened under various categories such as Festival Kaleidoscope, International Competition, Best Debut Feature Film of a Director, World Panorama, Special Screening, Indian Panorama, etc. A Special Satyajit Ray Lifetime Achievement Award for Excellence in Cinema has been instituted from this year onwards. The other awards given in IFFI include Indian Film Personality of the Year Award, ICFT UNESCO Gandhi Award, Best film award, Best Director award, Best Actor (Male), Best Actor (Female) and Special Jury Award. These awards recognise the hidden talent from the regional film industry. Private award functions do not have the pan-India outlook. They cater to particular segment of the film industry. Moreover, over the years IFFI has become a brand which is recognised globally. Every year, International filmmakers look out for participating in IFFI. As suggested by NITI Aayog, this Ministry would further promote film associations to hold these mega events and attract investment in the sector.
(h)	Though one of the objectives of the scheme is to increase theatre density, however, none of the component of the scheme addresses the issue of theatre density. The scheme should promote theatre which are rich in regional and cultural values.	Objective of increasing theatre density has been included in 1st component namely 'Promotion of Indian Cinema through film festivals and film markets in India and abroad'. Same has been mentioned in the table at para 9 and para 10.2 of the EFC Memo.

ii.	Instead of taking up the preservation work by itself, the Ministry should encourage filmmakers, curators, and studio executives to work together to create new standards for producing and preserving digital film. Commercial producers and their association may be encouraged to invest in the protection of their film libraries.	NFAI is actively in touch with renowned filmmakers such as Rajkumar Hirani, Subhash Ghai etc as well as their technical teams and discussions in the said regard have been initiated. The detailed plan has been chalked out wherein full-day sessions/ workshops are being considered across leading film centres such as Mumbai, Chennai, Bangalore and Hyderabad. These workshops will address the Digital Preservation aspects ranging from basic storage to intermittent checks to ensure the Digital Preservation of born digital material. Regarding the preservation of celluloid, NFAI will continue to preserve such content in tune with archiving community across the world.
iii.	Quality content owned by the Ministry itself should be taken up for preservation instead of the content belonging to private entities.	Under Digitization of Films project under NFHM, several film titles (features and shorts) owned by the various departments/ Institutes like Films Division (FD), Film and Television Institute of India (FTII), Satyajit Ray Film & Television Institute (SRFTI) etc. under Ministry of Information & Broadcasting have been taken up on priority for preservation as well as digitization and restoration. In addition to this, NFAI is in touch with several state-owned institutions, both at the centre and state, for preserving the content produced by them.
iv.	Screening Committee under the chairmanship of CEO, NITI Aayog has approved following components of the scheme: i. Incentives for audio-visual co-production with foreign countries. ii. Promotion of shooting of foreign films in India. iii. Creating awareness and increasing theatre density. iv. Organizing of Global Media & Entertainment Summit. No action plan to achieve these components has been provided in the	These components have been adjusted in the existing components of the DCDFC Scheme. The details are mentioned in the table at para 9 and para 10.2 of the EFC Memo.

	proposal.	
v.	The sub-components of the scheme need re-designing as these are spread across outcomes/ outputs such as promotion of films, production of films, acquisition of film material among others. Due to this spread, it is difficult to ascertain the intended outcome of the scheme.	Output/Outcome of the scheme is listed in Annexure III of the EFC Memo.
vi.	The proposed output/outcome of the scheme year wise mentioned in the EFC does not indicate the Indicators and Targets. Targets need to be specific and to be mentioned.	Output/Outcome of the scheme is listed in Annexure III of the EFC Memo. Suggestion of NITI Aayog has been accepted. Year-wise targets and indicators are being prepared in consultation with the stakeholders.
vii.	Even though National Film Heritage Mission has been commissioned to operate in a mission mode, the structure of NFAI has not been modified to suit the requirements of the Mission. As NFAI is an attached or subordinate office of Ministry of Information & Broadcasting, Delegation of Financial Powers Rules, 1978, restrict the financial power of the Director, NFAI to INR 20 Lakhs. More autonomy needs to be granted to the DCDFC with respect to the sub-component National Film Heritage Mission	Suggestion is noted and would be considered in the Ministry.
viii.	The sub-component, webcasting of film archives, right now is being implemented only by Films Division, whereas there are other media units having sizeable amount of filmic heritage which in some time will also need digitization.	Suggestion is noted and would be considered in the Ministry.
ix.	It was observed in the 3rd party evaluation report that NFDC and CFSI are lagging behind in their production of films. With the merger of CFSI with NFDC, the target indicators need to be reframed. It needs to facilitate production, distribution and marketing of all genres of Indian Cinemas,	Suggestion is noted and would be considered in the Ministry.

	including films in regional languages.	
x.	Preservation and digitization of filmic content requires specific technical skill set. It is imperative for NFAI to be adequately staffed and have people with right skillset. The Mission requires people like Film Historians, Film Curators, Outreach Officers as employees for effective functioning.	NFAI had selected M/s. KPMG as consultants for implementation of NFHM. As part of the PMU(Project Management Unit) activities being undertaken by the consultancy firm, technical experts, film scholars, film restoration experts, film checkers along-with an Oscar Academy member are currently on-board to assist NFAI in the technical aspects of the work.
xi.	A High-Level Committee has been formed under NFHM for its oversight and convenes once every six months. However, examination of the various regular approvals associated with the scheme indicates that on an average, basic approvals such as technical and financial sanction to Requests for Proposals, period between award of work and mobilization of vendors (approval of award of work) often exceed six months. This approval process needs to be more expeditious. The High-Level Committee under NFHM may meet more often to monitor and expedite activities of the Mission.	Suggestion is noted and would be considered in the Ministry.
xii.	NFHM has also formed a Technical Committee for keeping a quality check on the activities. The evaluation report noted that all samples received from the vendors are not checked, and there is random sampling. Further, time taken by the Technical Committee for review has delayed the overall implementation of the component.	Technical Committee consists of technical experts and provide critical inputs for ensuring near perfect deliverable across projects under NFHM. Since NFHM is a prestigious mission, the same requires detailed guidance and supervision of the work across vendors on-boarded for different projects, thereby consuming time.
xiii.	Delays in various components associated with NFHM have been attributed mainly two broad causes – (1) delayed approvals, and (2) the one year of suspension of activities between September 2017 and September 2018. These delays have significantly impacted the procurement of services and discharge of the activities under such contracts. In the post COVID-19	COVID-19 induced pandemic across first and second wave have resulted in lockdowns and gradual relaxations. It may be noted that Pune, wherein NFAI is housed, was one of the cities badly affected by the pandemic with nearly four to five months of inactivity due to lockdown. The recovery post lockdown has been gradual owing to phase wise relaxations being followed on attendance in the premises by both NFAI

	situation, contracts may see a natural escalation of at least 10 to 15 percent in terms of cost, ostensibly to cover for the losses incurred during the period of inactivity.	staff as well as vendors' personnel. Therefore, pandemic is also likely to cause escalation in time and cost to cover for these periods of inactivity.
xiv.	Work under various components of the DCDFC Scheme needs to be expedited. In addition to this, a number of delays have been reported in receiving approvals and regulatory procedures under various components of NFHM. This must be addressed for efficient functioning of the Mission.	Advise has been noted. Approvals and regulatory procedures would be expedited.
xv.	Process of webcasting has changed a lot and there are a lot of OTT platforms, mobile and web apps where the content can be screened/ webcasted. There may be tie-ups with existing OTT platforms/ channels to webcast the content available with respective media units.	NFAI is a custodian of India's cinematic heritage dating back to pre-Independence era and has in its collection several landmark films from pre-2000 era. The target audience for NFAI's film collection are primarily film scholars, researchers, students, people involved in film studies etc. Existing OTT platforms such as Amazon Prime, Netflix etc mainly showcase content that is live streamed, with unreleased content meant for specific target audiences that differ from NFAI's target audience. Additionally, these OTTs may work on commercial venture to exploit NFAI collection for their personal commercial gain. However, NFAI's Enterprise Solution which will house an OTT module will webcast films for a select target audience. Hence, a proposition of tie-ups with existing OTT platforms may not be a feasible alternative for NFAI.
xvi.	Piracy is the biggest challenge in film industry causing huge losses to the Government and filmmakers. It is recommended to involve technology experts/ knowledge partners to keep a tap on such practices.	Suggestion is noted and would be considered in the Ministry.
xvii.	There are multiple vendors working under NFHM, therefore, there is a need for all of them to have a common understanding of the value chain and be mutually accountable in terms of work – since in many cases, outputs created by	Standard Operating Procedures are already in place and provided as part of strategy roadmap for NFHM. In addition, sensitization sessions are regularly being carried out with vendors regarding the SOPs.

	one vendor serve as inputs for another. The Standard Operating Procedures need to be mobilized on ground.	
xviii.	The Technical sub-Committee as constituted by the HLC may be accorded all powers of technical sanction and approval associated with the project, including vendor outputs, standards, standard operating procedures, manuals and benchmarks and most importantly, the technical substance of RFPs. To improve its credibility, it is suggested to co-opt, on rotational basis, a member of a research and/or academic institution and a technical member of a commercial entity which could be engaged in the works to be performed.	Suggestion is noted and would be considered in the Ministry.
xix.	Given the significant volume of work covered under the Mission and delays that have apparently been observed within the procurement process, NFAI may consider a streamlined procurement framework that also allows for a wide range of vendors for empanelment.	Suggestion is noted and would be considered in the Ministry.
xx	Point no. xx to xxv are related with monitoring of scheme It is observed that the monitoring mechanism is not mentioned in the EFC proposal in detail. It is suggested to include the monitoring mechanism at all levels in the proposal.	Monitoring mechanism has already been put in place for the projects under NFHM through the constitution of High Level Committee. The HLC members regularly take updates on NFHM projects and issue course corrections wherever required.
xxi	It is observed that the year-wise outputs / deliverables mentioned in the proposal are placed at Section 14 (as per annexure III). However, the EFC proposal does not share separate output and outcome indicators. It is suggested to include the measurable output and outcome indicators.	Suggestion of NITI Aayog has been accepted. Year-wise targets and indicators are being prepared in consultation with the stakeholders.

xxii.	Point number 14 also proposes year-wise proposed output/outcome indicators. However, output and outcomes indicators are not well defined. Similarly, some of the proposed indicators corresponding to output and outcomes do not depict the performance of the scheme.	Suggestion of NITI Aayog has been accepted. Year-wise targets and indicators are being prepared in consultation with the stakeholders.
xxiii.	The Ministry may provide information on Outputs and Outcome indicators for which MIS tracking is available/will be developed.	A "Data and Strategy Unit" has been set up within the Ministry of Information and Broadcasting to improve Data Governance Quality through well-defined monitoring mechanism and responsibility structure both for scheme and non-scheme activities. This will allow better development of outcomes and help data driven decision making in the Ministry. There is proposal for creation of an online dashboard for monitoring the schemes in the first phase and non-schemes in the subsequent phase. Through this, the data on schemes, registration, approvals etc. within the Ministry will be collated and put in one place for ease of assessment.
xxiv.	It is also suggested that in addition to monitoring of outputs, mid-term and post implementation evaluation be carried out through third party/independent agency. Further, an appropriate budget should be earmarked for both evaluations. The parameters of this evaluation study should exhaustively cover the objectives of the scheme, along with the outcomes mentioned.	This time M/s KPMG has been hired for evaluation of all Central Sector schemes under the purview of Ministry of I&B. Similarly, mid-term and post implementation evaluation can be done by single agency for all the schemes. This activity was done by Economic Wing of Ministry of I&B.
xxv.	The Department may also like to conduct the end-term evaluation of the schemes through independent third-party evaluator.	Suggestion is noted and would be considered in the Ministry.
8.	**Department of Expenditure**	Final Comments of Department of Expenditure and point-wise reply of Ministry of Information and Broadcasting thereof is given below. The remarks of Financial Advisor are also appended.

Final comments of Department of Expenditure and corresponding remarks of Ministry of Information and Broadcasting

(i)   The existing scheme DCDFC now has some old components. National Film Heritage Mission (NFHM) and four components of new Champion Service Sector Scheme (CSSS) on Audio visual with a projected cost of Rs. 1,304.52 crore for the next 5 years (i.e. 2021-22 to 2025-26). In this backdrop, M/o I&B may indicate the basis of cost estimation, details of Recurring and Non-recurring cost and committed liabilities, if any.

Reply: The cost estimates have been made on the basis of activities that are being carried out by implementing Agencies under the scheme presently and also will be continued during the period 2021-26.

As for DCDFC, these activities include organizing the film festivals within the country as IFFI(International Film Festival of India), MIFF(Mumbai International Film Festival), ICFFI (international Children Film Festival of India), NCFF(National Children Film Festival), participation in International Film festivals as Cannes, Berlinale etc., production of films and documentaries in various India languages, putting this new created content on web based channels for larger dissemination. These are event based expenditures without any non recurring costs and committed liabilities.

In respect of NFHM, the activities undertaken are Assessment of Filmic content, Digitization of the content, its restoration, its preventive conservation and creation of storage capacity in the form of vaults. The estimates have been prepared based on the tenders floated and cost incurred in previous years for completion of some of these activities. Experts from the archiving field are also associated at all stages right from the planning.

In respect of CSSS, the four components are – (i) Incentives for audio-visual co-production with foreign countries, (ii) Promotion of shooting of foreign films in India, (iii) Organizing of Global Media & Entertainment Summit; and (iv) Creating awareness and increasing theatre density. The costing is based on the models adopted around the world for providing such incentives. This is also event/project based and doesn't have a recurring cost and committed liabilities.

Recurring/Non-recurring liabilities

(Rs in crores)

Name of scheme	Recurring	Non-recurring	Total
DCDFC (old)	308.70	0	308.70
National Film Heritage Mission	457.71	87.11	544.82

Champion Services Sector on Audio Visual Services	451	0	451.00
Total	1217.41	87.11	1304.52

(ii)   Since the proposed outlay for the following two schemes exceed the 5.5 times ceiling, M/oI&B is advised to strictly adhere to para 2(xvii) of this Department's O.M. No. 42(02)/PF-II/2014 dated 8th December, 2020 and rework the proposed outlay accordingly.

Sl. No.	Scheme	Actual exp. In 2019-20 (Rs. In crore)	Total proposed Outlay for 5 years (Rs. In crore)	5.5 times of Actual Release of Central share in FY 2019-20
1.	DCDFC(Old)	55.92	308.70	307.56
2.	NFHM	7.84	544.82	43.12

Reply: DCDFC scheme budget outlay has components which are sum of components of original DCDFC scheme, National Film Heritage Mission scheme and Champion Services Sector Scheme on Audio Visual Services. **It may be noted that the budget proposal for DCDFC(old) is within the 5.5 limit.** It has following 5 components viz. (i) Promotion of Indian Cinema through film festivals in India and abroad, (ii)Production of documentary films and films in various Indian languages, (iii) Webcasting of film archives, (iv) Acquisition of archival films and film material' and (v) Film Facilitation Office.

With respect to NFHM, it may be noted that NFHM Scheme was approved and was spread over 2014-15 to 2020-21 at a total cost of ₹ 597.41 Crore. NFHM scheme was put under review in 2017 and all tender processes under NFHM were put on hold until fresh review was under taken in FY 2020-21. This included 'Collection assessment' for which the executing agency was already engaged and for which work had begun. The other tenders viz. Digitization and restoration of filmic material, creation of IT infrastructure at NFAI, which were at various stages of tendering were also stalled. Due to stalling of scheme in 2017, only ₹ 75.67 Cr could be spent during 2014-21.**Therefore, it is proposed that the expenditure incurred during FY 2019-20 in respect of NFHM scheme should not be the basis for reducing the budget outlay for 2021-26,** as various tenders like Digitization, Construction of Storage Vaults, Consultancy Services under Administrative Expenditure, etc have been approved and work is already under progress in these heads. Tenders for other activities as restoration and Preventive conservation are also at the stages of approval.

Budget outlay for NFHM has been kept at Rs 544.82 Crore for the period 2021-22 to 2024-25. Approved tenders and other tenders at various stages of tendering process have been taken as basis for preparing the proposed budget outlay for NFHM scheme for the period 2021-24.

It is submitted that NFAI is a custodian of India's filmic heritage and has a repository of films dating back to pre-independence era, landmark films of Indian cinema post-independence covering almost all languages from filmmakers and individual collectors who did not have the

means to preserve this rich heritage. These films were shot on celluloid reels and were deposited at NFAI for ensuring appropriate upkeep. Some of these film reels, being fragile material, were also in various levels of deterioration and need to be preserved. There is a dire need for undertaking preservation of reels and ensure proper storage in climate and humidity-controlled vaults to ensure longevity of the reels. Importance of preservation of films can be gauged from the fact that Alam Ara (1931), the first Indian sound film, was lost long before the NFAI started functioning from Pune in 1964. **Therefore, continuation of National Film Heritage Mission is critical for ensuring that this audio-visual heritage is preserved for posterity.**

Ministry of Commerce identified Audio Visual Sector, as one of the 12 Champion Service Sectors, that has the potential to travel a rapid growth trajectory. In an endeavor to attract more foreign producers to India, Incentives Schemes have been proposed under the Champion Service Sector, for increasing foreign film shootings in India and co-productions between Indian and foreign producers. Screening Committee under the chairmanship of CEO, NITI Aayog approved following components of the scheme –

i. Incentives for audio-visual co-production with foreign countries
ii. Promotion of shooting of foreign films in India
iii. Creating awareness and increasing theatre density
iv. Organizing of Global Media & Entertainment Summit

As Champion Services Sector Scheme on Audio-Visual Services is a new scheme. Therefore, it is requested that **addition of ₹ 451 Crore on account of this scheme should be exempted from the '5.5 ceiling limit' set by Department of Expenditure.**

(iii)   The Cabinet approved on 23.12.2020 the merge four film media units i.e. Children's Films Society, India (CFSI), Films Division (FD), National Films Archive of India (NFAI) and Department of Film Festivals (DFF) with National Film Development Corporation (NFDC) to ensure synergy and efficiency. Specific decisions taken by the Ministry in this regard along with the time frame may be indicated.

Reply: In pursuance of decision of the Cabinet, an Implementation Committee under the Chairmanship of AS&FA, M/o I&B, has been setup in this Ministry on 11.03.2021 to oversee the implementation of merger of four Film Media Units into NFDC.

As per decision of the Cabinet, for appointment of Transaction Advisor, an Expression of Interest cum Request for Proposal (EoI cum RFP) has been floated through BECIL. Pre-bid meeting for the tender was held on 02.09.2021 and the matter is under active consideration.

As part of Functional integration of different activities undertaken by the Film Media Units, actions have been initiated. It will ensure that NFDC is able to carry out all the mandate of the Four Film Media Units successfully, post-merger.

After merger, NFDC will have three verticals namely, Film Production vertical, Film Festival vertical and Preservation vertical. Film Production vertical will look after the work related with production of film which is currently undertaken by Films Division, Children Film Society and NFDC. Similarly, Film Festival vertical will organize and participate in film festival, which is currently undertaken by DFF, CFSI, Films Division and NFDC. Thus, merger of Media Units will bring synergy and efficiency of resources from all the existing structures.

The work related to Archival/preservation of Filmic Content, operation and maintenance of National Museum of Indian Cinema (NMIC) and International Children's Film Festival (ICFFI)/ National Children's Film Festival and Production of Children's Films are being transferred from National Film Archives of India, Films Division and Children's Film Society, India, respectively, to NFDC w.e.f. 01.01.2022.

All efforts are being made to ensure that entire process of merger of four film media units with NFDC is completed within stipulated timeline of 2 years i.e. up to December, 2022, leading to better utilization of existing infrastructure and manpower. After merger, various activities under DCDFC scheme will be implemented through NFDC.

**(iv)	M/o I&B must clarify whether any effort has been made to make film festivals self-sustainable. The possibility of generating fund from State Governments, Film entities could be explored to reduce burden on budgetary support. Moreover, to leverage the competencies of the thriving Indian film industry, commercial producers and their associations may be encouraged to invest in the protection of their film libraries.**

Reply: Efforts have been made by the Ministry to promote brand 'IFFI' by monetizing various aspects of the holding of the International Film Festival of India (IFFI). For the first time 52[nd]IFFI held during 20th-28th November, 2021 no amount from the government exchequer went towards hiring of Event Management Agency, which amounts to approximately Rs 2.5 Cr every year. Also, private broadcast partner was brought in by Event Management Agency. Besides revenue has been generated from sponsorships received from Life Insurance Corporation (LIC) and few others. The efforts to generate revenue would gather apace in future editions by mobilizing revenues through sponsorships, sale of exhibition space, involving more state Governments etc. It is expected that NFDC, as a Public Sector Undertaking, will be in a better position to monetize the festival.

One of the main objectives of the NFHM project is to create and undertake training workshops and courses in field of conservation, preservation and archiving in co-ordination with international agencies that are experts in this field. This will create trained manpower for preserving films and filmic content outside NFAI for commercial producers.

(v)   Delays have been observed in the achievement of targets under various components of DCDFC and NFHM. So far the NFHM has utilized Rs. 49 crore and projects worth Rs. 465 crore has been mobilized against the total funds allotted i.e. Rs. 597.41 crore. Reasons for the same may be indicated.

Reply: The NFHM project was launched in November, 2014 and became operational only in 2015-16. At the commencement of the NFHM Scheme, it was assessed that the Executing agencies for the works like Film collection assessment of the film reels, Preventive Conservation of film reels and Digitization of Film reels would be in place during 2016-17. However, the executing agency could be engaged for the work of 'Film collection assessment of the film reels' after due procedure during 2016-17, while the tender process for other activities could not be initiated.

In September 2017, it was decided not to process any further RFPs/tenders until the activities under NFHM are reviewed and a way forward is finalized. It was instructed that the entire scheme be put under review and all tender processes under NFHM were put on hold. This included 'collection assessment', for which the executing agency was already engaged and for which work had begun. The other tenders viz. digitization and restoration of filmic material, creation of IT infrastructure at NFAI, etc., which were at various stages of tendering, were also stalled. The work under 'Preventive Conservation' could only commence on completion of work under 'Collection Assessment'. As the work under collection assessment could not be completed in time due to the review, the work under preventive conservation could not be initiated in time even though the executing agency was selected. Further, an agency for undertaking the infrastructure development work for creation of storage facilities at NFAI could also not be finalized in time. Consequently, expenditure under NFHM could not be incurred.

The total expenditure incurred under the NFHM project till the completion of its review in March, 2020 was Rs.49 crore (approx). During the period of review, i.e. 2017-2020, Rs.24.38 crore were spent. The year-wise expenditure details for the review period are as below:

<div align="right">(Rupees in crore)</div>

Year	Financial Allocation as per EFC	B.E.	Expenditure Incurred
2017-2018	121.93	50.00	6.02
2018-2019	114.49	57.78	10.51
2019-2020	67.82	22.48	7.85
Total			**24.38 crore**

In March 2020 the whole project was reviewed and restarted. At present, the work under collection assessment has completed. The executing agency for 'Digitization of Films at NFAI'

is also in place. Mobilization and deployment of necessary infrastructure and resources has been done in-house at NFAI campus and the work of scanning and digitization of films has commenced. The executing agency for construction of storage facilities of global standards at NFAI is in place and the work is in progress as per timeline. Proposals for engaging the executing agencies for other important tenders envisaged under the NFHM project, such as 'Restoration of Film Content at NFAI', Preventive Conservation, etc. are also under process.

The process is under way to finalize the remaining tender processes so that the executing agencies are engaged in timely manner as per extant procedure for effective implementation of the NFHM Scheme and proper utilization of the allotted funds. Frequent reviews have been initiated in the Ministry for optimally utilizing the allocated funds. The High Level Committee meetings are being regularly held which is reviewing the project for effective implementation.

An amount of Rs.91.55 crore (approx.) has already been spent under NFHM, out of which Rs.26.61 (approx.) was spent in FY 2020-21 itself and Rs.15.88 crore was spent in F.Y. 2021-22 (till November, 2021).

NFHM Key Tenders – Awarded / Ongoing:

S. No.	NFHM – Key Tenders / Selected Agency/ EFC Component and allocation	Contract Amount (Rupees in crore)	Payments released (Rupees in crore up to 18.11.2021)
1.	Consultancy Firm –	20.41	18.44
2.	Collection Assessment of NFAI's Film Material	15.02	14.40
3.	Digitization of Film Content at NFAI –	74.02	17.26
4.	Construction of Storage Vaults	58.22	13.57
	TOTAL	167.67	63.67

NFHM Key Tenders – Yet to be approved

S. No.	NFHM - Key Tenders	EFC Component and allocation	Remarks

S. No.	NFHM - Key Tenders	EFC Component and allocation	Remarks
1.	**Preventive Conservation**	S.No.3 – Preventive conservation of 1,32,000 film reels EFC allocation: Rs.39.10 Crore	• Timeline for project execution: 15 months • **Project cost: ~INR 48 Crore.**
2.	**Restoration of films**	S.No.5 – 2K Restoration of 1145 feature films S.No.6 – 2K Restoration of 1108 short films EFC allocation: Rs.214.43 Crore	• Timeline for project execution: 3 years • **Project cost: ~INR 363.5 Crore**
3.	**Web based end to end IT solution**	-	• First RFP floated on December 16, 2020. However, basis the advice from Technical Committee members on the meeting dated July 20, 2021, the said RFP is to be re-tendered • Ministry was informed on the re-tender on July 26, 2021. • Stakeholder consultation conducted on September 17, 2021. • Revised RFP being prepared • Project duration: 5 years
4.	**Inter-negatives for films**	S.No.9 – Inter-Negative of 1140 feature films S.No.10 – Inter-Negative of 1164 short films EFC allocation: Rs.139.91 Crore	• Draft MoU for using FTII Laboratory shared with FTII, Pune • Draft MoU to be discussed in the next Governing Council meeting of FTII • Inter-negatives is part of EFC, 2014 and EFC, 2021

As various activities under NFHM scheme are already under progress, restricting budget outlay at this stage will lead to scarcity of funds and may lead to stalling of the project midway. **Thus,**

it is not advisable to restrict the budget outlay for NFHM scheme as per the '5.5 limit' set by Department of Expenditure.

It may kindly be seen that with the engagement of executing agencies post the review of NFHM, utilization of funds has picked up pace, especially since FY 2020-21. Also, it may be considered that the original allocation of funds for NFHM project was Rs.597.41 crore but the targets could not be achieved for reasons explained above. As such, the proposed total project outlay for NFHM for the next 4 years is more or less in line with the original estimate of the project.

(vi) Since the output-outcome indicators are not well defined for the scheme, the same needs to be done in consultation with NITI Aayog.

Reply: Output-outcome Monitoring Framework(OOMF) has been prepared in consultation with NITI Aayog. OOMF for the FY 2022-23 in respect of DCDFC scheme, formulated in consultation with NITI Aayog is enclosed at Appendix – I.

(vii) The action taken report in respect of the following major recommendations of the independent third party evaluation conducted by KPMG may be clearly indicated

(a) **Sub-components of the scheme need to be re-designed to ascertain intended outcome of the scheme.**
   Reply: Third-party evaluation report suggested for dropping off a sub component 'Acquisition of Archival Films and Materials' component of DCDFC scheme, as it can be subsumed under National Film Heritage Mission. In this context it is stated that acquisition of archival of films and film material is an ongoing activity done by National Film Archives of India. After merger of Media Units in NFDC, this activity would be carried out by 'Preservation vertical' of NFDC.

(b) **Tie ups with existing OTT platforms**

   Reply: NFAI is a custodian of India's cinematic heritage dating back to pre-Independence era and has in its collection several landmark films from pre-2000 era. The target audience for NFAI's film collection are primarily film scholars, researchers, students, people involved in film studies etc. NFAI will tie-up with OTT platform created by NFDC. After merger of Media Units, NFDC will extend its reach by collaborating with different OTT platforms for realizing the commercial potential of filmic content.

(viii) The continuation proposal may spell out in detail the steps taken by the Ministry on the following:

a. **Objective criteria/prioritization scheme followed for selection of films for preservation**

Reply: Digitization and Restoration of a film is an elaborate, expensive and time consuming process envisaged under the NFHM project. Therefore, it is necessary to prioritize the films for their selection for the Digitization and Restoration exercise as only a limited number of films can be covered.

Accordingly, a Prioritization Framework consisting of 10 parameters has been framed for the selection of films for the Digitization and Restoration exercises. The ten parameters are - awards, chronological periodization, commercial success, critical acclaim, cultural importance, current level of access, historical relevance, preservation needs, studios and banners, and technological experiments/milestones.

A Two-Tiered Committee consisting of a Central Sub-Committee (CSC) and 10 Regional Film Selection Committees (RFSC) has been constituted for prioritizing and selecting the films for their Digitization and Restoration in accordance with the prioritization framework. Prioritization framework is placed at Appendix II.

b. **Efforts made to realize the revenue potential of the digitized content**

Reply: The premise of archiving is mainly non-commercial and more to preserve the heritage for posterity. However, since, many of these films at NFAI would be outside the purview of the Copyright regime, the use of digitized content can be made available to film lovers on a chargeable basis. For revenue realization, NFAI is also considering charging copyright holders for the digital copy they will receive. NFAI is also exploring digitizing content available with state archives as well as private individuals where revenue generation from digitization can be considered.

It is expected that with merger of media units with NFDC, possibility of revenue generation from digitized content will increase, as NFDC with revised mandate and more autonomy, associated with a PSU, will be in a better position to market the digitized content.

c. **Involving technology experts to keep a tab on piracy**

Reply: The component related with Anti-Piracy initiatives has been discontinuedin the proposed outlay for DCDFC scheme. The same has been mentioned at para 10.3 of the EFC proposal.

However, in order to control the menace of film piracy, the Ministry, after obtaining the approval of the Cabinet, introduced the Cinematograph (Amendment) Bill, 2019 in the Rajya Sabha on 12th February, 2019 to prohibit the unauthorized duplication of films by

making it a penal offence. The Bill was referred by the Rajya Sabha to the Standing Committee on Information Technology (SCIT), Lok Sabha on 22nd February, 2019 for examination. The Standing Committee presented its Report on Cinematograph (Amendment) Bill, 2019 in the Rajya Sabha and Lok Sabha on 16th March, 2020. The recommendations/ observations contained in the Report were examined in the Ministry for making necessary amendment to clauses in the Cinematograph (Amendment) Bill, 2019 introduced in the Rajya Sabha on 12.02.2019.

Simultaneously, a review of the Cinematograph Act, 1952 was undertaken in the Ministry to address various issues concerning the certification process and film piracy. The provisions as proposed in the Cinematograph (Amendment) Bill, 2019 to tackle film piracy were revised based on the recommendations made by the Standing Committee on Information Technology in their Report and incorporated in the draft Cinematograph (Amendment) Bill, 2021.

(ix) Champion Services Sector Scheme (CSSS) on Audio Visual services was introduced in 2019-20 as a part of the Cabinet decision dated 28.02.2018 vide O.M. No. 11(05)/PF-II/2017(Vol.III) dated 20th November, 2020, this Department accorded `In-principle approval' on the condition that the Ministry may undertake 3 components of the scheme as recommended by the Screening Committee. However, the rational for inclusion of the fourth component i.e. organizing Global Media & Entertainment Summit with a cost of Rs. 120 Crore for 5 years against the approved three components may be clarified.

Reply: The 4th component i.e. Organizing Global Media & Entertainment Summit stems from the announcement of the Hon'ble Prime Minister made in January 2019for organizing Media & Entertainment summit for focusing business behind films along the lines of Davos Summit. The idea is to showcase the Indian Media and Entertainment sector to the world by highlighting our skills, our stories and content, the technological prowess of our industry etc .

In this regard, the Screening Committee Meeting held on 29th May 2020 under the chairmanship of CEO, NITI Aayog while approving three components of the Champion Services Sector on AV services had advised Ministry of I&B to take up proposal for organizing Global Media &Entertainment Summit with Department of Economic Affairs under its Viability Gap Funding(VGF). However, the Summit could not be covered under VGF scheme as it is not a infrastructure project.

Therefore, this Ministry proposed inclusion of this component in the AV Champion Services Sector Scheme. The proposal was agreed to by NITI Aayog.

(x)   Action plan with timeline needs to be prepared and additional information such as definition of co-production, capacity of audio-visual production in India should be examined for the components of CSSS.

Reply: A co-production is a joint venture between two or more different production companies for the purpose of producing a feature film, television/web show or series and so on. In the case of an international co-production, production companies from different countries (typically two to three) work together for producing content across different media platforms.

Any foreign film of small or medium budget with a maximum production cost of ₹ 25 crore that has been granted official 'Co-production Status' by both/all the participating countries under respective existing co-production treaty with India will be eligible for incentive under the component 'Incentive for AV Co-production'.

It is expected that with the introduction of incentive plan under component 'Incentive for AV Co-production' more number of producers would be inclined to produce films under co-production agreements between India and foreign country. Estimate of timeline and targets for number of beneficiaries taking incentive under Audio-Visual co-production and shooting of Foreign films in India is given below -

(Rs in crore)

Components	Year 1 (2021-22)		Year 2 (2022-23)		Year 3 (2023-24)		Year 4 (2024-25)	
	Physical	Financial	Physical	Financial	Physical	Financial	Physical	Financial
Incentive for Audio-Visual Co-production with Foreign Countries	1 film depending upon the number of films co-produced.	2.00 (approx. Rs.2.00 Crore for each film)	4 films depending upon the number of the films co-produced.	8.00 (approx. Rs.2.00 Crore for each film)	33 films depending upon the number of the films co-produced.	Rs.65.00 crores (approx. Rs.2.00 Crore for each film, Rs 1.00 Crore for 1 film)	45 films depending upon the number of the films co-produced.	Rs.90.00 crores (approx. Rs.2.00 Crore for each film)
Incentive for Shooting of Foreign Films in India	1 Number of shooting carried out by Foreign Films	1.00 (approx. Rs 1.00 Crore for each film)	15 films depending upon the number of the foreign films shooting in India.	Rs.29.00 crores (approx. Rs.2.00 Crore for each film, Rs 1.00 Cr for one film)	28 films depending upon the number of the films co-produced.	Rs.55.00 crores (approx. Rs.2.00 Crore for each film, Rs 1.00 Crore for 1 film)	40 films depending upon the number of the films co-produced.	Rs.80.00 crores (approx. Rs.2.00 Crore for each film)

India has a huge capacity for Audio Visual production. The Indian Media & Entertainment sector is valued at INR 1,383 billion (figure is gross of taxes and for the calendar year) or INR 1.38 trillion (USD 18.9 billion) in 2020. Despite the disruption caused by the pandemic, this sector is expected to grow at a CAGR of 13.7% to reach INR 2.23 trillion i.e. USD 30.6 billion by 2023.

The Ministry of I&B, has recognized the potential of this sector and have within the scope of the Champion Sector, identified the Film sector, which is a key part of the Audio Visual Sector, as one of the 12 Champion Service Sectors, that has the potential to travel a rapid growth trajectory. In an endeavor to attract more foreign producers to India, Incentives Schemes has been proposed under the Champion Service Sector, for increasing foreign film shootings in India and co-productions between Indian and foreign producers.

(xi)   Has the Ministry reviewed the Cinematographic Act, 1952 in light of present day needs and emerging technologies? What is the status of Cinematograph (Amendment) Bill, 2019?

Reply: The Cinematograph Act has been reviewed in the light of the recommendations made by Mudgal and Shyam Benegal Committee reports. Briefly, in order to control the menace of film piracy, the Ministry, after obtaining approval of the Cabinet, introduced the Cinematograph (Amendment) Bill, 2019 in the Rajya Sabha on 12th February, 2019 to prohibit the unauthorized duplication of films by making it a penal offence. The Bill was referred by the Rajya Sabha to the Standing Committee on Information Technology (SCIT), Lok Sabha on 22[nd]February, 2019 for examination. The Standing Committee presented its Report on Cinematograph (Amendment) Bill, 2019 in the Rajya Sabha and Lok Sabha on 16th March, 2020. The recommendations/ observations contained in the Report were examined in the Ministry for making necessary amendment to clauses in the Cinematograph (Amendment) Bill, 2019 introduced in the Rajya Sabha on 12.02.2019.

Simultaneously, a review of the Cinematograph Act, 1952 was undertaken in the Ministry to address various issues concerning the certification process and film piracy. The provisions as proposed in the Cinematograph (Amendment) Bill, 2019 to tackle film piracy were revised based on the recommendations made by the Standing Committee on Information Technology in their Report and incorporated in the draft Cinematograph (Amendment) Bill, 2021.

The Draft Cabinet Note for introduction of the Cinematograph (Amendment) Bill, 2021 was circulated on 03.06.2021 to various Ministries/ Departments for Inter-Ministerial Consultations for seeking their comments. In compliance of the Pre-Legislative Consultation policy of the Government, the essential elements of the proposed legislation were published in public domain on the website of Ministry and CBFC on 18.06.2021 for seeking public comments. A large number of views and comments have been received from the stakeholders and members of the public regarding the various proposed amendments. The Ministry has examined the comments and intends to have further deliberations with the major stakeholders on the concerns expressed by them.

The CBFC, the statutory body for certifying films has constantly updated its technology. Online certification system 'e-cinepramaan' has been working smoothly since its launch on 27.03.2017 and the certification processes including payments for certification fees are being done online.

Further, CBFC has recently taken proactive measures to enhance the ease of film certification by implementing some changes in the e-cinepramaan system, viz. online submission of cuts, integration and simplification of application forms, integration of alternate payment gateway, etc. These changes aimed at reducing the regulatory compliance burden are an important step towards simplification of the certification process of films. All these changes have significantly contributed in system improvement, thereby reducing certification time. Accordingly, it is also being considered to suitably amend the Cinematograph (Certification) Rules, 1983 to reflect the present system.

(xii)   The proposal is silent on the monitoring mechanism for the scheme.

Reply: An Empowered Committee headed by Secretary, I&B consisting of representatives from Ministry of Commerce, Ministry of Tourism, Ministry of External Affairs, Ministry of Culture, DPIIT and Ministry of Tourism monitor the activities under DCDFC scheme.

Monitoring mechanism has already been put in place for the projects under NFHM through the constitution of High Level Committee. The HLC members regularly take updates on NFHM projects and issue course corrections wherever required.

Comments of Financial Advisor, Ministry of Information and Broadcasting

The Ministry has already made a modest beginning towards mobilising revenues through sponsorship of certain events, thereby reducing the outgo from the Ministry's budget. Going forward, it is suggested that a draft guideline maybe prepared to formalise arrangements of events that can be fully/ partly sponsored-

   i)   delineating broadly roles and scope of work;
   ii)   keeping in view revenue sharing arrangements- between Government of India and other entities (including State Governments);
   iii) distinct accounting of such events (through separate account head/escrow account);
   iv)   in the event of surplus amounts earned, its credit into Government account
   v)   inking of agreements- bipartite/ tripartite etc, as the case maybe.

Output Outcome Monitoring Framework 2022-23 Development Communication and Dissemination of Filmic Content (DCDFC)

FINANCIAL OUTLAY (Rs in Cr) *(as per tentative figure given by MoF)*	OUTPUTS 2022-23			OUTCOMES 2022-23		
2022-23	**Output**	**Indicators**	**Targets 2022-23**	**Outcome**	**Indicators**	**Targets 2022-23**
126.81	1. Organizing and participation in National and International Film Festivals	1.1 Participation of Government of India in International Film Festivals (in Number)	6	1. To promote heritage of Indian Cinema	1.1. Number of Indian movies to be showcased or screened at International Film Festivals	80
		1.2 Number of Indian delegates visiting International Film Festivals	50			
		1.3 Number of National Film Festivals to be organized in India	11		1.2. Number of Indian movies to be showcased/screened at Indian Film Festivals	60
		1.4 Number of Children Film Festivals to be organized in India	1			

FINANCIAL OUTLAY (Rs in Cr) *(as per tentative figure given by MoF)*	OUTPUTS 2022-23			OUTCOMES 2022-23		
2022-23	**Output**	**Indicators**	**Targets 2022-23**	**Outcome**	**Indicators**	**Targets 2022-23**
		1.5 Number of Film Bazaars to be organized in India	3			
	2. Production of films and documentaries in various Indian languages	2.1 Number of Documentary films to be produced	20	2. Dissemination of number of Regional documentaries, and Films through screening	2.1 Number of screenings to be held for documentary films	30
		2.2 Number of Feature films to be produced in regional languages	4			
		2.3 Number of Screening to be held for regional films	10		2.2 Number of screenings to be held for Regional feature Films	10
		2.4 Number of Co-production film with other countries	5			

FINANCIAL OUTLAY (Rs in Cr) *(as per tentative figure given by MoF)*	OUTPUTS 2022-23			OUTCOMES 2022-23		
2022-23	**Output**	**Indicators**	**Targets 2022-23**	**Outcome**	**Indicators**	**Targets 2022-23**
	3. Digitization for Conservation of Films and capacity building	3.1 Number of Films to be covered under preventive conservation (including feature films/short films) under category B and C	24,000 film reels	3. Dissemination of Filmic Content	3.1 Number of filmic contents to be disseminated	40
		3.2 Number of archival and preservation facilities to be constructed for preservation of material restored	6 storage vaults			
		3.3 Number of Short films to be covered under preventive conservation under category B and C	24,000 film reels			
		3.4 Number of Short films/ to be covered under Digitization	1,368			

FINANCIAL OUTLAY (Rs in Cr) *(as per tentative figure given by MoF)*	OUTPUTS 2022-23			OUTCOMES 2022-23		
2022-23	Output	Indicators	Targets 2022-23	Outcome	Indicators	Targets 2022-23
		3.5 Number of Feature films to be covered under Digitization	1,245			
		3.6 Number of Regional language films (excluding Hindi) to be covered under Digitization of filmic content	200			
	4. Restoration of Films	4.1 Number of Feature Film to be restored	300	4. Lending digitized films for screenings on non-commercial basis in India as well as abroad	4.1 Number of digitized films to be lent for screenings on non-commercial basis in abroad	60
		4.2 Number of Short films to be restored	330		4.2 Number of digitized films to be lent for screenings on non-commercial basis in India	60
	5. Conduct of short-term courses on	5.1 Number of Courses to be conducted (NFAI)	3	5. Providing access to filmic content	5.1 Number of filmic contents' access to be provided to	50

FINANCIAL OUTLAY (Rs in Cr) *(as per tentative figure given by MoF)*	OUTPUTS 2022-23			OUTCOMES 2022-23		
2022-23	**Output**	**Indicators**	**Targets 2022-23**	**Outcome**	**Indicators**	**Targets 2022-23**
	Films	5.2 Number of persons to be enrolled in the Film courses	300	to various stake holders, viz; researchers and film enthusiasts for non-commercial purposes	various stake holders, viz; researchers and film enthusiasts for non-commercial purposes	
	6. Single window facilitation and clearance mechanism that eases filming in India, as well as endeavours to create a film-friendly ecosystem and promote the country as a filming destination	6.1 Number of foreign film makers to be facilitated	30	6.1 Single-window clearance mechanism that eases filming in India, to support international and domestic film makers	6.1 Percentage increase of international film makers who are to be facilitated for clearance	100%
		6.2 Number of domestic film makers to be facilitated	40			
					6.2 Percentage increase of domestic film makers who are to be facilitated for clearance	100%

Prioritization Framework and Composition of various Committees proposed under the Prioritization Framework

1. Prioritization Framework for the selection of films for the Digitization and Restoration exercise under the National Film Heritage Mission (NFHM):

S. No.	Parameter	Description
1.	Awards	Film/credits have received National Award/ State Award as best film, best actor, best cinematographer, etc.
2.	Chronological period	Year of release of the film, earlier made movies should be given a preference
3.	Commercial success	The film was a commercial success in its time (number of weeks run/ Box office collection)
4.	Critical acclaim	The film has received critical acclaim (reviews in research periodicals, appreciation by critics, etc.)
5.	Cultural/Historical importance	War, biography, religious film, national integrity, mythological film, etc.
6.	Current level of access	Availability of the film to the public
7.	Foreign films with relevance to NFHM	Films that were shot in India/ had an Indian crew/ has political or social relevance to India
8.	Preservation need	Physical condition of the film reel
9.	Studios and banners	Eminent production houses of India
10.	Technological experiments / milestones	The film illustrates a significant development of certain technology such as first talkie movie, first Cinemascope movie, first stereophonic sound movie, first color movie, first 3D movie, etc.

2. Composition of the two-tiered Committee:

i **Tier 1 or the Central Sub Committee** – The Central Sub-Committee would select and prioritize the final list of feature films and short films to be digitized and restored based on the recommendations of regional committees.

ii **Tier 2 or Regional Film Selection Committees consisting of 10 Regional Committees** – The regional committees would identify the films to be digitized and restored based on the identified parameters under the prioritization framework. The 10 Regional Committees are:

    a. Assamese & Manipuri Regional Film Selection Committee
    b. Bengali & Odia Regional Film Selection Committee
    c. Gujarati Regional Film Selection Committee
    d. Hindi Regional Film Selection Committee
    e. Kannada Regional Film Selection Committee

f.   Malayalam Regional Film Selection Committee
g.   Marathi Regional Film Selection Committee
h.   Tamil Regional Film Selection Committee
i.   Telugu Regional Film Selection Committee
j.   Other Languages Regional Film Selection Committee

Details of Champion Services Sector on Audio-Visual Services

Audio Visual services is one of the 12 identified champion service sector, which has been approved by Union Cabinet on 28.02.2018 for giving focused attention. Ministry of information and Broadcasting is the nodal Ministry for the Audio-Visual services.

Screening Committee under the chairmanship of CEO, NITI Aayog has approved following components of the scheme –

   v.   Incentives for audio-visual co-production with foreign countries
  vi.   Promotion of shooting of foreign films in India
 vii.   Creating awareness and increasing theatre density
viii.   Organizing of Global Media & Entertainment Summit

Operational details of each of the component of Champion Services sector scheme is given below -

(I)   Incentive for Audio-Visual Co-production with Foreign Countries: Ministry of Information and Broadcasting has signed audio visual co-production treaties with Bangladesh, Brazil, Canada, China, France, Germany, Italy, Israel, Korea, New Zealand, Poland, Spain, UK & Northern Ireland, Russia and signing of more treaties are under process with South Africa, Australia, Kazakhstan, Saudi Arabia and many more countries. During the participation (B2B and G2B meetings) in different film festivals and market it has been pointed out that no incentives are available in India for such co-production unlike many other countries. There are no tangible benefits for the foreign film makers. It was also highlighted that countries from Europe and Canada are offering financial incentives in the form of "tax rebate, subsidies, grants or in other suitable forms". In absence of financial support for the co-production of films, the producers from the foreign countries which had signed co-production treaties with India are not much inclined to produce films with Indian filmmakers. Since these treaties are not providing suitable mechanism to producers of the signatory countries and Indian filmmakers, it is imperative to introduce an incentive plan as a component under Sub-scheme Audio Visual Service of Champion Service Sector Scheme for those films which are made under co-production agreement between India and foreign nations.

Any foreign film of small or medium budget with a maximum production cost of ₹ 25 crore that has been granted official 'Co-production Status' by both/all the participating countries under respective existing co-production treaty with India will be eligible for incentive under this component. A maximum incentive of ₹ 2.0 crore may be given after recommendation of Committee as per following manner, subject to fulfilling eligibility criteria:

i. Producers of the Film granted official coproduction status can have 30% of reimbursement with ₹ 2.0 crore as maximum limit for such finance. Reimbursement can be divided among the producers as per the share of the Financial contribution for the film.

ii. 50% of the recommended amount would be reimbursed after 50% of total budget is spent, subject to the condition that amount reimbursed will not exceed 30% of amount spent in India.

iii. Remaining 50% would be given after submission of certificate that the film has been completed and is ready for release in any medium i.e. theatrical, OTT portal, Youtube etc.

<u>Incentive:</u> The Ministry of Information & Broadcasting would provide upto a total funding of ₹ 165 crores.

(II) Incentive for Shooting of Foreign Films in India: Incentives offered by a country for shooting of foreign films in their country play pivotal role in determining the locations for shooting as well as budget of the film or television production. Such incentives help to attract film producers for shooting of their films in that country. Presently, many countries are offering different types of incentives in monetary or non-monetary nature. The money spent by film producers' aid in fostering employment in the State and accelerating infrastructure development for film production and allied activities thereby increasing tax collection. Besides the objectives mentioned above, the component also aims to promote film tourism, promote Indian cultural diversity and heritage, the growing soft power of India and using the professional expertise in the field of audio-visual effects, gaming, animation in pre and post production of films. The component shall be implemented through National Film Development Corporation (NFDC) under the Ministry of Information & Broadcasting. A Committee comprising of officials of this Ministry and experts from Film Industry/bodies will decide the quantum of support based of the total budget of the film and percentage of total budget which are spent in India.

Here, film means any foreign feature film/ TV serial/ TV Reality Show/ Web series/ documentary, which is granted permission to shoot in India.

The funding will be in the following manner:

Any foreign film of small or medium budget with a maximum production cost of ₹ 25 crore who comes to India for shooting of the film may eligible for incentive under this component, subject to following conditions:

a. An international Production Company that has shot /filmed a project in India, may claim a payable cash rebate of 30% on the Qualifying Production Expenditure incurred in the Republic of India to a maximum of INR 2 Crores only. (Qualified Production Expenditure (QPE) is the expenditure incurred on

pre-production, production and post-production in India by International Producer. This cash rebate of 30% would be paid as follows:

(i)   25% of actual spending will be reimbursed on production of Audited Statement of account duly certified by a Chartered Accountant in India.
(ii) Remaining 5% will be reimbursed after submission of the portion shot in India with 'Filmed in India' credit.

b. The Qualifying Production Expenditure (QPE) in India should not be less than **₹ 2.5 crore.**
   i.   30% of the Qualifying Production Expenditure done in India will be reimbursed to the foreign film maker. 25% of actual spend will be reimbursed on production of Audited Statement of account by a Chartered Accountant in India and balance 5% after submission of the portion shot in India with 'Filmed in India' credit.
   ii.   Maximum amount of ₹ 2 crore per film/series can be reimbursed of the Qualifying Production Expenditure.

c. At least 25% shooting of the film should be done in India.
d. 40% manpower should be hired in India.
e. The foreign producer/production company will required to hire a Line Producer/Line Production Service Company (LP/LPSC) in India.
f.   Submission of item wise Audited Statement is mandatory to process the incentive receivable. A Special Incentive Evaluation Committee, consisting of a senior level officer from the Ministry of I&B, financial expert (CA) shall be formed to evaluate submissions/proposals.
g. NFDC shall process the application within 60 days from receipt of complete documentation from the LP/LPSC.

Note: Producer(s) can apply and a film can be qualified under any one of the incentives schemes i.e. either (i) Incentive for Audio Visual Co-production with foreign countries or (ii) Incentive for shooting foreign films in India.

Incentive: The Ministry of Information & Broadcasting would provide upto a total funding of ₹ 165 crores.

III). Incentive to State Governments/ Union Territories to increase theatre density

Being the global leader in terms of producing films every year, our country has significant latent potential to compete with other developed economies with regard to box office patronage. The multiplex industry has contributed significantly to the growth of the exhibition sector and the film industry overall and is also an effective employment source with each multiplex chain approximately providing employment to around 3000 people per location.

However, the paucity of screens as exemplified by only 8.5 screens per million for a population in excess of 1 billion which pales in significance with the world average of 47.8 screens per million is hampering the growth of the exhibition sector. The situation is also accentuated by the age-old rigid and impractical rules and guidelines for opening new cinemas imposed by various States, which impede the growth of cinema screens or multiplexes.

To improve theater density in India, Ministry of Information & Broadcasting has decided to work towards the development of state of art theaters in Tier 2 & Tier 3 Cities with detailed layouts obtained from exhibitors for a seating capacity of 150 to 300.

a. The Ministry would request states to formulate policy guideline that the power tariffs should be charged at industrial rates instead of commercial rates for encouraging the exhibitors.

b. Online Single Window Clearance at state level and Municipal level authorities to grant permission/ renewal/ license from Municipal Corporation, Police, Fire department etc.
c. Import duty reduction for theatre equipments obtained from other countries.
d. Issue of granting additional FSI as per local rule may be considered.

e. Give permission for conversion of big Single Screen Theatre into two or three smaller section with facilities like food courts, Amphitheaters and retail outlets.

f. Provide land at free of cost / subsidized rates by State Government for construction of theatre in Tier-II and Tier-III towns of India.

g. Give infrastructure status to construction of theatres so that bank can provide soft loan at lower rate of interest to entrepreneurs who wish to establish theatres.
h. Tax (GST & other local Taxes) concession for a period of ten years.
i. Income Tax concession for a period of ten years.

<u>Incentive :</u> The Central Government would contribute upto a total of ₹ 1 Crores incentive towards this component for conducting workshops to create awareness among entrepreneurs willing to set up the theatres**.**

IV). Organization of Global Media & Entertainment Summit:

During the inauguration of the National Museum of Indian Cinema in Mumbai, Hon'ble Prime Minister of India made an announcement to organize a Global Media & Entertainment Summit on the Indian Film Industry in line with World Economic Forum in Davos.

The idea is to strengthen India's film industry and expand its global footprint with icons of the film fraternity across the world focusing on film economics and technology. The objective is to leverage the soft power of Indian cinema and enable the world to get an exposure to Indian film industry that employs lakhs of people. It is a fact that a warm up to any bilateral discussion or any business meeting with Indian corporates begins with an Indian film narrative.

There are several challenges faced by the Media & entertainment Sector in India some of them are list below :

    a.   Technology Development
    b.   Lack of Infrastructure
    c.   Lack of Synergy among Different players in Media & Entertainment
    d.   Use of Obsolete Technology

It is therefore envisaged that 2020 onwards the Global Entertainment Summit will take place along annually, so that the International and Indian leaders from the Media & Entertainment Industry, who shape the agendas critical to the growth and development of the Industry, can participate and share their thoughts. This summit will feature a line-up of internationally focused discussions centered around the soft power of India Entertainment industry, contemporary issues that face the industry in terms of piracy, technological advancements and the continuing changes in audience profiles and consumption of cinema, backed by high-profile speakers drawn from both the business and creative side of the industry. The summit will highlight the AV industry's disruptors amidst provocative discussions, thus inspiring innovative strategies for creative and business processes.

Foreign Investors who are actively involved in Media & Entertainment Sector can showcase their activities and MOIB can establish a forum to have proper networking among stakeholders such as:

    a.   Ministry of Information & Broadcasting
    b.   Ministry of Tourism
    c.   Ministry of Culture
    d.   Ministry of Skill Development and Entrepreneurship
    e.   Directorate of Industrial Policy & Promotion (DIPP)
    f.   ICCR
    g.   Ministry of External affairs
    h.   Film Industry bodies all over India
    i.   Educational Institutions such as FTII, SRFTI
    j.   Various Govt. Institutions such as NFDC, Doordarshan , AIR , PIB
    k.   Industry Associations FICCI & CII
    l.   Stakeholders from Animation, Visual Effects, AR, VR & MR industry.

These events will also help in promoting co-production between India & Foreign Film Makers. In addition to the incentives given by the Indian Government to promote India as a Film shooting Destination, Global Media & Entertainment Summit will also play a major role in immediate future to improvise the content on various entertainment & OTT platforms of Media & Entertainment like Netflix, Amazon Prime, Hot Star, etc.

It is envisaged that international and Indian leaders from the Media and Entertainment Industry, who shape the agendas critical to the growth and development of the Industry, will participate and share their thoughts.

Incentive: The Central Government would Contribute upto a total sum of ₹ 120.00 crores for organising and execution of this summit.

Per Unit Costs for various activities done under National Film Heritage Mission

I. Preventive Conservation per unit rates

Sl. No	Particulars	Indicative Units (in no. of reels)	Per unit rate (in INR)	Total (in INR)
(A)	(B)	(C)	(D)	(E= C*D)
1	Arresting decay / further damage and film repair for Category 'B' films			
1.1	Acetate	41,572	5,725	237,999,700
1.2	Polyester	7,366	2,714	19,991,324
1.3	Nitrate	390	12,584	4,907,760
2	Arresting decay / further damage and film repair for Category 'C' films			
2.1	Acetate	10,651	7,835	83,450,585
2.2	Polyester	215	4,664	1,002,760
2.3	Nitrate	363	15,167	5,505,621
3	Assessment of report, Rearrangement of material in existing vaults as per international standards including cataloguing and metadata tagging	Lump sum		28,108,037
4	RFID Tags	140,000	67.07	9,389,111
5	Leaders	140,000	107.84	15,097,665
6	GST	As applicable		18%
Grand Total (excluding GST)				405,452,563
Grand Total (including GST)				**478,434,024**

II.   Per Unit Rate for Restoration of Films – Picture

Sl No.	Line Item	Number of units (film reel minutes)	Rate card # (in INR)	Vendor 1 (in INR)	Vendor 2 (in INR)	Vendor 3 (in INR)	Total Project Cost (in INR)
A	B	C	D	E= C*D*50%	F= C*D*30%	G= = C*D*20%	H= E+F+G
1	Total in figures for Picture Restoration (1.1+1.2+3)	200,000					
1.1	Auto + Manual restoration (1.1.1+1.1.2+1.1.3)	140,000					
1.1.1	2K to 2K	35,000	7,500	131,250,000	78,750,000	52,500,000	262,500,000
1.1.2	4K to 4K	105,000	14,500	761,250,000	456,750,000	304,500,000	1,522,500,000
1.2	Pristine restoration (1.2.1+1.2.2+1.2.3)	60,000	-				
1.2.1	2K to 2K	15,000	11,500	86,250,000	51,750,000	34,500,000	172,500,000
1.2.2	4K to 4K	45,000	20,250	455,625,000	273,375,000	182,250,000	911,250,000
3	Knowledge Sharing Session	All expenses paid trip for 10 officials	5,000,000	2,500,000	1,500,000	1,000,000	5,000,000
	Total in figures (excluding GST)			1,436,875,000	862,125,000	574,750,000	2,873,750,000
	Total in figures (including GST)			1,695,512,500	1,017,307,500	678,205,000	3,391,025,000

- Tenders for this work have not been awarded. Rate Card(column D) is based on the amount quoted by lowest bidder.
Selected three vendors will restore 50 %, 30 % and 20 % of the total films.

III. Per Unit Rate for Restoration of Films – Sound

Sl No. (A)	Line Item (B)	Number of units (film reel minutes) (C)	Per unit rate (in INR) # (D)	Total Rate (in INR) (E)
1.	Sound Restoration			
1.1	Quality sound restoration at pristine	2,00,000	1,025	205,000,000
2.	Knowledge Sharing Session	All expenses paid trip for 10 officials	200,000	2,000,000
3			Total (excluding GST)	207,000,000
4			Total (Including GST)	244,260,000.00

 # - Tenders for this work have not been awarded. Per Unit Rate is based on the amount quoted by lowest bidder

Total Budget outlay under Restoration component of NFHM (II + III)

Sl. No	Item	Total Project Cost (in INR)
1.	Restoration of Films – Picture	3,391,025,000
2.	Restoration of Films – Sound	244,260,000
	Total	**3,635,285,000**

IV. Per Unit Rate for Digitalization of Films

Sl No.	Line Item	Number of units (film reel minutes)	Number of units (film reel minutes)	Per minute rate (Unit rate in INR)	Project Cost (as per proposal) in INR
		Commercial Quote for Digitization of films at NFAI			
A	B	C	D	E	F
1	Ultrasonic Cleaning of the films	430,000	430,000	78.00	33,540,000
2	**Scanning of the films (Picture) – Dry gate[1]**				**229,168,750**
2.1	*8 mm – 2K*	*5,000*	*5,000*	*525*	*2,625,000*
2.2	*16 mm – 2K*	*55,500*	*55,500*	*825*	*45,787,500*
2.3	*35 mm – 2K*	*367,000*	*183,500*	*825*	*151,387,500*
2.4	*70 mm – 2K*	*2,500*	*1,250*	*13,000*	*16,250,000*
2.5	*35 mm – 4K*	*367,000*	*183,500*	*1,225*	*224,787,500*
2.6	*70 mm – 4K*	*2,500*	*1,250*	*14,000*	*17,500,000*
3	**Scanning of the films (Picture) – Wet gate[1]**				**291,268,750**
3.1	*8 mm – 2K*	*5,000*	*5,000*	*625*	*3,125,000*
3.2	*16 mm – 2K*	*55,500*	*55,500*	*1,025*	*56,887,500*
3.3	*35 mm – 2K*	*367,000*	*183,500*	*1,025*	*188,087,500*
3.4	*70 mm – 2K*	*2,500*	*1,250*	*14,000*	*17,500,000*
3.5	*35 mm – 4K*	*367,000*	*183,500*	*1,625*	*298,187,500*
3.6	*70 mm – 4K*	*2,500*	*1,250*	*15,000*	*18,750,000*
4	Scanning of the films (Sound)	430,000		75	32,250,000
5	Audio Video Cataloguing	230,000		190	43,700,000
6	Color Correction	230,000		140	32,200,000
7	Indexing and Cataloguing work	**4,30,000 (2,345 feature films and 2,768 short films)**		3	1,290,000

Sl No.	Line Item	Number of units (film reel minutes)	Number of units (film reel minutes)	Per minute rate (Unit rate in INR)	Project Cost (as per proposal) in INR
A	B	C	D	E	F
8	Knowledge Sharing Session	**All expenses paid trip for 10 officials**			2,500,000
9	Annual Maintenance Contract (AMC) for the Scanners per scanner	**Per scanner deployed for the work at NFAI (After the project period)**		12,000,000	**72,000,000**
10	Scanning at 8K (as per prevailing industry practice)	**1,500**		1,500	2,250,000
11	Cost of LTO 7 or higher			5,200	
12	**Total in figures**				**740,167,500.00**

Total Payments released under Digitalization component = ₹ 156,350,285 /-

Budget proposed for Digitalization = ₹ 583,817,215 /-