

# PUBLICITY



## RESEARCH DIARIES

SUMEDHA CHAKRAVARTHY

MALLIKA VISVANATHAN

SATAKSHI SINHA

KAMAYANI SHARMA

MEHAK SAWHNEY,

MEDIA AND THE CONSTITUTION OF THE POLITICAL

Research Diaries: Publicity | Media and the Constitution of the Political

Produced and Designed at the Sarai Programme, Delhi

Editor: Ravi Vasudevan | Editorial Collective: Susan Sreemala Yadavalli, Aparna T.S., Sarah Khan, Saurav Rai, Nimish Sarin, Jayati Sen

Design: Susan Sreemala Yadavalli | Cover Design: Sarah Khan, Susan Sreemala Yadavalli

Research for this publication was supported by the media module of M. S. Merian - R. Tagore International Centre of Advanced Studies 'Metamorphoses of the Political' (ICAS:MP).

Contact:

Centre for the Study of Developing Societies

29 Rajpur Road, Delhi 110054, India

Tel: (+91) 11 2396 0040, Fax: (+91) 11 2392 8391 E-mail: dak@sarai.net

[www.sarai.net](http://www.sarai.net)



This publication is licensed under the Creative Commons Attribution-NonCommercial- NoDerivatives 4.0 International.

Delhi 2023

ISBN- 978-93-82388-05-7

## Table of Contents

Introduction to the Research Diaries: Ravi Sundaram and Ravi Vasudevan	1
Media, Publicity, and the Political: The Diaries: Ravi Vasudevan	3
Government Publicity in India (1950 -1980): Sumedha Chakravarthy	4
Media in Times of War in Independent India: Mallika Visvanathan	47
Media Research in Government Archives: Satakshi Sinha	79
Crowds, Media, Democracy: Kamayani Sharma	166
Amplification and Listening Publics in Urban India Mehak Sawhney	195

## Introducing the TM-7 Research Diaries

Ravi Sundaram and Ravi Vasudevan

In 1955 the famous anthropologist Claude Levi-Strauss published *Tristes Tropiques*, a memoir/travelogue of encounters and analysis. Following earlier traditions of traveller journals, *Tristes Tropiques* significantly expanded the definition of an academic monograph.

The last two decades have vastly increased the formats of academic writing with the rise of digital media and online archives. In recent years academics have begun to take seriously the scholarly value of ethnographic encounters during the course of the research process. We now see the publication of research diaries, blog posts, annotations, and intellectual essays while research projects are under way. Citation indexes like the Chicago Manual of Style now have templates for citing online content, where social media is recognised for academic value, for both insight and misinformation. In every sense, academic value has been expanded beyond the research monograph and the journal article, with a greater acknowledgement of the provisional process of research. The value of this interim process was highlighted during the Covid-19 pandemic, as researchers issued temporary report cards and shared preprint publications.

The diaries by researchers associated with the Thematic Module 7 (TM-7) 'Media and the Constitution of the Political', the media module of the M.S. Merian – R. Tagore International Centre of Advanced Studies 'Metamorphoses of the Political' (ICAS:MP), must be seen in the context of this expansion of academic writing. What is presented here are records of a series of provisional encounters with research sites, materials, persons. Many of these encounters took place around the devastating circumstances of the COVID-19, which gives these diaries their unique charge. Everyone had to cope with personal tragedy. Even as researchers weathered individual loss and loneliness, it was near impossible to undertake old-style field work, interviews were often done remotely, and a scraping of online archives became an important resource in straitened times. To keep a discipline going, the research team would continue to post research notes and meet once a week online to discuss their work.

For media researchers in particular, the encounter with research objects is dynamic. Today, the traditional official archive has been expanded, ranging from online private collections, blog posts, Facebook, and twitter threads. As media is a time-technology which both records and intervenes in social landscapes with search algorithms, we are confronted with a dizzying array of material traces, which offer both riches and pitfalls for researchers. Social media users periodically share official documents and historical images from personal



collections, resources which had to be to cross checked by researchers. During the pandemic this digital process was accelerated as governments, citizens and courts went online. In every sense this has been a learning process.

The weekly diaries were assembled from archives of image, text, video, and audio material, including oral interviews which, during the pandemic, were undertaken by phone. The postings come across as journeys of discovery as researchers encounter new materials and try and make sense of them. Some research encounters have the wonder of a new discovery, some texts a phatic quality of transient encounter. In short, these should not be considered definitive accounts, but partial approximations generated within the constraints of time and space of biomedical catastrophe. We have preserved the provisional research vernacular of the writing and diverse writing styles to capture the variety of approach and engagement. Some researchers went on to write peer-reviewed journal articles, books, and chapters in edited volumes. It is interesting to compare how provisional encounters in this diary format sit alongside the formal academic work. We would suggest that the hinterland from which the rigorous scholarly argument is drawn has its own special status and validity as intellectual and experiential record.

## **Media, Publicity, and the Political: The Diaries**

Ravi Vasudevan

The thematic focus on publicity researched the use of media in spheres such as public information and education, advertising, public relations and propaganda. Key issues include the mapping of institutions, including government departments, media training schools, business houses and advertising agencies. Media technologies and infrastructures are a key concern in understanding the material and sensory dimensions of public engagement. The diverse projects which emerged draw our attention to short films, cameras, projectors and sound systems, radio broadcasting and programmes, gramophone records and loudspeakers, print advertising, cartoons, posters, out-door advertising. We are also alerted to the circulation and exhibition of media forms as they are deployed to engage publics in specific sites, built, ambient and temporary.

Topics range from the excavation of the railways as an important vehicle for the circulation and exhibition of film and other media for publicity and promotion (Satakshi Sinha); a tracking of key institutional sites and public campaigns in the governmental publicity of post-independence Delhi (Sumedha Chakravarthy); an exploration of the archive of print, photography and cinema produced by war in India, Pakistan and Bangladesh after 1948 (Mallika Visvanathan); a diagnosis of the crowd as it appears as an object of police control, as it is mobilized by video and audio cassette technologies, and as it appears in cinema and photography (Kamayani Sharma); technologies of sound as these address publics and map spaces for differential sonic levels in places of massive public gathering and as part of the routine of everyday travel.(Mehak Sawhney)

# **Government Publicity in India (1950 -1980)**

Sumedha Chakravarthy

This project seeks to piece together the urban publicity infrastructure inherited, developed, and created by the postcolonial State in India, broadly between 1950 and 1980. The project has moved through a number of archival sites, and in this process thrown up a range of questions about the mammoth infrastructure of state publicity, while also uncovering constellations of individuals, institutions, and technologies involved in putting together these infrastructures.

The project considers some major government publicity campaigns that drew on a range of media technologies and the expertise of private firms and advertising agencies. The family planning campaign, for instance, showcases the use of a diversity of media materials and infrastructures. The project also examined campaigns around food rationing and public housing, albeit to a lesser degree.

The project also considers the institutional networks created to shape these media practices and technologies, and train 'experts' in the field. The institutional landscape that emerges cuts across different government departments, private advertising and public relations agencies, voluntary organizations, professional associations, and pedagogical institutions, and was often aided by foreign foundations (like Ford and Rockefeller). For instance, the family planning campaign saw the involvement of several different agencies, including the Ministry of Health and Family Welfare (MHFW), the National Institute of Health and Family Welfare (NIHFW), the Directorate of Advertising and Visual Publicity (DAVP, part of the Ministry of Information and Broadcasting), the Family Planning Association of India (FPAI), professional admen, the Ford foundation, and the Indian Institute of Mass Communication (IIMC).

This selection of notes below reflects 4 key aspects of this project. These are reflected in subheadings each of which is followed by a note that speaks most generatively to it. The notes are a combination of archival research and interviews conducted in the course of this research.

1. Early institutions of government publicity.
2. Expanding institutional landscapes of government publicity.
3. Channelling private expertise in government publicity.
4. Emerging notions of 'social advertising' and international institutional landscapes.

# Early Institutions of Government Publicity

October 23, 2018

Teen Murti House, New Delhi

This week I went to Teen Murti to get a sense of what might be interesting there, and to look at the Hindustan Times microfilms as Ravi recommended. I also went back to the state archives to look at a few more files I thought could be generative.

## **Teen Murti/Nehru Memorial Museum and Library (NMML):**

At Teen Murti, I found a significant number of reports/publications relating to the Directorate of Advertising and Visual Publicity (DAVP) work- including reports from the 1970s (years that had been elusive at the Delhi State archives) and publications put together by other Directorates of Publicity/Information in other cities and regions, most notably Bombay and Calcutta. The Bombay Directorate was particularly active it seems in the early years after 1947 and a range of publications turned up from searching through the Teen Murti index. I didn't get a chance to look at too many reports yet, and since microfilms can only be looked at after putting in a request on Friday, I'm yet to get to that. I've put below notes on the publications/reports I looked at, and also a list of some titles that I could requisition if they seem generative.

## **Fiftieth Report (Public Accounts Committee, Sixth Lok Sabha): Directorate of Advertising and Visual publicity, Ministry of Information and Broadcasting (1977)**

This is a report from the Public Accounts Committee re: the DAVP and its functioning. It seems to have been published in 1977 but the review was up to the year 1972-73. It talks about various recommendations made by the committee in light of the DAVP's present role/function and how it might be made more efficient. The first part of the report concerns itself with the question of treatment meted out to newspapers in different languages while choosing relevant publications for ads, and how it is important to ensure local language dailies are given equal treatment to English language papers. This is a significant portion of the report and looks at the question of how sites of advertising used by the DAVP must

reflect (and reach out to) diverse readerships, in order to adequately service the publicity needs of various ministries and departments. However, the report is interesting because it is also concerned with organizing the DAVP as a complete advertising unit- not just a bursary for ministerial/departmental publicity funds. It recommends in multiple places the improvement of advertising techniques, imaginations, and skill within the DAVP itself. It also emphasizes the need to have exclusively Indian agencies contracted for any advertising work, and that too only if necessary. The file is interesting for this sense of investment in developing advertising as a wing of the State not merely as a crucial propaganda tool but also as a rather sophisticated and viable form of discourse production, that must match in quality those produced by private firms (particularly foreign firms). The report also contains lists of rates for different newspapers, formats, different sizes of circulation; as also a region-wise list of the different dailies and what rates they offer to the DAVP.

**Below is a list of some of the other materials I could look at from Teen Murti:**

- Bombay 1955: An authentic Reference Manual, Issued by the Directorate of Publicity, Govt. Of Bombay (1955)
- The Chinese Threat, Publications Division, Ministry of Information and Broadcasting (1963)
- Two Years Since Independence: A resume of the activities (Director of Publicity, West Bengal, 19--)
- Gains of Freedom, Directorate of Information and Publicity- Goa. (1986)
- Hundred New Gains, DAVP- Delhi (19--)
- Indian Muslims: Proud Citizens of a Secular Country, DAVP- New Delhi (1982).
- Independence Day in Bombay: How Freedom was greeted by the people, Directorate of Information and Publicity- Bombay (1947)
- Hindi in Bombay State, Director of Information and Publicity- Bombay (1951).
- Impact of field publicity activities in 4 Rajasthan districts: An evaluation study in Alwar and Udaipur units of the Directorate of Field Publicity- Delhi (1973).
- Second Five Year Plan: Jammu and Kashmir, Ministry of Information and Broadcasting—Plan Publicity Bureau (1957)

## October 25, 2018

Delhi State Archives

Here is a follow-up note with significant detailing on 2 very interesting files I had mentioned in previous postings. I visited the State Archive today to complete my notes on both these, as also to start a few others. They've been particularly generative, and I thought it would be good to have a note detailing all that they have. Apologies that some of this reproduces the bureaucratic form of these letters, but I think they identify the kinds of planning and skills that went into organizing the mammoth publicity works of the State specifically in the 50s and 60s.

The first is a file about the sanctioning of a documentary film. This file looks quite closely at the question of how infrastructure mobilization was understood and implemented by the state (here specifically the Directorate of Public Relations (DPR) of the Delhi government) in an attempt to forge the city and the nation, while also retaining an emphasis on the development/educational narrative(s) of the Five Year Plans. It talks at length about the film (Named 'Onward March') that the DPR is producing in collaboration with the Photographic Unit of the Delhi Municipal Committee- the kinds of materials procured (raw film, commentators, singers, mixing and editing agents) and also the specific companies (and individuals) contracted to put together different aspects of the film. While much of the file is a bureaucratic detailing of costs and expenditure, it reflects an increased move to incorporate audio-visual media forms within the purview of the regional directorate itself. I have also retained names of companies and individuals contracted for various purposes, in these notes, to think of how a larger network of individual/private skill was tapped into.

The second file is on a Publicity Training Camp held in Chandigarh in 1968 (This file I mentioned in this week's (23rd October) posting in the section about material from the Delhi Archive). This also contains extended excerpts from the speeches and letters in the file, particularly one speech by the then Chairman of the Public Relations Committee (Delhi) delivered at this camp. This speech offers a very detailed sense of the imaginaries underwriting publicity endeavours. The state viewed publicity as a tool to shape public opinion/educate and so forth, but it also seems to have been rooted in specific ideological understandings of what it means for a democratic state to communicate with its diverse publics. I have

photocopied this speech (which is about 5 pages in full) because I think it is quite interesting and a useful entry point to questions we are asking about publicity/public relations, and the material and ideological infrastructures built into these enterprises. I have already added details of this in my earlier posting on it, but have included speech excerpts here.

### **File 1: Sanction for the Production of a Documentary Film (Cabinet and Confidential, 1953)**

This files runs from the early months of 1954 to the early months of 1957. It starts off with letters requesting the sanctioning of a budget for the production of a documentary film by the Directorate of Public Relations (Delhi) in collaboration with the Photographic Unit of the Delhi Municipal Committee.

First Part of the file: Letter from Director Public Relations (Delhi) Ram Lal Verma (Seemingly from May '54) to Chief Secy. Delhi: "...under order of the C.M. the Directorate of Public Relations is preparing a documentary film approximately 800 feet in length depicting the progress made in the various fields of administration with particular stress on the Five Year Plan (FYP). For this purpose he has secured the services of the Assistant Publicity Officer, Delhi Municipal Committee. The film in question is said to be more than one half ready. In other words the expenditure has already been incurred and we are required to accord ex-post facto sanction in this regard. According to the estimate given by the Assistant Publicity Officer the total cost would be Rs. 2724/-. Now the question is how to find this sum. No provision on this account exists in the D.P.R's budget during the current financial year. As the film would be mainly depicting the progress made in the FYP, the cost may be met from budget under that head. It may be possible for the Development Secretary to spare the amount from his budget allotment. Failing this, the case would have to be shown to the Chief Minister as the question of anticipating the vote of legislature would be involved."

Response from the Undersecretary of Appointments (U.S. of A.), H.C. Sharma in Nov '54: "This is not the first instance that we have been asked to accord post-facto sanction. There has been a lot of trouble on this account during the last financial year and the DPR has been told more than once not to view any expenditure without our prior approval...In view of the fact that the expenditure has been incurred and that there is no other way but approve of the action taken by the DPR necessary ex post facto sanction may be accorded."

June '54 a short handwritten note (from ??) says that the approval from Home Ministry (GOI) is also necessary for the film expenditure to be met. From June '54 another handwritten note (from the DPR) to the U.S. of Appointments, "Each film

of 100 feet length costs Rs. 52/2. On this the firm (which firm?) allows 20% rebate. An additional rebate is allowed at 2 1/2% of the amount paid within ten days of receipt of the bill. Of course the sales tax is in addition to the cost. We may accord necessary sanction. Funds for the purpose are stated to be available."

October '54 the Finance Department (Delhi Govt.) sends typed up approval from Gol: 3,800/- for preparation of a documentary film. The state legislature has made a grant of 8000/- total for the project, and the finance department grants the additional 4800/-.

In a short note from April 1956 ML Gupta (Undersecretary of Development, Delhi) writes: "I have been rung up by Messrs. Kodak Ltd., New Delhi with reference to their bill for Rs. 1,769/14/- for certain supplies made to the Director, Public Relations, Delhi State. We informed them on 20.2.56 that the matter was under consideration, and that a further communication would be made to them shortly."

Second part of file: Letter dated 4th May 1954. Director (DPR) RL Verma writes to Chief Secretary (Delhi) regarding "Sanction for purchase of film 100 feet." The letter reads: "I have the honour to state that 4 films 100 feet M.M. Kodachrome U.S.A @ total cost Rs. 167/7/9 have been purchased from Messrs. Photo Studios (Connaught Circus) for the preparation of a documentary film depicting the progress made in various spheres on the basis of lowest quotations received from different firms...We have with great difficulty secured the services of the Assistant Publicity Officer (Mr. Sehgal), Delhi Municipal Committee (DMC) together with the necessary paraphernalia for producing a film and as the services of this expert have been made available to us for a fortnight or so, it is not possible to postpone execution of the work till the receipt of the sanction...The expenditure involved would be met from the allotment that would be placed at our disposal under the head "publicity".

In a follow-up letter dated 31st May 1954: "I have the honour to state that the Chief Minister desired a documentary film to be prepared depicting the progress made in various fields of administration with particular reference to Five Year Plan. Accordingly this Directorate with the photographic unit of the D.M.C has undertaken the production of the film...The film will be approximately 800 feet in length covering various phases of schemes being implemented under Five Year Plan and Community Projects. Nearly one half of the film has been completed and is expected to be ready for exhibition before the beginning of July. Now the film has to undergo different processes and requires the servicing of some artist to do the work of titling and giving finishing touches to the film. The film shall also be dubbed with commentary and background music. [I will try to hunt down a copy



of this film. It could be at the current Directorate of Information and Publicity, which is located in the Old Secretariat.] One Mr. Saigal appears to be the Assistant Publicity Officer (APO) at the Directorate who is crucially co-ordinating the production of this film.

Letter from 24th May 1954 from the APO (Saigal) to Director (DPR) RL Verma: The APO lists the approximate costs of dubbing and background music for the Kodachrome film. "It may please be noted that sound tracks for your film will have to be first prepared on 35 MM film and then transferred on 16 MM film. In this case we shall have to deal with three different laboratories as the job in question is not undertaken singularly by any one individually (sic). The processing of the sound tracks will have to be got done from M/S. Bombay Film Laboratories whereas the sound recording will be done by M/S. Bombay Sound Service. Since none of the laboratories in India is equipped for the preparation of a technicolour film, we shall therefore have to approach M/S. Kodak Ltd." He also mentions the need to keep a 10% reserve on the budget as "...no serious producer can calculate the expenditure on such jobs accurately to the figures mentioned above." This letter is interesting because the APO seems to be quite trained/informed about the technical aspects of the film production process.

Below is the cost-list he appends to this letter:

Approximate cost of preparation of a positive black and white copy of your documentary films (this copy will be required as there will be a lot of editing work to be done on the sound tracks along with your original master copy and if for this purpose your original copy is utilised it might get scratches etc.): Rs.200-0-0

1. Cost of 2000 ft. 35 M.M. raw film for dubbing music: Rs.215-0-0
2. Cost of 2000 ft. 35 M.M. raw film for dubbing commentary: Rs.215-0-0
3. Processing of the above 4000 ft. 35 M.M film: Rs.100-0-0
4. Mixing of the above 2 tracks on one 35 M.M. track: Rs.160-0-0
5. Cost of 35 M.M. 2000 ft. raw film for preparation of mixed track: Rs.215-0-0
6. Processing of the above mixed track (this mixed track prepared on 35 M.M. film will have to be transferred on a 16 M.M. film): Rs.50-0-0
7. Cost of 800 ft. 16 M.M. raw film: Rs.120-0-0
8. Processing of the above film: Rs.100-0-0
9. Cost of re-recording on 16 M.M. film: Rs.200-0-0
10. Cost of 800 ft. Kodachrome sound film including processing at the rate of 67/- per hundred ft.: Rs.536-0-0
11. 3 second class fares for the Commentator at the rate of Rs.72/: Rs.316-0-0

12. Daily allowance for the commentator for about 15 days at the rate of Rs.10/- per day: Rs. 150-0-0

13. 10% of other misc. expenditure(...): Rs.150-0-0

On 13th July 1954, RL Verma (Director, DPR) writes a letter requesting money be sanctioned for Mr. Saigal to travel to Bombay in order to work on the dubbing of commentary and soundtracks at the Bombay Laboratories: "It has been reported by the person handling the production of our documentary film that shooting work is almost complete and it is now time when some person conversant with the job may be deputed to go etc. The entire work of soundtracks, their processing, mixing and recording would take not less than 15 days..."

20th July 1954, the Chief Secy. (Delhi) replies by saying that since Mr. Saigal is an employee of the Delhi Municipal Committee sanction be sought for his travel etc from them.

31st July 1954, A letter from Chief Secy. (Delhi) HC Sharma to Secretary, Ministry of Information & Broadcasting for administrative approval for the film before it is voted on in the state legislature: "...in order to supplement the existing media of publicity of the FYP and Community Projects etc., the Delhi Government has decided to produce a documentary film with the assistance of the photographic unit of the Delhi Municipal Committee, showing the achievements secured so far in those fields."

9th August 1954, RL Verma (Director, DPR) writes to the Chief Secretary (Delhi) once again: "In continuation of this Directorate's letter...dated 31st May 1954, I have the honour to say that two songs one in Hindi and the other in Haryana (sic) dialect have been recorded for (sic.) at the Delhi Station of All India Radio. The services for recording the songs were lent free by All India Radio authorities but the artists engaged for singing the two different songs have to be paid a sum of Rs.160/- as arranged by All India Radio." September 1954, RL Verma responds to a letter from Messrs. Photo Studios (12, N Connaught Place) that payment will be made to them once sanctioned from the state govt.

October 1954, RL Verma responds to a letter from Mr. Ganpatrao B. Vernekar (Film Editor, D.D. Block No. 8, R-75, Bombay-18) assuring him that payment will be made to him as soon as sanction is received from the Government of India.

October 1954, G.B. Vernekar writes to RL Verma: "With reference to the letter dated the 18.9.54 written by Shri S.V. Raman, I am very much regretted to write you that inspite of writing you to reply within 3 days you have not done the needful in the matter. Hence I once again write you that you should make necessary

arrangements for the payment i.e, at least by 28.10.54. If the payment is not made by the above date I shall be forced to see legal adviser in the matter. I hope you will do the needful in the matter." (sic)

Attached in full after this is the letter GB Vernekar mentions S.V. Raman (149 Portuguese Church St., Dadar, Bombay-28) as having written to RL Verma: "It is with great regret I have been forced to remind you about the payment of two bills, which were submitted to you along with my first letter to you, for editing done for your "Onward March" topical...As I have guaranteed the payment to the parties who have done work for you, I request you to please let me have your remittance in full payment of those two bills referred above within three days from the receipt of this letter to avoid unnecessary unpleasantness."

February-March 1955: There are 2 letters from Kodak Limited (33-34 Faiz Bazaar, Daryagunj, Delhi 7) Where they repeatedly demand the payment of dues to them for the duplication of Kodachrome film. Their letterhead also mentions their locations at: Kodak House, Dr. Dadabhai Naoroji Rd., Bombay 1; 17 Park Street, Calcutta 16; 2/155 Mount Road, Madras 2.

From January 1956 a letter from Krishna D. Ayyar (Under Secy. Ministry of Information and Broadcasting) to the Chief Secretaries of "All part 'A', 'B', 'C' & 'D' States." With subject: "Production of Documentary films by the Films Division of the Government of India- Programme for 1956-57." It says that the list of Films Division (FD) films for the year 56-57 is to be drawn up and invites any suggestions that State Governments would like to make in this connection. The cost of production of these films will be borne by the GOI under the 'General production scheme'. Another scheme is also mentioned where the cost is shared 50:50 between the state governments and the FD. Proposals are invited for this as well, while also pointing out "The total number of films to be produced under this scheme is six, and "...the subject should, in each case, be of an all India interest and there should be a prior agreement on the part of the State Government to share the cost of production on a 50:50 basis with the Films Division." A list of Films Division films released after February 1955 is appended, as also a list of films under production and a list of films ready for release. (See photocopy)

RL Verma, Dir DPR responds to this circular with a letter (February 1956) by suggesting a film on "The Capital of India" (quotes in original) be produced under the general production scheme (not 50:50): "It is suggested that this film should besides covering the historical background and various old monuments in and around Delhi, also feature the expansion which has taken place in recent years,

with particular reference to the Master plan now being prepared under the direction of the Delhi Development Authority."

In May '56 the Under Secy. Min of I&B sends across a list of "Approved private producers" compiled by the Special Committee appointed for this purpose. He mentions an additional supplementary list as being under preparation and to be forwarded soon. (This letter appears to be wrongly dated to '55)

The file ends with the new Under Secy. Min I&B writing to Secy. (Dev) Delhi to say that the supplementary list has not yet been prepared.

## **File 2: Regional Orientation + Training camp in field of publicity held at Chandigarh (1968)**

The file contains a 9-page transcription of the full speech given by Mr. Gopinath Aman, the Chairman for Public Relations Committee (PRC), Delhi. It starts with: "Publicity is one of the important departments in a state specially in a democracy. In an autocratic state it is a one-sided affair, the will of the Government has to be conveyed to the people. But it is a two way traffic in a democracy where the will of the people has been made known to the Government. Here in India, we have a democracy which allows all four freedoms and these freedoms are used sometimes with a vengeance. This makes Government publicity all the more important. Having won our freedom under the leadership of Mahatma Gandhi we have to stick to his ideal of truthfulness which means we have to avoid exaggerations. This makes our task all the more difficult. We cannot use the same language as some of our neighbouring countries do. Yet we must remain firm in our belief that truth is more effective than exaggerated propaganda...It is, therefore, that the work of publicity in a country like ours is as difficult as important. Our technique has to be pure as well as effective." (p1)

He goes on to talk about how the "sense of emergency" prevailing in the country is important and must not be allowed to wane. "How to promote this emergency consciousness? There are various audio visual methods in the country where only a quarter of the population is literate...and we have to proceed through audio visual methods...In all publicity we have to avoid monotony and preaching. Indirect appeal is obviously more affective (sic) whether it be film or radio, song or drama."

He goes on to talk about the lack of charm/appeal of the 'lecture' and emphasizes that it is the story that sells "...for the simple reason that the vast majority of our countrymen are uneducated." He also advises against "negative preachings" in publicity endeavours, for instance: While national unity is important, and must be

keenly conveyed in publicity campaigns, but it must not be publicized by stirring anti-Chinese feelings.

He mentions the marking out of weeks/days to celebrate acts of national importance: "We observed a Development and Defence Publicity week in Delhi from 21st to 28th November (1968)" , and talks about how some of the performances "reeked of" communal/ethnic parochialism/chauvinism and emphasizes that all publicity endeavours must respond to the need of the hour (and all times): unity.

"It is a wrong idea to cut down the expenditure on publicity during emergency. I have seen British publicity in India during the last two Great Wars. In fact I saw the first film in 1915 when I was a school student.

Rheims cathedral was shown burning owing to the bombing by the Germans...We have to convey to our people that if our country suffers at the hands of such foreigners who have already deprived of us a part of our land and who have (sic.) scruples or morals, the whole country shall suffer not only materially but morally. Even in these times national unity cannot be overemphasized."

He also specifically mentions the difference in constituting campaigns for rural and urban areas, owing to what he seems to suggest is an inherent difference in the vocabularies (form and content) of audiences in the two kinds of areas: "One more aspect to be kept in mind is that the nature of publicity in the villages has to be different from what it is in the cities.

Classical poetry can make little appeal in the rural areas. It is folk songs and village dramas...that can be more appealing...Propaganda language has always been simpler in the villages than in the cities." He goes on to talk about the questions of how to publicise the FYP (adapting technical information to the audience), the language question where he says English dailies have an advantage and are not as prone to rumour-mongering as Urdu or other "schedule language" dailies. He mentions having been State Press Officer in Delhi. [I have a photocopy of this speech and will bring it with me to the meeting]

From this file it appears that one Mr. R. K. Chatterjee is the Director of Field Publicity (a whole unit overseeing trans-regional field publicity endeavours within the Ministry of Information and Broadcasting)

The file also contains a Draft agenda for this training camp. It mentions 9 main heads under which the training/orientation is to be carried out:

1. Publicity as an aid to sustaining national preparedness during Emergency
2. Promotion of national unity and emotional integration and how publicity can help
3. Special requirements of publicity in border areas
4. Role of publicity in promoting production-consciousness (this lists different groups [farmers, industrial labour, industrialists, businessmen, teachers, students, women, and children] and mentions that the formulation of techniques, approach, and content for publicity for each of these lies under this broad head)
5. Optimum use of the various media of publicity (Film, song and drama and other traditional media, radio rural forms and community listening sets, exhibitions and audio-visual material)
6. Ways and means through which non-official participation in field publicity could be fully promoted
7. Co-ordination of publicity with official and non-official agencies
8. Proper maintenance and optimum use of publicity equipment in the field
9. Special publicity measures that should be taken to boost public morale, to counter adverse propaganda and to deal with rumour-mongers.

A letter inviting Mr. Aman to this event mentions this being third in a series of these camps organized that year (1963) the other two being in Bangalore (June) and Calcutta (August). This letter lists 5 heads under which he is invited to speak:

1. Promotion of emergency-consciousness in the country
2. Promotion of national unity and emotional integration;
3. Promotion of national preparedness on a sustained basis;
4. Publicity of the Plan as an essential part of defence;
5. Promotion of production-consciousness in the country.

I will talk about these, and the other materials from both NMML and State archives I wrote about in my previous note in the meeting.

I look forward to hearing your comments and suggestions.

# Expanding Institutional Landscapes of Government Publicity

**December 7, 2018**

Indian Institute of Mass Communication, New Delhi (IIMC)

Central Secretariat Library, New Delhi

This week I went to IIMC and the Central Sectt. Library to scope out the materials they have concerning our interest.

## **Indian Institute of Mass Communication (IIMC)**

It's fairly easy to get into the library and mostly their books are for reference only. I can register with an introduction letter and pay 10 rupees every time I visit. This time they let me in without the letter. The librarian was quite helpful in pointing me to broad sections I could peruse, if somewhat unclear on specific information regarding reports.

In the back end of the library they have a whole subsection (2 racks) dedicated to volumes of a directory called the 'Press and Advertising Year Book' being published from 1962 by INFA publications (whose address is listed as Jeevan Deep, Parliament Street, New Delhi-110001). It is put together by the National Advertising Service (which according to various issues of this yearbook had offices/centres in Bombay, Calcutta, Delhi, Madras). In the IIMC library the oldest issue of this is 1966. The contents page divides the yearbook into 2, Part-II is called 'Media Information' and within this there's a series of different charts, maps and headings that warrant a closer look including: Introduction to Cinema Media, Outdoor Advertising, Radio Advertising, Index to Advertisers.

There were also some interesting ads in the yearbook itself- some of these are by state directorates of publicity, some of these are for private publicity firms/consultants. I've attached 3 images of such ads below (figure 2.1, Figure 2.2, and Figure 2.3).

Another interesting subsection of Part-II is 'Who's Who of Advertising and Public Relations'- which is a directory of all the people involved with various kinds of publicity across major cities.

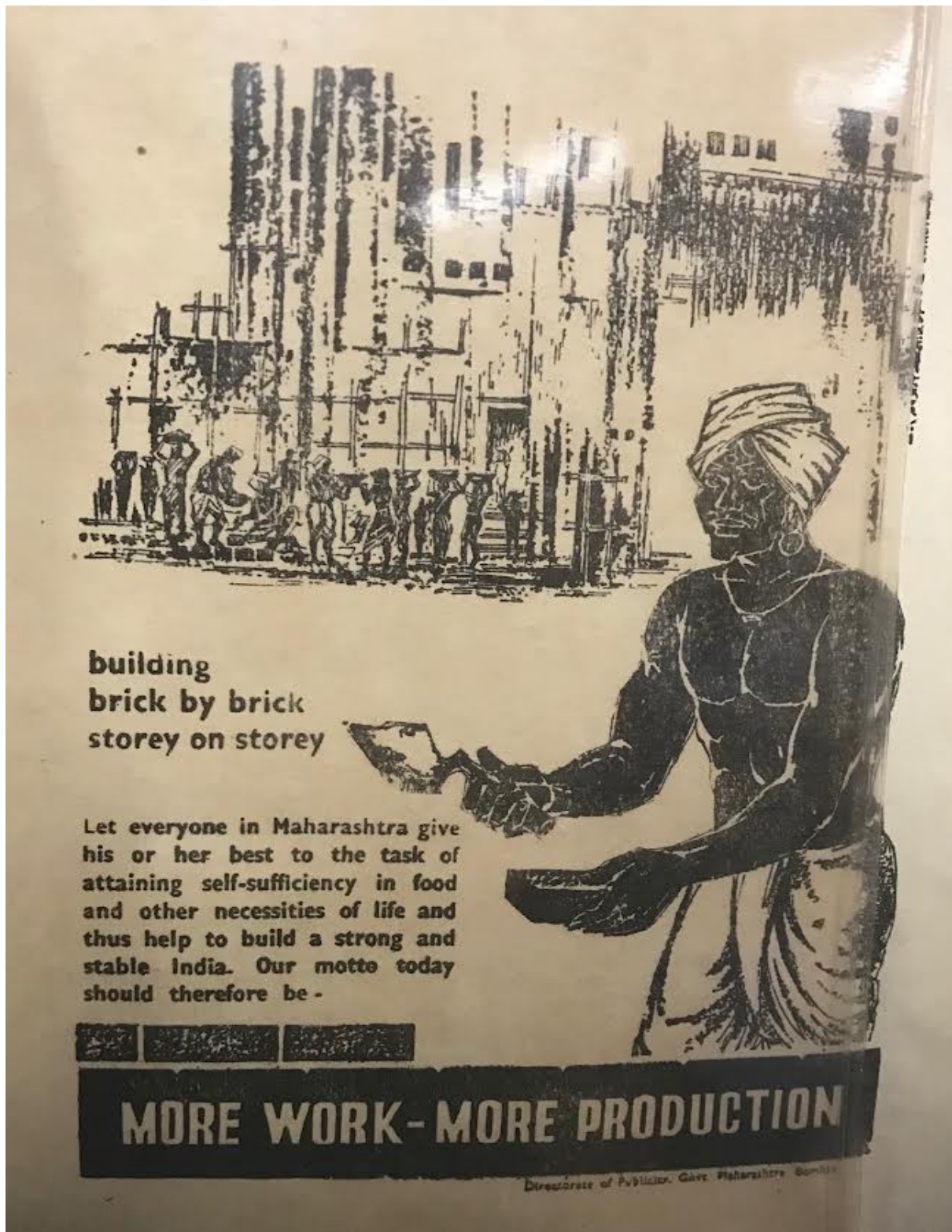


Figure 2.1: Advertisement #1- State ad by state directorate of information (bottom left of image in small print, 'Directorate of Publicity, Bombay State' Source: Press and Advertising Year Book' Courtesy: IIMC Library





Figure 2.2: Advertisement #2 for a private ad/publicity company Source: Press and Advertising Year Book' Courtesy: IIMC Library



Figure 2.3: Advertisement #3 for an adv/publicity consulting company Source: Press and Advertising Year Book Courtesy: IIMC Library

IIMC also has some volumes of 'India' which appears to be "a reference annual" published by the Ministry of Information and Broadcasting. This appears to have been published starting in 1953, and the preface to the 1970 edition (the oldest one in the IIMC library) explains its aim as: "seeking to explain the diverse aspects of national life and activities." This is only interesting because of the Information and Broadcasting (I&B) research wing being involved, although it does not explicitly deal with publicity initiatives of any kind, or even the DAVP's activities.

There is a locked shelf labelled 'Annual Reports I&B'. This seems to have a motley selection of I&B reports from the 2010s, and a few reports on elections by non-I&B department from the 1970s. There is also a large number of issues of the *Journal of Advertising* published by the American Association of Advertising.

When I asked the librarian for help with locating more annual reports she directed me to an extension area of the library at the very back which appears to be a much more poorly preserved, but very large, section.

There are many shelves full of volumes of journals subscribed to by IIMC (*Span*, *Economic and Political Weekly*, *Sight and Sound*, *Seminar*, *Science Reporter* etc). They have 'WPN and advertiser's review' for 1966, 67, 68. They have issues of 'Data India' from 1974-2006. In one shelf, in this section, they have a series of these submitted by IIMC students and project reports. I looked at one of these project reports which was on the use of mass media in Sri Lanka submitted in 1976-77; a thesis submitted by a student in the 80s titled 'A multimedia campaign for ticketless travel on the railway' where there's a problem outlined, and then a

series of ideas offered re: a multimedia campaign that could be organized to cut down on this “negative” (ticketless travel).

Back in the main wing of the library, there are adjacent 3 shelves labelled ‘Film/Audiovisual’, ‘Advertising’, and ‘Public Relations’. Most of the books in these shelves are commentaries/critical reviews written by people involved with advertising (though from what I found, largely by individuals involved with private ad-related enterprise). All of these are in Hindi. A series titled ‘Vigyapan Kala’ are also housed in the ‘Advertising’ shelf, and are IIMC publications- these are instructional and probably meant for students, and don’t offer any overview of existing ad-state infrastructures.

As expected, several copies of the ‘Mass Media’ series published by the I&B ministry that provides an annual survey of the position of various forms of mass media in India that I found in Soochna Bhavan are available in this library.

I think it will be useful to go back to IIMC to take a closer look at the advertising yearbooks, and also if any of the other materials I’ve mentioned appear generative.

## **Central Secretariat Library (CSL), Shastri Bhawan**

At CSL, the second floor houses all the annual reports for all departments. This floor is divided in two ways: the first several shelves are organized by ministry/department and the remaining are organized according to state. There appears to be some reorganization being undertaken here, although not anywhere near the one underway at Soochna Bhavan, but still enough to cause some disarray.

Consequently, none of the library staff present were able to help me find the shelf for I&B reports in which materials for the DAVP would be located. However, they promised that if I came back on Monday the main floor-librarian would help me.

I spent my time working through the state sections and specifically looking at the Delhi shelf. This has a wide range of things from Master place to state codes for various departments from the 1960s (although I couldn’t find one for the Directorate of Information and Publicity), reports on income production, consumption etc. There are a total of 3 full shelves of Delhi material. One of these is exclusively for state gazettes. There are also several books on the setting up of the Delhi Public Library in Chandni Chowk— which is also a library I will visit in the coming weeks. I have put below notes on 2 reports that were quite interesting

## 1. Delhi Urban Arts Commission reports (the 1st for 1974-5 and the 2nd for 1975-77)

In the Delhi shelves I found several reports from the Delhi Urban Arts Commission starting from 1974-5, shortly after the commission was established. These reports are only available up till 1988-89 at CSL. I looked at the first (1974-5) and second (1975-77) reports of the commission. The commission's first report sets out its purpose as meant to maintain the "aesthetic quality" of Delhi, and a lot of work appears to have been redesigning unsatisfactory buildings (based on appearance predominantly, at least as per these 2 reports). The first report (1974-5) contains several images of the city which I have attached below, and labels them as examples of the different problems plaguing the city. These photos may be interesting to us for the range of hoarding and advertising they make visible. (see Figure 2.4; Figure 2.5; Figure 2.6) The second report (1975- 77) covers the exact period of Emergency, and contains more detailed notes/information on specific aspects of concern/reorganisation of the 'visual' city. A big part of the commission's interest/concern in this context remains hoardings.

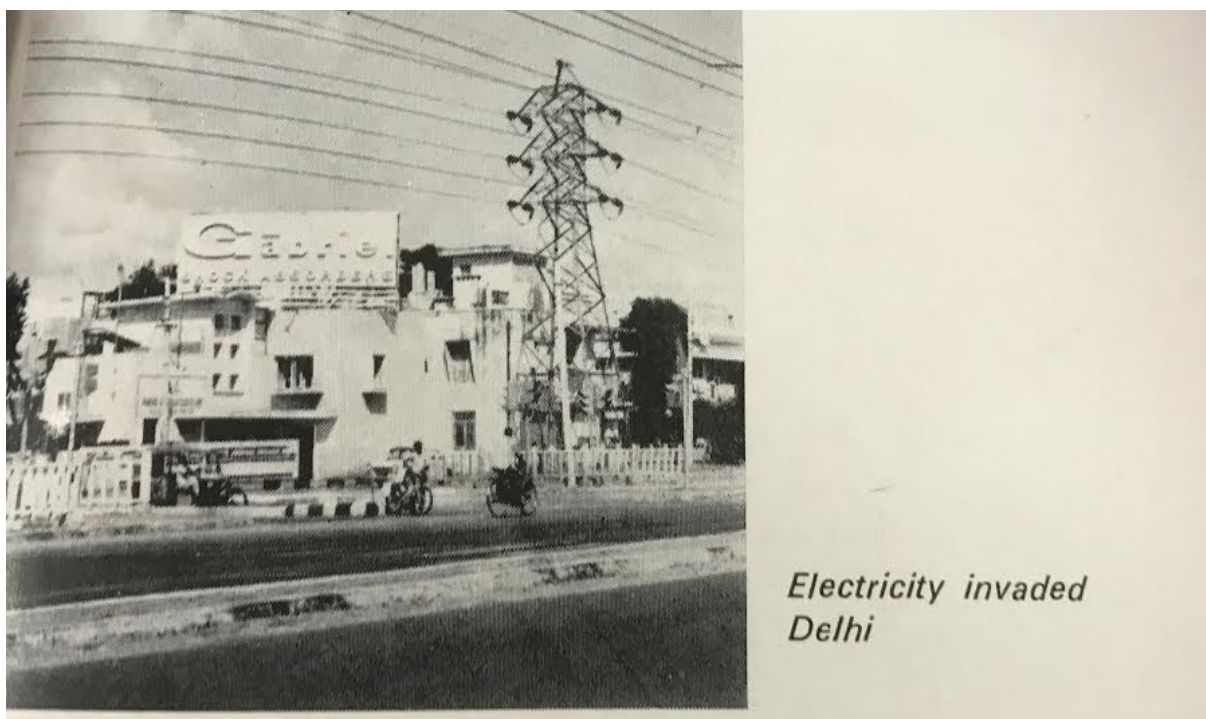


Figure 2.4: Photo #1 from DUAC report indicating hoardings as a menace to the cityscape (1974-5) Courtesy: IIMC Library



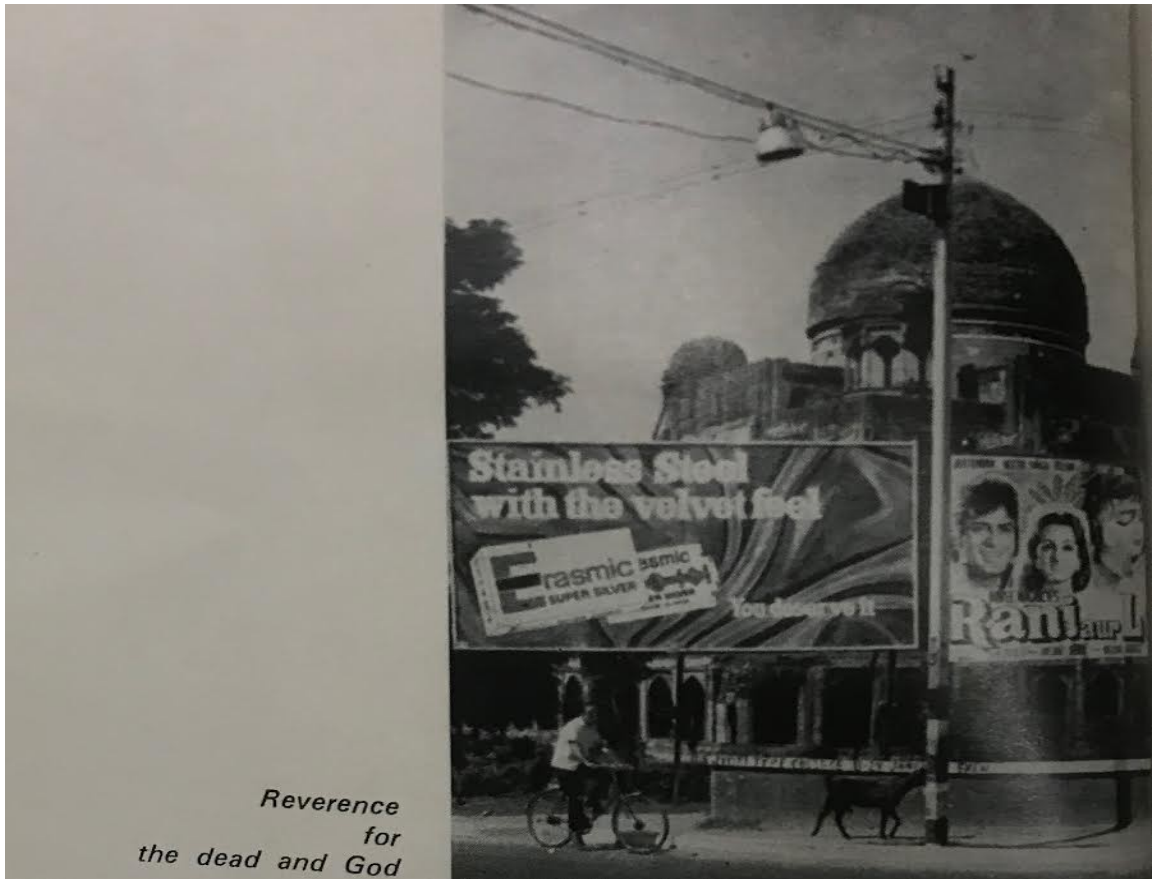


Figure 2.5: Photo #2 from DUAC report indicating hoardings as a menace to the cityscape (1974-5) Courtesy: IIMC Library



Figure 2.6: Photo #3 from DUAC report indicating hoardings as a menace to the cityscape (1974-5) Courtesy: IIMC Library

Under Annexure-II of the first report, a subsection labelled 'Objections, jurisdiction, and powers of the DUAC and guidelines for submissions of projects' identifies, "outdoor/street publicity with the help of sign boards/bill boards and hoardings [as] an unfortunate contribution of modern society to the townscape. It is one of the inescapable evils... Delhi can easily be called the 'sign board happy' Capitals (sic.)...This blatant indifference to such visual intrusion has led to sloven disregard for the quality of environment and increasing disrespect for our architectural and historical heritage." It then goes on to lay out recommendations for how this concern may be dealt with. It lists a number of spaces in the city that are to be made off-limits for hoardings/bills, including public buildings (railway stations, bus terminus, airports, institutional buildings), river front and ridge area, all areas under NDMC, near intersections or roundabouts, residential areas, monuments, and religious buildings. The commission also sets itself out as the final authority in judging whether various ads (private or state-sponsored) to be posted to hoardings match the aesthetic it is trying to establish for the city.

The second report from 1975-77 follows up on the menace of outdoor advertising under 'Projects and Problems' and mentions that despite "much resistance from the side of all concerned...by discussion the local bodies were persuaded to take regulatory action, and as a result considerable improvement was brought about in the visual impression of the city."

## **2. 'Delhi State To-day': Publicity and Public Relations (1952-56), published by the Directorate of Information and Publicity.**

Delhi State To-day appears to have been a series of publications brought out by the state in 1953. There is one of these for nearly every department (Education, transport, general administration, local self-government, rationing and supplies, industries and labour, development, rehabilitation). All of these have been published by the Directorate of Information and Publicity (DIP) as a series, and content has been sourced from the various departments.

This report on publicity and PR in Delhi starts with a photo page in colour (Figure 2.7). The introduction on the next page begins with: "Though Delhi is a small and compact state, being the Capital of the country, it has a cosmopolitan character and as such its importance is out of all proportion to its size." It goes on to describe the DIP (that was set up in 1953) vis-à-vis its structure and many functions. The DIP, according to this, had 3 offices: 1. The main office of the Director, 2. Information Office, and 3. Press State office.



Figure 2.7: Cover Images “Delhi state To-day” Courtesy: IIMC Library

The functions of the DIP are listed as:

1. To promote better understanding and closer co-operation between the Government and the people.
2. To scrutinize the press to see that no law is offended and to take action where necessary
3. To disseminate correct and objective information about the state government's activities to the press and the public and give due publicity to such activities.

This report has detailed sections of the publicity activities and ad campaigns launched in the 3 year period it tracks, including 3 appendices listing cases filed against various language newspapers for 'offences' of various kinds. It also provides, towards the end, a list of publications (confidential reports and other such reviews/reports) produced in the course of the Director's 3-year history.

One section of the report, titled 'Photographic Display' describes a photographic display organized at Rashtrapati Bhawan which exhibited photos of the inauguration of the 'Drain clearance campaign' in the state and the visit of the Canadian Prime Minister. This also says: "photographs of important events in the state are also displayed outside the office of the Director in prominent place" and mentions proposals for a photo exhibition at the Delhi Public Library.

This section on photo exhibitions is followed by the 'Films Section' which mentions that the Education Directorate of the state has 3 mobile vans that travel through rural areas of Delhi showing Films Divisions films. The Delhi Municipal Committee also has a film unit that caters to the "need o the urban public". These film units, the report says, work as closely as possible with the DPR, however they have no film section or mobile propaganda and publicity unit of their own [yet]. It also mentions that a Technicolor film is under production depicting the welfare and constructive activities of the state "under democratic set up".

Another section of this report mentions the directions in which the Directorate is planning to improve and expand its activities and infrastructures. This expansion will include the setting up (within the DIP) of separate units for: 1. Field Publicity, 2. Film and Photography, 3. Production of Publicity, 4. Public Enquiries, 5. National and state celebrations.

I will go back to CSL and look for later reports from the DIP, and also get in touch with the librarian to locate reports from the I&B ministry.



# **Channelling private expertise in government publicity**

**January 15, 2019**

Indian Institute of Mass Communication, New Delhi

Central Secretariat Library, New Delhi

Delhi State Archives

This week I went to IIMC, CSL, and Delhi state archives. The state archive is currently digitizing much of their collection and as a (typically absurd) result are not giving out files dated later than 1925. This has been a bit of a dampener, however I have still found files of interest at both other libraries.

I used notes from last week's meeting and discussion to track specific nodes that might be generative: (1) the possible intersections of 'development' agendas and publicity, (2) local self-government, regulation and publicity, and (3) looked specifically for materials relating to Asia 72 or Ad Asia- the advertising/publicity conference from 1970 (although material on the latter has not been available at any of the spaces I've explored so far). I hope these nodes reflect in my notes below.

## **Indian Institute of Mass Communication**

### **1. Dimensions of Public Relations: Report of a Seminar held at IIMC in December 1969**

I found this interesting report of a seminar from 15-21 December 1969 held at IIMC. It starts off with a preface by I. P. Tiwari (then Director of IIMC), lists a detailed program for the 5 days of seminar proceedings, and contains rapporteurs' summaries of each session. So far the files and publications I have looked at have related specifically to publicity rather than public relations, and I found, looking at this text, an interesting entry into public relations discourse as it spoke to imaginaries of publicity and PR infrastructures.

Day 1 starts with an inauguration by IK Gujral, then Minister of I&B. The sessions open with a plenary delivered by Dr. Scott M. Cutlip, professor of Public Relations at the University of Wisconsin. He appears on various panels/sessions throughout the seminar, and seems to have been a sort of main key visitor to the seminar. This is followed by a session by M.R. Dasani (Member of Parliament) who talks about the development of PR in India with 2 specific foci- the problem of PR in a developing economy and PR for institutional transformation.

Day 2 of the seminar starts with a talk by Scott Cutlip on the need for PR in business and industries.

Day 3 sees a lecture by KT Chandy (Chairman of Hindustan Steel) on PR as a management function. This is followed by Cutlip again on tools of PR and a talk by Dilip Mukerji (Formerly PRO of the Tata's in Jamshedpur) on the tools and techniques of PR in India.

Day 4 starts with a session on 'The evaluation of public opinion' by Mr. EPW D'costa (from the Indian Institute of Public Opinion), then Cutlip talks about 'How to measure the effectiveness of PR', and a talk on 'PR in the changing world'.

Day 5 has 'PR counseling' by Cutlip, followed by 'The Role and Scope of PR in India'- a panel discussion. This is followed by an afternoon session on the 'Professional Requirements of PR men' once again by Cutlip, and the concluding session of the day is titled 'At Home' by IK Gujral (the concerned section of the report will offer a clearer sense of this rather ambiguously titled session).

The last day, Day 6 starts with a session entitled 'Public accountability as the basis of Public Relations' by E.D. Mody, President Hindustan Lever (Delhi), followed by a discussion on Government PR and publics - the last session of the seminar is the presentation of the report produced over the course of the seminar.

There is also a useful list provided at the end of the proceedings of all the people involved in the seminar:

Mike D'Souza, Director-Editor, Indian and Eastern Engineer, Bombay; 2. HD Raja, PRO Bajaj Electricals; 3. FS Mulla, Chief PRO Tatasons; 4. GM Kaul, PR Manager, India Oxygen Ltd (Calcutta); 5. PK Akirkar, Director, Consilium International (Bombay); 6. B.V. Ranganath, PR Manager, Indian Oil Corporation (Bombay); 7. Sanat Lahiri, Public Relations Manager, Dunlop India Ltd, (Calcutta); 8. Pramod Vyas, Manager PR, Union Carbide India Ltd. (Delhi); 9. S. Almeida, PR Manager, Air India (Bombay); 10. HJD Penha, PR Manager, Indian Airlines (Delhi); 11. SP Nanda, Public Relations Manager, LIC (Bombay); 13. Gyan Haksar, PR Manager, EASUN group (Madras).; The report has transcripts of various talks and report versions of

various talks. It might be interesting for us to have a photocopy of this because it's an early exploration of contemporary PR imaginaries, with intersections between the national and the global.

## **2. Response to visuals in posters: A report from 1971**

This is a report put together by Dr. S. Rehman, professor of Visual Communication at IIMC. The research was facilitated and published by IIMC. It is particularly interesting because the report contains a large number of posters within the report, as the study has been conducted by introducing the sample set of people to the visuals in these select posters. I will bring the posters with me to the meeting.

The preface by IP Tiwari (Director, IIMC) is interesting for some of the gaps and aims it highlights:

“Varieties of different visual materials are prepared and distributed by state and central publicity agencies and by corporate bodies in the public and private sector. There has however been no study to find out the levels of perceptions of visuals so highly circulated. The study of visual perception undertaken aims at analyzing the reactions of the sample respondents to the visuals in 10 different posters. The sample of 150 respondents selected include both educated and uneducated adult males from villages and neighbourhoods around Delhi. The study was designed and executed by Prof. S. Reman professor of visual communication. I hope the findings of this study will be of interest to those who are responsible for the administration of visual communication programs, as well as for the production of visual materials- particularly posters.”

The structure of this report has 10 different posters- designed by the govt. and also by private agencies who were selected. Each poster is followed by two different kinds of analyses. The first is a tabulation of the 6 main visual markers pointed out by respondents (and each main marker is then further divided into sub-groups based on the respondents' backgrounds etc) and the second genre of summarizing the data is a graph that maps the tabulated data. The posters were produced between 1966 and 1970.

### 3. Communication and Family Planning- Report of an intensive family planning promotion campaign: An experiment and a survey in South Delhi

This was first published in May 1967. It has a preface by LR Nair (Director of IIMC). They have in the appendix a handbill announcing the mobile family clinic for family planning and appears to have been put out by the Family Planning Division, Government of India. (See Figure 2.8). Another appendix of this report contains various notices put up in the Lajpat Nagar area for 'ladies meetings' to discuss this family initiative. In the last meeting, we talked a bit about the intersection of the local with larger processes/infrastructures of publicity and the regulation (or its lack) produced by the same and I thought this was a possibly generative example of this, where the local intersects and engages with a more nation-/state-wide publicity initiative. (see Figure 2.9). To juxtapose the images in these two appendices makes for an interesting reading of the multiple geographies of publicity.

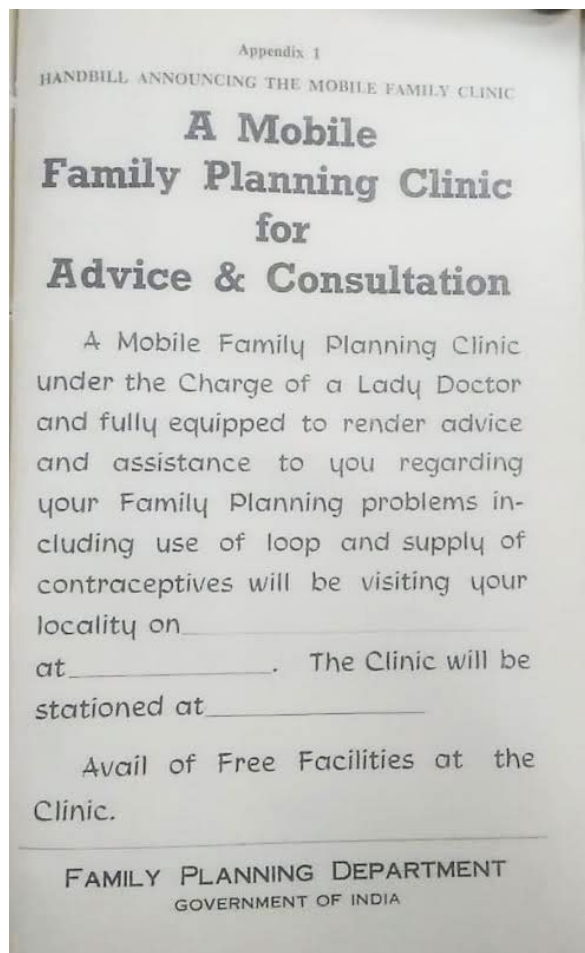


Figure 2.8: Appendix from "Communication and Family Planning- Report of an intensive family planning promotion campaign: An experiment and a survey in South Delhi" Courtesy: IIMC Library

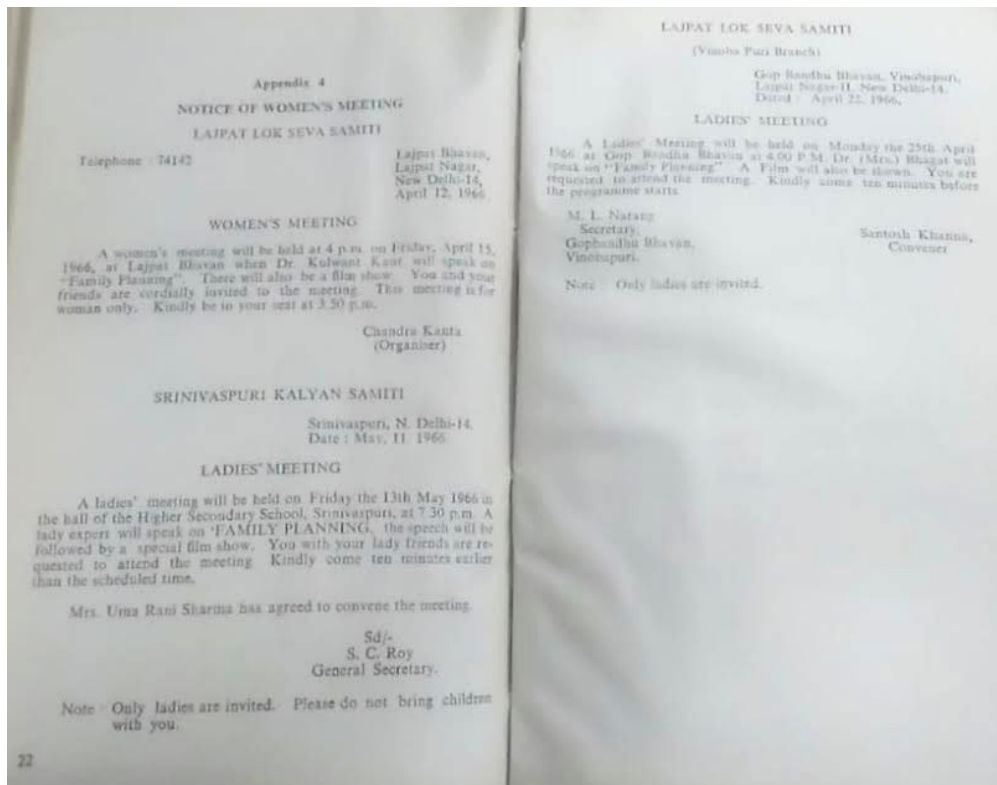


Figure 2.9: Appendix from "Communication and Family Planning- Report of an intensive family planning promotion campaign: An experiment and a survey in South Delhi" Courtesy: IIMC Library

#### 4. Public Relations in India by JM Kaul (1976)

An instructional guide to PR (which the book calls "the youngest management discipline in India"). It identifies PR as the key to India's matching the growth of advanced industrial countries. I felt this spoke to the pedagogical imagining of PR, as communication infrastructure closely allied to publicity.

Relevant here would be a personal account of the career of a Public Relations operative in *Adventures of a PR Man*, by S.N. Surkund (2001, English Edition publishers)

Surkund arrived in Bombay in 1951 and, "being fairly good at drawing...I wanted to pursue my career in that area. However, in a few days, I got the message: 'Learn typing in 2-3 months, take up any job, be on your own and then do what you want to do.' The late Mr. G.R. Bhatkal, the legend in the book trade then, was kind enough to offer me a job, which encouraged me to work towards my destination, though the goal was hazy. After completing Elementary and Intermediate Grade exams, I took up Fine Arts. But I got disillusioned it did not help me earn more!"

“By chance I saw an exhibition of the Commercial Artists Guild and that prompted me to take up Commercial Art at the JJ Institute of Applied Art. I completed the diploma in 1961.”

“I was then working for a foreign bank and doing freelancing to earn more...My marketing strategy with Mr. T.A. Pai of Syndicate Bank worked and I got a job as an Officer in the PR Department of the Bank at Manipal in 1969-70. This provided me with ample opportunities to experiment with my ideas and fill (sic.) encouragement from my big boss...”

But housing problem brought me back to Bombay in 1970 and I joined Union Bank as in-charge of the Publicity Department. Thanks to Mr. P F Gutta, the bank’s CMD, I could get training in Advertising and PR at the Indian Institute of Mass Communication, New Delhi. There again, I was fortunate to have as a course director Professor N N Pillai, who taught the tricks of the trade based on knowledge as well as experience.

I returned to Bombay and, with full support from the Bank’s management, experimented with new concepts in rural publicity. This included innovative methods like puppetry, mobile vans and participation in village meals, a highlight being the Boat Race festival in Allepey.

During my 25 year interaction with scores of seniors in the Advertising industry, PR, and medial world (Mr. Neelakanda, Ms. Nargis Wadia, the late Mr. SS Oberoi, Mr. Suresh S. Poojari, Mr Talcherkar...to name a few). I got ample opportunities to hone my communication skills. During this time-span, I also got a feel of the real India in the course of widespread travel, particularly as vice chairman of the Joint Publicity Committee of Public Sector Banks.

Surkund retired in 1994.

## **Central Secretariat Library**

### **1. Delhi Pavilion: National Industries Fair—ASIA 72 (1973) IO35774**

A review of the industrial growth of Delhi in the aftermath of the Delhi Pavilion at Asia '72. The pavilion was organized by the Directorate of Industries, Delhi Administration and the Foreword offers a short review of the set up at Asia 72, the rest of the publication talks about the progress of industrial growth in Delhi.

It has many photos of the pavilion and the objects within it. (See Figure 2.10, Figure 2.11, Figure 2.13, Figure 2.14)

The foreword talks about how the pavilion was designed to keep in line with the “modern character” of the capital city: “The entire structure is made of glass. The roof is of fibre glass which itself is an important product of Delhi. The whole structure is supported on slender steel columns and because of being wrapped in a sheet of glass, shines like a huge diamond at night.” It goes on to talk of the success of the Delhi Pavilion in “procuring substantial export orders for all industrial units participating.” The pavilion attracted, according to this report, large crowds and “evinced great interest among knowledgeable visitors.” This industry/technology and developmental narrative is interesting particularly for the way the physical space of the pavilion seems to attempt to reflect the city and its infrastructural advancement.

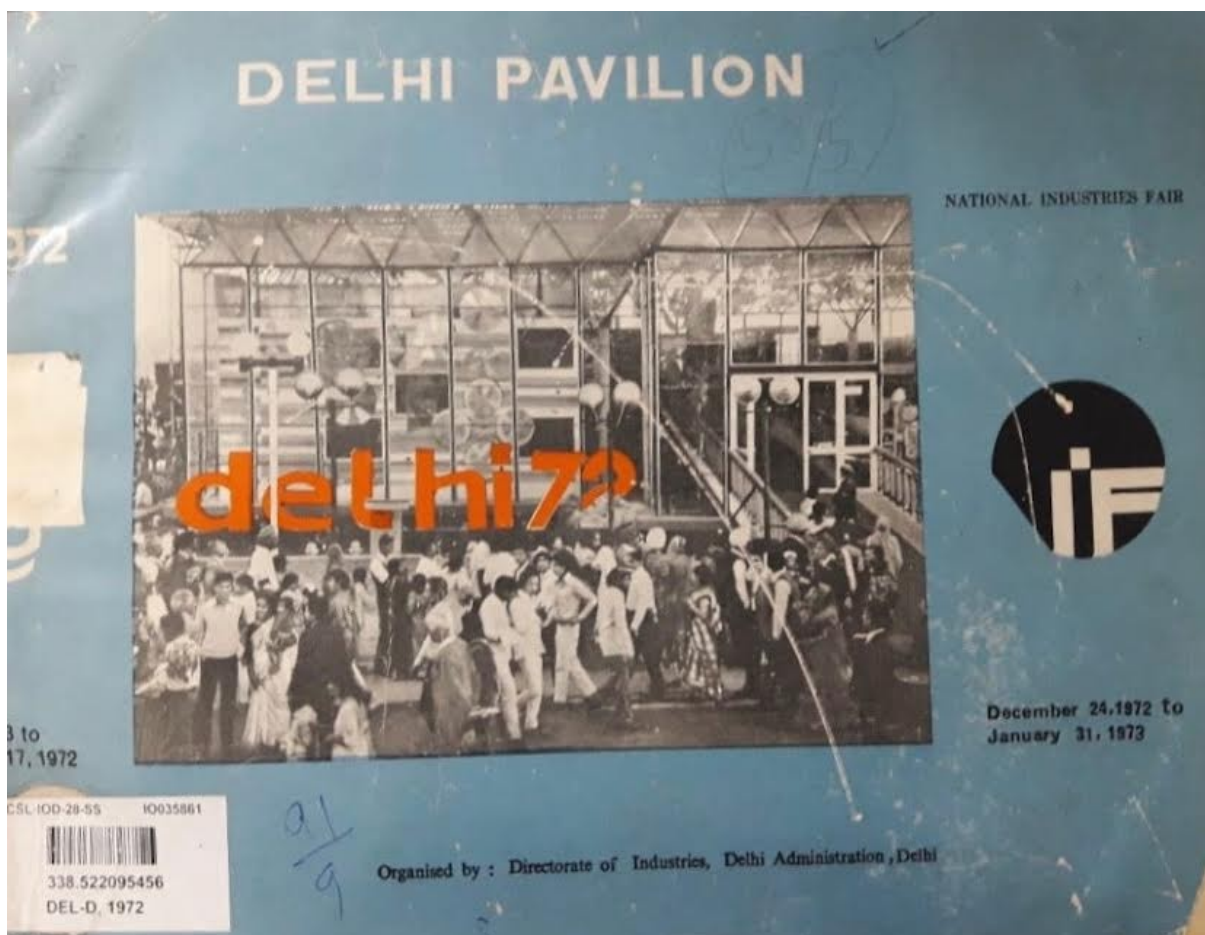


Figure 2.10: Cover page of “Delhi Pavilion: National Industries Fair—ASIA 72 (1973) IO35774” Courtesy: Central Secretariat Librarynj1,09



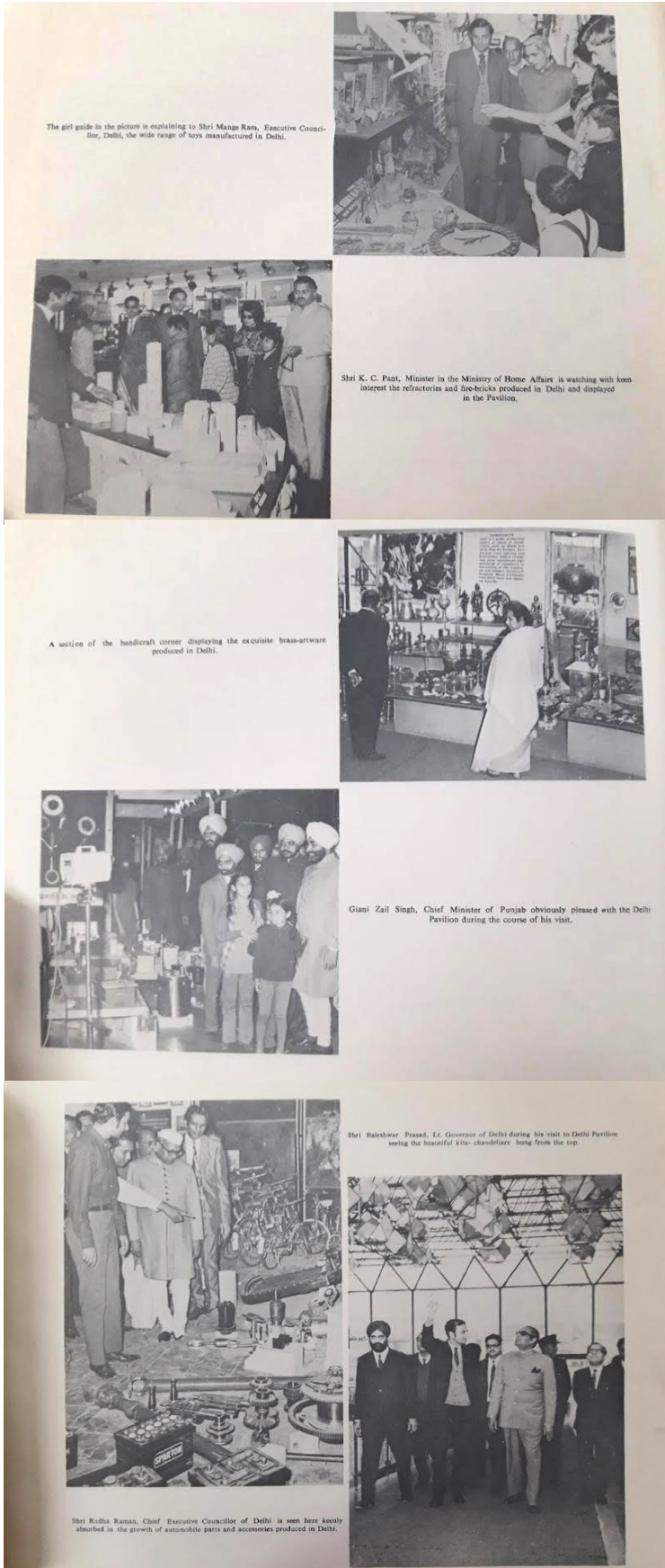


Figure 2.11: Visitors to the Delhi Pavilion at ASIA 72 "Delhi Pavilion: National Industries Fair—ASIA 72 (1973) IO35774" Courtesy: Central Secretariat Library



## **2. Three Years (1958-61), Municipal Corporation of Delhi IO035126**

This appears to be a report published by the MCD in 1961-2. I found it in the lowest shelf of the Delhi section at CSL along with a series of other reports by various state departments/organisations, although none specifically relating to publicity. [I need to check to see which of these titles I've already written about] These included the "Delhi State To-day" series I'd mentioned in my earlier note. I looked at the MCD report as it could offer some sense of how planning, development and publicity apparatuses of the state coincided, with particular reference to the question of the 'local' that came up in our last meeting [on 7th Jan 2019].

This MCD publication lays out all the various departments within the MCD [Engineering, Water, Public Health, Industry/infrastructure, Electricity, Slum clearance, Housing, Fire Department, Public transport: Delhi Transport Undertaking], their sub-departments, and their respective concerns. The report begins with the Engineering Department, which, for instance, includes the planning section which is specifically tasked with overseeing the, "designing and preparation of estimates for all buildings and road works costing over Rs. 25000, besides scrutinizing the designs and estimates prepared by the departments of water supply, drainage, sewerage and slums for their respective works. Other responsibilities of this section inter-alia include evolving type-designs for quarters, schools, dispensaries and other types of buildings in collaboration with the Architect's section, valuation of buildings proposed for acquisition, selection of sites for new buildings and preparation of five-year plan proposals etc." Another sub-department of the Engineering Dept of the MCD is the Town-planning section, which "among other things, keep check over schemes of planning sponsored by public or private bodies, takes necessary measures for the regularization of the existing unauthorized colonies, prepares slum clearance, Jhuggi-jhonpri and housing schemes."

## **3. Delhi's Second Five Year Plan Review: Directorate of Public Relations Delhi (1962-3) IO35623**

A publication from the Directorate that reviews the various aspects of plan work under the second Five Year Plan (FYP). The different heads under which plan work is categorised and reviewed are:

1. Community Development and Panchayati Raj,
2. Agriculture and Rural Development,
3. Irrigation and Power,
4. Industries and Labour,
5. Social Services,
6. Social Welfare,
7. Employment and training,
8. Publicity and Statistics,
9. National Savings, and
10. National Cadet Corps.

Each section has 2-5 pages under it. I looked at the Publicity and Statistics section which is a total of 2 pages. This section begins by saying: "Publicity for Delhi's second five year plan schemes was so patterned as to create the necessary psychological atmosphere for securing people's participation in developmental and constructive activities in a larger measure." This use of "psychological atmosphere" is quite interesting. It goes on to talk about how the region being predominantly urban, "highly literate", and having a large population of students were important vectors in deciding forms and designs of publicity for developmental and other state schemes. The various heads under which plan publicity was organized were:

1. Exhibitions: a total of 22 exhibitions were organized. The directorate also participated in the 'India 1958' exhibition (which I can try to track at the National archives) and the World Agricultural Fair (1960).
2. Printed Publicity
3. Film: this lists a black and white film on the progress of the FYP in Delhi as having been made, upgraded to colour prints, and released in October 1961 (What archive might I look for this in? It doesn't list a name, but the print might be stored somewhere?)
4. Information Centre: It was meant to serve the purpose of a permanent exhibition and a library of current literature, and as a reading room. "A multipurpose medium of abiding value in the realm of publicity". This was established at Church Road, Kashmere Gate (I can check to see if it's still there/where it might be now).
5. Plan publicity Celebrations: A plan publicity week to mark out the various initiatives of the plan was organized and is proposed to be an annual celebration. "All media like film shows, dramas, qawwalis, puppet shows, meetings, talks, and symposia were utilized. These celebrations have become very popular and now form a feature of the Capital's cultural life."
6. Mobile Publicity Unit: The unit, acquired fully equipped in November 1960, "has given 468 film shows-cum-talks in the urban and rural areas of Delhi. Besides, the Unit has been utilized in organizing exhibitions, meetings, and Vikas Melas in the urban and rural areas of Delhi. The Unit has now become the chief agency of the Directorate of Public Relations for organizing field publicity." The publicity section of the report ends after mentioning the success of the FYP publicity.

#### **4. Report on working: Development Department (Part of the Delhi State Today series for 1952-54)IO035336-346**

I have written a detailed note about the Directorate of Publicity's own edition of this series (in my note from December 7, 2018). Since Ravi mentioned that the intersection of agendas of 'development' and publicity infrastructure might be interesting to explore, I took a look at the development department's volume in this series. It reads essentially like a long-term report on the activities and organization of the department. It explains the set-up and functions of the Office of the Development Commissioner, of the various schemes started by the Development department/commissioner's office. The mandate of the department is mainly with regard to rural areas (which are clustered into 4 blocks: Alipur, Mehrauli, Najafgarh, and Shahadara- each with its own water and ecological constraints that the department lists in detail) and also in regard to 'minority' groups which this report mainly sees in terms of gender, so many of the schemes that don't relate to any of the rural blocks have to do with increasing women's participation in various economies. There are also a few schemes related to public schemes to support dairy and certain kinds of farming. However, this reports lists nothing specifically in terms of the department's focus on publicising its work. It is likely that the understanding of each department having its own publicity set-up appeared later.

#### **5. Report on working: Directorate of Public Relations (Part of the Delhi State today series—for 1952-54)**

This report is similar to one I wrote about in an earlier note (December 7, 2018) but covers a shorter, two-year period and offers greater detail. It lists the genesis of the directorate: "The Directorate of Public Relations was established in August, 1952, about six months after the advent of the popular Ministry. Prior to this, the State Government had no publicity organisation as such. It had only a press control organization known as the State Press Office which assumed that form in 1947 out of what used to be the Provincial Press Advisor's office in the pre-independence years. It then lists (like the other report) the organization of the office and the various legal cases that have been launched (primarily against newspapers) for obscene writing/content.

There is a section of this report titled 'Media and Methods of Publicity' which lists the following: 1. Newspapers, 2. Radio, 3. Films, 4. Printed publicity, 5. Cultural and social functions, 6. Special Campaigns.

There is also under each of these a list of the activities undertaken and planned by the directorate. For instance, under (3) Film, the report says, "The education

directorate of the state has a social education wing which maintains three mobile cinema units. These units keep on the move according to a prepared schedule in the rural areas showing documentary films obtained from the Films Division of the Central Ministry of Information and Broadcasting. The social education wing gave as many as 39 shows during the last three quarters of the year 1954. The films provided by the Ministry of Information and Broadcasting, Government of India, covered wide range (sic) of interesting subjects such as Men of Letters, Folk dancers of India, Our original inhabitants, Road sense, Cleanliness, Project for Plenty, Hindustan Hamara, Our neighbours, Development plans, Indian Olympics, welfare for workers etc." This listing is interesting because it's the first mention of the kinds of films picked up and shown to audiences by mobile vans. I can reference these with the films catalogued on the FD website/published catalogues. It also mentions (Like the 1956 report) that a technicolour film is under preparation. Another example is under (4). Printed publicity there is a list of 12 pamphlets and posters published. These include: 1. Delhi State under the popular set-up (illustrated pamphlets in English, Hindi and Urdu, issued on Independence Day, August 15, 1953), 2. Delhi marches towards a welfare state (Illustrated multicolour pamphlet in English, Hindi, and Urdu published on the occasion of the Republic Day, January 26, 1954), 3. Tri-colour picture poster in Hindi and Urdu and also similar calendar detailing items of constructive work done in the Community Project areas of Republic Day 1954. I have asked for a photocopy of this entire report- it is about 30 pages long.

#### **6. Gazetteer of Delhi: Gazetteer Unit of Delhi Administration, 1976 The Delhi Gazette at CSL is available for 1976, 1980, and 1986.**

I have asked the librarian to look for other years but he is generally not very helpful/aware. I looked at the 1976 gazetteer. It lists various subheadings:

Law, Order and Justice, Local Self Government, Medical and Public Health Services, but there is no specific header for publicity or even propaganda. The first gazette was published in 1883-84 and ran till 1912. This appears to be the first edition after 1912 (based on the Foreword written by Radha Raman, Chief Executive Councillor, Delhi). Under a subheading titled 'Other Departments' there is a short para on the Directorate of Information (it appears the name changed from Directorate of Public Relations to DIP at a point after the mid-1960s) which repeats the organizational structure once again and doesn't warrant repetition here since we already have that from archive files and the 'Delhi state today' series.

For next week: I plan to visit Delhi State Archive library (since the archive itself isn't going to be much use till they wrap up some digitizing) which will likely have some interesting materials, the Indian Institute of Public Administration (at ITO), and Teen Murti.

I look forward to hearing your comments and suggestions.

# Emerging notions of 'Social Advertising' and International Institutional Landscapes

**March 27, 2019**

New Delhi

I have divided reports from my reading of Times of India newspaper into 3 broad categories. The first is 'social advertising'- primarily publicity and ad-work related to social campaigns (mainly family planning). The second is related to the ad-film- I used the ad-film as an infrastructural category to run keyword searches (I also tried to replicate this with radio commercials) to see what it might return with reference to speeches by public figures, activities organised by clubs/associations, and reportage concerned with state investment in the ad-film. The third is a short collection of display and classified ads that were interesting in the context of advertising and publicity.

Note: I will post a second part to this note shortly with some relevant excerpts from my reading of Gyan Prakash's Emergency Chronicles. I am also scanning through a report on the activities of the Ford Foundation from 1955 entitled 'The Ford Foundation and Foundation supported Activities in India' which I found while looking for materials on Douglas Ensminger, the rural sociologist who headed up the Foundation's work in India for two decades from 1951. If there are relevant materials in this, I will try to include them in the second part of my note, otherwise I will include it in my note next week.

## 1. Social Advertising/Advertising and family planning

**Feb 13, 1958 'Call to Develop Advertising'**

"The Union Minister for information and broadcasting, Dr. BV Keskar, said here [Delhi] today that "Advertisement is now a major industry." In India, however, advertising had not been developed as in other countries and needed to be organized properly, he added. Dr. Keskar was inaugurating the second annual general meeting of the Delhi Advertising Circle. Those who were in the advertising industry should organize it on sounder lines than at present and make Indian industrialists realize the need for advertising said the Minister."

### **Jan 22 1965, 'Advertising in a Planned Economy'**

Two-day conference to be held in February: "The Second advertising conference, sponsored by the Indian Society of Advertisers, will be inaugurated on February 2, by Mr. Asoka Mehta, deputy chairman of the Planning Commission."

The conference was to be attended by nearly 300 delegates from all over India and abroad, and "Experts would set the pace for comprehensive discussion on various problems related to marketing and advertising."

Mr. ML Khaitan, chairman of ISA, said that the theme of the conference would be the "role of advertising in a planned economy"

Under a subheading 'Social Problems' the report reads: "He [Khaitan] hoped that the conference would [be] an opportunity not only for exchanging ideas on professional problems but widening the horizons for those tackling vital social problems like family planning and taking life insurance to the masses." The final subhead 'Inhibiting Factors' reads: "Mr. Khaitan remarked that although production had increased phenomenally under successive Five-year Plans and advertising had come into its own, there were still several inhibiting factors which prevented the full exploitation of mass communication media to convey significant messages to people." He pointed to the shortage of newsprint, the government monopoly over broadcasting that did not permit commercial programs, and the shortage of raw films were among the many factors affecting the production and quality of advertising content in the nation.

### **Feb 5, 1965, 'Advertising Plays Vital Role in Planned Economy'**

Problems analysed at three-day conference: "nearly 500 delegates from all parts of the country attended the conference" held at the Taj Mahal Hotel in Bombay to "analyze the problems of India's developing economy and suggest ways to make the country take its rightful place in the comity [sic] of nations...The days discussions centre[d] on the role of advertising in pharmaceuticals, family planning, and a planned economy."

"Mr. John J Powers, chairman of Pfizer International, New York spoke on 'The contribution of modern pharmaceutical marketing methods in a planned economy', said that the pharmaceutical industry had more than the usual marketing responsibility because it was concerned with health. It had to bridge the communications gap between complex technical developments and their proper use by physicians".

"Dr. C Chandrasekharan, director, Demographic Training and Research Centre, Chembur,...felt that advertising and other means of communication could play a

vital part in carrying the family planning message to the rural masses, the bulk of whom were illiterate."

"Ms. Avabai Wadia, president of the Family Planning Association of India, stressed the need for a vigorous drive to educate the public on the benefits of family planning."

Other participants included: Mr S Sengupta of Clarion Advertising Service, Mr L Bharadwaj Director of Advertising and Visual Publicity (Govt. of India), Prof. Ravi J. Mathai (IIM- Calcutta), Mr R Ramaswami and Dr Krishna Mohan- Marketing Controller, Hindustan Lever Ltd, Mr YA Fazalbhoy, MD, General Radio and Appliances Ltd.

"On Wednesday, PL Tandon chairman, Hindustan Lever Ltd. speaking on 'Marketing in developing economy', said the normal classification of consumers into rich, middle and poor classes did not meet the requirements of marketing research. If people were to be classified according to their professions, accurate results could be obtained."

"Large scale communication including broadcasting and advertising, helped to build a dynamic and expanding economy, said Mr. W Bert Johnson, of the Ford Foundation (US) speaking on 'Mass communication in a developing country and the role of advertising'. "Mr. Gerson da Cunha of Lintas Ltd. stressed that the Government should seriously develop advertising which could "catalyst an economy and rouse the poor from their ancient apathy." In the realm of business, "it could lubricate and stimulate selling.""

### **Jun 2, 1966 'Campaign to be launched: Vital Topics of Current Interest'**

"A publicity co-ordination committee has been constituted in the Ministry of Information and Broadcasting to carry out concerted campaigns on important topics of public interest like family planning. The Minister for I&B Mr. Raj Bahadur will be chairman of the committee which will include the Secretary of the Ministry and Heads of the media units. The committee will co-ordinate the work of various media units like All India Radio, Press Information Bureau, Publications Divisions, and the Directorate of Advertising and Visual Publicity."

A subsection entitled 'Cell in Media' reads: "There will be a cell in each media unit which would associate non-official experts to advice (sic.) it in the planning of publicity on a particular subject.

Officials of the media units will be encouraged to offer suggestions to achieve better results. It is felt that, before a publicity campaign is undertaken, it is necessary to make a serious study of the problem and work out details and how,



for whom, and through what method the campaign should be launched. After the publicity strategy for various groups like workers, farmers and industrialists have been evolved, the implementations of the campaign will be left to the various media units."

#### **April 25, 1975, 'Message of family planning drive reaches Madras slum-dwellers'**

"The extraordinary success of a massive family planning campaign under way in Madras is sure to be a boost for the national birth control drive which has lately suffered a setback. The experience here is quite different from recent findings of the Centre of Social Medicine and Community Health of Jawaharlal Nehru University, The JNU study found that the family program in a "northern state" [quotes in original] has failed because of official apathy, managerial bungling, and blatant deception."

"In Madras a vigorous drive has been launched by the municipal corporation through a series of vasectomy camps run with the help of the Rotary Club, industrial concerns, labour leaders, and social workers."

"The present campaign is the second phase of a drive stated in December last year when a 20-day camp was set up, of all places, in a corporation kalyana mandap (marriage hall) in north Madras. Special government doctors with long experience in vasectomy were selected. A well-directed publicity campaign was launched in the slums of north Madras with the co-operation of the local press and All India Radio."

The next section of the report describes the conditions of the camp- I have excerpted the bit that seemed relevant, "After the operation the patients were put up for three days in an after-care home where they were provided with excellent food and recreational facilities like indoor games and a Tamil movie every evening." (The same section funnily enough refers to these patients as "Inmates")

"The camp was run within the Rs. 65,000 provided by the Rotary club, inclusive of publicity, advertising, and some gifts."

The rest of the report includes statistics on how many sterilizations were performed, the class groups involved, and the desired number of sterilizations aimed at by the camp. Interestingly, the largest number of 'participants' were drawn from the poorest sections which is why the report regards the "message" of family planning as having reached Madras's slum-dwellers. Perhaps with unintended irony, the section preceding this emphatic claim lists the various 'gifts' offered by different industries for employees who volunteered to be sterilized.

## 2. Ad films:

### April 30, 1972 'Rebel with a film' (Interview of S. Sukhdev)

I am not listing any excerpts from the interview. I have the pdf and will send it across if it is of interest. I am listing this as an article mainly because of our interest in those peopling the world of social advertising and publicity (explicitly state-produced and otherwise) in postcolonial India, and Sukhdev represents that in several ways so I thought it would be useful to keep this article as a note on file. There is a small comment in the interview where he talks of how he believes every ad film he is asked to make must contain a social commitment and a separate social component.

### Oct 1, 1972 'How Effective are Ad films?'

This article starts with a description of an ad film shot by Kabeer Bedi and Zeenat Aman and describes a few popular ad films running through the country (Coke, Dettol, "Schoolmaster's charts ads" [?])

It chronicles the many concerns and problems facing ad-film production in the country but starts out with a short note on the response of ad-agencies to being accused of poor production quality: "When it was suggested that unimaginative films could be due to unimaginative people in the ad agencies, the ad world reacted sharply. Names like Gerson da Cunha, Usha and Kersy Katrak, Alyque Padamsee, and Shyam Benegal, who are well known in the world of the arts, are thrown at you. They work for ad agencies, they can't be unimaginative!"

"One reason why ad-films are not of a high quality is because anything that is mass-produced suffers in this respect, says Alyque Padamsee. Even if five percent of them are good it means we have achieved something. At the Event Asian Advertising Congress in Delhi two years ago [Ad Asia], where Alyque was a judge for ad films, he found that ours compare well with those from the rest of Asia. One reason why we don't win international awards is because the entry fee is in dollars and the Indian Government does not sanction the foreign exchange for such entries..." "Don't underestimate the ad film," said Alyque. "It has its own discipline of time and money. Beatles' man Richard Lester was an ad film maker before he made 'A Hard Day's Night'. Jack Clayton of 'Room at the Top' fame and our own Sukhdev are other examples. Joan Cooney's 'Sesame Street', one of the most famous educational programmes on TV has the technique and discipline of an ad film, closely studied by its maker."

"The advertising film, which came to India 34 years ago, established itself only after World War II. In 1946, Lintas was the first agency to set up its own film department and appoint a film executive. To-day there are at least 15 agencies actively involved in making ad films, whose cinema billing vary from Rs. 5 lakhs to Rs. 40 lakhs. Hindustan Thompson heads the list, with Clarion McCann second and Lintas third in line... [However] There are still technical defects in these films. There are "jumps" in visuals, editing, and sounds, which interrupt the ad films' continuously. No sophisticated trick photography is possible as the colours fade. Poor lighting effects reduce the impact of the films. There is also a singular lack of humour...There is also a communication gap. We in Bombay think in English and produce films for a totally different kind of audience." The rest of this section talks about how regional films with celebrities have been identified as a far more effective strategy to sell products to the "masses".

Among the strategies used to test the reach of products and ad-film particularly vis-a-vis the language and rural/urban divide- "Some agencies show 'van' films. These are usually black and white ad films taken in vans to small villages and shown. They are longer than one minute, the pace is leisurely, the regional language is used, and the film has typically Indian themes explained in an elementary manner. The themes are on the Unit Trust, Family Planning, etc." (The Unit Trust of India was a public sector investment institution whose objective was to encourage savings in the community and channel it into investments into "productive corporate enterprise")

"The success of an ad film is judged by the spurt in sales of the advertised commodity. But a campaign is seldom followed up by similar publicity simultaneously in newspapers, on hoarding and on the air...Prahlaad [? Kakkar?] added [to this concern], "It is not necessarily the model but some kind of continuity that must be present in all media to help the people identify the product..." "There is a government stricture that more than 150 copies of the same commercial cannot be printed. The way out is to title each subsequent batch of 150 prints differently, with minor changes in the film. It is believed that the Censor Board has recently caught on to this practice and become strict. But there seems to be no sound reason for this restriction."

"A film on the same product is usually made once a year. Its total run in a theatre is around 25 weeks a year. To break the monotony, after a run of three to five weeks, it is withdrawn for a couple of weeks.

This has been necessary because burly Punjabi peasants, when bored of seeing the ad too often have been known to pelt the screen with stones to lusty cries of

“nikalo ise,” or its equivalent in Punjabi!” “The censor board objects to vicious competition, like running down another product by name to prove that the firm’s own is better. You can’t assert blatantly that your product is the best; the copywriter has to think of a more decent way of saying it!...The acceptance of the Khosla Committee report may change all this.”

I have attached this report in this mail. I have included relevant excerpts since it is a long article. However, it is very interesting in terms of its detailing of the way ad-films are deployed and the many mechanisms involved in their production and could be worthwhile for us to read in full.

### **3. Classified/Display ads:**

Classified advertisements offer interesting insights into the ad industry. For example, a June 3, 1967 classified ad by the Union Public Service Commission (UPSC) includes an opening for two advertising assistants at DAVP. This is interesting for the clear indication that recruitment to state advertising/publicity apparatus often drew from private ad-agencies (a symbiotic relationship that keeps emerging in the materials I’ve tracked): the advertisement is for two technical assistants, qualifications for which include three years’ experience in an advertising agency or advertisement department of a newspaper or periodical of repute or comparable experience in a government or commercial organization.

Display ads are very important too. In April 18, 1969 issue of TOI, there is a display ad by the DAVP for the “Family Planning Competition.” With the familiar four family member image, the competition offers prizes ranging from Rs.500 to Rs.250, solicits submissions by housewives in English, Marathi and Gujarati, and seeks their engagement in other sites of family planning promotion by noting that it was expected that competitors would be familiar with the family planning campaign as presented by DAVP at the 5th National Agricultural Fair at Mahim Park, Bombay.

More generally, classified and display ads offer insights into the workings of the ad industry at different levels. For example, the importance of the acting profession to the industry is highlighted in a March 7, 1975 display ad for ‘candidates’ for ad films, which playfully asks, `Do you have the Style of Dharmendra? Between 25 and 35 years of age? Rugged, athletic, a smoking man? “Television Radio & Motion Pictures” would choose 2 suitable candidates for their Cigarette ad film.” Ads also announce the periodical emergence of a new agency and also systematic attempts to build a reference manual for the industry

recalling Press and Advertising Year Book by INFA publishers which I had mentioned earlier. Eg., on August 9th 1978 Astra Publishers of Bombay advertised, seeking information on design studios, freelance artists and copywriters (including cartoonists, calligraphists, finishing artists, visualisers etc.), translators, model agencies, designers and fabricators of exhibitions/displays, typesetters, outdoor advertising services, gift items, ad film producers for inclusion free of charge in "Communication Guide", the first Reference Directory on Suppliers to the Advertising Industry.

I look forward to your comments and suggestions.

## **Media in Times of War in Independent India**

Mallika Visvanathan (introduction with Ravi Vasudevan)

Under the aegis of the ICAS:MP thematic module Media and the Constitution of the Political (TM7), my project focused on media in times of war in independent India. Through the course of my time at Sarai, I sought to create an annotated archive of media objects and materials in order to provide insight into the ways in which media technology and infrastructure as well as media memory operate in times of war. The material ranged from Press bulletins from the Ministry of Information and Broadcasting, to Government Files from various departments, to Newspaper advertisements, cartoons, songs and films. The period I have focused on is from 1947 to 1971, during which India participated in four wars.

The aim of the project was to open up lines of enquiry into this field of media history in India. Since these lines are often interrelated, some of the questions that I started out my research with included: What are the range or configurations of media technologies? How can one trace the transformation of media technologies—is there continuity from wartime to times of peace? What are the different media infrastructures at work? What are their functions? How does information and the control of flow of information function through these channels? How much do infrastructures move beyond the state? How can one analyse the intersection of the Public and Private in India with regard to such infrastructures? How can one think of ‘war’ through media memory? What is the life and ‘after-life’ of a media object? And finally, how has the experience of war come to be represented?

Guided by these questions, I visited various archives and libraries to source material that would help me arrive at an understanding of the nature of media memory, technology and infrastructure. Over the course of the two years, the focus of my work naturally shifted to the filmic representation of war and thinking through the idea of memory in this way.

My research draws from materials belonging to the Teen Murti Library, the National Archives of India, the Films Division, the Ministry of Information and Broadcasting, the Sarai Archive, etc. For this collection, Ravi Vasudevan and I have chosen to present files and postings from the following deposits: the National Archives of India, the Ministry of Defence (History Division), Films Division, and YouTube.

## National Archives of India

The files selected from the NAI include two documents related to publicity measures undertaken in Kashmir, dating to 1948 and 1965. We have chosen files relating to two different moments, the first having a purposeful sense of inclusivity in the make-up of representational government, centred on the National Conference and the figure of Sheikh Abdullah. This first moment also tells us about intimate enemies, as the resources and personnel of pre-partition India's media services, specifically broadcast, are divided, former colleagues pitted against and monitoring each other across the divide. Broadcast services are prioritized above all others, and there is a conscious mobilization of Indian Urdu broadcasting from Hyderabad to engage Muslim audiences. Print too is important, with the publications division headed by well-known Urdu litterateur Josh Malihabadi. Exhibition of films, and film production are part of the agenda. In 1965, the mood is different. Both instances are marked by warfare, but now the category "anti-national" has emerged to typify former allies in the National Conference. "Psychological warfare" is required to discredit them and win over the local populace. Instead of Field Publicity, a category more generally used for governmental outreach through cheap print, public address systems and film screenings, "Field Survey" emerges avowedly to ensure feedback, but outlays appear more depleted, as in the refusal to accede to requests for media equipment in field publicity, as earlier care and maintenance are deemed poor.

Both the Department of Advertising and Visual Publicity (DAVP) and the Photo Division of the Ministry of Information and Broadcasting are quite inaccessible today. To track the history of photography as a vehicle of publicity requires trawling through various deposits and the use of oral history. An application form encoding bureaucratic requirements proves unexpected insight into a life in photography. T. Kasi Nath's application for the position of Chief Photo Officer carries us through a host of educational pathways, professional and governmental institutions, associational engagements, skill acquisition, and photographic genres. Participating in the lively world of photographic competitions and exhibitions whose significance for amateur and professional engagement Sabina Gadihoke has noted, Kasinath goes onto teach photography in an "occupational" institute in Bangalore and the influential Delhi Polytechnic. Part of local and international photographic associations, he also gets training in colour photography at Agfa, Gevaert and Kodak, and his portfolio speaks of the generic output and subject matter of the governmental photographer. War is one of the subjects he engages, as in his involvement with the exhibition, "A Nation Prepares", displaying blown-up photographs and translites (a large illuminated

film backing typically used as a backdrop) “depicting national preparedness to meet the Chinese aggression.”

## **Ministry of Defence, History Division**

For the late colonial period, the relationship between the drives of war propaganda and the development of information and documentary film has been well documented, especially for the Second World War and the setting up of governmental institutions such as Information Films of India, the basis for the post-independent government’s Films Division. Army Film and Photography Units were the basis for war coverage at the front, and also provided a training ground for a new generation of filmmakers in the post-Independence era. While army investment in filmmaking apparently continued, we do not have adequate documentation about this, or of film holdings as yet. The description of the holdings of the History Division of the Ministry of Defence highlights amongst its publications the periodical, *Sainik Samachar* (The Soldier’s News), published in English, Hindi, Gorkhali, Marathi, Punjabi, Telugu, Tamil and Malayalam. Described as a pictorial weekly, it incorporated an antecedent periodical of the colonial period, *Fauji Akhbar*, which started in 1909. A typical issue would include information about the defence ministry, different sectors of the armed forces, weaponry and new technology, the rehabilitation of ex-servicemen, sainik schools, notes on specific battalions and their events, historical articles on battles, and a regular section devoted to sports in the army. There was a sizeable display of photographs, and sometimes sketches. As yet not easily available, the weekly, produced in multiple Indian languages, addresses the army as an invested reading public, capturing different levels and strata, and a public that constitutes a distinct world unto itself in peace-time.

## **Films Division Films and Army Promotional Work in Entertainment Cinema**

Through newsreels and short films, Information Films of India, the colonial film unit, and its successor, Films Division and the Indian News Review, regularly featured military activity during war and in peace-time, including a developmental dimension relating to the soldier’s learning of skills which would benefit him in life after the army. This relationship between the military and activity at home, in the fields and factories, is also the subject of the first of the films we have selected, *Jai Jawan!* Victory to the soldier (SNS Sastry, 1967). The interconnection between military and other spaces and practices, whether through material connection, as with the making of equipment, fabric, and food for the military, or through an



affective relationship, between husband and wife, amongst a family, motivates the montage form. The form also includes a cartographic and symbolic dimension, where the characteristic landscape and iconic architecture from which the soldiers come lift the affective geography into a specifically national one. The film also represents the common enough use of found footage from earlier films and newsreels, though in the hands of the experimental filmmaker, SNS Sastry, these are drawn upon to create a stylistic patterning of match shots that build a rhythm of perception. As we suggest this is also a type of media memory, where earlier moments are housed in celluloid, to be drawn upon in order to recall. This is a historiography of recent time, where barely a couple of years may have elapsed between the event and its recall; suggesting not so much a passage or a passing of time, but of time continuing as it inheres in particularly overdetermined spaces like the Haji Pir Pass, where the potentiality of a recurrence of warfare is always implied. The still image used by Sastry conjures up past time, and yet it may be used to animate stillness into life, into presentness and immediacy, as men move from static form into speech and activity. Does the cinema turn on a multi-directional temporality here, stillness animated but in peril of being consigned, once again, to stillness, memory and death?

The second film we have selected is *Captain Mulla INC* (1972), about the heroic conduct of the commander of the naval anti-submarine vessel Khukri in the face of an attack in 1971 that sunk the ship. Once again, there is a mixture of found footage, photographs, and freshly shot material, with memory, or more specifically, a cinematic memorial as the object of the exercise. The photograph again comes to the fore as an expressive device. There is unusual usage when to capture the sinking of the ship, for which presumably no footage was available, a photograph of the ship descending in the cinematic frame, awash with the superimposition of the sound and image of the sea, evokes the event; it is as if photograph and cinema are working in counterpoint, the onward rush and flow of time displacing and consigning the photograph to a nether region from which memory must be retrieved. Acts of retrieval are notable in the film's insertion of survivor testimony into the assemblage of photograph and fresh footage used to evoke the event. In a startlingly sustained passage, it also addresses the condition of familial bereavement, in the voice over and image of the wife, in photographs of marriage, and in the time after Mulla's death, seen through the situation of his daughters. A sofa which the father sat on, the empty place at the dining table, the naval uniform hanging in a ghostly light, these all conjure the continued hold of the lost father. Is there an eerie sublimation when, after reflecting on the loss she and her children have sustained, the widow asks what more glorious death her husband could have hoped for? Other viewpoints emerge from reminiscences of naval officers such as Ian Cardozo, about how badly hampered the Khukri was in

terms of technology and speed, offering us a different frame with which to consider a potentially avoidable tragedy.

We conclude by noting the importance of war-related material, including specifically promotional material, in the entertainment film. Sequences and images centred on the training camp for soldiers appear in *Hum Dono* (1961) and *Upkar* (1967), along with scenes at the front and in combat. They also retail recurrent narratives about the motivations for soldier enrolment. These include the drive to find meaning and value in young men lacking in direction and motivation in *Hum Dono*; but also the need, through the figure of the double, to reconcile distinctions of class through soldierly camaraderie; and how, once again, to navigate the spectre of incapacitation, how to come back to life after the breaking of the body in warfare. With *Upkar*, the resonant imagery of the slogan "*Jai Jawan, Jai Kisan*" (Victory to Soldier, Victory to the Farmer), associated with Prime Minister Lal Bahadur Shastri brings the innocent farmer who has only his hands to offer, into the cauldron of war, and again shows us scenes from the training camp and the front. These are just a few instances in a much bigger database of material which needs to be excavated and contextualised.

## Selections from the National Archives

National Archives of India, New Delhi

### **New Publicity Plan for Kashmir- prepared by B. N. Sharma; Department: Information and Broadcasting; Branch: Kashmir publicity; year 1949; File no. 183, Extracts**

Three parts of the plan which was drawn up near the end of December 1948: One focuses on publicity in Kashmir, the second on publicity in India and the third is with regard to the publicity to promote tourist traffic in the state.

A) Publicity in Kashmir:

i) Broadcasting- A.I.R daily Hindustani broadcast with Urdu bias that is programmed for Hyderabad to be relayed to Jammu and Kashmir (J and K) as well. Broadcasts from Azad Kashmir and Radio Pakistan are monitored in Srinagar and Jammu stations to counteract Pakistan's propaganda effectively. A.I.R's various services to Western Pakistan include services in Punjabi, Hindustani special, Pothohari, and Pushto as well as news bulletin in Kashmiri and Dogri. The subjects on which special stress is laid include: personality and sacrifices of Sheikh Abdullah, work and activities of National Conference, Policy achievements of Jammu and Kashmir Government, introduction of democracy in Indian states, rights of minorities in new Constitution, cultural links between India and Kashmir, common interests of Kashmiri and Indian Muslims; Govt. of India's concern for the welfare of Muslims as illustrated by their appointment to posts of Ministers, Judges, Ambassadors, and in the Army, Navy and Air Force.

ii) Films: Last year, the Ministry of Information and Broadcasting arranged a supply of 16 mm cine-projectors and generators. A selection of old Information Films of India was also provided. Since then the following films have been sent to the state: *Operation Kashmir, Kashmir Story, Kashmir's Self Defence, Zoji La Pass, Independent India*. Other films that are being sent in the following days include: '*Storm over Kashmir*' (by a private producer which has been purchased for exhibition in the state); and '*Admi*' and '*Padosan*' (these two are feature length films of which prints have been made with the consent of the Indian Motion Pictures Association).

An experienced writer of Films Division is being asked to prepare half a dozen more scripts on this subject. After this is done, the J and K government will be asked to send to Bombay a dozen or so artists of the Cultural Front. A studio will be booked, and the films shot. These films will combine publicity with

entertainment. The film programme will be supplemented with documentaries produced for exhibition in India enabling us to project India to the state.

iii) Posters: programme for 18 posters is being drawn. Already 50000 copies of four posters are being circulated. These are in colour and carry slogans in Urdu with the object of countering the fifth column, the economic benefits which Kashmir stands to enjoy by remaining with India, the work and programmes of the Jammu and Kashmir Govt etc.

iv) Press: the PIB [Press Information Bureau] is supplying regular service of photographs to J and K Govt. covering such subjects as Indian leaders' conferences etc. Exhibition photos are also provided from time to time.

The Armed Forces Information Office Wing of the PIB has a Public Relations Officer in Jammu as well as in Srinagar. These officers look after the visiting correspondents, arrange facilities for them and provide them with information.

v) Publications: Sanction has been obtained for an Urdu fortnightly illustrated with photographs, carrying poems, features and articles on Kashmir and various ties between India and Kashmir for distribution in the state. This journal will be run by Josh Malihabadi, the famous poet from U.P. who is also part of the Publication Division. Its object is to counter the religious argument put forth by Pakistani propaganda.

The PIB is also collating information on Kashmir to be used in the form of pamphlets to be distributed in the state.

vi) Field Publicity: 8 propaganda vans fitted with public address systems supplied to the state in the previous year. Another eight to be arranged. These vans will be fitted with projectors and stocked with films and gramophones and used by workers of the National Conference for oral publicity in towns and villages.

## B) Publicity in India

i) Publications: Material on Kashmir is regularly included in journals issued by PIB such as '*Aaj Kal*' and '*India Information*'. A proposal to print an illustrated manuscript on Kashmir produced by Mrs. Bhawnani is under consideration.

ii) Press: Sanction for Rs 6,000/- has been obtained for the purchase of photographs on Kashmir for distribution to newspapers in India.

The day-to-day information is obtained by Mr. Bhardwaj (Deputy Public Information Officer, DPIO) from Secretary, Kashmir Affairs and from E.A. Ministry, for supply to accredited correspondents at headquarters.

iii) Films: Activities of National Conference Leaders covered by cine-cameramen from time to time and included in Newsreel.

#### C) Publicity for Tourist Traffic

In consultation with Tourist Traffic Subcommittee the following plan is being implemented: 6000 copies of four posters (namely Shikara in the lake, Shepherd with flute, Kashmiri girl and large houseboat), designed by the advertising consultant, have been sent to press for printing and will be distributed to Railways, air booking agencies, tourist agencies and provincial governments for display. A unit of Films Division has been sent to the State for the production of one-reel travelogue in technicolour.

The rest of the document contains draft notes for "guidelines to counter Pakistan Propaganda" wherein each argument given by the Pakistan publicity machine is given several counter-arguments. The issues to be focused on include the Plebiscite, the justice of India's case, accession, the so-called Azad Kashmir government and Azad Kashmir forces, publicity for tourist traffic and counterpropaganda. With regard to counterpropaganda, it is categorised into different arguments such as the religious argument, the economic argument, the political argument and how it should be addressed and worded.

## **Kashmir Field Publicity: Proposal for the Setting up of a Field Survey Organisation for Counterpropaganda and Intensive Publicity, Ministry of Information and Broadcasting, Kashmir Publicity) File-4/1/65- KP; year 1965, Extracts**

Jammu and Kashmir Government proposed in April 1965 to set up a Field Survey Organisation (FSO) to counter hostile propaganda carried on in the valley through the Azad Kashmir Radio, Pakistan Radio and Chinese Radio. Also to effectively counteract internal propaganda which creates ill-will. The FSO is set up on 16th April 1965.

Field Survey Organisation shall remain in contact with AIR and as it produces men and material for talks, features, drama and the like should get these fitted into AIR programmes.

It is necessary, on the one hand, to launch a massive attack to expose the blatant inconsistencies and failures of such people as Sheikh Abdullah, Maulana Sayeed, Mirza Afzal Beg and Bakshi Ghulam Mohammad by pressing into service all media of public information, on the other hand and at the same time, the general mass of the people have to be educated about the benefits, economic, social and political flowing from their association as nationals of India. The objective of the two-pronged intensive campaign would be firstly to force the anti-national elements to go on the defensive; secondly to secure public support in the largest measure for the success of Government policies. In this connection, since the Muslim population is the special target of the psychological warfare conducted by these elements, areas like Rajouri, Poonch, Bhandarwah, Kishtwar etc. are targeted.

The existing publicity organs have proved inadequate to perform this task. Consequently, it is proposed to set up 'a special organisation' to take up the work of establishing an effective link with public opinion in the State. Serving as a two-way channel, the organisation shall disseminate information as well as relay back public reactions on important questions.

In regard to the media which would be used for the work, it is necessary to point out that in a State like Jammu and Kashmir where the percentage of literacy is low, maximum use would have to be made of the spoken word and audio-visual channels. In the conditions that we face there cannot be a more potent instrument of mass communication than the radio.

Other audio-visual media which could be profitably exploited though not with the same effect as broadcasting would include: preparation and exhibition of documentaries and feature films in Kashmiri language with Kashmiri background and locale. These would also include newsreels at regular intervals covering important happenings such as opening of the Commission of Enquiry, presentation of budget, Eid celebrations, departure of Hajis and news about development and welfare projects.

By 19th November, K.N. Bamzai (Officer on Special Duty, I and B Ministry) writes to say that the Jammu and Kashmir Govt has established a Counter Propaganda Organisation under the facade of the Field Survey Organisation directly under the Chief Minister. They have now created nearly 2000 cells in various parts of the state for dissemination of literature etc. Some of the recent publications brought out by the Publications Division were passed onto the Director of the Field Survey Organisation. (Discussion over the number of copies to be printed and in which language)

Names of pamphlets printed include: 'Harvest of Glory'; 'We must not slacken' 'When Freedom is Menaced' and 'Pakistan's New Attempt to grab Kashmir' -Shri. J.N. Zutshi is the Director of the Field Survey Organisation

Request for equipment, material and aid from the Government for the FSO. Reference to how in three instances 1948, 1951 and 1961 the aid was given by the Ministry of Information and Broadcasting to carry out publicity to counter propaganda.

Equipment requested:

1. 75 Challenger Megamikes + 300 dry batteries
2. 15 film projectors with screens
2. 15 sets of public address systems
3. 75 radio sets for community listening
4. 15-1.5 Kw transmitter

This request is denied because in 1961-62, the State had loaned 25 public address systems and 20 Gestetner duplicator machines were to be returned after use of 6 months but they were too damaged and thus could not be returned causing a loss to be incurred by the government.

Use of Durant Press Clippings Service in London recommended by K.N. Bamzai as a press clipping service at the request of Mr. Zutshi; and request for Pakistani

newspapers such as *Dawn*, *Pakistan Times*, *Imroz* and *Pakistani Observer* which are not available due the ongoing hostilities (dated 31st December 1965)

Shri. P.V.N. Rao- director of monitoring, All India Radio; Shri L.R. Nair, Principal Information Officer, PIB; Shri U.S. Mohan Rao, Director, Publications Division



**Appointment of T. Kasi Nath as Chief Officer Photo Unit through Union Public Service Commission (UPSC) File No: 8/70/1961  
Personal Identifier: PR\_000004010155  
Extracts from the personnel file of T. Kasi Nath and others**

I returned to the Abhilekh Patal website this week and came across some personnel files of photographers. I thought these were interesting as they shed light on the background, training, and the infrastructural procedures of government hiring photographers:

(i) T. Kasi Nath

Some information—such as the biographical information of T. Kasi Nath—had been previously acquired through an interview (with his son), but this is a more formal paper document of the same information.

File No: 8/70/1961 Personal Identifier: PR\_000004010155

Title: Appointment of T. Kasi Nath as Chief Officer Photo Unit through U.P.S.C

The file collects the papers with reference to the application and appointment of T. Kasi Nath as the Chief Photo Officer, Integrated Photo Unit in 1961. The file contains his application, appointment terms, annual assessments and finally termination in the form of retirement in 1964. His application form notes his training and also the fact that he was sent abroad by the Government of India to UK for training in Colour Photography under the Colombo Plan for a period of six months. During this time, he visited the Kodak Laboratory in London, the Gevaert and the Agfa factories in Belgium and West Germany respectively and received advanced training in all branches of colour photography.

As part of his assessment letters, Officers from the Department of Advertising and Visual Publicity (DAVP) and Press Information Bureau (PIB) write in to recommend his work. I thought these references were particularly useful because they note the requirements and coordination for publicity purposes:

In February 1963 (soon after the Indo-China war), L.R. Nair of DAVP writes: "I consider T. Kasi Nath to be a very helpful colleague who has helped us by supplying colour transparencies and prints - 116 in number; translites- 72 ; and black and white photographs-practically 10,230. In addition to it, he helped us in making the slides and getting us photographs for our folders, posters, advertisements, etc. In fact, I believe that ever since his taking over the Photo Division, the Division has become much more efficient and cooperative."

M.L. Bharadwaj (Principal Information Officer, PIB) writes on February 11, 1963: "Shri Kasi Nath has made a notable contribution to PIB's photographic services. There has been an improvement in the composition of both news and feature photographs as well as in print quality. This improvement is of special advantage in the case of photographs sent abroad for distribution to the foreign press (about 85,000 prints during 1962) and to the preparation of albums for VIPs (about 80 albums during 1962). Shri Kasi Nath has also expanded the colour section and many of the albums presented to the Heads of States included colour."

In March 1964, M.L. Bharadwaj, Director of DAVP wrote to Mr. Dasarathy (Deputy Secretary, Min. of Information & Broadcasting): "Our requirements, as you know, are manifold. We require blown-up photographs on different subjects, big size colour prints from transparencies, translites and cinema slides, etc. in addition the latest coverage on Plan projects, flora and fauna, people, costumes, monuments, handicrafts, handlooms and places of tourist interest etc. for our exhibitions, outdoor publicity, and printed publicity material etc. We also require a large number of bromides of letterings. Most of the indents are placed in the Photo Division, supplies being required at a very short notice. High quality workmanship is required to ensure effective display and quality production. Under the stewardship of T. Kasi Nath, the Photo Division has rendered good services. I would also like to record the valuable contribution made by Shri Kasi Nath in connection with our exhibition "The Nation Prepares", in which we displayed blown-up photographs and translites depicting National Preparedness to meet the Chinese Aggression."

(ii) Personnel File of T.S. Nagarajan and Kundan Lal

The personnel file of T.S. Nagarajan (PR\_000004010156; File No.: 8/51/1963) contains documents with regard to his being offered quasi-permanency in his government job.

Similarly in the case of the personnel file available for Kundan Lal (PR\_000004010157; File No. 8/52/63-Pub) it traces his career from 1953-1964. He lost his original Matriculation certificates from the University of Punjab during Partition. This proved problematic for promotion through the government hierarchy. Both files give us a sense of the people who were part of the Photo Division (especially in 1962 with reference to Nagarajan file):

Chief Photo Officer: T. Kasi Nath

Photographic Officer: Harbans Singh

Assistant Photo-officers: K. Shumshere and Moti Ram Jain

Photographers: K Shumshere, Moti Ram Das Jain, R.D. Chopra, R.D. Luthra, F.M. Mukherjee, Kundan Lal, Harbans Singh, T.S. Nagarajan, Trilok Chand Jain, T.G. Shiv Ram Singh, Tara Chand Jain, K. Narayanaswamy, Probhakar Ray, K.S. Nagaraj, P.K. De.

Junior Photographers: S. Amar and K. Narayanaswamy (then promoted to photographer)

Technical Assistant: Tara Chand and K.S. Nagaraj (originally appointed as Technical assistant and then promoted to photographer)

Administrative officer: S.S. Mutta

## VISIT TO HISTORY DIVISION, MINISTRY OF DEFENCE

History Division, Ministry of Defence, New Delhi

I managed to get access to the History Division, Ministry of Defence. It is located in West Block 8, R.K. Puram. In order to gain access to the History Division, one has to go to West Block 3 to get a pass made. They require a requisition slip from the place which one intends to visit. So I had to call the History Division- the man I had spoken to the previous day about my project, Mr. Narendra Yadav, who had given me permission was on leave that day but he had told me that I could speak to Mr. Maroof Ahmed. So, I mentioned that on the phone, and they sent someone with a requisition slip for me. I had to show my Passport and the letter from Ravi S. on the Sarai letterhead and was asked to switch off my phone and surrender it to them.

After receiving a slip/visitor's pass for the day, I was escorted by the same man (Balbir ji) who brought my requisition slip to the History Division, where he works. The ground floor of the building houses the Record Room. Here, I was taken to Maroof Ahmed (MA) who is the Head of the Record Room. He took a photocopy of my passport and kept the letter from Sarai. I asked him a bit about the History Division. The notes from our discussion are as follows:

The History Division under the MOD was set up in 1953 in Delhi. Before this, there was a combined Historical Section of India and Pakistan that functioned from Shimla.

The functions of the History Division include:

- 1) Keeping the records of the Armed Forces
- 2) Compiling these records into Histories; i.e. the Official Histories of the Wars. MA said that they have published around 25 volumes on wars in India including the 1947, 1962, 1965, 1971 and so on. These are Official histories in the sense of being tasked by the MOD, however the final production is seen as views expressed by the individuals who have compiled them, not the views of the State itself.
- 3) Another function of the History Division is that of Heraldry. That is the naming of ships and aircrafts and so on are given final approval by the History Division. Similarly, the mottos for units and squadrons are also finalised through the approval of the History Division.

The Record Room which is part of the History Division, Ministry of Defence collects the records of the different units (similar to Letters of Proceedings/reports on everyday working).

The records for the Second World War are available in the Record Room (flagging this for Satakshi's work). The rest of the records from 1947-1960s are downgraded- that is they are available to the service personnel with some restrictions. The records after 1960 are all classified which means that even service personnel cannot see it. They need to have a certain clearance in order to access them.

The History Division consists of/is led by the Director, followed by 2 Deputy Directors, 3 Assistant Directors, 3 Research Assistants and 1 Heraldry Assistant. These are selected through the State Selection Commission.

As most of the records are not available to me with my limited clearance level, MA suggested I look at the History Division Library which is located on the 2nd Floor of the building. I was escorted again by Balbir ji to the office of the librarian- Mr. Mishra. I told Mr. Mishra about the project and he was very helpful and said that I could access the library. Mr. Dabral who works in the library was asked to help me.

The library consisted of one large room with steel cabinets in which the books were stored. There were three tables connected to one another where one could sit. I made a note of the holdings under the broad categories by which they had been organised:

1. Publications: History Division
2. History: Corps and Regiments
3. History: Navy and Airforce
4. Kashmir Issues: History of War/ Campaigns 1947-1948
5. History of War Campaigns 1962
6. History of War Campaigns 1965,1971, Kargil
7. Warfare and Tactics/ Weapons of War
8. Military History of Ancient India
9. Military History of India/ State forces, 1857 uprising
10. Biographies
11. Honours and Awards
12. Heraldry
13. Ancient and Medieval History
14. Gazettes of India (1907-1976)

15. Frontier Expeditions
16. World War II Medical Services/Corps
17. Veerta ki Kahaniyan
18. Army Regulations
19. World History of Wars: US, UK, WWII
20. Who's Who/Year Book of India (misc. years)
21. Ministry of Defence Annual Reports
22. State Forces and Misc. Journals
23. Indian History Congress Reports
24. Keesing Archives
25. Sainik Samachar (1965-1987/2000s)

## FILMS DIVISION: SELECTION OF FILMS

### Film: Captain Mulla I.N.C (Films Division, 1972)

Available at: <https://www.youtube.com/watch?v=qaeg44eXQ6M>

Directed by Baldev Khosla; Production; Shanti Varma; Script: Baldev Khosla; Photography: B.S.V. Murthy; Sound H. P. Srivastava; Music: Vijay; Editing: N.S. Patole

Duration: 6 minutes 50 seconds

#### The Film

The film begins with upbeat marching band music; shots of the sea and a ship, then montage of multiple ships together in formation. VO: "At the call of the nation, the Western fleet of the Indian Navy went into action on the 3rd of December 1971."

(Cut to shots of men receiving a call while standing over a map; men at rest in a lounge getting up and running to the deck; men in their uniform on the deck looking out at sea as the music acquires a dynamic quality; shot of the ship's canon blasting as officers look through their binoculars; multiple shots of canons blasting and explosions in the water.)

VO: The gallant ships of the fleet sank two of Pakistan's major war ships and set the Karachi harbour ablaze."

(Shots change to archival looking footage, with a hazy effect. There are a few stills of ships, then the following shots: from aerial vantage point of missiles being fired; a top angle of a bombed building with black smoke coming out of it; men carrying a missile for loading; a plane taking off from the ship's runway; men on the ship looking into binoculars; explosions in the sea; men loading missiles; a man speaking into a mic/radio; more planes taking off, and planes in the sky in a formation.)

VO: "The fateful night of the ninth of December...." (Cuts to shot of a man in a white uniform at a desk, the text below reads 'Vice Admiral Kohli')

Vice Admiral Kohli: "At the culmination of a duel between our frigates and the enemy submarine, our frigate Khukri was hit and sunk." (Cut to a still of the Khukri) "Out of a complement of 263 officers and sailors, only 67 survived. (Shot of a group

photo of the sailors in four rows in front of the navy barracks). "Many brave sailors lost their lives with the ship. On the bridge of the ship, went down it's commander Captain Mahendra Nath Mulla (Photograph of Captain Mulla with the text 'Capt. M.N. Mulla I.N. (M.V.C) followed by a shot of the ship with the silhouette of a man peering through an instrument to look at the horizon as camera pans to show other ships in formation, with the sound of explosions in the background.

There is a cut to an interview of a soldier in uniform who says: "I was on the bridge of the ship when the ship was hit. Electricity and communications failed. In the meantime, the second hit came." (Cut to photograph of Captain Mulla (ECU) while at work. "(interview with soldier continues) "And Captain ordered: 'Abandon the ship'. (Sound of blast, cut to soldiers in a room getting up to a shot of officers in white hurrying down a corridor. Shot of the photograph of the Khukri with footage of the sea superimposed over it such that the impression one gets is of the Khukri going underwater as the photograph moves downward until it is out of the frame.

Cut to LS of water empty of any ships with the horizon visible along with the sound of crows. VO continues: "Twice he was noticed picking up sailors bodily and throwing them overboard to rafts so that they may live to fight another day. (Close ups of the photograph shown earlier- with detail on faces, cut to another sailor's interview) Sailor: "I saw one of the sailors offering a life jacket to the captain. But he refused to accept it, saying, 'Don't worry about me, you save your life'.

#### Domestic scenes

(Cut to shot of the ship followed by a photograph of a woman (his wife) as her voice over comes up) "He always used to sit next to me at the dining table. (Cut to shot of empty chair at a table, the camera panning to the wife as she speaks) "He insisted on my sitting at the head of the table, as he thought I was the lady of the house. (Cut to over the shoulder shot as we see the back of her head, and two children seated at the table. They all face the empty chair. Cut to extreme close up of elder child) "He was very fond of our two daughters Amita and Anjali (cut to younger child in mid-close up, followed by shot of the wife moving through the house with a pressure cooker, and a sequence of her in the kitchen) "He was fond of good food and I enjoyed cooking for him. (Cut to still photograph of Capt. Mulla laughing in someone's company, montage of photos of the couple.) "We were a modest family but a happy family. I felt my happiness was complete when we all shared something together. Once Khukri was sunk, it was obvious that my husband was no more. But suddenly we heard from a very reliable source that Capt. Mulla is amongst the survivors." (Shot of detail of sofa cushions as camera zooms out to show empty sofa, followed by shot of the widow at the table. Cut to



shot of the cushion of a living room chair. Then cut to younger child lying on the bed looking at photos, the camera panning rightward to the uniform hanging on the door.) "So my younger daughter immediately ran to the bedroom and kept his uniform ready and stuck his name plate on to it. (zoom into the uniform, then cut to shot of photograph of widow grieving, some silence then shots of the widow as a young bride, and the wedding of Capt. Mulla:) "I got married when I was 16 and I always thought my marriage was profound in an ancient style. I hadn't seen my husband before the marriage. At the time of marriage I was so scared to look at him. I only remember that he was so tall that I had difficulty putting the *vanmala* (wedding garland) over him. (Montage of their wedding photographs followed by montage of Capt. Mulla in uniform)

Voice over: "Capt. Mulla was one of our most capable officers. Commissioned in May 1948, he distinguished himself in a series of important and successful assignments. He was promoted to rank of Captain in 1971 and appointed to command the INS Khukri and was the commander of the 14th squadron. He was an outstanding sailor and a born leader. His men adored him as he was their hero." (Cut to shots of the sea from a ship with the sun setting in the background, cut back to widow seated on the sofa) Widow: "It seemed my husband was destined to die on the 9th of December. (Cut to footage of her receiving the Mahavir Chakra on his behalf, as Indira Gandhi and others in the audience clap and look on) "But what death could be more glorious than this? He died in harness, giving glory to the navy which was his life." (While the Voice Over continues, the camera moves through the empty house then cuts to the children looking longingly at the empty living room chair; then a shot of a lifebuoy with I.N.S. Khukri written on it. There follows a shot of the camera zooming into the empty uniform hanging on the door, then a shot zooming into Mulla's Mahavir Chakra, sad music playing in the background) "It's hard to believe that he is gone but I will have to adjust to a life alone: face alone what we would have normally faced together." The film ends with the shot of the camera zooming in and then to a zoom out from the photograph of Capt. Mulla in uniform.

Additional notes on the Khukri, war technology and naval strategy

While the Khukri incident is recounted as one of heroism and tragic loss in this Films Division film, it also occasioned reflections on technological obsolescence and questionable military strategy. A 1950s "second-class" anti-submarine vessel, the Khukri, along with two other warships, became part of the Indian fleet in 1959. It carried sonar sensing technology to monitor distance from enemy ships, but these were proving difficult to use and had been subject to experimental adaptation at Bhabha Atomic Research Centre. The Khukri carried this

experimental sonar technology in the 1971 war. To use these the ship had to travel at a slow speed, making it vulnerable to submarine attack off the coast of Bombay. For a more detailed account, including a vivid capture of the sea front of the war, the positioning of submarines and war ships, and their relative capacities to monitor and target each other, see Ian Cardozo's *The Sinking of INS Khukri: Survivor's Stories*, (Delhi, Lotus, 2006).<sup>1</sup>

## **Film: *Jai Jawan* (Films Division 1967)**

Direction: S.N.S. Sastry Produced

by: Mohan N. Wadhvani Credits: Made by: S.K. Jaykar, D.D. More, M. S. Patwari, M.I. Sethi, D.P. Vaity, N.P. Sitaram, A.V. Visvanatham, K.S. Chari, Satish Bahadur, V.V. Menon, M.N. Chaubal, Vijay Raghava Rao, M.S. Pendurkar

Films Division Summary: *Jai Jawan* is a forceful projection of the arduous role played by the *jawan* in defending the country. The documentary tells vividly of the *jawan's* personal life and of what he does for the nation. It shows him working at various outposts.

My Notes:

*Jai Jawan* looks at the lives of the various people who contribute to the Armed Forces, inside and outside the army. It takes us across India, from Kerala to Bombay to West Bengal and so on to share the stories of those involved. This pan-Indian overview generates a sense of relatability and identification for audiences with the work the Armed Forces do, making them feel part of the 'nation'. Especially in the last part of the film with reference to architecture and symbols from all over India, evoking the people who have been introduced to us from different parts of the country.

The film starts with a history of war and honours all those who have lost their lives in war. Various members of the Armed Forces are introduced, often juxtaposed with scenes featuring family members at home. It starts with Prabhakaran from Kerala, whose wife he has left at home with their young baby. It then moves to Francis David, an engineer for the Air Force whose father and brother are also part of the support and maintenance work of the Armed Forces, while his youngest brother is still in school. There follows a signals officer from Bengal and

<sup>1</sup> extracted in <https://theprint.in/pageturner/excerpt/rarely-told-story-of-avoidable-loss-of-ins-khukri-in-1971-a-generals-honest-account/164545/>.

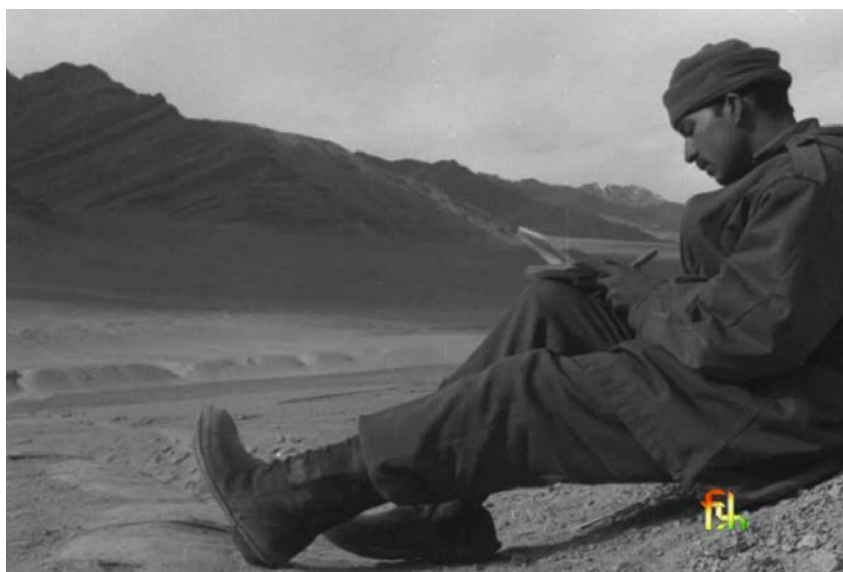
his mother in the village; an ammunition moulder; those who cook and can food for the armed forces; others who manufacture radios and other electronic equipment and so on.

There are some overlaps in footage between *Jai Jawan* and *The Capture of Haji Pir Pass* (1968) which was also directed by Sastry. I have taken screenshots to show how the same shots are used for depicting general combat (in *Jai Jawan*) and a specific war event (in *Capture of Haji Pir Pass*). For instance, in *Jai Jawan* a sequence explores the manufacturing of ammunition in a factory and shows the way this ammunition is loaded and fired at the front. The same shots of loading and firing are used as part of the re-staging of the *Capture of Haji Pir Pass*. I found this particularly interesting to think of with regard to the recombinatorial form of these military films and how Sastry consciously uses it in his own work. It is almost like the Kuleshov effect where the same image is being used with others to create different meanings of how that image is to be read. The head and tail of the shots are a bit different so that also changes the nature of the shot itself. There is also recycled footage from other wars and battles and from republic day parades. I think it could be useful to also think of the economical nature of such an exercise given the expense of raw stock, and of shooting at the front. Since these films came out within a year of each other, is it possible that they were commissioned together? I will have to try to find out a bit more about the production of these films.

Like *Capture of Haji Pir Pass*, *Jai Jawan* uses the freeze frame in a similar way. It suddenly punctures the narrative and provides us with the stark realisation that war has its price. This is particularly so in the penultimate sequence where the shots of soldiers dancing and singing are intercut with young men listening and watching some Punjabi folk dances, an enjoyment of life abruptly disrupted by the insertion of images of dead or injured soldiers. I think it would be possible to speculate that this effect was tried out in *Jai Jawan* but perfected in *Haji Pir Pass*. In both films the administrative and political role of the armed forces in enabling national defence and preparedness is highlighted. But simultaneously, there is also the reminder of the costs of war and an anti-war logic which plays out visually.



*Figure 3.1 and 3.2: Side by side views of The Capture of Haji Pir Pass (1968) on the left with Jai Jawan (1967) on the right.*



*Figure 3.3: Prabhakaran, at the front, writing a letter home. Screenshot from 'Jai jawan' (1967)*

#### Film Breakdown

The film begins with shots of a farmer attending to his field: VO: "It happened in 1965, somewhere on the borders of the Punjab plains." (A shot reveals a tank lying deserted on the field, other remnants of war machines lying scattered over the field, a grave decorated by flowers). "Abdul Razzaq was hit by a shell." Cut to trees and then a girl on a boat on a lake. VO: "It happened in 1947" (sounds of explosions). Cut to a Buddhist monk counting his rosary and looking at the mountains. VO: "It happened in 1962, (sounds of bomb explosions, followed by mourning music as names are read aloud. The CU of snow-laden mountain cuts to the names of dead soldiers on a memorial. We then hear marching as the title appears. Cut to marching intercut with war-footage and footage from republic day parade and shots of people engaged in combat situations (some of the footage is used in Sastry's *Capture of Haji Pir Pass*)

The film stops on a freeze frame (02:45) as VO begins- What is he? This man Jawan. Shining shoes, smart uniforms, medals of gold and silver or: (shots; stills of men lying wounded, dead, being carried by another soldier, a widow accepting an award, then footage of men at the mountain front.) VO: Perhaps not just shining shoes or uniforms, not merely medals of gold and silver. Up here, at 17,000 ft, temperature Minus 17 C, Prabhakaran Nair from Kerala. (Cut to tree-laden landscape of Kerala, and music in Malayalam; a woman tying her hair lowers a bucket into a well. Cut to Prakharan CU looking across the mountains, followed by cut back to his house in Kerala, his photo hung on the wall. A little baby sleeps in the cradle as his wife lights a lamp in front of an image of Krishna. Cut back to the men sleeping in their barracks at the front, their rifles propped against the wall next to their beds. The camera pans to show Prabhakaran is awake and reading a book. Cut back to his wife praying. Prabhakaran puts down the book and turns out the light to go to sleep. His wife does the same.

Cut to mountains, then planes flying overhead in formation. Cut to Shots of men at work at a hangar. Freeze-frame of a young man next to an aircraft, with two men working on in the background. VO: Francis David from Bombay. Freeze-frame comes to motion as Francis starts to speak. Francis: 'It's our interesting job you know, looking after these planes. I joined the Air Force simply because I adored these kites.' (Shots of train track, then mid shot of man in the train). "My dad lives in Bombay, he is an engine driver.' (Shot of young man working with machine parts) "My brother Victor is a mechanic in the Star Engineering works. (Shot of a little child walking with a bag from school) 'Little Eric is still at school.'

Cut to Francis working on an engine: 'Here, it's a good job. Hard work you know, sweat and all. But so much depends on the way things are organised. By you. 'Things like quality of material, lines of supply.' Shots of train, father driving the train, shots of the tracks. The train stops. Father gets out. VO: What is the matter Mr. David? This is an important train carrying vital materials. It shouldn't be kept waiting. Shot of train and the bogeys that have 'Explosives' printed on it. Then cut back to Mr. David Sr. as he waits for the signal to change, smiles and then returns to driving. VO: True Mr. David, green signal is a must. (Freeze frame of Mr David? Then cut to men working in a factory as the bell rings for the end of day and the men leave. As Victor leaves, the camera zooms in on an object lying on the ground. The camera zooms in (thrice) to sounds of thunder?), followed by a cut to an engineer inserting the part into a plane. As Victor is about to change out of his work clothes, the VO confronts him: "Just a second Victor, isn't that bolt a vital one? (Zoom in on Victor's face). Cut to Francis looking around as he works on a carrier. VO continues: Maybe lives depend on it. (Cut to shots on planes taking off.)

8:50: Cut to shots of water, then of a naval vessel as gulls flap around. We hear some whistling and the camera cuts to some men blowing on a whistle as others salute. Shots of the inside of the ship including the communications room, with a young man typing out a message. VO: Arun Banerjee of Banshipur village. (Cut to trees of Banshipur village in Bengal, the camera panning to thatched houses). VO: Burdwan District, West Bengal, (shots of village life- women hanging out clothes, woman walking with child, woman cutting some wood) Cut to CU of woman cutting the wood. VO: Arun's mother. Cut to some kind of vehicle crossing ground, heavy noise, vultures scared away. We see the gun arm, it is a tank. Pan across the length of the gun. Cut to vultures, cut back to tank, a man standing on top of it, with headphones and binoculars. He then speaks into his radio. VO: "Jamwal, village Kot, Jammu District." Jamwal goes inside his tank, cut to shots of tanks moving together across a field intercut with a factory where tanks are being manufactured. VO: "Between Jamwal and the tank are people's roles." (Shots of tank being assembled by multiple men).

(Shot of a man wearing thick goggles, working with two other men who are smelting something.) VO: Anant Sridhar Pendulkar, a molder in an ordnance factory. Shots of ammunition on an assembly line belt, and its loading into a cannon (again shots from *Capture of Haji Pir Pass*) VO: No Jawan is a superman. In his life, in his fighting ability, people like Anant have a large say. (Shot of Anant wiping his face) VO: Anant and many others. (Cut to farmers harvesting and working in the fields) Music plays and we see lots of vegetables. Then cut to an assembly line of vegetables that are cleaned, chopped and canned. Cut to a soldier opening a can to cook at the front, and then ladling the cooked food into people's cups. Soldiers eating their food on the mountainside.

12:03: Some kind of spinning wheel (abstract image), a belt moving, then cut to a man working at a loom. Cut to shots of a factory where fabric is being produced at the loom, the camera follows a man who walks through, inspecting the work. Shot of fabric being cut then zoom in on blankets lying stacked up and ready to send to jawans. Cut to a jawan trying to sleep under a blanket.

Cut to some kind of electronic parts- bulbs and sockets. Cut to a woman examining parts under a magnifier. Cut to LS where we can see rows and rows of women working. Cut to women working on the making of radios and electronic devices. Cut to a signal room where a man with headphones listens to messages. Cut to a jawan on the mountainside carrying a portable radio/ field communication device. (Sound of radio also used in opening of *Capture of Haji Pir Pass*). Shot of wheels running over smooth ground, intercut with the shot of a cart laden with harvest and the sound of cowbells. Cut back to movement of tank and then of a cart and so on. Cut to men performing a folk dance in front of a gather. Cut to still of a young soldier. Cut to soldiers performing to music played by the band as other soldiers watch. Cut to still of a dead soldier lying on the ground, then cut back to soldiers dancing and singing and back again to the still of the fallen soldier. Cut to Punjabi folk dance and close up shots of the crowd. This then cuts to young men's faces as the VO starts: 'Some of you may like to take up independent professions like becoming doctors. If you do, you may even think of the defence forces. (Shot of man speaking who has a crutch?) Now when you think of defence forces, I'd like you to remember that the Indian army has had a glorious tradition. In the last world war, and also during the First World War, they fought in quite a large number of theatres- Mesopotamia, Burma, Italy, Africa. The only thing was that at that time, they were fighting for an empire. The role of the army today is quite different. The army today fights for India. (Shots of different symbolic buildings- Supreme Court, Qutub Minar, Golden Temple) Cut to still of Jamwal in his tank and we zoom into it. Cut to shot of a priest next to a river performing prayers, monks with the Buddhist wheel, sitar player. Cut to still of an army jawan in the mountains, cut to still of a man teaching, cut to footage of things being smelted, famous buildings, still of Prabhakaran. Cut to POV from car driving alongside Bombay Road. VO: "We dream, we hope. (Cut to soldiers at the mountains). We strive, we build. (Cut to village as man and woman make cow pats and feed cows. Cut back to soldiers having tea). "The guardians. The jawans. (Cut to shots of men leaving work as a crowd.) In a larger sense, you and I and all of us." (Shot of soldiers shaving.) Cut to Prabhakaran's wife at the well. Prabhakaran writing her a letter. Little baby walking up to a pram, little Eric walking with his bag from school with the sound of marching feet synchronised with his own feet as the band begins to play and the credits appear)

## Army Promotional Material in Entertainment Cinema

### Fiction Film: *Hum Dono* (1961)

Direction: Amar Jeet, Vijay Anand  
Starring: Dev Anand, Sadhana, Nanda  
Cinematography: V. Ratra  
Music: Jaidev  
Editing: Dharamvir  
Production: Navketan

Summary from Encyclopedia of Indian cinema:

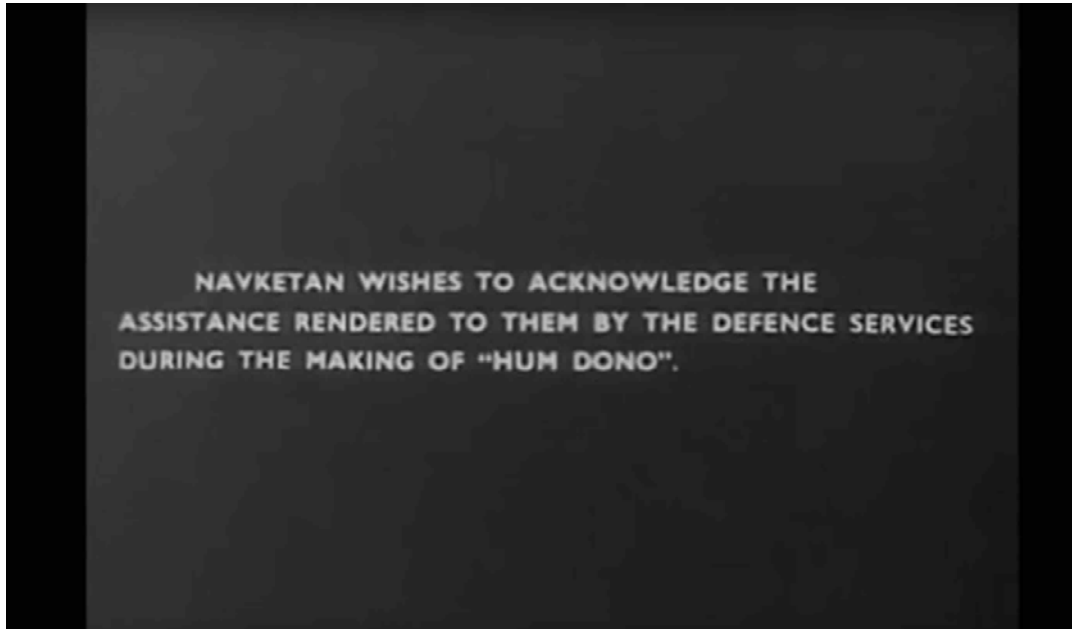
"Dev Anand plays two-identical looking soldiers, the comrades in arms Capt. Anand and Major Verma, in this (for Navketan) unusually excessive melodrama and major hit. Anand is in love with Mita (Sadhna) while Verma is married to Ruma (Nanda). When Verma is presumed dead, Anand has to take care of Ruma, endangering his relationship with Mita, especially since Ruma mistakes Anand for her real husband. When Verma turns up again, severely crippled, he believes Anand has taken his place in his home. The resolution comes when all four characters meet in a temple. Some of the film's most successful songs including Asha Bhosle and Mohammad Rafi's duet *Abhi Na Jao Chod kar* and Lata Mangeshkar's bhajan *Allah Tero Naam*" (Rajadhyaksha, Willeman: 368)

My Notes:

The film opens by thanking the armed forces for their support (Figure 3.4). The army is initially framed as a solution to the class divide between Mita and Anand, for it appeals to him as a way to become something/someone worthy of providing for her in the way her father wished he would. The recruitment poster he sees (21:04) is a large hoarding advertisement for the army which says in both Hindi and English: Join the Army/*Bharti Ho Jao* with a painting of soldiers against the outline of (British) India. This is the immediate trigger for him to join the army because in the next sequence we learn that he has already done so. His mother who finds out that he has joined the army is distraught and speaks to him about the danger and destruction war causes and that many mothers go mad in their grief of having lost their sons. But Anand asks for her blessing so he may go to war. The sequence of his recruitment and deployment (see 31:07 onwards) uses



superimposition to show Anand's change from a wide eyed idealistic man to a grim captain who sees the horrors of war (Figure 3.5). Sequences of recruitment and training exercises change into montage from scenes of war with tanks and explosions and guns.



*Figure 3.4: Thanking the armed forces for their support. Screenshot from 'Hum Dono' (1961)*



Figure 3.5: A large hoarding advertisement for the army which says in both Hindi and English: Join the Army/Bharti Ho Jao with a painting of soldiers against the outline of (British) India. Screenshot from 'Hum Dono' (1961)



*Figure 3.6: The sequence of his recruitment and deployment (see 31:07 onwards) uses superimposition to show Anand's change from a wide-eyed idealistic man to a grim captain who sees the horrors of war. Screenshots from 'Hum Dono' (1961)*

## **Fiction Film: Upkar (1967)**

Direction and Script by Manoj Kumar

Production: Vishal Pictures

Lyrics: Prem Dhawan, Indiar, Gulshan Bawra, QamarJalalabadi

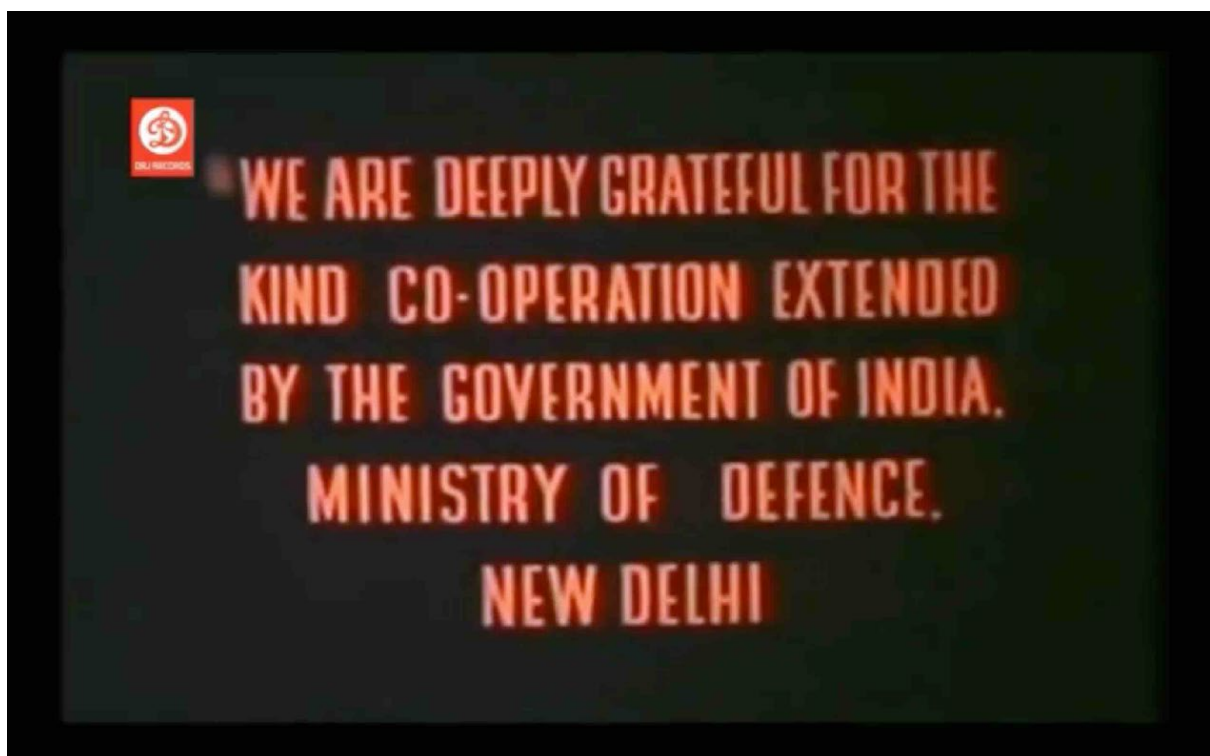
Music: Kalyanji-Anandji

Cinematography: V.N. Reddy

Starring: Manoj Kumar, Asha Parekh, Pran, Kamini Kaushal, Prem Chopra, Kanhaiyalal, Madan Puri, Manmohan Krishna, David

My Notes

The film begins with a dedication to Lal Bahadur Shastri and then goes on to thank the Ministry of Defence, (Figure 3.7) the Central Warehousing corporation Ministry of Food and Agriculture, and the award winner Kisan Jhuman Chowdhury of Village Nangal-Thakran Delhi, who extended all the local help for shooting in the fields.



*Figure 3.7: Thanking the Ministry of Defence. Screenshot from 'Upkar' (1967)*

Altruistic Bharat, gives up his share of the land to his brother... and joins the army. He goes to the Major and says that he only has his two hands. Major suggests joining the Army- says 'Today, a soldier, Yesterday, a farmer. Is this possible?' (*"Bharat, main yeh soch raha tha, aaj ka jawan, kal ka kisan. Kya yeh ho sakta hai?"*).



Figure 3.8. Sign of Recruiting Office. Screenshot from 'Upkar' (1967)

Cut to sign of recruitment office (Figure 3.8). Then we have the training montage (Figure 3.9). This montage is not just of Bharat's time as a cadet in the army but also to contrast with Puran's life of excesses. This picturisation is more agential- as we see Bharat participating in such activities (unlike *Hum Dono* where the footage of training is implied through a superimposition of Anand's face over those activities).



*Figure. 3.9. Training Montage. Screenshot from 'Upkar' (1967)*

## **Media Research in Government Archives**

Satakshi Sinha (Introduction by Ravi Vasudevan)

This project explores the National Archives of India for how various departments of the Indian government, from the First World War through to the 1960s, used media technology for publicity. This includes governmental use of cinema, radio and print publicity, the type of works commissioned from commercial media, the forms of circulation of such media publicity, including modes of transportation, and the systems of exhibition through which media were placed before audiences.

### **Selection from research diaries: railways and film publicity**

In this selection we focus on the contribution of railways to advertising and publicity. While also referring to print and visual publicity, including the use of posters, and also radio and loudspeakers, the selection primarily looks at railways use of cinema. This included developing film production, circulation, and exhibition, specifically to cultivate publics as travellers, including pilgrim traffic; and for the consumption of new techniques and technologies relating to agriculture and animal husbandry, health (including reproductive health) and sanitation. The drive to instruct and inform were combined with motivational and mobilizational drives, in the context of 2nd World War propaganda, and in nation-building initiatives after the formation of independent nation-states in 1947. We provide a brief description of a selection of documents highlighting the work of railways in publicity drives.

## Railways involvement in film production and exhibition

National Archives of India, New Delhi

From: Memo Prepared for HE Viceroy by Mr Tylden Pattenson, Chief Publicity Officer on film production and display on the Indian State. Railway Department Traffic Case 1750T/38, 1927

This memo provides information about the railways involvement in producing films, both to promote railway travel and transportation of goods, but also to serve other departments of government in their publicity needs. The latter include agricultural and health departments. The memo includes a description of film programmes, indicating that they were a combination of instructional, travel and topical films with entertainment shorts, including comedies and feature films. Read in tandem with Tylden Pattenson's response to the Indian Cinematograph Committee evidences, 1927-28, taking place at the same time as this memo, the publicity officer's testimony provides valuable insight into the railways involvement with cinema, including its drawing on major distributors like Madans to feature mainstream hits like *The Thief of Baghdad* (1924), in its exhibitions.



②

Case 1750 T

GOVERNMENT OF INDIA.

38

# RAILWAY DEPARTMENT.

(RAILWAY BOARD.)

*Destroy in 1940*  
NOT TO BE DESTROYED

1927	
<del>Railway</del>	Traffic
<del>The</del>	File
September	
Nos.	1750 T
	38 B

**SUBJECT.**

Memo prepared for H.E. the Viceroy by Mr. Tylden Pattenson, Chief Publicity Officer, on film production and display on the Indian State Rys.

Three copies of the above memo furnished to H.M. Trade Commissioner in India.



FILM PRODUCTION AND DISPLAY ON THE  
INDIAN STATE RAILWAYS.

Since its inception by the Railway Board, the cinema film production and display - originally confined to the G.I.P. Railway but now extended throughout the State Railways - has in filling a long felt need, completely justified the wisdom underlying its adoption as a great and powerful asset for widespread welfare and education. In this memorandum it is proposed to crystallise the present situation in regard to our film work generally, and to outline its probable future development, for which purpose we can usefully sub-divide the subject under two heads - "Production" and "Display" - and deal with them in their chronological order.

Inception of Cinema film 'production' and 'display' justified. Great asset for welfare and education.

PREVIOUS AND PRESENT PROGRAMME.

PRODUCTION. Production means the evolution of an idea for a suitable film subject and, whilst bearing in mind the ultimate object of the film and the absolute necessity for a simple and practicable, yet effective setting, the weaving of a story centering on that idea. The story written and the scenario staged, the photographs are taken and are subsequently developed and printed. Then follow trial displays for editing, re-editing, titling and joining and eventually, the production of the film in its completed state. From the negative, additional copies are prepared, which are checked with the original completed positive before issue.

The films produced by us up to the present time include the following subjects and a brief synopsis of each is attached to this memorandum (annexure "A").

	<u>Title.</u>	<u>Approx. length feet.</u>
The films which have been produced.	Sugarcane Cultivation India.	3,226
	Poultry Farming in India.	1,620
	Cattle Improvement in India.	2,480
	The Imperial Cattle breeding Station at Karnal.	1,100
	Wheat Cultivation in India, including Palwal Agricultural Fair.	3,000
	Cotton growing in India.	3,000
	Irrigation in the Bombay Deccan.	2,500
	A Short Winter Tour of India.	3,873
	Wembley Film - Tourist.	10,000
	Sport in India.	1,600
	Pandharpur Mela.	1,035
	Mutra.	840
	Firing of the First charge by G.I.P. Agent in the Cut Off on Bhowe Ghaut.	154
	Washaway on the Nerbudda, near Bikrampur.	440
	First Battalion G.I.P. Railway Regiment in Camp.	891
	The Imperial Indian Mail.	704
	Poona Races.	320

The group of agricultural films, most of the titles of which are self-explanatory, have been prepared in various provinces in direct conjunction with the officials of the department concerned, who have co-operated whole-heartedly to make them a success. The Brief description of agricultural - tourist - travel - and shikar films and their object.

Wheat and Cotton.

efficient methods. The cotton film especially stresses the advantages and economies of modern over ancient systems.

- 2 -

In the films on "Cattle breeding" we see the relationship between this and the "Wheat" and "Cotton" films and the necessity for farming and fertilising the ground in order to get a better crop and again - in the circle of improvement - the re-action in the superior fodder becoming available for the breeding of better cattle. The finer the harvest and the greater the output, the earlier the general uplift and the wider the circulation of money through the movement of people with a higher purchasing power. From the Railway point of view this means greatly enhanced traffic, again benefiting the producer in the shape of lower rates.

Irrigation is also presented - followed by a film on "Sugarcane Cultivation" and the value of the introduction of the first to the second in certain districts is vividly depicted. Modern methods of cultivation are admirably demonstrated and the subject possesses great potentialities for the improvement of the product.

Irrigation and Sugar-cane cultivation.

"Poultry farming" makes a most entertaining reel and though perhaps it has not such a wide educational value as those films already mentioned, there is no doubt that the results to be obtained from the proper feeding and care of poultry - attractively shown in these pictures - will appeal to more than a few prospective breeders.

Poultry Farming.

We have fifteen thousand feet of film devoted to tourist propoganda, included in which are many of India's historic monuments and much of her magnificent scenery. The wonders and beauty of the Taj - Delhi, old and new, - Benares and its temples, - Lucknow, Calcutta and Bombay with their bazars and buildings, are all depicted and these films have been seen by thousands of people in England, America, Canada and in India itself. There is too an excellent film displaying a successful shoot in the Central Provinces jungle which will commend itself to many sportsmen both here and overseas.

Tourist Propaganda.

Shikar.

A number of reels are directed especially towards the stimulation of pilgrim traffic. In these, incidents of travel are shown, and the enormous strides, which have been made in recent years to ensure the adventurer a comfortable journey, are very marked. We find good carriages, plentiful and clean food supplies at low cost, and improved sanitary arrangements - with medical aid available in emergency - and the whole journey covered by an exceptionally low fare.

Pilgrim Traffic.

DISPLAY. Since its inauguration fifteen months ago the G.I.P. Railway travelling cinema car has been in constant use, the projector having been operated at about one hundred different stations including all important civil and business centres distributed over the 3,500 route miles of the G.I.P. Railway. A list of the principal stations, where films have been screened, and the Provinces in which they are situated is attached hereto. (annexure "B"). The number of displays which it has been possible to arrange at individual places varies from one to nine, depending upon the population and their interest in the film exhibitions. A total approaching three hundred displays has been given, and it is estimated that, with the exception of seven occasions at stations where displays have since been discontinued, the minimum attendance at an individual performance has been five hundred, and the maximum eight thousand. A conservative figure for the total attendance during 18 months' work to date, would be eight lakhs and it may be accepted that there are fourteen stations which offer an audience numbering from 4000 to 4500, eleven from 3000 to 3500, eighteen from 2000 to 2500 and the remainder from 500 to 2000.

Display work performed at all important centres on 3500 G.I.P. miles.

Total display stations 100. Total displays given 300. Minimum 1 Maximum 9 per station.

In 18 months' work total attendance 8 lakhs. Minimum 500 maximum 8000, attending one performance.

Other special displays have been given at the,

Special displays.	Agricultural Show, Poona.	October 18th to 31st 1927
	Agricultural Fair, Narsingpur.	Jan. 14th to 18th 1927
	Agricultural Commission, Ajni.	Jan. 19th to 24th 1927
	Agricultural Show, Palwal.	March 3rd to 11th 1927

Films were also screened at Viceregal Lodge - Government House, Bombay, the Legislative Assembly and the Indian Railway Conference Association, and a short demonstration trip was made over the North Western Railway which was much appreciated (annexure "C").

In the former part of this note I have described briefly the subjects which we have filmed ourselves for display. These, in the main, are educative or instructional and amongst the non-railway audience the range is intended to appeal to the cultivators of cotton, wheat and sugar and the agriculturists generally, or to the pilgrim and potential traveller. The films are also intended to broaden the outlook of the railway staff and to stimulate their interest in the primary products and industries, and in general travel with which they are so intimately concerned.

I have already indicated that the audiences are by no means small in number and since the general tendency at successive displays is towards an increase, it may be assumed that appreciation and interest is not lacking, but it is desirable now to touch upon the reception which the different subjects and classes of films are accorded in different stations and provinces. It is particularly remarked that whatever the primary product of the area in which the displaying station is situated, the film or films portraying that product are invariably those demanded by the audience. More especially does this apply when the people and the setting are in common with those of the spectators. The Punjabi cotton grower has little interest in his co-worker of the Berars, regarding many of his farming implements as strange animals - (which, indeed by comparison with his own they are) - and himself as a stranger from some unknown quarter of the globe.

This peculiarity may be interpreted in several ways but I regard it favourably. It is not that he dislikes the stranger but the ryot's intelligence is undeveloped and it is the picture of his own people in their own circumstances, which his intellect enables him to understand and appreciate. He follows the picture keenly and is able to grasp the fact that improvement amongst his own people in their own circumstances is possible. He also sees how - and why - and THAT is what we want. Here, too, it may be noted that American produced films depicting - farming, and indigenous films produced by sources other than our own even when portraying local farming to the local inhabitants are not as enthusiastically received as ours. Nor are they as good.

Our "Sugarcane" film has been markedly popular in the United Provinces, particularly at Muttra, Palwal, Agra and Harpalpur and apparently the cultivators are most anxious to acquire knowledge which will enable them to improve the quantity and quality of their output. It is, however, in the cotton area, that our cinema displays are most popular and the cotton film produced by us in that area is the subject most in demand.

I must comment now on another side of our film display work, which involves the retaining of our staffs' interest in the films. To instructional films as a class, great value can unquestionably be attached but undiluted instruction becomes very tedious to an audience consisting of staff, who have just completed a day's toil. We have, therefore, introduced a system whereby we hire from Film Circulating libraries, pictures of a lighter vein possessing a human interest. These are sent round with our educational films and the mixture is generally well received, the double purpose of welfare and instruction being thereby served. But the innovation of outside films, itself introduces another difficulty, for first class Indian film production is still undeveloped and with occasional exceptions we are thrown back entirely upon Western pictures. The ordinary Western drama is neither appreciated nor wanted by the Indian and frequently too is unsuited for display to the European. This is the difficulty, and we are overcoming it by circulating humorous or semi-humorous productions which, we are now satisfied, appeal to all classes and races without distinction.



Collaboration between the Railway and the Agricultural departments, as well as the other civil authorities, is on a satisfactory basis. An advance tour notification is issued to stations which are to be visited,

By collaboration with other Government Departments our advance programme is widely circulated.

so as to reach them from a week to a fortnight ahead of the car, - depending upon the distance at which they are situated - from head quarters. The senior railway staff who receive the intimation, pass it on to their juniors by means of notices displayed at the stations in English and Vernacular. Local Government Officials are informed, of the projected visit of the car, by the Station Masters and they in turn pass on the information to all classes from the educated pleader to the humble tiller of the soil. At several stations the interest exhibited is now so keen that our staff themselves print cinema hand-bills at their own expense.

Considerable progress is being made in the matter of obtaining lecturers to discourse on the film subjects and to keep up a running commentary of explanation-

The Agricultural Departments provide lecturers who accompany the films with a running commentary of explanation during display.

at the actual time of screening - on the ever changing scenes presented. This has been achieved by communication in the first instance with the Private Secretaries to the Heads of Local Governments who approving, have caused general orders to be issued to the Agricultural departments. We ourselves have then established contact with the Agricultural departments and lecturers are now becoming a regular and very valuable feature of our displays, to which they bring

many hundreds of spectators with whom they are in touch.

FUTURE PROGRAMME.

PRODUCTION. We are at the moment, opening up a film production programme of railway technical subjects which can, and probably will be extended to cover a very wide field indeed. It is proposed to make each

Programme of film production includes many railway technical subjects.

of these films as crisp and concise as possible, in order to avoid a surfeit of technical matter, the continuous display of which might involve the risk of tiring the staff to whom the pictures are exhibited. Some of the subjects under preparation or considera-

tion are,

- FIRING AN ENGINE - correct and incorrect methods.
- THE VACUUM BRAKE - its working and adjustment.
- LUBRICATION - use and adjustment of various trimmings to minimise consumption.
- STEAM VALVE GEAR - its working and adjustment.
- TRACK MAINTENANCE.
- ELECTRIFICATION.
- BRIDGE CONSTRUCTION.

and we have written the scenario for a most important film to be entitled "Safety First" which it is hoped to produce within the next few months. The whole of this group which eventually will conceivably comprise a hundred subjects, can in addition to touring the ordinary display circuits, be

put to very valuable and continuous service in our Railway Technical schools for lecture purposes.

We have in mind also the production of a "Pilgrimage" film depicting the story of a villager persuaded to undertake a journey to one of the leading Shrines and showing his adventures from start to finish in narrative form. We propose in addition to extend the scope of our agricultural series with the continued object of demonstrating to the producer that the application of improved methods will result in

A "Pilgrimage" film is contemplated. Agricultural series to be enlarged.

greater prosperity to himself and his country.

I have attached (annexure "D") to this memorandum, extracts from a letter from the Deputy Commissioner of Gurgaon in regard to the films shown by us at the Palwal Fair. I comment upon them here because they

Confirmation of our experience by the Deputy Commissioner of Gurgaon.

support our experiences at many stations and, therefore need close consideration in connexion with our future production. He remarks:- "I made a few notes, but in general the films were extraordinarily useful and

most popular. A certain amount of the agricultural programme was less attractive than the rest by reason of its referring to parts of India with which our people were unacquainted. There is no doubt that films taken in their own part of the world make a stronger appeal to the untravelled public of our district".

'captions' would make it much easier for the people to follow, and would increase their propaganda value".

I may say that duplication of titles in different vernaculars is impracticable. Educational films necessarily contain many lengthy explanatory titles, and their duplication would add so enormously to the length of a subject, that they would definitely serve to detract from its value by making it tedious and unentertaining. When one remembers too, that the ryot of our province is only interested in pictures portraying his presidency and people, I think there is little doubt that the proper procedure for us to adopt is to film each of the primary product subjects, once in each Presidency where cultivation of that product takes place. Titles in a suitable vernacular can then be arranged for each series.

Duplication of titles for different Provinces unsatisfactory.

Necessity for duplication in different provinces of films portraying cultivation of primary products of those provinces.

length of a subject, that they would definitely serve to detract from its value by making it tedious and unentertaining. When one remembers too, that the ryot of our province is only interested in pictures portraying his presidency and people, I think there is little doubt that the proper procedure for us to adopt is to film each of the primary product subjects, once in each Presidency where cultivation of that product takes place. Titles in a suitable vernacular can then be arranged for each series.

DISPLAY, DEVELOPMENT ON OTHER STATE RAILWAYS. One of the first objects we have to secure is the application to the other State Railways of those of the methods employed that have proved successful by trial on the G.I.P. Railway. Cinema cars already in operation on the North Western and East Indian Railways, and the Eastern Bengal Railway is about to construct one. The programme exhibited on the North Western and the East Indian Railways have until now almost exclusively comprised hired films consisting of - drama - comic and infrequent semi-educational subjects. We have been working to prepare and edit copies of our agricultural and instructive films and these are now about to issue for circulation on the other State Lines. We are also advising those Railways how to set about obtaining lecturers, and by collaboration generally with other Government departments, to obtain the maximum benefit from their cinema outfits.

Application of procedure successfully followed on G.I.P. to other State Railways.

Circulating of our agricultural films and obtaining lecturers on those railways.

methods employed that have proved successful by trial on the G.I.P. Railway. Cinema cars already in operation on the North Western and East Indian Railways, and the Eastern Bengal Railway is about to construct one. The programme exhibited on the North Western and the East Indian Railways have until now almost exclusively comprised hired films consisting of - drama - comic and infrequent semi-educational subjects. We have been working to prepare and edit copies of our agricultural and instructive films and these are now about to issue for circulation on the other State Lines. We are also advising those Railways how to set about obtaining lecturers, and by collaboration generally with other Government departments, to obtain the maximum benefit from their cinema outfits.

We are not anxious - other than in exceptional circumstances - to hand over our films on loan to other Government Departments for display. In the first place to do this would frequently necessitate our preparing additional spare copies at not inconsiderable cost, or alternatively holding up our car tours for want of films. Secondly we are prepared to sell copies of the films at the actual copy cost price of eight annas a foot, which considering the cost of production in money and labour is really a most generous offer. We have actually already sold a few copies to quasi-Government and Trading concerns. We are always willing to give displays at large agricultural Fairs which are held at or within reasonable distance of State Railway stations, an arrangement which should be of very material benefit to other Government Departments.

Loan and sale of films produced by us.

copies of the films at the actual copy cost price of eight annas a foot, which considering the cost of production in money and labour is really a most generous offer. We have actually already sold a few copies to quasi-Government and Trading concerns. We are always willing to give displays at large agricultural Fairs which are held at or within reasonable distance of State Railway stations, an arrangement which should be of very material benefit to other Government Departments.

Our hiring negotiations with Madan & Co. are nearing completion and commencing from the month of July we shall probably put into the State Railway circuit a programme of first class films. Amongst the subjects already promised for delivery are the "Thief of Bagdad" - "The Gold Rush" - "The Lost World" - "The Kid" and "Safety Last", all of which are premier pictures of the most wholesome type, and will be appreciated by one and all. Once the circuit system is working - all films displayed in cinema cars will have been censored and approved at the Central Publicity Bureau.

Negotiations reaching completion for hiring of super-production films from Madan & Co. for State Railways.

Amongst the subjects already promised for delivery are the "Thief of Bagdad" - "The Gold Rush" - "The Lost World" - "The Kid" and "Safety Last", all of which are premier pictures of the most wholesome type, and will be appreciated by one and all. Once the circuit system is working - all films displayed in cinema cars will have been censored and approved at the Central Publicity Bureau.

So far as the G.I.P. Railway is concerned although our film exhibiting facilities are now taxed to their absolute limit, we are quite unable to give adequate displays. At many stations where the spectators comprise four thousand persons it is impossible to arrange at one time, a satisfactory view of the picture for all, and at those places it is necessary for two-day performances to be given. I am, therefore, recommending the duplication of the cinema car outfit. I might conclude by again quoting the Deputy Commissioner, Gurgaon:- "Your cinema was one of the chief features of Palwal Show and did more than anything else to make this show an immense success and I hope we may count on it for the next and future years"..."On the best nights there were at least 5000 people looking at the cinema. I cannot say how grateful the District Board, the District and myself are for the use of the cinema and it has really done an immense amount of good".

Necessity for duplication of G.I.P. cinema cars.

day performances to be given. I am, therefore, recommending the duplication of the cinema car outfit. I might conclude by again quoting the Deputy Commissioner, Gurgaon:- "Your cinema was one of the chief features of Palwal Show and did more than anything else to make this show an immense success and I hope we may count on it for the next and future years"..."On the best nights there were at least 5000 people looking at the cinema. I cannot say how grateful the District Board, the District and myself are for the use of the cinema and it has really done an immense amount of good".

At many stations where the spectators comprise four thousand persons it is impossible to arrange at one time, a satisfactory view of the picture for all, and at those places it is necessary for two-day performances to be given. I am, therefore, recommending the duplication of the cinema car outfit. I might conclude by again quoting the Deputy Commissioner, Gurgaon:- "Your cinema was one of the chief features of Palwal Show and did more than anything else to make this show an immense success and I hope we may count on it for the next and future years"..."On the best nights there were at least 5000 people looking at the cinema. I cannot say how grateful the District Board, the District and myself are for the use of the cinema and it has really done an immense amount of good".

Conclusion.

people looking at the cinema. I cannot say how grateful the District Board, the District and myself are for the use of the cinema and it has really done an immense amount of good".

Gurgaon guy!!

WHEAT CULTIVATION IN INDIA.

The wheat film, produced in the Punjab, opens with pictures showing the different types of ploughs in general use, ancient and modern, their actual use in the fields and a series of ploughing competitions. Then follows the actual sowing of wheat, the harrow itself in use, and the results obtained from this method compared with the more modern method in which the seed drill is used. This implement is described and shown at work, its value being explained by the saving not only in sowing and better results, but also in the prevention of pilferage by the locking of the seed drill box. The testing of different varieties of wheat, the preparation for and methods of crossing, cutting the tips, and the use of disinfectants etc. are fully explained. Then we see the seed as stamen in glass, in the embryo, bagging with mixed bag, the bag on the stalk and artificial fertilization.

Reaping by hand, with the labourers cutting the stalk is next compared with the process as performed by a "Nerbudda" reaper. Threshing both by ancient methods and by modern are next shown, including the use of a small power unit; this is followed by winnowing.

The last portions depict the storage methods on a Government farm in godowns, with disinfection and storage of the grain in pits. Diseases are also shown, first of all the process of breeding, then types affected by rust. The film is completed by pictures of rust-resisting types of grain.

COTTON CULTIVATION IN INDIA.

This film was produced in Central Provinces. It commences by showing the different implements used, from the most primitive to the latest and most modern motor tractor. These are shown in actual work, followed by the removal of the troublesome kans grass weed, first by means of the country plough and then by the iron plough which entirely eliminates it. Tractors both large and small are used in this work. Manuring is the next subject treated. Village manure heaps lying waste are shown followed by the improved methods of saving and protecting manure under cover to avoid exposure to weather. The removal of manure from carts in the field and the proper method of distribution with gamelas is next shown and also 'Tables' comparing different manures, their contents in useful chemicals and their different values. Contrast between the primitive bamboo tube and the modern seed drill is shown. The value of early weeding to reduce subsequent work is shown together with the spike rotary in use and the Akola hoe, much favoured in the Central Provinces. Hand weeding comes next with examples of the effect of thinning and clearing on a cotton field which has been efficiently hoed. The next pictures are of breeding plots, at the experimental farms, with 'close-ups' of the processes of cross breeding, bagging and the final sowing in line. The local methods with hand implements for ginning are shown in the ginning of experimental cotton together with diagrams giving the comparative lengths of long and short staple. The harvest follows and labourers can be seen picking the cotton. This is collected in heaps, the clean and the dirty, the latter containing a proportion of dried leaves. It is next filled into bage. These are loaded on to carts and brought to the cotton market at Nagpur where the actual auctioning is depicted as well as the method of weighing. The value of co-operative ginning is recommended to the Agriculturist so as to avoid the middle-man.

The last views show the pressed cotton bales being loaded into special wagons, brought down to the docks, and loaded into ships for export.

POULTRY FARMING.

The introduction shows the different varieties of poultry found in India and compares the underfed, badly cared-for types of India with the carefully studied types of Western countries. An Australian Orpington is shown surrounded by 330 eggs, being the record in 1924-25; ordinary good Indian hens lay only 60 in the same period. The general view of the Lucknow farm is exposed showing chicken pens and runs and also the competition pens. The pens are then opened and the grain ration is measured out. It is raked into the litter and buried deep, the exercise of scratching for their meals being essential for the hens. Plenty of clean water, powdered charcoal and shell is provided as these are essential to digestion and egg building.

Large bundles of green fodder are next seen hung up at mid-day, this inducing the birds to jump by way of exercise. Fresh vegetables are also provided in hot climates.



This is followed by views of trap nesting in order to ascertain the laying capacity of the birds, each of which carries a leg band number for record purposes.

Pedigree birds are selected this way, and no hen should be bred from unless she lays at least 150 eggs a year weighing 2 ozs. or over. The cock should be the son of heavy laying hens.

The next views show the most suitable type of Poultry house for India, with the woodwork well tarred to prevent ticks. These should be frequently sprayed with disinfectant, to prevent disease.

The use of the blow lamp is shown for burning out vermin. Dry feeding and wet mash feeding is shown followed by an automatic grain feeder, which feeds birds for a week. For broody hens a special coop is advisable for punishment purposes. Incubators should be used instead of broody hens. The hearson hot water incubator is shown and also the method of testing and placing eggs in the drawer. Testing takes place again after the 7th and 14th day and infertile and addled eggs are removed.

Hatching takes place on the 21st day and the incubated chicks grow and thrive extremely well. After two days they are placed with a foster-mother.

A typical Indian village poultry house is the next subject showing lack of ventilation and diet. A stranger is seen trying to buy some fowls but turns away in disgust at seeing their dreadful condition. This is followed by the method of improving village fowls. A pure bred country hen is also shown together with eggs of the 1st, 2nd, 3rd, 4th and 5th cross.

This hen should be mated to a pure bred cock, the results being shown. A view is given of pure bred birds from the Mission Farm at Etah. Landlords are recommended to give their tenants good pedigree cockrels for mating with village hens. Their cost is moderate.

The last picture urges improved fowls and more eggs as a means of improving the condition of the peasants.

#### SUGARCANE GROWING.

This film was produced in conjunction with the Government Experimental Station Manjri near Poona.

It commences with green manuring with Sann Hemp. A comparison is drawn between cutting of saun and ploughing with the old method at Rs.45 per acre and the new method using the gallows plough and costing Rs.15 per acre. Application of bulky manure by means of the gamela and the improved method with a shovel is shown followed by harrowing with the country harrow, the Norwegian and disc harrows. The beds made by these have furrows 2½ feet apart. In these beds 16,000 seeds are required and manure valued at Rs.200, whereas with ridges 4 to 5 feet apart, as made by the big ridging plough, only 8,000 to 10,000 seeds are required and Rs.100 of manure. The field water channels then have to be laid out and the bunds made to conform with the Irrigation Department's requirements to prevent waste.

The cane is cut for sets, and is transported and finally spread on the beds. Old and new methods of performing this are shown with the different systems of planting and irrigating.

The next subjects treated are germination, the application of different manures and weeding by hand and machine with contrast between old and new methods. The general system of irrigation follows and the determination of the proper time for the harvest by judging or by saccharometer. The next pictures show the transport to the mills, the machinery used in crushing and the various types of furnaces. Comparisons are drawn between different methods. The treatment of the juice is explained including the final cooling and the filling in moulds by the old and by the new methods; and the grading, auctioning and weightment are shown.

Sugarcane diseases are treated followed by a description of the various implements used in cultivation and the different types of cane raised.

#### CATTLE IMPROVEMENT IN INDIA.

This film prepared in conjunction with the Government Agricultural

Copy Right Reserved by the Government of India

Department, Central Provinces, opens with the treatment of crops and their irrigation and the use of bullocks for transport purposes. The differences between various classes of bullocks are shown and the ploughing done by a poor pair compared with a good pair.

The reason why the majority of cows in India cannot produce good young stock or much milk is explained. The bullocks can be compared to working engines and the cows and young stock as manufacturing machines. A comparison is made with tractors, lorries etc., and the difference is shown between old and modern engines. Improvement in the case of cattle is done by breeding. Finely bred "heavy stock" is shown and the Malvi breeding herd. The value of the milk cows is emphasised. Then follows the Montgomery breed and a variety of others. The young calves are shown pointing out the effects of the bull. The method suggested for improvement is explained and results obtained by these methods shown. This entails castration of the bull as only a stud bull should be kept.

Selection is next treated and the process of examination and rejection on a Government herd described. The value of feeding is emphasised as an essential to obtaining good stock. Views are given of different fodder and preparation for the cattle including chafing, cutting, stoning etc. also the use of grain and coke.

The film closes with a description of the care necessary in housing cattle.

IRRIGATION IN THE BOMBAY DECCAN.

This film starts by showing a map of the area concerned, Lake Whiting formed by the Ilcyd Dam, the different channels, the weir and the area irrigated. Different views of the Dam are shown with details of the automatic waste gate, elevators, thermometer house and the inspection of the works by H.E. The Viceroy, followed by pictures of the sluices and stone crushers at work during construction.

The next subject is an experimental farm inspected by H.E. the Viceroy. On this farm new devices etc. are tested with the object of ascertaining the quantity of water required for crops. Among these are the Gibb Module, the Dethbridge meter, the Ingles standing wave pipe outlet, the Crump standing wave flume. Models are also shown of the Cjhar weir on the Pravara river, a syphon and spillway, a water turbine for sugar cane crushing. A full size syphon and spillway is also installed for experimental purposes. The standing wave flume is shown measuring water and also a general view of the hydraulic testing station.

The last reel shows the Khadakwasla Dam, the waster weir gates, the sluices in action followed by the Wilson Dam, the various stages during construction, and finally the opening by H.E. the Governor of Bombay.

SPORT IN INDIA.

This film describes a big game trip and aims at showing the method whereby a tourist can indulge in big game shikaring in the Central Provinces. The whole trip from the start to the finish is described including the rail journey accomplished in a Tourist Car. It shows the actual camp, the method of moving it and gives a detailed illustration of the actual shoot with views of the jungle, the beaters, Muchans, sambhar in the forest, tigers and panthers, etc.

SHORT WINTER TOUR IN INDIA.

This film consists of three parts - Delhi, Agra and Sanchi. The Delhi film takes the audience through a series of pictures of the principal monuments, such as the Fort, the Purana Kila, Humayrums tomb, the Shrine of Nizamuddin, the Kutub, the tomb of Altansh, the Ridge, Kashmiri gate, the Jumma Masjid, an ivory workers shop, Chandni Chowk and a series of different views inside Shah Jahan's Palace. Agra. This commences with the Fort, follows on with the Jasmin Tower, the Mina Bazar, the Pearl Mosque, the Golden pavilions, the Taj with views inside, the tomb of Itmad-ud-Dowlah and the Mausoleum of Akbar. Sanchi. This shows the different monuments of interest both historically and architecturally with series of close-up views of the carvings on the different gateways etc.

KARNAL CATTLE BREEDING STATION.

This film starts by showing different examples of good stock and explains the points to look for when judging. Views are also given of disc ploughs and chaff

भारत की राष्ट्रीय फिल्म आयोग  
National Film Commission of India



(10)

cutters in use.

The following miscellaneous films have been produced and their titles are self explanatory:-

- Pandharpur Mela.
- Firing of the first charge - Bhor Ghat.
- Nerbudda Bridge washaway.
- 1st Battalion G.I.P. Regiment in camp.
- Imperial Indian Mail.
- Poona Races.
- Muttra.
- Dallas Golf Competition.

-----

१९५१ १० १०  
 १९५१ १० १०  
 १९५१ १० १०  
 १९५१ १० १०  
 National Archives

Principal Stations and Provinces on G.I.P. Railway in which cinema displays have been given by G.I.P. cinema car.

Provinces.Stations.BOMBAY TO DELHI.

Bombay Presidency ... ..	(Kalyan (Nasik Road (Mannad (Nandgaon (Chalisgaon (Bhusawal
Central Provinces ... ..	(Burhanpur (Khandwa (Itarsi (Bina
Bhopal State ... ..	(Bhopal (Bhilsa
Gwalior State ... ..	Gwalior
Dholpur State ... ..	Dholpur.
United Provinces of Agra and Oudh. ...	(Jhansi (Agra Cantonment (Muttra
Delhi Province ... ..	Delhi

ITARSI TO ALLAHABAD.

Central Provinces ... ..	(Sohagpur (Gadarvada (Jubbulpore (Katni
Rewah State ... ..	Satna

BHUSAWAL TO NAGPUR  
AND  
ITARSI TO NAGPUR.

Central Provinces ... ..	(Jalamb (Shegaon (Murtajapur. (Badnera (Wardha (Nagpur (Betul (Amla
--------------------------	--

BHOPAL TO UJJAIN.

Bhopal State ... ..	Sehore Cantonment.
Gwalior State ... ..	(Shujaulpur. (Ujjain

BINA TO KOTAH  
AND  
BINA TO KATNI.

Gwalior State ... ..	Guna
Kotah State ... ..	Kotah. (Saugor
Central Provinces... ..	(Damoh.

कॉपी राईट राष्ट्रीय अभिलेखागार  
मानव संसाधन विकास विभाग  
एन.ए.ओ. बिल्डिंग, नई दिल्ली-110002

National Archives

Digitized by eGangotri

Provinces.

Stations.

JHANSI TO CAWNPORE  
AND  
JHANSI TO MANIKPUR.

United Provinces of Agra and Oudh. ... ..	(Orai (Cawnpore. (Banda (Manikpur
Alipura State ... ..	Harpalpur.

WARDHA TO BALHARSHAH  
AND  
BADNERA TO AMRAOTI.

Central Provinces ... ..	(Hinganghat (Warora (Chanda (Ballarshah (Amraoti
--------------------------	--

JALAMB TO KHAMGAON  
AND  
JALGAON TO AMALNER.

Central Provinces ... ..	Khamgaon.
Bombay Presidency ... ..	Amalner.

KALYAN TO RAICHUR.

Bombay Presidency ... ..	(Lonavla (Poona (Dhond
Nizam's State ... ..	(Wadi (Raichur

DHOND TO MANMAD  
AND  
CHALISGAON TO DHULIA

Bombay Presidency ... ..	(Ahmednagar (Dhulia
--------------------------	------------------------

-----

१९११  
 भारतीय राष्ट्रीय अभिलेखागार  
 National Archives  
 India

13

Copy of a letter from the Agent, North Western Railway, Lahore, of March 29th '27  
-----

With reference to your d/o No.VP.318 II dated 10-3-27, I have to inform you that the display of your films was, on the whole, a success. A show was arranged for Lahore on the evening of the 23-2-27, but owing to rain it had to be cancelled. At Karnal, the show took place on the evening of 25-2-27, and about two thousand people attended it. The audience included the District Magistrate and other leading officers of the place. At Ambala City, the show was given on the evening of 26-2-27. The audience numbered about 1,500, and included leading Civil Officers. The show at both these places was well appreciated.

\*\*\*\*\*

Copy of a letter from the Station Master, Guna (G.I.P.) of 27th May 1927.  
-----

I beg to inform you that a cinema was shown on 23-5-27 at this station and all of us were satisfied with the play. About 3,000 men attended including high officials of the Gwalior State and students of the schools. The public enjoyed the cinema and were interested with the agricultural film. They convey their best compliments to you for sending the cinema car and hope you will not forget the station in the next itinerary.

\*\*\*\*\*

काशी राईस स्टडीज अभिलेखागार  
भारत सरकार के अधीन  
Copy Right Vest in the National Archives  
of India, Govt. of India

Extracts from a letter from The Deputy Commissioner of Gurgaon, of March 16th '27

Your letter No.V.P.318-11 of the 11th March 1927. Your Cinema was one of the chief features of Palwal Show and did more than anything else to make this Show an immense success, and I hope we may count on it for the next and future years.

The lantern was extremely useful for our Magic Lantern, as none of our lanterns could make pictures anything like big enough or bright enough for the vast audiences attracted by the Cinema. On the best nights there were at least five thousand people looking both at the Magic Lantern and the Cinema. I cannot say how grateful the District Board, the District and myself are to the C.L.P.Railway for their kindness in letting us have the full use of their Cinema for such a long period and it has really done an immense amount of good.

As for criticism and suggestions, I think I saw most of the films, but I was so intensely busy throughout that as much as I wanted to I could not sit down and go through the whole repertory. I made a few notes but in general the Films were extraordinarily useful and most popular.

- 1) Urdu "captions" would make it much easier for the people to follow and increase the propaganda value.
- 2) The first day or two the noise of the Engine interfered with lecturing but I think some sort of silencer was put in afterwards. Any way it was much better in the later evenings, but I think some permanent arrangement for cutting out all the noise of the Engine would make lecturing much easier.
- \* [ 3) The village people love movement in the pictures - animals or people moving about or motors or trains, so if you can interperce this with the educational part of the films it will make them more popular.
- 4) A certain amount of the agricultural programme was less attractive than the rest by reason of its referring to parts of India with which our people were unacquainted. There is no doubt that films taken in their own part of the world make a stronger appeal to the untravalled public of our district. I am longing for you to come and film our uplift programme and I was very sorry that you could not take some photos in Palwal as His Excellency the Viceroy's visit would have made a splendid film as there were tens of thousands of people present to see him.

I am sending your letter to others who were present to see if they have any suggestions and if anything else comes in I will send it to you. I am answering by return of post to enable me to thank you most sincerely for the immense benefit you have conferred on us by lending us the Cinema.

\*\*\*\*\*

राजीव गांधी राष्ट्रीय अभिलेखागार  
 भारत सरकार, नई दिल्ली  
 Copy Right, Value in the National Archives  
 of India, New Delhi

## **Bazaar Train**

National Archives of India, New Delhi

From: Narrative Report by Agents of Class I Rys, Railway Department Railway Board/Statistical, F.no. 1253-St/166-200, 1929-1930

This is part of the annual publication series of the Railway Board. In this volume, topics include a Diwali Bazaar Special Train, in which retail units were set up, and which also featured a cinema car. There is a description of the techniques used to attract consumers and audiences, including coloured posters, handbills and the beat of drum. The commodities on sale are mentioned, and an estimate that over the course of the train's stop at various stations, it received 4.5 lakh visitors; and the film programme received an average attendance of 2500 people. This volume also lists other special initiatives, including the availability of an excursion train for larger group travel, and a Bombay Millowners Special train which featured an exhibition bogey to display commodities.



1931

Stat. Department,  
(Stat. Board.)  
Statistical.

Stat, Feb.: 1931, Pros. Serial Nos.  $\frac{1253-8t}{166-200}$ ,  $\text{Pr.}$

Subject.

Narrative Reports by  
Agents of Class I Stat.: for the year  
1929-30.

Previous References.

Stat. March 30,  $\frac{1253-8t}{138-165}$ ,  $\text{Pr.}$   
Stat. June 30,  $\frac{1403-8t}{4-91}$ ,  $\text{Pr.}$

Later References.

# Great Indian Peninsula Railway.

No. St. 408 .

VICTORIA TERMINUS,  
*Bombay, 31st July, 1930.*

To  
THE SECRETARY,  
RAILWAY BOARD,  
SIMLA.

SIR,

I beg to forward herewith my report on the G. I. P. Railway system for the year ending 31st March, 1930.

Yours faithfully,  
E. FRASER,  
*Agent.*



3. *Divali Bazaar Special.* (a)—A special train called the "Divali Bazaar Special", the first of its kind on this railway, left Bombay on the 15th October, 1929, and returned on the 14th November, 1929, after making a tour of approximately 1,715 miles, and after having halted for exhibition purposes at the undermentioned stations :—

- |                 |                  |
|-----------------|------------------|
| 1. Manmad.      | 14. Jubbulpore.  |
| 2. Bhusaval.    | 15. Katni.       |
| 3. Malkapur.    | 16. Saugor.      |
| 4. Khamgaon.    | 17. Bina.        |
| 5. Akola.       | 18. Bhopal.      |
| 6. Murtazapur.  | 19. Hoshangabad. |
| 7. Amraoti.     | 20. Harda.       |
| 8. Dhamangaon.  | 21. Khandwa.     |
| 9. Wardha.      | 22. Burhanpur.   |
| 10. Nagpur.     | 23. Jalgaon.     |
| 11. Itarsi.     | 24. Chalisgaon.  |
| 12. Gadarwada.  | 25. Nasik Road.  |
| 13. Narsingpur. |                  |

(b) The object of the train was the stimulation of our goods and parcels traffic and the results, so far as can be seen at present, were successful beyond our expectations. The train was composed of five bogies, each one being converted into two separate exhibit compartments, together with 2nd and 3rd class residential bogies for the staff of the train, restaurant car and power car for supply of electric current.

(c) The undermentioned firms occupied the exhibit cars and the nature of their exhibit is shown against each :—

Name of Firm.	Exhibit.
1. Messrs. Killick Nixon & Co. Ltd. ...	...Cement concrete products.
2. " Lever Bros. Ltd., Bombay ...	...Soaps.
3. The Eastern Watch Co., Bombay ...	...Watches, clocks jewellery etc.
4. Messrs. Jewanilal (1929) Ltd., Bombay	...Aluminium ware.
5. " Haverro Trading Co., Ltd., Bombay	...Pharmaceutical products.
6. " Rane Ltd., Bombay and ...	...Motor accessories, Farm machinery.
The Farm Machinery & Implements Co., Bombay.	
7. Calico Mills and Jubilee Mills, Ahmedabad	...Cotton piece goods.
8. The Andheri Match Co., Andheri ...	...Matches and tea (in bulk).
9. The Kaiser-i-Hind, Silk Cotton and Woolen Mills, Bangalore.	Woolen Blankets and cloths.
10. The British India Corporation Limited, Cawnpore.	...Woolen Wearing apparel, shoes and leather goods.
(comprising Lalimli, Flex and North West Tannery Products.)	

(d) Owing to an extensive publicity campaign by means of posters, leaflets, advertising staff and the efforts of our staff on the line at all the halting stations, crowds, ranging from 5,000 to 30,000 in a day, and amounting in the aggregate to 463,000, visited the train during its month's tour while the actual purchases made on the train totalled Rs. 66,580. In addition to these cash sales, orders were obtained on the train to the value of Rs. 37,189.

(e) Owing to inexperience, many of the firms who participated in the tour did not attach sufficient importance to the establishment of agencies for their goods in the various towns visited, but all now fully realise the great opportunity for development by this means and propose, if they can participate in any such future tours, to pay particular attention to this point. This would mean definite future business for the Railway from every agency so appointed.

(f) The earnings of the train were Rs. 7,820 equivalent to Rs. 4.58 per train mile.

4. *Excursion Trains for the Zoroastrian Physical Culture and Health League.*

- 1. Bombay to Deolali and return ...28th July, 1929.
- 2. Bombay to Poona and return ...1st September, 1929.
- 3. Do. do. ...22nd September, 1929.
- 4. Bombay to Neral and return ...23rd February, 1930.

Earnings per train mile varied from Rs. 4.8 to Rs. 6.3.

5. *Excursion tour, Ajanta Caves.*—A first class excursion train was run from Bombay to Jalgaon for the Ajanta Caves and back. Arrangements were made for a party of 50 tourists but 52 passengers actually travelled.

The special train left Bombay on Saturday night, the 28th September, 1929, at 22.40 hours and arrived at Jalgaon at 6.10 hours on 29th September, 1929, from where the party motored to the caves and returned in the evening. The return special left Jalgaon the same night and arrived in Bombay on Monday morning at 7.30 hours.

The rates quoted were one and a half fares per passenger for the return trip less 10% discount granted to the tourist agents, and the net earnings were Rs. 1,719-15-0, equivalent to a return of Rs. 2.3 per train mile.

The carriages of the Punjab Limited Express were provided for the tour and the comfort and convenience of this stock were much appreciated.

**Safety First.**

A Central Safety First Council was formed in April, 1929, and Area Committees were arranged for at the Divisional Headquarters and at the Parel and Jhansi Workshops.

All Departments (except Stores) are represented and meetings are held quarterly.

The experience of the staff in relation to various safety problems is related and discussed, and suggestions are put forward with a view to preventing accidents, arranging for organized "Safety First Propaganda", stimulating the "Safety" education of the employees, and encouraging co-operation to save life and limb.

The back page of the Weekly Notices when otherwise empty, is utilized for calling the attention of the staff to the necessity for Safety First.

कॉपी राईट राष्ट्रीय अभिलेखागार  
भारत सरकार के अधीन  
Copy Right Vests in the National Archives  
of India, Govt. of India



### Boy Scouts.

The G. I. P. Railway Boy Scouts Association has advanced both in numbers and in efficiency during the year.

A Rally of nearly 400 boys—all of them related to Railway employees—was held at Lonavla for a week in November, 1929.

His Excellency the Viceroy—who is the Chief Scout for India—spared a few minutes while passing through the station in order to see the Scouts and to give them a word of encouragement.

### Institutes.

No new Institutes have been opened during the year.

### Fines Fund.

Grants have been made during the year towards providing amenities for the staff.

Among these may be mentioned Boy Scouts, Renting of premises for Railway Institutes, Sports and Tournaments, Supply and repair of Billiard Tables, Upkeep of Band, Christmas Trees and Devali Treats, Institute Gardens, Bombay Educational Society, Central Library at Victoria Terminus, Audit of Institute Accounts, Supply of Gramophones, Pianos etc., School Prizes, Sanitarium and Baby Week.

### Sports.

The usual Football and Billiard Tournaments were held during the year under the auspices of the G. I. P. Railway Athletic Club. The Graham Shield Tournament, for Inter-Institute Football was won by the Jubbulpore European Institute, and the Billiard Tournament was won by the representative of the Dhond European Institute. Unfortunately it was necessary on account of the strike to postpone the annual Tennis Tournament and to cancel the Wenden Memorial Hockey Tournament.

The Railway was represented in all of the Inter-Railway Tournaments except the Athletic Sports for which it was unable to enter a team on account of the strike. The Railway was successful in winning the Football and Boxing Tournaments. The Football Team added further to its laurels by reaching the semi-finals in the Durand Tournament when they were defeated by the East Yorkshire Regiment after two periods of extra time had been played.

### Publicity.

1. The well established and more usual media of publicity such as posters, booklets and press advertisements have been made full use of during the year, and, in certain directions, intensive efforts have proved successful in materially increasing traffic returns.

2. (a) *Booklets*.—Publicity through the medium of booklets was largely focussed on third class traffic. Two series of booklets in Marathi advertising the Pandharpur Fair were prepared and widely distributed in conjunction with the usual poster campaign. It is claimed that to this advertising is largely due the very satisfactory increase of nearly 60 per cent. in pilgrim traffic to this place during July, 1929. To support our usual poster display

at stations, two new booklets on Muttra were produced in Hindi and Marathi respectively, and they are being distributed amongst enquirers.

(b) To promote the sale of third class week-end return tickets between Bombay and Nasik, a campaign was undertaken in Bombay City through the distribution of appropriate leaflets and bill-posting in the bazaar areas. The traffic returns indicate that the concession offered has become better known through the medium of this advertising.

(c) Strenuous efforts were made to attract pilgrims from the Deccan and Southern India to the Kumba Mela at Allahabad. The attendance (which was estimated to be more than five millions) is stated to be a record for this festival which occurs only once in twelve years. In co-operation with the M. & S. M. Railway, South Indian Railway and the Mysore Railways, illustrated booklets in English, Hindi, Marathi, Tamil, Telugu and Kanarese were distributed broadcast in order to stimulate interest in the mela.

(d) In addition to the usual supply of travel literature to the public, the Information Bureau distributed "All-India" booklets issued by the Central Publicity Bureau for general circulation.

(e) The Poona Racing Season was again advertised by the extensive distribution of attractive booklets in English, as well as folders in Gujrathi. In spite of the very heavy trade depression throughout the period under review, it is satisfactory to note that our special race trains of all classes were well patronised and returns were definitely better than the previous season showing an increase of 10 per cent. in the total earnings from this traffic.

(f) For the inauguration of the Main Line Electric Services, Poona, which took place on 5th November, 1929, a very well produced brochure was issued, describing the engineering and other features of the scheme. Copies of this brochure were circulated to interested parties in India and also in other countries. Some appreciative reviews were published in the Press, both technical and non-technical.

3. (a) *Posters and Handbills.*—A number of letter-press posters and handbills were prepared and issued by the Publicity Branch dealing with travel facilities during Diwali, Christmas and Easter vacations; also on the occasion of special tours like the G. I. P. Bazaar Special and the Bombay Millowners' Association Special.

(b) The opening of the Mangalore-Peshawar Express service *via* Nagpur was specially advertised throughout our system by means of colour posters.

(c) The concession of cheaper rates for forest produce from the Central Provinces area was well advertised by English, Marathi, Hindi and Urdu posters.

(d) The following "pilgrim" posters were among those produced:—

- (1) Mahashivratri.
- (2) Ashadi Ekadeshi.
- (3) Junnerdeo Fair.
- (4) Kartikai.
- (5) Nasik Week-End
- (6) Allahabad Kumba Mela (in five vernaculars) and
- (7) "Travel-Round-the-Triangle."

कॉपी राईट राष्ट्रीय अभिलेखागार  
भारत सरकार के अधीन  
Copy Right Vests in the National Archives  
of India, Govt. of India



(e) Posters dealing with upper class travel included "Pachmari for Golfers" and "Poona Races" in addition to the usual posters about Christmas and Easter facilities. New features were introduced during the year in the shape of the Divali Bazaar Special and the Bombay Millowners' Special for which pictorial posters were prepared.

(f) Amongst the handbills and folders issued were the following:—

- (1) Cool Week-end retreats.
- (2) Nasik and Panchvati.
- (3) "Travel-Round-the-Triangle".
- (4) Nasik Week-ends.
- (5) Bazaar Special Train.
- (6) Cheaper rates for forest produce.
- (7) Christmas Greetings.
- (8) Tickets and Folders for Christmas Specials.
- (9) Reduced return tickets between Motibagh and Yeotmal.

(g) A special souvenir time-table and brochure was printed in connection with the "Empire School Tour". Copies were supplied to the public school boys who took part in the tour.

An effective perpetual calendar was also produced and was distributed amongst important commercial houses in Bombay and to other constituents.

4. *Newspaper Advertising.*—Travel facilities were from time to time advertised in the principal newspapers on the same specially reduced terms as those which were obtained in 1928-29. Newspapers generally co-operated by giving due notice in their columns to short communiques dealing with railway matters.

5. *Station Advertising.*—During 1929-30, the receipts from trade advertising amounted to Rs. 69,193-5-0 compared with Rs. 77,212 in 1928-29. This decline was attributable to depressed trade conditions in Bombay.

6. *G. I. P. Bazaar Special.*—After much preliminary advertising 10 firms were induced to take part in the G. I. P. Divali Special train which left Bombay on the 15th October. The train was on tour for 4 weeks and halted at 25 important stations for approximately 12 hours at each. The object in view was to attract as many people as possible to the halting stations to see the train. This was carried out by means of suitably coloured posters and handbills and also by beat-of-drum. As a result of this, approximately 4½ lakhs of people visited the train and exhibitors made extensive cash sales in addition to booking substantial orders. The results were so satisfactory that it was arranged to run a second similar train in March, 1930. This, however, had to be abandoned on account of the strike which occurred on the Railway about that time.

7. *Bombay Millowners Special.*—Resulting from the success of the Bazaar Special, the Bombay Millowners' Association decided to charter the entire exhibition train for a tour from Bombay to Peshawar and back. This left Bombay on the 22nd January. This train, intended primarily for the information of cloth and piece-goods dealers at each halting station, was well patronised, not only by dealers and merchants, but by considerable

numbers of the general public. Advertising was carried out by means of posters and invitation cards coupled with an extensive newspaper campaign in certain vernacular newspapers. The tour is believed to have produced very satisfactory results for the Bombay Millowners and enabled them to open up new markets.

8. *Special Excursion Tours.*—An attempt was successfully made during Christmas, 1929, to run special trains over the G. I. P. and B. B. & C. I. Railways on a scheme of "combined circular travel". Two parties consisting of 100 persons each left Victoria Terminus and Colaba respectively on the 23rd of December. The itineraries included halts at the principal places of interest on the two railways, the parties transshipping at Delhi from one train to the other.

Special week-end tours were also arranged for visits to Ellora Caves and to the Ajanta Caves in the Nizam's Dominions.

9. *Information Bureau.*—This continues to meet with very considerable and appreciative use from the general public, large numbers of enquiries being received and answered over the counter daily, while the volume of enquiries received through the post is steadily increasing. It is evident that this is an amenity much appreciated by members of the travelling public. Two Tourist Advisers were employed during the year, one in Bombay and the other at Agra. Their services were much appreciated.

10. *All-India Time Table.*—This time-table, published by the G. I. P. Railway on behalf of the Railway Board, had two editions during the official year under report. The September edition was of 12,000 copies but on account of keen public demand a further 2,000 copies had to be printed in November. The March edition was raised to 15,000 copies. Originally it was estimated that 5,000 copies per half year would be adequate. Owing to the popularity of the publication, the labour involved in the handling, despatch and accounting of the Time Table has been trebled.

11. *Cinema Car.*—Except in the last quarter of the year, when stations were disturbed by the strike, the Cinema Car was in constant demand on the line. The apparatus is now housed in a well-equipped coach and the work of exhibiting films meant for the recreation, instruction and welfare of the staff proceeded satisfactorily. The average attendance at shows was about 2,500 persons. Safety First propaganda is regularly conducted on the screen for the benefit of the staff. The Cinema Car served as a valuable attraction during the tour of the Bazaar Special Train.

### First Aid.

472 of the staff qualified during the year for the St. John's Ambulance First Aid Certificate, and Ambulance Badges are issued to those who wear uniform.

The total number of qualified men on the line at the end of the year was approximately 2,739.

First Aid Outfits are carried on all Mail and Passenger trains and are also kept at the more important stations and in all large workshops.

## **Railway Publicity Officer's Response to the Recommendations of the Indian Cinematograph Committee**

National Archives of India, New Delhi

From: Supply of Copies of the Report of the Indian Cinematograph Committee, Railway Traffic Department, No. 1750-T/75-93, May 1929

Following the recommendation of the Indian Cinematograph Committee, 1927, that a Central Film Bureau be developed to facilitate film production for the government, there is an evaluation if railways work in this area will benefit. The Chief Publicity Officer suggests that rather than such centralized forms, existing work in the Railways be augmented with more specialists and equipment. The report also provides details about the films produced by the railways to date, estimating the large number of shows and audience numbers for this initiative.



5

Section.

File No.

Heading:

Serial No.

# NOTES.

Railway DEPT.  
Traffic BRANCH.

Pres.

May ~~Tiffin~~ 1928 Nos. 1750-T 03  
75-93

### Subject.

Supply of copies of the Report of the Indian Cinematograph Committee of the Evidence before the Committee.

2. Concession to Film producing Companies.

P.O. from the C.P.O. re. the advisability of Press Propaganda re. activities in connection with film production and display.

### Notes and Orders.

4. Consideration of the recommendations made by the Indian Cinematograph Committee, 1927-28.

5. Display of films to the Legislative Assembly in Simla on 14<sup>th</sup> + 17<sup>th</sup> Sept 28 not considered necessary.

Keep

कापी संहित राष्ट्रीय अभिलेखागार  
भारत सरकार का अधीन  
Govt. Right Tests in the National Archives  
of India, Govt. of India

S. L



13-11

16

WHERE INDIA LEADS IN THE CINEMA FIELD.

By many people India is looked upon as a country comparatively lacking in modern progress. Not a country that lives abreast of the times but rather a land where slowness of thought and idea is concomitant of the climate. It may come as a matter of some surprise to people of this way of thinking that, at a time when special attention is being paid in every civilised country to the question of production and exhibition of cinema films, India has achieved in the field of the cinema something which no other country in the world can lay claim to.

The development in India follows in general policy the definite effort which has recently been made in Great Britain to acquaint the British public with facts concerning the Empire overseas. In the galleries of the Imperial Institute the public have an opportunity of acquiring intimate knowledge of the scenery, the life, the activities and the products of the Empire and quite recently a free cinema theatre has been opened at the Imperial Institute in London which has had the effect of making it a focal point of visual education in Imperial products and Imperial trade. The cinema shows are given free to all and the educational authorities have not been slow to take full advantage of the opportunities offered for conveying valuable general knowledge to the minds of the rising generation.

The progress in visual instruction and entertainment which has been achieved at the Imperial Institute is small compared with what has been achieved in the same direction in this country. Imagine the

*Submitted for information*

85  
17/8

की कोठी में भेजा गया  
National Archives  
18/8

~~127/10/8~~  
12.1-18/8

focal point represented by the free cinema theatre at the Imperial Institute multiplied a hundredfold and we have some conception of what is being achieved in India. Whereas in England cinema audiences of six hundred or so can be gathered within the confines of the Imperial Institute cinema theatre, India has achieved to-day audiences of six thousand people at a time viewing films in the open air.

The records which have been maintained by the Government of India Railway Department show to how remarkable an extent the open air cinema shows instituted by the Railway Board have developed.

The records indicate that, during the nine months ending June, 1928, six hundred and eighteen free cinema shows were given, which were attended by a total of 14,80,960 people, or an average attendance of 2,396 per show. The period referred to includes the monsoon months when open air exhibition of films has been almost an impossibility.

Not only were these vast audiences pleasantly instructed in regard to matters such as scientific and up-to-date methods of production in agriculture, of direct interest to most of them, but they were entertained also with films of adventure and comedy, universal in their appeal. Pictures of pilgrimage centres and of places of holiday interest have been shown and films dealing with the industries of the country further added general knowledge and entertainment.

Such films as those showing the details of the great irrigation works in Sind and the Deccan have brought home to the public

*Submitted for information.*

8  
17/8

~~13.5.18/8~~  
13.5.18/8

*Handwritten signature*

1  
कॉपी राईट राष्ट्रीय अभिलेखागार  
भारत सरकार के अधीन  
Copy Right Vests in the National Archive  
of India, Govt. of India

18

3.

the vast progress of India. The work of the Indian Government at Sukkur will add twelve million acres to the world's crops and the Sukkur Barrage alone will bring under cultivation more land than all the cultivated land in Egypt. The facts in connection with irrigation work in India present a remarkable vista and one not fully realised yet by the general public.

In connection with the industries of India, films have been produced by the Railway Department and widely shown in connection with that world famous industrial product, the Mirzapore carpet, the manufacture of Brushware on a large scale in India and the varied output of India's greatest industrial centre, Calcutta.

How successfully the Railway Department has combined with the Agricultural Department to help forward the cause of agriculture by the propagation of modern practice amongst the agricultural classes is illustrated in the fact that out of a total of forty three films produced to date by the Central Publicity Bureau of the Government of India Railway Department, no less than twelve films have been devoted to agricultural subjects. Among the more recent of these is the production of films on jute, cattle improvement in Bengal and a particularly interesting film on the subject of sericulture. This latter film deals with its subject by the most up-to-date film production methods. A story runs through the film, furnishing it with an entertaining interest to those to whom these moving pictures bring useful knowledge of their trade.

*Submitted for information.*

8  
17/8

~~2.27.15/5~~  
18/8

*Handwritten signature*  
कॉपी राइट राष्ट्रीय अभिलेखागार  
भारत सरकार के अधीन  
Copy Right Vests in the National Archives  
of India, Govt. of India



4.

The same method of introducing a story has been adopted in the making of a film on that most outstanding of holiday resorts Naini Tal, setting forth the attractions of the hill station in a manner not before attempted in India. A further film dealing with the attractions of Darjeeling is likely to create a considerable amount of additional traffic to that unique Himalayan resort and a film depicting a dance of the Lamas at the Buddhist monastery at Ghum should add to the interest of American tourists in the attractions of India from a sight seeing point of view.

The general public are enabled to see these films at the open air shows given by the cinema cars on many of the large railways of India. It is probable that members of the Legislative Assembly will be furnished with an opportunity of viewing the more interesting amongst the recent films produced by the Railway Department at a special show in Simla in September next.

NDM.

*Submitted for information.*

*8.*  
*17/8*

*13.5.18/8*

*13.5.18/8*

*Handwritten signature*

कोपी राई: राष्ट्रीय अभिलेखागार  
भारत 100000  
Copy Right Vests in the National Archives  
of India, Govt. of India

43

3879

T. M. 85 F.

N.W.R.

No. \_\_\_\_\_

Concession Letter

FOR

Professional Theatrical Companies,

The STATION MASTER,

3879

N.W.R.

No. \_\_\_\_\_

Concession Letter

FOR

Professional Theatrical Companies,

The STATION MASTER,

43

T. M. 85 F.



Issued in favour of \_\_\_\_\_  
from \_\_\_\_\_ to \_\_\_\_\_  
available from 192 to 192  
vide orders on page \_\_\_\_\_ of Case No. \_\_\_\_\_

THE \_\_\_\_\_ Members of \_\_\_\_\_  
Advance Agent \_\_\_\_\_  
are allowed to travel from \_\_\_\_\_ to \_\_\_\_\_  
is \_\_\_\_\_  
in first or second class at half the fare of carriage occupied and intermediate  
class at third class mail fare. If there are less than four persons travelling, the concession  
may be allowed on payment of minimum of four concession fares.  
This Concession Letter is available from \_\_\_\_\_ 192

The whole of the party must travel by the same train, but not necessarily in the same  
class of carriage; and coolies and others, who would ordinarily travel third class, should  
not be allowed to travel in any higher class.

(See overleaf for concession on luggage, etc., and for responsibility of railway.)

REGIONAL SUPERVISOR OF RAILWAYS  
M. W. R.  
DELHI

dated \_\_\_\_\_ 192

Note.—This concession is not available by 1 Up and 2 Down between Lahore and Shibrainpur, 3 Up  
and 4 Down between Peshawar and Delhi, 5 Up and 6 Down between Lahore and Delhi via Main Line and 7  
Up and 8 Down between Lahore and Karachi.

For restrictions and other conditions in force over foreign railways see Coaching Tariff, Part I.

SCAN!!

कीर्ति राईट राष्ट्रीय अभिलेखागार  
भारत सरकार के अधीन  
Copy Right Vest in the National Archives  
of India. Govt. of India

Railway Department

(RAILWAY BOARD)

45 (19)

THE CHIEF PUBLICITY OFFICER,  
INDIAN STATE RAILWAYS

OLD SECRETARIAT

DELHI, 15th September 1928.

No. C.P.O.7.  
G/A.

The Secretary,  
Railway Board,  
Simla.

94/92

Dear Sir,

S. NO: 88  
p. 16  
c

REPORT OF THE INDIAN CINEMATOGRAPH  
COMMITTEE, 1927-28.

Your letter No.1750/T, dated 7th  
September 1928.

The Indian Cinematograph Committee make no definite  
recommendation in their report in regard to the production of  
films.

2. Para. 10<sup>8</sup> of the Committee's report states that the  
services of experts on the various sides of production must  
be secured and as a working basis the Committee proposes the  
employment of a Director, a Cameraman, a Printing and Develop-  
ing Foreman, and an Electrician. It is laid down in Para.  
10<sup>8</sup> that these experts when secured shall be available to  
advise the Cinema Industry but "whether they shall themselves  
operate a studio or studios must be left for later decision".

3. It would appear therefore, that it remains an open  
question whether the proposed Central Cinema Bureau will  
undertake actual film production work.

4. On the other hand a very considerable amount of  
practical work in film production has been done by the Central  
Publicity Bureau, who have produced up to date 43 films.  
Since the issue of Railway Board's Memorandum No.6 on 15th  
March 1928, the following films have been produced:-

- Mirzapore Carpets.
- Brushware Manufacture in India.
- Cawnpore - An Industrial Centre.

I have the honour to be,  
S i r,  
Your most obedient servant,

C. B. Shi

General Secretary.

D.A.Nil.

J.K.M.

कीर्ति सिंह राष्ट्रीय अभिलेखागार  
भारत सरकार के अधीन  
Copy Right vests in the National Archives  
of India. Created by eGangotri



4920

Tarakeshwar Mela.  
 Calcutta for the Pilgrim.  
 Pigsticking in India.  
 Darjeeling the Delightful.  
 The Dance of the Yellow Sect.  
 Naini Tal (Pity Them Down Below)  
 The Waggon Ferry, E.B.Railway.  
 The "Bally" Bridge.  
 The New Verbudda Bridge.  
 Sone Bridge Strengthening.  
 Vizagapatam Harbour.  
 Palwal Fair.  
 The Thread of Gold,

and the following films are nearing completion:-

Cattle Improvement in Bengal.  
 Rural Uplift in India.  
 Jute.  
 Horsebreeding in India.  
 The Tanning Industry in Bengal.  
 Parasnath Hill and its temples.  
 Railway Football at Simla.  
 Rice Cultivation.

I am of the opinion that there has been a considerable improvement in the technique of the propaganda films produced by the Railway Board as shown in such films as "The Thread of Gold" and "Naini Tal" (Pity Them Down Below). A number of these films have been made for Government and Quasi-Government departments. The Railway Department has willingly co-operate with other departments in the work of film production. As will be seen from the last paragraph on page 10 of the Railway Board's Memorandum No.6 of 15th March 1928, we are prepared to produce films for other departments at an exceptionally low rate.

5. I am not in favour of the Film Production Branch of the Central Publicity Bureau being absorbed into the Central Cinema Bureau if and when this Bureau is constituted until it is seen that this Bureau will be in a position to provide the special types of films which are required in connection with railway publicity. The staff of technical experts recommend by the Committee for the Central Cinema Bureau viz., 1 Director 1 Cameraman, 1 Electrician and 1 Developing Foreman is so small that it will be possible for them to do very little in connection with the production of films for India as a whole. Not so much probably as the Central Publicity Bureau has already achieved.

I have the honour to be,  
 Sir,  
 Your most obedient servant,

*C. S. Shi*

General Secretary  
 Copy Right vests in the National Archives  
 of India, Govt. of India

D.A.Nil.

J.K.M.

Jan 13/12

21

6. We are already employing in the Central Publicity Bureau a Film Production Officer with an Assistant and two cameramen and it is obvious that one Director and one cameraman in the Central Cinema Bureau for the whole of India will have little time to spare to work for the Central Publicity Bureau of the Indian State Railways in addition to working in an advisory capacity for the Cinema Industry of the country.

7. As the showing of films is an essential part of railway publicity work in that it is the best means of getting in touch with large numbers of the inhabitants of India who are unable to read and as the railway has, in its cinema cars, the best facilities for disseminating information, I am of the opinion that the Central Publicity Bureau, which has been functioning for sometime and has successfully undertaken film production work for Government departments, would be the most suitable organisation to entrust with the continuance and extension of this work. Rather than transfer it to the Central Cinema Bureau, it would be a sounder arrangement to increase the personnel and strength of our Film Production Branch on the lines shown in Appendix J to the Report of the Indian Cinematograph Committee.

supg

Yours faithfully,

J. B. S. S. S.

Chief, Publicity Officer.

P/R.

I have the honour to be,  
 Sir,  
 Your most obedient servant,

C. B. S.

General Secretary.

D.A.Nil.

J.K.M.

भारत सरकार के अधीन  
 भारत सरकार के अधीन  
 Copy Right vests in the National Archives  
 of India, Govt. of India



## **Film Exhibition for Railway Staff**

National Archives of India, New Delhi

From: Railway Lands Cinema Licenses. File No. 203, 1940

Licenses granted under the Cinematograph Act 1918, for exhibition in the railway lands, including 6 copies of Railway Institute plan.

This relates to exhibition taking place for railway employees in railway institutes and on railway lands. The railway employee was one of the important audiences for railway film exhibition, both for the imparting of information and instruction, and for entertainment. There are details of the agreement between railways and KS Gandhi, BB and CI Railways "Cinema Contractor" dating to March 1940. There are also details about the equipment used for the cinema show.

From

L.C.F. Robins Esquire, I.P.,  
Superintendent of Railway Police, Ajmer-Merwara,  
Indore.

To

- (1) The Resident at Jaipur, Jaipur,
- (2) The Resident, Western Rajputana States,  
Jodhpur,
- (3) The District Magistrate, Railway Lands  
in Central India, Indore,
- (4) The Political Agent, Eastern Rajputana  
States, Bharatpur.

Cinematograph exhibitions in Railway Lands.

Memorandum.

I forward, herewith, the following applications from Mr.K.S.Gandhi, together with certificates and the plans showing compounds of the Railway European and Indian Institutes, where cinematograph shows are to be performed:-

	<u>Applications for</u>	<u>Enclosures.</u>
To No. 1	( Bandikui ( Phulera ( Gangapur	.... 2 plans. ) and 3 .... 2 plans. ) certi- .... 2 plans. ) ficates.
To No. 2	Abu Road	.... 1 plan 1 true copy of a cer- tificate.
To No. 3	Rutlam	.... 1 combined plan for European and Indian Institutes and 2 certifi- cates.
To No. 4	Bharatpur	.... 1 plan : the applicant is being asked to forward the usual certificate for equipment and electrical instal- lation duly signed by the Divisional Electrical Engineer Dohad, direct.

2. I have no objection to the grant of the license applied for.

*Robins* 28/2/40  
for Superintendent of Railway Police,  
Ajmer-Merwara, Indore. *RM*

File no. 203, 1940

Railway land/cinema - Licenses granted under the Cinematograph Act 1918, for exhibitions in the Railway Lands - including 6 copy of Railway institute Plan.

Resident.  
1 - MAR. 1940

कॉपी राईट राईटिंग एग्जिनेक्यूटिव  
भारत सरकार के कार्यालय  
Copy Right Dept. of National Archives  
Gandhi, Govt. of India

Divisional Electrical Engineer's  
Office,  
Ajmer, dated 3<sup>rd</sup> February 1940.

Certificate for Contractor's Cinema equip-  
ment and electrical installation in Railway  
Institutes detailed below.

This is to certify that the "BAUER" Somolux  
No: 53160 B cinema equipment belonging to International  
Talkie Equipment Co., Roxy Chambers, New Queens Road, Bombay,  
and to be operated on the Verandah in Railway Institutes  
has been inspected and found suitable.

The cinema power supply 230 volts will be taken  
off a suitably controlled plug point and the wiring etc.  
is fit for use in each Institute.

Identification of Set.

Details of Machine for Film Motors.

Rotary Converter No: 34 X 208

D.C. Volts 230 D.C.      A.C. Volts 230 A.C.

D.C. Amps 4              A.C. Amps 3.25

The Lancashire Dy. Crypto Ltd., Manchester.

Note- Arc lamp connection taken off 230 volts plug  
point, load 11/13 amps.

List of Institutes

1. European Railway Institute, Bandikui .
2. Freeland      "      "      ,      "      .
3. Freeland      "      "      , Phulera .
4. European      "      "      , Rewari .
5. Indian      "      "      ,      "      .
6. European      "      "      , AbuRoad .
7. Indian      "      "      ,      "      .

Countersigned.

*[Signature]*  
CHIEF ELECTRICAL ENGINEER  
BOMBAY.

*[Signature]*  
DIVISIONAL ELECTRICAL ENGINEER  
AJMER DIVISION.

APPLICATION FOR LICENCE FOR CINEMATOGRAPH.

- 1. Name, parentage & caste of applicant. } ...:- Messrs. K.S. Gandhi.
- 2. Address of applicant..... } Roxy Chambers,  
New Queens Road,  
Bombay.
- 3. Place of the proposed exhibition } .....Railway *European Institute Baudi Ka*
- 4. Proposed date of opening.....Immediate } trials being given.
- 5. Proposed duration of the exhibition } .....Five years.
- 6. The proposed seating arrangement showing number to be admitted } .....As per plan submitted of the respective Institute.
- 7. Proposed form of lighting
  - (a) of the auditorium.....
  - (b) in the lantern.....arc-light working on carbons.
 If it is proposed to use lime light give the name of the manufacturer of the cylinder and the firm from which purchased.
- 8. Type of engine and fuel used..... *oil*
- 9. Name of the operator or operators with addresses and qualifications } ..... *Aziz KHAN*
- 10. Certificate that the rules are understood and will be complied with } ..... *Enclosed.*

*K.S. Gandhi,*  
*B.A.C. Bly cinema*  
*Contractor*  
*15/2/40*

C-47  
TELEPHONE:  
20892

(13)  
**K. S. GANDHI**

TELEGRAMS:  
"SOUNDHEAD"

B. B. & C. I. RLY. CINEMA CONTRACTOR.

ROXY CHAMBERS,  
NEW QUEEN'S ROAD,  
BOMBAY.

Dated 18th March 1940.

The Superintendent,  
Railway Police (B.B.C.I.Rly)  
Ajmer. Merwara.  
Indore.

Dear Sir,

Re: License for Cinematograph Performances in  
Railway Lines. 8/61

With reference to your No.C-47 of 1940 dated 13th March I have the pleasure to enclose herewith duly signed form for European Institute, Gangapur City. With regards to plan of building, I shall thank you to refer to the plan of Indian Institute wherein European Institute plan is embodied.

Further I agree to the rules governed by your item No.10 in schedule A. So kindly confirm the same to the Resident at Jaipur.

With regards to accomodation in various Institutes, Please note there is an average of about 300 to 400 persons' accomodation in every Institute Hall which is used for Cinema Shows, but the attendance is limited due to very few members in various Institutes. I hope now things are quite clear and you will expedite the issue of pro-  
-per license to me.

Thanking you,

M.

Yours Truly,

*K. S. Gandhi*

Enclosed:- Application  
form for European Institute  
Gangapur City duly signed.

<p><b>SEEN</b> TO H. C. FOR ACTION. 20 MAR. 1940 2 S. R. P.</p>
---





65

Railway Lands Cinema Rules, 1937, the person named below is the approved operator :-

- (1) ~~1~~ Aziz Khan (2) Suleman Halia,  
(3) Aziz Khan (4) Suleman Halia,  
(5) Aziz Khan (6) Suleman Halia

(7) this license is liable to forfeiture for breach of any of the above conditions.

oc  
Resident at Jaipur and District Magistrate  
Railway Jurisdiction.

Be  
29.3.40

No. B-1277(i)/203-40.

Dated Jaipur, the 3rd April, 1940.

Copy forwarded to the Supdt. of Railway  
Police, Ajmer-Merwara, Indore, for information,  
with reference to his endorsement No.C.47, dated  
the 25th March, 1940.

oc  
Resident at Jaipur and District  
Magistrate, Railway Jurisdiction.

Be  
29.3.40

## **Exhibition Train**

National Archives of India, New Delhi

From: Exhibition Train, File No. 59, Mysore Residency, 1941

This is a very important file on the "Defence Services Exhibition Train" its itinerary, exhibition carriages featuring photographs and objects relating to the conduct of war, and also a detailed description of the film exhibition: how it is placed in relation to the train station and the train, and how it is combined with other media, including radio transmission, the use of loudspeakers, and the use of live performance. There is also a description of how audience spaces are organised, and of the deployment of police to manage the audience.



(3)

W. File No. 59

Collection No.

1941.

KEEP  
KEEP

Dyson Residency

Bangalore

E  
100  
30. 6. 47

Pros. Nos. 1-65-  
Serial

*[Handwritten scribbles and signatures]*

Subject.

Exhibition Train

Previous References.

Later References.

H. 97-(Orange).  
MFP-594 S&P-(M-096)-21-12-40-60,000.

CONFIDENTIAL.

Government of India.  
DEFENCE DEPARTMENT.

Simla, the 13th June 1941.

EXHIBITION TRAIN.

My dear

I am desired to inform you that the Director of Public Relations, Defence Department, is organizing an Exhibition Railway Train which will run on all the broad gauge lines throughout India. The object of this train is to stimulate interest in India's war effort and to provide visible demonstration of the degree of preparedness attained. It is hoped to begin the tour from Delhi some time at the beginning of next cold weather - possibly in October. It is intended that the coaches should contain exhibits from our Indian factories including armoured cars, guns and aeroplanes and also war trophies and cinematograph films of India's war effort and of Indian troops on active service. There will be a staff of lecturers and demonstrators.

2. It is intended that the Train should visit as many rural areas as possible served by the railways; certainly all District Headquarters and as many other rural centres as may be considered suitable should be visited.

3. It is hoped that your Government will help to make the tour of this train through your Province a success, and will co-operate with the Director of Public Relations in making the necessary arrangements. In order that an itinerary for the train can be made out at an early stage, I shall be grateful if you will send a list of the stations at which you suggest the train should stop to give exhibitions, and the length of time that the train should halt. Normally the train will halt for twelve hours. Also would you say what time of year would be most convenient for the train to tour your Province? In order that arrangements may not be delayed, will you send this information direct to Lieutenant-Colonel I.S. Johu, Director of Public Relations, Defence Department, as soon as possible.

Yours sincerely,

URGENT &  
CONFIDENTIAL.

S.N.3  
GOVERNMENT OF HIS HIGHNESS THE MAHARAJA OF MYSORE

General and Revenue Secretariat

Dated, Bangalore. 3rd July 1941.

No. Col 25/W.

From

Rajasevapraktha

B. T. KESAVAIENGAR, Esq., B. A.,

Chief Secretary to the Government of His Highness

the Maharaja of Mysore.

To

The Secretary to the Hon'ble the Resident in Mysore,  
Bangalore.

Sir,

EXHIBITION TRAIN.

With reference to your letter No.F.59-41/W dated the 27th Jun 1941 on the above subject, I am directed to state that it is only the lines between Bowringpet and Bangalore City, and Bowringpet and Marikuppam, that are covered by Broad-gauge in the Mysore State. It is suggested that the Exhibition train may halt at the following stations en route for the time noted against each station:-

Bowringpet	-	12 hours.
Malur	-	12 "
Whitefield	-	12 "
Bangalore Cantt.-	-	2 days.
Bangalore City.	-	2 days.
Oorgaum	-	12 hours.
Marikuppam	-	12 "

I am also to inform you that any time between November and February would be suitable for the train to tour this State.

I have the honour to be,  
Sir,  
Your most obedient servant,

*Rajasevapraktha*  
For Chief Secretary to Government.

L'

No. 68/1-D.P.R.  
Government of India.  
DEFENCE DEPARTMENT.  
(Public Relations Section).  
Simla, the 18th September 1941.

To  
All Provincial Governments,  
The Chief Commissioner, Delhi.  
All Commands.  
Western (Independent) District.  
Political Department.

EXHIBITION TRAIN.

Sir,

I am directed to inform you that the itinerary of the Defence Services Exhibition Train has had to be altered again. It has been decided that the Train must finish its tour by the end of April, and this will necessitate cutting the number of halts even more. The Train will follow the same route as that previously given except in the United Provinces.

If the Train proves a success it is probable that in the cold weather 1942-43, both broad gauge and metre gauge trains will be sent on tour.

— Copies of the revised itinerary are attached.

I am, Sir,  
Your most obedient servant,

*W. A. Anglin* Major

For  
Lieut.-Colonel,  
Director of Public Relations.



10

SECTION A.  
(N.W.R.)  
(LAHORE TO PESHAWAR)

Lahore.  
Narowal.  
Dera Baba Nanak.  
Pasrur.  
Gujranwala.  
Wazirabad.  
Kharian.  
Mandra.  
Chakwal.  
Golra.  
Paripur Hazara.  
Campbellpur.  
Mardan.  
Peshawar Cantt.

The only alteration is the deletion of Sihala.

SECTION B.  
(N.W.R.)  
(PESHAWAR TO MULTAN)

Jamrud.	The train should not arrive at Jamrud before 0600 hrs.
Jand.	The train will have to leave Jamrud at about 1730 hrs., as it cannot be left in the open during the night at this place. Will you please arrange train timings accordingly.
Mianwali.	
Gunjyal.	
Khushab.	
Lilla.	
Gujrat.	
Akalgarh.	
Lyallpur.	
Gojra.	
Khaneval.	
Multan.	

The only alterations are the deletion of Sukheke and the retiming at Jamrud.

SECTION C.  
(N.W.R.)  
(MULTAN TO KARACHI)

Shujabad.  
Lodhran.  
Dera Nawab.  
Sukkur.  
Jacobabad.  
Larkana.  
Dadu.  
Jungshahi.  
Karachi.

The only alteration is the addition of Dera Nawab. In the run between Dera Nawab and Sukkur a stop of two hours will be required for cooking the morning meal at approximately 0900 hrs.

SECTION D.  
(N.W.R.)  
(KARACHI TO LAHORE).

Hyderabad.  
Nowabshah.  
Pad Idan.  
Pakpattan.  
Kasur.  
Pattoki.  
Montgomery.  
Abdul Hakim.  
Jhang Bhaghiana.  
Sargodha.  
Sheikupura.  
Lahore.

This section is altered by the deletion of Kanganpur, Raiwind and Lalian.

SECTION E.  
(N.W.R.)  
(LAHORE TO DELHI).

Atari.  
Patti.  
Gurdaspur.  
Pattankot.  
Butari.  
Hoshiarpur.  
Garhshankar.  
Ludhiana.  
Khanna.  
Patiala.  
Rupar.  
Jagadhri.  
Saharanpur.  
Muzaffernagar.  
Ghaziabad.  
Sonapat.  
Panipat.  
Kurukshetra.  
Kaithal.  
Rohtak.  
Delhi.

This section is altered by the deletion of Kartarpur, Vesri, Karnal and Bahadurgarh and the addition of Patiala.

11

SECTION F.  
(B.B. & C.I.)  
(Delhi to Bombay)

Muttra.  
Bharatpur.  
Sawai Madhopur.  
Kotah.  
Ratlam.  
Dohad.  
Godhra.  
Virangan.  
Ahmedabad.  
Baroda.  
Broach.  
Surat.  
Bulsar.  
Bombay.

In this section Bharatpur, Sawai Madhopur, Kotah, Ratlam and Baroda have been added.

SECTION G.  
(G.I.P. and L.S.M.)  
(Bombay to Madras)

Kalyan.  
Dhond.  
Kurduwadi.  
Sholapur.  
Gulbarga.  
Guntakal.  
Cuddapak.  
Renigunta.  
~~Adoni.~~

In this section Adoni and Tadpatri have been deleted and Gulbarga added.



SECTION H.  
(M.S.M. and S.I.R.)  
(Arkonan to Mangalore and back to Madras)

- Katpadi.
- Jalarpet.
- Bangalore.
- Salern Market.
- Trichinopoly.
- Tirrupur.
- Coinbatore.
- Shoranur.
- Cochin.
- Calicut.
- Cannanore.
- Kasaragod.
- Mangalore.



In this section, Cochin has been added, and Anbar, Kuppam, Morappur and Karur deleted.

SECTION J.  
(M.S.M., N.S.R. and G.I.P.)  
(Madras to Nagpur)

- Nayudupeta.
- Nellore.
- Singarayakonda.
- Bezwada.
- Kazipet.
- Chanda.
- Wardha.
- Nagpur.

In this section Kazipet has been added and Hinganghat deleted.

भारतीय राष्ट्रीय संसदीय अभिलेखागार  
 भारत सरकार  
 Copyright © 2010 National Archives  
 of India, Government of India

114

SECTION K.  
(G.I.F.R. AND B.N.R.)  
(NAGPUR TO CALCUTTA)

This section has been completely altered.

Amla or Betul.  
Itarsi.  
Bhopal.  
Bina.  
Katni.  
Etahpur.  
Jharsaguda.  
Chakardharpore.  
Chaibasa.  
Tatanagar.  
Furuli.  
Bankura.  
Midnapore.  
Howrah.

SECTION L.  
(B.N.R. AND H.S.N.R.)  
(CALCUTTA TO PURI AND SAMALKOT AND BACK TO CALCUTTA).

Khargpur.  
Balasore.  
Jajpur Road.  
Cutback.  
Puri.  
Berhampore.  
Baruya.  
Farpada.  
Vizianagram.  
Waltair or Vizagapatam.  
Samalkot.

In this section, Khurda Road, Badrak, and Ellore have been deleted.

SECTION M.  
(E.B.R.)  
(BENGAL)

Fourteen days to be arranged by Bengal Govt.

SECTION N.  
(E.I.R.)  
(BENGAL TO JILSHABAD)

Bardwan.  
Rampur Hant.  
Shibgenj.  
Jamalpur.  
Kiul.  
Bukhtiapur.  
Patna.  
Buxar.  
Sarsaran.  
Daltonganj.  
Ranchi Road.  
Gomoh.  
Gays.  
Benares.  
Allahabad.

In this section, the following stations have been deleted:-  
Fakur, Bhagalpur, Arrah, Dhanabad.

SECTION O.  
(E.I.R. AND G.I.P.R.)

- Jaunpur.
- Fyzabad.
- Lucknow.
- Rae Bareilly.
- Partabgarh.
- Sultanpur.
- Cawnpore.
- Fatehpur.
- Hardoi.
- Sitapur.
- Shahjahanpur.
- Etawah.
- Mainpuri.
- Ferukhabad.
- Aligarh.
- Delhi.

Five stops have been deleted in this section.

SECTION P.  
(N.W.R.)  
(DELHI TO LAHORE.)

- Jind.
- Fissor.
- Bhatinda.
- Rookhanwala.
- Rivind.
- Lahore.

Stamp

CONFIDENTIAL.

DEPARTMENT.

File No.

BRANCH.

Serial No.

*James R. Kelly*  
17/7/41

Draft  Letter  
Memorandum   
Telegram

No. F.59-41/W.

18<sup>th</sup> July 1941

Class for telegrams	URGENT	FOREIGN:	No.
	Immediate	Immediate	Dated
	Important	Important	From
	Express	Ordinary	
	Ordinary	Without priority	

The Resident.

To be issued on	Issued on
1st Reminder	
2nd Reminder	
3rd Reminder	
Heading:	
Case or Diary No.	
If post copy of telegram required	S.N.1
Date of despatch of above	c.p.1
List of enclosures	(C)

To The Secretary to H.E. the Crown Representative.

EXHIBITION TRAIN.

Sir,

I have the honour to refer to your memo. No.F.206-W/41 dated the 19th June 1941.

2. The Government of Mysore suggest that the Exhibition Train may halt at the following stations in the Mysore State for the length of time noted against each:-

- Bowringpet - 12 hours.
- Malur - 12 "
- Whitefield - 12 "
- Bangalore City - 2 days.
- Coorgam - 12 hours.
- Marikuppam - 12 hours.

They consider that any time between November and February would be suitable for the train to tour in the State.

3. As far as the C. & M. Station of Bangalore is concerned, it ~~has~~<sup>is</sup> been suggested that the train should stop at the Bangalore Cantt. Station for at least 2 or 3 days.

I have, etc.,

*[Signature]*  
Resident.

S. S. AGHPC-85-1533(S&P,MFP-(M-944)-6-3-30-60,000 Pads.

*16-7-41*  
National Archives  
of India, Delhi

111

DEFENCE DEPARTMENT.  
(Public Relations Section).

EXHIBITION TRAIN.

The itinerary of the Exhibition Train will be forwarded as soon as it is definitely fixed.

2. The Train will spend one day at each station. It will arrive at approximately 6 a.m. each day and leave at 11 p.m. The exhibition will open at 12 noon.
3. The exhibition is divided into four parts :-
  - (a) Six coaches containing exhibits, photographs, etc.
  - (b) Two trucks on the train on which demonstrations will be given, i.e. gun drill and explanation of an aeroplane fuselage.
  - (c) A demonstration in an arena near the Train.
  - (d) A cinema show after dark.
4. The train will be 'dazzle' painted and will be well lit at night.
5. In order to keep crowds within controllable limits it will be necessary to charge an entrance fee at some towns. States should decide whether an entrance fee is necessary and also the amount to be charged. Money thus collected will be credited to War Effort Funds. It is possible that there will be difficulty in making collections, so will States please discuss this matter with local Railway Authorities.
6. It will be necessary to make arrangements at each station prior to the arrival of the train. No representative of the train will visit the station before its arrival. The following give details of the arrangements required:-
  - (a). The length of train is 1,000 feet excluding the engine.
  - (b). A siding is required for the train at each station. This must not be a line in normal use by trains. It should be as far away as possible from the working lines, provided that it is easily accessible to the public. The train should not be berthed at any platform. The crowd will be kept on one side of the train only, and there should therefore be plenty of space on the side to be opened.
  - (c). The arena will be 100 yards long by 80 yards wide. The site must not be crossed by railway lines, telegraph wires or electric cables. It should be not nearer than 50 yards from the train and not more than 800 yards away. It may be possible to find a suitable area amongst sidings or shunting yards at the bigger stations, or outside the railway precincts altogether at country stations.
  - (d). It does not matter if the train and arena are some way from the station provided that there is easy access for the public without interfering with the working of the railway.
  - (e). The information on the following points is required by the Director of Public Relations concerning each station :-



- (a) Is there an end-on loading ramp for vehicles?
- (b) Is there electric lighting?
- (c) Is drinking water available?
- (d) How near to the train will the arena be?
- (e) What is the language spoken?

This information is required by dates as shown below:-

Sections A to E. ....	1st November.
Sections F, G and H.....	1st December.
all remainder .....	1st January.

Will State authorities please consult with the Railway authorities in their respective areas in order to answer these points?



EXHIBITION TRAIN.

The itinerary of the Exhibition Train will be forwarded to Provinces as soon as the Railways have decided whether the stations asked for are suitable or not. It is regretted that it has been necessary to cut the number of stops suggested by over 60% owing to the very large demand, but in some cases Commands will be arranging demonstrations at places where the train will not stop. The provisional date on which the train will start touring is 10th October from Lahore. It is hoped that it may be possible for H.E. the Viceroy to be present on the opening day.

2. The train will spend one day at each station. It will arrive at approximately 6 A.M. each day and leave at 11 P.M. The exhibition will open at 12-30 P.M.

3. The exhibition is divided into four parts:-

- (a) Six coaches containing exhibits, photographs etc.
- (b) Two trucks on the train on which demonstrations will be given i.e. gun drill and explanation of an aeroplane fuselage.
- (c) A "Little Olympia" in an arena near the train.
- (d) A cinema show after dark.

4. The train will be 'dazzle' painted and will be well lit at night. Will it be possible to have lights on the train in those Provinces where lighting restrictions are enforced? The train will lose much of its value if it has to close down at 5 P.M.

5. All pamphlets, notices, and if possible film commentaries are being translated into the following languages:-

Urdu.	Mahratti.	Telugu.	Sindhi.
Hindi.	Gujrati.	Tamil	
Pushto.	Oriya.	Canarese.	
Punjabi.	Bengali.	Malayalam.	

6. Adequate police arrangements will be necessary at each station and neither the railway nor the train crew can manage this work. Can Provincial Police take this on? Perhaps Civic Guards could assist.

7. In order to keep crowds within controllable limits it will be necessary to charge an entrance fee at some towns. The money obtained thus will be collected under Provincial arrangements and credited to Provincial War Effort Funds. Provinces should also decide on the amount of entrance fee to be charged, it will probably vary at different towns e.g. it might be necessary to charge more at Bombay than at Kalayan. Provincial authorities will have to be responsible for arrangements to collect such entry ~~fees~~ fees. There may be difficulty in making collection, so will provinces please discuss this matter with local Railway Authorities. In order that a record can be kept may I please be informed of the amount collected at each town.

8. Publicity for the train will be required for each station at which the train is stopping. Can this be arranged by Provincial Publicity Committees?

9. It will be necessary to make arrangements at each station ~~at which the train is stopping~~ ~~by Provincial Publicity Committees~~ prior to the arrival of the train. Selection of a siding and a site for the arena will have to be done by Provincial Publicity Committees. Appendix A to this letter gives the details of arrangements required.

W. G. HINGSTON MAJOR  
For Lieut.-Colonel.

To Director of Public Relations 12.8.41.  
Chief Secretaries of all Provinces. (6 copies)  
Chief Commissioner, Delhi. (6 copies)  
Railway Board. (12 copies)

APPENDIX A.

The length of train is 1,167 feet excluding the engine.

2. A (siding) is required for the train at each station. This must not be a line in normal use by trains. It should be as far away as possible from the working lines, provided that it is easily accessible to the public. The train should not be berthed at any platform. The crowd will be kept on one side of the train only, and there should therefore be plenty of space on the side to be opened.

3. The arena will be 100 yards long by 30 yards wide. The site must not be covered by railway lines, telegraph wires or electric cables. It should be not nearer than 50 yards from the train and not more than 800 yards away. It may be possible to find a suitable area amongst sidings or shunting yards at the bigger stations, or outside the railway precincts altogether at country stations.

4. It does not matter if the train and arena are some way from the station provided that there is easy access for the public without interfering with the working of the railway.

5. The information on the following points is required by the Director of Public Relations concerning each station:

- (a) Is there an end on loading ramp for vehicles?
- (b) Is there electric lighting?
- (c) Is drinking water available?
- (d) How near to the train will the arena be?
- (e) What is the language spoken?

This information is required by dates as shown below:

Section A and B.	20th September.
" C and D.	1st October.
" E.	1st November.
Sections F, G, H.	1st December.
All remainder.	1st January.

Will Provincial authorities please consult with the Railway authorities in their respective areas in order to answer these points?

कीर्ति राईट राईट राईट  
भारत सरकार  
Copy Right Ministry  
of India, Govt. of India  
The National Archives

SECTION H.

(M. & S.M. and S.I. Ry.)  
(Arkonam to Mangalore and back to Madras)

Katpadi.  
Jalarpet.  
Bangalore.  
Salem Market.  
Trichinopoly.  
Tirrupur.  
Coimbatore.  
Shoranur.  
Cochin.  
Calicut.  
Cannanore.  
Kasaragod.  
Mangalore.

36

In this section, Cochin has been added, and Ambur, Kuppam, Morappur and Karur deleted.

Digitized by eGangotri  
Central Board of Secondary Education  
National Archives

## DEFENCE SERVICES EXHIBITION TRAIN.

### Notes on arrangements to be made in Advance of the Train's arrival.

**ARENA:** The minimum size should be 100 yds. x 80 yds. i.e. about the size of a Hockey Ground. Position should be within 500 yds of the stabling accommodation of the Train - not more, owing to the length of communications, cables etc. The ideal site for the Arena is a clear piece of ground with the Train forming a background. It is always necessary to know the stabling facilities, before siting the Arena. This requires the closest co-operation with the Railway Authorities. The Arena will be roped off by personnel carried on the Train, as will also be the pitching of the Shamiana. It should NOT be pitched until the arrival of the train. The Shamiana is for use by distinguished visitors and its size depends upon the numbers expected for whom chairs should be provided.

\* **SPEECHES:** It is desirable that the Train should be opened at noon by the Senior Civil Administrative Officer in a speech in the vernacular (local) or in Hindustani. The speech should include reference to the fact that all Recruiting is entirely voluntary, and that the arms, equipment and material demonstrated by the Train are identical with those used by Indian Services overseas.

After the Opening Speech, the programme is explained by The Control Officer on Duty, as follows:-

\* 

* ———	Demonstrations continue in the Arena until 1315 hrs.
	Exhibition Coaches are open to the Public from 1300-1800 hrs.
	" " " " " LADIES " 1500-1600 hrs.
	Demonstrations recommence at 1600 hrs and continue until dusk.
	The Pipe Band will play "Retreat" until the Cinema Show opens at approx 1815 hrs. Cinema continues until 2045 hrs.
	News Bulletins will be broadcast in the vernacular at 1815 & 2110 hrs.
	Music (Indian) will be amplified when no demonstrations are taking place in the Arena.
	The Pipe Band will precede the opening ceremony by playing from 1130-1155 hrs.

**POLICE:** Minimum Police requirements are 2 Inspectors or Sub Inspectors, 4 Head Constables and 30 Foot Constables to whom instructions are issued at 0700 hrs daily. The strength of Police required naturally depends largely upon the estimated size of the crowd expected. Normally Rly Police guard the Train and regulate the inflow of spectators to the six Exhibition Coaches. While District Police take care of the Arena and later the Cinema Show.

**PRESS:** All section of the Press should be invited to attend the Train, preferably before demonstrations commence i.e. 1130 hrs. They will be given every facility. The train carries no photographs for the Press. These however are permitted to be taken.

### ARRIVAL OF TRAIN.

A Representative of the Civil Administration and a Police Officer may please meet O.C. Train at 0700 hrs daily.

### DEFENCE SAVINGS CERTIFICATES.

We provide a tent for the sale of these Certificates, but are unable to accommodate P & T Officials on the train or be responsible for amounts collected from sales which commence at 1200 hrs and conclude at 1800 hrs. P. & T. Officials should report to the Train Adjutant before 1200 hrs. We also help in the sale of certificates by stressing the value of investing in them, over the Loudspeakers.



DEFENCE SERVICES EXHIBITION TRAIN.

ITINERARY.

SECTION H.

(M.S.M. & S.I.Railway).

January

- |     |                       |                                 |
|-----|-----------------------|---------------------------------|
| 14. | Arkonam.              |                                 |
| 15. | Bangalore Cantonment. |                                 |
| 16. | No performance.       |                                 |
| 17. | Cannanore.            |                                 |
| 18. | Mangalore.            |                                 |
| 19. | Calicut.              |                                 |
| 20. | Ernakulam.            |                                 |
| 21. | Ernakulam.            | <u>Holiday.</u> No performance. |
| 22. | Coimbatore.           |                                 |
| 23. | Tiruppur.             |                                 |
| 24. | Trichinopoly.         |                                 |
| 25. | No performance.       |                                 |
| 26. | Katpadi.              |                                 |
| 27. | Madras.               |                                 |
| 28. | Madras.               |                                 |
| 29. | Madras.               | <u>Holiday.</u> No performance. |

-----

DEFENCE SERVICES EXHIBITION TRAIN.

On the Train there will be five coaches filled with exhibits to which the public will be admitted. The exhibits include models of warships, tanks, shells and ammunition, weapons, clothing, wireless sets, telephone exchanges and bombs. There will also be model aeroplanes.

In addition, there will be a coach containing a model of the battle of Keren to which the public will be admitted and at which the battle will be explained.

Attached to the Train will be a truck containing a 4" Naval gun which will give demonstrations of gun-drill and the firing of the gun.

Another truck will contain the fuselage of an aeroplane which will be demonstrated by members of the I.A.F.

In addition to this there will be a demonstration in an arena near to the Train. This demonstration will show tanks and armoured carriers in action, field and mountain guns in action, driving and maintenance of vehicles, construction of a road block, the removal of mines (as done by Lieut. Bhagat, the first Indian V.C.). This demonstration will also include use of modern weapons, unarmed combat, medical arrangements in the field, and the working of an Ordnance Workshop lorry.

\* [ After dark, there will be a cinema show which will include, inter alia, films of troops in action and training, news films and one or two entertainment films. In addition, the news will be relayed from the local broadcasting station.

The public will be able to watch the cooking of food under modern field service conditions. There will be a recruiting officer and staff on the Train to give any information asked and also to carry out the medical examination of prospective recruits.

Digitized by National Archives  
of India, Govt. of India



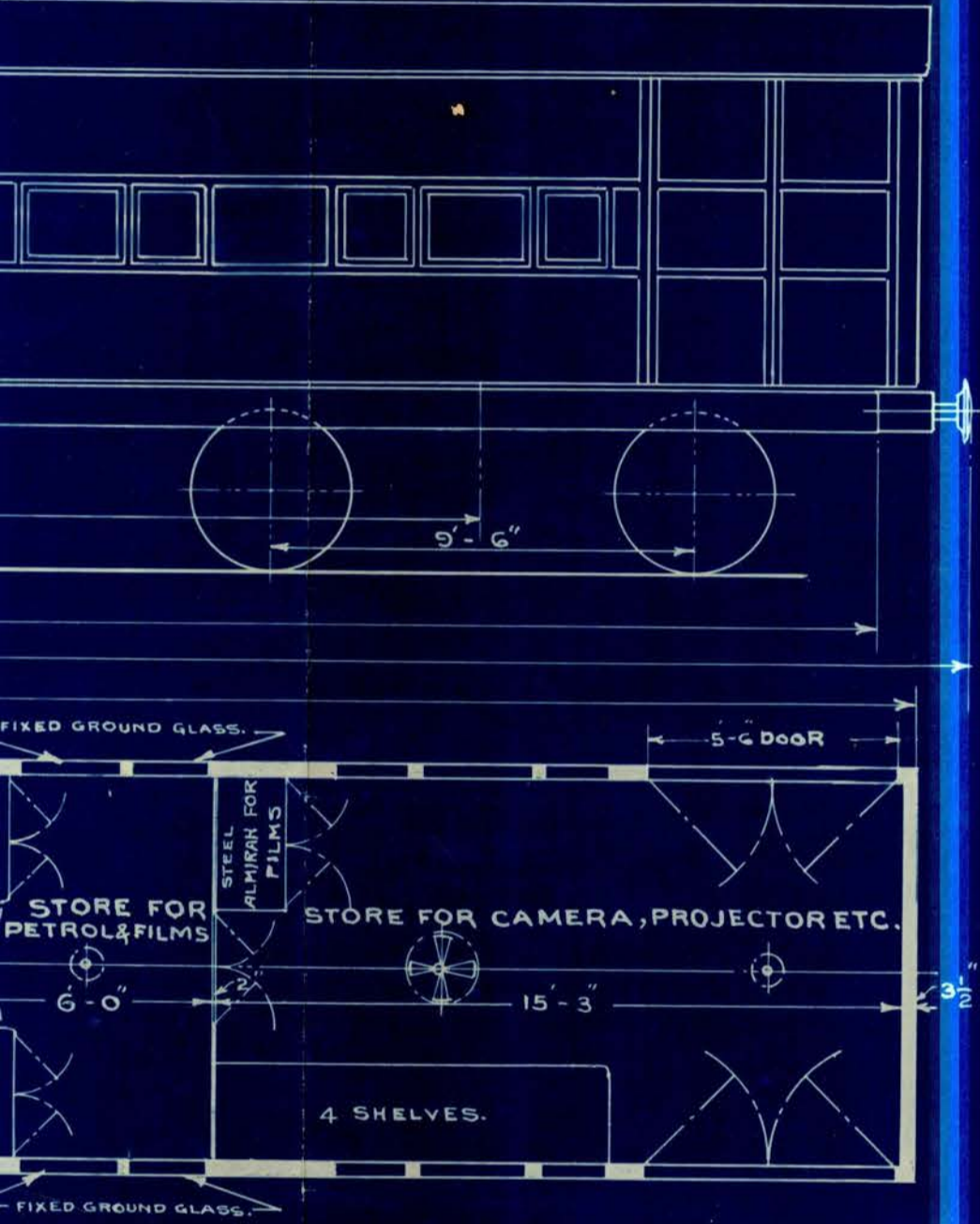
## **Cinema Car**

National Archives of India, New Delhi

From: Conversion of 3rd Class carriage into Cinema Car. Railway Board Stores, May 1939

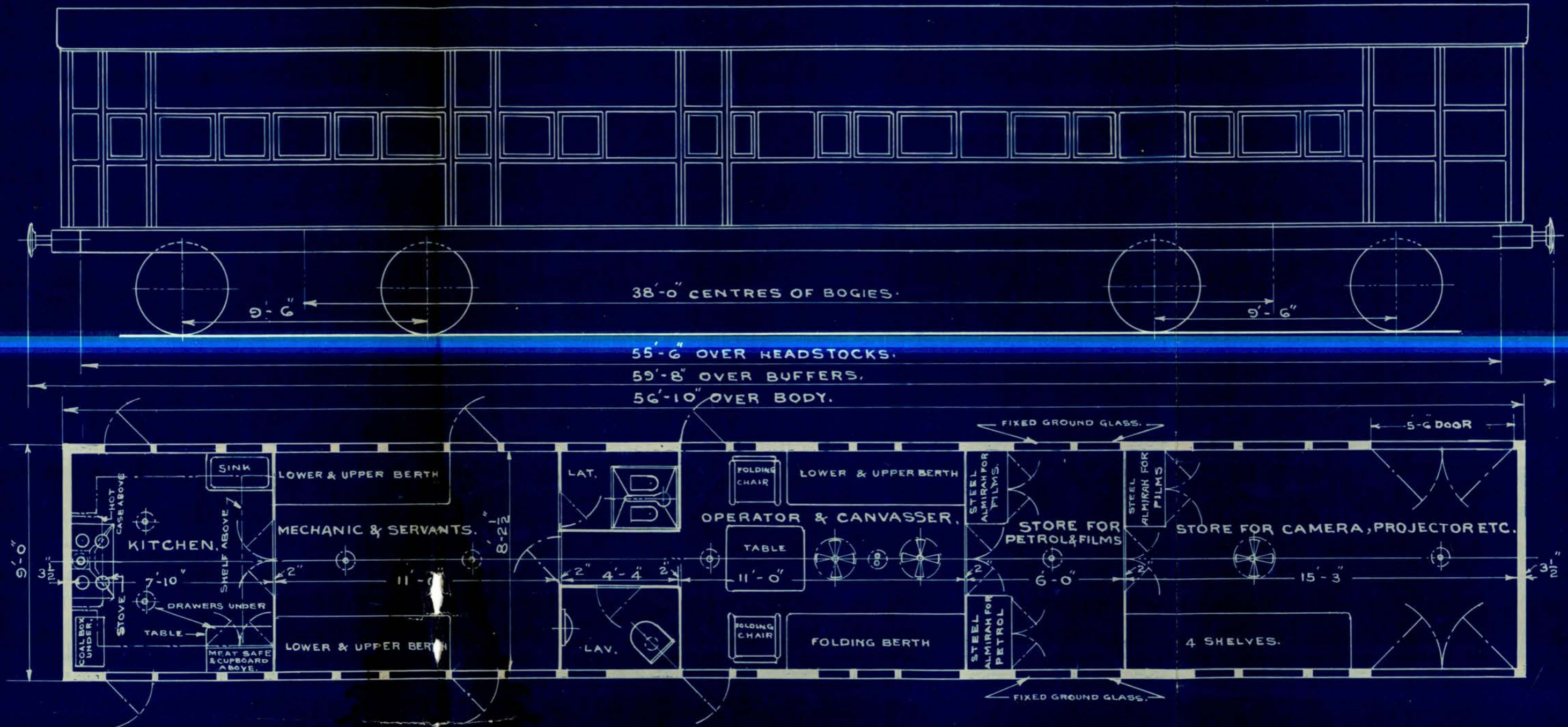
Description of the conversion process, and what the cinema car is to house in terms of equipment and personnel. There are also diagrams of the cinema car, with the spaces allocated to the exhibition equipment and petrol, and what appears to be a table for rewinding the spool.

Case No. 3140-S D. B. No. 28508  
 Name of Ry. G.I.P. Ry. Gauge 5'-6"  
 Type of Vehicle *Conversion of 3rd class into cinema car.*  
 6.3.28. NO INFRINGEMENT.



GREAT INDIAN PENINSULA RAILWAY  
 MECHANICAL DEPARTMENT (C & W)  
 TITLE CINEMA CAR.  
 SCALE  $\frac{1}{4}$ " TO ONE FOOT.  
*aestio*  
 CHIEF MECH: DRAUGHTSMAN CHIEF MECH, ENGINEER  
 DATE 21-12-28 DATE 21-12-1928.  
 DRAWN J.P. TRACED J.P. CHECKED *[Signature]* DATE 30-1-29  
**SKETCH N<sup>o</sup> 2084**



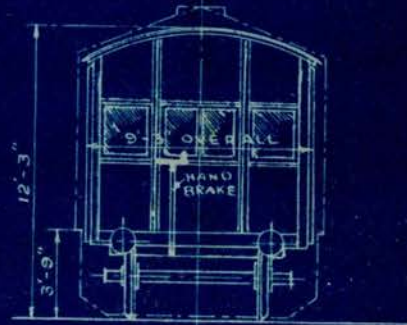
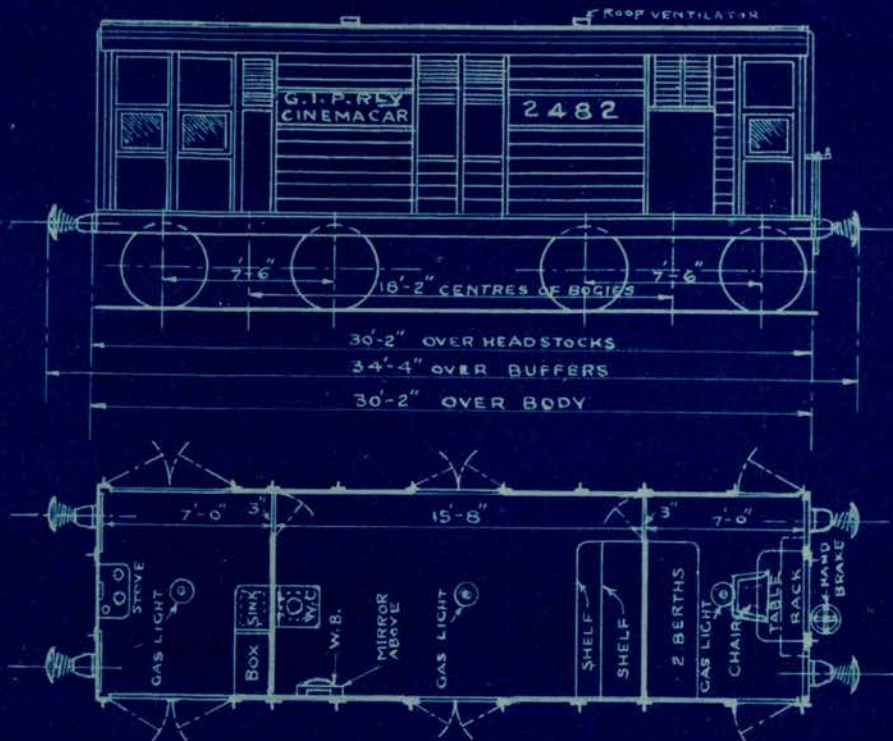




# CINEMA CAR.

SCALE  $\frac{1}{8}$  INCH TO 1 FOOT

G. I. P. RY. 127  
5'-6" GAUGE.



Case No. 3140-5 D. B. No. 28283  
Name of Ry. G.I.P. Ry. Gauge 5'-6"  
Type of Vehicle Conversion of goods brake into cinema carriage.  
~~NO INFRINGEMENT.~~

THE INFRINGEMENT ~~ARE~~ IS AS FOLLOWS:-

Items.	As per Schedule of dims. 1922.		As per Description or Drawing.		Amount of infringement.	
	ft.	in.	ft.	in.	ft.	in.
IV. M(15) minimum distance apart of bogie centres on bogie vehicle						
			$= \frac{2}{3} \times 30'-2" = 20'-1\frac{1}{3}"$	18'-2"	1'-11 $\frac{1}{3}"$	

*Wm J. 10-10-28.*

## DESCRIPTION

SIZE OF JOURNALS 10" x 5"  
CENTRE OF " 7'-4"  
DIAM. OF WHEELS ON TREAD 3'-7"  
TARE APPROX: 40 TONS  
GROSS LOAD 46 "  
MAX. AXLE LOAD 64 "  
WEIGHT OF UNDERFRAME -  
NO OF PASSENGERS SEATING -  
SLEEPING 1ST, 2ND, 3RD -  
DRINKING WATER ARRANGEMENT OVERHEAD TANK  
HEIGHT OF FLOOR ABOVE RAIL LEVEL 4'-3"

MIN. WIDTH OF SEAT PER PASSENGER -  
CUBIC CAPACITY -  
ELECTRIC LIGHTS AND FANS GAS  
VACUUM BRAKE FITTED YES  
TYPE OF LATRINE { EUROPEAN YES  
INDIAN -  
COMBINED -  
COST -

## SANCTIONS

DATE BUILT.	MOONLINE	SERIAL NOS OF VEHICLES.
	1	2482

## **Railways and Film Exhibition in Second World War**

National Archives of India, New Delhi

National War Front, Mysore Residency, Bangalore, File no. 41 War, 1942

While the focus is on a princely state, the file details the various techniques used for advancing a National War Front. These include the use of railway exhibition, and reference to a "Scheme for Village Publicity by Means of Portable 16mm Film projectors". It outlines the budget for film exhibition, and has a focus on food propaganda, specifically against hoarding.



(5)

File No. 41 W ~~W~~

Collection No. (2A)

1942.

KEEP

my own Resolving  
Burglar.

E  
LOR  
2247

Pros. Serial Nos. 1-95

R  
M  
X

Subject.

National War front

Previous References.

Later References.

S. 97. (Salmon).  
MFP 641 S&P-(M-1061)-23-10-40-20,000.

74-1-1  
National Archives  
Copy of  
of info. box. of m218



19

THE WAR FRONT IN INDIAN STATES

The following suggestions for an initial scheme of War Front work are put forward in the hope that they may be of service to State Organisers who are launching their campaigns. They will naturally require adaptation to local requirements: Useful information and addresses are included for the benefit of those who are newly appointed.

1. Appointment of State Organiser. Communicate name, title and address, to Officer on Special Duty, Indian States, National War Front, Kennedy House, Simla. Telegraphic address, Warfront Simla.
2. In some States the Ruler is the Leader, in others the Dewan, Minister or high official. Sometimes the Leader and Organiser are one and the same, or a Leader is thought unnecessary.
3. If a War Front Committee is thought desirable, the smaller the better. Invite members to interest themselves in and be responsible for particular sections of your work such as:
  - (i) meetings (ii) contradiction of rumours (iii) schools
  - (iv) distribution of literature (v) press.
4. Ask for a list with samples of War Front material already available, and send an indent for requirements either direct to Simla or through the Resident or Political Officer.
5. Estimate immediate money requirements and ask the State for a grant to cover office expenses, printing, T.A. etc.
6. Inquire whether the Ruler wishes personally to launch the movement and in what manner -- public speech at a mass meeting and/or darbar, message to his officers and subjects by proclamation etc.
7. Inquire whether all village headmen can be called in to the State capital to receive instruction, and if so whether the Ruler wishes to address them. As an alternative, village headmen and War Front workers to assemble at suitable centres.
8. Appointment of local leaders and/or organisers for suitable areas (divisions, tehsils, taluqas etc.).
9. Formation of a panel of lecturers and speakers (official and non-official), able and willing to tour occasionally with T.A. paid by the State or from the sanctioned State grant.
10. Consider what the plan of campaign shall be and on what points to concentrate: for example, fighting defeatism and rumours, Grow More Food, civic guards, civic spirit, air raid precautions, recruiting, economy and so forth.
- \* [ 11. Consider whether your objectives will best be attained by the printed word, the spoken word or by visual means (photographs, posters, films, lantern slides etc.) and to what extent each can be employed.
12. Consider your channels for publicity, through local organisers down to the village for example, through all official channels with the knowledge and approval of the Dewan or Minister through the educational department, and through the local press.

13. Study the material supplied by the central War Front organisation, decide to what extent it needs to be condensed, adapted, translated etc., to meet local requirements, and to which class of official and ordinary citizen each shall be sent.
14. War Front workers of the right type are not always easy to find, and when selected they will need your training, inspiration and guidance. Consider whether it is possible to hold an instructional class and periodical conferences either on your own or in conjunction with neighbouring States. Consider too the possibility of personal contact with neighbouring State Organisers, and of an occasional regional conference (the Resident or Political Agent can help in this respect) for interchange of ideas, co-operation and co-ordination.
15. Study the possibilities of visual publicity and how best to apply it. Photographs are available in ample quantities, posters are being prepared, there are plenty of films and lantern slides. You may like to hold exhibitions in the capital and larger towns, or to put one in a van or lorry to tour rural areas. Posters, photographs and diagrams can be put in every school and school-room, on hoardings and notice-boards. \*
16. Consult the educational authorities and invite their co-operation in distribution of material and in lectures by all school teachers. Small prizes for songs, verses, essays and declamations of War Front topics.
17. The War Front Pledge, mounted for hanging and attractively printed in colour, is now ready. Consider what use shall be made of it. War Front badges at annas 2 each are being prepared but you may wish to prepare them locally. Why not certificates, signed by the Ruler, and rewards for good work?
18. Remember that the National War Front organisation, Simla, exists to render every assistance possible. There is an Indian States Branch and the Officer on Special Duty (Mr. C.E. Newham) will welcome correspondence, criticisms, suggestions and inquiries.

Useful Information

- A. The address of the National War Front (Indian States Branch) is Kennedy House, Simla.
- B. Posters, War Front Pledges, texts etc., can be obtained from Major Peter Johnson, Advertising Consultant, Department of Information and Broadcasting, New Delhi.
- C. Photographs can be obtained from J. Natarajan Esq., Principal Information Officer, Department of Information and Broadcasting.
- \* — D. For films, consult L.T. Shivdasani Esq., Manager, the Film Advisory Board, National Studios House, Tardeo Road, Bombay 7.
- △ — E. Lantern slides (Rs. 12/- per set) are obtainable from B.C. Sen, Esq., Calcutta Pure Drug Co., 2, Cooper Lane, Mission Row Extension, Calcutta.
- △ — F. Vans fitted with projectors and loud-speakers, or with loud-speakers only, also portable 16 mm film projectors, become available from time to time. Consult the National War Front, Simla. The vans cost between Rs. 9,000 and Rs. 15,000 and projectors Rs. 500/-

National War Front,  
Kennedy House,  
Simla.

Dated:- 1st July 1942.

C.E. Newham,  
Officer on Special Duty, Indian  
States.

112

NOTES OF THE WORKING OF THE INDIAN STATES  
BRANCH, NATIONAL WAR FRONT FOR JUNE 1942.

-----

- \* 1. The Indian States Branch of the National War Front Central Organisation was established on June 3rd when Mr. C.E. Newham, who had been appointed Officer on Special Duty in the Political Department for this purpose, took up his duties. No staff has yet been appointed but sanction is expected this week.
2. Contact has been established with all Residencies and with some Agencies and individual officers of the Political Department.
3. The Branch is in direct touch with 23 State Organisers. Nine more States have appointed Organisers with whom direct touch is likely but names and addresses have not yet been notified. Some 30 States also have appointed Organisers or their equivalent, with whom there is indirect contact through Political channels. The list of State Organisers grows daily.
4. Distribution of material to State Organisers is not yet possible on a regularised and comprehensive basis, but the steady flow of indents and correspondence suggests that this will be established for most States by August. Providing for the individual needs of States and States areas outside such distribution will clearly demand individual attention at all times.
5. Mr. Newham has visited Baroda, Indore, Bhopal and Gwalior. Conferences with publicity officers and State Organisers have been arranged for Rajkot and Baroda in mid-July, and for Lahore on July 28th. Visits to Eastern States, Madras States and Rajputana are planned for August and it is hoped also to fit in return visits to centres visited in earlier tours.
6. Arrangements have been made for Mr. Griffiths to speak publicly on War Front ideals and privately on publicity and propoganda for War Front workers at Indore in mid-July and in Gwalior later. Campaigns will

shortly ....



shortly be launched in these States. It is hoped to arrange for Mr. Griffiths to speak at other important State centres when his tours permit.

6. It is early yet to estimate the general progress of the campaign in the States as a whole but in some there is marked enthusiasm and sustained effort -- Jodhpur, Jaipur, Bhopal, Mysore, Rampur and Kapurthala are encouraging examples and others are known to be working hard, though details are awaited. In some areas the War Front is hanging fire, sometimes because Organisers are uncertain what to do and how to do it, sometimes because the time is inopportune or facilities and resources are meagre. Efforts are being made to reduce these difficulties by letters, circulars and conferences. A simple draft scheme for new organisers has been circulated. The general aim of the Branch is that the War Front campaign shall be working in some useful form in all possible States and States areas during the next ten weeks.

7. Large areas like Central India (with 58 States) present particular problems. Relatively few States are in a position to do War Front work effectively without guidance, help and encouragement, reinforced by regular visits. The group system will undoubtedly help but this may entail the appointment to one or more Residency headquarters of a full-time publicity officer and group organiser for the next few vital months, or the provision of finance for the temporary employment of a suitable local man.

8. Material prepared in the Central National War Front Organisation for British India, is not necessarily suitable for States and arrangements are being made to meet States' requirements in this respect. A more difficult problem is that of providing States, particularly those of limited resources, with material in local languages. The Central Organisation produces only in English, Indian language versions being produced by Provincial Organisers. Wherever

conditions.....

114

conditions permit, direct contact with Provincial Organisers by the Residencies and/or State Organisers should help and make for economy and co-ordination of effort. The use of the spoken word and of visual publicity (posters, films, slides, maps, photographs, diagrams etc.) will also lessen printing and production difficulties and at the same time be effective. Efforts are being made to develop this visual side of War Front work in the States as quickly as possible. Distribution of material on an increasing scale will commence immediately.

9. It is felt that the aims and objects of the War Front will greatly benefit by the rapid extension of A.R.P. activities, however simple the form, in States and States areas. Every A.R.P. official, warden, worker and responsive citizen, standing for order, discipline, mutual help and absence of panic, automatically becomes an advocate and propagandist, consciously or unconsciously, for the War Front and for the growth of public morale.

Sd/- C.E. Newhan.  
1-7-1942.

.....

MLG



SN-74

Resident.

151

No. F.41-S/42.

From

C.E. Newhan, Esquire,  
Officer on Special Duty (States),  
National War Front.

10 DEC 1942

To

All Residents and Political Agents  
All State Organisers.

Dated Simla the 10th December 1942.

Subject: Scheme for Village Publicity by means of  
Silent Portable 16 mm film Projectors.

A note is attached giving details of Scheme for village publicity by means of silent portable 16 mm film projectors. This Scheme has been tried out on a very large scale in the Province of Bombay over a period of 18 months and the provincial authorities are satisfied of its value for village propaganda of all kinds. It is now being taken up extensively in other Provinces and the attached note incorporates the result of the discussions between the States Branch of the National War Front and the Bombay Government. Several States are already participating in the Bombay Scheme on the same footing as the Province, following on a conference held in Bombay in the Summer of 1941 at which representatives from Hyderabad, Baroda, Indore and several other Indian States and Agencies attended. A large number of States have already indicated their desire to participate in this Scheme and it is requested that very early consideration should be given to it by you and if you desire to join and to reserve projectors for your use details of your requirements should be communicated to this office as soon as possible.

2. In accordance with the procedure established in this office the States Branch of the National War Front will not collect or receive any money which may fall due from States to the Bombay Government under this Scheme, and all accounts should be settled direct with the Director of Information, Bombay. In general it will not be necessary to use this office as a channel of communication with the Director of Information and there is no objection to National War Front Organisers in States corresponding direct with the Director of Information, Bombay. This office would like to hear about the experience of States working the Scheme and receive information of progress from time to time and will always be glad to assist in any possible way in overcoming any difficulties that may arise. It is desired that the initial indents should be sent to this office so that we may know what States are participating and may be able to assist the Director of Information in deciding priorities in the event of demand for more projectors than are at first available.

3. Some States have in mind the use of 35 mm talking projectors in publicity vans. There is no reason why both film Schemes should not be operated simultaneously, as the 35 mm van is necessarily confined to areas approachable by motorable roads and is too expensive a unit to be used for serving small and remote villages. If both Schemes are worked simultaneously, it is necessary to arrange not to show silent 16 mm films in centres which are used to the more sophisticated 35 mm talking films. It is also to be borne in mind that 35 mm talking apparatus is expensive and hard to obtain in India in satisfactory

working condition. We have recently received very definite complaints from the Secretary to the Hon'ble the Resident for Rajputana about the working of a second-hand publicity van of this kind which was received in Rajputana, and in view of this we have some diffidence in recommending these machines.

4. Finally it should be emphasised that the value of the silent 16 mm films depends very much upon the ability of the commentator. It is not necessary that the commentator should have a high degree of education, but it is necessary that he should have a good personality and a forceful and amusing way of putting a story across. If good results are to be obtained great care is necessary in the selection of suitable commentators. It is also desirable to interest all touring officers of high status particularly high officials in the Revenue and the Police Departments in the working of the Scheme and get them to attend shows wherever possible and keep an eye on the progress. A good deal of the success obtained in Bombay Province was due to the close interest taken in the Scheme by the Collectors and Sub-Divisional Officers and touring Officers of other Departments, some of whom have been giving the commentaries themselves.

Commentators - mostly govt officials

Commentary + commentator very important to silent projectors.

(C. E. Newhan)  
Officer on Special Duty (States).

S-300-7/12/42.

BNC.



153

Note upon the scheme for village publicity in States by means of silent 16 mm. film projectors.

Projectors. The projectors are 16 mm. silent projectors run from batteries. Each set consists of one projector, two batteries and a portable screen. The cost of the unit is not more than Rs. 550/- complete at Bombay. A limited number will shortly become available for States from the Director of Information, Bombay.

Programme. The programme which has been found satisfactory in Bombay consists of three films, each of four hundred feet: showing time is about 15 minutes for each film, altogether 45 minutes. One film is a News Reel, one film a war Instructional Film, and one film either Comic or of special rural interest.

Operation. The projector is easily operated and circle officers, rural development officers and persons of similar status with the assistance of a peon can easily manage the machine. Usually the peon works the projector, while the officer gives a commentary on the film with the help of the written booklet which is produced in several Indian languages and accompanies each film. In Bombay special officers have not been found necessary for this work. But if special officers are desired, it will be necessary to give them other duties beside the film work, e.g. Recruiting, or Health and Rural Uplift propaganda.

Training Operators. Arrangements can be made in Bombay for giving the necessary instruction in the care and maintenance of the projectors and films. The training would be given free but the accommodation of trainees in Bombay would have to be arranged by States. Training time would be about a week. Any reasonably handy man knowing Hindustani or English would be suitable for training.

Change of Programme. In Bombay projectors visit villages on a circuit of 10 stopping places per fortnight and the films are changed fortnightly and sent in a definite programme from one circuit to the next within groups of 6 projectors. With reasonable care a black and white film will last 6 months, and circulation arrangements can be made to suit the number of projectors available. The arrangement recommended by the National War Front is to have a programme of 25 regular visits per month per projector, to change programme monthly, and to keep the films 6 months in circulation. In this scheme, for 6 projectors two sets of three films each will be required each year.

Recharging Batteries. A battery is expected to give 8 shows before recharging is advisable. As two batteries accompany each set, one is always spare for recharging.

Supply of Films. For Provinces in British India and some States already participating films are being supplied on purchase by the Director of Information, Bombay. He charges the cost of each copy, which does not exceed Rs. 70/- and an additional charge of Rs. 20/- per month per projector to cover the cost of film taking and minor overhead expenses. A library scheme is under preparation to assist small units. It will readily be understood that such a scheme is more costly to run than the sale of films, as a stock of films has to be maintained at Bombay in the library besides those actually in use. The library will be advantageous financially to States which desire to have one or two projectors only. Under this library scheme too it will be possible to avoid all expenditure during the rainy season if shows are not desired in these months. The library charge will be Rs. 1/- per film per day and postage commencing from the day after the film leaves Bombay and continuing till the day before its return.

Table of Cost.....

श्री श्री राष्ट्रिय अभिलेखागार  
महाराष्ट्र, पुणे  
Copy held in the National Archives  
of India, Govt. of India

134

Table of Cost. A comparative table of costs is appended to enable States to see at a glance how each scheme works out. The figures are approximate, but are not likely to be exceeded. If overhead costs are reduced on account of an increase in the number of participants a reduction will be made in the Rs.20/- per projector monthly charge and the library subscription will be reduced proportionately. It will be seen from this table that up to two projectors, the library scheme offers definite advantages. For three projectors it is advantageous if the projector is not used in the rainy season. Above three projectors it is cheaper to buy the films.

Library Deposit. A large capital expenditure is necessary to start the library. To meet this States wishing to join the library will be required to deposit Rs.250/- per projector. This deposit will be credited towards future subscriptions but will not be refundable. It amounts to approximately 2½ months of film charges for each projector, and it is unlikely that any projector will be used for such a short period only.

National War Front,  
Dalziel, Simla.

24th November 1942.

MAK.S-300/24-11-42.



Library.  
Projectors.  
Open Market.  
per each projector

1 2 3 4 5 6

550 1100 1650 2200 2750 3300

550 1100 1650 2200 2750 3300

2750 3300 3300 2750 2200 1650 1100 550

2750 3300 3300 2750 2200 1650 1100 550

2750 3300 3300 2750 2200 1650 1100 550

180 150 180 180 180 180

180 150 180 180 180 180

180 150 180 180 180 180

180 150 180 180 180 180

180 150 180 180 180 180

180 150 180 180 180 180

180 150 180 180 180 180

Not available.

Not available.

Not available.

Not available.

Not available.

Not available.

Not available.

150 per reel, i.e. these films cost ₹. 450/- i.e. cost of 6 projectors circuit is ₹. 450/- per month

150 per reel, i.e. these films cost ₹. 450/- i.e. cost of 6 projectors circuit is ₹. 450/- per month

150 per reel, i.e. these films cost ₹. 450/- i.e. cost of 6 projectors circuit is ₹. 450/- per month

150 per reel, i.e. these films cost ₹. 450/- i.e. cost of 6 projectors circuit is ₹. 450/- per month

150 per reel, i.e. these films cost ₹. 450/- i.e. cost of 6 projectors circuit is ₹. 450/- per month

150 per reel, i.e. these films cost ₹. 450/- i.e. cost of 6 projectors circuit is ₹. 450/- per month

150 per reel, i.e. these films cost ₹. 450/- i.e. cost of 6 projectors circuit is ₹. 450/- per month

Purchase through National War Front projectors.

Capital Cost.

Projector Unit.

Recurring Cost monthly.

News Reel.

Copyright of News Reel.

War Film.

Comic.

Postage.

Total cost of films.

Subscriptions.

Grand Total

Recurring cost.

MAK-S-300/24/11/42

155



Indian States Branch,  
National War Front,  
Dalziel, Simla,  
the 20th March 1943.

Dear Sir,

I enclose for your information and guidance a copy of a propaganda directive which has been issued by this Office to Provincial Organisers of the National War Front. It is intended to inaugurate an intensive food propaganda drive in British India from the beginning of April, and newspaper advertisements on this subject are already appearing which doubtless you must have noticed. I am sure that the great importance of this subject for the maintenance of civilian morale is fully appreciated by every one concerned in your area. I hope therefore that you will be able to push forward propaganda on these lines in the next few months very effectively.

I realise that the details of propaganda on this subject need be adjusted to the situation which prevails in each locality and to the food policy which Government is pursuing in each area. I therefore leave it to your discretion to adapt the themes suggested and the facts put forward in this directive to the particular situation prevailing in your area. I would, however, inform you that the directive has been prepared in collaboration with the Food Department of the Government of India, and may therefore be taken as authoritative in so far as any directive can be generally applied to all parts of India at once.

Yours sincerely,

*(D.Y. Fell)*  
(D.Y. Fell).

Additional Officer on Special Duty (States).

*To state organisations*



say that India's exports have greatly increased as a result of the war. Moreover this figure of 2% includes supplies to the very large number of Indian troops who would normally be consuming their share of India's food grains even if they were not in the Army.

(3) Present Crop Position.

Last year, thanks to the Grow More Food campaign, there was a huge increase in the acreage under cultivation and in 1943 not less than 9 million acres more will be under cultivation than before the War. This is likely to produce 2½ million tons more food than before. This wipes out the loss on the imports from Australia and elsewhere and India thus aims at being completely self-sufficient in food grains.

(4) The Causes of the Trouble. The trouble is hoarding and storing and in this three sets of people are concerned -- cultivators, householders and dealers or speculators.

- (i) Cultivators: The small cultivator cannot afford to hold up stocks and we can ignore him. The better class cultivator however normally sells some of his grains to pay his revenue, some to pay his debts, some to buy manufactured goods and some he keeps to eat. Last year in some parts of India he was frightened that the Japanese might come and he sold as little as possible and held on to his stocks if he could. This produced a rise in price. The better class cultivator then began to think "Prices are going to rise more, so we will sell later instead of now". The increase in price decreased the amount of grain which cultivators had to sell to pay his revenue and interest on his debts and made it possible for him to hold on without selling as much as usual. As a result less grain has been made available for sale than in normal times. The root causes of the trouble were thus (a) loss of confidence and (b) the desire to get the benefit of the rise in prices. With the improved situation the first of these factors should be diminishing. The second factor should also be greatly weakened if we can make the cultivator understand that grain is coming in from outside, that hoarders are now beginning to sell their stocks and prices may be expected to fall to a more reasonable, but still profitable level.
- (ii) Householders do not hoard in the proper sense of the word; but, uncertain of future supplies and anticipating further price rises, they store away 2 or 3 months' supply. If public confidence can be restored, this form of hoarding will largely cease to exist.
- (iii) Dealers naturally hold considerable stocks of grain against normal trading requirements. It is only when they hold stocks vastly in excess of ordinary requirements that they may be accused of hoarding; but since they are obliged to register their stocks with Government this form of hoarding is capable of control.

The real menace is the unlicensed ( and therefore illegal) operator, outside the grain

3.....



trade, who speculates in great quantities on price margins. These last will be sought out, and punished severely by Government.

- (5) Present Imports. In spite of shipping difficulties wheat is coming from abroad and moreover it is coming in at a cheap price which will bring the prices in the Indian market down to some extent. For obvious reasons I am not allowed to give figures or approximate dates of expected arrivals.

### SECTION III: WHAT GOVERNMENT IS DOING.

Organisers are already aware of Government's plans and I need only summarise them very briefly. The Central Government and the Provincial Governments are buying the surplus crop from surplus provinces and are exporting from those provinces. These surplus stocks will be transferred to deficit provinces where Provincial Governments are arranging for distribution through the ordinary trade channels. In order to encourage people to sell surplus stocks to the Central Government, the Central Government has removed the wholesale price control. This might be expected to produce an immediate rise of wholesale prices. In point of fact, however, very large stocks have been offered for sale -- in one day alone 24,000 tons of wheat were bought in the Punjab and as a result prices have to a certain extent come down in the principal buying areas. The Central Government have suggested also that Provincial Governments should continue retail price control, the relevant prices being fixed in relation to the actual uncontrolled wholesale prices. The Provincial Organisers will be able to get further details from their own Provincial Governments and this summary is only included as it may help them to prepare literature on the subject.

### SECTION IV: HOW THE PUBLIC CAN HELP?

There are five main ways by which the public can help.

- (1) The Cultivator can sell his normal quantities of grain.
- (2) The householder can avoid laying up large stocks -- enquiries show that nearly all middle class or well-to-do families are in fact holding more than their normal stocks of food grains.
- (3) The middle class can avoid waste of food. To some extent this applies to the cultivators also and has particular reference to marriage feasts and the like, but primarily it is an appeal to the middle classes. They are not being asked to eat less but to waste less. A film on this theme already exists (School for Wives) and it is hoped to issue pamphlets with concrete suggestions on this subject shortly. All India Radio also will be dealing with the matter.
- (4) Europeans and well-to-do Indians who live in European style can be asked not to use food grains except to the minimum possible extent. Europeans, for example, as well as Indians living in European style can perfectly well do without curry and their bread consumption can probably be cut down. The practical effect in terms of quantities would be negligible but it would have a great psychological value and would probably encourage the middle classes to follow out the anti-waste campaign more effectively.

- (5) Pressure can be brought on shop-keepers, dealers and speculators not to hold up large quantities of food stuffs -- an anti-hoarding campaign to mobilise public opinion strongly against offenders is desirable. Let its watchword be 'Outcast the Hoarder!'
- (6) The Grow More Food campaign which was so successful last year needs to be kept up. In some provinces the Grow More Food campaign is conducted by the Provincial Governments and so the functions of the National War Front will be confined to supporting this campaign.

It is now necessary to consider how different classes of the community can be approached and asked to help.

#### SECTION V: THE APPROACH TO THE CULTIVATOR.

##### (a) Objects.

- (i) To persuade the cultivator that it is not good business to hold on to his grain -- some poor fool will get caught when prices fall.
- (ii) To persuade the cultivator that the supply of his own needs from towns -- kerosene, salt, sugar and the like will be impossible unless he in turn supplies the towns with food. This theme of course needs to be handled with care particularly in areas where it is difficult to obtain supplies of kerosene etc even now, but the general story that under modern condition the cultivator cannot live without the townsman should be disseminated as widely as possible.
- (iii) The Food Department suggested that we should try to persuade the cultivator not to change his habits of eating by the substitution of more wheat or rice or other cereals -- there is evidence that he is in fact doing this in certain parts of India. I pass this appeal on to Provincial Organisers but personally do not consider that it can be of any effect. All over the world when men are better off they try to raise their standards of living and I do not see how we can urge the cultivator to do otherwise.

(iv) In recruiting areas cultivators might be urged to sell on the grounds that if the cultivator will not sell the Army cannot be fed. Here the general theme will be 'Help your own kith and kin' - 'Don't starve me in the Army!'

(v) To persuade the cultivator to grow more food. It is impossible to deal with this in detail from the Centre.

Summary. The appeal may thus be summarised in the slogans "Sell now, there is nothing better round the corner", and "Help your own kith and kin". Personally I believe that the former of these slogans will be more effective.

##### (b) Methods.

(i) All the usual methods should be employed and the main themes described above should be the main planks of N.W.F. programme in the next few months. Particular attention should be given to oral propaganda -- notes for speakers are being issued.



(2) Propaganda Vans. Specimen talks are being written for these vans by the Central Organisation -- the talks will be sent out from here in English as they are only meant to serve as a basis on which Provincial Organisers will be able to prepare their own talks.

(3) Pamphlets. These of course will not go to cultivators but to persons having influence in rural areas. They will be sent from here in English and distributed on a somewhat larger scale than that which applies to the Popular Pamphlets. It is hoped that the Provincial Organisers will make special efforts to secure adequate distribution.

(4) Schools and Colleges. It is most important that lessons on this subject should be given in all high schools in rural areas -- the lessons will be based on the theme of social responsibilities and it must be emphasised that hoarding or refusing to sell at the present moment is an unsocial act. Lesson notes and pamphlets will be prepared by the Central Organisation of the N.W.F. and Provincial Governments are being asked to instruct Directors of Public Instruction to see that the material provided to school-masters is used and that they do give lessons on this subject. Wall Charts will also be provided to schools.

(5) Posters and wall charts for rural areas will also be prepared. The themes dealt with by them will be:

- "The smart guy who got caught when prices fell".
- "There is nothing better round the corner".
- "Don't grind the faces of the poor".
- "Don't let your own kith and kin down".

(6) A.I.R. In at least some of the areas concerned community receiving sets exist. Special talks and programmes are being arranged by the A.I.R. to deal with this theme.

(c) Starting Date.

No uniform starting date for this campaign can be laid down from here for the different crops grown and the different seasons prevailing in different provinces obviously mean that the dates on which cultivators can be asked to sell may vary from province to province. As far as the Central Organisation is concerned however, the material will be issued on the basis that 1st April will be the starting date but provinces are requested to adapt the starting date to their own requirements.

SECTION VI: THE APPROACH TO THE MIDDLE CLASS HOUSEHOLDER.

The main appeals will be:-

(1) Don't lay up more than your normal stocks -- it is anti-social and the man who does so is grinding the faces of the poor. Moreover hoarding puts up the price of everything so that your own living will cost you more if you and your neighbours hoard unduly large stocks.

1947  
 National Archives  
 New South Wales  
 Sydney, New South Wales

- (2) Be prepared to mix coarser grains with your atta -- it is hoped to issue medical notes about this.
- (3) Don't waste. In almost every middle class household today there is a great deal of waste. It is not that people eat more than they need,, but they cook more than they eat. Waste is particularly noticeable at times of marriage feasts and the like.

It is important to emphasise that this appeal is limited in its scope and can only apply to the middle and upper classes. Its success depends very largely on our ability to convince people:

- (a) that there is plenty of food,
- (b) that more food is coming into India,
- (c) that hoarders are beginning to disgorge their stocks, and
- (d) prices are therefore likely to fall.

It is suggested that the following media should be used:-

(1) Press Advertising. This is being run from the Centre and has already been started.

(2) All India Radio. This also is being done jointly by the Central Organisation and the Controller of Broadcasting. The main lines will be as follows:-

- (a) Slogans in the news at all times of the day intended to induce a feeling against hoarding and against waste, and a belief that the position is rapidly improving.
- (b) Straight talks.
- (c) Outside broadcasts: For example, on the arrival of grain ships.
- (d) It is also hoped to arrange dramatic broadcasts with the same intention.

(3) Oral Propaganda. It is suggested that matters connected with food should form the main subject for the National War Front Speakers from now onwards -- Notes for Speakers will be issued by the Central Organisation shortly and it is hoped that Provincial Organisers will make a special effort to secure speakers for this purpose.

(4) Schools and Colleges. Here a procedure similar to that suggested above for rural areas will be followed, but the contents of the notes and pamphlets issued by the Central Organisation will be different.

(5) Press Articles. It is hoped that a journalist will shortly be appointed to organise a constant stream of articles to the press and to provide editors with material which they can use in their own editorials if they wish -- this latter method is practised by commercial publicity organisations. It will take the form of supplying editors with "Food News and Views". In view, however, of the forthcoming reduction in the size of newspapers, considerable difficulty may be experienced in securing publication. It is therefore suggested that Provincial

Organisers should hold press conferences towards the end of March and try to secure the co-operation of editors. Provincial Organisers are then requested to let me know if there are papers to whom material should be sent from the Centre, or, alternatively, if they would themselves undertake the placing of newspaper material on receipt from the Central Organisation. It is also suggested that Provincial Organisers may stir up willing local individuals to write to the press on the subjects connected with this campaign.

(6) Posters. Posters will be issued in this connection from the Central Organisation.

(7) Films. Supporting films will also be produced and this matter is being dealt with by the Centre.

SECTION VII: MOBILISATION OF PUBLIC OPINION AGAINST SHOP-KEEPERS OR DEALERS WHO HOARD AND SPECULATORS.

It is necessary to stir up a strong anti-hoarding spirit. At the same time we must be careful to distinguish between reasonable stocking for current trade purposes and genuine hoarding with the intention of profiteering. Following lines of action suggest themselves:-

(1) Citizens' Food Committees should be set up in every town. Their function should be to stir up feeling against hoarding, profiteering and black-marketing, and they should be closely linked with the National War Front.

(2) Bad cases of conviction for food offences should be given the widest possible publicity. If such cases are reported to the Central Organisation, we will do what is necessary.



## **Crowds, Media, and Democracy**

Kamayani Sharma (Introduction by Ravi Vasudevan)

In seeking to understand the relationship amongst the key categories, crowds, media and democracy, the project involved conceptual mapping as well as empirical research. There were reading sessions devoted to texts such as Elias Canetti's *Crowds and Power* (1960), and Stefan Jonsson's *Crowds and Democracy* (2013). A substantial range of online photograph collections and discussions of photographic capture of crowds were drawn upon, for example, the work of Cartier Bresson and Margaret Bourke-White. The project also assembled information from various websites and blogs about the technologies and techniques of crowd control. It also trawled the legal archive for cases about crowd violence, and Institutions such as the Press Information Bureau, the government Photo Division, and the Directorate of Advertising and Visual Publicity were approached, the latter two with little success. Films, both popular and documentary, were analysed for the imaging of crowds. A mapping of key events in the period after independence through to the 1980s and 1990s included: mass funerals for Gandhi and Nehru, an agitation by sadhus or Hindu holy men for cow protection which resulted in violent encounters with police in 1966, the anti-Sikh pogrom of 1984, the mobilization for Hindu majoritarian movement through video in the late 1980s, and the huge peasant rally of Mahendra Singh Tikait in Delhi in 1988. Interviews were also undertaken with photographers, photographers who worked with the police, and police personnel such as public relations officers. These interviews have to be cleared by the concerned individuals before they can be made publicly available, so presently only a listing can be provided.

A selection of diaries from the project has been provided.

### **1. Project outline: Crowds, Media and Democracy**

The first note provides a preliminary listing of research questions and possible archives.

### **2. Crowd control: technologies and techniques**

Sourced from different manuals, websites and blogs, this note takes up technologies of police communication and crowd control, including wireless, tear gas, water cannons and CCTV. It also refers to guidelines given to police when confronted with mass agitation and potential violence, and accounts by police about the techniques they used to manage volatile crowd activity.



### **3. Mass funerals: the case of Nehru**

Gandhi's cremation was a major media event, previously matched in scale and mass attendance only by Bal Gangadhar Tilak's in 1920. Here, we use Press Information Bureau news releases to track the process of reportage by different agencies from the point of the funeral to the immersion of the ashes at different sites, and to convey a sense of the crowds which amassed at various points. The news releases tell us about the arrangements for camera capture, including the involvement of an Armed Forces Information Officer, running commentary on All India Radio, use of telecentres to relay films to teleclubs, Indian News Reel coverage and Films Division features focusing on mass rallies at Ram Lila Maidan and coverage of the distribution of Nehru's ashes before mass publics in various cities.

### **4. In the courtroom: Reading media evidence of police and crowd violence.**

This reproduces a judgment relating to deaths that took place of a protestor in the anti-Mandal agitations (against government reservation for Other Backward Classes). Key here is the court's scrutiny of photographic and video evidence to judge the validity of police claims that firing was instigated by crowd violence.

### **5. Camera Crowds of 1980s Delhi: Cinema and Photography**

Analysis of discussion of a photojournalist about capturing crowd action and violence, with the evocation of photographic capture of key moments in an unfolding sequence. From the feature film *New Delhi Times* (1986)

### **6. Interviews**

Interviews conducted with photographers, photographers employed by the police, and Public Relations Officers.

### **7. Site visits and archives**

# Crowds, Media and Democracy: Project Note

New Delhi

In the course of my work under the rubric 'Crowds, Media and Democracy', I hope to understand the crowd as a conceptual category for looking at public cultures of post-Independence India. By analysing the ontology of crowds in the period 1947–1992, I aim to shed light on modes of massification created, controlled and consolidated by media infrastructures of both the state and non-state parties.

I can summarise my research objective as a study of the crowd as a site through which to comprehend a series of sensory phenomena, as a regulator of information flows and as an event that generates and indexes public affect.

**Possible questions this study will entail:**

1. What is a crowd?
2. When does a crowd become dangerous?
3. What is the relationship between crowds and technologies?
4. What are the audiovisual regimes that structure crowds?
5. How do crowds constitute citizens?
6. What is the relationship between mass formations and mass media?
7. What is the relationship between law enforcement and mass media?

**A theory of crowds in postcolonial India could emerge from a series of investigations:**

A. Case studies from a broad typology of crowds:

1. The religious crowd (processions, pilgrimages)
2. The policed crowd
3. The riot crowd (communal violence, the Partition)
4. The fairground crowd (expos, exhibitions, trade fairs)
5. The political crowd (speeches, demonstrations, protests, the mass electorate)
6. The spectator crowd (cinema viewers)

B. Nodes of analysis:

1. Crowd information systems
2. Crowd management technologies and infrastructure
3. Crowds and the law
4. Picturing the crowd
5. Crowds and sound
6. Crowds in the popular imagination
7. Crowds and subject formation

C. Archival material:

1. Police reports of riots and unlawful assemblies
2. Police reports of “modernisation”
3. Police journals/periodicals (i.e. Indian Police Journal, *Police Vigyan*), training manuals and memoirs
4. Interviews with journalists reporting on crime and covering mass events
5. Interviews with police workers involved in crowd control
6. Government papers and guides on crowd management
7. Documentary index of crowd formations: permissions for rallies, official reports of mass gatherings like state-supported fairs etc.
8. Law reports and commentaries on Section 144 of the Criminal Procedure Code (CrPC) & relevant sections of the Indian Penal Code (IPC)
9. Media archaeological studies of communication devices & crowd management systems ,i.e., walkie-talkies, water cannons, tear gas, telegraphy, news videography, loudspeakers, cinema halls etc.
10. Representational objects: newsreels (35 mm, 16 mm), video recordings, descriptions in print reportage, press photographs, radio broadcasts, sequences and scenes from popular cinema, fiction and non-fiction/ memoirs pivoted on events like the Partition & the Emergency

Possible archives:

1. Press Information Bureau
2. Nehru Memorial Museum and Library, Teen Murti Bhavan
3. The Asiatic Society
4. Delhi State Archives
5. All India Radio (AIR) Archives
6. *Doordarshan* (National Television) Archives
7. Crime Records Bureau
8. Bureau of Police Research & Development
9. Films Division
10. *Soochna Bhavan*
11. Defence Research Development Organisation (DRDO) archives - reports and issues of *Defence Science Journal*
12. Press Trust of India

## Police and Crowds: Techniques and Technologies

From the Kerala Police Manual, 1970: <sup>1</sup>

The police must invariably secure the presence of a magistrate where it anticipates a breach of peace.

- The decision to use force and the type of force to be used is to be taken by the Magistrate
- Once the magistrate gives the order for the use of force, the extent of force to be used will be determined by the senior-most police officer
- The extent of force used must be subject to the principle of minimum use of force
- Use of force should be progressive ñ i.e.; firearms must be used as a last resort if tear smoke and lathi charge fail to disperse the crowd
- Common tear smoke which causes no bodily injury and allows recovery of affected person's should be used
- When the crowd is large, and the use of tear smoke is likely to serve no useful purpose, the police may resort to lathi charge
- Lathi charge can only begin if the crowd refuses to disperse after suitable warning
- A Clear warning of the intention to carry out a lathi charge should be given through a bugle or whistle call in a language understood by the crowd. If available, a riot flag must be raised. If the police officer-in-charge is satisfied it is not practical to give a warning, s/he may order a lathi charge without warning.
- Lathi blows should be aimed at soft portions of the body and contact with the head or collarbone should be avoided as far as practicable
- The lathi blows must not cease until the crowd is completely dispersed
- If the crowd fails to disperse through the lathi charge, the magistrate or the competent officer may order firing
- The fullest warning in a clear and distinct manner must be given to the crowd to inform them that the firing will be effective
- If after the warning, the crowd refuses to disperse the order to fire may be given

1

[https://www.humanrightsinitiative.org/programs/aj/police/papers/standard\\_procedure\\_for\\_crowd\\_control.pdf](https://www.humanrightsinitiative.org/programs/aj/police/papers/standard_procedure_for_crowd_control.pdf)

- The police are not on any account allowed to fire except on a command is given by their officer. A warning shot in the air or firing over the heads of the crowd is not permitted.
- An armed force should maintain a safe distance from a dangerous crowd to prevent being overwhelmed, or increasing the chances of inflicting heavy casualties
- Aim should be kept low and directed at the most threatening part of the crowd
- Firing should cease the moment the crowd shows signs of dispersing
- All help should be rendered to convey the wounded to the hospital
- Police officers must not leave the scene of disturbance before satisfying themselves beyond reasonable doubt about the restoration of tranquillity.
- The police should maintain an accurate diary of all incidents, orders, and action along with the time of occurrence. This will include an individual report by all officers involved in the firing.
- The number of fired cartridges and the balance of unfired cartridges should be verified to ensure ammunition is accounted for."

### **Excerpt from a memoir by Ramesh Chandra, an IPS officer, on crowd control<sup>2</sup>**

#### THE OP

...The police had placed women police with a rope barrier in the front- a tactic to keep the men folk in the crowd away... I asked...the duty police officer to announce on loud hailers in local lingo that "the crowd had gone unruly, the CRPF has been called in and asked to disperse the crowd, adding that in view of unruly crowd-behaviour, the CRPF officer has decided to use fire. You are given five minutes time to disperse failing which he will open the fire." The request was immediately carried out. In the mean time I told the PI Cdr to line-up the PI in two rows from three (to make the number appear larger), bring the PI to attention position, command them to bring the arms to high left position, order them to fill the magazines with five rounds (we had 303 bolt action rifles, 7.62 rifles were introduced later) but pl will do the mock action not actually filling up any rounds, then bring them to stand ease position (this information was kept from the duty magistrate & duty police officer), confiding in the PI Cdr if the firing were at all to be resorted to, it will be done on my specific orders to a particular jawan. As I was waiting for the crowd response, the alternative scenario was unfolding in my imagination —crowd not complying, I asking the duty magistrate for permission

<sup>2</sup> <http://www.rameshchandraigp.blog/my-first-crowd-control-dutyif-in-alwaye-town-during-mid-1977/>



to resort to minimum firing, opening of fire, quite a few persons falling to the ground (.303" & 7.62 mm calibre rounds had greater piercing power), consequent Judicial Enquiry, etc. (Old police officers would bear me out that post-emergency was an era of judicial enquires.) But that was part of the game.

After the announcement there was internal movement within the crowd. Externally it could be seen that both side balconies emptied, windows were shut, onlookers from both sides ancient stone-walls and lined up trees got down, ladies from the front of the crowd receded to back, men falling in the front unfolded their dhotis (I presumed symptomatic of stand down) withdrew a few yards back, and so on. By the end of five minutes the entire crowd had vanished and the road upto three hundred yards, so far filled with humans, wore deserted look. I took a deep breath, boarded the jeep and drove back to police control room.

### Water Cannons: From the Defence Research and Development Organisation (DRDO) Website

“an effective, non-lethal means for dispersal of violent mobs”.

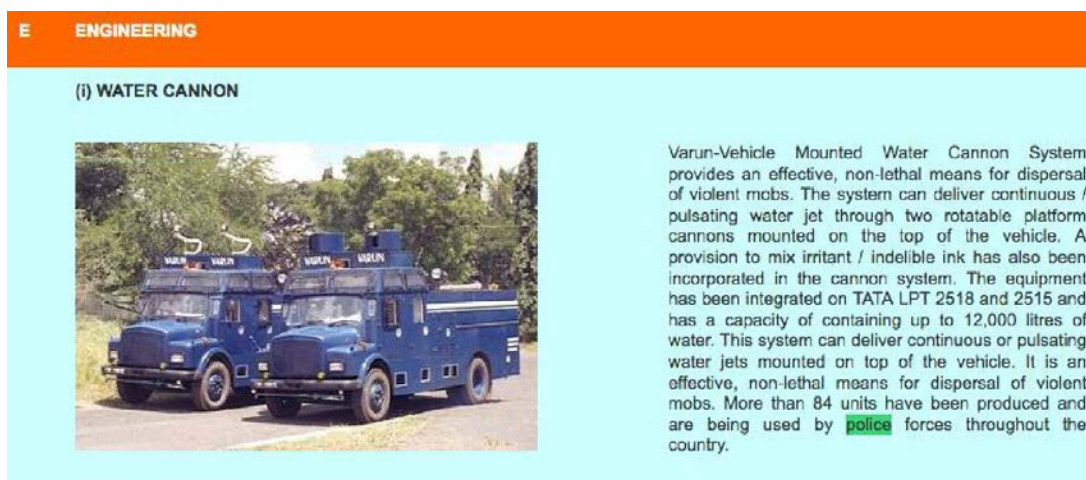


Figure 4.1: Water Cannon Description Source: <https://www.drdo.gov.in/water-cannon>

### Wireless Communication From Delhi Police<sup>3</sup>:

The use of wireless communication for police purposes was started in India in the 1940s and Delhi police got its first wireless set in 1944. It was installed at the Police Station Kotwali. Besides this static set, two mobile wireless sets of the same type manufactured by GEC England, were also procured.”...Most of the wireless sets

<sup>3</sup> From Delhi Police: History and Heritage by KC Yadav and Alok Kumar (New Delhi, Delhi Police, c.2006)

from the 1950s to the 1980s were B.E.L. (Bharat Electronics Limited) and Punwire (Punjab Wireless).

#### **From Directorate of Coordination Police Wireless<sup>4</sup>**

This Department came into existence on 19.02.1946, initially as 'Inspectorate of Wireless' and was later accorded the status of Directorate of Coordination (Police Wireless), a subordinate organisation, under Ministry of Home Affairs in 1950. It was entrusted with the responsibility of coordinating for developing and establishing the Police Telecommunication network in the country and also to advise MHA on all Police Telecommunication matters, predominant being round the clock communication between the Centre and State/UT capitals through a network of presently 31 Interstate Police Wireless Stations located in the State/UT capitals.

At the time of its inception, Wireless telegraphy starting with old Second World War equipment was the only mode available for communication and during the early 1970s, a teleprinter network using electro-mechanical devices was introduced. However, there was a vast change in the scenario during the next decade with the induction of sophisticated microprocessor based high speed data transmission systems i.e. Automatic Message Switching System, Burst Error Control System for Teleprinter transmission, Packet Radio, EPABX using PSTN Modems etc....

The Directorate also runs a Central Police Radio Training Institute which was initially started as a small training school for the in-service training requirements of DCPW personnel. This was later upgraded into a full-fledged National Level Police Wireless Training Institute in 1971 to cater the needs of States/CPOs and other security organizations to improve the efficiency of their technical and operational manpower.<sup>5</sup>

#### **From The Police in India by M.B. Chande (Altantic Books, 1997)**

Pp. 190-191: "Police Wireless Communication"

- 1964 - Very High Frequency (VHF) channels were introduced which allowed speech communication. "Control rooms were established in important cities and linked with mobile police vans by VHF in urban police wireless network."

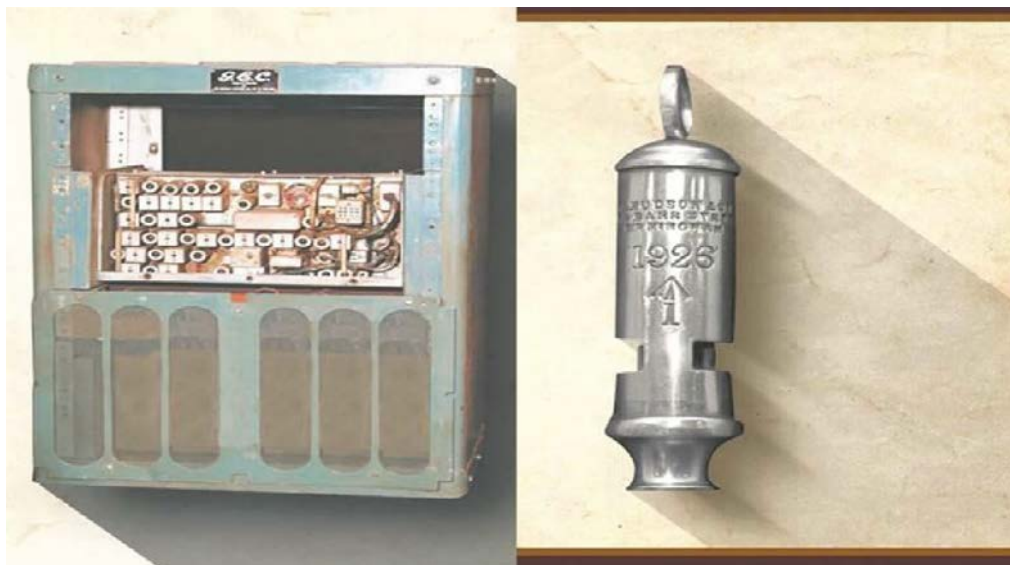
<sup>4</sup> <https://dcpw.gov.in/>

<sup>5</sup> <https://dcpw.gov.in/landmarks.html>

- Portable pocket sets
- Demand for Ultra High Range (UHR) and Micro Wave Band faced objection from Post & Telegraph Dept.
- Bharat Electronics Ltd provided wireless
- Teleprinters

### First wireless used by the Delhi Police

Indian Express Archive<sup>6</sup>



*Figure 4.2: First Police Wireless Set used by the Delhi Police*

*First police wireless set in Delhi was borrowed by AIR for live transmission of Mahatma Gandhi's cremation* In 1948, All India Radio borrowed a wireless set from the Delhi Police for live transmission of Mahatma Gandhi's funeral. AIR used the bulky, metallic device, the first wireless set used by the Delhi Police, to give a live commentary on the grief expressed by world leaders who had come down to the Capital for the funeral. The 70-year-old box, imported from England, is all but forgotten today. It is one of the artefacts at the Delhi Police Museum in Police Lines, Kingsway Camp. It looks like a bulky generator and was procured by the British from General Electric in 1944. It was the police's first wireless communication device. The set was installed at the Kotwali police station — the first control room of the Delhi Police.

<sup>6</sup> <http://archive.indianexpress.com/news/vintage-wireless/1016416/>

The device was monitored by two smaller, mobile sets that were placed on police jeeps. Before wireless communication, the police used morse code machines to transmit messages. The wireless set was a prized possession of the police for roughly a decade. Then, it was replaced by backpack wireless devices with long antennae. During the Partition, the police used this device to coordinate their efforts to control riots.

A small pamphlet highlighting the days when this machine was used (1944 to 1959) is also placed beside it.

### **Tear Gas: Mention of tear gas in Ministry of Home Affairs Annual reports**

Available at Central Secretariat Library (1966-1970)

Since I have been tracking the paper trail around tear gas as a crowd control technology, I thought this might be useful to get a sense of its career in the late 1960s, a period we have identified as being full of crowd movements of various kinds. The emphasis is on indigenous manufacturing, but the expenditure on imports also rises.

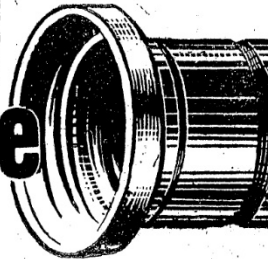
## CCTV:

Times of India Archive

Display Ad 10 - No Title

The Times of India (1861-2010); Mar 18, 1980; ProQuest Historical Newspapers: The Times of India  
pg. 6

# The all-seeing eye



Made to the highest international standards in optics and electronics, the Keltron CCTV is the most effective method for on-the-spot, point-to-point monitoring and communication of audio-visual information.

Keltron has successfully installed and commissioned a CCTV system at Bombay Airport. Similar systems are currently under installation at Madras and Calcutta airports and at Howrah railway station. Keltron is also manufacturing, for the first time in India, studio quality CCTV equipment for Bangalore University.

A few applications of Keltron CCTV systems:

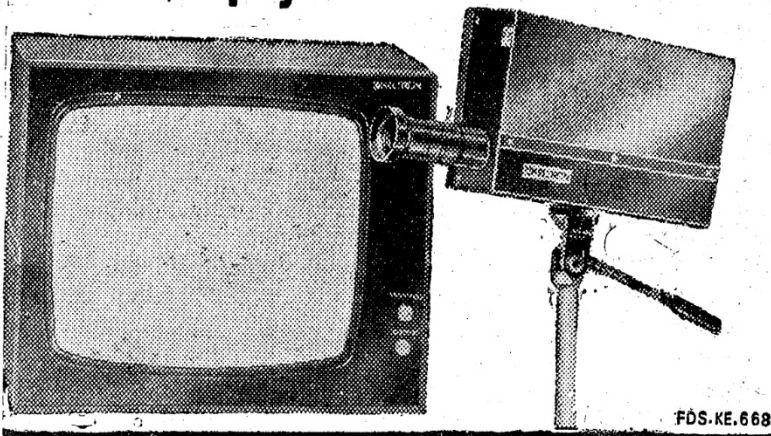
- As information display systems at airports, railway stations, etc.
- In technical institutions and medical colleges.

- For tight security watch in banks.
- For a closer view of race horses and for prevention of overcrowding on racecourses.
- In department stores.
- For better traffic control at intersections.

**KELTRON**  
know-how to serve the people.

Marketing Division  
Marikar Building, M.G. Road,  
Trivandrum-695 001. Phone: 60737

## The Keltron Closed-Circuit TV system views all, displays all...



FDS.KE.668

Branch Offices: 102A, Poonam Chambers, Dr. Annie Besant Road, Worli, Bombay-400 018, Phone: 893457  
893458 \* 67, Pritam Nagar, Mangaldas Road, Ellis Bridge, Ahmedabad-380 006. Phone: 445967 \* AB  
Community Centre, 2nd Floor, Safdarjung Enclave, New Delhi-110 016. Phone: 662193/662194.

TV sets likely to monitor Ghat traffic  
SRINIVAS LAXMAN  
The Times of India (1861-2010); Dec 3, 1981; ProQuest Historical Newspapers: The Times of India  
pg. 4

## TV sets likely to monitor Ghat traffic

By SRINIVAS LAXMAN

**BOMBAY, December 2** Traffic on Bor Ghats, stated to be the heaviest in India, may be controlled with the help of closed-circuit television sets (CC-TV).

The Maharashtra Electronics Corporation Limited (MELTRON) has suggested to the state traffic branch that the ghat road should be equipped with this unit in order to ensure a smoother flow of traffic. The scheme is now awaiting the formal approval of the state government. The traffic branch, moreover, has requested the authorities in Mantralaya to put the scheme into effect at the earliest.

Explaining the details of this project, an official of the traffic branch told *The Times of India* yesterday that five points on the ghat road have been chosen for fixing the CCTV sets with a control room opposite the Shingrobā temple. With the help of monitors in the control room, traffic bottlenecks can be removed without any delay, he said.

### RELIEF ROAD

This plan, likely to be examined by the state government soon, was shelved when the new relief road was thrown open to traffic on May 27. But, interest in the project has revived as the state government is keen on making the ghat road safer for motorists.

On any given day, at least 8,000 vehicles use the ghat road both ways and there are the inevitable traffic jams as a result of vehicular breakdowns. Sometimes as a result of delayed messages it takes quite some time for the police to send a crane to lift a vehicle that has broken down. "It will also help us to keep a watch on our staff", the official said.

If the state government approves the project, then similar units will be installed on the new ghat road, expected to be finished by 1985. According to a provisional plan, the existing road will be used for traffic coming down the road and the new one in the reverse direction. The proposed 10-km. project, then similar units will be slightly longer than the existing one as the gradients will be less. It will be sufficiently wide to take nearly 1,000 vehicles an hour.

Figures 4.3 and 4.4 (Left to Right) Advertisement for Keltron CCTV systems Source: Times of India, March 18, 1980; "TV Sets likely to monitor Ghat traffic" Source: Times of India, December 3, 1981



# Mass Funerals

New Delhi

## Nehru

(ii) Information and Broadcasting Ministry May-Aug 1964 (From Press Information Bureau News Releases, Soochna Bhawan)

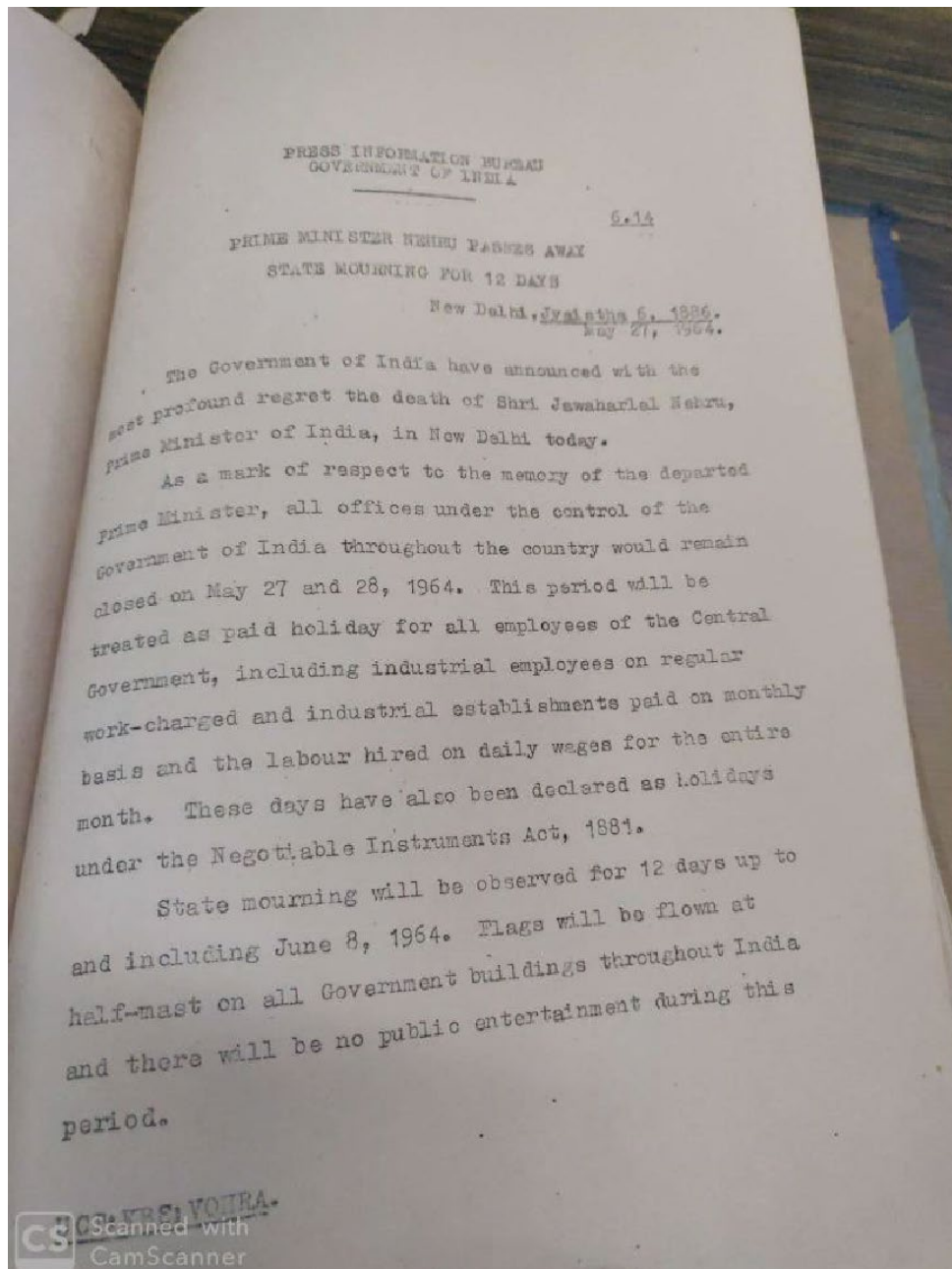


Figure. 4.5. "Prime Minister Nehru Passes Away: State Mourning for 12 Days"  
Source: Press Information Bureau News Releases, Soochna Bhawan

May 27

"The Press Information Bureau has been able to arrange three buses to transport accredited press correspondents from Akashvani Bhavan to Prime Minister's House where the buses will join the funeral procession...Deputy Principal Information Officer...and Information Officer...will be in charge of arrangements for press correspondents. Arrangements to transport accredited cameramen are being made by Shri G. G. Mirchandani, Armed Forces Information Officer."

May 29

PRIME MINISTER NEHRU PASSES AWAY: SPECIAL INDIAN NEWS REVIEW TO BE RELEASED - "The Films Division...is released today a special news review showing the passing away of Shri Jawaharlal Nehru and people paying homage to their departed leader at the Prime Minister's House in New Delhi. The special news review also shows the people who gathered there from the early hours of the morning of May 27 ..."

DETAILED NEWS REVIEW TO BE RELEASED TOMORROW - "The Films Division is releasing on May 30 on cinema circuits throughout the country the special news review covering the funeral procession and cremation of the late Prime Minister. It shows lakhs of people mourning the loss of their beloved leader.

June 1

"The ashes of Shri Jawaharlal Nehru will be carried from Delhi to Allahabad by a special train on the evening of June, reaching Allahabad on June 8. It will be advisable for correspondents/cameramen, specially TV teams, to reach Allahabad a day earlier. However, a limited number of seats are available in the special train."

June 3

"In this programme, AIR takes the microphone to the streets, by lanes and byways of the capital to assess what Nehru's passing away means to the common man. The microphone moves from Mr. Nehru's household staff to the taxi driver outside the gates of his residence - from the man who made his achkans for 30 years to the airman who piloted his plane on that last flight from Dehra Dun, from the driver who stopped his train on Tilak Bridge to blow a final whistle of farewell to the departed leader as the cortege passed below, to the peasant and stone mason worshipping at his funeral pyre."

### June 5

"AIR will broadcast running commentary and radio reports on June 7 and 8 when the ashes of Shri Jawaharlal Nehru are taken from his home in New Delhi to be immersed in the Sangam in Allahabad...At 8.30 PM the same evening [June 8] there will be a special newsreel in Hindi giving an account of the journey by special train, the procession in Allahabad and the immersion of the ashes."

### June 5

NATION'S HOMAGE TO DEPARTED LEADER: INDIAN NEWS REVIEW - "The mammoth public meeting at Ramlila Grounds in Delhi to mourn the death of Shri Jawaharlal Nehru is shown in the Indian News Review scheduled for release all over the country today."

### June 8

"A programme covering the immersion of Shri Nehru's ashes at Sangam (Allahabad) will be broadcast by the Television Centre of All India Radio. This programme will be viewed in the Tele-clubs in Delhi at 7 p.m. on Tuesday June 9, 1964."

### June 11

"The Indian News Review...shows the State leaders taking the ashes of the late Prime Minister, Shri Jawaharlal Nehru, for immersion in the sea and rivers in various states. It shows large crowds of people receiving the ashes arriving at various state capitals and paying homage to the departed leader."

### June 11

LAST CHAPTER OF A DEDICATED LIFE: FILMS DIVISION DOCUMENTARY - "The Films Division documentary entitled "The Last Chapter" is scheduled for release all over India on June 12. It depicts the activities of the late Prime Minister, Shri Jawaharlal Nehru, during the last six months of his life and also covers the passing away and the funeral ceremony of the departed leader...The major part of the film shows the funeral procession joined by lakhs of mourners and his cremation near Rajghat. The last sequence shows the immersion of his Ashes at the Holy Sangam at Allahabad."

### June 12

FILMS DIVISION TO MAKE A SPECIAL DOCUMENTARY ON NEHRU'S LIFE - The Films Division is preparing to make a special documentary on the life of the late Prime Minister Shri Jawaharlal Nehru...A documentary entitled "The Last Chapter" and two special news reviews, out of which one is...entitled "The Great Confluence"

have been released all over the country today. “The Great confluence” deals with the immersion of the Ashes of the late Prime Minister at Sangam in Allahabad and also shows the entire journey of the special train taking the Ashes from New Delhi to Allahabad.”

### Additional lines of inquiry

In an interview with Ram Rehman discussing the capturing of crowd scenes, he provided us with photographs taken by his father, Habib Rahman, of Jawaharlal Nehru’s funeral in 1964 from atop the School of Planning and Architecture at the ITO Crossing in Delhi. He probably used a Pentax.

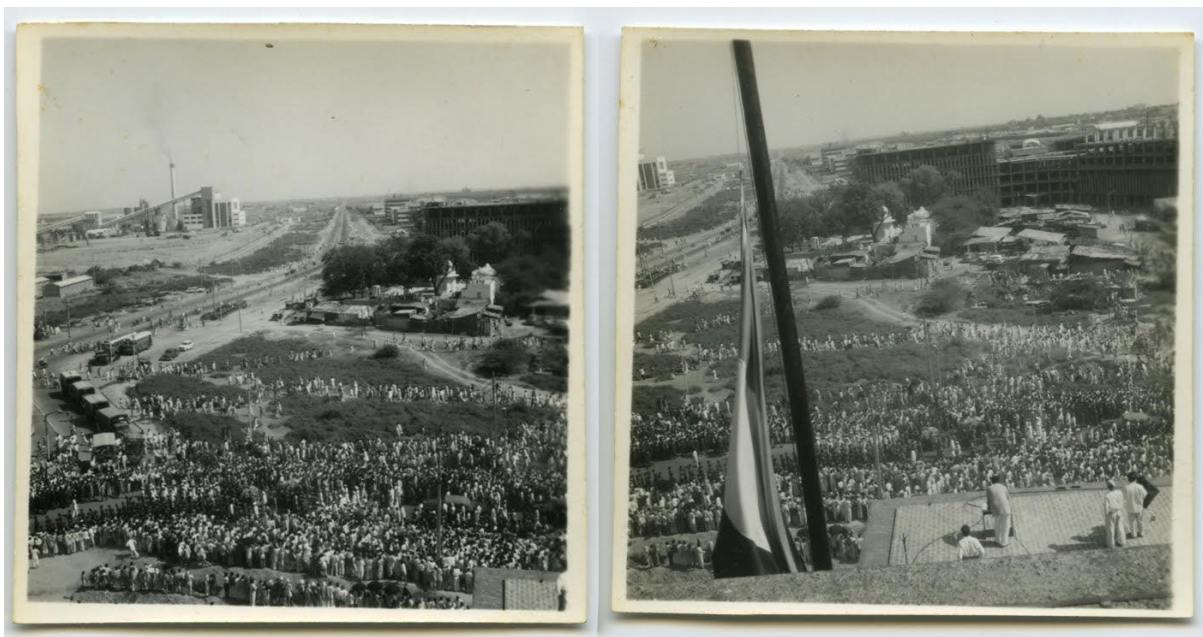


Figure 4.6: Jawaharlal Nehru’s funeral in 1964; Source: Photo by Habib Rahman  
Courtesy: Ram Rehman

### Other interesting material includes:

AP Archive footage of planes disseminating Nehru’s ashes:  
[https://www.youtube.com/watch?v=D\\_O3muETda4](https://www.youtube.com/watch?v=D_O3muETda4)

*Meri Awaaz Suno* sung by Mohd. Rafi from *Naunihaal* (1967).

[https://www.youtube.com/watch?v=0jlpfBbzLCI&feature=player\\_embedded](https://www.youtube.com/watch?v=0jlpfBbzLCI&feature=player_embedded)

According to Sujata Dev in *Mohammed Rafi: Golden Voice of the Silver Screen*, Madan Mohan composed the song in 1964 after Nehru’s death. Kaifi Azmi wrote the lyrics.

# In The Courtroom: Reading Media Evidence of Police and Crowd Violence

New Delhi

**P.V. Kapoor And Anr. vs Union Of India And Anr. on 6 September, 1991**

<https://indiankanoon.org/doc/308171/?type=print>

Delhi High Court

Bench: B Kirpal, D Jain

JUDGMENT B.N. Kirpal, J.

(1) Two lawyers of this court have filed this writ petition, under Article 226 of the Constitution, in the nature of Public Interest Litigation, alleging that in the police firing on a crowd of un-armed students on 25th September, 1970 in or about IN a Market, New Delhi, one Devinder Kumar Sharma was mercilessly and cold-bloodily killed. The evidence for this occurrence is stated to be contained in a video film which was shot by M/s Living Media India Limited and distributed in the October, 1990 issue of video news magazine in the name and style of News TRACK.

....

(3) According to the petitioners, Devinder Kumar Sharma was participating in a protest against the Mandal Commission report, which the Government had decided to implement. It is contended that the police resorted to shooting above the waist following an injury received by one of the police men as a result of stone throwing. According to the petitioners, full riot gear techniques and disproportionate force was utilised than what was demanded by the situation. It is further submitted that gross brutality has gone unnoticed and there has been violation of basic human rights. The prayer in the writ petition, inter alia, is that order should be passed directing compensation of Rs. 5 lakhs to the family of Devinder Kumar Sharma. It is also prayed that direction be issued to the Union of India to initiate appropriate criminal action under the relevant and applicable provisions of the Indian Penal Code against such of the officers or constables of the Delhi Police who were responsible for causing death of Devinder Kumar Sharma and also for such other criminal and culpable action as seen in the said video film.

(4) Vide order dated 26th October, 1990, Living Media was directed to be impleaded as one of the respondents. Medical records were sent for from the hospital to which the injured of the firing of 25th September, 1990 at the IN a Market area had been taken. It also transpired that apart from News Track, there



were other video films which were being shot. Orders were then passed directing M/s Living Media to file in court, with copies to the parties, the unedited version of the story which had appeared in the News Track of October, 1990. Pursuant to the directions issued by this court, the Press Trust of India were also directed to file an un-edited version of what their video team had recorded at the INA Market. Both the Living Media as well as the Press Trust of India filed their cassettes. In addition thereto, the police also filed a cassette without disclosing as to who has shot the said video film.

...

(8) The three video films which have been filed, were seen by us as well as by counsel for the parties. For the purpose of ascertaining the facts, therefore, we not only have before us the averments made in the pleadings, and the affidavits in support thereof, but we also have the advantage of viewing the video cassettes. At the outset we would like to observe that none of the parties has alleged that any of the three video cassettes which have been placed on the record are "doctored". Infact viewing of the three cassettes shows that they corroborate each other with regard to what has been recorded therein.

...

(31) It is evident, therefore, that in public interest litigation, the normal rules of recording evidence are not adhered to and an effective and speedy course is adopted with a view to ascertain the correct facts. In the present case, we have not thought it necessary to appoint any commissioner or commission for ascertainment of facts. We have the advantage of three video cassettes. Two of these cassettes have been prepared by independent agencies viz., Living Media nad the Press Trust of India. The third cassette has in fact been placed on record by the police department. All the three cassettes are more or less similar and in modem age and times when audio visual reproduction of events with the help of electronic media is available, we see no reason as to why we should disregard the audio visual evidence, which is available, in preference for a traditional recording of oral evidence in a court room, of witnesses trying to recreate the science by testifying in court. Such witnesses may not tell the whole truth, intentionally or un- intentionally, specially in view of the fact that the testimony would be recorded long after the events have taken place. With the passage of time, the memory of the witness may become blurred. On the other hand we have with us the contemporaneous record of the events which had taken place on the 25<sup>th</sup> September, 1990, at or about the INA Market in the form of video cassettes. It is not suggested by any of the parties that these cassettes have been doctored or edited. They represent true recording of what was seen by the photographers. Each of the cassettes corroborates the other. Under these circumstances, we see no reason as to why facts should not be determined on the basis of what is

recorded on the video cassettes. It is possible that each and every event which occurred at the INA Market was not shot by the photographers, nevertheless, for the view that we are taking, on demonstratively evidenced facts which are recorded on the video cassettes, the correctness of which is not disputed, it is possible to decide this petition.

(33) All the three cassettes show the presence of a crowd which has been described as students by the petitioners. Perhaps all the members of the assembly were not students as is evident from the fact that Devinder Kumar Sharma was certainly not a student. The cassettes further show a large number of local residents also joining the assembly of persons. The heterogeneous assembly of course had one common object and that was to protest against the decision of the Government to implement the Mandal Commission report. The video cassettes record a lot of slogan shouting by the said assembly of persons. There is, however, no record of any violent act being performed by any part of the assembly, except the act of throwing stones at the police. The cassettes show that at a number of times, stones were thrown at the police by the gathered assembly. The police force was adequately clad and interestingly enough, cameras have recorded number of instances of the policemen picking up the stones and brick bats which had been thrown at them and their hurling them back at the students. At times it appears as if a new type of sport of throwing stones at each other was going on between the crowd and the police. What is clear, however, is that the video cassettes do not show any lathis, acid bombs or any other weapon, lethal or otherwise, being used by the crowd against the police.

(34) It was contended on behalf of the petitioners that there was no justification for resort to firing. There seems to be some justification in this submission. Viewing of the video cassettes shows that the mob was not so large as to be uncontrollable by the police without resort to firing. We find that the mob, initially had gathered in the morning. The same was present throughout the day. In presence of the police, no act of arson appears to have been committed by the mob. The mob was being adequately controlled by use of tear gas shells and lathi charge. It is the case of the respondents itself that a large crowd had gathered at Safdarjung Hospital but no untoward incident had taken place there and even tear gas shells were not fired. Merely because a mob is present or does not disperse despite requests to that effect, cannot be a sufficient reason for resorting to firing. No property, moveable or immovable can be more valuable or precious than the human life. It is no doubt true that, in law, the crowd could be regarded as an unlawful assembly but then there may be peaceful unlawful assemblies and violent unlawful assemblies. There cannot be a universal rule that under no

circumstances should the police not resort to firing but we feel that where the crowd is peaceful or is incapable of resorting to large scale arson and violence, which will be a threat to the life and liberty of others, firing should not be resorted to. If the crowd can be contained or prevented from causing large scale damage to life and property by the use of tear gas shells and lathi charge, then there is no reason as to why firing should be ordered. The video cassettes show that the police was in a position to and did contain the crowd with the help of tear gas shells and lathi charge. Suddenly and without any apparent prior warning or notice, the police resorted to firing. There is no evidence of the situation having deteriorated with the presence of the crowd which could justify the use of such force. Had there been police force in large numbers, they would have no doubt been able to even disperse the crowd which was present there. The fourth clause of the Police Code of Conduct for the Indian Police too runs to the same effect. In dealing with crowds and unlawful assemblies it should never be forgotten that the police go to disperse a riotous mob in order to correct a situation in the interest of the public peace and not to punish the wrong-doers."

...

(41) In an effort to prove that the rioters were armed with lethal weapons, the respondents filed a number of photographs along with this reply. One of the photographs (C.30) shows a crowd armed with lathis, spears, rods etc. There was no indication as to who had taken the photographs. The respondents were accordingly required to file affidavits of the photographers giving more details with regard to these 57 photographs which have been filed. Affidavits of S/Shri S.N. Sikka of Hindustan Times, N.D.Prabu of Pti, J.C.Jain of Sunday Main, Pcm Tripathi of Indian Express were filed, wherein they identified the photographs which had been taken by their staff photographers. In addition thereto, affidavit of Si Anant Lakra was filed in which he stated that he had obtained six of the photographs from two of the Delhi newspapers. Shri Surender Singh, in charge, Saket Police Station also filed an affidavit to the effect that he had taken 17 photographs. What is important to note is that none of these deponents has stated that anyone of them took the photograph C-30. There is no explanation on the record which would indicate as to from where did the police obtain the photograph showing a mob with lathis, spears etc. The perusal of the photograph itself does not show that it pertained to the area in question. There is no similarity, in the background of the photograph, to the other photographs which have been placed on the record. We are not satisfied that the said photograph was taken either at the INA market area or at the Sarojini Nagar area. In fact there is nothing to indicate as to when and where, that photograph was taken. It appears to us that the said photograph has been filed with a view to support the reply affidavit in which it is alleged that the members of the crowd were carrying lathis, spears

and even country made fire arms. A large number of police officers trooped into the Safdarjung Hospital in the evening of 25th September, 1990 and got themselves medically examined. None of the police personnel, so examined, had any injuries on his person which could have been caused by acid bulbs, petrol bombs, iron rods or fire arms. There is no mention of the use of these lethal weapons either in the Fir or in the log books. In none of the video cassettes can these weapons be seen in the hands of the crowd. There is also no evidence of the crowd possessing any country made fire arms. We have no manner of doubt that the averment made in the reply filed on behalf of the police "that the police was attacked with Sada Water bottles, acid bulbs, petrol bombs, lathis, iron rods, even country made fire arms "katta" were fired upon at the police party", is vastly exaggerated and incorrect. It is unfortunate that a false averment in this regard has been made in the reply affidavit filed on behalf of the Commissioner of Police. This averment has been made possibly in an effort to try and justify the firing which was resorted to by the police. It must have appeared to the police authorities that it may be difficult to justify resort to firing on a crowd which was armed only with sticks.

...

(43) After going through all the three cassettes, and the record of this case, it seems that, as already observed by us, there was an unlawful assembly present at the INA Market. Some miscreants in the said assembly were indulging in stone throwing at the police while some of the others did burn two three vehicles in and around the area. Nevertheless the crowd was well under control of the police with the help of the police firing tear gas shells and, at times charging at the crowd. Unfortunately none of the video cameras has recorded any prior warning having been given to the members of the assemble that if they did nod disperse, then firing will be resorted to. There is nothing to show that the situation had become so volatile so as to have necessitated the police in resorting to firing. In the afternoon when the stone throwing had been intensified then again, suddenly and without prior warning, firing was resorted to and Devinder Kumar Sharma was shot.

(44) There can be no denying of the fact that the policemen were faced with a law and order problem. The wrath of the assembly was against the police; it is the police personnel, who were the targets of the stones thrown by the assembly. While there can be no possible justification for the assembly resorting to stone throwing, we have no hesitation in coming to the conclusion that there was an excessive use of force by the police when it resorted to firing.

...

(48) Even the Commissioner of Police is reported to have taken notice of the manner in which the injured D.K.Sharma was lifted. The Delhi Police issued a press note dated 31st October, 1990, after the present writ petition had been filed and notices issued. The relevant portion of the press released dealing with the handling of D.K.Sharma is as follows: "THE Commissioner of Police has taken a very serious note of the irresponsible manner in which some police personnel lifted the injured body of Devender Kumar Sharma on September 25, 1990 after the police firing, as depicted in the News track of October, 1990. A Vigilance enquiry into the manner was ordered on October 21, 1990. The officers who lifted the injured person did so against all procedural requirements and canons of human conduct. Though their intentions were may be not suspect as they kept on asking for a vehicle to carry the injured for medical aid, yet the manner of doing so was a total negation of what has been taught to them during their training. In fact, there are clear existing orders that those dead and injured in public disturbances should be carried on stretchers. In March this year, fresh orders were issued to alt units concerned to carry stretchers and invariably use them in such situations. We very much regret that our efforts to take on a more human face have suffered a blow due to the incorrect handling of a handful of policemen who/ might have worked under strain but had no reason to display a conduct unbecoming of their profession and training. All efforts are being made to prevent the recurrence of such insensitiveness while dealing with the citizens. The training inputs are being revised and restructured and the lacunae in training are being explored. Efforts will be made to lay profound stress upon refinement of behavior, especially under conditions of stress and to ensure, by very intensive training, that whatever the provocation, the police does not over react and indulge in excesses. Restraint, use of minimum force and help to injured persons should be hall marks of the police action during riots. In fact, following the anti-reservation agitation, the Delhi Police recently started earnestly exploring softer methods of mob control and has even acquired a water cannon and has been conducting field trials in plastic bullets." The said press release is a clear admission of the following things: (a) There should be restraint in the police action during riots: (b) Minimum force should be used by the police (c) The police should help the injured persons: (d) Softer methods of mob control are available: (e) The Delhi Police is acquiring water cannons and conducting trails in plastic bullets for the purpose of mob control.



## Camera Crowds of 1980's Delhi: Cinema and Photography

New Delhi

In a scene in an offbeat Hindi film titled *New Delhi Times* (1986), the newspaper editor protagonist sits with a photojournalist friend discussing the curfew that has just been announced by loudspeaker. The editor asks the photographer if he is prepared to get beaten up by the police again, on duty. To this, the latter retorts, “*Sab dhandhe ke rang hai, mia, sab chalta hai.*” [“This is part of the job, my friend, that’s how it goes.”]

A grim thriller, *New Delhi Times* (1986) is about the editor of the eponymous newspaper (Shashi Kapoor) taking on a corrupt and ruthless political establishment as riots erupt in his hometown bordering New Delhi. Coming on the heels of the anti-Sikh pogrom in 1984 and communal riots in Meerut in 1987, the staging of the riot in the film was undertaken in a manner that is unusual in Hindi cinema—the profilmic gestured towards the extra-filmic. Taking a cue from the coverage of actual riots familiar at the time, from newspapers and newsmagazines of the time, the riot is presented both as a cinematic event and as a series of stills in the realist documentary mode.



*Figure 4.7: Photojournalist Anwar (MK Raina) discusses capture of a riot. Screen grab from New Delhi Times (1986)*

The sequence featuring the riot explores the relationship between the news photograph and the spectacle of the crowd by switching between the temporal flow of the film and the still image. The close-up of the photojournalist Anwar (M.K. Raina) and mid-shots of him handling it while discussing ongoing riots with the newspaper editor emphasise the significance of photography in journalism of the 1980s. The call for curfew is the photographer's cue to declare that he's off to shoot from within the riot, risking police brutality.



*Figure 4.8: Enacting a riot scene. Screen grabs from New Delhi Times (1986)*

Though unfurling in Ghazipur on-screen, images of the riot seem almost generic — referring to many such similar news images that viewers of the time would recognise from contemporary coverage. The moving camera maintains a safe distance from the riot, the sequence broken down into synoptic shots of violence set to percussive music (given by jazz musician Louis Banks). Subsequently, we see a series of monochromatic still images, separated by quick cuts set to the sound of an analog camera shutter—as though we the viewers are going through the film roll along with Anwar the photojournalist.



*Figure 4.9: Simulating photojournalistic stills. Screen grabs from New Delhi Times (1986)*

The images give the impression of “freezing” in time moments we saw in motion—they comprise a future archive of the crowd—that will soon be published and exist for historians—made available to the viewers immediately after it has been diegetically dispersed.

The shot of the policeman entering the frame bookends the sequence, returning us to the present and the now-“controlled mob”.



*Figure 4.10: Iconic representation of post-riot scene, the mob controlled. Screen grab from New Delhi Times (1986)*

This sequence in *New Delhi Times* captures the transformation of the unreasoning, riotous mob into an iconic representation meant to be consumed by a public that recognises it from everyday news media. It appears to be the rationalisation of irrational crowds in cinematic time, where past, present and future can rub up against each other. It distils into a few frames a relationship between visual media, memory and crowds. The actor playing the photojournalist, M.K. Raina recalls the film’s director Ramesh Sharma being uncertain about how to stage the riot, when Raina’s background in theatre production helped: “I said leave it to me. *Hum to karte hi rehte hain!* [We keep doing this.] Make people run with torches and then let the fight masters take over.” (Kumar) The performativity of the crowd for the camera is another aspect that becomes apparent when seen through the lens of a fiction film—the theatricality is part of composing the crowd both literally and

representationally. The use of real crowds in Hindi fiction films occurs in at least three films – *Nastik* (1954) showing archival footage of the Partition kafilas, *Ab Dilli Door Nahin* (1957) —in which a lost child is shown looking at Delhi’s Republic Day crowds excerpted from a newsreel, and *Naunihaal* (1967) in which footage from Nehru’s funeral is inserted into a song.



“A crowd thinks in images...”

- *The Crowd*, Gustave Le Bon (15)

I posit the possibility that the widely viewed news photograph and its shadow, the unseen police photograph are forms that rationalise the irrational crowd for the reading public. I aim to retrieve the “crowd” as a media phenomenon in Delhi in the 1980s through the lens of the city’s photographers, zooming in on and out of instances of spontaneous and organised formations (assemblies, rallies and riots) that took place there in the years after the Emergency. Contextualising the photography of these crowds in terms of the broader visual media landscape of the moment—state TV, video magazines and Hindi cinema—I have tracked specific mass events through the work of news photographers and police photographers operating in Delhi from the Emergency to the demolition of the Babri Masjid, with both these moments functioning as parentheses between which the crowds of the 1980s are illuminated. The relationship between the crowd and the public, and their moments of co-constitution come to the fore on the site of the photograph.

The photographer becomes a key liminal figure, through whose eye, body and memory, the crowd comes into view. The accounts of photographers within the Delhi Police and photojournalists on the city beat recreate the unavailable photograph, and annotate it when it is available. These accounts illuminate the relationship on the ground between and among the infrastructures of the police as representatives of the state, the crowds they managed and the media infrastructure that recorded and responded to the spectacle. I suggest that through the organisational protocols and technologies that make up the communicative infrastructure of the press and police, the crowd photograph becomes a form of crowd control.

To explore the role of photography in crowd capture and crowd management, I interviewed a number of people, including professional photographers, police personnel in the relevant departments of the police, including photographers employed by the police, courts of law holding photographic archives, as well as CCTV agencies. The list of interviewees is attached below. At present, I am seeking permission to make these interviews publicly accessible.

## Interviews

New Delhi

### Interviews Conducted:

1. Rajan Bhagat, Deputy Commissioner of Police (DCP), Crime Records Office (CRO), Delhi Police
2. Abhay Kumar Dubey, translator, editor, currently Professor, Ambedkar University Delhi, former journalist
3. Roger Joseph, current Police Photographer
4. Devender Malik, police photographer, Parliament Street (2 parts)
5. Sanjay Malik, photo curator, *Hindustan Times*
6. Sanjiv Misra, Photo Officer, Photo Division, PIB
7. Vipul Mudgal, ex-*Hindustan Times* reporter
8. Prashant Panjiar, photographer with *Patriot*, *India Today*, *Outlook* and *Indian Express*
- A. Ramesh Pathania, Press Photographers' Association
9. Ravi Pawar, Public Relations Officer, Delhi Police
10. Ram Rahman, photographer
11. Raghu Rai, photographer
12. K. Viswanath, son of director of Photo Division, T. Kashinath
13. Pankaj Vohra, police beat reporter

## Site Visits and Archive Visits

New Delhi

1. Kamla Market Police Station, Room 306, New Delhi
2. Tis Hazari Court, New Delhi
3. Delhi Police Headquarters, ITO New Delhi
4. CCTV manufacturers KELTRON, New Delhi
5. Press Information Bureau Library, New Delhi [Press Notes from Min. of I & B, Min. of Home Affairs]
6. Central Secretariat Library [Annual Reports, MHA], New Delhi
7. Indian Institute of Public Administration, New Delhi [*Indian Police Journal* issues]
8. Films Division, Mumbai
9. Hindustan Times Photo archive
10. Teen Murti Library [*India Today, Dinman*]

## Amplification and Listening Publics in Urban India

Mehak Sawhney

My research at Thematic Module 7 'Media and the Constitution of the Political' (TM7) under M.S. Merian – R. Tagore International Centre of Advanced Studies 'Metamorphoses of the Political' (ICAS:MP) studied the listening formations engendered by audio signage, sonic instructions, and amplification technologies in urban India. In his work on loudness and acoustic modernity, Kyle Devine argues that:

[L]istening formations acknowledge both the intentionality of subjects and the materiality of objects, while ultimately privileging neither. These forms of agency are not dismissed; they are distributed. They are made perceptible in performative processes of circulation, which generate provisional sets of things and people in which sound and listening assume certain material forms and achieve certain levels of public organization. (Devine 2012, 13)

This collection of research notes reveals how listening publics are formed and crowds are managed through processes of spatial organization produced by amplified sound. They discuss both the specificities of technological objects such as loudspeakers and the larger networks of people, institutions, events, and industries within which they operate.



Figure 5.1: Loudspeaker horns at the Asha and Company Warehouse, Kumbh, February 2019 Source: Author's Personal Collection

This research started as a study of audio signage that animated the city as a talking machine —such as public announcements at transportation hubs, vocal instructions in elevators and ATMs, and also the voice assistants and text-to-speech systems that many taxi drivers use for navigation through their mobile phones. This mix of analogue and machinic speech helped me understand how humans, audio technologies and the city operate as an interactive assemblage. Gradually, this research acquired a new dimension that focussed not just on voice as an interface, but also on amplification technologies more broadly and the listening formations they produce. My ethnographic sites were public spaces such as the Delhi Metro, loudspeaker manufacturing and retail units such as Ahuja Radios, and mass religious events such as the Kumbh fair. I drew my archival sources from the National Archives of India and the Central Secretariat Library in Delhi. This coterminous ethnographic and archival research spanning about a year revealed multiple technological, spatial, and social characteristics of loudspeakers and public address systems.

Below is a collection of six research notes that begin with my visit to the Electronics Lab of the Delhi metro where the metro communication system is simulated to train the metro drivers for communication during an emergency. What came to the fore was both the value of Public Address PA systems as a critical public infrastructure during emergencies as well as the technicalities involved in making speech intelligible in noisy spaces such as the metro. The next note is about my visit to the demo room of Ahuja Radios where I was introduced to a vast range of loudspeakers and PA system models that are used in various contexts —from auditoria and factory floors to hospitals and police motorbikes. This note disaggregates the loudspeaker into multiple models, each of which performs a given function in a given space —the loudspeakers used for playing music in a restaurant, for instance, are different from those used to play music in a temple. Next is a longer field note about the PA system organization at the Kumbh fair. This field visit to Allahabad helped me understand how loudspeakers are used to address crowds during emergencies at mass events, the spatial organization and zoning of the PA system throughout the fair area, its operation from the PA system and police control rooms, as well as the various sound workers involved in the process. Since 1942, the loudspeakers in the fair



have been installed by Asha & Company, a sound equipment rental service that started as a radio repair enterprise in 1940. I met Praveen Malviya, the current owner of Asha & Company. He shared his personal archive (dating back to 1940) with me which proved to be a very helpful resource to understand the changing use of PA systems at the fair.

The next three notes comprise archival work at the Central Secretariat Library and the National Archives of India, providing some historical context to the fieldwork I had been conducting for a few months. The first of these three notes presents snippets on PA systems from various Kumbh reports that I found at the Central Secretariat Library. The last two notes of this collection present certain historical instances of how loudspeakers were used to address crowds in various ways, whether during Nehru's speeches in Allahabad where he hails the audience to listen to him rather than see him, the proposal to acquire a loudspeaker aircraft to address tribal and non-literate communities in the North West Frontier Province, or the attachment of loudspeakers to radios so that colonial propaganda through radio programmes could reach women and peasants who did not own a radio set. Together, these six notes present how amplification has been used to address crowds in large physical spaces, how sound is spatially organized and organizes space, how it is used to increase the reach of mass mediation or the "acoustic arena" (Radovac 2015, 35) of speech, and how it can generate newer listening publics through such spatial extensions and formations.

## July 31, 2018

Electronics Lab, Delhi Metro

I met Garima Bhadauria, who works at the Electronics Lab, Delhi Metro Rail Corporation (DMRC), Shastri Park Depot. She began with an explanation of the various departments at DMRC: Operations and Maintenance, Electrical and Maintenance, Signalling and Telecom and Rolling Stock (RS). Garima is in RS, and gave me a demonstration of the in-train announcement system. She showed me the driver's cabin, the operating panel he uses, and all the equipment related to the Public Address/Passenger Information System (PA/PIS) and also shared the product catalogue of the PA/PIS. Meeting Garima brought primarily two points to the fore:

- 1) Audio signage and the PA system are indispensable during times of emergency, which is also their primary function. The routine announcements are the secondary function of the PA system in the metro. Both Shammi Narang and Garima emphasised this.

It was interesting to know that the communication system within the metro trains has been named the 'Emergency Communication System', which is how it is always treated by the train driver. Despite the availability of the overhead electricity supply, the Emergency Communication System always operates on batteries, to avoid loss of contact with the passengers during emergencies, breakdowns or power failures.

The operativity of the trains is primarily controlled by a centralised dashboard called the Operations Control Centre (OCC) and the train operator receives continuous signals from the OCC (which is a part of the Signalling and Telecom Department) regarding train speed, traction, braking, etc. on the Visual Display Unit. The routine announcements, which comprise journey announcements, approaching announcements and the at-station and door close announcements, are all played automatically and controlled by the OCC. The train database has about 90 pre-recorded messages which comprise routine and emergency messages. She diagrammatically explained the relay of routine announcements, and said that other instructional messages such as "Do not sit on the train floor", "Please do not play music within the train compartment", etc. are added as per the journey time, or announcements pertaining to specific stations such as line

interchange, or the availability of specific facilities is obviously announced at those particular stations. The duration of the messages she said, should be equal to, or preferably less than the minimum time the train would take to reach the next station in any given situation.

She also told me that the train operator has to handle the audio announcements very carefully during times of emergency. For instance, if the train is not supposed to be evacuated and the evacuation message gets played by mistake, there is no scope for rectification because the passengers will act immediately. She shared one of the emergency announcements that I can play. The PA system, especially the 'Emergency Talk-back Unit' is checked every day because the metro staff is answerable if the passenger is unable to contact the train driver in case of an emergency.

- 2) All the equipment related to the PA system has been chosen for maximum "intelligibility" of the voice.

One part of playing clear announcements is taken care of through the craft of voice artists, which is made even clearer through equalisation and compression. The sound engineer at Shammi Narang's studio told me that compression becomes important because it lends clarity to the voice, which can then be heard even at a lower volume in noisy environments. Below are the product descriptions of the loudspeakers and the Emergency Talk-back Unit:

The loudspeaker is manufactured to a WEL custom design, originally developed for use on LUL (London Underground Ltd.) Piccadilly Line '73 tube stock refurbishment. They have been subjected to stringent humidity and vibration tests. Air pressure gradient testing has also been carried out to meet LUL environmental conditions. *For high intelligibility, a good audio frequency response and wide dynamic range are necessary. The speaker has a 'roll surround' to extend low frequencies, and a parasitic tweeter to extend high frequency response.*

The loudspeaker/ microphone is installed on a labyrinth plate behind the main front panel. The labyrinth prevents sharp objects (paper clips) from being pushed through the grille holes to the loudspeaker cone. The

loudspeaker and labyrinth plate are sealed by means of a silicone gasket.  
*The loudspeaker is chosen for its high intelligibility.*

It was also interesting to know that the loudspeakers of the PA system within the train, which are six in number (three on each side), act as microphones to sense the noise level when no announcements are playing and the upcoming announcement is amplified accordingly, Three seconds prior to the next announcement is played. Following is its description in the catalogue:

The PA power amplifier incorporates the Whiteley SOALAS (Sound Operated Automatic Level Adjusting System) whereby the loudspeaker system is used as a microphone when PA is not enabled, allowing the gain to be set at the sampled ambient level in the 3 second period before the PA announcement commences.

As an update on the train set design for the Phase II metro trains, the DMRC website mentions the following:

The Metro coaches in Phase - II will also have reduced noise levels inside the trains as the DMRC is making major design changes to reduce the noise levels by use of special sound absorbing cushions in the walls of the Metro coaches and more buffing on the Metro doors which will be better sealed by reducing the door gaps to ensure that less sound from outside enters the trains thus enabling the passengers to travel in a better ambience. The noise level in the underground coaches has been reduced by 8 decibels(db) as in Phase-I the internal noise levels was around 92 db which will now be only 84 db in Phase-II. In addition, a new type of compressor called Scroll Compressor System will be used in the air conditioners of the Phase-II coaches which will be sealed and is more compact and this will reduce noise level in the coaches further.

Noise detection and control become important for both the aural health of the passengers and the intelligibility of the speech being broadcasted through the PA system. In addition to the techno-materiality of the loudspeakers and microphones, a study of a few PA System manuals reveals that the line array design for rectangular corridors, for instance the kind observed at the New Delhi

Railway Station where the speakers are placed equidistantly, and close to the ceiling, ensures maximum speech intelligibility.

## October 12, 2018

Field Site: Demo Room – *Sound and Beyond*, Ahuja Radios, Delhi

I met Sunil Ojha, the Techno-Commercial Assistant Manager at Ahuja Radios, yesterday. This time he took me to the demo room of Ahuja Radios which is called *Sound and Beyond*. The room exhibited various types/models of PA systems they manufacture (various speakers, loudspeakers, mics, and amplifiers). Continuing from the discussion I had with him the last time, this visit gave me a better sense of the relationship between speaker typologies/models and acoustic space/design. He said PA systems are primarily used for the following purposes: during an emergency, for general announcements (as in hospitals, metro stations, etc.), instructions and calls (as in factory spaces), and for background music.

He began with the “zone system” for a project they had done for the All-India Institute of Medical Sciences (AIIMS) (the same system is also used in the metros). The idea was to mount different kinds of speakers in different areas and separate their activity (which announcements are to play in which departments). This comprises the speakers, controllers, and the mic, which has options to play the announcement in dedicated areas. He talked about a belt portable speaker for crowd management in AIIMS (the guard belts the speaker and uses the mic to address the patients); this is also used by tour guides. Also, they analysed all the common questions that people ask at enquiry counters and converted them into pre-recorded messages that were played in different departments (for instance, the room numbers and timings of doctors). To facilitate communication over counters, they have the counter communication system. The megaphones are of course very commonly used for crowd management; for instance, they are used very widely in the film industry by directors for instruction, policemen use it during *melas*, etc. The size of the portables varies according to the gathering.





Figures 5.2 and 5.3 (Left to right): 1) The control system and the mic with options to select dedicated areas for announcements; 2) A demo of the zoning system.

Source: Author's Personal Collection



Figures 5.4 and 5.5 (Left to Right): 1) Portable speaker used by guards and tour guides; 2) Megaphones. Source: Author's Personal Collection

He also demonstrated the sound quality of various speakers for me. Column speakers are used in corridors and basements, and two-way speakers in restaurants are used for soothing music (they provide higher sound quality). He also showed me various kinds of portable speakers, waterproof speakers (which are exhibited under a water shower) and a model of loudspeakers they mount on police bikes. He also showed various kinds of ceiling speakers, and said if you have good quality ceiling speakers, you do not need home theatre systems. For industrial spaces, with huge ambient noise, they use horn speakers (these are all IP-rated, weather-rated). The outdoor speaker also has two functions: a) just to call someone (gives a harsh sound), and b) music horns (used in temples, etc.). He said that the sound quality is controlled through low, mid, and high frequencies. High frequency refers to tweeter or treble sound, low means bass, and mid is a mix of both.



*Figure 5.6: Two kinds of horn speakers (the one to the left is used in factory spaces, and the one to the right is a music horn and is used in temples). Source: Author's Personal Collection*



*Figures 5.7 and 5.8 (Top to Bottom): 1) Loudspeaker on a police bike; 2) Waterproof outdoor speaker demonstrated under a shower. Source: Author's Personal Collection*

They do not manufacture all the parts and have specific vendors, whose products they use after quality assurance. They do a 100 hours testing — which is called an endurance test, because the Indian conditions are really bad; there is a lot of voltage fluctuation, heat, and even the users are careless (so many people close the amplifiers in cases without any air circulation). Weather and environmental conditions (for any equipment) are extremely important. The paint that is used on speakers is very important (especially explosion-proof equipment).

He also showed me line arrays, specifically used in auditoriums, that are built at the angles of 15, 30, 45 and 60 degrees, because of the slant in most auditorium spaces.



*Figure 5.9: Line array speakers (four of them with different angles) Source: Author's Personal Collection*



Towards the end Sunil mentioned that the concept of PA systems can be fully understood only if one understands the other systems that it is integrated with. The PA system does not work in isolation and is integrated with the management system of the space it is being installed in.

I also found an interesting image in the demo room (the date isn't known). This is in the Ahuja Radios factory at Okhla of Jawaharlal Nehru and Indira Gandhi visiting Ahuja Radios (Figure 5.10).



*Figure 5.10: Jawaharlal Nehru and Indira Gandhi at Ahuja Radios, Okhla, Delhi*  
*Source: Author's Personal Collection*

## February 26-28, 2019

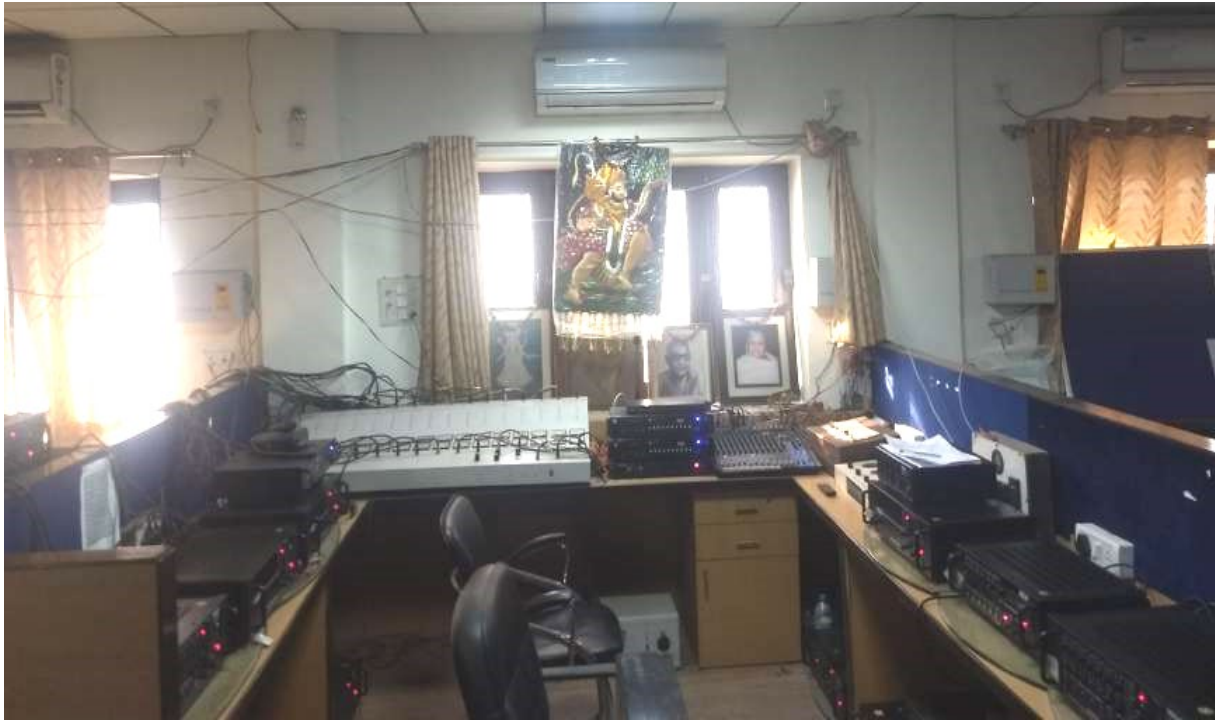
Field Site: Kumbh fair, Allahabad

I visited *Ardh Kumbh* 2019 between 26th and 28th February, which was the last week of the *mela*. I think it was the perfect time to visit because the main bathing days were over. So the mela area was less crowded and people had the time to talk to me. The idea was to get a sense of the PA system design of the mela and understand mediatized soundscapes during crowded events (as an extension of my work on the Delhi metro which dealt with audio signage and the circulation/movement of urban crowds). As I had mentioned earlier, Asha & Company (which started as Hero and Company in 1940 and became Asha & Company in 1942, at 110 Johnstonganj, Allahabad) has been doing PA system arrangements for the Kumbh since 1942. The company was established by Nitya Nand Malviya and is currently owned by his grandson Praveen Malviya. The PA system was not used for any propaganda or publicity by the government this time (which was done more through posters, merchandise, and visits by Yogi Adithyanath, the Chief Minister of the state and Narendra Modi, the prime Minister of India). To explain the main segments of my fieldwork I have divided this note into three sections: I. Control Room, Equipment and PA System Design of the Mela, II. *Bhoole-Bhatke Shivir* and *Khoya-Paaya Kendra* (Computerized Lost and Found Centre), and III. Praveen Malviya: Conversation and Personal Archive.

### I. Control Room, Equipment and PA System Design of the Mela

I began with a visit to the PA system control room which was situated in the building of the *Prayagraj Mela* Authority, Triveni Road, Daraganj. Here is an image of the control room set up:





*Figure 11: The PA System Control Room, Kumbh, February 2019 Source: Author's Personal Collection*

The main input lines for the announcements were: 1) *Bhoole-Bhatke Shivir*, 2) *Khoya- Paaya Kendra*, 3) Command Control Room (CCR; control room of the police), 4) The wireless mics given to the *Mela Adhikari* and Deputy Inspector General (DIG) who could make any announcements on a priority basis if required (this is similar to the priority structure we discussed in case of the Delhi metro, and 5) Bhajans and other announcements that are played directly from the control room. The output was divided into 16 zones (just as the 4 zones in the metro) with the *triveni sangam* area (the main bathing area where the 3 rivers meet), roads leading to and moving away from it and the *akhara* roads acting as crisis points for crowd management. The policemen, especially in the *sangam* area, had their own manual systems and mics to address the crowd. These operated on battery. Praveen told me that on 4th February (*mauni amavasya*), which was one of the main bathing days, about 30 million people visited the fair to take a dip in the river and the DIG was making continuous announcements all through the night to request people to keep moving and allow others to bathe as well.

The control room had a computer which was linked to the *Khoya Paaya Kendra*. In case lost and found cases weren't resolved within three hours, the

information was automatically relayed all over the mela area from the control room. This wasn't done by an announcer but by a Hindi text-to-speech (TTS) engine. I asked them if they have a fixed programme sheet for other announcements. They told me that announcements play on a priority basis. The content mainly included instructions (safety measures, traffic, cleanliness, etc.), *bhoole-bhatke* and *khoya-paaya* announcements, and religious songs.

## II. *Bhoole-Bhatke Shivir* and *Khoya-Paaya Kendra* (Computerized Lost and Found Centre)

The *bhoole-bhatke shivir* is interesting because it is a unique media infrastructure that emerges purely because of a huge crowd. Also, it isn't about crowd management or control, but about finding specific people, and hence an interesting case to think about the individual and the crowd. It was established in 1946 under the leadership of Raja Ram Tiwari who ran an NGO called Bharat Sewa Dal. The endeavour is currently led by Umesh Tiwari, Raja Ram's son. Anyone can walk up to the *shivir*, give the details of the person lost/ found (name, name of mother/father/husband, etc., *tehsil/zila*) which are noted on a *parcha* (pamphlet) and a register, and then an announcement is made through the PA system. Umesh told me that they work day in and day out merely to serve people (*sewa*); their motive is not profit oriented. He also shared an anecdote about the beginning of this service: Raja Ram Tiwari visited the *Kumbh* in 1946 and found a very old lady who was crying because she could not find her family. So he took her on his back and made a *bhopu* (megaphone) out of tin to announce her name and find her family. This is how it all began. He also shared the statistics of their NGO since 1946. Another camp called the Hemvati Nandan Bahuguna Smriti Samiti camp has been running exclusively for women and children since 1956.

The computerized lost and found began only this year. The head of the centre was out of town, so I could not meet him. I spoke to the acting head/manager, Ranjeet Chandra, 29 years, and the main software developer, Suraj Kalyankar, 27 years. The mela had 15 such centres in all which were set up in the most crowded areas. Anyone who was found by someone/or lost or finding someone could register with any of these centres. The news about lost people flashed on

LED screens at each centre. There were 30 LED screens in all. In many cases there is no photograph or mobile number, so they took all the possible details and entered them. This was an initiative by the UP government, and Kash IT Solutions, a Pune-based company that developed this programme and was a technology partner. They have also been doing work related to Aadhar, the National Population Registration, ration card entries, feedback systems for *Swachh Bharat* in 7 states, and other e-government projects.

If a particular case is not resolved for two days, the person is handed over to an NGO. Ranjeet said that the maximum cases are those of old people who cannot even listen to the announcements very carefully. So if someone contacted the police, their information was automatically sent to the lost and found centre, and was shown in the entire mela area. The LED had an image of the person and other details such as region, complexion, etc. which are displayed along with automated announcements in Hindi. Throughout the course of the *mela* about thirty to forty thousand people got lost, and about eighty to ninety percent of these cases got resolved. These centres were also set up at Prayagraj and Allahabad railway stations. Many people directly go to the railway station to find lost ones. He said that their centre was almost like a police station.



Figure 5.12: Bhoole-Bhatke Shivir, Kumbh, February 2019 Source: Author's Personal Collection

### III. Praveen Malviya: Conversation and Personal Archive

Praveen shared all the documents he had, from 1940 to 2008. They are not huge in number (around 210, and most of them are older receipts or appreciation letters from clients), but one of the most important sources if we are to trace the history of this company. *Asha & Company* (A&C hereafter) was established by Praveen Malviya's grandfather Nitya Nand Malviya in 1942 (it started in 1940 as *Hero & Company*). Since Nitya Nand was a musician, he began with selling Indian musical instruments. After this, A&C also began hiring and rental of imported RCA (Radio Corporation of America), Atlas (horns and units) and University (horns) loudspeakers, amplifiers, and speaker horns that came from Delhi. Nitya Nand was in touch with political leaders and installed PA systems for various political meetings. A&C got the dealership of Ahuja (I am to find out in which year, but it seems this was quite early on). They have been installing PA systems in Magh Mela, Kumbh and Ardh Kumbh at Allahabad as well as Haridwar since the early 1940s (some documents suggest that they installed loudspeakers in Magh Mela in 1941).

According to Praveen, Nitya Nand was not well qualified and was a self-trained musician. This 1941 letterhead says he was an "Expert Piano Tuner and Radio Engineer" (Figure 5.13).

During earlier times, the main team comprised Nitya Nand, his son and the main technician, Battan Lal, who was also from Allahabad. Praveen remembered three other people from the earlier team – Kalicharan, Chhotu Lal and Munnu Lal. They didn't use any manuals but learnt everything from experience.

Regarding Kumbh, he told me that the area of the *mela* expands almost every time — it was 1800 hectares in 2013 Mahakumbh, and this time it was 3200 hectares. In 2013 there were 14 sectors and this time there were 20 sectors. A&C has to coordinate with the police and mela administration for setting up the system. He also told me that the arrangement of the PA system was done very seriously after the 1954 stampede, the biggest in the history of Kumbh, and special care was taken in the following Kumbh that took place in Haridwar in 1956.

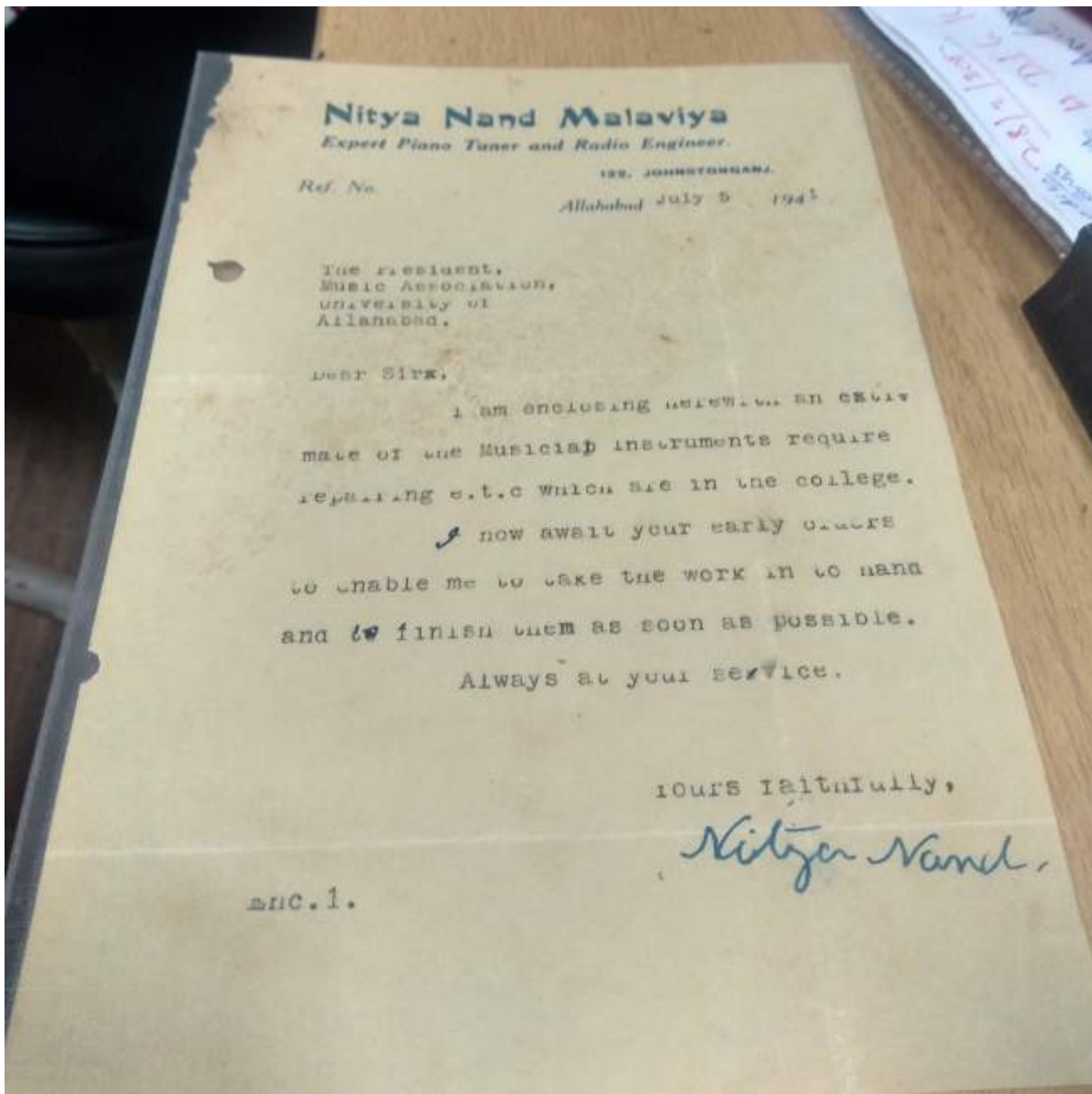


Figure 5.13: Document from Praveen Malviya's Personal Archive Source: Author's Personal Collection

Praveen said he introduced the “collective and selective methodology” for Kumbh, which is beneficial for large crowds. So announcements can be made in one particular zone, or a combination of zones if needed. The dense network of loudspeakers is designed so as to ensure the efficient working of these selection processes. In 2008, A&C was added to the Limca Book of Records for setting up the widest network of loudspeakers in the world.

Praveen shared some parts of the 1977 *mela* report, which has a detailed section on the PA system. The report mentions that the PA system is needed not only

for the relay of important information and instructions but also to maintain a religious atmosphere in the mela.

The transliteration of the various announcements played in the 1977 mela is as follows:

1. *Haije ka teeka lagva kar hi mele mein pravesh karein* [Only enter the fair after being vaccinated against Cholera]
2. *Sada-gala samaan na khayein* [Do not consume spoilt/rotten things]
3. *Bailgaadi mein aane vale vyakti apne bachaav hetu apne saath puaal aadi le kar aayein.* [Persons coming in bullock carts should bring straw etc. with him for his own protection.]
4. *Shauch aadi ke liye nirdhaarit sthaanon ka hi prayog karein, anya sthaan ganda na karein* [Only use designated places for defecation etc., do not litter other places]
5. *Jal lene ke baad nal band karna na bhoolein* [Don't forget to close the tap after drinking water]
6. *Chhote bachon ke jeb mein unka naam va pata likha kar rakhein taaki bhatak jaane par ve surakshit sthaan par pahunchaye ja sakein* [Keep the name and address of small children in their pocket so that they can be taken to a safe place if they get lost.]

Other announcements were on the use of dustbins, fire precautions in tents, etc. The use of the PA system for announcing prices of various things and instructions proved very beneficial in the regulation of traffic. Various companies were also permitted to publicize through this system. The most benefitted by this was Philips (they publicized their flashlights) and another company, the name of which I did not follow. The companies were charged Rs. 3/- per minute for publicity. The PA system proved to be the most useful for information relay about those who got lost in the *mela*. The number of lost people in the *mela* was so high that from 8:00 am to 10:00 pm the system was used by the *bhoole-bhatke* camps whenever there wasn't any other fixed programme. Efforts were made to arrange personnel who knew languages other than Hindi, but this wasn't implemented very successfully. Some volunteers announced in the language of the lost/found but in most cases the complainants were allowed to make announcements themselves. In this *mela* many people came from Maharashtra, Gujarat, Rajasthan, Punjab, Bengal, and Orissa. Suggestions were made to arrange personnel who knew these languages for future *melas*.



He also shared the following video of the 1954 Kumbh *mela*: <https://www.youtube.com/watch?v=mcFmBcC4cPc&t=3s>. Between 7:10 and 7:46 is footage of the wireless, the *bhoole-bhatke shivir* and the network of loudspeakers in the 1954 mela.

**March 27, 2019**

Archive: Central Secretariat Library, Delhi

This week I looked at the Kumbh mela reports from the years 1954, 1960 and 1966 (these are the only reports available at the Central Secretariat Library). The following are the relevant sections from the reports.

**1. Report of the Committee appointed by the Uttar Pradesh Government to enquire into the mishap which occurred in the Kumbh Mela at Prayag on the 3rd February, 1954**

Chairman of the committee was Sri Kamalakanta Verma.

pp 113: Considerable confusion was created in the last Kumbha by the circumstance that a large number of loudspeakers were in action practically the whole time. It appears that on the day of the tragedy people found it difficult to hear the announcements made by the authorities because of the noise made by other loudspeakers. My recommendation is that in future appropriate rules should be laid down about the working of loudspeakers. On important bathing days no loudspeakers other than those of the traffic control department should, in my opinion, be allowed to be used, say, for twenty-four hours, midnight to midnight. On other days also loudspeakers should be allowed to be in action only during certain specified hours.

**2. Report on Ardh Kumbh Mela, Allahabad, 1960**

By P.N. Chaturvedi, O.C. Ardh Kumbh Mela

pp. 37: Generally in the past melas there used to be a single line connecting the entire network of loudspeakers in the mela. This created difficulties because frequently instructions meant for a particular sector were unnecessarily conveyed to people in the other sector. As a major improvement over the last practice this year the loudspeaker system was installed in a (sic.) such a unique

manner that instructions could be broadcast to only those sectors for whom they were meant...This was an excellent improvement and its full utility was appreciated on the peak bathing days when we found it possible to give instructions to the incoming traffic without disturbing the bathers at Sangam and we could give directions to the outgoing pilgrims without letting the incoming traffic know it. This improvement cost an additional amount of only Rs. 2,750 which was a small amount indeed.

### **3. Report on Kumbh Mela, Allahabad, 1966**

By T.N. Dhar, Officer-in-Charge, Kumbh Mela

pp 23: The public address system is used not only for making important announcements and conveying directions to the pilgrims, but also for traffic control, dissemination of information about preventive and other safety measures, and broadcasting of special programmes. This segment has points that I already mentioned the last time – a sectionalized system with 10 main grids, on peak days the main control of the PA system was taken to the control tower located in the Sangam area, the total number of loudspeakers in various parts of the mela, use of mobile sets by the police for traffic control, various announcements (traffic regulations, tracking waifs and strays, do's and don'ts for pilgrims, safety measures, rates of essential commodities, special programme by AIR, recitation of mantras and bhajans), announcements were done in all major languages.

*Traffic Control* – The major problem that the Police faced was traffic control, especially on peak days. It was considered expedient to deal with this problem by tapping incoming traffic from the outskirts of the city and regulating its inflow and egress by introducing one-way traffic both for vehicles and pedestrians in the Mela area as also in the city...Several hold-up and diversion schemes were evolved with a view to regulate entry of pilgrims into the main circulating areas. *A new type of "circulating" hold-up quadrangle was devised in which not only could the crowds be held but also circulated in order to eliminate pressure from behind and consequent danger of stampede.* About 83 control, direction and watch towers were set up on the main incoming and outgoing routes and these were

connected by telephones, wireless acts and public address systems for giving precise directions to pilgrims and for keeping in touch with the central control tower. In case of boats also one way traffic scheme was enforced in Ganga and Yamuna.

pp 123: The elaborate network of radio communication and thoroughly organized public address system helped greatly in controlling the traffic. While the wireless network was found most useful in quick and timely assessment of traffic assessment in various areas of the mela, in the regulation of the entry of incoming crowds and prompt communication of instructions to officers located at important points, *through the public address system, we could reach the pilgrims and give them precise direction for movement, bathing and dispersal.*

pp 139: (In the orders by the District Magistrate, Allahabad) Publicity vans cannot carry loudspeakers

pp 146: (In the orders by the Officer In-charge, Kumbh 1966) ...indiscriminate use of loudspeakers in the Mela area leads not only to considerable confusion, and annoyance to pilgrims, but it may also render ineffective the relay of traffic control orders and other administrative orders, thereby resulting in accidents and loss of lives...it is essential that in the interest of public safety and convenience this nuisance should be eliminated or at least controlled...no loudspeaker will be used within the Kumbh mela area by any private individual or institution without any prior permission on peak days of the mela.

**April 8, 2019**

Archive: National Archives of India, New Delhi

I looked at a few files from National Archive of India (NAI) which talk about the loudspeaker being used in conjunction with the radio for propoganda, education, etc. I have posted the notes from these files below.

### **1. Conference on Radio Broadcasting in India. Position of Radio Broadcasting in India and Other Countries and Suggestions for the Further Development of Broadcasting in India, 1927, Home Political**

The easiest way of popularizing broadcasting is to adopt it as a means of instruction in schools. Suitable broadcast receivers (*complete with loudspeakers*) would cost about Rs. 300/- each.

First commercial broadcasting stations in India: The Company's first broadcasting station was opened in Bombay on 23rd July 1927 by His Excellency the Viceroy and they opened their Calcutta station on 26th August 1927. These stations are rated 3 K.W. (Geneva Rating) and they have according to the Company's statement day-time ranges as follows for perfect reception:

	Miles
Using crystal receivers and headphones, about	25
Using 2 valve amplifiers and headphones, about	160
Using loudspeakers	60

These day-time ranges could probably be increased by about 50 per cent, if more elaborate reception apparatus were used. Under favourable atmospheric conditions and at night very fair reception could probably be obtained on loudspeakers at 200 miles range and using valve amplifiers and headphones it is probable that reception at 500 miles would be of quite a fair quality.

...The Governments would provide on a rental basis, or possibly free of charge, the necessary loudspeaker receivers and would install them in schools under the

care of the local school masters who could be trained in a very short time to operate the receivers. At Programme times the receivers would be turned on and the assembled children or adults would hear the programme. These programmes could be broadcasted daily or on alternate days to suit the convenience of the listeners and of the Company. They need not consist entirely of lectures, and it would be most desirable to include entertainment in the shape of instrumental and vocal music, so as to render the programmes more attractive. The selected areas should be within 100 miles of the broadcasting stations at Bombay and Calcutta and in this event suitable loudspeaker receivers could be installed for approximately Rs. 350 each. The average annual cost including interest, depreciation, maintenance and license fees would be about Rs. 330 per receiver. A monthly rental of Rs. 30 per receiver would therefore cover the cost of reception of the programmes if 10 or more receivers were installed. The number of receivers installed would depend upon the requirements of the selected area.

Those who wish to listen to the programmes and who can afford receivers would very likely purchase their own. But in order that the programmes could be heard by the masses who cannot individually bear the expense of broadcast receivers and for whose benefit development is primarily desired, it is suggested that the Local Government should provide broadcast receivers with loudspeakers at the school or post office of the larger villages in the districts, so that the residents of the surrounding districts and villages by assembling at pre-arranged times can hear the programmes. These receivers could possibly be supplied on a rental basis covering interest on capital, depreciation and maintenance charges especially if co-operative societies could be utilized for the purpose. A further development of public broadcast receivers would be the connecting of them to zenanas by means of telephone wires so that purdahnashin ladies also could hear the programmes, but it would probably be found cheaper and more satisfactory for the householder to install his own receiving set.

...The range of the proposed broadcasting stations will as previously explained be approximately 200 miles, a range within which the reproduction of the matter broadcasted would be perfect in the day-time under normal atmospheric conditions on not very elaborate loudspeaker receivers; at night, or under favourable atmospheric conditions, or by means of especially elaborate



receivers it would be possible to hear the programmes on 'headphones' at distances of 1,000 miles or more. In fact it is impossible to define in terms of distance the maximum limit of range of a wireless transmitter, because it depends very greatly on varying atmospheric conditions. The occasions will therefore be many upon which the matter broadcasted could be heard throughout the whole country and even in foreign countries. For this reason the Government of India desire to reserve the right to lay down general principles governing the broadcasting of political, religious and controversial matter of any kind, and to retain full powers of censorship.

Apart from the multiplicity of languages the main obstacle to the spread of broadcasting is the low standard of living which places even the cheapest type of wireless receiver beyond the purchasing power of most individuals. Moreover, the large distances restrict the use of "crystal receivers" to a negligible fraction of the country. *We think, however, that this difficulty can be overcome by developing the use of receivers with loudspeakers for the use of villages as a whole. Over the greater part of India the people are collected into small village communities which have a very strong communal life.* We think that the villagers would rapidly become accustomed to wireless provided suitable steps were taken to popularize it and that the existing Government organisations such as police, co-operative societies, village schools, etc., provide the necessary machinery. It is apparent that this development must rest largely with local Governments and we propose to address them shortly on the tentative lines indicated above.

## **2. Development of Broadcasting in India, 1934, Home Political**

Question of (1) Federal and Provincial Control under the Reformed Constitution and (2) procedure for censorship of matter broadcasted and controlling service in times of war or serious civil emergencies

The value of broadcasting to rural Indian women can scarcely be overstated. In many parts of India women do not attend meetings of men, and it is a commonplace of Indian experience that a proposal may be accepted, apparently, by the men, yet is never put into practice because the women have not heard the arguments in its favour and are unconvinced. *The scheme of village broadcasting which the Indian Village Welfare Association recommends contemplates*

*a single communal receiver for the whole village, with one or more loudspeakers in suitable places where women as well as men may listen without undue publicity.* Servants of Government and other organizations will thus be enabled to address rural women in greater numbers and with less restriction than ever before, an arrangement of enormous advantage as the peasantry begins to form definite opinions and to become vocal on matters of national interest. The urgency of instructing the rural voter is emphasized by innumerable writers and speakers, but few have realized the power of the broadcasting instrument. The Franchise (Lothian) Committee was a notable exception.

### The Russian Example

The most closely comparable example is that of Soviet Russia, where a sustained course of education and propaganda has been given to peasants and factory workers (rural as well as urban) by means of the communal receiving set. This is erected in a village meeting house or schoolroom, and is usually connected by wire with a loudspeaker attached to a tree or at other convenient places indoors or in the open air. There are known to have been sixty-seven transmitting stations in Russia two years ago—some as far afield as Tashkent and Khabarovsk—and the Soviet plan for 1932 aimed at establishing 800,000 receiving points in factories and villages. The programme consists of entertainment, information (agricultural and general), and instruction of every kind from the Communist direction. The local language is used wherever possible, and there can be no question that the Soviet authorities have grasped the idea of mass education by radio and are making a very effective use of the instrument.

...The receiving set should, as in Russia, serve the village as a whole. It will always be open to an individual to take out an ordinary licence and buy his own receiver at pleasure, but the small peasant will seldom face such an outlay. At the most, he may pay for a wired extension from the communal receiver to his own house and enjoy the programme at home. I imagine that women will encourage their husbands to grant them this luxury. The communal receiver will be specially designed and will be of a strong and simple type. The apparatus will be entirely enclosed within a robust case, with the exception of a small door (locked by a key) giving access to the switch. *The set will be installed in the house of a*

*schoolmaster or headman, who holds the key, and will be connected by wire with a loudspeaker in the schoolroom or village meeting-house.* It will be fixed so that it can receive one wave-length only—that of the local district transmitter—and no adjustment will be necessary or possible, except fine tuning for clarity and volume of sound. The fear of unauthorized transmission from within India or outside is easily removed.

### **3. Resolution in the Council by Sir Phiroze Sethna of state recommending the grant of Rs. 50 lakhs to Provincial Governments for uplift of the Depressed Classes, 1936, Home Political**

One of the most effective and established methods of rural uplift propaganda in the districts is through mass meetings. It is proposed to provide 30 loudspeakers with dry cell batteries, 30 gramophones and 30 sets of musical records for use with the loudspeakers. It is proposed to use this grant to meet the initial cost and recurring cost for one year.

Cinema shows are extremely popular and useful in the Punjab and the public are prepared to pay for attending them. The local Government already possesses two touring outfits; three more are required to provide one for each Division and another as a reserve. In addition, more and better films are required for instructional purposes: it is proposed to send Rs. 36,000 on films of this kind, and Rs. 4,000 for films on entertainment. Two loudspeaker sets will also be provided.

## May 3, 2019

Archive: National Archives of India

This week I went through some NAI files to get a sense of the various contexts in which PA systems were being used. The excerpts from various files below elaborate upon the mention of loudspeakers in the speeches of Nehru after he was released from jail in 1941, the use of loudspeakers along with radio for establishing an anti-rumour machinery during WWII, and also ideas about the purchase of a loudspeaker aircraft by the Royal Air Force in 1937.

### 1. Statement issued by Jawaharlal Nehru after his release from jail in 1941, Home Political, 1941

i) Translation of Pandit Jawaharlal Nehru's speech delivered at the Palanji Sojpal Building on 18-12-1941

Mr. President, sisters & brothers,

What sort of noise is going on here? There is a great noise. At this time there is a great hubbub. How can I speak in this (condition)? Kindly become quiet. It appears that it is difficult that a speech should take place here. Please remain seated; remain seated...You know how many days since (I) arrived here. I have come here once again after 15 --- months. During two or three days I had to see very many friends and to consult my old friends. It is not a long time. *\*(What a loudspeaker this is:)\** I was telling you that I had come here for three days.

ii) Summary Report of a meeting held in Surat City on December 31<sup>st</sup>, 1941.  
Attendance:- About 30,000 including about 3000 women and 2000 children  
Speaker:- Pandit Jawaharlal Nehru  
Subject:- Present Political Situation

The compound of the society and the road leading to it was nicely decorated with Congress flags and buntings. A small stage, to grace the occasion, was erected and *loudspeakers were installed for the purpose*. From 4.0 P.M. people began to pour in the compound of the society and at about 6.0 P.M. the compound was almost packed to its full capacity. *The loudspeakers were so nicely*

*arranged that thousands of people were in a position to hear the speakers from the public road outside the Society compound. At (?) 6:30 P.M. Pandit Jawaharlal, Asafali, Dr. Khan Saheb and Miss Indira Nehru came to the place of the meeting.*

iii) Translation of Pt. Jawaharlal's speech (in Roman script) delivered by him on January 23, 1942 in the gathering of about 15,000 persons while performing the opening ceremony of the annual anniversary of the Benares Municipal Primary School – Children held under his presidentship at the Town Hall Grounds, Benares.

For the present I will say something in regard to schools only. After this, the proceedings of the conference will begin and when my turn comes I will tell you something about the present condition of the country. Just now I will say only a few words. *But.....great noise is being made. Often huge meetings are held in Benares. At least meetings which I have attended have been very big and it has so happened that at those places where loudspeaker arrangements were not adequate, many people could not here my voice. Today I do not know if the loudspeaker arrangements are adequate or not. You will yourselves see it. But the microphone is before me. Precautions have been taken and if even now anybody cannot hear my voice it will be his as well as my misfortune. I just want to test it- whether my voice can reach you or not. (The public replied in affirmative.)* Now I will say a few words about the municipality.

iv) Translation in English of the speech of Pt. Jawahar Lal Nehru delivered at Mohammad Ali Park, Allahabad on March 11, 1942.

The difficulty is that the space in Mohammad Ali Park is very little, therefore (disturbance). Listen. You have assembled here to hear what is said. Today you have not come to see anything. Therefore it does not matter much if you cannot see me. Even if those (people in front) had not stood, you could not have seen (me) since there is not sufficient light. It is good that you get accustomed to darkness since dark days are to come. But please be silent. (The reporter mentions 'disturbance' in brackets at various points in the transcribed speech.) (talking about Jamna Lalji)...He was a good respected old friend of ours. His demise has meant a severe blow to us, as he parted at such a time. *(Voice inaudible) Make noise and then you will hear. It will be better now for you to go to your homes or come over to this side, then you will hear better. The loudspeaker is*

*fixed on this side, not on the back side. So I told you what we have to do at the present juncture.*

*...I was very much surprised to find that aeroplanes used to come daily but no business of the city was stopped. When they came people used to take shelter in houses and when they left they again came out of houses and all the business was resumed, such as cinema etc. (voice inaudible) who are these worthless persons who have got these loudspeakers installed. This spoils the whole show. Those of you who are perhaps in the back cannot hear. It would be better if you move away from behind because no loudspeaker has been installed in this side. Therefore you should go to that side, there the voice will be heard at a distance (voice inaudible) I am helpless. I was greatly surprised to see it 2, 15 or twenty times there...*

*...As I have said, although we do not participate in the official A.R.P. work still we are ready to cooperate with it, and you should also cooperate. Sometimes they give worthless instructions. We are not prepared to follow them. Today I am speaking something to you in this Mohammad Ali Park but you should understand that it may become difficult even impossible to convene a meeting after some time. In other words I mean that this loudspeaker through which I am speaking may not be available. Yesterday I read in the paper that loudspeakers will not be installed in any meeting. They will be used only in A.R.P. work. We are fed up with such talks about A.R.P...The minds of are officers are occupied with such minor things as are of no use. It is just possible that the loudspeakers may not be available and there may be darkness...*

## **2. Question of acquiring a loudspeaker aircraft for use in India, External Affairs, Frontier, 1937; Headquarters R.A.F. (India)**

1. The Air Officer Commanding would be grateful for your opinion as to the uses to which a loudspeaker aircraft could be put in India and whether it would be of value to have one.

2. The characteristics of a loud speaker aircraft which was tested out in Iraq were as follows:

(i) The instrument can be reasonably effective when operative at a height of 4,000 feet above ground level.



- (ii) The voice can easily cover an area approximate to that of a hill village. Under exceptionally favourable weather conditions the area covered by the voice is approximately a circle of between 1,200 and 1,400 yards in diameter.
- (iii) The voice is intelligible for approximately 50 seconds to one minute.

3. Since the instrument was tried out in Iraq it has been somewhat modified with the object of improving its performance, but we have so far received no technical report to indicate whether the modifications have increased its performance; we would, therefore, ask you to assess its value on the characteristics outlined in paragraph 2 above.

4. It would seem prima facie that it would be valuable for the following:

(i) To issue propaganda and warning notices by word of mouth to recalcitrant tribesman. It has been found useful in this respect especially in dealing with tribesmen who cannot read and whose mullahs and other interested parties have sometimes been able to interpret the written warning notices to their own ends.

(ii) To supplement bombing notices.

(iii) To assist military or police in internal security duties by issuing proclamations or instructions.

(iv) In military operations to coordinate rapidly the action of forces out of touch with each other by other means.

Squadron Leader

Headquartes, R.A.F. (India).

29<sup>th</sup> October, 1936.

Defence Deptt.

F. & P. Deptt. (to be forwarded to)

Response from Home Deptt.:

The occasion on which the use of a loudspeaker operated from an aircraft would be of value in ordinary civil disturbances are so unusual and would be so sporadic and scattered in occurrence that they would not in themselves justify the maintenance of an aircraft so equipped. *In the course of dealing with serious internal unrest of a comparatively concentrated nature which had necessitated the*

*practical handing over of control to the military authorities, such a means of communicating orders and warnings might be distinctly valuable. I have in mind circumstances such as existed during the Punjab disturbance of 1919.*

My opinion is that the requirements of the civil administration would not justify the maintenance of a loudspeaker aircraft, but if such a machine were obtained for military reasons, it might in such circumstances as those considered in the preceding paragraph be useful for internal security purposes.

23<sup>rd</sup> January, 1937

(The Defence Dept says that this could be put to many uses, but a demonstration is needed, and if possible in the neighbourhood of Delhi (4.11.36). It also says that F&P and Home should give their comments, and the NWFP and Baluchistan may ascertain their views. In the cases of Baluchistan and NWFP – the former does not need it, the latter does. It is decided that Loudspeaker Valentia aircraft will be loaned to India (image below). However, an improved version of the aircraft is being prepared in England and the matter gets stalled until 1945. In the following 1945 file, NWFP confirms that they still require the aircraft.)



*Figure 14: A Vickers Valentia Aircraft. Description on Flickr by Kichener.lord : "Vickers Valentia B flying over northern Iraq in the 1930s" Source: Flickr, Creative Commons*

### **3. Fortnightly reports on the political situation in India for the month of June 1940, Home Political, 1940**

...On 31st May the Commissioner issued a warning to the public that spreading of rumours was punishable under the Defence of India Act and the warning has had satisfactory effect. On the 3rd June the Commissioner appealed to the editors of the local newspapers to cooperate with Government in putting down the rumours allaying panic, and there is reason to believe that the result has been satisfactory. Public performances of the Berlin wireless programmes which had lately been growing in popularity have been stopped through persuasion. *Adequate arrangements for fighting this new menace and to allay the panic have been made by the local War Publicity Sub-Committee which will be put into operation at once. They will take the form of a vigorous campaign of publicity through the installation of radios with loudspeakers at several central points in urban areas and the publication of a weekly News Bulletin and organisation of public lectures on important war topics.* The creation of a volunteer organisation in city mohallas for publicity work is also under consideration.

...The Provincial Government has decided to supply each war committee with a radio set together with a loud speaker in order to enable it to give correct information about the war.

...The efforts of the War Publicity Sub-Committee have been very successful. The radio loud speakers installed at several points in the cities attract large crowds whose reactions have been found to be satisfactory. The first Ajmer-Merwara News bulletin is expected to be published in the first week of July. Arrangements have also been made to give talks to the public in important aspects of war and internal security in the principal cities.

### **4. Fortnightly reports on the political situation in India for the month of July 1940, Home Political, 1940**

...The Bombay War publicity Committee has appointed Sub-Committees to deal with matters relating to (a) the press, (b) broadcasting, (c) advertising, (d) public speakers, (e) collection and distribution of publicity material and (f) *a loudspeaker scheme for Bombay City. With a view to counteracting wild rumours and false enemy propaganda through broadcasts, this committee is, in the first instance, installing 13 loudspeakers, operated on a zonal system, on selected sites in Bombay City.*

...The radio loudspeakers installed at several points continue to attract large crowds. The bi-weekly microphone talks given by the Commissioner to the public have been very popular instructive and in a modest way they have also contributed towards the allaying of any panic there may have been. Extension of the scope of these talks is contemplated by connecting up all the loudspeaker stations in the city by means of telephone wires so that it may be possible to speak to about 10000 persons at the same time, and the Commissioner is making efforts to organize this service in consultation with the Posts and Telegraph Department. A scheme of publicity through posters, popular songs and dramatic performances is also under consideration.

...War Publicity :

Arrangements have been completed by the Bombay War Publicity Committee for propaganda in Bombay City in Gujarati, Marathi and Hindustani to counteract false rumours in connection with the war, with the help of three microphones and 12 loudspeakers installed in various localities. War publicity Committees have also been organised in several districts in the province.

## Bibliography

Devine, Kyle. 2012. 'Imperfect Sound Forever: Loudness, Listening Formations, and the Historiography of Sound Reproduction' (PhD dissertation). Ottawa: Carleton University.

Radovac, Lilian. 2015. 'Muting Dissent: New York City's Sound Device Ordinance and the Liberalization of the Public Sphere'. *Radical History Review* 121: 32–50.