



The Archives of the Indian Cinema: The History and the costing

(a case study of Archiving Indian Audio-visual work)

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Abstract

This study investigates the life of archiving of the cinema in India and how foreign ideas influence the process in India and it also includes the descriptive analysis of the case of archiving Indian works. It manifests data from different ages of Cinema and other than that process comprises the investment involved in Archiving data and how have 21,778 films been archived by National Film Archives of India so far and budget allocation in various budget issue by Governmental and Non- Governmental organizations and budgets invested in various fiscal years for archiving data, and its consistency which leads to the vandalizing of the prestigious History and the Richness of the Nation. The methodology to present this paper consists of the qualitative study of current work and its representation.

Introduction

As a nation, we are insensitive and disrespectful to our wealth of the visual imagery. Our lack of respect for history leads to its distortion because of our fundamental ability to misuse it, this should be fixed.

It contains information on Hindi films, sales and auctions in the field of art for the last 50 years. 1840s photography, from architecture to prints, calendar art, masks, rare novel covers, prints, advertisements, lobby cards, posters and lithographs. "For the first time, we have made a significant synthesis of fine arts.

Combining the two words "film" and "history", the scholar's first step is to create a historiography. Next, collect movie titles and create a list of movies by production company or filmmaker. Then proceed to collect the synopsis of the movies listed, the name of the movie's creator, the actors who acted in the movie, and so on. We opine that there is a lack of sources to generate the raw materials that form the filmography. Against this backdrop, imagine a scholar beginning to write the history of an important film production company called Madang Pictures.

That company's films are now mostly lost. The scholar needs a list of the film titles the studio has made every decade, complete with cast, credits, and, if possible, a synopsis. He may also need to know if the movie was critical. He also wants to gather information on deals and related topics.

Filmmakers such as Shyam Benegal, Khetan Mehta, Govind Nihalani, and Saeed Mirza tend to examine the caste and class contradictions in the Indian society, the nature of the oppression women suffer from, and the turmoil caused by industrialism and rural villages. Exhibited aesthetic and political sensibilities, Urban migration, landlessness, powerlessness of usual democratic and constitutional remedies, etc.

India's film industry, known as Bollywood, is the largest in the world, with major film studios in Mumbai (Bombay), Kolkata, Chennai, Bangalore and Hyderabad. Together they produce over 1000 films a year reaching critically acclaimed audiences around the world. For nearly 50 years, the Indian cinema has been the dominant form of entertainment in India, and its growing popularity and success abroad has meant that it was not until the Indian film industry was sufficiently considered to be its Western counterpart, it won't take long. But the mainstream promotional releases are not only in India, but in the British Caribbean, Fiji, East Africa, South Africa, the UK, the US, Canada, or the Middle East.

Indian art cinema

India is known for commercial cinema, better known as Bollywood. Alongside commercial cinema, there is also Indian art cinema, which film critics call 'New Indian Cinema' or 'Indian New Wave' (see Encyclopedia of Indian Cinema). Many people in India simply refer to such films as 'art films' as opposed to mainstream commercial films. From the 1960s to the 1980s, art films or parallel cinemas were typically state films.

Indian commercial film

Commercial cinema is the most popular form of cinema in India. Since its inception, Indian commercial films have won many fans. Commercial and popular films are produced not only in Hindi, but also in many other regional languages of East and South India. Let's take a look at some common practices of commercial films in India. Commercial movies, no matter what language they're made in, tend to be quite long (about 3 hours) with intermissions.

Another important feature of Indian commercial cinema is music.

Regional Cinema India

India is the one of the world's largest film industry homes. Thousands of films are produced in India every year. Indian film industry includes Hindi films, regional films and art films.

Although the Indian film industry is primarily supported by a large Indian film audience, Indian films are gaining popularity in other parts of the world, especially in countries with large expatriate Indian populations.

National Film Archives of India

With the National film Archives of India (NFAI) headquartered in Pune and has three regional offices in Bangalore, Kolkata and Thiruvananthapuram. These regional offices are primarily tasked with promoting film culture in their respective regions through film companies, educational institutions and cultural organizations. The operations of the Regional Offices are overseen by the NFAI Director. The personnel level of the NFAI, which includes three regional offices, is (22 administrative staff, 27 technical staff).

Archiving of Cinema

The first film archives, which appeared in the early days of cinematography, were mostly kept by private individuals. The desire to preserve material for the long term predates cinema. 1894 W.K.L. Dickenson, who co-invented the kinetoscope, sought a way to preserve his "vivid image." (Stephen Bottomore 2002: 86) Early 20th-century Europe was also increasingly interested in conservation. In Paris, for example, Polish-born Boleslaw Matuszewski and his German colleague Hermann Hafker put together a visionary idea for a film archive. Both are considered pioneers in their field and have repeatedly drawn attention to the need to preserve film sources.

Tasked with preserving the heritage of Indian cinema, the National Film Archive of India also collaborates with national and international institutions to promote world cinema. NFAI has 27 storage rooms of various sizes with a total restoration capacity of 200,000 rolls with separate facilities for color/black and white film. NFAI is currently building a new facility to process both celluloid and digital film, which is expected to be completed within 18 months.

Archiving Policy

The various responsibilities of film archives can be summarized as follows:

Collect, restore, preserve, extend, make accessible and evaluate. These steps, described here in logical sequence, provide a very clear picture of both the life cycle of a film in the archive and the ideal state that the National Archives aspires to be. "Recognizing the responsibilities of the National Archives' archives is essential to the acquisition. Securing, preserving, and providing domestic motion pictures" (Friedrich P. Kahlenberg 1978:146).

The actual material determination can be done in various ways. The Film Archive acquired its first large-scale collection from private property, but despite the vigorous collecting activity of the time, very little material from the early days of cinema remains today.

Therefore, it is very important for modern archives to pursue aggressive collection policies and embrace new and increasingly popular formats such as video and DVD. This kind of lasting extension requires an objective and careful selection of available materials.

Between feature films and documentary films. However, the question remains whether 'forced archiving' of domestic production is beneficial in the long term, or whether it unnecessarily binds resources. Closely related to this is the issue of television shows that are certainly suitable for archiving because of their

material characteristics. Questions like these touch on sensitive areas beyond the general 'archive devotion' (Jacques Derrida 1997:135) is called an archive policy. "All archivists obey Specific "Archive Policy":

Determining whether a document is suitable for archiving follows clear selection principles. Whether inclusive or exclusive, this principle determines not only whether items are included in the archive, but also whether they are later removed from the archive, the so- called "destruction". (Uwe Wirth)

Archiving Challenges

Film archives face two main types of damage when restoring films.

Damage to the material itself during the manufacturing process or as a result of use, and damage due to improper storage. Conservation is therefore closely related to conservation. This means keeping existing inventory and inspecting it frequently. Proper storage of film material requires an environment that maintains consistent temperature and humidity levels. A climatically ideal film warehouse

Follow two principles:

It must be cooled to slow down the chemical processes within the material, and it must be dried so that moisture does not attack the gelatin layer that covers the material, or combine with heat to promote harmful bacteria.

Archiving recovered material means not only proper preservation, but the design and preservation of the entire protected package. Academic use of the holdings has helped provide outsiders with an overview of the collection's most important visuals that simple cataloging can only partially achieve. Strong investments, contributions to national and international projects, integration of specialized libraries and academic affairs departments, and efficient documentation of films are integral to the material indexing process. This last point "refers to a systematic collection of material related to filmmaking, without distinctions of genre or origin, which, like official documentary films for commercials of big companies, survived newsreels It means that the latest version of the feature film is

equated." (Friedrich P. Kahlenberg 1978:147)

Publications are another means of reaching a broader public. The 1960s was one of the first periods of active production of publications, mainly filmography, catalogues, references and indexes on specific countries. Since the 1990s, the focus has been on holdings literature relevant to research within the archive. Beyond their mandate of making collections accessible and educating readers on the basic aesthetics and history of film, the new publishing guidelines promote a broad and detailed understanding of the history of film and promote the publications form the archive's support system. It also helps build the archive's reputation. Indeed, the archivist's position sandwiched between material and user is often advantageous. A well-researched archivist is better able to meet the needs of users. This method of research funding is closely aligned with the work of scientific institutions, both efforts ensure a productive engagement with audiovisual media.

Case Study on costing of archiving a cinema

National Film Development Corporation (NFDC) Deputy Director D. Ramakrishnan, who is overseeing the restoration work from the Chennai office, said it takes an average of two to six months for technical experts to produce a film. "Most of the original photo and sound negatives have deteriorated over time. You can see stains, scratches, tears and fading on the original negatives," says Ramakrishnan. His greatest challenge was Satyajit Ray's Bengali film Jalsaghar (1958). "There were no film negatives. Restoration was done from positive print. The output had dust, bumps, solid line scratches, fungus, smudges, and flickering."

Efforts such as these demonstrate that damage prevention measures are underway. "A course like the one offered by the Film Heritage Foundation should be welcomed. Silent He has lost most of his talkies and early talkies, but educates younger generations on the importance of preserving the legacy of cinema." We need to," says Ganga.

As long as films are being made, the work of conservators and archivists is never-ending, and there is an urgency from the old guard that they must pass information on to the next generation of "film lovers." "Unfortunately, video (audiovisual) in use today is much more fragile. Digital film has its own problems. Recovery is a complex process that requires a great deal of patience and perseverance, but it is especially important in these times of turmoil and shortcuts," adds Ganga.

About 2,200 rolls of film have been restored as part of NFHM. The titles were shortlisted by forming a language-related committee made up of filmmakers, documentarians, film historians, producers and others. Major film figures such as Aparna Sen, Sriram Raghavan, Anjali Menon and Vetrimaaran were members of the committee.

Restoration projects involve digital and semi-automated manual image and sound restoration from the best existing source material. Source negatives/prints are scanned in 4K, converted to .dpx files and digitally restored. Damage such as scratches, dirt and scuffs will be cleaned during the repair process. Sound is restored during processing. After restoration, the digital image files are color graded (DI process) and balanced to match the look of the film when it was originally released.

During that time, the NFAI undertook the restoration of 10 Satyajit Ray Classics, which have since screened at various international film festivals. Of these, Platido Wandy was selected to premiere in the Cannes Classics section of his 2022 edition of Cannes. G Aravindan's restored version of his 1978 Malayama film 'Tampu' was screened by the Film Heritage Foundation at its restored world premiere in Cannes.

In addition to Satyajit Ray's films, Neelakuyil (Malayalam) and Do Aakhein Barah Haath (Hindi) will also be part of the restoration. Short films and documentaries from the NFAI, Film Department collections, and other valuable materials, including pre-Independence, have also been restored.

The Ministry has awarded Rs 363 crore to the world's largest film restoration project under the National Film Heritage Mission (NFHM). The restoration project will take place at the National Film Archive of India (NFAI) in Pune. In addition to restoration, NFHM also includes film condition assessment and preservation processes, preventive preservation and digitization, with a total budget of Rs 597 crore.

On March 14, 1931, India's first talkie, *Alam Ara*, was released. Thanks to the pioneering work of those involved, it is a historic film. There was no soundproof stage, so nearly all of the film had to be shot at night, when noise from the nearby railroad tracks was minimized. The actor sang his song to his live music. A large, bulky microphone was hidden near the actors to capture the sound. The great tragedy of this film, however, is that it is lost forever, as the first talkie copies made in India have not survived.

This is not just *Alam Ara*'s problem. India has no records to preserve most of its historical films. Experts say he has more than 1,500 silent films made in India, of which only about five are in the National Film Archive of India (NFAI). Local cinema is even worse. Of the more than 100 films he shot in Old Madras during the Silent Age, only one is believed to have survived. India has a rich film tradition and the loss of archives is not only the loss of images, but also the loss of an era of culture and history. Movies are not just entertainment. They are a record of our culture, a testament to our social evolution, and sometimes a time capsule of our tumultuous history.

Demand and Costing of Indian Archives

There are movies we never watch. We never know the actors and actresses. Losses haunt India's most famous archivist, PK Nair, every day. In the 1960s, the Ministry of Information and Broadcasting gave him Rs 25,000 to establish an independent agency to archive Indian films. At the time, he was collecting films for students at the Film and Television Institute of India (FTII) in Pune. Driven by his love of cinema, Nair scoured studios and directors for old and neglected film reels, especially from the silent era. However, 25,000 rupees was not enough for him for this colossal task and he often had to ask officials for additional money. "I remember a civil servant asking me, 'Why should public money be used for garbage collection when there is no money to buy electricity and basic amenities?', Pune, 1964.

Director Shivendra Singh Dangerpur chronicled the 81-year-old Nair's contribution to Indian cinema in his 2012 National Award-winning documentary *The Celluloid Man*, but the production is steeped in the centuries-old cinematic legacy. He told *Forbes Life India* that it was a reminder of his nonchalant attitude toward At least 70-80% of his films made in India before 1950 are lost forever. The original spool is missing or irreparably damaged. Of his 1,600 titles from his silent film era from 1899 to 1931, fewer than 10 of his have survived.

Only a portion of one of his earliest films in India, *Dada Saheb His Farkesraja His Harishchandra* (1913) has survived due to Nair's efforts. India's first talkie, *Alam Ara* (1931), can never be recovered because the nitrate negative was sold for silver.

This level of destruction is due to studio shortsightedness and accidents. For one thing, film stock is a perishable item that is easily damaged, and nitrate negatives are highly flammable. If you store reels in poorly ventilated rooms or storage, they will dry up with moisture. Many were destroyed in a studio fire.

This tribute would have been even greater if Nair hadn't devoted more than 25 years of his life to the NFAI. By the time he retired in 1991, he had produced 12,000 films, including classics by authors such as Dada Saheb Falke (1870-1944), Satyajitrey (1921-1992), Raj Kapoor (1924-1988) and Guru. was located, rescued, and archived. Dutt (1925-1964).).

Before NFAI had its own facility in Pune, Nair and his team stored old coils in various studios.

"One of them was FTII's Prabhat Studio. The steel vault was very heavy and required two people to open it. We had double walls and a cooling water tank on the roof," says Nair. Today, NFAI has its own temperature-controlled vault where it stores and stores nitrate spools of rare black-and-white film.

Film historian, scholar and author Amrit Ganga believes that the culture of preserving early masterpieces came decades too late. "In the 1960s and before the NFAI, production studios kept negatives and positives of the films themselves. They decided not to invest heavily in the scientific preservation of the work," says Ganga.

The loss is being felt more and more today, with film enthusiasts and professionals like Dangerpool and organizations like the NFAI and the National Film Development Corporation (NFDC) trying to get back the reels of film they had to save. This is one of the main reasons why we strive to This is a time-consuming task (from 6 months to he could take a year or more depending on the damage) and expensive (average cost for him is Rs 15,000).

In November 2014, MS Sathiyus Garm Hawa (1974) - Hindi and Urdu film set by Partition - was re-released to theaters by his PVR Cinemas. The film was radically reworked and the sound switched from mono to surround. It took him three years and nearly 10 million rupees to restore his Garm Hawa to the big screen by a team of experts, including Sathiyu.

Foreign or Non-Governmental Support

Last year, Dangerpool established the Film Heritage Foundation in Mumbai. This is a non- profit organization that specializes in capturing and recording motion picture footage. This includes original posters, screenplays and songbooks. "I always say that the only way forward is to look back. Unfortunately, we Indians do not have a culture of preservation. says Dungarpur. "Interestingly, the shopkeepers who sell old movie posters at Mumbai's Cho Bazaar (flea market) are actually helping to preserve them."

The Foundation's most ambitious project is the Film Conservation School, which offers seminars, workshops, and educational programs. In February 2015, he collaborated with Martin Scorsese's The Film Foundation for his week-long workshop of practical and theoretical classes on restoration and archiving.

Paramount Pictures' vice president of archiving, Andrea Callas, who was in Mumbai to speak at the workshop, says restoring and preserving a film requires understanding the director's vision. She

contributed to the Blu-ray her release of the Hollywood movie *Sunset Boulevard* (1950) released in 2012. When working on a print that is badly damaged like this, the restorer often needs to change the color of the object or adjust the tones of the obscure background. It is important that these changes do not lose the director's original intentions. "We spent months researching how *Sunset Boulevard* was shot and being able to accurately recreate the creators' vision," she says.

Digital remastering of old movies is also underway in India. Over the past three years, NFDC has restored 87 classics and digitized an additional 31 titles. The oldest to preserve it is Rabindranath Tagore's *Nathir Puja*, a 1932 Bengali 'talkie'. At the time, director Kundanshah said he found the 30-year-old film negatives tattered and rotting in the musty vaults of the NFDC, which is headquartered in Mumbai and has branches across the country.

Preserving art requires a special kind of enthusiasm, dedication and foresight. Ganga remembers his visit to East Germany in 1989, before the Berlin Wall came down. "I traveled to East Berlin, where I met some officials in charge of film preservation. They told me they converted it into storage," he says. Earlier this year, he visited the Cinematheque He Française in Paris. Here you will find the world's largest archive of films, film documents and film-related objects. And much like the NFAI's relationship with Nair, the archive's existence was an unimaginable effort to stock rolls of film that were in danger of being destroyed under the Nazi regime during World War II. thanks to archivist Henri Langlois, who The Cinemathèque Française, which he founded in 1936, was a small company specializing in the storage and display of films. Today, he is one of the most comprehensive film archives in the world, a testament to the extraordinary passion for cinema that can drive one person.

Conclusion

Archiving history do require efforts as well as budgets. To preserve artifacts of a nation and which would be key data to access the sustainable growth in the future. Archiving is one of the most important ways to preserve our history and heritage. It's not just so that future generations can enjoy old movies, but also learn from what's already been built. Because we have to stand on the shoulders of giants and look only to the future.

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