

GOVERNMENT OF MAHARASHTRA
INDUSTRIES AND LABOUR DEPARTMENT



REPORT
OF THE

COMMISSION FOR EMPLOYEES IN THE
FILM PRODUCTION INDUSTRY

OCTOBER
1966

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FOR
**Employees in the Film Production
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THE COMMITTEE

1. Shri P. G. Kher, M.L.A. .. *Chairman.*

Employers' Representatives

2. Shri Roshanlal Malhotra .. *Member*
3. Shri J. B. Roongta .. *Member.*
4. Shri V. R. Desai .. *Member.*
5. Shri Ram Chhattopadhyaya .. *Member.*

Employees' Representatives

6. Shri Manmohan Krishna .. *Member.*
7. Shri Krishna Gopal .. *Member.*
8. Shri Vasant B. Kulkarni .. *Member.*
9. Shri Krishan Malik .. *Member.*

Independent Members

10. Shri B. N. Saoji .. *Member.*
11. Shri G. D. Madgulkar, M. L. C. .. *Member.*
12. Shri D. J. Nandedkar .. *Member-Secretary.*

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REPORT OF THE COMMITTEE FOR EMPLOYEES IN THE FILM PRODUCTION INDUSTRY

CHAPTER I PRELIMINARY

Origin of the Committee :

1.1. Workers engaged in the production sector of the film industry had been agitating for quite sometime over questions relating to their service conditions. The Government of India, which was alive to their problems, took the initiative as early as in 1955 to review the prevailing conditions of employment and wages in the film industry in the States of Bombay, Madras and West Bengal. The erstwhile Government of Bombay was then requested to carry out an enquiry into the condition of workers in the film industry and to enlighten the Central Government on any legislation proposed to be undertaken by it to improve their condition. The State Government accordingly conducted the enquiry and published its Report, which *inter alia* recommended registration of producers, effective steps for prompt payment of wages and separate legislation for cine employees.

1.2. As no effective steps were taken by Government to implement the recommendations of the Report, workers' organisations continued their agitation. With the formation of the Norms Committee in 1964 for determining norms for wages in several industries including film, the Federation of Western India Cine Employees, Bombay submitted to the State Government that in view of peculiar labour problems obtaining in the cine industry, a separate Committee should be constituted to suggest measures for betterment of the condition of labour. According to the Federation, the machinery provided under the Industrial Disputes Act or the provisions of any other labour legislation have not been able to improve the lot of workers in the film industry as about 65 per cent of its workers do not come within their purview. Regulation of employment and insecurity of service are some of the burning problems in the industry which cannot be satisfactorily resolved by any of the existing labour laws. The Federation pleaded, therefore, for the appointment of a High Power Committee to probe into all aspects of service conditions of cine employees and pursue appropriate legislative action to ameliorate their condition.

Constitution, Composition and Terms of Reference :

1.3. In pursuance of submission of the Federation, which represented about 70 per cent of the total employment in the film production industry in Maharashtra, the Government of Maharashtra resolved to appoint a Committee consisting of the undermentioned persons to enquire into the wages and other service conditions of employees engaged in the production sector of the Film Industry in the State of Maharashtra.

Shri P. G. Kher, M.L.A.	..	<i>Chairman.</i>
<i>Employers' Representatives—</i>		
Shri Roshanlal Malhotra.	..	<i>Member.</i>
Shri V. R. Desai,	..	<i>Member.</i>
Shri Gaurishankar B. Churiwala.	..	<i>Member.</i>
<i>Employees' Representatives—</i>		
Shri Manmohn Krishna.	..	<i>Member.</i>
Shri Krishna Gopal.	..	<i>Member.</i>
Shri Vasant B. Kulkarni.	..	<i>Member.</i>
<i>Independent Members—</i>		
Shri B. N. Saoji.	..	<i>Member..</i>
Shri G. D. Madgulkar, M.L.C.	..	<i>Member.</i>
Shri D. J. Nandedkar, Research Officer, Finance Department.	..	<i>Secretary.</i>

1.4. The terms of reference to the Committee are as under :—

- (i) To enquire into the service and working conditions of employees (including wages and dearness allowance) engaged in the production sector of the Film Industry in Maharashtra State ;
- (ii) To examine what measures are essential to ameliorate the service and working conditions of such employees ;
- (iii) To suggest the machinery for giving effect to such measures which may be recommended by the Committee ;
- (iv) The Committee may also examine whether enactment of new legislation is essential; if so, on what lines.

1.5. At the first meeting of the Committee held in September, 1965, it was felt that the Committee would benefit by greater participation of the Secretary to the Committee in its deliberations, if he was appointed as Member of the Committee in addition to his existing duty as Secretary, in view of his experience regarding the problems of cine employees. It was further thought that the Studio employers were not represented on the Committee. The Government was, therefore, approached with a request to appoint the Secretary as Member-Secretary and to nominate on the Committee a representative of the Association of Motion Picture Studios as also a corresponding representative of the Federation of Western India Cine Employees in order to achieve parity of representation to employers' and employees' associations. In response to this, the Government appointed Shri D. J. Nandedkar as Member-Secretary of the Committee and the following persons as additional members on the Committee :—

- (i) Shri J. B. Roongta—representing the Association of Motion Picture Studios.
- (ii) Shri Krishan Malik—representing the Federation of Western India Cine Employees.

On 30th June 1966, Shri Gaurishankar B. Churiwala tendered his resignation on grounds of health. The Cine Laboratories Association which he represented, thereupon suggested the nomination of Shri Ram Chattopadhyaya. The Government of Maharashtra was accordingly pleased to appoint Shri Ram Chattopadhyaya as one of the Employers' Representatives on the Committee.

1.6. The Committee was expected to submit its report to Government within six months from its formation in August 1965. However, on account of various difficulties, mostly connected with collection of factual data and pre-occupations of its members, it was not possible to complete the task within the prescribed time-limit. The Committee, therefore, moved Government twice for an extension of the time-limit for a further total period of nine months, which the Government was pleased to grant.

Scope of the Committee's Work :

1.7. The film production industry comprises production of feature films and short films, studios and film processing laboratories. The Committee's task covers all these sections of the industry.

1.8. It is necessary to define the term "employee". Besides craftsmen, the main categories of employees in the production sector are artistes, directors, writers, music-directors, art-directors, cameramen, sound-recordists, makeup-artists, editors etc. There are three types of artistes: those who enact the principal roles of heros and heroines (popularly called 'stars'), those who play supporting roles (called 'character artistes') and others who perform insignificant or passing roles in a picture (called junior-artistes or 'extras'). Like artistes, the writers, music directors, musicians, singers, dance-directors, dancers and art-directors perform artistic work, which is not "skilled or unskilled manual, technical or clerical". Although directors, cameramen, sound-recordists and editors perform technical work, there is as much art in it as technique. As observed by Film Enquiry Committee, "the work of so-called technicians is gradually assuming a more artistic character"¹. Most of these technicians are employed on contractual basis. The test to determine whether they are employees or not is whether there is an employer-employee relationship and whether they are subject to supervision and control. Justice Mac. Cardie stated the test as follows:—

"A servant is a person subject to the command of his master as to the manner in which he shall do the work. An independent contractor is one who undertakes to produce a given result, but so that in the actual execution of the work he is not under the order or control of a person for whom he does it and may use his own discretion in things not specified beforehand."

In the light of this elucidation the Committee decided to keep the coverage of the term "employee" as wide as possible so as to include all categories of persons with the exclusion of the producer.

1.9. Similarly, the expression "service and working conditions" appearing in item (i) of the terms of reference covers a wide range of subjects such as employment and unemployment, wages and allowances, hours of work and holidays, social securities and amenities, labour-management relations, etc. On practical consideration, however, the Committee formulated certain broad issues which limited the scope of the term 'service and working conditions'.

Procedure Adopted :

1.10. The Committee decided to collect factual data through questionnaires, evidence and visits to places of work. Two sets of questionnaires were canvassed, one among employers and the other

¹ Report of the Film Enquiry Committee, p. 73.

among associations of employers and employees (Appendices 1 and 2). The first questionnaire sought statistical and factual information from employers, while the second was intended to ascertain views and suggestions on problems covered by the terms of reference. An exhaustive list of employers was compiled from their respective associations. Questionnaires were issued to 614 employers, 6 associations of employers and 22 associations of employees including the Federation of various craft unions. The Associations of employers and the Federation were requested to issue circular letters to their members for extending co-operation to the Committee by replying early to the questionnaires. Members on the Committee representing employers were also requested to ensure good response from employers. Investigators of the office of the Commissioner of Labour, Bombay, were sent round for follow-up work of questionnaires and to assist employers in filling them up. The Committee members also met informally the members of the Executive Committees of various associations of employers and employees and solicited their co-operation in their task of collection of factual information. At these meetings the Committee received warm assurances from the associations in making available all information pertaining to labour conditions in the film industry.

1.11. For the sake of comparison, questionnaires were also addressed to the Films Division, Bombay and Film Institute, Poona, of the Ministry of Information and Broadcasting of the Government of India and the Film Unit of the Government of Maharashtra.

1.12. Evidence was recorded from the associations of employers and employees, such employers who were willing to give evidence and technical experts engaged in the various film crafts. The names of persons and associations who gave oral evidence before the Committee are given in Appendix 3.

1.13. The Committee paid visits to selected studios and laboratories in Bombay to make on-the-spot study of the nature of work of employees and observe their working conditions. On behalf of the Committee, the Member-Secretary visited the studios at Kolhapur.

Response :

1.14. The Committee regrets to note that the industry's response to the employers' questionnaires has been far from satisfactory. Of the 614 questionnaires issued, the Committee received replies to

hardly 30, the overall response being less than 5 per cent. The following table indicates the degree of response to questionnaires from various quarters.

TABLE No. 1.
Response to Questionnaires.

Section	Number of Questionnaires		
	Issued	Responded	Percentage
1. Feature Film producers	500	8	1.6
2. Short film producers ..	35	5	14.2
3. Marathi Film producers	45	4	8.8
4. Studios	22	8	36.3
5. Laboratories	12	5	41.6
Total ..	614	30	4.8

1.15. In the sphere of feature film production, the performance was exceedingly poor—both quantitatively and qualitatively. No stone was left unturned on the part of the Committee's Secretariat to bring forth adequate response to questionnaires. Investigators of the office of the Commissioner of Labour, Bombay, paid repeated visits to the production units, followed by personal contacts by the Member-Secretary of the Committee. On account of his perseverance and the co-operation by studios and laboratories at least complete wage data could be collected in respect of 'regular' employees engaged in studios and laboratories.

1.16. Having failed to enthruse response from independent producers, the Committee's Secretariat attempted to collect employment and wage data in respect of free lance workers from them through their respective associations.

1.17. The Federation of Western India Cine Employees submitted replies to questionnaire as well as gave oral evidence on its own behalf as also on behalf of 16 associations affiliated to it. The Indian Documentary Film Producers' Association and the Marathi Film

Producers' Association did not send their replies to the questionnaires, despite several reminders. The former did not even offer to give oral evidence before the Committee. Among others, the Association of Film Artistes' Agencies and Film Financiers' Association did not attend meetings convened by the Committee to record oral evidence. The task of the Committee to collect factual information was thus rendered extremely difficult.

CHAPTER 2

2. EXISTING SERVICE CONDITIONS: A FACTUAL SURVEY

PART I: A GENERAL REVIEW

Scenes behind the Camera :

2.1. Before examining service conditions, it is necessary to understand the background of film making. Films are mostly produced on borrowed capital by persons known as independent producers who neither own any studio nor have any security (other than the picture to be produced) to offer for borrowing money. In most cases, a story is selected and woven around principal artistes chosen on the basis of their popularity and sale value. Once the the artistes or even letters of their consent to act in a film are procured, the picture is announced and distributors and financiers (particularly in star cast productions) approach the producer with offers of advances and loans to secure the distribution rights and financial interests in the picture respectively. The amount of advances or loans primarily depends upon the sale value of star cast. With entirely new artistes, the producer finds it extremely difficult, if not impossible, to secure money from distributors and financiers. This has perpetuated the star system which has become further complicated on account of the small number of top-artistes who are in large demand. The rate of their remuneration has consequently shot up year by year. In some cases, the artistes' payment is reported to extend to over Rs. 8 lacs per picture and forms more than 50 per cent of the average film budget, which becomes economically lop-sided on this account.

2.2. In view of the paucity of top artistes, each has a number of assignments on hands which he is not able to cope with. Any additional assignment results in delay in production schedule with consequential increase in overhead costs. In view of their dominating position, the artistes often suggest changes in story and dialogues which are some times made much to the detriment of the value of picture. They demand the employment of particular director, cameraman, make-up artist or fellow artistes and such dictates are often carried out. It is interesting to observe that the engagement of particular star, only ensures easy finance and quick distribution of picture but does not necessarily guarantee the success of film at the box office.

2.3. The star system seems to have adversely affected wages, employment and working conditions. When the lion's share is apportioned to artistes, a large number of technicians and craftsmen are reported to be receiving wages not commensurate with their skill. Free lancing of technicians which has cast far-reaching repercussions on the employment of technicians is traced to the star system which was introduced some time in 1940. Shooting is undertaken even on Sundays and holidays to utilise the few available dates of artistes. During our visits to studios, we were informed that the late attendance of artistes on the set was largely responsible for much of the irregularity in working hours and rest intervals leading to considerable overtime working. Recently, the remuneration of even top artistes and technicians, such as music directors, directors, cameramen, playback artists, etc. have shot up on account of their popularity and small number. They have become 'stars' among technicians. All the evils of 'Star system' are equally associated with such technicians.

2.4. On account of inherent risks involved in film production, absence of any security to offer on the part of producers, and refusal of banks to finance even such undertakings as studios and laboratories which can offer sufficient security, finance is secured from private film financiers at exorbitant interest rates. The borrowed money is not prudently utilised for picture production, as the producer sometimes keeps aside a portion of it for his personal use. Profits earned by those whose pictures have clicked at the box office are no re-invested into the industry on account of highly speculative nature of business, creating thereby an artificial stringency of capital.

2.5. The top artistes for obvious reasons would not pass any receipts for a substantial part of payments received by them. This money, known in the industry as 'black payment' is an open secret to which even the Film Enquiry Committee has testified. "We have already referred to our doubts amounting to conviction that in the case of artistes, the fees drawn openly are only a fraction of the amounts that they actually get for each picture"* . Recently even top technicians such as directors, music directors, and cameramen receive a part of their payment in 'black'. The producer cannot enter into his books of accounts exorbitant interest charges paid by him on borrowed capital. Thus huge payments made to leading artistes, top technicians and financiers are "adjusted" by

artificially inflating the expenditure on other account. In this connection, the Film Enquiry Committee has observed :

“It has been brought to our notice that in some cases the actual expenditure on certain sections of film production . . . is grossly inflated before being entered in the books of the producer. The reason for such inflated budgets is alleged to find the money for making certain payments which could never find their way into his books”.*

Even the Industrial Tribunals have passed severe remarks on the manner in which the balance sheets of some concerns are maintained.

2.6. The film requires planning of a high order, which appears to be conspicuous by its absence. Planning which is called “paper work” in the industry, includes finalisation of story/scenario, breaking it into a number of scenes, sequences and shots, determining the number of shifts-indoor and on outdoor locations, approving of set designs, arranging conferences with departmental heads such as cameraman, art director, editor etc., finalising financial arrangements and the like. In actual practice the story is changed quite often. Much time on the set is lost in lighting the set and rehearsing the artistes which could have been saved considerably if the artistes co-operated whole-heartedly with the producer. This delays production schedule and entails heavy cost on overheads.

2.7. In view of comparatively small number of cinema theatres in India (12 per million of population as against 92 and 64 in U. S. A. and Japan), the exhibitors are dictating their own terms to distributors. Accordingly, exhibitors are often given “theatre protection”, i.e., a minimum amount which invariably is the maximum paid irrespective of the fate of picture at the box office in addition to a fairly high share in collections. In metropolitan cities, it is reported that, the exhibitors are in a position to demand a part of their share ‘in black’. Exhibitors thus appears to be well ‘protected’ and they receive comparatively larger proportion of box office collections without requiring them to share the inherent risks of film industry.

2.8. There are certain peculiar characteristics of employment in the film production industry. While employment is ‘regular’ in studios and laboratories, it is “free lance” with independent

producers. Although studios are amenable to all labour laws, the peculiar conditions obtaining in this industry make some of the benefits accruing from labour legislation to studio workers mere illusory.

2.9. Among the free-lance workers, technicians are generally engaged on a contractual basis on lump sum payment per picture. As soon as the picture is completed their employment, in a majority of cases, stands automatically terminated. The actual duration of employment is most uncertain as film production is vulnerable to the vagaries of finance.

2.10. Free-lance workers at times seek employment with more than one producer simultaneously and consequently the entitlements of several benefits such as leave, weekly offs, etc., become rather difficult. Multiple employments may be attributed to various factors such as (a) time lag between the completion of a picture on hand and securing employment in another picture, (b) irregularity in payment, (c) chances of loss of earned wages, if the picture is stranded or remains incomplete or proves to be a flop and (d) workers' desire to earn more money. This has given rise to uneven distribution of work.

2.11. Group working among free-lance workers is quite common as displayed by the 'Departmental Heads' choosing their own assistants. Multiple employments and group working have resulted in 'over-employment' in a few cases and under-employment and unemployment among a large section of workers. The 'stock' of workers in the production section far exceeds the demand for them with the result that they indulge in individual bargaining with all its attendant disadvantages.

2.12. It would thus appear that structural conditions of film production industry such as method of finance, payments to artistes, degree of planning, etc., have an adverse impact on wages, employment prospects and security.

Level of Employment :

2.13. It is estimated that about 10,000 workers are dependent on the film production industry in private sector in Maharashtra State. Most of these workers are engaged at Bombay since Kolhapur, the other film producing centre in Maharashtra, provides employment to

only about 100 workers in studios and 200 workers in the production sector. The extent of employment according to sectors is as under :—

TABLE NO. 2

Estimated Employment in the Film Production Industry in Maharashtra (1966)

Sector	No. of workers	Percentage to the total
1. Feature Film Production	6,400	64
2. Short Film Production	200	2
3. Studios	2,300	23
4. Laboratories	1,100	11
Total	10,000	100

In addition, there are about 1,000 workers employed in public sector in the Films Division and Film Institute of the Government of India and the Film Unit of the Government of Maharashtra.

2.14. Employment may be classified into permanent, temporary, casual and free-lance. The number of workers in each category is as under :—

TABLE NO. 3

Classification of workers

Category	No. of workers	Percentage to the total.
1. Permanent	3,500	35
2. Temporary	500	5
3. Casual	2,000	20
4. Free-lance	4,000	40
Total	10,000	100

Permanent and temporary workers are mostly employed in studios and laboratories and only a few of them with independent producers. Besides a small number of workers engaged in studios and laboratories on casual basis, the bulk of casual employment includes musicians, play-back artists, singers junior artistes, movie stunt artistes and dancers, the nature of their employment being such that they are employed on a day-to-day basis. Free-lance workers are mostly engaged on contractual basis by independent producers. Their employment is of a purely temporary nature.

Trade Organisations :

2.15. Both employers and employees in the film production industry appear to be well organised into associations. There are six associations of employers including four organisations of producers. They are :—

TABLE No. 4

Associations of Employers

Name of Association	Membership
1. Indian Motion Picture Producers' Association ..	436
2. Film Producers' Guild of India	27
3. Indian Documentary Film Producers' Association..	35
4. Marathi Film Producers' Association	45
5. Association of Motion Picture Studios	18
6. Cine Laboratories Association	9

The first three associations are affiliated to the central trade organisation, namely, the Film Federation of India.

2.16. Workers are organised into several craft associations, most of them (trade unions 1 to 16 given below) are affiliated to a regional central body called the Federation of Western India Cine Employees, which is linked to the All-India Cine Technicians' Council.

TABLE No. 5

Trade Unions in Film Industry

Name of Trade Union	Membership
1. Indian Film Directors' Association	469
2. Film Writers' Association	365
3. Western India Cinematographers' Association ..	463
4. Western India Sound Engineers' Association ..	196
5. Association of Film Editors .. .	265
6. Cine Music Directors' Association	103
7. Cine Dance Directors' Association	26
8. Association of Play-back artists	35
9. Cine Singers' Association	178
10. Cine Dancers' Association	139
11. Movie Stunt Artistes' Association	215
12. Cine Artistes' Association	725
13. Junior Artistes' Association	667
14. Cine Costume and Make-up Artists' Association	557
15. Association of Cine Art Directors	165
16. Indian Motion Picture Employees' Union ..	998
17. Chitrapat Kamgar Sabha	45
18. Chalal Chitra Kalakar Sangh	50
19. Bombai Mazdoor Sangh*	160
20. Bombay General Kamgar Sangh*	60
21. Bombay General Workers' Association*	45
22. Cine Musicians' Association	450

*General Workers' Union.

To some extent the membership is not mutually exclusive of each union. There are rival unions of studio and laboratory workers, some of which are general workers' unions, embracing workers from many miscellaneous trades. Production and publicity crafts in the production sector and those employed in studios at Kolhapur do not seem to be organised.

2.17. A striking feature of trade union movement in the film industry is that craft unions (i.e. other than those of studio and laboratory employees) are organised by workers themselves without any outside interference. They are free from any political fervour and rival unionism. Despite the strong organisation of workers, however, little progress has been made in replacing individual bargaining by collective bargaining.

Applicability of Labour Laws :

2.18. The application of various labour laws to workers in the film production industry would mainly depend upon their coverage under the definition of terms 'worker', 'workman' or 'employees' in those Acts. The definition of these terms in every enactment includes the word 'employed', which means that there must be 'employer-employee relationship' before entitling any person to be covered under the Act. The *prima facie* test of the existence of such relationship according to the decision of the Supreme Court of India in Dharangadhra Chemical Works Ltd. *Versus* the State of Saurashtra is the degree of control and supervision exercised. However, "the nature or extent of control which is requisite to establish the relationship of employer and employee must necessarily vary from business to business and is by its very nature incapable of precise definition"* . It is a question of fact that all technicians such as cameramen, art directors, sound recordists, editors, etc., are required to carry out their respective jobs in consonance with the conception of the director who is empowered by producer to direct the picture. Though each one of them is specialised in his respective field, he has to submit his art and technique to the achievement of best production results. Thus all artistes and technicians are under the supervision and control of the director and hence may be said to be 'employed' in the industry.

2.19. The term 'worker', 'workman' or 'employee' is defined differently in most of the Acts. Although production workers are 'employed' in the industry, they are not specifically covered by the definition of the term 'worker' etc. in various labour enactments. In view of this, although the undermentioned labour laws are in general applicable to the film industry, not all persons employed therein are covered by the legislation.

Industrial Relations :

1. Industrial Disputes Act, 1947.
2. Industrial Employment (Standing Orders) Act, 1948.

Employment conditions :

3. Factories Act, 1948.
4. Bombay Shops and Establishments Act, 1948.

Wages and Earnings :

5. Minimum Wages Act, 1948.
6. Payment of Wages Act, 1936.
7. Payment of Bonus Act, 1965.

Social Security :

8. Employees' State Insurance Act, 1948.
9. Employees' Provident Fund Act, 1952.
10. Workmen's Compensation Act, 1923.
11. Maternity Benefits Act, 1961.

Industrial Disputes Act :

2.20. The essential requirements of a person to be called 'workman' under the Act is that he should be "employed in any industry to do any skilled or unskilled manual, supervisory, technical or clerical work". The definition of the term 'industry' is wide enough to cover "any business, trade, undertaking, manufacturing or calling of employers", and there can be no controversy on the point of film being an industry.

2.21. Artistes of all categories, directors, music directors, musicians, chorus singers, play-back artistes, dance directors, dancers, art directors, make-up artists, writers and lyricists perform mainly artistic, creative or literary work and not "any skilled or unskilled manual, supervisory, technical or clerical work". They are, therefore, excluded from the definition of "workman".

2.22. Cameramen, sound recordists and editors perform technical work. However, such technicians are primarily creative artists. There is a thin line of demarcation between their artistic and technical work. Their personal qualities such as conceptual ability, high sense of perception etc. play a decisive role in the performance of their job. In view of this such categories are not likely to be covered under the definition "workman". As regards their assistants, they do technical work under instructions from their 'Heads'. They, therefore, appear to be covered by the expression "workman".

2.23. The definition excludes persons employed mainly in a managerial or administrative capacity and those employed in supervisory capacity drawing more than Rs. 500 per month. By virtue of this, production controllers or production managers, whose work is of managerial or administrative nature, are not 'workmen' under the Act.

2.24. Apart from the question of coverage there are practical difficulties of implementing certain provisions. For instance, section 25 (F) of the Act provides for retrenchment compensation on completion of atleast 240 days' work with the same employer in a year. This is difficult of fulfilment by free-lance workers on account of intermittent nature of work in the film industry.

2.25. Studio and laboratory workers do "skilled or unskilled manual, supervisory, technical or clerical work" and hence they are 'workmen' under the Act. Such workers are already utilising the machinery of negotiation provided under the Act.

Industrial Employment (Standing Orders) Act :

2.26. The Act covers only some studios and laboratories as it extends to such industrial establishments wherein 100 or more workmen are employed. Film production concerns which do not own or manage studios are not according to law 'industrial establishments', i.e., factories, tramway companies, railway establishments, etc. Apart from this, the definition of 'workman' under the Act is the same as that under the Industrial Disputes Act. Thus a large number of categories of free-lance workers are excluded from the definition.

Factories Act :

2.27. The Act covers all persons employed in the manufacturing process within the precincts of a factory as the definition of 'worker' is extensive. Thus all workers in the film production sector including free-lancers appear to be legally covered by the Act. In the case of Gemini Studio, however, the Madras High Court has laid down the test* for determining the 'worker' on the basis of wage earner or salary earner. According to the judgment actors or actresses, who are receiving high remuneration, are not covered by the Act. But in Maharashtra State by virtue of section 70 of the Bombay Shops and Establishments Act the provisions of the Factories Act, notwithstanding anything contained in that Act, apply to all persons employed in or in connection with a factory.

2.28. In practice, there are considerable difficulties in implementing the Act. In film industry night shooting is sometimes resorted to and the actresses have to work beyond 7 p.m. A few child artistes below the age of 14 years are at times employed and those above 14 years are engaged even at night. Free-lance workers are governed by the Factories Act in so far as they work in studios and laboratories, which are factories. When they work on locations they do not attract the provisions of the Factories Act. Besides, they work momentarily in 'factories' as pictures are often shot in different studios according to the availability of 'floors'. Benefits such as leave with pay which depend upon the completion of 240 days' work in a year cannot be strictly enjoyed in full by production workers, whose nature of work may not entail upon them work for atleast 240 days in a year in one production unit. Hours of work, rest interval and spreadover on location or on non-shooting days, when technicians may work outside studio or laboratory premises cannot be regulated by the Factories Act. Similarly, it is difficult for technicians to avail of the benefit of a uniform weekly off in view of the exigencies of shooting programme depending upon the availability of dates from artistes. Finally, the benefits of weekly offs, leave with wages, etc., cannot be extended to casual workers such as junior artistes, musicians, singers, etc., who work from factory to factory every day.

2.29. Exemptions granted from certain provisions of the Act further restrict the benefits accruing to workers under the Act. By virtue of Rule 89 certain categories of workers such as managerial, departmental heads and their assistants and technical experts are totally exempted from the important provisions relating to hours of work, rest interval, spreadover, weekly holidays and overtime. These categories include managers, assistant managers, store-keepers, assistant store-keepers and technicians (who are both departmental heads or their assistants and technical experts) such as directors, assistant directors, cameramen, assistant cameramen, sound recordists, assistant sound recordists, art directors, assistant art directors, maintenance engineers and assistant maintenance engineers, etc. Further, all operations in studios and work on developing processes in laboratories have been exempted from the provisions of sections 51, 54 and 56 relating to weekly hours, daily hours and spreadover. In addition, workers in developing department in laboratories are exempted from section 55 of the Act relating to interval for rest. These exemptions nullify whatever benefits would accrue to workers in the film industry.

Bombay Shops and Establishments Act :

2.30. The Act is applicable to film production undertakings (other than studios) which are commercial establishments under the Act. The definition of "employee" under the Act covers all persons wholly or principally employed in or in connection with that establishment. Production workers who are mostly free-lance cannot be considered to be wholly or principally employed by one producer. Only such persons who are permanently employed with the producer such as production manager, clerical staff, etc., are wholly employed and hence covered by the Act. The coverage of workers under the Act is thus numerically small.

Minimum Wages Act :

2.31. In 1958 the State Government added "Employment under Shops and Commercial establishments" in the schedule to the Act and accordingly fixed the minimum rates of wages for employees in such establishments. Since production undertakings are commercial establishments, the minimum rates of wages prescribed under the Act are applicable to "employees" engaged therein. As stated in last para, free-lance production workers are not employees in commercial establishments. The definition of the term 'employee' under the Minimum Wages Act is even much narrower, since it covers only such persons employed to do any skilled or unskilled manual or clerical work. As the definition stands, a large section of free-lance workers, who are artistes or technicians, would not be covered by the scope of the Act, even if the "Employment in the Film Production Industry" were added in the schedule to the Act.

Payment of Wages Act :

2.32. The Act applies to the payment of wages of persons (whose wages do not exceed Rs. 400 per month) employed in any factory or industrial establishment. Thus the Act legally covers all workers employed in film production industry and earning less than Rs. 400 p.m. Practical difficulties, however, would make the coverage of free-lance workers mere illusory.

Payment of Bonus Act :

2.33. The Act is applicable to all factories and establishments employing 20 or more persons on any day of the accounting year. In view of this, there is no difficulty of covering all production undertakings, studios and laboratories. The definition of 'employee'

under the Act is wider than the term 'workman' under the Industrial Disputes Act, in that the Act covers managerial and administrative employees and such other employees (doing any skilled or unskilled manual, supervisory, technical or clerical work) whose salary does not exceed Rs. 1,600 per mensem. The definition excludes artistic/literary workers such as artistes of all categories, directors, music directors, musicians, art directors, dance directors, writers, dancers, play-back artists and singers.

2.34. Limited extent of the employment of free-lance workers for the duration of picture production would enable most of them to secure only the minimum quantum permissible under the law, i.e., 4 per cent. Usually the income of picture would start flowing in the year following the one in which picture is produced. In this 'accounting year' there is usually no relationship existing between the producer and the workers who assisted him in film production.

Employees' State Insurance Act :

2.35. The Act applies to all factories using power and employing 20 or more workers. Thus studios and laboratories which are factories under the Factories Act are, therefore, covered by the scope of the Act. Film production undertakings (other than studios) are not factories and hence not covered by the Act. One studio and three laboratories employing less than 20 workers, however, stand excluded from the purview of the Act.

2.36. The definition of the term 'employee' embraces all persons employed for wages which do not exceed Rs. 400 per mensem. But it is learnt that in the light of the decision of the Insurance Court, Coimbatore, the Corporation has decided not to cover employees engaged in orchestra, production and publicity departments in studios.

Employees' Provident Fund Act :

2.37. The Act was extended to all sectors of the film industry by the Government of India in 1961. It, however, covers such establishments which have a minimum standing of 3 years and employ 20 or more persons. In view of large turnover of independent producers, hardly four of them have attracted the provisions of the Act. Thus the bulk of free-lance workers fall outside the scope of the Act.

2.38. The term 'employee' includes all persons employed for wages in any kind of work manual or otherwise. There appears to be no difficulty in covering all categories of employees—technicians

artistes, etc., whose salary does not exceed Rs. 400 per mensem. Perhaps a difficulty may arise in computing average monthly salary in case of production workers engaged on picture basis, if the contract does not specify the period of employment.

Workmen's Compensation Act :

2.39. The expression 'workman' covers all persons other than those whose employment is of a casual nature and whose earnings do not exceed Rs. 500 per mensem. All workers in the film production industry including free-lance workers earning less than Rs. 500 per month are thus covered by the term 'workman'. Only casual workers such as junior or stunt artistes, musicians, singers, dancers, etc., are excluded by the term workman.

Maternity Benefits Act :

2.40. Ordinarily the Act applies to all factories. However, by virtue of section (2), the Act does not cover any factories to which the Employees' State Insurance Act applies. The latter Act does not apply to one studio and three laboratories in Bombay. Since these undertakings do not engage any women workers, the application of the Act to film industry may be ignored.

2.41. It is amply clear from the foregoing analysis that most of the studio and laboratory employees are covered by the various labour laws, while a majority of free-lance workers employed by independent producers who constitute 64 per cent of the total employment in the film production industry are not protected by most of the laws. Wherever free-lance workers can be covered, practical difficulties of enforcement arise as regards bringing home the benefits to them. The terms 'worker', 'workman' or 'employee' are used in several labour enactments to cover a general section of industrial workers. The technicians of the film industry whose employment is of a peculiar nature fall outside the scope of the various definitions. Against this background the Committee has to address itself to examine item (iv) of its terms of reference, whether any special legislation is necessary for protecting the workers, particularly in the production section.

2.42. Service conditions obtaining in production section, and studios and laboratories are separately dealt with in paragraphs that follow in view of different conditions obtaining in those sectors.

PART II : SERVICE CONDITIONS IN PRODUCTION SECTION

Employment :

2.43. It is estimated that the number of workers seeking employment in the film production industry has increased from 4,400 in 1955* to 6,400 in 1966—a rise of about 45 per cent. No statistical data are available regarding the actual level of employment of free-lance technicians on account of several factors such as high turn-over of producers, simultaneous employment of technicians with more than one producer, intermittent nature of employment, etc. At best it can be said that the employment of free-lance technicians is co-extensive with the life of a picture. It is estimated by the Industry that about 3,000 workers are at any point of time employed with independent producers. This indicates that there is considerable unemployment among workers in this section of the industry.

2.44. Junior artistes on an average secure employment for about 10 days in a month. Male artistes appear to be comparatively better off than their female counterparts, since they are engaged for 11.8 days in a month as against 7.8 days' employment for female artistes. The unequal distribution of work among junior artistes is amply brought out in the table below :—

TABLE NO. 6

Level of employment of junior artistes

No. of days worked	Men	Women	Total
Unemployed	12	19	31
Up to 5 days	21	58	79
6—10 days	63	27	90
11—15 days	86	24	110
16—20 days	50	3	53
21—25 days	3	4	7
Over 25 days	..	..	..
Total	235	135	370

*Report on an Enquiry into the Conditions of Labour in the Cinema Industry in Bombay State, P. 18.

It is observed that over 50 per cent of artistes are employed for less than 10 days in a month. Most of them belong to 'ordinary class' of artistes. Among them women artistes preponderate. As many as 57 per cent of female artistes are engaged for less than even 5 days in a month.

2.46. According to the pattern of employment of free-lance workers, they are engaged in multiple employments simultaneously which give rise to pockets of unemployment and over-employment as can be seen from the following :—

TABLE No. 7

Pattern of employment of free-lance technicians

(March 1966)

Category	Un-employ- ed	One picture	Two pictures	Three pictures	Four pictures	More than 4 pictures	Total
1. Director ...	6	2	1	..	..	..	9
2. Assistant Direc- tor.	5	7	..	1	2	..	15
3. Cameraman ..	6	5	3	..	1	..	15
4. Assistant Cameraman.	6	18	3	1	..	..	28
5. Editor ..	6	2	6	5	1	2	22
6. Assistant Editor	8	6	2	3	2	..	21
7. Make-up Artist	4	7	5	3	1	1	21
8. Make-up Assis- tant.	4	9	5	1	..	..	19
9. Costume Artist	2	7	10	2	3	..	24
10. Costume Assis- tant.	2	2	3	..	..	..	7
Total ..	49	65	38	16	10	3	181
Percentage to total	27.1	36.0	21.0	8.8	5.5	1.6	100.0

2.47. Of 181 workers who were contacted as many as 49 or 27.1 per cent were reported to be unemployed. As compared to 1955*, the extent of unemployment seems to have increased from 16.5 per cent to 27.1 per cent over a decade. This may be attributed to the increasing number of persons seeking employment in film industry every year, particularly when the prospects of employment have not increased to the same extent. In fact, the number of pictures produced in Bombay has declined from 134 in 1955 to 129 in 1964 and 125 in 1965, although the number of colour pictures has of late increased, resulting in creating additional employment potential in terms of man-days worked.

2.48. It may be observed from the table that about 36 per cent workers are engaged in one picture only and about 21 per cent workers are employed in two pictures at a time. The remaining 16 per cent workers are engaged in more than two pictures simultaneously. If employment is properly regulated, it may be possible to distribute the quantum of available work more evenly and mitigate existing unemployment to a certain extent.

Recruitment :

2.49. The recruitment system of free-lance workers is quite peculiar. In case of artistes and technicians such as director, cameraman, music director, etc., it is the employer who generally approaches the "employee" with an attractive offer of an assignment in his picture. This is in recognition of the popularity of such artistes or technicians with the audience, their sale value with financiers and distributors, high technical attainments or a number of successful pictures to their credit. Recent trends in the recruitment of artistes and technicians, however, indicate that in most cases their employment is governed by the selection of top artistes, who insist on the engagement of a particular director, cameraman, music director, fellow artiste, make-up artist, etc. Thus with particular popular artistes certain technicians are in large demand even though more capable artistes and technicians may be, perhaps, available for employment.

2.50. Assistants in all departments such as assistant director, assistant cameraman, assistant editor, etc., are appointed by virtue of their choice by respective departmental heads. This has given rise to a system of 'group working' which seems to be widely prevalent in the industry in a majority of departments. If the departmental heads have a number of assignments on hand, their

*Report on an Enquiry into the Conditions of Labour in the Cinema Industry in Bombay State. P. 19.

assistants too are likewise engaged in many pictures and *vice versa*. This has led to an imbalance in the employment situation much to the detriment of the majority of workers.

2.51. Junior artistes and dancers are recruited through agents called "extra suppliers". On the advice of production department, the agents make available the number and type of junior artistes and dancers required for the day's shooting at stipulated wage rates for which they receive from producers a commission of 20 per cent to 25 per cent of the total wage bill for junior artistes and dancers. Other casual workers such as musicians, singers and movie stunt artistes are recruited directly by producers on the advice of their departmental heads without recourse to any intermediate agency.

2.52. Absence of any statutory provision regarding the maintenance of muster rolls and pay rolls for free-lance production workers has given rise to several disputes regarding their employment and wages. A system of individual contract of employment oral or written, however, exists in the industry, whereby certain conditions of employment are regulated. Written contracts are exchanged in quite a few cases. The associations of workers have, therefore, agitated over introducing a standard contract of employment for all technicians. It is now learnt that the associations of employers, namely, Indian Motion Picture Producers' Association and the Film Producers' Guild of India and the Federation of Cine Employees have entered into an agreement in March 1966 with the following main provisions:—

(i) Employers shall issue in writing a contract or letter of appointment, giving details such as date of commencement of employment, duration of employment, emoluments, mode of payment, nature of work, etc. ;

(ii) In the absence of such a contract, if a dispute arises regarding such employment, it would be adjudged solely on the basis of existing rules and regulations and minimum rates prescribed by craft associations ;

(iii) A Joint Dispute Settlement Committee shall be formed consisting of equal number of representatives of Associations of employers and the Federation of employees to arrive at an amicable settlement of all disputes with no appeal lying outside the Committee.

Wage Structure :

2.53. By and large wages of free-lance workers in the production section are determined by individual bargaining. It is only in case of junior artistes, dancers and musicians that wages are prescribed

by agreements between the Indian Motion Picture Producers' Association on one hand and the workers' associations on the other. The wage rates of movie stunt artistes and chorus singers are uniform, as a result of their bargaining power (Appendix 4—Statement 1). The existence of individual bargaining in the production section may be attributed to a variety of factors, namely, high turnover of producers, relatively larger supply of labour than demand for it and the inapplicability of most of the labour laws to production concerns.

Analysis of Earnings :

2.54. Only a few workers are employed regularly with producers owning studios as against a large number working free-lance with independent producers. They are paid on monthly basis. The average monthly earnings of such workers are indicated below :—

TABLE NO. 8

Average monthly earnings of workers employed regularly by studio owning producers

Occupation	Average monthly wages
	Rs.
1. Director	700
2. Assistant Director	240
3. Production Manager	322
4. Production Assistant	160
5. Processing Assistant	105
6. Publicity Manager	325
7. Publicity artist	322
8. Poster Painter	181
9. Publicity writer	255
10. Still cameraman	195
11. Assistant Still Cameraman	150
12. Make-up artist	224
13. Make-up Assistant	136
14. Costume-in-charge	168
15. Costume Assistant	126

TABLE NO. 8—cont.

Occupation	Average monthly wages
	Rs.
16. Tailor	192
17. Washerman	133
18. Editor	272
19. Assistant Editor	150
20. Joiner	62

Only the joiners are earning less than Rs. 100 per month, while only the directors receive more than Rs. 500 per month.

2.55. The quantum of earnings of some junior artistes is indicated in the following frequency table, giving the distribution of artistes according to specified earning groups :—

TABLE NO. 9

Frequency distribution of junior artistes according to specified earning groups

Earnings groups	Men			Women			Total
	Decent	Ordinary	Super	A Class	B Class	Ordinary	
Nil	1	11	..	..	3	16	31
Up to Rs. 100 ..	32	83	14	5	25	15	174
Rs. 101—200 ..	78	5	7	5	23	..	118
Rs. 201—300 ..	24	..	2	3	11	..	40
Rs. 301—400 ..	1	..	2	1	2	..	6
Rs. 401—500 ..	..	..	1	..	..	..	1
Total ..	136	99	26	14	64	31	370

It is observed from the table that about 56 per cent artistes are earning less than Rs. 100 per month. Most of the ordinary class of artistes is included in this group. It is rather surprising that about 50 per cent of the super class female artistes are earning less than Rs. 100 per month. About 58 per cent of the decent class male artistes earn between Rs. 101 to Rs. 200 per month. The table indicates large variations in earnings particularly in respect of superior class of female artistes.

2.56. Information regarding rates of wages was collected from 181 free-lance workers in selected categories and average rates for each category are tabulated below according to whether they are engaged on picture basis or monthly basis. The size of samples seems to be quite small and hence the conclusions may, perhaps, appear to be inadequately representative. However, they may serve to indicate broadly the prevailing wage rates of various categories of persons employed in the production sector.

TABLE No. 10
Average rates of wages of free-lance technicians
March 1966

Category	Picture Basis					
	(Per picture)			Monthly Basis		
	Mini- mum	Maxi- mum	Average	Mini- mum	Maxi- mum	Average
1. Director	Rs. 5,000	Rs. 5,000	Rs. 5,000	Rs. 1,000	Rs. 1,000	Rs. 1,000
2. Assistant Director ..	1,000	3,600	2,000	200	350	283
3. Cameraman	3,000	15,000	6,406	275	1,500	567
4. Assistant Cameraman ..	1,000	1,000	1,000	100	300	176
5. Editor	2,100	11,000	4,400	300	600	433
6. Assistant Editor ..	1,500	2,300	1,612	150	200	175
7. Make-up Artist	1,950	4,000	2,670	125	400	251
8. Make-up Assistant ..	800	2,500	1,250	110	250	153
9. Costume Artist	1,000	2,000	1,577	100	250	176
10. Costume Assistant ..	900	900	900	90	175	116

2.57. In respect of certain categories such as directors and editors, wages are mostly fixed on picture basis whereas in case of other categories, it appears that monthly basis is more common. In case of categories such as cameramen and editors the variations between the minimum and maximum rates appear to be large. In quite a number of cases the average rate seems to be more near the minimum than the maximum rate of wages, indicating that the number of persons drawing higher remuneration is less than those drawing wages on lower side.

2.58. In the regional language film production section the wage-rates are much less than those in the Hindi film production section, but they seem to be more or less standardized. The rates of wages of some categories of workers in Marathi film production are given below :—

Designation	Amount per picture
	Rs.
Director	4,000
Assistant Director	1,000
Cameraman	2,000
Assistant Cameraman	700
Editor	1,250
Assistant Editor	750
Make-up and costume	2,000
Others	1,000
Total ..	12,900

Thus the salaries of technicians (excluding artistes) work out at about 10 per cent of the average cost of a picture in Marathi.

2.59. A majority of workers in the short film production section are paid on monthly basis. Script writers are usually paid a lump sum amount for the script. Categories such as directors., cameramen, editors and their assistants are at times paid on picture basis, the rates being different for black and white and colour films. Table No. 11 on the following page gives average monthly wages and average rates per picture. The level of earnings of workers in the short film production sector appears to be much more than that of their confreres in the feature film production sector. This may partly be attributed to the organised business conditions obtaining in the

short film production sector. Differentials between the earnings of director and other categories appear to be rather high. Comparatively the earnings of layout artist, background artist and cartoon artist seem to be low.

TABLE No. 11

Average earnings in short film production sector (Private sector only)

March 1965

Occupation	Average monthly earnings	Average earnings per picture	
		Black and White	Colour
	Rs.	Rs.	Rs.
1. Script Writer .. .. .	..	3,000	..
2. Director	1,617	7,500	..
3. Artiste	308	..	..
4. Cameraman	812	..	8,400
5. Assistant Cameraman	275	750	1,050
6. Animator	600	..	..
7. Layout artist	260	..	..
8. Background artist	180	..	..
9. Cartoon artist	200	..	..
10. Still Cameraman	300	..	..
11. Assistant Still Cameraman	265	..	..
12. Production Assistant	202	..	..
13. Processing Supervisor	350	..	..
14. Editor	350	1,950	3,000
15. Assistant Editor	250	600	..
16. Manager	290	..	..
17. Accountant	288	..	..
18. Stenographer	150	..	..
19. Typist	250	..	..
20. Clerk	205	..	..
21. Driver	175	..	..
22. Peon	107	..	..

2.60. Information regarding wage scales in the public sector undertakings, namely, the Films Division and the Film Institute of the Government of India and the Film Unit of the State Government is embodied in Appendix 4, statement No. 2. A critical examination of the wage rates in public and private sectors in short film production section shows that the rates are higher in the public sector than those prevailing in the private sector.

Monetary Benefits :

Dearness Allowance :

2.61. No dearness allowance is separately paid to free-lance technicians.

Food Money :

2.62. Generally speaking free-lance workers, excluding casual labour, get free food or 'Food Money' on all shooting days. The quantum of 'Food Money' varies from craft to craft.

Location Allowance :

2.63. If the workers go out of Bombay on location shooting, they are provided with free transport, lodging and boarding arrangements which are not standardised. All casual workers employed on location shooting are paid at the rate of $1\frac{1}{2}$ shift every day in addition to usual facilities of free transport, lodging and boarding arrangements.

Bonus :

2.64. Some producers pay voluntary bonus to their employees equal to about a month's wage, if their picture successfully runs a silver jubilee week. Although the payment of Bonus Act is applicable to the production units, it would be rather difficult for the employees to earn bonus for more than the stipulated minimum of 4 per cent on account of termination of their employment at a time when the box office collections of picture start flowing in.

Problems of Wage Payment :

2.65. Free-lance workers do not receive their payment regularly. Those employed on monthly pay basis are not always paid within first seven days of the month. In case of those engaged on picture basis, the contract of employment does not generally provide for the

exact mode of payment. Where such a provision exists, it is seldom observed, with the exception of a few producers. Usually wages are paid on shooting days on pro-rata basis. Thus, when there is no shooting in a month the workers may not receive any wages during the month. Under these circumstances the workers are reported to suffer considerable hardships.

2.66. When the picture is prolonged indefinitely the workers usually remain unpaid till such time as the shooting restarts. If the picture remains incomplete or is abandoned, they are likely to lose all their pending dues. Of late, the associations of employees have started incorporating in their agreements specific clauses regarding the period of payment. Junior artistes, for instance, are by agreement required to be paid within 7 days of shooting. So also the musicians have stipulated that they should be paid within 8 days of music recording, failing which no further recording would be undertaken by them. In case of background music, which is the last item of recording, the musicians insist that payments should be made on the set.

2.67. There were in the past a number of cases of defaults in wages. On account of awakening among workers such cases are now steadily being brought to the fore. For resolving all wage disputes, the Federation of Cine Employees had set up its own standing Dispute Settlement Committee, which has given a good account of itself as seen from the following figures of wage recoveries :

Year	Amount recovered Rs.
1957-58	9,426
1958-59	13,316
1959-60	42,272
1960-61	65,668
1961-62	92,268
1962-63	1,23,427
1963-64	59,603
1964-65	64,203
1965-66	1,45,702

2.68. Another evil in the system of wage payment is 'black payment'. Top artistes receive a large share of their contracted payment in black. The evil of black payment has now extended to top technicians too, such as music director, director, playback artist, cameraman, etc.

Shifts and Hours of work :

2.69. In the production section, only one shift is worked every day—either day or night. Shift hours whether in studio or on location are irregular, depending upon the needs of shooting programme. It is reported that top artistes sometimes start work late and work overtime to complete the shooting schedule, with the result that the entire production crew has to work extra-time quite often. The irregularity in working hours is also due to several reasons such as tight schedule of the availability of artistes, lack of planning, workers' tendency to earn overtime by working late hours only, under-staffing, change in set designs at the eleventh hour, lack of progressive techniques, etc.

2.70. For junior artistes, the shift hours are stipulated by an agreement between 7 a.m. to 2 p.m. and 2 p.m. to 10 p.m. or 9 a.m. or 9.30 a.m. to 6 p.m. or 6.30 p.m. and 7 p.m. to 2 a.m. In order to complete the running shot of a picture the junior artistes are required to work up to half an hour without any extra-payment.

2.71. The agreement between the Indian Motion Picture Producers' Association and the Cine Musicians' Association provides for only two-shift working every day for musicians at four hours' shift for one song and six hours' shift for two songs. The singers work for five hours per song per shift.

2.72. Sunday is not observed as a uniform weekly off in the film production industry. It is more an exception than a rule with the free-lance workers. This is evidenced by the fact that recently the Federation of Cine Employees could succeed in enforcing only the second Sunday as a uniform holiday for the film industry. Sunday working is mainly governed by the dates of artistes, which are obtained by producers with considerable difficulties.

Overtime :

2.73. As stated earlier, the task of free-lance workers is irregular. Where working hours are not regulated, the question of overtime has little significance, particularly when no extra-remuneration is paid for additional input of labour. Casual workers are paid overtime wages for half a shift if their working hours extend beyond 8 hours by $1\frac{1}{2}$ to 2 hours. Where agreements are reached over wage rates, etc., they provide for extra-payment for extra-work. If the junior artiste works for more than half an hour beyond the normal hours of work up to 4 hours or cannot return to Bombay the same day from an outdoor location, he is paid at one and a half

times the normal rate. Musicians who work beyond specified shift timings are paid at the rate of Rs. 10 to Rs. 20 per hour according to their categories. Singers are paid Rs. 10 per hour of extra-work.

2.74. In the case of editor, his work gathers momentum as the shooting progresses. The peak period of his work starts after the shooting is over. The period between completion of shooting and the date of censoring is usually two months, but sometimes it is even less. During this period the editor works hard to re-examine all sequences and re-arranges them so as to maintain the tempo and build up the climax. In the latter part of this period, the editor works continuously for even 56 hours at a stretch with a few spells of half hours of breaks for rest and meals.

Festival Holidays and Leave Facilities :

2.75. In the production section, there are no entitlements to holidays or leave facilities. Where the work is carried on intermittently, it is difficult, according to producers, to adhere to any pre-determined system of granting holidays or leave since the workers are required to work on such days if the artistes' dates are booked on those days.

Amenities and Social Securities :

2.76. With the possible exception of one or two studios, no rest room facilities exist in studios where pictures are produced. These facilities appear to be necessary in the film industry, particularly as the work in production section is intermittent and hence the artistes and technicians would like to rest when they are not working. During its visits to studios the Committee observed that the make-up rooms also served as rest rooms for top artistes whereas other workers had to do without any such facilities whatsoever during periods when they had no work on the set.

2.77. Production workers are not covered by the Employees' State Insurance Scheme on account of difficulties of a practical nature as well as policy decision of the Employees' State Insurance Corporation not to cover employees in "editing, orchestra, production and publicity departments of the production sector".

2.78. The Employees' Provident Fund Act was extended to the film industry in July 1961 by adding the industry to the schedule of the Act. Since the Act covers only such concerns having a minimum standing of three years and employing not less than 20

orkers, most production units fall outside the purview of the Act. The Act covers only two units of independent producers and two concerns in the short film production sector covering only 92 workers employed by them. There is no scheme of gratuity payable to production workers.

PART III : SERVICE CONDITIONS IN STUDIOS AND LABORATORIES

Employment :

2-79. Employment in studios and laboratories has increased steadily from 2,200 and 625 in 1955* to 2,300 and 1,100 in 1965—a rise of 4.5 per cent and 76 per cent respectively over a period of a decade. This is particularly significant when the rise in employment is recorded in spite of closures of four studios and three laboratories in the intervening period. It, therefore, seems that the industry has been able to create larger employment potential in 1965 as compared to 1955.

2-80. The length of service of studio and laboratory workers is indicated in the following table for two different periods 1965 and 1955† :—

TABLE NO. 12

*Length of Service of Studio and Laboratory Workers
(percentage to total)*

Length of service	Studios		Laboratories	
	1965	1955	1965	1955
Less than 1 year	5.2	34.4	9.1	15.7
1 to 3 years	18.7	20.9	11.0	13.4
4 to 5 years	9.7	17.1	14.5	13.1
6 to 10 years	30.5	22.8	21.8	44.7
Over 10 years	35.9	4.8	43.6	13.1
Total	100	100.0	100.0	100.0

* Report on an Enquiry into the Conditions of Labour in Cinema Industry in Bombay State. P. 40 and 55.

† *Ibid*, P. 41 and 56.

About 36 per cent studio workers and 44 per cent laboratory employees had over 10 years' service to their credit in 1965. As compared to the length of service in 1955, it seems that the employment situation has stabilised in studios and laboratories in 1965.

2.81. No system of apprenticeship, in the proper sense, exists in studios and laboratories. In some concerns, workers are taken up as learners who are allowed to learn the trade on the job mostly by 'trial and error method'. No theoretical training is imparted nor is the period of learning well defined. Learners are paid some small amount as wages during the period of learning.

Wage Structure :

2.82. The foundation of wage structure in studios was laid by the private arbitration award by Sarvashri Shah and Mehta in 1949 which replaced for the first time individual bargaining by collective bargaining. It prescribed graded scales of pay and dearness allowance on a uniform basis in 11 studios in Bombay. In subsequent wage disputes the Industrial Tribunals awarded only ad-hoc increments to workers, while maintaining the Shah-Mehta award in all its essentials. The award of the Industrial Tribunal, Shri P. D. Savarkar in the case of Rajkamal Kalamandir was another milestone in the evolution of an organised wage structure in the film industry. The Tribunal classified the occupations according to skill on the basis of job descriptions on the recommendations of technical experts who were appointed as assessors, and prescribed dearness allowance linked to the consumer price index numbers. A few awards which followed owe much to the Savarkar award.

2.83. The first settlement in a wage dispute in commercial laboratories was arrived at between the parties in the case of Bombay Film Laboratory in as early as 1948. This settlement was much relied on by Industrial Tribunals in subsequent wage disputes in several laboratories, where wages were fixed on the basis of wage rates in a comparable concern.

2.84. It would thus be seen that adjudication and conciliation machinery under the Industrial Disputes Act has played an important role in wage determination in studios and laboratories inasmuch as wages of 41 per cent of studio workers and 76 per cent of laboratory workers are fixed by award and settlements. (Appendix 4—Statements 3 and 4).

2.85. The salient features of wage structure in studios and laboratories are as follows :—

(i) Wage rates are mostly fixed on monthly basis except in respect of those who are casually employed ;

(ii) In case of a large section of monthly rated workers, there exist graded scales of pay. Such workers constitute 40.5 per cent and 96.2 per cent of the studio and laboratory workers respectively ;

(iii) Wages of a majority of workers (37.3 per cent of studio labour and 76.2 per cent of laboratory labour) comprise two components, namely, the basic wage and dearness allowance.

Analysis of Earnings :

2.86. Information regarding earnings was collected on a census basis from every studio and laboratory for the month of March 1965. Table No. 13 on the following pages sets out average monthly earnings of studio workers in Bombay and Kolhapur. Categories receiving more than Rs. 500 per mensem are music recordists (Rs. 1,119) and cameramen (Rs. 646). In Bombay those earning less than Rs. 100 per mensem include trollymen (Rs. 99), assistant carpenters (Rs. 99), boom operators (Rs. 98), polishmen (Rs. 98), assistant tapists (Rs. 87), assistant moulders (Rs. 97), assistant set painters (Rs. 96), assistant propertymen (Rs. 65), settingmen (Rs. 85), lightmen (Rs. 92), assistant generator operators (Rs. 95), cleaners (Rs. 83), office peons (Rs. 94), sweepers (Rs. 78), watchmen (Rs. 79), gardeners (Rs. 81), liftmen (Rs. 79) and mazdoors (Rs. 90). The earnings of trollymen, boom operators and lightmen appear to be low in the light of skill and responsibility shouldered by them.

2.87. Comparatively, the earnings of studio workers at Kolhapur are quite low. With the exception of only a few categories such as I assistant cameramen, sound recordists, setting mistries, managers and assistant managers who constitute an insignificant percentage of cine workers in Kolhapur, 93 per cent of workers receive less than Rs. 100 per month. The lowest wage of Rs. 25 per month is earned by a sweeper, followed by mazdoors, peons, assistant electricians, settingmen, assistant set painters and boom operators who receive Rs. 55 per mensem. The studios attribute the low earnings of their workers to the feeble turnover of business in Kolhapur.

2.88. The erratic nature of wage behavior is brought out by table No. 14 on the pages 40-41, giving frequency distribution of workers in selected categories in specified wage groups.

TABLE No. 13
Average monthly earnings in Studios
 (March 1965)

Occupation	Bombay		Kolhapur	
	No. of workers	Average monthly earnings	No. of workers	Average monthly earnings
		Rs.		Rs.
1. Cameraman	4	646	..	..
2. I Assistant Cameraman	7	198	1	110
3. II Assistant Cameraman	28	128	2	78
4. Trolleyman	40	99	..	..
5. Music Recordist	4	1,119	..	..
6. Sound Recordist	24	299	1	125
7. Assistant Sound Recordist	39	158	2	83
8. Boom operator	46	98	2	55
9. Art Director	7	351	..	..
10. Assistant Art Director	5	151	..	..
11. Setting Master	6	223	..	..
12. Setting Mistry	25	215	1	103
13. Carpenter	158	138	6	96
14. Assistant Carpenter	83	99	4	103
15. Polishman	3	98	..	..
16. Machineman	3	127	..	..
17. Tapist	10	113	..	..
18. Assistant Tapist	8	87	..	..
19. Moulder	11	146	..	..
20. Assistant Moulder	3	97	..	..
21. Background Painter	14	224	1	90

TABLE NO. 13—cont.

Occupation	Bombay		Kolhapur	
	No. of workers	Average monthly earnings	No. of workers	Average monthly earnings
		Rs.		Rs.
22. Set Painter	67	122	4	60
23. Assistant Set Painter	35	96	3	55
24. Propertyman	4	118	..	..
25. Assistant Propertyman	1	65	..	..
26. Mason	8	116	..	..
27. Settingman	379	85	10	55
28. Electrician	29	180	2	86
29. Assistant Electrician	29	112	2	55
30. Lightman	230	92	11	62
31. Projectionist	16	167	..	..
32. Assistant Projectionist	6	131	..	..
33. Mechanic	8	182	..	..
34. Assistant Generator Operator	2	95	..	..
35. Manager	12	393	2	175
36. Assistant Manager	5	160	1	110
37. Accountant	14	380	..	..
38. Assistant Accountant	11	221	..	..
39. Stenographer	3	262	..	..
40. Typist	12	177	..	..
41. Clerk (Senior)	2	400	..	..
42. Clerk (Junior)	37	178	3	79
43. Telephone Operator	11	147	..	..
44. Storekeeper	9	205	..	..
45. Assistant Storekeeper	6	181	..	..
46. Driver	35	155	1	100
47. Cleaner	13	83	..	..
48. Office Peon	52	94	1	55
49. Sweeper	47	78	1	35
50. Watchman	116	79	10	57
51. Gardener	26	81	3	58
52. Liftman	12	79	..	..
53. Mazdoor	24	90	11	55

TABLE No. 14

Frequency distribution of workers in selected categories in Studios, in Specified wage groups.

Occupations	Up to Rs. 100	Rs. 101 to Rs. 150	Rs. 151 to Rs. 200	Rs. 201 to Rs. 250	Rs. 251 to Rs. 300	Rs. 301 to Rs. 350	Rs. 351 to Rs. 400	Rs. 401 to Rs. 450	Rs. 451 to Rs. 500	Over Rs. 500	Total
1. Assistant Cameraman ..	11	12	5	6	1	..	..	..	..	..	35
2. Trolleyman	28	12	..	..	..	..	..	..	..	..	40
3. Assistant Sound Recorder- dist.	6	15	11	4	1	1	..	1	..	..	39
4. Boom Operator ..	21	18	6	1	..	..	..	..	..	..	46
5. Carpenter	7	109	39	3	..	..	..	..	..	..	158
6. Assistant Carpenter ..	54	24	5	..	..	..	..	..	..	..	83
7. Background Painter ..	..	2	4	4	2	2	..	..	..	..	14
8. Set Painter	23	34	7	2	1	..	..	..	..	..	67
9. Assistant Set Painter ..	26	7	1	1	..	..	..	..	..	..	35

10. Settingman	..	..	317	62	..	..	..	..	..	..	..	..	..	379
11. Electrician	..	..	2	11	7	5	3	1	..	..	..	..	..	29
12. Assistant Electrician	..	..	14	13	2	..	..	..	..	..	..	..	..	29
13. Lightman	..	..	177	39	14	..	..	..	..	..	..	..	..	230
14. Projectionist	..	..	5	1	6	3	1	..	..	..	..	..	..	16
15. Assistant Projectionist	..	..	2	1	3	..	..	..	..	..	..	..	..	6
16. Clerk/Telephone Operator	..	..	4	21	13	3	6	2	1	..	..	..	..	50
17. Unskilled workers	257	31	..	2	290

All workers	965	537	196	82	53	27	11	14	4	22	..	1,911
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Percentage	50.5	28.1	10.0	4.0	2.7	1.4	0.5	0.8	0.2	1.1	..	100.0
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It is observed that over 75 per cent of workers are earning less than Rs. 150 per mensem or to be more precise, about half the number is receiving even less than Rs. 100 per mensem. Apart from the unskilled categories which preponderate in the wage group up to Rs. 100, a considerable proportion of trollymen (70 per cent), boom operators (46 per cent), assistant carpenters (65 per cent), assistant painters (74 per cent), settingmen (84 per cent) and lightmen (77 per cent), earn less than Rs. 100 per mensem. Even a significant number of assistant cameramen (31 per cent), and projectionists (31 per cent) earn less than Rs. 100 per month. The modal wage group comprises earnings between Rs. 101 to 150 in case of a large number of categories such as assistant cameramen (30 per cent) assistant sound recordists (38 per cent), carpenters (60 per cent), set painters (50 per cent), assistant electricians (45 per cent) and clerical staff (42 per cent). Persons earning more than Rs. 500 per month are hardly 1.1 per cent of the total. Variations in earnings of workers in the same occupation may be attributed to unitwise wage disparities arising out of the absence of a uniform wage structure.

2.89. The average monthly earnings of laboratory employees are indicated in Table No. 15 on the following pages. Among the categories earning more than Rs. 500 per month are chief technicians (Rs. 1,000), laboratory-in-charge (Rs. 910), music recordists (Rs. 1,169), maintenance engineers (Rs. 1,487), managers (Rs. 1,062), assistant managers (Rs. 533) and accountants (Rs. 579). The average earnings of sweepers (Rs. 86) and liftmen (Rs. 87) who constitute a negligible proportion to the total laboratory workers (less than even one per cent) are below Rs. 100 per month. Those earning on an average between Rs. 101 to Rs. 150 per month are boom operators (Rs. 115), cabinmen (Rs. 144), watchmen (Rs. 115), gardeners (Rs. 102) and mazdoors (Rs. 121). Workers in these categories constitute 27.5 per cent to the total laboratory workers. It is significant to note that boom operators are receiving less than even mazdoors. The former are required to use a good deal of skill in tilting and panning the boom without causing jerks to microphone or letting it appear in the camera field, ensuring at the same time optimum pick-up of sound by the microphone.

TABLE No. 15

Average monthly earnings in Film Processing Laboratories

(March 1965)

	Occupation	No. of workers	Average monthly earnings
			Rs.
1.	Chief Technicianist	1	1,000
2.	Laboratory-in-charge	8	910
3.	Shift Supervisor	30	408
4.	Developer	78	238
5.	Assistant Developer	43	190
6.	Cabin-man	58	144
7.	Negative Cleaner	56	163
8.	Checker	31	231
9.	Knotcher	7	224
10.	Band Maker	5	166
11.	Light Suggester	16	353
12.	Assistant Light Suggester	12	189
13.	Optical Printer	1	430
14.	Assistant Optical Printer	2	327
15.	Printer	87	236
16.	Assistant Printer	25	188
17.	Writer	10	100
18.	Chemist	9	287
19.	Mixer	13	150
20.	Music Recordist	4	1,169
21.	Assistant Sound Recordist	7	222

TABLE No. 15—cont.

Occupation							No. of workers	Average monthly earnings
								Rs.
22.	Boom Operator	..	..	..	..	..	7	115
23.	Projectionist	..	..	..	..	..	29	207
24.	Assistant Projectionist	..	..	..	..	..	8	192
25.	Maintenance Engineer	..	..	..	..	..	4	1,487
26.	Mechanic	..	..	..	..	..	21	275
27.	Assistant Mechanic	..	..	..	..	..	9	185
28.	Electrician	..	..	..	..	..	7	192
29.	Assistant Electrician	..	..	..	..	..	4	266
30.	Generator Operator	..	..	..	..	..	3	225
31.	Carpenter	..	..	..	..	..	8	198
32.	Plumber	..	..	..	..	..	5	203
33.	Painter	..	..	..	..	..	6	139
34.	Tinsmith	..	..	..	..	..	1	300
35.	Blacksmith	..	..	..	..	..	1	225
36.	Welder	..	..	..	..	..	1	250
37.	Fitter	..	..	..	..	..	3	196
38.	Turner	..	..	..	..	..	3	176
39.	Miller	..	..	..	..	..	1	220
40.	Manager	..	..	..	..	..	4	1,062
41.	Assistant Manager	..	..	..	..	..	3	533
42.	Accountant	..	..	..	..	..	4	579
43.	Assistant Accountant	..	..	..	..	..	7	472
44.	Stenographer	..	..	..	..	..	11	240
45.	Typist	..	..	..	..	..	1	195
46.	Clerk (Senior)	..	..	..	..	..	12	336

TABLE No. 15—cont.

Occupation							No. of workers	Average monthly earnings
								Rs.
47.	Clerk (Junior)	..	..	..	..	..	56	214
48.	Telephone Operator	..	..	..	..	..	3	221
49.	Store-keeper	..	..	..	..	..	6	264
50.	Driver	..	..	..	..	..	11	195
51.	Office Peon	..	..	..	..	..	30	130
52.	Sweeper	..	..	..	..	..	5	86
53.	Watchman	..	..	..	..	..	36	115
54.	Gardener	..	..	..	..	..	5	102
55.	Liftman	..	..	..	..	..	1	87
56.	Mazdoor	..	..	..	..	..	113	121

2.90. The level of earnings in laboratories is much higher as compared to studios. This is vividly brought out in Table No. 16 on the following page, giving the frequency distribution of workers in selected categories in specified wage groups. There are 12.3 per cent workers in laboratories receiving less than Rs. 100 per month as against about 50 per cent workers from studios in the same wage group, which also happens to be the modal group. The modal group of earnings in case of laboratories consists of 23.8 per cent workers, earning between Rs. 151 to Rs. 200 per month. Another characteristic of wage behaviour in laboratories is that there are considerable wage variations in the same occupation. This may be partly explained by the varying length of service of workers who may have earned correspondingly more or less number of increments in their scales of pay.

TABLE No. 16

Frequency distribution of workers in selected categories in Laboratories specified Wage Groups.

Occupation	Up to	Rs. 101	Rs. 151	Rs. 201	Rs. 251	Rs. 301	Rs. 351	Rs. 401	Rs. 451	Over	Total
	Rs. 100	to Rs. 150	to Rs. 200	to Rs. 250	to Rs. 300	to Rs. 350	to Rs. 400	to Rs. 450	to Rs. 500		
Projectionist		7	9	8	2	3	..	..	..	..	29
Shifts Supervisor .. .. .		..	2	1	5	1	5	8	2	6	30
Developer		10	21	11	24	12	1	..	..	..	79
Assistant Developer		8	11	24	..	..	..	..	..	..	43
Cabinman		9	19	31	12	..	..	..	..	..	71
Negative Cleaner		5	20	21	9	..	..	..	..	..	55
Checker		1	12	13	4	1	..	..	..	..	31
Senior Printer		3	26	24	17	26	..	..	..	..	96
Junior Printer		4	10	11	..	..	..	..	..	..	25
Clerk		1	6	11	10	6	..	1	..	..	35
Unskilled workers (Peons, Watchmen and Mazdoors).	79	53	45	2	..	..	..	..	..	..	179
All workers	115	187	223	180	101	51	23	13	6	35	934
Percentage to the total	12.3	20.0	23.8	19.3	11.8	5.4	2.4	1.3	0.6	3.1	100.0

Monetary Benefits:

Dearness Allowance:

2.91. It has now become customary with employees in studios and laboratories to receive dearness allowance separately to neutralise to a certain extent the increased cost of living. There are three methods of payment of dearness allowance. The workers in Kardar Studio and Modern Sixteen Laboratory are paid a flat-rate of Rs. 50 and Rs. 60 as dearness allowance, respectively, notwithstanding any pay range or changes in the consumer price index numbers. In some concerns, dearness allowance is paid according to slabs of basic wages as given below:—

	Basic wages up to Rs 100	Basic wages of Rs. 100 and more
	Rs.	Rs.
Gurudatta Studio	30	35
Filmistan Studio	30	35
Famous Cine Laboratory	57	52
Basant Studio	50	55

2.92. In quite a number of studios and laboratories the dearness allowance is linked to the consumer price index numbers. In Raj-Kamal Kalamandir, the workers are paid 50 per cent of the dearness allowance received by Bombay Cotton Textile workers. In Asha Studio consolidated wages have been fixed at the index number of 520. Workers would get dearness allowance of Rs. 3 for every rise of 10 points in the index number thereafter. In Famous Cine Laboratory and Studio, Ramnord Research Laboratory and Bombay Film Laboratory the workers receive a flat rate of dearness allowance at Rs. 50, Rs. 60 and Rs. 47, respectively at specified index numbers, which in the current cases are 531 to 540, 449 and 390, respectively. For every rise of 10 points in the index number, the workers in Famous Cine Laboratory and Studio and Bombay Film Laboratory are paid an additional dearness allowance of Rs. 3 per month while those in Ramnord Research Laboratory get Rs. 5 per month.

2.93. In recent industrial awards in Filmistan and Filmalaya, the Tribunals have awarded dearness allowance at specified range of index numbers with changes in the allowance according to variations in index numbers. The employers, however, have appealed against the awards.

2.94. In May 1966, the consumer price index number stood at 626 (old) or 141 (new). Minimum rates of dearness allowance for that month in various concerns where they are linked to index numbers are indicated below for a comparative purpose:—

Name of Studio/Laboratory	Minimum Dearness Allowance rate Rs.
1. Rajkamal Kalamandir	73.72
2. Asha Studio	30.00
3. Ramnord Research Laboratory	114.00
4. Famous Cine Laboratory and Studio	74.00
5. Bombay Film Laboratory	162.00
6. Filmalaya (Notional).	54.00
7. Filmistan (Notional)	122.00

2.95. Thus about 37 per cent studio workers and 76 per cent laboratory workers are paid dearness allowance separately. The following table summarises the coverage of workers under each method of calculating dearness allowance.

TABLE No. 17

Methods of calculating dearness allowance

Method of dearness allowance	Percentage of studio workers covered	Percentage of Laboratory workers covered
1. Flat rate	3.5	2.9
2. Slab rate	20.7	25.0
3. Linked to consumer price index numbers.	13.1	48.3
Total	37.3	76.2

Officiating Allowance :

2.96. The workers in Famous Cine Laboratory, Filmistan, Bombay Film Laboratory, Famous Cine Laboratory and Studio, Rajkamal Kalamandir, Basant Studio, Modern Sixteen Laboratory, Ramnord Research Laboratory and Kardar Studio, constituting 32.4 per cent of Studio workers and 76.2 per cent of laboratory workers are paid an officiating allowance, if they have worked in aggregate

for 14 days or more in a year in a higher post under the written orders of their employers to that effect. It is paid at the rate of an amount indicating a difference between the minimum starting salaries of the lower and higher grades. In Ramnord Research Laboratory, however, the workmen must have worked for at least 14 days continuously.

Sunday Working Allowance :

2.97. In Basant Studio, whenever a worker works on Sundays he is paid double the normal wage for the day in addition to a compensatory holiday. In Famous Cine Laboratory, Ramnord Research Laboratory, Bombay Film Laboratory, Shrikant Studio, Modern Sixteen Laboratory, Rajkamal Kalamandir, Asha Studio and Kardar Studio, the rate of payment is $1\frac{1}{2}$ times the normal rate of wages on Sundays in addition to a day's compensatory holiday. The workers' demand for a higher wage as well as a compensatory holiday has been upheld by Industrial Tribunals on the ground that workers need to be compensated for working on a day on which they have social obligations to fulfil. The benefit of this allowance is thus enjoyed by 20 per cent studio workers and 63 per cent laboratory workers.

Food Money :

2.98. Food money in studios and laboratories is paid to workers if (i) they are required to work during lunch hour, (ii) the shift timings are suddenly changed, (iii) the workers are required to work overtime without prior notice and (iv) if the overtime hours exceed 2 hours in studios and 4 hours in laboratories. Until recently workers were paid food money at different rates. The same are now standardized as follows :—

Studios :

Category	Breakfast		Lunch and dinner	
	Minimum Rs.	Maximum Rs.	Minimum Rs.	Maximum Rs.
1. Heads of Departments, Mistries, Carpenters and Background painters.	2.50	3.00	3.00	5.00
2. Assistants	1.50	2.50	2.00	4.00
3. Others	1.00	2.00	1.50	3.00

Laboratories :

Category	Food money	
		Rs.
1. Heads of Departments	2.50
2. Others	1.50

These allowances are paid in addition to overtime wages as the trade unions want to curb tendency towards unlimited overtime and irregular hours of work. Food money is paid invariably by producers.

Shifts and Hours of Work :

2.99. In studios usually two shifts, day and night, are worked every day, the times of commencement and closure being different in the different studios. Usually the shift hours are between 9 a.m. or 9.30 a.m. to 6 p.m. or 6.30 p.m. and 9 p.m. or 9.30 p.m. to 5 a.m. or 5.30 a.m. To suit the convenience of artistes, the shifts are at times arranged between 7 a.m. to 2 p.m. and 2 p.m. to 10 p.m. In some studios, there is a general shift for clerical and administrative staff in addition to usual shifts. The need for a second shift arises only when there is work available for the shift. In some studios the workers are not earmarked for any specific shift, day or night. The same set of workers are deployed on either of the shifts, although for technical purposes to meet the requirements under the Factories Act separate relays of workers are formed. Irregularity in studio shift timings may be attributed to—

- (i) artistes, who work during hours of their choice ;
- (ii) producers, who lack in planning picture production ;
- (iii) studio owners, who choose to get the work done with as few workers as possible by extending working hours to the maximum extent required ; and
- (iv) scarcity of floor-space at a particular point of time.

2.100. In laboratories three shifts are generally worked, each comprising $7\frac{1}{2}$ hours of actual work except in Bombay Film Laboratory, where the actual hours extend to only 7. In some commercial laboratories there exists a general shift in addition to usual shifts for clerical and administrative staff. The shift hours are normally between 7 a.m. to 3 p.m., 3 p.m. to 11 p.m. and between 11 p.m. to 7 a.m.

Overtime :

2.101. Considerable overtime is reported from studios and laboratories, where overtime is paid at double the normal wage rate. The magnitude of overtime working can be seen from the following :—

TABLE No. 18
Extent of overtime working

Serial No. of Studio/ Laboratory	No. of workers working overtime	Total monthly earnings	Total overtime earnings	Percentage of over- time earn- ings to total earn- ings
		Rs.	Rs.	
1	48	10,670	4,067	38.1
2	34	4,525	1,521	33.6
3	9	904	181	20.0
4	26	2,425	1,309	54.0
5	28	2,786	1,335	47.9
6	23	2,317	893	38.5
7	24	2,652	952	35.9
8	14	2,202	628	28.5
9	23	3,180	767	24.1
Total	229	31,661	11,653	36.8

Overtime earnings constituted about 37 per cent of normal earnings. The proportion was the highest in unit No. 4 in respect of 26 workers whose overtime earnings were as high as 54 per cent of the normal earnings. The average overtime earnings in case of selected workers come to Rs. 50.88 per month. Instances are not lacking where overtime earnings of some individual workers were even higher than their normal earnings.

Festival Holidays and Leave Facilities :

2.102. Festival holidays were first introduced in the film industry in 1949 by the Shah-Mehta Award which prescribed 8 holidays in a year. The system of granting festival holidays seems to be widely prevalent in studios and laboratories as most of them grant such holidays ranging from 4 to 18 days. Nine studios employing about 40 per cent workers grant 6 holidays per year, and four laboratories employing about 56 per cent workers provide for 8 holidays per annum. The following table gives the distribution of studios and laboratories and workers employed therein according to the number of holidays :—

TABLE NO. 19.

Festival Holidays in Studios and Laboratories.

Number of Holidays	Studios			Laboratories		
	Number of concerns	Number of workers	Percentage to the total	Number of concerns	Number of workers	Percentage to the total
4	8	705	34.3	3	23	2.5
5	2	166	7.9	..	..	..
6	9	848	40.2	3	247	25.3
8	2	296	14.3	4	544	55.8
10 and more ..	1	67	3.3	2	160	16.4
Total ..	22	2,082	100.0	12	974	100.0

2.103. The Shah-Mehta Award prescribed for the first time leave facilities in the film industry to the extent of 15 days' privilege leave, 15 days' sick leave and 10 days' casual leave. In almost all studios and laboratories, workers enjoy 15 days' privilege leave as prescribed under the Factories Act. In one studio employing 75 workers, privilege leave extends to 20 days. In a number of concerns clerical staff enjoys 30 days' privilege leave.

2.104. Sick leave facilities exist in only two studios (engaging about 10 per cent workers) to the extent of 15 days per annum. In contrast to this, sick leave to the extent of 15 days per annum is granted by 6 laboratories employing about 75 per cent workers.

2.105. Casual leave appears to be quite common in studios and laboratories. Such facilities are enjoyed by about 53 per cent studio workers and 78 per cent laboratory employees, generally up to 10 days per year. The following table gives details of casual leave facilities in studios and laboratories:—

TABLE No. 20

Casual leave entitlements in Studios and Laboratories.

Number of days	Studios			Laboratories		
	Number of concerns	Number of workers	Percentage workers covered	Number of concerns	Number of workers	Percentage workers covered
5	1	65	2.6	..	..	..
6	2	166	7.9	..	..	..
7	2	168	8.7	..	..	..
10	5	698	33.5	9	764	78.4
Nil	12	985	47.3	3	210	21.6
Total	22	2,082	100.0	12	974	100.0

Amenities and Social Securities :

2.106. Amenities at the work site leave much to be desired. Sanitary arrangements in a number of studios are inadequate and unhygienic. Such arrangements appear to have been maintained, keeping in view only the studio/laboratory employees. In addition to them, a number of workers engaged by independent producers are also working in studios and laboratories. There are no other amenities such as reading room etc. in studios and laboratories.

2.107. Sickness insurance under the Employees' State Insurance Act came into existence in Bombay in 1952 and in Kolhapur in March 1966. About 88 per cent studio workers and 79 per cent laboratory workers are covered by the State Insurance.

2.108. Provident Fund was first introduced by the Shah-Mehta Award in 1949 in respect of 11 studios. All studios then started deducting employees' contributions without making their own. On terminating the award by employers the amount collected is reported to have been returned to employees in some cases while in others it had to be recovered through the Court of law. Subsequently Industrial Tribunal Shri I. G. Thakur recommended the constitution of a Provident Fund in 8 studios. This was again not implemented. Later on, Provident Fund was introduced in a number of studios and laboratories by various awards of Industrial Tribunals.

2.109. At present 20 studios and 9 laboratories are covered by the Employees' Provident Fund Act. About 82 per cent studio workers and 90 per cent laboratory workers subscribe to the Statutory Provident Fund. The rate of contribution of both employers and employees is 6.25 per cent of total wages including dearness allowance. Enhancement of the rate of contribution to 8 per cent is at present under consideration of the Government of India.

2.110. A Gratuity Scheme has been recently introduced in studios and laboratories in Bombay. It exists in the Bombay Film Laboratory, Famous Cine Laboratory, Ramnord Research Laboratory, Modern Sixteen Laboratory, Kardar and Basant Studios. It thus covers about 200 studio workers and about 700 laboratory workers who constitute nearly 10 per cent and 72 per cent of total workers in the respective sectors. In the first five concerns the worker is entitled to gratuity in case of death, physical or mental disability and retrenchment or after eight years' continuous service in case of voluntary retirement and resignation at the rate of 12 days' basic wages for each completed year of service up to a maximum of 12 months' pay. In Basant studio, a distinction has been made between the services rendered by a worker prior to the introduction of the provident fund scheme and the services rendered thereafter. For the earlier period a worker is entitled to 15 days' consolidated wages for each completed year of service, while for the subsequent period the entitlements are similar to those in other concerns.

CHAPTER 3

THE CASE OF EMPLOYEES

3.1. The employees' organisations contend that a large section of workers engaged in the production sector of film industry (about 64 per cent) is not protected by existing labour legislation. Wages and service conditions are determined by individual bargaining and hence they leave much to be desired. Panacea for all these ills, according to employees' organisations, lies in the enactment of special legislation for cine employees. The paragraphs that follow explaining the case of employees are based on replies sent by the Federation of Western India Cine Employees on behalf of all unions of cine workers to the questionnaire issued by the Committee as also the oral evidence tendered before the Committee by the Federation and technical experts.

Economic Position of Industry :

3.2. The film industry is mainly a service industry. Among such industries in India it occupies a unique position in that the major source of entertainment and recreation of people is to be found in the products of this industry. It provides employment to about 1,60,000 persons. The capital invested in the industry is estimated at Rs. 84 crores 'in white' and Rs. 35 crores 'in black'. The export earnings of Indian films are steadily rising and have almost doubled over the last decade.

3.3. The economic expansion which is taking place in the country is creating greater employment opportunities, thus increasing the purchasing power of the population. This has resulted in an extensive and intensive exploitation of films. The number of cinegoers has increased two fold during the past 10 years. To-day it stands at about 1400 millions. This has enhanced the income from exploitation of films which has necessarily led to an increase in the industry's capacity to pay.

3.4. In the balance-sheet of production concerns, studios and laboratories, several items of income and expenditure are manipulated and hence they do not reveal the real state of economic affairs. Box-office collections are rising every year, although the revenue may not be evenly distributed among the constituent sectors. There is reason to believe that the steady increase in box office collections every year indicates the prosperity of production units. During the last few years production costs have increased considerably, say by three to four times. Barring top artistes and top technicians, wage cost has comparatively increased insignificantly, particularly at the lower level. Further, the industry has been able to

meet all the levies and taxes imposed by Government from time to time. If the industry is able to absorb a higher burden as and when imposed there is no cause why the state of industry should be termed uneconomic.

3.5. Top artistes have occupied a unique position in the film industry. On their 'face value', finance is easily secured from financiers and pictures are profitably 'sold out' to distributors. They seek quite a huge amount from the producer mostly in black and have created a number of problems having a bearing on the service conditions of other workers. A solution has to be found by creating conditions in which a large number of artistes can be created and their pictures marketed. The best solution may, perhaps, be found in the nationalisation of the industry in the light of its present state of affairs. Such a step would not be detrimental to the film art as can be seen from the experience of Hungary. The problem can, however, be tackled by Government also (i) by sponsoring some feature film productions with entirely new artistes, and (ii) either by nationalising theatres or building all new theatres in the public sector, so that the pictures produced by Government can be exhibited without any dictatorial attitude of exhibitors who demand that a particular artiste should act in a film. In no case the industry should be allowed to exploit the situation on the plea of its perpetual unorganised state of affairs.

3.6. Film production industry should be organised on an institutional base. The studios should be the nucleus which should produce pictures and avoid free-lance employment. Conditions should be created to encourage early introduction of the institutional base for production purposes. The licensing of producers is one of the methods which would hasten the institutional base.

Film Finance :

3.7. Over 90 per cent films are produced on borrowed capital, in most cases from the very beginning of the project. Mere letters of consent to work for the film obtained from top artistes and music director are sufficient to procure finance in the form of loans from financiers and advances from distributors. In some cases the technicians are requested to defer payment of their salaries. Credit facilities are also offered by studios and laboratories, which form a substantial part of the film finance. Normally, a producer seeks financial arrangements with a moneylender—known as a 'financier'. The agreed amount is, however, never given in lump sum at the

time of signing of agreement. It is paid in small instalments, depending on the progress of shooting. Some financiers have interest in distribution and/or exhibition also. Those who finance the picture at the initial stage, obtain world rights controlling power. The business in real terms is done by such controllers on behalf of producers.

3.8. Apart from these agencies, there is a Film Finance Corporation set up by the Government of India from which the producer can obtain the necessary finance. Some State Governments also advance money to film producers. However, these agencies have not made any significant contribution to the film finance.

3.9. The existing private agencies for film finance help to encourage creation and absorption of black money and attract it away from other sources to this industry. Financial arrangements must, therefore, be rationalised and put on some institutional base. The Film Finance Corporation is itself working on slender resources and the results of its working during the last three years have not been quite encouraging and would not be profitable unless the loans are advanced on more liberal basis, although there is a case for selective financing. The Film Finance Corporation must also enter the distribution and exhibition trade and acquire reasonable control over the avenues of full exploitation of pictures financed by it.

3.10. Besides, it is necessary and feasible to generate finances from within the industry to encourage a regular flow of production of films.

Planning :

3.11. A major economic weakness of industry is that the producers are not planning conscious. Most of them possess mediocre ability, enter the industry with meagre or no capital and try to make business on the strength of selling value of certain top stars. A licensing system should be introduced under which only such producers as possess minimum financial resources or guarantee should be allowed to produce films.

Capacity to pay :

3.12. The film production industry has a sound capacity to pay fair wage to its workmen. This view is based on past performances as well as future prospects of this industry in the developing economy of the country. The fair wage should lie between the two limits—the upper limit set by the capacity to pay and the lower limit determined by the subsistence wage. The actual wage should be much above the bare subsistence level and somewhat near the upper limit.

3.13. Any upward revision of the existing wage level will not adversely affect the present or future level of employment or the capacity of industry to maintain production and efficiency. On the contrary, an upward revision in the existing wage level will attract better and more efficient personnel to the industry whereby film production would be qualitatively improved, bringing ultimately larger revenues to the industry. If this revenue is ploughed back into the industry it will increase production and create more employment opportunities.

3.14. The capacity of film industry to pay should be judged by taking the industry as a whole. There can be no representative cross section because such a cross section is very difficult to carve out.

3.15. The Supreme Court has accepted that social and economic justice is the ultimate ideal of industrial adjudication. As the social conscience of the community becomes more active, as the national economy progresses and as under the growing strength of trade union movement collective bargaining enters the field, wage determination ceases to be a purely arithmetical problem. Considerations of the financial position of employer and the state of national economy may have to be considered but the requirements of a worker living in a civilised and progressive society must also be recognised. On the social side, wage determination should be more and more governed by social considerations. Labour's clamour for a fair deal must be appreciated and considered in the background of social and political climate that prevails in the country.

Employment :

3.16. In case of free lance technicians, their terms of employment such as working hours, leave facilities, wage period, procedure for terminating employment etc. are not properly regulated. They are solely at the mercy of employers. In such circumstances, if a standard contract of employment is codified it will help to regulate their relationship with employers. Such contract should specify *inter alia* the following :—

- (i) exact nature and conditions of work on 8 hours' shift basis with effective date of enforcement of the terms of contract ;
- (ii) place(s) of work ;
- (iii) date-call arrangement ;
- (iv) agreed emoluments and mode of payment ;

- (v) payment to be made beyond the stipulated contracted period; and
- (vi) terms and conditions of work on outdoor locations, both within Greater Bombay limits and outside.

The details regarding standard clauses to be incorporated in a contract are indicated in Appendix 5. Such a standard contract will not only regularise the conditions of work and the employment of contractual employees but also regulate multiple employments, which the employees accept on account of keen competition and uncertainty about their earnings.

3.17. A scheme of de-casualisation of employment should be framed under which junior artistes, dancers, fighters etc. should be recruited directly from persons enrolled with the scheme. Every artiste should be assured of some guaranteed work, say for 20 days in a month, failing which he should be paid for 20 days. Such a scheme should either be operated by Government or by the trade unions of concerned crafts. The employees' organisations agree to the constitution of a co-operative society of artistes as well as producers who should subscribe equal amounts to the capital of the society. With Government's assistance to the society, it would be able to provide the same financial facilities to producers as furnished by 'agents'.

3.18. Employees' Organisations support the idea of starting refresher courses for imparting necessary training to technicians who are at present untrained.

3.19. The film production industry must be organised on an institutional basis. The mobility of technicians from concern to concern would then automatically diminish and the employment of technicians would be more stable.

3.20. In order to put an end to the ever-increasing in-flow of persons into the industry, the employees' organisations advocate regulating the employment of fresh entrants, except those who are trained technicians or promising artistes. Some associations (e.g. writers', cameramen's) have prescribed minimum qualifications or attainments for new entrants.

3.21. Opinions are divided among technicians as regards regulating the number of assignments that each technician should undertake. Some maintain that unless there is any guarantee of future employment or regular payment from existing producers, it is not

desirable to attempt any limitation on the number of pictures signed by technicians. Others hold that in the interest of a majority of workers who would benefit by equitable distribution of work, it is necessary to bar technicians and artistes from contracting for more than two to four pictures at a time.

Occupational Structure and Classification :

3.22. Occupations should be classified as highly skilled, skilled, semi-skilled and unskilled on the basis of the following job characteristics :—

(a) *Skill*—that which must be already possessed by worker and additions which must be acquired. This includes factors like education, training, experience, analytical ability, initiative, manual dexterity, etc ;

(b) *Effort*—that which the worker must be able to exert in use of both physique and skill. This includes mental, visual and physical demands ;

(c) *Responsibility*—that which the worker must be able to assume. This includes responsibility for costs, material, equipment, people and safety ; and

(d) *Working conditions*—those which the worker must hazard and endure. This includes hazards, surroundings and out of town travel.

An occupation is classified as artistic where a creative art is necessary for the performance of job.

3.23. It is possible to fix minimum personnel for each job in each department for each shift. Such a fixation of minimum personnel, wherever it is attempted by expert assessors has minimised the areas of disputes on issues like over-exertion or over-staffing. It is, therefore, desirable to appoint an Experts' Sub-committee for determining the minimum personnel for each job in each department for each shift in all the sections of film production industry.

Principles of wage determination :

3.24. Wage determination is generally influenced by a number of factors, economic as well as social, interacting with each other. With the development of social conscience of the community, however, the social and ethical implications assume greater importance.

At the same time in a planned economy, wage policy is not a matter of exclusive concern to workers and employers. The wider consideration of planning for the benefit of the community as a whole has also to be borne in mind. It is against this background that wage determination will have to be considered. To work out a wage structure based on these principles, the recommendations set forth in the Report of the Committee on Fair Wage should be followed.

3.25. In arriving at the wages to be paid, the following considerations should be taken into account :—

(i) According to the Family Living Survey conducted by the Labour Bureau, Simla, in 1958-59, the composition of a working class family of Bombay has been found to comprise 3.7 adult consumption units. It would be, therefore, improper to take a family having lesser consumption units than which actually exists.

(ii) In the matter of housing, high rents charged by the owners of new houses and premiums paid by workers aspiring to get living accommodation in old buildings should also be taken into account. Further, the distance between the work place and residence of a worker in a large city like Bombay and the consequent expenses on transport should also be considered.

(iii) In respect of education, the expenses for imparting at least secondary education up to the S.S.C. level to all children of the family should be taken into account.

(iv) The objective should be to give free medical treatment including hospitalisation to workers. Free lance employees engaged in the production section of the Industry are not covered by the Employees' State Insurance Scheme. In respect of such categories the cost of benefit normally available to an employee registered under the Employees' State Insurance Scheme should be taken into account.

(v) An employee is not only a productive apparatus. He is also a social being. As such, his social life must be as enjoyable as possible. Facilities for recreation, games, entertainment, reading-rooms, excursions and such other social functions should be available to him.

Wage structure :

3.26. Existing wage structure does not conform to the principles of fair wages as enunciated in the Report of the Fair Wage Committee. An estimate of a fair wage per month based on price level

obtaining in March 1965 for an employee belonging to the lowest category in the film industry is as under :—

	Rs.
Food	257.40
Clothing	9.00
House Rent	12.50
Miscellaneous	69.73
Total	348.63

3.27. Dearness Allowance is generally provided to neutralise the rise in the cost of living due to increase in prices. Since there is no chance of prices receding substantially, payment of separate dearness allowance only becomes an artificial bifurcation of income into basic wage and dearness allowance. It is, therefore, desirable that a part of dearness allowance up to a particular price index level, say 450, must be absorbed into the basic wage. Any rise over the index of 450 should be compensated fully by way of dearness allowance. Alternatively, wages should be fixed at the new index level of 100. For each point's rise over 100, full compensation in the form of dearness allowance should be given to the workers.

3.28. A fair method of computing dearness allowance is to link it with the consumers' price index number. Full neutralisation should be guaranteed at least to the low wage earners. The dearness allowance must vary according to each point's rise or fall in the consumer price index number.

3.29. Regular employees should be granted scales of pay. This is necessary on the following grounds :—

(a) The responsibility of worker to his family increases as he grows in age. His salary must, therefore, increase so as to satisfy his increased wants.

(b) Due to experience his skill in the performance of his job also increases, thereby making a qualitative change in the output of his work. Since the employer ultimately derives benefit from such a change the worker must get some share in the benefit.

The span of scale should be around 20 years and the maximum must be at least thrice the minimum of the scale. There should be a graduated rate of increments from the start of the scale to its end. The employees' organisations do not propose any pay-scales

for free lance workers. They demand only minimum rates payable to technicians. Payment of higher rates of wages to any person should be a matter of negotiation and individual bargaining.

3.30. The picture should be completed ordinarily within 60 shifts spread over during 12 months in the case of black and white and within 90 shifts during 15 to 18 months in the case of colour films. The contractual worker should be paid *pro rata* if the picture continues beyond the stipulated period of shifts.

Wage differentials :

3.31. In addition to the factors recommended by the Fair Wage Committee for determining wage differentials, the following other factors should also be considered, having regard to the peculiar nature of film production :—

- (i) Artistic and creative faculties ;
- (ii) Physical fitness and appearance ; and
- (iii) Organisational skill.

Job evaluation would be the most appropriate method for the purpose of determining wage differentials.

3.32. There should not be different wage rates fixed for the same occupation entailing the same type of work. However, such differences do exist at present because of certain mal-practices in the methods of recruitment, promotions, etc. The wages are fixed at unit levels and wage rates prescribed for a particular occupation in one unit may not be identical with the rates fixed for a similar occupation in another unit. Existing wage differentials are, therefore, unfair and un-scientific. One of the social objectives in the fulfilment of the socialistic pattern of society is to lower the differentials between the highest and the lowest. This can be done by raising the lowest wage and lowering the highest salary. The ratio between the lowest and the highest paid employees should not be more than 1 : 20 (as against the existing disparity of 1 : 10,000).

Wage incentives :

3.33. Additional remuneration should be paid for extra efforts. In that sense the employees' organisations agree to the provision of incentives. However, the worker must be guaranteed a fall-back wage and it must be given to him under any circumstances, irrespective of his production. Only such jobs which are to be performed mechanically and which are of a repetitive nature can be brought

under any incentive plan. The jobs which require initiative, planning, skillful supervision and execution cannot be covered by the incentive plan. Employees have no objection to an incentive plan being formulated for the former type of jobs, provided the production norms are worked out on a scientific basis in consultation with them. The scheme will have to be of a collective nature (*i.e.* group incentive).

Minimum wage rates:

3.34. Various craft associations have prescribed minimum rates of wages for their members. Table No. 21 which is given below indicates the minimum rates. Although, on account of the existence of individual bargaining the workers accept wages even below the minimum prescribed by their craft associations, it is nevertheless significant that in the absence of any written contract, the minimum rates prescribed by the associations prevail:—

TABLE No. 21

Minimum rates of wages prescribed by various craft unions

Category	Minimum wage rates		
	A Class pictures (Rs. 5 lakhs and over)	B Class pictures (Below Rs. 5 lakhs)	
	Rs.	Rs.	
1. Story writer	5,000	2,500	
2. Script writer	3,500	2,000	
3. Dialogue writer	6,500	3,000	
4. Lyricist	500 per song	250 per song	
	Feature Films	Regional Films	
	Rs.	Rs.	
*5. Director	15,000	7,500	
	Picture Basis (5 months)	Monthly Basis	Casual Basis (per day)
	Rs.	Rs.	Rs.
6. I Assistant Director ..	2,000	500	100
7. II Assistant Director ..	1,500	300	75
8. III Asstt. Director ..	1,000	200	50

TABLE No. 21—cont.

Category	Minimum wage rates			
	Picture Basis		Monthly Basis	
	B. & W.	Colour	B. & W.	Colour
	Rs.	Rs.	Rs.	Rs.
*9. Cameraman or Director of Photography.	4,500	10,000	750 (Rs. 100 p.d.)	1,250 (Rs. 200 p.d.)
*10. Operative Cameraman	3,000	7,500	500 (Rs. 60 p.d.)	1,000 (Rs. 120 p.d.)
*11. I Assistant Cameraman	2,000	2,500	350 (Rs. 45 p.d.)	450 (Rs. 50 p.d.)
*12. II Assistant Cameraman	1,200	1,500	200 (Rs. 25 p.d.)	250 (Rs. 30 p.d.)
		For those with 5 years' experience (per month)	For new entrants (per month)	For casual work (per day)
		Rs.	Rs.	Rs.
13. Sound Recordist ..	500	350—30—500	35	
14. Assistant Recordist ..	250	150—20—250	15	
15. Boomman	200	110—18—200	12	
16. Projectionist	300	200—20—300	..	
17. Assistant Projectionist..	200	110—18—200	..	
	A & B Grade (Colour)	C Grade and Regional (Colour)	A & B Grade (B & W)	C Grade and Regional (B & W)
	Rs.	Rs.	Rs.	Rs.
*18. Art Director	10,000	5,000	5,000	3,000
19. Assistant Art Director	3,600	..	1,800	..
20. Music Director .. ..	..	5,000 per picture.		
21. Dance Director .. ..	..	1,000 per dance.		
22. Play back artiste .. ..	..	300 per song.		

TABLE No. 21—cont.

Category	Minimum wage rates					
	Hindi feature films	Background (Hindi features)	Regional language and documentaries.	Background (Regional and documentaries)		
23. Singer—		per song				
'A' Group	Rs. 125	Rs. 150	Rs. 100	Rs. 125		
'B' Group	100	125	75	100		
24. Dancer	Shooting per shift of 8 hours—Rs. 45. Rehearsal for 3 hours—Rs. 16-50.					
25. Stunt artiste	Rs. 52-50 per shift.					
26. Duplicate Fighter	Rs. 112-50 per shift.					
27. Production Controller/ Production Executive.	Rs. 750 per month.					
28. Production Manager	Rs. 400. per month.					
	● Per picture	Per month	Per day			
	Rs.	Rs.	Rs.			
●29. Make-up Artiste	3,250	300	..			
●30. Make-up Assistant	2,250	200	..			
●31. II Assistant	1,350	125	20			
●32. Dressman	2,250	200	..			
●33. Assistant Dressman	1,550	150	15			
34. Tailor master	3,250	300	..			
35. Hair Dresser (A Class)	Rs. 40 per day.					
36. Hair Dresser (B Class)	Rs. 25 per day.					
	Picture Basis			Monthly Basis		
	A Class	B Class	C Class and Regional	A Class	B Class	C Class and Regional
	Rs.	Rs.	Rs.	Rs.	Rs.	Rs.
●37. Editor	7,500	5,000	3,000	600	400	300
(Casual worker)	Rs. 75 per day for B. W. and Rs. 100 for colour film.					
●38. Assistant Editor	3,500	2,500	1,500	300	200	150
(Casual worker)	Rs. 15 per day for B. W. and Rs. 25 per day for colour film.					
●39. Joiner	2,000	1,500	1,250	150	125	125

*For period as specified by the respective associations.

3.35. In the context of present day prices the lowest minimum wage payable to any unskilled worker should be Rs. 120 per month, while the need-based wage should be Rs. 160 per month. This is based on the balanced diet of the calorific value of 2,750 as suggested by the National Advisory Committee on Nutrition.

Prompt payment of wages :

3.36. A licence to produce a film should be given to only such producers as have sound financial backing. This would to a certain extent lessen the hardships of workmen whose wages are delayed indefinitely. Further, it is worthwhile to consider the desirability of demanding from the employer at the time of registration itself a deposit of an amount equivalent to three months' wages of the estimated number of workers. If the money cannot be locked up in deposits, a bank guarantee for a like amount should be insisted upon. In case of workers who are engaged on picture basis, an amount not less than 15 per cent of the total contracted payment should be deposited with the Government Licencing Authority before issuing a permit to the producer. In addition to this measure, it may also be necessary to make a specific provision for the producer to obtain a clearance certificate from the workers' organisations before an application for a censor certificate is entertained.

Service Conditions :

3.37. It is possible to regulate hours of work, rest intervals, overtime, weekly offs, etc. in film industry. There is nothing intrinsically novel in the functioning of film production industry. If similar provisions can be enforced in other industries, it passes one's comprehension as to why they cannot be observed in this industry. In the film industry in U. K. such provisions are enforced without any hindrance under agreement between employers' and employees' associations.

3.38. The following norms in respect of paid holidays and leave facilities should be prescribed for the film industry:—

Privilege leave . . . 15 days per year with accumulation up to 30 days.

Sick leave . . . 15 days with full pay or 30 days with half pay per year, with accumulation up to 6 months during the whole period of service.

Casual leave . . . 10 days per annum.

Festival holidays . . . 8 days including two national holidays.

These norms have been based upon various decisions, awards and settlements between the unions and employers in the film industry and the recommendations of the Norms Committee set up by State Government.

3.39. In order to protect employees from recurring insecurity of employment and under-employment it is necessary to frame a decasualisation scheme under which a pool is created and the requirements of workmen are drawn from such pool only.

Machinery for settling industrial disputes :

3.40. Though employers are organised into associations of their own, they seem to lack in enlightened concepts of industrial relations. Hence, there are very few agreements between the employers' associations and the trade unions. Most of the collective bargaining is attempted at a unit level in studios and laboratories, where service conditions are governed by a number of industrial awards and settlements.

3.41. Employees in studios and laboratories have fully utilised the machinery provided by the Industrial Disputes Act. The provisions of the Act are, however, inadequate to protect the interest of free lance workers, who are not defined as 'workmen' under the Act. The machinery of negotiation and settlement of industrial disputes provided under the Act is dilatory. It must be made expeditious by appointing a number of additional qualified conciliation officers and industrial tribunals.

3.42. The Federation has constituted of its own a Disputes Settlement Committee, where disputes between members of the affiliated organisations and the employers of workmen are resolved. Its decisions are normally accepted by employers. In case of a recalcitrant employer, he does not get co-operation from any workman engaged by him. Recently by an agreement with the producers' organisations the committee has been made bipartite.

3.43. Employees' organisations have subscribed to the Code of Discipline and Code of Conduct evolved by the Tripartite Labour Conference. The greatest difficulty experienced in the implementation of the Code of Discipline is that it has so far been accepted only by the producers' organisations. In the interest of industrial peace, it is necessary that employers are persuaded to accept the Code and work it in true spirit.

Application of existing labour legislation :

3.44. The existing labour legislation has been partially useful in ameliorating the condition of 35 per cent employees in the film industry, i.e., those who are employed in permanent establishments like studios and laboratories. In respect of the remaining 65 per cent workers, most of the existing labour laws are not applicable to them. All labour laws have defined the term 'worker, workman, or employee' as a person who is 'employed', which implies master and servant relationship as indicated by the degree of control and supervision exercised. Technicians are engaged on contract for service and are not employed on contract of service. The services rendered by them, are in the nature of professional services. In view of this it is maintained that free lance technicians engaged in the production section of the film industry are not covered by any piece of labour legislation.

3.45. Detailed views of the employees' organisations on the application of individual Acts are as under :—

1. *Industrial Disputes Act :*

Scope of the term 'workman' does not cover certain categories like artiste, director, director of photography, music director, writer, singer, dancer, etc. The existing definition excludes such categories of workmen who require creative and artistic faculties.

As regards those who are covered, enforcement has proved to be inadequate. The main defects are : inordinate delay, lack of will on the part of employers to respect the judicial decisions, habit of causing defaults of wage payments and the inability of workmen to stand the strains of appeals preferred and inordinate delay caused. By virtue of employers' capacity to spend, awards are invariably appealed against. The workers' unions not having adequate funds find it difficult to continue litigation.

The benefits achieved under the awards are shortlived as they are sought to be changed to the detriment of workers as soon as the statutory obligation no longer exists. This attributes for high frequency in industrial disputes and creates a sense of insecurity and dissatisfaction.

In order to put an end to unhealthy competition among the concerns on account of individual determination of disputes, there should be an 'omnibus reference' covering all establishments in the industry and periodic revision of the conditions of work, wages and employment thereunder.

2. *Factories Act :*

This legislation, as it exists today, gives more concessions to employers than to employees. Exemptions granted from sections 51 to 58 of the Factories Act are detrimental to employees and have reduced them to the level of servitude. Provisions in regard to canteens, rest-rooms and hygienic conditions are too inadequate in view of the fact that while determining the nature and extent of the needs, the Act has not taken into consideration certain specific factors which are peculiar to this industry. It is our experience that on a most conservative estimate on any shooting day in addition to the regular staff of the studio there are at least 30 and at times as many as 200 persons present to perform their respective work.

As regards safety, inspection is rather inadequate.

3. *Shops and Commercial Establishments Act and Minimum Wages Act :*

They cover offices of the film producers. Like the Factories Act, the enforcement of these Acts also leaves much to be desired. Even the minimum wages fixed for workers employed under commercial establishments have not been enforced by the Shops and Establishments/Minimum Wages Inspectors, not to speak of the provisions in respect of hours of work, recess, leave with wages, weekly off, etc.

4. *Payment of Wages Act :*

Application of this Act is very limited. In the first instance, it does not cover employees on contractual basis. Secondly, on account of ceiling put on the salary, considerable number of employees are not covered by the scope of the Act.

If the Act is to be effective, it should be amended so as to ensure quick and prompt decisions and recoveries. An attachment of censor certificate or production of clearance certificate from the Payment of Wages Authority or any other authority should be made compulsory for the release of film.

5. *Workmen's Compensation Act :*

Interpretation of the term 'accident' is used in a restricted sense and does not cover, according to certain Court decisions, reasonable risk involved in jumping, swimming, riding, fighting with

instruments or with bare hands. Besides, there are difficulties in assessing the damage caused by injuries of various types, their total effect and also in determining compensation payable on account of the casualness of employment.

6. *Employees' State Insurance Act :*

Non-remittance of dues of Employees' State Insurance Scheme by the managements in good time creates considerable difficulties. As a result, the insured person and his family have to wait for long time to receive medicine and cash benefits.

The Employees' State Insurance Scheme organisation has failed to apply surprise checks and as a result a number of persons employed on temporary and casual basis are denied the benefits under the scheme.

7. *Employees' Provident Fund Act :*

The enforcement of the Act suffers from the inability of authorities in recovering defaulted remittances of provident fund contributions from employers. A number of cases are pending for a very long time and in some cases where the workers have retired or disengaged they have found themselves utterly helpless for no fault of their own.

Perhaps, it would be advisable to empower the authorities under the Act to attach property or avenues for incomes to ensure quick results in effecting recoveries. In order to arrest defaults it would be desirable to enhance the penalties under penal sections of the Act and to enforce the same strictly without reservation.

Special legislation for cine employees :

3.46. The employees' organisations advocate special legislation for cine employees as about 65 per cent of the workers are not protected by existing labour laws. The technicians who were examined also expressed a desire in favour of enacting special legislation for cine employees. The salient features of such legislation should be :—

(i) The definition of the term 'worker' should cover all categories of persons such as artistes, directors, music-directors, writers, cameramen, make-up artists etc. who are generally engaged on contractual basis. Persons drawing above a stipulated amount should not be excluded from the definition.

(ii) Employment contracts should be standardised.

(iii) The system of recruitment of junior artistes and dancers through an intermediate agency should be eliminated to provide for their employment through their association or a co-operative society of artistes and producers.

(iv) Wage Boards should be appointed to fix wages periodically.

(v) Specific provision should be made for payment of wages in respect of films which remain incomplete for various reasons.

(vi) Provision should be made for risk insurance for hazardous jobs and adequate retirement benefits.

(vii) If holidays and leave facilities cannot be enjoyed by casual or free-lance workers, they should be compensated in terms of money, say equivalent to 10 per cent of their total earnings.

(viii) In view of difficulties in complying with the provisions of section 25F of the Industrial Disputes Act, retrenchment compensation should be awarded to all free-lance technicians on an *ad hoc* basis to the extent of 6.25 per cent of their gross earnings. This would minimise free-lancing and encourage institutional base.

(ix) Provision of canteens, rest-rooms, latrines and urinals in studios should be based not only on the permanent complement in studios but also on the floating number of workers engaged by independent producers who shoot their pictures in studios.

Non-Statutory Machinery for settlement of disputes :

3.47. Employees' Organisations are in favour of a non-statutory machinery for resolving all disputes. The pre-requisite for such a machinery is that both employers and trade unions must be strong enough and capable of delivering the goods. They must be in a position to take decisions which at times may be found unpalatable to the members they represent. They must have sufficient sanction to enforce the decisions taken. Both must respect each other and desist from indulging in unfair labour practices. There must be a spirit of give and take, a desire to acknowledge and accept the challenges of a changing society.

CHAPTER 4

THE CASE OF EMPLOYERS

4.1. The employers' case is primarily based on the contention that the financial position of the industry is uncertain and dependent on extraneous forces. Once the economic base of the industry is stabilised through proper re-organisation, the question of determination of fair wages and better service conditions for workers can be attempted. The case of employers as assessed by the Committee is based on replies sent by the associations of employers to the Committee's questionnaire and the oral evidence given before the Committee by the representatives of associations.

Economic position of the industry :

4.2. Film production is a speculative art industry, depending on creative work and artistic endeavour at the production-end and human appeal at the consumer-end. In India, a large majority of pictures are produced by independent producers most of whom do not have their own capital, studio or equipment. Employees are engaged on contractual basis in a majority of cases. Orthodox economic conceptions of land, labour and capital are, therefore, absent with the entrepreneur as in the case of other industries, except in studios and laboratories.

4.3. Despite periodical setbacks, the box office collections have gone up during the last ten years. This has led to a speculative rise in the cost of production irrespective of the ultimate result as the production budget has tended to rise higher in anticipation of larger returns. The rise in income is more than off-set by the increase in the cost of production and exploitation. Heavy taxation has led the producers to bear the tax burden by undertaking costly production with well-known star cast, lavish sets and catchy tunes of music to boost box office collections. The speculative nature of film making and film business, individual approach against organizational or institutional approach, unhealthy competition, step-motherly treatment by society and Government, the penal nature of taxation are some of the reasons for the deplorable economic condition of the motion picture industry. Existing practices such as payments to top artistes, exorbitant terms of exhibition, mal-practices by distributors, the pattern of motion picture business such as under-selling, minimum guarantee, out-right sale, etc. have contributed in so small measure to weaken the economic condition of the industry and reduce the confidence of big financiers in the business propositions.

4.4 In studios, huge amounts of bad debts are accumulating year by year which make the financial position of the studios unsound. The position is worsened by the fact that most of the producers do not observe business rules scrupulously and that there exists cut-throat competition among the studios themselves.

4.5. Cine laboratories which are a part of the production sector suffer according to the fortunes of producers. Due to considerable restrictions on import of raw film, the work in laboratories has declined considerably. Production of colour films has greatly affected the black and white laboratories.

4.6. Looking to the present trends, the future of the industry does not appear to be rosy. The industry, instead of getting organised on a stable basis, has only weakened its stability on account of practices which cannot be called business-like. Instead of turning out sound business, the industry has become speculative, since the accepted norms of business ethics have been deplorably lacking in most of the cases.

4.7. During the last fifteen years, 10 studios have closed, indicating that the future of the existing studios is bleak. Present economic trends show more uncertainty and all-round instability for laboratories. In their case, import restrictions are likely to lead to further shortages and hamper production. The film industry is a social industry which needs peaceful conditions and general economic progress for its own growth. If the country is facing hard times, the film industry's progress would be stagnated.

Film finance :

4.8. Generally, producers depend to a large extent on loans from financiers and advances from distributors. Banks do not advance money against pictures under production. The rates of interest levied by film financiers are usurious. Advances from distributors are often irregular. Dependence on these sources has further led to their undue influence on production values and also delays in production schedule.

4.9. The Film Finance Corporation constitutes yet another source of finance to the film industry. The terms and conditions stipulated by the Corporation are rather stringent and in certain cases even impracticable. The Corporation should have consideration for the commercial values of film production. It should enlarge its activities in the fields of distribution and exhibition not only to recoupe its advances to producers but also to help the films financed by it to achieve wider commercial exhibition.

4.10. Under the conditions obtaining in the industry, it will not be feasible to pool resources from within the industry in order to regulate the flow of pictures.

Planning :

4.11. Difficulties in planning are due to the star system and its various idiosyncracies, dependence of producers on various factors of extraneous nature, lack of adequate finance, inadequate supply of materials and their high cost, non-availability of dates from artistes, music directors, etc., according to requirements of picture production, non-availability of studio space in busy season, heavy taxation and uncertainty of Government's taxation policy, unhelpful tactics of trade unions and lack of exploitation facilities. Systematic planning of production can be attempted if the economic base and stability of the producer is strengthened and the pattern of trade and business is changed without any need for depending on stars, financiers and distributors. Perhaps, the formation of a producers' combine, in association with studios and with Government assistance, would go a long way in resolving the difficulties in planning.

Capacity to pay :

4.12. The film industry did not find any place in any of our Five-Year Plans. The economic development of the country, however, had an indirect influence on the film industry. The box office collections have improved ; but these have been absorbed in additional taxation by Government and in a larger share by exhibitors due to paucity of theatres. Besides, various factors such as restrictions on construction of new theatres, cut in import quota of raw film and difficulties in securing equipment and spare parts have contributed in no small measure to increasing the economic hardships of the industry. The capacity of industry to pay has thus not improved. The industry is already paying fair wages, despite the fact that the average turn-over of work is declining steadily. The wage scales fixed in laboratories by awards appear to be on the high side and need revision in the light of the existing economic position of the industry. An upward revision of the wage level can certainly be attempted and would be even welcome if the employers' economic position is stabilised ; otherwise it will upset the high cost of production and curtail production activity and employment potential.

4.13. While judging the capacity of producers to pay, low grade pictures should be taken into consideration. In case of laboratories, conditions of all units should be examined with particular reference to small units which can be safeguarded from being closed down on

account of their weak financial position. Capacity of studios should be judged having regard to (i) soundness of payments of producers, (ii) class and cast of pictures, (iii) number of stages, (iv) situation and layout of existing floors, (v) regularity in securing import licences for the upkeep of raw materials and equipments, (vi) Government taxation policy, (vii) release facilities for pictures on reasonable terms, (viii) efficiency and co-operation of labour, and (ix) availability of easy finance for initial working.

4.14. Social justice demands that minimum wages should be paid to all workers and that they must be assured of their basic requirements and some additional amount for fulfilment of their domestic and social responsibilities and future security. However, this absolute principle cannot be applied to such an unstable industry as film production.

Employment :

4.15. In case of studios and laboratories, the terms of employment are governed by standing orders where the Industrial Employment (Standing Orders) Act is applicable. In all other cases the Association of Motion Picture Studios is in favour of regulating the employer—employee relationship on the basis of model standing orders. As regards free-lance employees, it would be desirable to have a standard contract, even though there are considerable difficulties in enforcing personal contract of service. The standard contract should lay down the basic terms of employment, *viz.*, date of employment, period of service, emoluments, conditions of work, etc.

4.16. As regards recruitment of junior artistes and dancers there seems to be some difference of opinion in the views expressed by the two associations of producers. The Indian Motion Picture Producers' Association is in favour of the continuance of the existing agency system which has developed out of necessity. Agents have been found very useful in collecting and controlling junior artistes. Producers do not want to be at the dictates of the Associations of Artistes, if the work of employment is entrusted to them. At present, the agents' services are utilised not only for recruitment of artistes, but also for making available on the sets animals and other items of production from various sources. At the most a Casting Bureau can be established as an independent organisation for recruitment of artistes. According to the Film Producers' Guild of India, the present system of recruitment of artistes is not working satisfactorily. It appears that the agents exploit the junior artistes on the one hand and producers on the other. The

junior artistes, fighters, dancers, etc., should be organised into one Association, and the producers' Associations should establish direct contacts with that Association for meeting the demands of artistes from time to time.

4.17. The employers are in general agreement to start refresher courses for imparting necessary training to technicians who are at present untrained. The producers would not sponsor technicians to the refresher courses and pay their salaries. At best they would be willing to pay only their permanent employees during the period of training.

4.18. It is impracticable to revive the old system of permanent employment of artistes and technicians on the pay rolls of establishment in view of the fact that the entire structure of the industry has completely changed during the last 20 years. However, when free-lancing upsets production schedule, restrictions may have to be imposed by the organisations of employers and employees on artistes and technicians as regards the number of pictures in which one may work at a time. This will presuppose solution of other problems such as the time taken for completion of picture, possible delays and so on.

4.19. The glamour and glitter of the film industry attract many. Indiscriminate admission to craft unions should, therefore, be avoided. At the same time obstructive tactics adopted by some trade unions to prevent entry of fresh talent, when the industry needs them should also be discouraged. The industry needs a continuous flow of new talent to curb the demands of top technicians and artistes as also to replace the talents that go out of industry for various reasons. It is, therefore, necessary to exercise some regulation for accepting fresh talents in general both in the interest of existing talents as well as smooth working of the industry. The Association of Motion Picture Studios, however, is against regulating the inflow of persons to the film industry. According to the Association there should be competition left open on both sides so that a free choice can be made out of the lot.

Occupational structure and classification :

4.20. It is difficult to classify occupations in a definite way. However, the main consideration for their classification should be the nature of work done. Workers may be classified as follows :—

- | | | | | |
|---------------------|----|----|----|---|
| (i) Artistic | .. | .. | .. | Artiste, singer, dancer, musician. |
| (ii) Highly skilled | .. | .. | .. | Director, Chief cameraman, Chief recordist, Dance director, Art director, Chief technician, Writer, Lyricist, Music director etc. |

- (iii) Skilled Assistants of highly skilled persons.
- (iv) Semi-skilled Carpenter, projectionist, electrician, helper, dressman, make-up artist, tailor etc.
- (v) Un-skilled All other categories.

4.21. Comparing the skills of technicians in feature film as well as short film production sector, it is maintained by experts that technicians in short film production do not require less skill than those in the feature film production. What is required of them is a different type of skill.

4.22. As regards minimum personnel for each department per shift, there cannot be a hard and fast rule in respect of the requirements of such personnel. The number would depend on the type of work to be done.

Principles of wage determination :

4.23. Financial capacity of the industry to pay and the nature of work and experience of workers employed therein should be the main considerations in determining wages, apart from popular appeal in the case of artistes, music directors, play-back singers and others who are concerned with artistic side of film making and number of stages, turnover of work, location of studios, security of working, Government facilities for finance and grant of regular licences in case of studios.

4.24. In wage determination, it would be impracticable to consider factors such as composition of family, housing, education and other needs of workmen. In an ideal State, Government has to look after such needs. The Film Producers' Guild of India, however, holds that factors such as composition of family, housing education, etc., should be taken into account for wage determination. In addition, the foremost consideration should be given to job evaluation.

4.25. In determining wages, degree of skill, training, experience and responsibility undertaken by workers should be the main factors to be taken into account. In fact, all factors mentioned in the Report of the Fair Wages Committee should be taken into consideration, except fatigue and hazard, as they do not apply to film production.

In addition, the popularity of technicians and artistes to draw audience at the box office and their educational qualifications should also be given due weightage.

Wage structure :

4.26. The existing wage structure in the film production industry seems to conform to the principles of fair wages and the requirements of situation, especially in terms of the capacity to pay.

4.27. A system of basic wage supplemented by dearness allowance exists in most of the studios and laboratories and the same should be continued without any change. In most cases the dearness allowance is linked to the index numbers of prices and such a system is fair enough. Separation of pay into basic wages and dearness allowance does not exist in case of a large majority of production workers particularly those engaged on picture basis.

4.28. In case of permanent employees, scales of pay would be desirable so that experience and efficiency can be duly rewarded. In respect of free-lance workers it is not possible to prescribe wage scales. In their case it is rather difficult to recognise the length of service and seniority by paying higher wages, which depend on the status, skill and reputation of the employees concerned.

Wage differentials :

4.29. There seems to be some difference of opinion regarding the method of determining wage differentials. The Indian Motion Picture Producers' Association and the Association of Motion Picture Studios have opposed job evaluation as a method of working out wage differentials. While the Film Producers' Guild of India holds that job evaluation is the most appropriate method for determining wage differentials, the Cine Laboratories Association maintains that efficiency tests and output could be considered for increase in wages.

4.30. Different rates of wages may exist for the same type of work in different concerns, depending on the financial position of the concern, type of production and the experience of workers. Availability of suitable type of workers and their popularity are other important considerations accounting for differences in wages for the same type of work.

4.31. The present day wage differentials fairly reflect the workload, strain and responsibility except in the case of those concerned with the artistic side of film-making like artiste, music director, writer, etc.

4.32. The difference between the highest and the lowest wages should be narrowed down not by increasing the wages at the lower levels but by reducing them at the higher levels. However, in practice this may not be feasible.

Wage incentives :

4.33. It is difficult to introduce wage incentives to artistic efforts or technical excellence, as the final product is the result of combined efforts of many technicians and artists. The question of incentives should be left to the individual employer in view of the peculiar nature of the motion picture industry. Some laboratory technicians who were examined by the Committee asserted that the workers in laboratories are giving output less than the standard expected of them. In such cases they suggested that incentives might be tried to bring up the output to the capacity level. The Cine Laboratories Association agrees to consider a wage incentive scheme on the basis of output for developing and printing departments.

Minimum wage rates :

4.34. In an unstable industry, in which most of the workers are engaged on contract basis, it is neither necessary nor practicable to fix minimum rates of wages, just as it is not possible to limit the maximum wages. However, it is agreed that the wage to be paid to any worker must not fall below the subsistence level. Although it may not be possible to fix uniform wage rates for all categories in the industry in view of differences in the capacity to pay from concern to concern, it would appear desirable to prescribe a uniform minimum wage for an unskilled worker. Such wage should be Rs. 115 in the production section according to the associations of producers and Rs. 90 per month in studios and laboratories as suggested by their respective associations.

4.35. Although wages of technicians have gone up recently it is true that they have not increased to the extent the expenditure on other items have risen. The associations of producers hold that the minimum rates of wages fixed by the craft unions are exorbitant. However, in the absence of any written contract of employment, it has now been agreed that the wage rates prescribed by the craft unions shall prevail.

Prompt payment of wages :

4.36. Prompt payment of wages to employees can be assured only if the economic stability of the producer is maintained.

Service conditions :

4.37. Hours of work, rest, intervals, overtime and weekly offs are governed by the Factories Act in so far as studios and laboratories are concerned. In case of production section, it is not possible to mechanise film-making like the production of other goods ; since human emotions forms, as it were an essential raw-material and these cannot be made to order. For instance, extension of shooting becomes necessary when a set is ready, rehearsal is complete and only the shot is to be taken. Postponement of shooting on such occasions would involve heavy losses. Certain relaxations in the provisions of the Factories Act are, therefore, necessary for the working of this industry. Besides, hours of work, holidays, etc., are mostly dependent on the availability of artistes.

4.38. The quantum of holidays and leave for studio and laboratory employees is determined by the provisions of the Factories Act. Normally weekly offs and festival holidays are allowed to workers subject to the exigencies of shooting. In production section, picture is shot only for a few days in a month and when the set is erected it would cause considerable losses if the shooting is not completed as early as possible. Intervention of holidays during shooting programme would be quite harmful. Taking these factors into consideration, it may not be possible to grant holidays as in the case of other industries. The Association of Motion Picture Studios has suggested to standardise casual and sick leave on the basis of statutory provisions and additional leave facilities, wherever they exist, should be withdrawn.

4.39. Security of employment to production workers can be provided only by ensuring stability to the whole industry.

4.40. The Association of Motion Picture Studios deprecates the growing tendency among studio labour to go slow with work. It is alleged that workers work less in regular hours and force the management to work overtime so that they earn extra allowance for overtime period. In order to discourage this tendency the Association suggests that the quantum of work should be specified wherever possible. The workers' union on its part would do well to educate its members to work honestly and efficiently during regular hours.

4.41. According to the Association of Motion Picture Studios, the Payment of Bonus Act which ensures a minimum amount of 4 per cent bonus to all workers should provide sufficient incentive for workers to work hard and efficiently. Since the Act makes

them partners in industry by their participation in the profits of a concern, the workers should see that the concern where they are employed does not lose. The Association maintains that the prosperity of workers depends upon the prosperity of concern.

Machinery for settling Industrial disputes :

4-42. There are good many settlements and industrial awards in individual Studios and laboratories, prescribing the service conditions for employees. The existing machinery of settlement of disputes is being fully utilised by studios and laboratories. However, the machinery appears to be pro-labour. The Association of Motion Picture Studios proposes that labour should be governed in accordance with the law of the land and no special allowance should be accorded in framing labour laws for the benefit of workers. In the production section, however, there are only two agreements between the Indian Motion Picture Producers' Association and the Associations of junior artistes and musicians.

4-43. At present arbitrary decisions are being taken by some trade unions by forcing imaginary contracts and pressing their claims on a collective basis. Food allowance, extra wages for overtime work, minimum terms of contract, etc., are sought to be prescribed by unions and enforced under the threat of boycott and strike. The result is that the entire industry is always on the brink of a complete stoppage of work and the relations between the producers and workers remain always strained. In an art industry which depends so much on human talents and co-operative working for its success, the very basis is being torpedoed by some of the trade unions.

4-44. Only the two producers' organisations have subscribed to the Code of Discipline evolved by the Tripartite Labour Conference. So far no difficulties have been experienced in the implementation of this Code.

Application of existing labour legislation :

4-45. Existing labour legislation has not been quite helpful in protecting the interests of labour in film industry particularly free-lance workers as they do not appear to be covered by the labour laws. In case of studios and laboratories, however, workers have benefited to a great extent by labour legislation.

Special legislation for cine employees :

4-46. The Film Producers' Guild of India and the Association of Motion Picture Studios have advocated special legislation for cine industry, having regard to its peculiar conditions. The special legislation should cover aspects relating to conditions of employment, minimum wages, retirement benefits, in addition to provisions regarding regulation of production activities and business methods. The Indian Motion Picture Producers' Association and the Cine Laboratories' Association have, however, opposed the formulation of special legislation for cine employees on the ground that such an enactment should be preceded by a thorough enquiry into the condition of the film industry and its capacity to bear additional financial burden.

Non-statutory machinery for settlement of disputes :

4-47. A non-statutory joint machinery comprising representatives of employers' and employees' organisations for the settlement of all industrial disputes is supported by all employers' organisations since it is felt that it would be of great assistance in settling disputes. In case of differences among the representatives, the issues could be referred to a mutually agreed arbitrator. Such a machinery is necessary not only in maintaining peace and harmony in the industry but also in promoting healthy employer-employee relations and business practices. The effectiveness of such machinery will depend on the attitude of employers and employees towards each other. The proper understanding of the position of employers by employees and *vice versa* and appreciation of the role of one party by the other will certainly make the organisation of the machinery more efficient and effective. Cordial relations between the employers on one hand and artistes, technicians and workers on the other are of prime importance in an art industry. Whatever may be the present difficulty, if the parties sit together across a table and discuss a common problem, they will be able to reach an understanding on any matter of difference.

CHAPTER 5

THE COMMITTEE'S VIEWS AND RECOMMENDATIONS

Basis of recommendations :

5.1. Although little information regarding the economic position of the film production industry was available to the Committee, it had before it considerable statistical data on employment, wages and service conditions obtained through questionnaires and the personal efforts of its Member-Secretary, factual information, views and suggestions received through memoranda submitted by several associations of employers and employees, evidence of technical experts and the Committee's own observations on the spot regarding the conditions of employees. It was particularly fortunate in having at its disposal the vast experience of its members regarding film industry. The Committee has carefully weighed this material and knowledge, and its views and recommendations are based on such appraisal.

5.2. Our recommendations are mainly guided by the following considerations :—

- (i) minimum interference by Government in the affairs of the industry ;
- (ii) voluntary nature of the machinery for implementation of our recommendations ; and
- (iii) encouragement to the method of collective bargaining.

Throughout its deliberations, the Committee was led by practical considerations, and where necessary, it has frankly admitted its inability to recommend specific measures for the direct solution of problems which eventually appear to be insoluble. In such cases, the Committee has recommended indirect measures for encouraging certain agreeable trends and discouraging some undesirable practices which will facilitate the industry and labour to reach the cherished goal in the quickest possible time.

Economic position of industry :

5.3. No producer has furnished any data on the capital invested cost structure and returns on his picture. We were informed that such information could be available only at the cost of reliability of date. The associations of employers and employees have expressed conflicting views on the economic aspects of industry. It

was, therefore, considered desirable to depend upon some ancillary factual data for broadly assessing economic trends in the film industry.

5.4. The number of pictures in India has increased to their highest level of 322 in 1965. Particularly, progressively more costly colour films are being produced every year. Box office collection in India (exclusive of entertainment tax), which serves as an economic barometer of the film industry, shot up from Rs. 36.06 crores in 1958 to Rs. 64.60 crores in 1965, recording a rise of about 80 per cent during the period. Similar increase in net income was also registered in case of Bombay cinemas from Rs. 2.80 crores in 1958 to Rs. 5.12 crores in 1965. Conceding that the film revenue is not equitably distributed among the constituent sectors of industry, the increased collection nevertheless reflects a healthy economic climate that generally prevails in the industry and promises reasonable prospects in future, provided the taxation structure is rationalised to the extent possible and the industry resorts to techniques of planning its picture production.

5.5. The Committee has given careful consideration to some *ad hoc* economic problems of film industry which were brought to its notice. In the initial stage, the associations of employers had very strongly pleaded before the Committee for a thorough economic enquiry into the film industry prior to examining any matters pertaining to labour. Although we fully endorse the association's views regarding a detailed survey of the industry's economic affairs without which proper and thorough enquiry into working and employment conditions would not be complete, we do not share their suggestion that unless the industry is put on a sound economic base no solution of any labour problem should be attempted. We hold that labour problems need not await the solution of all the economic ills in the industry, some of which could be resolved simultaneously. We, therefore, decided that inasmuch as some aspects of industry had a close bearing on labour problems, the Committee should examine them and recommend measures to Government even though such matters did not strictly fall within the purview of its terms of reference. These problems, as we have understood, are—

(i) The remuneration paid to principal artistes is out of all proportion to the cost of film production.

(ii) Film financing is in chaotic stage. Films are produced mostly on borrowed capital with usurious rate of interest paid to financiers who insist on popular star casts. The Film Finance Corporation is playing a very slender role in the financing system of the industry ;

(iii) (a) Cinema theatres in India being comparatively few, they have introduced intermediaries with 'binami transactions' to increase the theatre rentals and are dictating their own terms for exhibition, engagement of particular star cast, etc., to the detriment of the production sector ;

(b) In the case of regional language pictures, their sphere of exploitation is not only limited to the State in which the particular language is spoken but even in such State the pictures find it extremely difficult to secure adequate exhibition facilities :

(iv) Considerable turnover among new producers every year has resulted in increasing the number of incomplete pictures every year leading to several ills such as boosting interest rates and remuneration paid to top artistes, loss of wages of technicians, fall in the quality of film produced, etc.

(v) The industry seems to be highly taxed, the proportion of entertainment tax alone being roughly 33 per cent of gross returns ;

(vi) Import restrictions on raw film, machinery, spare parts, equipment, etc., have hit the industry hard leaving it in a dilapidated State.

(vii) The recent devaluation of rupee has adversely affected the film industry inasmuch as the pictures under production which would now entail more expenses are already disposed of to distributors on the basis of pre-devaluation economy.

5-6. In our opinion, the problem of principal artistes is the product of their popularity, paucity and publicity created by financiers and exhibitors who would seldom finance or exhibit pictures without any popular star cast. The only solution of this vexed problem lies in (a) increasing the stock of principal artistes and (b) releasing the producers from the grip of commercial financiers and calculating exhibitors. We further feel that unless co-ordinated and concerted action is taken on both the aspects, the problem will ever remain unresolved. It was represented to us that there was no better way of resolving the problem created by artistes short of nationalisation of industry. We, however, feel that this art industry should not be nationalised unless there are no other measures which can deal with the situation effectively. The vicious circle of artistes has to be broken by taking some bold steps to produce pictures without popular star cast. This seems to be beyond the competence of any single producer. In such circumstances, Government should step in and take the industry out of its present shackles. We, therefore, recommend that Government should sponsor or subsidise the production of a few feature films, say 10 per year, with an entirely new

cast (heroes and heroines). As a result, the stock of top artistes would increase and correspondingly their exorbitant remuneration would fall to a rational level. Financially, the proposition does not appear to be unsound. Profits and losses would be spread over a number of pictures and with innate story value and judicious planning there is reason to believe that on the whole Government would earn good dividends. The proposal involves an initial investment of about Rs. 75 lakhs.

5-7. With the twin object of placing the industry on a sound financial footing by making finance available to the industry at reasonable rates and eliminating pressure from financiers for insisting on popular stars, the Committee recommends that Film Finance Corporation should adopt a realistic policy towards film financing by increasing its capital to provide more liberal facilities purely on commercial basis since commercial banks do not provide finance to the film industry. It should enlarge its scope to finance even studios and laboratories which need money for their modernisation. The Corporation should construct new theatres in metropolitan cities of India in order to ensure better exhibition facilities for pictures financed by it. Such a step would also serve as a deterrent to higher film rental. Finally, the Corporation should actively associate the industry with its management so as to win industry's confidence in the discharge of its functions. The financial implication of this proposal is about Rs. 2 crores.

5-8. With a view to ensuring adequate exhibition facilities to film producers, and free them from the clutches of calculating exhibitors as regards star cast, we recommend 'increasing social control' of existing cinema theatres by bringing them under the purview of the Rent Act with necessary amendment in order to stabilise the film rental to a reasonable level. Government may also examine the question of compelling cinema houses usually showing foreign films to reserve some playtime, say 50 per cent, for exhibiting Indian pictures. We further recommend that Government should undertake the construction of all new cinema houses in the public sector in cities having more than five lakh population in the State. Certain playtime should be reserved in such theatres for regional language pictures with a view to creating better opportunities for their exhibition.

5-9. It is necessary to regulate the entry of new producers who have cast undesirable repercussions on the industry. The federation of cine workers and the associations of producers should enter into an agreement to the effect that no technician would work with

a producer who is not a member of one of the producers' organisations. The associations of producers on their part should grant membership to new aspirants only after prior screening of their applications in a manner in which it is generally done in other business organisations.

5.10. The Committee further recommends that Government should examine and rationalise the taxation structure of film industry so as to grant some reasonable relief to it with a view to stabilising it firmly. Government should also liberalise the import of 'raw stock', equipment and spare parts in order to provide the industry, particularly studios and laboratories with up-to-date equipment. Government should reserve a certain portion of foreign exchange earned under the Film Export Promotion Scheme for the import of goods required by the film industry and ensure their speedy and regular supply.

5.11. The extent of impact of the devaluation of currency is not yet known. The Committee, however, feels that the industry deserves some Government assistance in this regard by ensuring prompt supply of 'raw stock' and other imported materials to all pictures under production on the date of devaluation on a priority basis at pre-devaluation price. The quantum of 'raw stock' should be restricted to 13,500 feet of final edited picture and 40 positive prints thereof. The supply of unexposed picture and sound negative film should be limited to 67,500 feet each on the basis of a ratio of 'finished footage' to 'take footage', namely, 1:4.

5.12. If the measures outlined above are adopted, we feel that the film industry would be put on a planned channel of progress. With these preliminary remarks we now turn to our main task of suggesting "measures essential to ameliorate the service and working conditions of cine workers and recommend an appropriate machinery for implementing such measures".

5.13. Broadly, the frame of our recommendations consists of minimum agreed decisions on wages and service conditions as a starting point for collective bargaining. For regulation of employment, the Committee has recommended the constitution of an Employment Bureau to deal with registration of all employers, employees and contracts of employment, recruitment of artistes and dancers, etc. The Committee has recommended a basic floor wage of Rs. 100 per month at the 1960 price level, supplemented by dearness allowance linked to the consumers' price index numbers. All occupations in the industry are classified into seven grades and appropriate wage differentials have been prescribed for them.

The tenet of our recommendations is the voluntary nature of arrangements that we propose, in our implicit faith in the willing co-operation of both the parties. The Committee visualises two types of machinery for negotiation and settlement of disputes. The existing Disputes Settlement Committee would deal with disputes of individual nature while those of collective nature would be tackled by the Industrial Conciliation Board. The feature of this Board is that it is final in its decision and expeditious in character, since on failure of conciliation by the Board, the matter is instantaneously decided once for all by its independent Chairman, who possesses such powers. This machinery leaves no room for strikes and lockouts, since it is expressly provided that no strike/lockout should be resorted to without referring the dispute to the Board or Committee, during the pendency of dispute before the Committee or Board and against the decision of the Committee, Board or its Chairman. In the United Kingdom, Area Conciliation Boards are functioning very effectively on these lines and the Committee is encouraged by the success of these Boards. The Committee has also recommended a safety valve in that, in the event of failure of the voluntary machinery, it has recommended special legislation, embodying the decisions already agreed upon by the concerned parties. The details of our recommendations are—

Regulation of employment :

5.14. The Industrial Employment (Standing Orders) Act is applicable to industrial establishments engaging 100 or more workers. Thus the law excludes studios and laboratories employing less than 100 workers and all production concerns (not owning studios). In the case of former, the Committee recommends for the sake of uniformity that the Association of Motion Picture Studios and the Cine Laboratories Association should enter into an agreement with the unions of workers whereby the Model Standing Orders as set out in the above Act would be applicable to all studio and laboratory workers. The concerned employers' associations have agreed in their evidence before the Committee to come to such an arrangement with the workers' unions.

5.15. As regards free-lance workers, the practice of reducing all terms of employment into a written contract is not universal. Recently, however, the agreement between the concerned parties provides for a written contract of employment. In this connection we recommend that a standard contract of employment should be evolved, specifying the following :—

- (i) Designation.

- (ii) Brief description of the nature of work.
- (iii) Rate of remuneration and allowances.
- (iv) Mode of their payment.
- (v) Duration of employment and the day from which the employment commences, together with the number of work-shifts required to be worked.
- (vi) Whether employed exclusively or multiple employments are allowed.
- (vii) In case of multiple employments the priority number of producer.
- (viii) Suspension and termination of contract.

Such contract must be signed before the work commences. Further, the producers' associations and the Federation should jointly prepare a set of rules for ensuring discipline among workers and protecting them from unfair treatment on the basis of principles of natural justice.

5.16. Large-scale unemployment in the production sector is due to excessive supply of junior artistes, technicians and craftsmen compared to the demand for them. A perusal of union membership and the level of employment indicates that a larger number of persons are clinging to the profession than the industry can ever provide them with enough work. It is estimated by the producers' associations that of about 6,400 persons seeking employment in the production section of industry hardly about 3,000 are engaged at any point of time. The Committee, therefore, feels that the number of free-lance workers should be regulated by a two-pronged drive by (a) regulating the entry of new entrants and the retirement of workers not gainfully employed, and (b) distributing available work among the remaining workers as equitably as possible.

5.17. Film being an art industry, it is essential to admit at intervals a small number of new artistes with suitable personality and technicians who are professionally trained. With this end in view the Committee recommends that—

(i) No new person should be engaged in the film production industry unless he was a member of one of the registered craft unions on a specified date, say 31st December 1966, or becomes a member of the union thereafter under conditions specified in clause (ii) below ;

(ii) No union shall admit new member after the specified date, say 31st December 1966, unless he/she possesses suitable

personality and attainments such as histrionic, dancing, etc., in case of artistes, and technical training in case of technicians or he has already found employment ;

(iii) The exact number to be admitted periodically should be determined by the Employment Bureau to be constituted for the purpose.

In order to effect compulsory retirement of workers who have not found any gainful employment for a period of three years or more, the proposed Employment Bureau should discuss the number to be weeded out every year and formulate the principles which should be followed for the purpose. We feel that if every producer donates the income of his premier show towards a fund for the payment of compassionate gratuity, the problem of compulsory retirement of such workers could be resolved satisfactorily.

5.18. At present some technicians undertake an unlimited number of pictures simultaneously with the result that there is over-employment among a section of workers in the midst of large scale unemployment and under-employment. With a view to reducing this imbalance in employment, the Committee recommends an institutional base for film production. Towards this achievement it favours the system of single picture employment among production workers and discourages the system of multiple employments by recommending the following steps :—

(i) A contract of employment may be either 'exclusive' or 'priority'. In case of the former, the worker is engaged exclusively for one producer and is precluded from undertaking any other picture during the period of contract. In the latter case the worker is at liberty to seek employment in not more than three pictures at a time on a priority basis, the priority being decided strictly by the date of contract. No worker shall be employed on wages less than the minimum recommended by the Committee.

(ii) In case the picture is stranded or stuck up *i.e.*, off the floor for continuously more than three months :—

(a) the right to terminate the contract should rest with employee, in which event he should be entitled to receive compensation at the rate of three months' wages calculated on a *pro-rata* basis from the date the termination of contract is sought.

(b) employer may suspend the contract in which case (A) he should give the employee two months' notice or in its lieu

two months' wages to be determined on a *pro-rata* basis; (B) such suspension shall not be for more than three months at a time and more than twice during the picture production, (C) no wages are payable to an employee during the suspension period, (D) such period should not be counted for the purpose of the total period for which employment is contracted, (E) the employee shall be free to take up another assignment during the suspension period and it may continue thereafter; (F) if the old picture is restarted its producer will accept the new priority given by the employee for his picture.

(iii) As soon as the exclusive contract is extended, it loses its exclusiveness from the date of such extension and since then it becomes a priority contract, its number of priority would depend upon the dates of other contracts, if any, and the date of extension of the exclusive contract.

(iv) Existing contracts for more than 3 pictures are allowed to be completed. However, the worker is debarred from taking any more assignment until the number of pictures on hand comes to two.

(v) On completion of one picture, the picture(s) on hand, if any, having lower priority automatically attains the next higher priority.

(vi) At no time the employer should offer and the worker should accept more than 3 feature films. Employment Bureau should caution the producer against the number of assignments any worker may continue to have.

Multiple assignment is a distinguishing feature of free-lance employment. In certain circumstances, particularly in case of top technicians, we are constrained to observe that multiple employment is inevitable. Any attempt to do away with it completely at this stage or abruptly would result in widespread unrest, to the detriment of industry and ingenious technicians. The limitation of employment would be beneficial in the long run to both employers and employees alike as it would result in more efficient performance by technicians and even distribution of work.

5.19. Junior artistes including dancers pose a difficult problem. The influence of extra suppliers in the selection of junior artistes for employment cannot be ruled out at the moment. Their selection for petty roles in the picture is reported to be based on extraneous considerations resulting in inequitable distribution of work among them. We have given the utmost thought to this and have come to

the conclusion that although by and large junior artistes and dancers are interchangeable within their respective sub-groups, a strict method of selection by rotation may not perhaps work out in practice. We would therefore like to entrust their selection to the producer or director directly. In the case of dancers, their selection is invariably made by dance directors and the role played by agents is insignificant.

5.20. In order to regulate the recruitment of junior artistes and dancers the Committee recommends to entrust this work to a Casting Committee, consisting of equal number of representatives of producers and artistes. Such Committee should keep in every studio in Bombay, artistes' albums giving their photographs, category to which they belong, their rate of pay, their special qualifications and experience. With the help of such albums, the producer or director should indicate their specific requirements to the Casting Committee whose responsibility would be to make available such artistes to the concerned producer. Producers may directly communicate their requirements or may utilise existing agents for the same. For rendering the services of artistes, the Casting Committee should receive from producers a certain percentage of the artistes' earnings, say 10 per cent. We hope that such an arrangement broadly meets with the requirements of artistes and producers. If despite these measures, uneven distribution of work persists among the artistes, the deficiency would seem to lie in the excess supply of artistes over the demand for them.

5.21. To give effect to the above suggestions regarding employment, the Committee recommends the constitution of an Employment Bureau on the following lines:—

(i) The Bureau will register all producers, artistes and technicians with complete details regarding their attainments;

(ii) All contracts of employment between producer and worker shall be registered with the Bureau;

(iii) The Bureau will decide all questions regarding standard contract, non-acceptance of contracts by workers and non-provision of such documents by employers, admission of new entrants to various crafts, retirement of existing workers;

(iv) The Bureau will render employment service to producers and workers;

(v) A Casting Committee of the Bureau will attend to all questions regarding recruitment of junior artistes, dancers and movie stunt artistes;

(vi) The management of the Bureau will rest with a bipartite committee consisting of an equal number of representatives of associations of producers and the Federation of cine employees ;

(vii) The expenditure on the Bureau should be met from the registration fees of all contracts of employment to be paid by employers and employees on an agreed basis.

Technicians who have not been engaged for more than 3 years should not be kept on the live register of the Employment Bureau. The names of such persons may be revived in case they are likely to secure a contract of employment and would continue to remain on the register if such contract materialises within 6 months from the date of their re-registration.

5.22. At present varying complements of personnel are engaged per job, causing pockets of higher work-load and consequent industrial unrest. The Committee, therefore, thinks that it is necessary to fix the minimum number of personnel per job, after taking into consideration the standard work-load and the requirements of industry. Such a measure would eliminate all areas of conflict arising out of inequitable distribution of work. However, in view of diverse situations obtaining in each individual unit it would be rather difficult to prescribe a uniform quantum of personnel for all units in a given sector. The Committee, therefore, recommends that the union and management should settle this question by mutual consent in each unit.

5.23. The advantages of trained technicians need not be over-emphasised. A majority of existing personnel in the industry lacks in theoretical training. They work by trial and error method. We feel that given good theoretical training, their performance can be improved with resultant benefits accruing to employers and employees. Refresher courses should, therefore, be started for training existing personnel in the various branches of film-making, preferably by introducing sandwich courses as recommended by the Film Enquiry Committee. This work may be undertaken jointly by the associations of employers and employees in collaboration with the Film Institute of India, Poona. Unless such refresher courses are completed wherever provided or found necessary, employees should not be deemed to be entitled to promotion to higher posts.

5.24. Promotions are at present ordinarily given by 'seniority' from within industry. In order to encourage qualitative work, this practice should continue to be followed scrupulously as it would keep the labour contented resulting in better work performance.

5.25. The study of occupations is an essential pre-requisite to the formulation of any meaningful occupational wage differentials in an industry. The task is rendered difficult particularly in the film producing section in which, like many other industries in this country, occupations are not adequately defined or standardised. In some cases the workers are not assigned any designations at all, while in others, designations are too simple to make out by a common epithet like 'assistant', 'worker' etc. For example, a trolleyman is called a 'camera coolie' and a lightman a 'worker'. Numerous nomenclatures exist for identical occupations which cause considerable confusion. Thus a costume-in-charge is styled as chief dressman, dressman, wardrobe-in-charge, etc. Sometimes two distinct occupations are grouped together into a single one, e.g., settingman and lightman styled as floor assistant. Distinction between I assistant cameraman and II assistant cameraman or I assistant director and II assistant director is not drawn and the occupations are designated as assistant cameraman or assistant director. In such cases there is every danger of a higher category of worker relegating to the lower category. In some concerns, posts carrying principal occupations are kept vacant, while their jobs are actually performed by persons who are designated as mere assistants.

5.26. The Committee, therefore, undertook an exhaustive study of the various jobs involved in film production industry and standardised occupations on the basis of their job contents in order to avoid disputes arising out of occupational anomalies. Work in each sector of the industry is divided into suitable departments, each entrusted with specific assignments. Occupations entailing different jobs relating to similar assignments are grouped under one department. A standard list of occupations in the various sectors of film production industry as finalised by the Committee is indicated in Appendix 5. The Committee recommends that all workers in the industry should be designated in accordance with the standard list of occupations.

5.27. At present occupations are classified according to skill by Industrial Tribunals in some studios and laboratories. This served a useful basis for discussing our recommendations in this regard. Occupations in studios and laboratories and general occupations in the production sector should be classified according to skill on the basis of such factors as initiative, responsibility, skill, education, experience, supervision, working conditions, hazards, organisational skill, artistic and creative faculties, physical fitness

and appearance (the last two in case of artistes). The Committee favours seven distinct grades as follows:—

1. Very Highly Skilled.
2. Highly Skilled.
3. Skilled 'A'.
4. Skilled 'B'.
5. Semi-skilled 'A'.
6. Semi-skilled 'B'.
7. Unskilled.

In the light of material placed before us and after taking into account various factors regarding skill enumerated above together with our own observations on the spot, we recommend the classification of occupations in the 7 grades as indicated in Table No. 22 on the following page.

TABLE No. 22
Classification of Occupations according to Skill

Skill category	Studios	Laboratories	General
1. Very Highly Skilled	Sound Recordist, Cameraman, Art Director, Editor.	Chief Technician, Laboratory-in-charge, Chief Maintenance Engineer/Maintenance Engineer.	Manager/Factory Manager.
2. Highly Skilled	.. Setting Master (Mistry)/Set designer/Set erector, I Assistant Cameraman/Operative Cameraman, Background Painter, Chief Make-up artist.	Shift Supervisor, Light Suggester/Timer-cum-checker, Optical Printer, Assistant Maintenance Engineer, Chemist/Chemical analyser/Chemical-in-charge.	Accountant.
3. Skilled 'A'	.. Assistant Sound Recordist, Moulder, Generator Operator, Electrician, Projectionist, Carpenter, Make-up artist.	Developer, Printer, Electrician, Projectionist, Air-Conditioning Operator, Mechanic/Silver extractor, Negative film examiner and or sorter.	Assistant Manager.
4. Skilled 'B'	.. Set Painter, Propertyman, Dressman.	Negative cleaner, Checker, Assistant Optical Printer, Plumber, Assistant Developer, Assistant Light suggester, Knotcher, Sound Printer (Exclusive).	Assistant Accountant, Cashier, Stenographer, Storekeeper.
5. Semi-skilled 'A'	.. II Assistant Cameraman/Camera Attendant, Boomman, Assistant, Carpenter, Tapist, Assistant Electrician, Mason, Make-up Assistant.	Mixer, Assistant Mechanic, Assistant Electrician, Cabin-man, Carpenter.	Typist, Clerk, Telephone Operator, Drives, Assistant Storekeeper.
6. Semi-skilled 'B'	.. Trolleyman, Setting man, Assistant Moulder, Assistant Painter, Lightman, Assistant Dressman.	Writer (exclusive)	.. .. Watchman.
7. Unskilled	Floor Assistant, Assistant Propertyman.	..	Cleaner, Liftman, Peon, Mazdoor, Sweeper, Gardener.

Wages and earnings:

5.28. Wages are of important consideration to employers and employees alike. To employers they constitute a significant factor in the cost of production and to that extent their profits, and to employees they determine their standard of living. An amicable adjustment of these apparently conflicting view points may, perhaps, be found in the evolution of a scientific wage structure and efficient wage administration.

5.29. The average monthly earnings of an unskilled worker for March 1965 as revealed by the survey conducted by the Committee were :—

	Rs.
1. Feature film production	90.00
2. Short film production (Private sector) ..	107.00
3. Short film production (Public sector) ..	152.00
4. Studios	90.00
5. Laboratories	121.00

It would be interesting to compare earnings with those of workers for similar category of work in the complementary sectors of the film industry. The average wage of a mazdoor in the Indian film distribution sector is Rs. 89 while his 'confrere' in the foreign film distribution sector receives Rs. 164 per mensem. The lowest total starting wage for a mazdoor in a 'B' class cinema house in Bombay is Rs. 145, his average monthly earnings being Rs. 170.

5.30. On account of the peculiar nature of work, the film industry cannot be strictly compared with any other industry. We fully agree with the views of the Fair Wage Committee, quoted in paragraph 5.36 (iv), that such a comparison is undesirable on account of the weak organisation of labour in a country like India. However, in view of low 'transfer earnings' of unskilled workers, a comparison of unskilled workers' wages in other industries would be instructive, if not decisive. The Minimum Wage Advisory Committee on Printing Presses has recommended a minimum wage rate for an unskilled worker in Bombay which amounts to Rs. 117 for April 1966, when index number of prices stood at 626 (old) or 141 (new). The lowest wages for unskilled workers in Bombay's rubber and glass industries have been prescribed under the Minimum Wages Act in 1964 at Rs. 85.80 and Rs. 80.00 per mensem. A shop assistant in Bombay receives Rs. 90.00 under the Minimum Wages Act. In Bombay Cotton Textile Industry, the lowest wage earner was

paid Rs. 38.00 as basic wage and Rs. 138.70 as dearness allowance in January 1966. In engineering industry, the unskilled worker received in January 1966 an average total wage (inclusive of dearness allowance) of Rs. 177.70 in Calico Industrial Engineers, Rs. 171.20 in Steel-Age Private Ltd., Rs. 169.30 in Trinity Manufacturing Works, Rs. 165.47 in Kamani Engineering Corporation Ltd., Rs. 156.55 in Kooverji Private Ltd., Rs. 146.92 in American Spring and Pressing Works, Rs. 141.00 in French Motor Car Co. Ltd., Rs. 134.53 in Malik Electrical Works, Rs. 134.81 in Voltas, Rs. 132.77 in Supreme industries, Rs. 128.87 in Sewri Engineering Works and so on. In chemical and allied industries, the average floor wage for January 1966 amounted to Rs. 174.32 in Vegetable Vitamin Foods Co. Private Ltd., Rs. 138.09 in Bengal Chemical and Pharmaceutical Co., and Rs. 126.60 in Madalia Oil Mills. Among the miscellaneous industries, Renown Biscuits Co., paid Rs. 143.81, Bharat Straw Board Manufacturing Co. offered Rs. 139.13, East Asiatic Co. (India) Private Ltd., gave Rs. 133.95 and Leather Cloth Processors and Printers paid Rs. 132.77 to their unskilled workers in January 1966. We have weighed these rates against the background obtaining in film industry.

5.31. The Federation of cine employees in its evidence before the Committee demanded a need-based wage of Rs. 160 per month. The producers' associations have suggested the minimum wage of Rs. 115 and those of studios and laboratories Rs. 90 inclusive of dearness allowance at the price level of March 1965, which was 530. In 1949 when the price level stood at 307, the employers of 11 studios and the union of their workers had agreed to a minimum wage of Rs. 70 per month (Shah-Mehta Arbitration Award). Some sanctity has to be attached to this wage, since it was an agreed wage at that time. The real value of Rs. 70 in 1949 would be equal to the money wage of about Rs. 96 in 1960 at the price level of 420. If the real wage obtaining in 1949 has to be maintained, the worker would have to be paid about Rs. 121 in March 1965 and Rs. 141 in May 1966. The Committee, therefore, feels that the lowest category in the Bombay Film industry should not be paid below Rs. 100 at the 1960 price level when the new index number of prices was also 100.

5.32. The principles of wage determination have been enunciated in its report by the Committee on Fair Wages, 1949. These have been further supplemented by the "need-based wage formula" of the 15th session of the Indian Labour Conference, 1959. By and large both employers' and employees' organisations in the film

industry have expressed their firm conviction in the above principles for the purpose of wage fixation. The Committee, therefore, regards that the wage level in film industry should lie between the two limits—the upper limit set by what may broadly be called the capacity of the industry to pay, while the lower limit must obviously be the minimum wage or the need-based wage which would ensure the minimum human needs for industrial workers, irrespective of any other consideration.

5.33. On the basis of the need-based wage formula, the wage for the lowest category of workers is estimated as under at about Rs. 206 at the 1960 price level which stood at 420.

	Rs.
Food	132
Clothing	15
Rent	25
Miscellaneous	34
Total ..	206

Any attempt to evolve a wage structure must be made against the background of general economic condition of the country and the level of the national income. Besides, having regard to existing wage level in the industry which is comparatively low, any sudden rise of a substantial nature is likely to put the industry out of gear and substantially curtail employment potential. As observed by the Committee on Fair Wages, "The main objective of the fixation of fair wages should not be lost sight of. The objective is not merely to determine wages which are fair in the abstract, but to see that employment at existing levels is not only maintained but, if possible, increased" (P. 14). We, therefore, recommend that the need-based wage as assessed above should be progressively attained in course of the next five years. For the moment the Committee recommends a minimum wage of Rs. 100 as basic wage for the lowest category in each sector of industry namely production, studios and laboratories in Bombay at the average price level of 420 in 1960. The basis of our recommendation may be found in paragraphs 5.29 to 5.33. The choice of base year, namely 1960 is guided by the consideration that the new series of working class consumers' price index numbers has started with the price level during 1960 equal to 100.

5-34. For the lowest category of workers at Kolhapur, the Committee recommends Rs. 60 as basic wage at 1960 price level. Apart from the considerations mentioned above, the minimum basic wage has been guided by the minimum rates of wages fixed under the Minimum Wages Act for the unskilled category in several 'scheduled employments' at Kolhapur.

5-35. Another component of the wage structure is the dearness allowance. In order to eliminate a major cause of industrial disputes and to insulate the workers to a great extent against any rise in the cost of living, the Committee recommends a system of dearness allowance linked to the consumers' price index numbers. Similar recommendation has been made by the Minimum Wage Advisory Committee on Printing Presses which has prescribed Rs. 85 as a minimum basic wage for an unskilled worker at the index number of 480, supplemented by a dearness allowance calculated at Rs. 2 for a rise of 10 points over a certain period. Such a system of dearness allowance is already in vogue in the industry, particularly in the laboratory sector, where about half the complement of workers is paid dearness allowance variable with price indices. The workers are paid Rs. 3 to Rs. 5 as additional dearness allowance for every rise of 10 points in the index numbers of prices based on old calculations. The Committee gave careful consideration to the financial condition of the industry and arrived at a conclusion that the above rate of additional dearness allowance would be too heavy for the industry to bear, particularly when its basic wage had now been proposed to be increased substantially. The Committee, therefore, recommends that the workers in Bombay should be paid Rs. 3 per mensem as dearness allowance for a rise of 5 points in the new index numbers of prices in Bombay. The workers at Kolhapur would also receive dearness allowance at the same rate, being linked to the consumers' price index numbers at Sholapur.

5-36. Having recommended the minimum wage for the lowest category of workers, the Committee proceeded to build the structure of wages having as a base, the wage of an unskilled worker. In arriving at this, the Committee relied on the following principles evolved by the Committee on Fair Wages :

"(1) An important factor to be considered in the determination of wages is the place that an industry has in the economy of the country (Para. 25).

(ii) In determining the 'capacity of industry to pay' the relevant criterion should be the capacity of a particular industry in a specified region and as far as possible the same wages should be prescribed for all units of that industry in that region (Para. 23).

(iii) As regards the measure of the capacity to pay, the level of wages should be so fixed as to enable industry to maintain production with efficiency (Para. 24).

(iv) In countries where the bargaining power of labour is strong and the wages paid in at least some industries or sectors of industries are adequate, the method of comparison with the prevailing rates of wages is sound, but in countries like India where labour has until recently been weakly organised, such a process can only mean the comparing of one unsatisfactory rate of wages with another equally unsatisfactory rate (Para. 19).

(v) While determining wage differentials factors such as skill, strain, experience, training, responsibility, mental and physical requirements, disagreeableness of task, hazards and fatigue should be taken into account (Para. 36). [In addition to these factors, the Committee has considered additional factors such as appearance and histrionic talents (in the case of artistes), initiative and organisation.]

(vi) The standard family should be reckoned as one requiring three consumption units and providing one earner (Para. 31)''.

5.37. Mass of statistical data pertaining to job evaluation conducted by the Member-Secretary of the Committee as part of his personal research project was made available to the Committee. Although we could not go through the data at great length as they involved lot of technical studies which we could not undertake for want of time within which we were required to complete our task, we are convinced that job evaluation is the most appropriate method of arriving at wage differentials. We, therefore, recommend that job evaluation should be undertaken by employers by associating representatives of labour in order to arrive at correct occupational wage differentials which would provide incentives to workers for advancing their skills.

5.38. In the light of the existing wage level, the nature of work performed by various categories of workers and the principles formulated by the Fair Wages Committee for determining wage differentials, the Committee recommends the following wage

differentials in case of studios and laboratories (for black and white only) and general occupations in production sector. The wages of workers engaged on colour work in laboratories should be negotiated by collective bargaining.

Skill	Bombay	Kolhapur
	Rs.	Rs.
1. Very Highly Skilled ..	Over Rs. 500	Over Rs. 300
2. Highly skilled	300	180
3. Skilled 'A'	250	150
4. Skilled 'B'	225	135
5. Semi-skilled 'A'	175	105
6. Semi-skilled 'B'	140	85
7. Unskilled	100	60

5.39. The system of graded scales of pay is quite common in studios and laboratories where 40.5 per cent and 96.2 per cent of workers in respective sectors have graded scales of pay. The Committee, therefore, recommends scales of wages for employees in studios and laboratories and for general workers regularly employed in production units. These are necessary because with the passage of time, the financial responsibilities of workers increase as also their utility to employers on account of their acquiring greater skill. It is equally essential to provide workers with a saving wage in the latter part of their service. In arriving at wage scales we recommend the following principles :—

- (i) The ratio between the minimum and maximum in pay scales should be 1:1.5 in case of unskilled, 1:2 in respect of semi-skilled, 1:2.5 in case of skilled and 1:3 in respect of other categories;
- (ii) The span of increments should be not more than 15 years;
- (iii) There should not be more than one efficiency bar in the pay range, specific rules being formulated for crossing the efficiency bar;
- (iv) The rates of increments should normally show rising trends.

5.40. The Committee has not recommended any daily wage rates for workers belonging to various categories employed casually in studios and laboratories. In this connection, we were informed by employers' representatives that existing rates were quite high on account of shortage of such categories as moulders, carpenters etc. Workers' representatives, without contradicting this, preferred to reserve their right to demand the fixation of these rates, if conditions so necessitated in future. This, we believe, could be done profitably by collective bargaining under the new forum recommended by us.

5.41. As regards adjustment of existing wages to the new wage scales, the Committee suggests that dearness allowance, as recommended, payable for the month of January 1967 should be deducted from the then existing total wages (basic wages plus dearness allowance, if any) payable to a worker in respect of that month to arrive at the new basic wage of the worker for that month. If this basic wage falls short of the minimum of the grade to which the worker belongs, his basic wage should be brought to the minimum of the grade. In case it is more than the minimum but does not fit into the scale, it should be stepped up to the next higher stage in the pay scales recommended by the Committee. The existing dates of increments may remain the same. No arrears of wages arising on account of the above adjustment should become payable to workers for any period prior to January 1967.

5.42. For production employees other than casual workers mentioned in the next para, whether engaged 'regularly' or 'free-lance', the Committee recommends minimum rates of wages as indicated in Table No. 21. If the prevailing rates of wages in individual cases are higher than those recommended, it is not desired that such rates should be lowered to the minimum suggested. Similarly, the workers are not precluded from demanding higher wage rates which could be settled by individual bargaining. It is further recommended that if the picture is extended beyond the period specified in the contract, the worker engaged on picture basis should be paid for the extended period an additional amount on a pro-rata basis, *i.e.*, total contractual amount divided by the period contracted and multiplied by the extended period. The above rates are based on the minimum rates prescribed by various craft associations. At present, according to recent agreement between the Producers' Associations and the Federation of Cine Employees, these rates already

apply to respective categories in the absence of any written contract to the contrary.

5.43. For casual workers in the production sector we recommend the following rates :—

Junior Artistes—

	Rs. per day
1. 'Ordinary' (Men)	7.00
2. 'Decent' (Men)	12.50
3. 'Ordinary' (Women)	8.00
4. 'Decent' (Women)	17.50
5. 'Super' (Women)	27.50

Dancers—

6. Rehearsal	12.50
7. Shooting	37.50

Movie Stunt Artistes—

8. Fighter	40.00
9. Fighter Duplicate	80.00

We do not consider it necessary to increase the wage rates of chorus singers as the industry has pleaded its inability to pay higher than current rates. The same may, therefore, continue. The minimum rates for musicians should also remain unchanged since the Cine Musicians Association did not choose to reply to our Questionnaire, nor did we have any material to warrant any change in existing rates.

5.44. We are commending these rates to both Industry and Labour after carefully weighing conflicting views and claims in the hope that their willing adoption by both the parties would not only eliminate major areas of industrial disputes which mainly arise

on account of inadequate wages, but inaugurate an era of industrial peace and harmony for at least three years, so essential for the smooth working of industry, particularly an art industry like the film.

5.45. We understand that the Government of India had set up a Study Group to examine the desirability and feasibility of the constitution of a Wage Board for film industry in India. The Study Group has since then submitted its report which seems to be under consideration of the Government of India. We favour the constitution of a Wage Board on an All-India basis in order to remove regional wage imbalances, if any, and achieve uniformity in wage structure. We, at the same time, make it clear that our recommendations regarding wages should not await the outcome of the Wage Board, if constituted. The wages recommended by the Committee should be adjusted against the recommendations of the Wage Board when set up.

5.46. In addition to dearness allowance the Committee recommends the following allowances more or less based on current practices :—

(a) Sunday Working Allowance—According to existing practice in studios and laboratories, *i.e.*, $1\frac{1}{2}$ times the wages for Sunday in addition to a compensatory holiday.

(b) Officiating Allowance—According to existing practice in studios and laboratories, the minimum period of officiating in a year being modified to the extent of 18 days in a year.

(c) Food Money—Food money should be paid at the following rates only when, (i) workers are required to work, during fixed lunch/dinner recess subject to ignoring 15 minutes' extension of work time, (ii) shift timings are suddenly changed, (iii) workers are asked to work overtime without prior intimation, *i.e.*, not on earlier day, or (iv) they are required to work away from their usual place of work, or their place of work is not fixed, this being applicable only to production staff except such studio staff which move out with producers. For production workers, all studios in Greater Bombay irrespective of location shall be construed as their usual place of work. No worker will be entitled to draw the above benefits twice in a single continuous spell of overtime. Workers shall also be not entitled to Food Money merely by working on a Sunday.

TABLE NO. 23

Rates of Food Money

Studios, Laboratories and general employees in production section.	Categories		Break fast Rs.	Lunch Rs.	Dinner Rs.
	Production	Section			
1. Very Highly skilled and Highly skilled.	Director, Cameraman, Principal and Character artistes, Sound recordists, Dance Director, Music Director, Production Controller, Editor, Chief/Special Make-up artist.	.. .. .	3-00	4-50	5-00
2. Skilled and Semi-skilled.	Assistant Director, Assistant Cameraman, Make-up artist, Production Manager, Assistant Recordist, Costume-in-charge, Assistant Editor, Dancer, Junior Artiste (Decent and Super).	.. .. .	2-00	3-00	3-50
3. Unskilled ..	Floor Assistant, Costume Assistant, Make-up-Assistant, Production Assistant (boy), Junior artiste (ordinary), Clapperboy and Continuity Assistant and any other unskilled category.	.. .. .	1-50	2-00	2-50

(d) Conveyance allowance—It should be paid to workers to the extent of actual taxi fare from residence to location of work (including studio) or *vice versa*, if they are called to duty before 6 a.m. or after 11 p.m. or if the work-shift terminates any time between 11 p.m. and 6 a.m. The idea is that at such odd hours no public conveyance is generally available at all places and hence the worker may have to spend out-of-pocket money. In the alternative, the employer may provide conveyance to workers at such hours.

(e) Location shooting allowance—It should be paid for any location shooting according to existing practices. The term 'location' means any place outside the limits of Greater Bombay. We are aware that such practices are not uniform and they need to be rationalised. At the suggestion of employers' and employees' representatives this question may be left over to be decided by collective bargaining.

5-47. All wages which become due on 1st of every month should be paid within 7 days. In case of casual workers, payments should be made at the end of every day. In the event of employer's failure to pay within the stipulated time, the workers concerned should approach the Dispute Settlement Committee for settlement of their claims.

Hours of work and holidays :

5-48. There should be only two shift working in the production section and studios as follows :—

Shift No. 1 : 9-30 a.m. to 6-30 p.m. with one hour's recess.

Shift No. 2 : 9-00 p.m. to 5-30 a.m. with half an hour's recess.

Changes in shift timings should be effected by joint consultations between the representatives of workers and employers. In laboratories, the existing practice of three-shift working may continue.

5-49. We have discussed the question of overtime working at great length. We are generally of the view that it is more advantageous from a social as well as economic point of view that regular and excessive overtime hours should be converted into new jobs. This would increase employment potential without unduly increasing costs. In view of the peculiar conditions obtaining in the industry, however, we think that it would be extremely difficult to control overtime working to conform to the relevant provisions of the Factories Act. The payment of overtime wages at double the normal rate in addition to Food Money under certain circumstances we have recommended earlier should dissuade employers from undertaking any overtime work unnecessarily.

5-50. With the exception of a second Sunday in a month, there is no uniform weekly holiday in the Film Industry. Sunday should be observed as a weekly holiday in accordance with similar provision in the Factories Act. A day off in the course of a week is beneficial to both employers and employees for recovering from fatigue.

5.51. Most of the studios and laboratories grant 8 festival holidays, 15 days' privilege leave, 15 days' sick leave and 10 days' casual leave every year ever since 1950. While maintaining the total quantum of holidays and leave, the Committee recommends that privilege leave should be increased to 30 days and sick and casual leave should be curtailed to 5 days each. This is suggested to encourage workers to take long leave for recuperation of their health and to reduce absenteeism arising out of enjoyment of short leave indiscriminately.

Amenities and social securities :

5.52. As revealed by the survey, amenities in studios and laboratories in general leave much to be desired. We consider that canteens, sanitary arrangements and rest-rooms are minimum amenities that must be provided by every studio and laboratory. We, therefore, recommend that :—

(i) Canteen facilities should be provided by every studio and laboratory where tea and refreshments should be served at concessional rates. Enough seating accommodation should be provided not only for studio/laboratory labour but also for those engaged by independent producers. If sufficient number of workers demands hot meals, they should also be provided at reasonable rates, subject to the availability of structural accommodation.

(ii) Enough number of latrines and urinals should be provided by every studio and laboratory and kept clean. The number of such latrines and urinals should be decided not only on the basis of the number of workers engaged in studios and laboratories but after taking into consideration the number engaged by independent producers also working in the studio/laboratory premises.

(iii) Adequate rest-rooms should be provided in studio premises for artistes and technicians who are not required to work for some time on the set.

5.53. At present there is no social security measure such as provident fund or insurance of any kind for free-lance workers on account of peculiar nature of their employment. The Committee regards that some social security measure is all the more

necessary for this class of workers. With this end in view, the Committee recommends the following social security measures :—

(i) Production workers engaged on exclusive contract basis should be paid an 'employment benefit' every month calculated at the rate of 10 per cent of their total monthly salary in lieu of several cash and kind benefits such as holidays, leave facilities, provident fund, gratuity and bonus. This amount should be paid by the producer every month directly to the "Production Workers' Employment Benefit Fund" to be operated by the Employment Bureau on the lines of Provident Fund Scheme.

(ii) In case the worker has more than one picture on hand he shall alone contribute 5 per cent of his monthly income from each picture to the "Production Workers' Employment Benefit Fund" during such period he has more than one picture on hand. A worker engaged on single picture may contribute to the fund at his discretion. The producer should be authorised to deduct the workers' contribution from his wage and forward the same to the Fund.

5.54. We have examined the question of introducing a gratuity scheme in all studios and laboratories on the basis of similar scheme in those sectors which covers about 10 per cent studio workers and 72 per cent laboratory workers. We could not reach any agreed decision in regard to the extension of a gratuity scheme to studios and laboratories where it did not exist. We, however, agree that the issue may be left open for determination between the concerned parties on the basis of individual units.

Industrial relations :

5.55. Industrial relations in studios and laboratories are mainly governed by the provisions of the Industrial Disputes Act. The union of studio and laboratory workers has made extensive use of the machinery of conciliation and adjudication under the Act. No such machinery exists for the production sector where wages and service conditions are determined by individual bargaining.

5.56. A grievance procedure is an important aspect of collective bargaining in the day-to-day application of the terms of agreement or settlement. Any 'gripe' over this matter can have its outlet in a recognised procedure in which the union representative takes the matter up with the supervisor or higher officer. We, therefore, recommend that a well-defined grievance procedure to

be evolved under the Code of Discipline should be followed by both the parties scrupulously. If the workers so desire, the trade union official may be allowed to defend them.

5.57. The Committee hopes that employees shall execute all lawful orders of the employer. In case of any difference of opinion between the employer and employee, the employee should first carry out the instructions of his employer and then take recourse to the provisions under the grievance procedure or the Disputes Settlement Committee as the case may be. It is further hoped that employer and representatives of employees should often come together and discuss measures for increasing productivity and avoiding go-slow tactics.

5.58. For maintaining industrial peace and harmony it is essential to have an effective machinery for negotiation and settlement of disputes, whenever they arise. The Committee is of opinion that a voluntary machinery based on the will to compose differences mutually without resorting to strikes and lock-outs will be more beneficial and enduring than any statutory machinery utilised for the purpose. The Committee, therefore, recommends a voluntary machinery, separately for resolving individual and collective disputes.

5.59. For settling disputes of an individual nature such as termination of employment, non-payment of wages, etc., the existing machinery of Disputes Settlement Committee evolved by an agreement between the producers' associations and the Federation in March 1966 should be fully utilised. As already agreed to, the decision of such Committee should be final and no appeal should lie outside the Committee. However, it should be expressly provided that—

(a) such Committee shall not entertain any dispute of a collective nature ;

(b) any individual dispute, which in the opinion of the Committee is likely to cause far-reaching repercussions on the industry as a whole, may be referred to the Industrial Conciliation Board constituted as under.

Similar Disputes Settlement Committee should be formed for studios and laboratories by an agreement to that effect.

5.60. In order to facilitate collective bargaining and evolve bi-partite agreements, the Committee recommends the following procedure to be followed on a voluntary basis.

(i) In case of a collective dispute confined to one undertaking, the representative of the union of workers affected by the dispute shall hold discussion with the Manager or any other representative of the undertaking and attempt to settle the dispute at the concern level, failing which the matter shall be referred within one month of the commencement of dispute to the Industrial Conciliation Board for solution.

(ii) All collective disputes either sponsored by the Federation or employers' organisations directly or referred to it by the union or employer under clause (i) above or by the Dispute Settlement Committee, as the case may be, shall be dealt with by the Industrial Conciliation Board comprising equal representatives, say 4, of the Employers' organisations and the Federation and a Chairman who may or may not be from within the industry, chosen by both the parties with power to decide the dispute. In case the parties disagree as regards the choice of the presiding officer, they shall approach the State Minister for Labour who will nominate the Chairman. Such nomination shall be accepted by the parties.

(iii) If in the process of voluntary conciliation in the Industrial Conciliation Board an agreement is arrived at, a memorandum of such agreement shall be drawn up and the terms of such agreement shall be binding on the parties to the dispute. In case no agreement could be arrived at, the Chairman shall give his decision immediately after the failure of conciliation and such decision shall be binding on the parties to the dispute. No appeal shall lie against the decision of the Chairman or of the agreed decision of the Board.

(iv) The workers shall not go on strike nor will employer declare a lock-out (a) without following the grievance procedure, or (b) without referring the dispute to the Disputes Settlement Committee or Industrial Conciliation Board as the case may be, or (c) during the pendency of the dispute before the Committee or the Board, or (d) in contravention of the terms of agreement arrived at in the Board, or (e) in defiance of the decision of the Dispute Settlement Committee or of the Industrial Conciliation Board or of its Chairman, and (f) in contravention of the subsisting agreement, settlement, awards or decisions.

(v) There shall be two Industrial Conciliation Boards for the industry—one for the Production Section and the other for Studios and Laboratories.

5.61. The Committee has recommended two Joint Conciliation Boards, as the problems of workers covered by each Board are rather different. Besides, it is also intended that the machinery should not be overpressed. The procedure outlined above does not leave any scope for strikes and lock-outs which are considered unnecessary. It may be desirable to lay down a time-limit for settlement of disputes which can be expeditiously dealt with at each stage. The Committee or Board may formulate its own procedure of work and its composition may change once every year.

5.62. The associations of employers and employees have pinned their support to the constitution of a voluntary machinery as outlined above. The Committee hopes that given the good will on the part of both parties, this machinery would work to the mutual satisfaction of both employers and employees. If this experiment succeeds, it will open a new chapter in the history of Industrial Relations in India in that, more and more such Industrial Conciliation Boards will be set up one for each Industry. This would ensure *enduring* industrial peace and the over-worked statutory machinery of conciliation and adjudication would receive a much needed relief.

Machinery for implementation and whether special legislation is necessary :

5.63. The report on an enquiry into the conditions of labour in cinema industry prepared by the Commissioner of Labour, Bombay in 1955 had *inter alia* recommended special legislation for production workers in view of their peculiar conditions of employment, nature of work, etc. The report has further suggested that the Government of India should enact such legislation "with a view to having an all-India uniformity and preventing the industry from migrating from one State to another" (P. 82). Although we do not fully subscribe to the former suggestion we are in entire agreement with the latter suggestion of the report. To our question relating to the desirability of enacting a special law for cine industry, the Film Producers' Guild of India and the Association of Motion Picture Studios have reacted favourably to such legislation, while the Indian Motion Picture Producers' Association and the Cine Laboratories Association have opposed the special law for film industry. The Federation of cine employees has been clamouring for special legislation since long. We have examined the draft outline of special legislation prepared by the Government of India. We are of opinion that the draft outline is too simple to work in practice and hardly touches the core of the problem of free-lance

workers. The legislation, if at all necessary, should be more comprehensive in character and realistic in outlook. We, however, strongly feel that this eventuality will not arise, since the Committee, during the course of its search, found abundant good-will among all associations of employers and employees which would ensure effective functioning of any voluntary machinery.

5·64. As stated in chapter 2, existing labour legislation is applicable only to regular employees in studios and laboratories. All production workers are at present outside the purview of most of the labour laws. We feel that the best solution may perhaps be found by making some voluntary arrangements by which bi-partite agreements on service conditions can be arrived at between employers and employees. In our belief in a purely voluntary machinery we are strengthened by the view of the veteran trade union leader Shri V. V. Giri, who observes :—

“An earnest trial of the policy of internal settlement of industrial disputes, giving freedom to the parties from the shackles of compulsory arbitration, restoring to them their self-confidence and responsibility and inculcating in them a spirit of Self-Government, should be the basis of this policy. Such a policy will in the long run, pay full dividends in all sectors of industry and in all fields of employment”.*

5·65. We urge to both industry and labour that the unanimous recommendations of the Committee should be accepted in good spirit and implemented with zeal. Our recommendations on service conditions including wages should be the starting point for collective bargaining. These could be improved or modified through the process of collective bargaining. For implementing our recommendations, we have suggested a voluntary machinery in Paras. 5·21, 5·59 and 5·60. We further recommend that Government should appoint an Implementation and Evaluation Officer to help the parties to bring into operation the voluntary machinery suggested by us and give effect to our recommendations. The Officer may, if he deems fit, appoint an Advisory Committee consisting of an equal number of representatives of both the parties to advise him on matters pertaining to implementation of our recommendations.

5·66. If in the course of one year from the date of introducing the voluntary machinery it is found on the basis of the Report of

* Labour problems in Indian Industry by V. V. Giri. Page 94.

the Implementation and Evaluation Officer that the machinery is unworkable, the Committee recommends that all its suggestions should be embodied in a special legislation which may be formulated for the film industry. Special legislation may also be enacted if the parties fail to give effect to the voluntary machinery suggested by the Committee.

5.67. We have come to the end of our task amidst a spirit of amity and mutual good-will. The state of affairs in the industry is indeed in disorder. It has been pointedly brought out by the Film Enquiry Committee on page 171 of its report. We may, however, high light below some recent undercurrents in the industry which need to be curbed at the outset. The servility of producers to whims and fancies of top artistes who demand such trivial items as petrol for their cars on the day of shooting, free food for a retinue of personal staff attending on them, and even a tin of cigarettes notwithstanding the fabulous salaries received by them; the inordinate delay of production schedule caused by top artistes giving long spreadover dates, their late attendance for shooting, their insistence on employment of particular fellow artistes or technicians and changes in the story to meet with their personal desires; the exaction by workers of a toll from producers by demanding various allowances such as food money, conveyance and overtime allowances, by their indifferent attitude towards duty, by adopting go-slow tactics during working hours with a view to gaining overtime wages and by creating an artificial scarcity of junior artistes and dancers by preventing the entry of new comers; the behaviour of studio managements in supplying inadequate equipment and personnel and in passing on to the producer the major share of overtime payments; the Government's attitude of indifference towards the industry in general in matters of taxation, policy in regard to import of new equipment, financing, etc., the distributors' and exhibitors' clamour for progressively higher shares in the box office collections: these are all significant factors which create a burden leading to a state of near-collapse of the industry. If only the spirit of 'live and let live' could be made to permeate throughout all sectors of industry, its future can be reasonably assured. We, therefore, appeal to all sections in the industry to come together on a common platform, discuss matters across the table and create areas of agreement, which when implemented will bring prosperity not only to industry as an entity but also to individuals constituting the industry, whatever role they may be playing in its making.

Summary of recommendations :

5.68. We give below a summary of our recommendations for administrative action:—

ECONOMIC POSITION OF INDUSTRY :

1. In order to resolve the problems created by *top artistes* it is necessary to *increase their stock* by sponsoring or subsidising the production of a few feature films, say 10 per year by Government with entirely new casts (heroes and heroines) and sufficient safe guards for exhibition of such pictures. As a result, the stock of top artistes would increase and correspondingly their high remuneration would fall to a rational level. (Para. 5.6).

2. With the twin object of placing the industry on a sound financial footing by making finance available at reasonable rates to the industry and eliminating pressure from financiers for insisting on popular stars, the Film Finance Corporation should adopt a realistic policy for film financing—

(i) by providing more liberal financial facilities to producers purely on commercial basis;

(ii) by constructing new theatres in metropolitan cities of India to ensure better exhibition facilities for pictures financed by it;

(iii) by actively associating the industry with the management of the Corporation; and

(iv) by enlarging its scope to finance studios and laboratories which need to be modernised. (Para. 5.7).

3. With a view to ensuring adequate exhibition facilities to film producers and free them from the clutches of calculating exhibitors as regards star cast it is necessary to effect 'increasing social control' of existing cinema theatres:—

(i) by bringing them under the purview of the Rent Act with necessary amendment in order to stabilise film rental by way of "theatre protection";

(ii) by compelling cinema houses usually showing foreign films to reserve some playtime, say 50 per cent for exhibiting Indian pictures ;

(iii) by undertaking the construction of all new cinema houses in public sector in cities having more than 5 lakh

population and reserving certain playtime for regional language pictures with a view to creating better opportunities for their exhibition. (Para. 5-8).

4. It is necessary to regulate the entry of new producers who are to a certain extent responsible for boosting interest rates and remuneration to artistes by undertaking the following steps :—

(i) The Federation of cine workers and the associations of producers should enter into an agreement to the effect that no technician would work with a producer who is not a member of one of the producers' organisations;

(ii) The producers' organisations should grant membership to those new aspirants only after prior scrutiny of their applications in a manner in which it is generally done in other business organisations. (Para. 5-9).

5. Government should examine and rationalise the taxation structure of the film industry so as to grant some reasonable relief to it with a view to stabilising it firmly. (Para. 5-10).

6. Government should liberalise the import of 'raw stock' equipment and spare parts in order to provide the industry with particular reference to studios and laboratories with up to date equipment. Government should further reserve a certain portion of foreign exchange earned under the Film Export Promotion Scheme for the import of essential goods and ensure their speedy and regular supply on equitable basis. (Para. 5-10).

7. The recent devaluation of rupee has adversely affected the film industry. Government should, therefore, assist the industry by ensuring prompt supply of 'raw stock' and other imported materials to all pictures under production on the date of devaluation on a priority basis at pre-devaluation price. The quantum of 'raw stock' should be restricted to 13,500 feet of final edited picture and 40 positive prints thereof. The supply of unexposed picture and sound negative film should be limited to 67,500 feet each on the basis of a ratio of 'finished footage' to 'take footage' namely, 1:4. (Para. 5-11).

Employment :

8. The Associations of Studios and Laboratories and the trade unions of employees should enter into an agreement whereby

the Model Standing Orders as set out under the Industrial Employment (Standing Orders) Act should be made applicable to all studios and laboratories not covered by the enactment. For production section a standard contract of employment should be evolved, specifying the following:—

- (i) Designation.
- (ii) Brief description of the nature of work.
- (iii) Rate of remuneration and allowances.
- (iv) Mode of their payment.
- (v) Duration of employment and the day from which the employment commences, together with the number of workshifts.
- (vi) Whether employed exclusively or multiple employments are allowed.
- (vii) In case of multiple employments the priority number of producer.
- (viii) Suspension and termination of contract.

Such contract must be signed before the work commences.
(Paras. 5·14 and 5·15).

9. The excessive number of free-lance workers seeking employment in the film industry should be regulated as under:—

(i) No new person should be engaged in the film production industry unless he was a member of one of the registered craft unions on a specified date, say December 31, 1966, or becomes a member of the union thereafter under conditions specified in clause (ii) below;

(ii) No union shall admit new member after the specified date, say December 31, 1966, unless he/she possesses suitable personality and attainments such as histrionic, dancing, etc., in case of artistes, and technical training in case of technicians or he has already found employment;

(iii) The exact number to be admitted periodically should be determined by the Employment Bureau to be constituted for the purpose. (Para. 5·17)

10. The Committee recommends an institutional base for film production. Until this is achieved, it favours the system of single picture employment among production workers and

discourages the system of multiple employments by recommending the following steps :—

(i) A worker may enter into either an exclusive contract or a priority contract for not more than 3 productions at a time at not less than minimum rates of wages prescribed for their respective categories ;

(ii) In case the picture is off the floor for more than 3 months, either the employee may terminate his contract on receiving compensation at the rate of 3 months' wages, or the employer may suspend the contract by giving the worker two months' notice or in its lieu two months' wages under certain specified conditions. (Para. 5.18)

11. A Casting Committee of the Employment Bureau should undertake the work of recruitment and regulation of entry, employment and retirement of junior artistes, movie stunt artistes and dancers. (Para. 5.20)

12. For regulating the employment of free-lance workers the Committee recommends the constitution of an Employment Bureau on the following lines :—

(i) The Bureau will register all producers, artistes and technicians with complete details regarding their attainments ;

(ii) All contracts of employment between producers and workers shall be registered with the Bureau ;

(iii) The Bureau will decide all questions regarding standard contract, non-acceptance of contracts by workers and non-provision of such documents by employers, admission of new entrants to various crafts, retirement of existing workers ;

(iv) The Bureau will render employment service to producers and workers ;

(v) A Casting Committee of the Bureau will attend to all questions regarding recruitment of junior artistes, dancers and movie stunt artistes ;

(vi) The management of the Bureau will rest with a bipartite committee consisting of equal representatives of the associations of producers and the Federation of cine employees ;

(vii) The expenditure on the Bureau should be met from the registration fees of all contracts of employment to be paid by employers and employees on an agreed basis. (Para. 5.21)

13. The Committee thinks that it is necessary to fix the minimum number of personnel per job. However, in view of diverse situations obtaining in each individual unit it would be rather difficult to prescribe a uniform quantum of personnel for all units in a given sector. The Committee recommends that the union and management should settle this question by mutual consent in each unit. (Para. 5.22)

14. Refresher courses should be started for training existing personnel in the various branches of film-making, preferably by introducing sandwich courses. This work may be undertaken jointly by the associations of employers and employees in collaboration with the Film Institute of India, Poona. Unless such refresher courses are completed wherever provided or found necessary, employees should not be deemed to be entitled to promotion to higher posts. (Para. 5.23)

15. Occupations in the film industry should be standardized as indicated in appendix 5. All workers in the industry should be designated in accordance with the standard list of occupations. (Para. 5.26)

16. The classification of occupations in studios and laboratories should be based on various factors such as initiative, skill, responsibility, education, supervision, working conditions etc., as indicated in Table No. 22. (Para. 5.27)

Wages :

17. The minimum wage for an unskilled worker should be uniform throughout the industry in Bombay and it should be Rs. 100 at 1960 price level. In addition, a dearness allowance should be paid at the rate of Rs. 3 per five points' rise over 1960 price level in the new index number series of Bombay. The minimum wage rate for an unskilled worker at Kolhapur should be Rs. 60 at 1960 price level of Sholapur. In addition, a dearness allowance should be paid at the rate of Rs. 3 per five points' rise over 1960 price level in the new index number series of Sholapur. (Paras. 5.33 to 5.35)

18. Job evaluation should be undertaken by employers by associating the representatives of labour in order to arrive at correct occupational wage differentials. (Para. 5.37)

19. Minimum rates of wages for workers in studios and laboratories and those engaged regularly with producers should be as follows :—

Skill	Bombay Rs.	Kolhapur Rs.
1. Very Highly Skilled	Over Rs. 500	Over Rs. 300
2. Highly Skilled ..	300	180
3. Skilled 'A' ..	250	150
4. Skilled 'B' ..	225	135
5. Semi-skilled 'A' ..	175	105
6. Semi-skilled 'B' ..	140	85
7. Unskilled	100	60

(Para. 5.38)

20. Studio and laboratory workers and those engaged regularly with producers should have scales of wages based on the following principles :—

(i) The ratio between the minimum and maximum in pay scales should be 1 : 1.5, in case of unskilled, 1 : 2 in respect of semi-skilled, 1 : 2.5 in case of skilled and 1 : 3 in respect of other categories ;

(ii) The span of increments should be not more than 15 years;

(iii) There should not be more than one efficiency bar in the pay range, specific rules being formulated for crossing the efficiency bar ;

(iv) The rates of increments should normally show rising trends. (Para. 5.39)

21. Minimum wage rates for production workers other than regular and casual workers should be as indicated in Table No. 21. (Para. 5.42)

22. Minimum rates of wages for casual workers should be as stipulated in para. 5.43. (Para. 5.43)

23. The Committee favours the constitution of a Wage Board on an all-India basis in order to remove regional wage imbalances if any and achieve uniformity in wage structure. However, the Committee's recommendations regarding wages should not await the outcome of the Wage Board, if constituted. (Para. 5.45)

24. The Committee recommends the following allowances in addition to dearness allowance, mostly based on existing practices and rationalised to the extent possible :—

- (i) Sunday Working allowance.
- (ii) Officiating allowance.
- (iii) Food money.
- (iv) Location shooting allowance.
- (v) Conveyance allowance.

(Para. 5.46)

25. All wages which become due on 1st of every month should be paid within 7 days. In case of casual workers, payments should be made at the end of every day. In the event of employer's failure to pay within the stipulated time, the workers concerned should approach the Dispute Settlement Committee for settlement of their claims.

(Para. 5.47)

Hours of work and holidays :

26. There should be only two shift working in the production section and studios as follows :—

Shift No. 1—9-30 a.m. to 6-30 p.m. with one hour's recess.

Shift No. 2—9-00 p.m. to 5-30 a.m. with $\frac{1}{2}$ an hour's recess.

Changes in the shift timings should be effected by joint consultations between the representatives of workers and employers. In laboratories, the existing practice of three shift working may continue.

(Para. 5.48)

27. It would be extremely difficult to control overtime working to conform to the provisions of the Factories Act. The payment of overtime rate at double the normal wage in addition to Food money at specified rates should serve as a sufficient deterrent to overtime working. (Para. 5.49).

28. Workers should be given weekly holidays in accordance with similar provision in the Factories Act. (Para. 5.50)

29. Workers in studios and laboratories should be granted the following holidays and leave facilities :—

- (i) Holidays including national, festival and sectional holidays. 8 days.
- (ii) Privilege leave. 30 days.
- (iii) Sick leave 5 days.
- (iv) Casual leave 5 days.

(Para. 5.51)

Amenities and social securities :

30. Amenities of reasonable standard such as canteens, sanitary arrangements and rest rooms must be provided to workers by every studio and laboratory. (Para. 5.52)

31. By way of social security the Committee recommends the constitution of "Production Workers' Employment Benefit Fund" to which—

(i) every producer, who entertains an exclusive contract with a worker, contributes at the rate of 10 per cent of the monthly wages payable to him ;

(ii) every worker, who works for more than one picture, contributes at the rate of 5 per cent of the monthly wages payable to him from every picture ; and

(iii) the worker who is engaged for a single picture not on an exclusive basis may contribute at his discretion at the rate of 5 per cent of his monthly wages. (Para. 5.53)

32. The Committee does not consider necessary to introduce gratuity scheme in all studios and laboratories on the basis of existing scheme. The issue is left open for determination by collective bargaining in individual units. (Para. 5.54)

INDUSTRIAL RELATIONS :

33. For maintaining industrial peace and harmony the Committee recommends—

(i) A grievance procedure to be evolved under the Code of Discipline should be followed scrupulously. If the workers so desire, the trade union official may be allowed to defend them.

(ii) For resolving disputes of individual nature, the existing machinery of Disputes Settlement Committee should be fully utilised for production section. Similar machinery should also be set up for studios and laboratories.

(iii) For settling issues of collective nature, Industrial Conciliation Board should be constituted with equal representatives of both parties and the Chairman nominated by the parties with power to decide the dispute finally. No appeal shall lie against the decision of the Committee, Board or its Chairman. Two such Boards should be set up, one for production sector and another for studios and laboratories.

(iv) There will be no stoppage of work by employees for any reason whatsoever. All matters which give rise to such stoppage of work shall be forthwith brought to the notice of the Disputes Settlement Committee or the Industrial Conciliation Board for decision. No strike/lock-out shall take place before the dispute is referred to the Disputes Settlement Committee or the Industrial Conciliation Board or in contravention of the decisions of such Committee, Board or its Chairman or contrary to the subsisting agreement, settlement, decision or award or during the period when the dispute is pending before the Committee or Board.

(Paras. 5.56, 5.59 and 5.60)

MACHINERY FOR IMPLEMENTATION AND WHETHER SPECIAL LEGISLATION IS NECESSARY :

34. The Committee holds that the draft outline prepared by the Government of India hardly touches the core of the problem of free-lance workers. The legislation, if at all necessary, should be more comprehensive in character and realistic in outlook.

(Para. 5.63)

35. Existing labour legislation is applicable only to regular employees in studios and laboratories. All production workers are at present outside the purview of most of the labour laws. The best solution may perhaps be found by making some voluntary arrangements by which bipartite agreements on service conditions can be arrived at between producers and workers.

(Para. 5.64)

36. Government should appoint an Implementation and Evaluation Officer to help the parties to bring into operation the voluntary machinery suggested and to give effect to our recommendations.

(Para. 5.65)

37. If in the course of one year from the date of introducing the voluntary machinery it is found on the basis of the report of the Implementation and Evaluation Officer that the machinery is unworkable, the Committee recommends that all its suggestions should be embodied in a special legislation which may be formulated for the film industry. Special legislation should also be enacted if the parties fail to give effect to the voluntary machinery suggested by the Committee.

(Para. 5.66)

To facilitate administrative action, the summary is reproduced in Marathi in Appendix 7.

Acknowledgments :

5.69. The Chairman desires to acknowledge the hearty co-operation received by him from all members of the Committee in arriving at unanimous decisions on all conflicting view-points. The representatives of both the parties displayed a commendable spirit of accommodation which deserves to be emulated by others. The Committee expresses its indebtedness to employers who have furnished replies to its questionnaires, the associations of employers and employees for submitting memoranda as well as giving evidence before the Committee and technical experts who through evidence placed their expertise and professional knowledge at its disposal. The Committee would like to place on record its warm appreciation of the hearty co-operation received by it from the Indian Motion Picture Producers' Association and the Federation of Western India Cine Employees.

5.70. We are grateful to Shri D. G. Kale, Commissioner of Labour and Director of Employment, Bombay, for considerable assistance given by him in placing the services of investigators at our disposal for follow-up work on questionnaires and tabulation of statistical data and for furnishing valuable information for the Committee's use. We record our pleasure and deep indebtedness to the United Producers' Co-operative Society, Khar, Bombay, for offering their air-conditioned office for the use of the Committee's meetings. Much of the credit for our success is due to the congenial and cool atmosphere in which the Committee held its meetings. We are grateful to Shri K. L. Khandpur, Producer-in-charge, Films Division of the Government of India for giving oral evidence and furnishing comparative data regarding the Films Division.

5.71. The Committee is grateful to Shri P. N. Damry, Secretary to Government, Finance Department, Shri G. H. Lalvani, Deputy Secretary to Government, Finance Department (Planning), and Shri S. D. Framroze, Additional Manpower Officer, Finance Department, for sparing the services of Shri D. J. Nandedkar, Research Officer, Finance Department, to work as Member-Secretary of the Committee and Shri N. D. Bhagwanani to assist the Committee in addition to their own duties.

5.72. The services of Shri D. J. Nandedkar, Member-Secretary, have been found to be very valuable. His expert knowledge and study of the problem has been a great asset to the Committee. The Committee records its appreciation of the services rendered by Shri N. D. Bhagwanani, Typist of the Finance Department, Sachivalaya,

for doing secretarial work. He spared no pains in his task and neatly and expeditiously typed voluminous material for the Committee. Finally, the Committee appreciates the work done by the field staff of the Commissioner of Labour, Bombay.

5.73. We are satisfied for having been able to achieve substantial measure of agreement on suggestions for the amelioration of service conditions of cine employees. Our efforts will be duly rewarded if our recommendations are implemented in the spirit in which they are made. It is in this hope that we commend our Report to Industry and Labour:

P. G. KHER
Chairman.

Roshanlal Malhotra
Member.

Krishna Gopal
Member.

J. B. Roongta
Member.

Manmohan Krishna
Member.

Ram Chhattopadhyaya
Member.

V. B. Kulkarni
Member.

V. R. Desai
Member.

Krishan Malik
Member.

B. N. Saoji
Member.

G. D. Madgulkar
Member.

D. J. Nandedkar
Member-Secretary.

Sachivalaya, Bombay-32.

Dated the 27th day of October 1966.

APPENDICES

APPENDIX I
QUESTIONNAIRE FOR EMPLOYERS

CONFIDENTIAL

COMMITTEE FOR EMPLOYEES IN THE FILM PRODUCTION INDUSTRY, 1965

1.0. Preliminary :

- 1.1. Name and address of the Undertaking
- 1.2. Nature of Undertaking Feature/Short Film Production/Studio/
Process Laboratory*.
- 1.3. In case of feature film production, are you Yes/No/Does not arise*.
exclusively dealing with regional language
films ?
- 1.4. Year of establishment
- 1.5. Year when present management took
possession.

2.0. Industrial Structure, Organisation and Finance :

- 2.1. Type of organisation Proprietary / Partnership / Private-Limited /
Public Limited/Co-operative/State Enter-
prise.*

2.2. Capital invested

Owned.
Rs.....

Borrowed.
Rs.....

2.3. Give in annexure 1 details regarding costs of production. Also supply a copy of the latest balance sheet and profit and loss account.

For Producers :

2.4. Do you own a studio and also hire it to producers for producing pictures ?

2.5. When did you start your first production ?

2.6. How many pictures have you produced since then ?

No. of pictures completed and released....
No. of pictures left incomplete.....
No. of pictures now under production.....

2.7. What was your own initial capital when you started your picture now on set or last produced ?

Name of picture
Own initial capital (Rs.).....
Total actual or estimated cost (Rs.).....

2.8. What are the different sources of financing pictures ?

*Strike out whichever is not required.

For Producers—cont.

2.9. Give the rate of interest, mode of advances, and repayment and other terms and conditions for Film Finance.

2.10. Are you satisfied with the existing arrangements for film finance? If not, what are the deficiencies in the existing method?

2.11. What time was taken for completion of your picture last produced?

Name of picture

Period taken (From Muhurat to Censor) ..
..... Months.

No. of shifts

2.12. What are the reasons for delay, if any? ..

2.13. How long have you been associated with the film industry and in what capacities?

For Studios—

2.14. (i) Is the studio owned by you or taken on lease or leave and licence?

(ii) If it is on lease or leave and licence, give the terms of contract.

2.15. Give the number of stages and their dimensions.

- 2.16. (i) What rent do you charge per shift for Black and White .. (Rs.)
a normal set ? .. Colour .. (Rs.)
- (ii) Do you charge during the construction Yes/No*
period of set ? If so, how much ? (Rs.)

2.17. Give the number of shifts worked during the last three years and the amount charged therefor.

Year	No. of shifts		Total amount of money charged		
	Shooting	Construction	For Studio hire only		For other work, such as hiring equipment, preview theatre rental, etc.
			Shooting shifts	Construction shifts	
			Rs.	Rs.	Rs.
1962
1963
1964

*Strike out whichever is not required.

For Process Laboratories—

	Colour	B. and W.
2.18. What is the maximum process capacity of the Laboratory?	35 mm. ....	.....
"	16 mm. ....	.....

2.19. (i) Quote your processing rates per 1,000 ft. Please supply a copy of your rate schedule.

(ii) What percentage do you charge for wastage?

(iii) What was the actual wastage during 1964?

2.20. How much footage did you process during the last 3 years and amount charged therefor?

(a)

(b)

(c)

Year	35 mm.					16 mm.					Total Amount of money charged	
	Colour		B. and W.			Colour		B. and W.			For Film processing only	For other work*
	Positive	Picture Negative	Positive	Picture Negative	Sound Negative	Positive	Picture Negative	Positive	Picture Negative	Sound Negative		
										Rs.	Rs.	
1962												
1963												
1964												

*Such as re-recording, rental for preview theatre and editing rooms, scoring, dubbing etc.

3.0. Employment :

3.1. Describe the method of recruitment of employees.

Employment—cont.

- *3.2. (i) If you engage employees through agent, what are the terms and conditions between you and the agent regarding commission, spread over of payment etc. ?
- (ii) Give reasons for engagement of employees through agent in preference to direct employment.

3.3. (i) Do you insist on minimum qualifications as necessary for employment of any category of employees? Yes/No.**

- (ii) If yes, give details
- (iii) If no, are you in favour of any minimum qualifications for employment? Give details.

Category	Minimum qualifications
.....
.....
.....
.....
.....

3.4. (i) Do you issue letters of appointment to all technicians, craftsmen and workers? Yes/No.●●

(ii) What are the usual terms and conditions of employment as mentioned therein?

3.5. Have you any system of apprenticeship? Yes/No.●●

If so, state—

(i) Category of employees covered ..

(ii) Period of apprenticeship

(iii) Minimum educational, technical or artistic and other qualifications prior to entrance.

(iv) Any trade test or interview.. ..

(v) Absorption after completion of apprenticeship.

●For Producers only.

●●Strike out whichever is not required.

- 3.6. State the number of persons employed by you in March 1965.

Section	Total number of persons employed
Production Section	
Studio Section	
Laboratory Section	
TOTAL ..	

- 3.7. (i) Have you classified your employees as Yes/No* permanent, temporary or casual?

(ii) If so, state their number separately and explain the distinct privileges enjoyed by them.

(iii) Indicate the man-days worked by casual employees during March 1965.

(If one person works for one day, one man-day is worked. Thus, if 15 Junior artistes are engaged for 3 days, 45 man-days are worked.)

Category	No. of man-days worked
.....
.....
.....
.....

3.8. Give the distribution of employees engaged in March 1965 according to length of service.

Length of service	No. of employees
Less than 1 year
1 year to less than 2 years
2 years to less than 3 years.
3 years to less than 5 years.
5 years to less than 7 years.
7 years to less than 10 years.
10 years and more

*Strike out whichever is not required

3.9. Is there any regulated system of promotion of employees? What are the guiding considerations for promotions? Yes/No.*

*3.10. What categories of employees do you refer to engage on picture basis or daily or monthly rates?

*3.11. Is it implied that you have no objection to your employees whether engaged on contract or monthly basis to work elsewhere as long as this does not interfere with your work or is such implication only for particular categories of employees? If so, please state which?

4.0. *Occupational Structure and Classification* :—

4.1. (i) Are employees designated by specific nomenclatures such as cameraman, carpenter, moulder, developer etc.? Yes/No.**

(ii) Are employees doing similar work designated exactly the same? Yes/No.**

(iii) Is there any common designation for employees doing different work. Yes/No.**

4.2. Have you defined specific duties of each category of employees? If so, supply a copy of the same. Yes/No.**

- 4.3. Have you prescribed standard workload for any category of employees? If so, give details. Yes/No.**
- 4.4. Have you determined minimum personnel for each category in each department in a given shift? If so, give details. Yes/No.**
- 4.5. Have you classified employees into highly skilled, skilled, semi-skilled, unskilled etc. If so, supply a copy of the list of classified categories. Yes/No.**

5.0. *Wages and Earnings* :—

- 5.1. (i) What are the guiding considerations followed by you in determining wages in your concern?
- (1) Financial condition of the Undertaking.
 - (2) Nature of work including factors such as initiative, skill, experience, qualifications etc.
 - (3) Cost and standard of living.
 - (4) Any other (specify).*
- (ii) What are the factors accounting for changes in wage rates?

*For producers only.

**Strike out whichever is not required.

- 5.2. Are wages fixed as a result of agreement settlement or award? If so, supply a copy of the latest agreement, settlement or award.
- 5.3. Were there any wage revisions made in your concern affecting a majority of workers during the last 10 years? If so, give details.
- 5.4. Give distribution of employees according to basis of wage payment.

Basis	No. of employees.
Picture basis	
Monthly rated	
Daily rated	

- 5.5. Are employees given graded scales of pay? Yes/No.*
If yes, supply a copy of your wage schedule.
- 5.6. (i) Are different wage rates paid to the same categories of persons doing exactly similar work? Yes/No.*
(ii) If yes, what are the causes of such wage differentials?
- 5.7. Give in Annexure 2 details regarding wages and earnings of each employee for the month of March 1965.

5.8. (i) Do you pay dearness allowance separately Yes/No.*
to your employees ?

(ii) If yes, state the rate of dearness allowance.

(iii) Is it linked to the consumers' price Yes/No.*
index numbers ?

5.9. What other allowances are paid to employees ? Indicate the rates of payment and number of employees according to categories, who are paid such allowances.

Allowance	Rate	Categories	No. of employees

*Strike out whichever is not required.

*5.10. What facilities and allowances do you grant to employees on Outdoor shootings ?

5.11. (i) Is there any system of wage incentive ? Yes/No.†.
If so, give details.

(ii) If not, would you sponsor such a system? Yes/No.†.
Please give details.

†5.12. (i) Have you paid any bonus to your employees since 1960? If so, give details.
On what basis do you decide the question of bonus to be paid to your employees and to what categories ?

Year	Rate of Bonus	Amount of Bonus (Rs.)	No. of employees paid
1960 ..			
1961 ..			
1962 ..			
1963 ..			
1964 ..			

*(ii) Do you as a producer pay picture bonus to your employees? If so, how much have you paid during 1960-64 and to what categories?

*(iii) Should persons be paid bonus even after they have left your services?

5.13. (i) How long after the end of the wage period are wages paid to employees engaged directly by you on monthly or daily basis?

(ii) What are the reasons for late payment, if any.

*5.14. (i) How do you pay employees engaged on picture basis?

(ii) When is the final settlement of wages made in such cases?

(iii) Do you pay them extra money on *pro-rata* or other basis in case the picture production is delayed indefinitely?

†Strike out whichever is not required.

*For Producers only.

‡For Studios and Laboratories only.

*5.15. (i) When do you pay Agents

(ii) Do you ensure prompt and just payment to junior artistes, dancers, etc. by agents ?

5.16. What is the extent of outstanding wages on 8th August 1965 ?

Period for which wages are outstanding	Total amount (Rs.)	No. of employees whose wages are outstanding
One Month
Two Months
Three Months..
More than three months.

6.0. *Service conditions* :—

6.1. (i) Are hours of work regulated .. Yes/No †

(ii) If so, state the number of shifts, hours of work in each shift and number of employees shiftwise.

Shift	Hours of work			Number of employees
	Time of commencement	Time of closure	* Actual hours worked	
I				
II				
III				

*6-2. (i) In case of irregular working hours, please state—

(a) Average number of hours worked per day.

(b) Average number of hours worked per week.

(ii) Indicate reasons for necessitating irregular working.

*For Producers only.

†Strike out whatever is not required.

6.3. (i) Do your employees work overtime .. Yes/No.*

(ii) If so, please state the extent of overtime worked during the last three months.

Month	Hours of overtime worked.
June 1965
July 1965
August 1965

(iii) At what rate is overtime paid ?

6.4. (i) Do you observe a regular weekly day of rest ? Yes/No.*

(ii) In case the employees are required to work on a weekly day of rest, how are they compensated ?

6.5. How many paid festival holidays are given to employees every year ? Mention them.

6-6. What are the leave facilities enjoyed by employees ?

Type of leave	No. of days
Privilege
Sick
Casual

6-7. Describe briefly the amenities enjoyed by employees in your concern—

- (i) Housing
- (ii) Medical
- (iii) Canteen
- (iv) Rest Room
- (v) Supply of foodgrains and provision at fair prices.
- (vi) Any other (specify)

*Strike out whichever is not required.

- 6.8. Is your undertaking covered by the Employees' State Insurance Scheme? Yes/No.*
- 6.9. Have you any scheme of provident fund? Yes/No.*
If yes, state.
- (i) When was it introduced?
- (ii) How was it introduced? Voluntarily/Through agreement, settlement or award/Application of Employees' Provident Fund Act.*
- (iii) Whether covered by Employees' Provident Fund Act? Yes/No.*
- (iv) No. of employees covered
- (v) Rate of contribution
- (vi) Management of the Fund
- 6.10. Have you any scheme of gratuity? If yes, give details. Yes/No.*
- 6.11. Do you insure your employees against accident? If yes, give details. Yes/No.*

7.0. *Industrial Relations* :—

- 7.1. (i) Are there any trade unions of your employees? If so, give their names. Yes/No.*
- (ii) Have you recognised any one of them? Yes/No.*
- (iii) If yes, what facilities are enjoyed by the union(s)?
- (iv) If not, why not?

- 7.2. Are there any standing orders governing the relationship between the employer and employees? If so, supply a copy of the same. Yes/No.*
- 7.3. Do you consult employees or their union before introducing any change in service conditions including wages?
- 7.4. Is there any agreement, settlement or award in force between you or your association and your employees or their union in respect of any industrial matter? If so, supply a copy of the same.
- 7.5. Were there any strikes or lockouts in your concern since January 1960? If so, give details such as period, number of employees involved, number of man-days lost, production loss, result in respect of each strike or lockout.
- 7.6. (i) What is the machinery for settling individual complaints and for negotiation and settlement of collective disputes?
- (ii) Have you utilised the statutory machinery provided by the Industrial Disputes Act fully? Are there any limitations of such a machinery?

*Strike out whichever is not required.

8.0. *Views and suggestions* :—

8.1. (i) Are you in favour of standardization of contract of employment ? Yes/No.*

(ii) If yes, what terms should be incorporated in such a standard contract ?

(iii) If no, give reasons for your disapproval.

†8.2. (i) Do you advocate employment of junior artistes, dancers, etc. directly ? Yes/No.*

(ii) If yes, describe the method by which agents would be eliminated or otherwise engaged.

8.3. What measures would you suggest to protect the workers from recurring insecurity of employment and underemployment ?

8.4. What should be the standard workload of each category of workers ?

*Strike out whichever is not required.

†For Producers only.

- 8.5. What should be the minimum personnel for each category in each department in a given shift ?
- 8.6. Suggest measures for increasing the efficiency of labour and work discipline.
- 8.7. (i) What principles should be followed in determining wages, such as financial condition of employer, nature of work, degree of skill, cost of living etc. ?
(ii) What should be the wage rates to be paid to the various categories of employees engaged in film production ?
- 8.8. Do you consider that most of the irregular working and overtime could be eliminated by proper planning of the production schedule ?
- 8.9. (i) Do you think that trade unionism on sound lines will improve the relations between the employers and employees and will generally benefit the employees and industry as a whole ?
(ii) What difficulties are being experienced in the existing functioning of trade unions ?
(iii) What suggestions do you offer for improving trade unionism ?

8.10. (i) What permanent machinery would you suggest for negotiation and settlement of disputes between the employers and employees without recourse to the weapon of strikes and lockouts ?

(ii) What legal sanctions do you suggest for institution of such a machinery ?

8.11. (i) Have you any further suggestions to make to improve the conditions of employees in the film production industry ?

(ii) What are your difficulties in giving effect to your suggestions for improving the conditions of employees ?

8.12. Would you like to appear personally before the Committee to support the views you have expressed and supplement the information you have furnished ?

Place

Signature

Date

Designation

ANNEXURE 1

COST STRUCTURE

State the cost of picture last produced

Item		Amount
I. Production Section—		Rs.
1. Casts	Main cast Supporting casts Extras (including Dancers)	
2. Music	Music Director Musicians Playback artistes Singers Lyricists Background music Recording/Re-recording	
3. Studio	Indoor Hire Outdoor shooting	

ANNEXURE I—cont.

Item	Amount
I. Production Section—cont.	Rs.
4. Raw-stock	Picture negative Sound negative Positive Film Other stock
5. Story	Story Scenario Dialogues
6. Technical Staff	Director Cameraman Art Director Editor Dance Director Make-up Artist Production Controller Others including all Assistants
7. Production	Conveyance Entertainment Miscellaneous

8.	Office	..	..	..	Staff	..	..	..	..	..	..
					Rent	..	..	..	..	..	..
					Miscellaneous	..	..	..	..	..	..
9.	Property	..	..	..	Costume	..	..	..	..	..	..
					Make-up materials	..	..	..	..	..	..
					Furniture/decoration	..	..	..	..	..	..
					Extra set erection property	..	..	..	..	..	..
10.	Laboratory	..	..	..	Processing	..	..	..	..	..	..
					Editing	..	..	..	..	..	..
					Mixing	..	..	..	..	..	..
					Projection	..	..	..	..	..	..
					Special Effects	..	..	..	..	..	..
					Prints	..	..	..	..	..	..
11.	Publicity	..	..	..	Press publicity	..	..	..	..	..	..
					Photo sets enlargements	..	..	..	..	..	..
					Posters, Booklets	..	..	..	..	..	..
12.	Taxes etc.	..	..	..	Brokerage	..	..	..	..	..	..
					Interest	..	..	..	..	..	..
					Excise levy	..	..	..	..	..	..
					Legal fees	..	..	..	..	..	..
					Censor fees	..	..	..	..	..	..
					Other Taxes	..	..	..	..	..	..
					Miscellaneous	..	..	..	..	..	..

ANNEXURE 1—cont.

Items	Amount
II. Studios—	Rs.
<ol style="list-style-type: none"> 1. Purchase of studio equipment 2. Rent for studio and ancillary items , if any 3. Wages and salaries 4. Electricity 5. Maintenance and repairs 6. Depreciation and reserve 7. Taxes etc. 8. Miscellaneous expenses including overhead charges 	
III. Process Laboratories—	
<ol style="list-style-type: none"> 1. Raw stock 2. Chemicals 3. Wages and salaries 4. Maintenance and repairs 5. Depreciation and reserve 6. Taxes etc. 7. Miscellaneous expenses including overhead charges 	

ANNEXURE 2

5.7. Please give details regarding wages and earnings of each employee for the Month of March 1965.

Serial No. of employee.	Designation or in its absence nature of work in brief	Department	Rate of wages					No. of days for which wages are paid	Actual amount of wages (including D. A.) paid	Date of payment	Over-time wages paid, if any.
			Amount per picture	Amount per month	Amount per day	D. A. per month	Total wage rate (Basic + D.A.) (Col. 5 + Col. 7)				
1	2	3	4	5	6	7	8	9	10	11	12
			Rs.	Rs.	Rs.	Rs.	Rs.		Rs.		Rs.

ANNEXURE 2—cont.

Serial No. of employee.	Designation or in its absence nature of work in brief	Department	Rate of wages.					No. of days for which wages are paid	Actual amount of wages (including D. A.) paid	Date of payment	Over-time wage paid, if any.
			Amount per picture	Amount per month	Amount per day	D. A. per month	Total wage rate (Basic + D.A.) (Col. 5 + Col. 7)				
1	2	3	4	5	6	7	8	9	10	11	12
			Rs.	Rs.	Rs.	Rs.	Rs.		Rs.		Rs.

APPENDIX 2

Questionnaire for Associations of Employers and Trade Unions

COMMITTEE FOR EMPLOYEES IN THE FILM
PRODUCTION INDUSTRY, 1965

1.0. *Preliminary—*

- 1.1. Name and address of Association of employers/Trade Union*.
- 1.2. Years of formation and registration
- 1.3. Membership as on 31st March 1965.
- 1.4. Class or category of cine employers/employees* covered by the Association/Union*.
- 1.5. Approximate number of employers/employees* covered by the Association/Union*.
- 1.6. Is the Association of Employers/Trade Union* affiliated to any Federation or Central organisation of employers/employees*? If so, give its name.

2.0. *Employment—*

- 2.1. (i) Are you in favour of standardization of contract of employment?
- (ii) If yes, what terms and conditions should be incorporated in such a standard contract?
- (iii) If no, give reasons for your disapproval.
- 2.2 (i) Do you advocate employment of junior artistes, dancers, fighters, duplicates, etc., directly?
- (ii) If yes, describe the method by which agents would be eliminated or otherwise engaged.

*Strike out whichever is not required.

- 2.3. Do you support the idea of starting refresher courses for imparting necessary training to technicians, who are at present untrained ?
- 2.4. (i) Have you any suggestions to make for discouraging the mobility of technicians from concern to concern ?
- (ii) Would you advocate switching over to the earlier system of artistes and technicians being permanently attached to the establishment ? Have you any other suggestion in mind ?
- (iii) If not, how do you propose to regulate the employment of free-lance technicians ?
- 2.5. In order to put an end to an ever-increasing inflow of persons to film industry, would you advocate regulating the employment of fresh entrants except those who are trained technicians or promising artistes ?
- 3.0. *Occupational structure and classification—*
- 3.1. Give an exhaustive list of categories of employees engaged in the film industry.
- 3.2. (i) What are the different nomenclatures prevalent in the industry for the same occupation ?
- (ii) Do you consider that a single nomenclature should be adopted for the whole industry for persons doing the same type of work ?
- 3.3. Describe the job of each category of employees in the film industry.
- 3.4. On what basis would you classify occupations into artistic, highly skilled, skilled, semi-skilled, unskilled, etc. ?

- 3.5. Classify the occupations in the film industry according to different skills.
- 3.6. What should be the minimum personnel for each job in each department per shift ?
- 4.0. *Financial condition—*
- 4.1. What is your view about the place of film industry in the economy of the country and to what extent should its importance in the economy affect the fixation of a fair wage ?
- 4.2. Give an objective picture of the financial position of the industry.
- 4.3. What are the present economic trends in the industry and what is its reasonable future ?
- 4.4. (i) What are the different sources of financing pictures ?
- (ii) Are you satisfied with the existing arrangements for film finance ? If not, what are the deficiencies of the existing method ?
- (iii) What suggestions would you like to make in order to avail of the finance more liberally from the Film Finance Corporation ?
- 4.5. Do you consider it necessary and feasible to pool finances from within the industry to encourage a regular flow of production of pictures ?
- 4.6. (i) Are there any categories of employees, who are disproportionately highly paid ?
- (ii) If so, what measures in your opinion should be taken to reduce the payments to such categories to a reasonable level ?

- (iii) What conditions should be created to encourage the flow of new entrants to these categories ?
- 4.7. (i) What difficulties are experienced by producers for systematic planning of their picture production ?
- (ii) What are your suggestions for systematic planning ?
- 4.8. With reference to the economic expansion which is taking place in the country, what is its likely impact upon the capacity to pay of the film industry ?
- 4.9. What is your opinion as to the capacity of the industry to pay a fair wage ? What is the level of the fair wage which in your opinion the industry is able to pay and will be able to sustain in the future ?
- 4.10. Will any upward revision of existing wage level affect the present or future level of employment or the capacity of the industry to maintain production and efficiency ? Give full reasons for your answers.
- 4.11. How in your opinion should the capacity of the industry be judged ? Would you take the industry as a whole or would you take a representative cross-section ?
- 4.12. What are your views as to the requirements of social justice in the fixation of fair or need-based wage ? Do you take the view that a fair wage must be paid at any cost and that the industry must go on paying such wage as long as it does not encroach on capital to pay that wage ? What in your opinion would satisfy the interests of social justice in relation to the wage structure ?

4.13. Do you agree with the view that the cost of living of three consumption units, on the basis of the lower level of a fair wage, founded on the Fair Wages Committee's Report, should be assured to the employees, or do you take the view that the quantum so found if impracticable by reason of capacity to pay should be reduced? If so, what are the curbs which should be applied?

5.0. *Wage structure—*

5.1. (i) What principles should be followed in determining wages?

(ii) Are you in favour of job evaluation method for wage determination?

5.2. In arriving at the wage to be paid, what provisions would you like to make such as—

(i) Composition of family, comprising three consumption units;

(ii) Housing;

(iii) Education;

(iv) Medical requirements, and

(v) Certain other amenities such as recreation etc.

5.3. (i) How would you assess the weightage to be given for the following factors, which according to the Fair Wages Committee, should be taken into account in the fixation of wage differentials?

1. Degree of skill.
2. Strain of work.
3. Experience involved.
4. Training required.
5. Responsibility undertaken.

6. Mental and physical requirements.
7. Disagreeableness of task.
8. Hazard of work.
9. Fatigue involved.

(ii) What other factors should be taken into account in determining wages, having regard to the peculiar nature of the film industry ?

- 5.4. Does the existing wage structure, in your view, confirm to the principles of fair wages as enunciated in the Report of the Fair Wages Committee ? If not, give an account of what you consider to be a fair wage for employees in the film industry ?
- 5.5. Do you favour the present system of a basic wage plus dearness allowance or do you favour the merging of the whole or part of the dearness allowance into basic wages ? In case of such merger how would you compensate for future rises and falls in the cost of living ?
- 5.6. If the system of separate dearness allowance is to be continued, what do you suggest would be a fair method of computing such dearness allowance ? Are you in favour of a sliding scale or a flat rate ?
- 5.7. Do you think that there should be scales of wages for employees ? In what way would you recognise and remunerate seniority and service ?
- 5.8. Do different rates of wages exist for the same occupation entrusted with the same type of work ?

- 5.9. Do you consider that the present-day wage differentials fairly reflect the differences in skill, workload, strain and responsibility ?
- 5.10. Do you take the view that differences between the higher and lower wages should be narrowed down ? If so, do you suggest that the present differentials are not true ? Can you suggest ways for narrowing down the differences between the wages of the lowest and the highest paid employees as well as between the wages of different categories of employees ?
- 5.11. Do you consider that the present differentials provide incentives to the employees for advancing their skill ? If not, state in what manner you would like the differentials to be altered so as to provide such incentives ?
- 5.12. What should be the wage rates to be paid to the various categories of employees engaged in film production ?
- 5.13. What do you consider to be the minimum wage payable to the lowest paid employee in the film industry, based on price level in March 1965 ? Give justification to your proposal.
- 5.14. Do you favour any scheme of wage incentive in order to increase the efficiency of employees and output of the industry ?
- 5.15. What measures would you suggest for prompt payment of wages to employees engaged on time basis ?

- 5.16. What safeguards would you recommend for prompt and adequate payment to employees engaged on picture basis ?

6.0. *Service conditions—*

- 6.1. Can hours of work, rest interval, overtime and weekly offs be regulated ? If not, why not ? If yes, how can this be achieved ?
- 6.2. What norms would you suggest for paid holidays, privilege leave, casual leave and sick leave ? State reasons in support of your suggestion.
- 6.3. What measures would you suggest to protect the employees from recurring insecurity of employment and under employment ?

7.0. *Industrial relations—*

- 7.1. Are there any agreements, settlements or awards entered into by the Association of employers or Trade union with the opposite party ? If so, please supply copies of the same.
- 7.2. (i) Have you fully utilised the machinery of negotiation and settlement of disputes as provided by the Industrial Disputes Act, 1947.
- (ii) Have you experienced any deficiencies in the machinery ? If so, what are they ?
- (iii) What measures should be taken to overcome the deficiencies ?
- 7.3. Has the Industry any informal (non-statutory) machinery for settling disputes ? Explain how far it has achieved its objective ?

- 7.4. (i) Do you subscribe to the Code of Discipline and Code of Conduct evolved by the Tripartite Labour Conference?
- (ii) Have you experienced any difficulties in the implementation of these Codes?
- (iii) If so, how can the codes be implemented more effectively?
- 7.5. How far has the existing labour legislation been useful in ameliorating the conditions of employees in the film industry? Give details.

Act	Coverage.	Enforcement.	Benefits.	Suggestion for improvements.
1. Industrial Disputes Act	..			
2. Factories Act	..			
3. Shops and Establishments Act				
4. Payment of Wages Act.				
5. Minimum Wages Act.				
6. Workmen's Compensation Act				
7. Employees' State Insurance Act.				
8. Employees' Provident Fund Act.				

- 7.6. Do you advocate special legislation for cine industry in view of peculiar conditions obtaining in the industry? If so, give an outline of the topics to be covered by such legislation. If not, give reasons.

- 7.7. Are you in favour of a non-statutory machinery for resolving all disputes, if such a machinery, comprising equal number of representatives of employers and employees and an independent chairman with power to decide the dispute, could be evolved by joint agreement ?
- 7.8. Have you any further suggestions to make to improve the conditions of employees in the film production industry ?

APPENDIX 3

LIST OF PERSONS WHO APPEARED BEFORE THE
COMMITTEE TO GIVE ORAL EVIDENCE*10th March 1966.*

1. Shri K. V. Shah Partner, Ranjit Studio.
2. Shri B. P. Sinha Proprietor, Shri Sound Studio.
3. Shri Ram Chattopadhyaya .. Cine Laboratories Association.
4. Shri I. K. Menon Cine Laboratories Association.

14th March 1966.

5. Shri K. L. Khandpur Producer-in-charge, Films Division, Government of India, Ministry of Information and Broadcasting, Bombay.
6. Shri Ratneshwar Dayal Administrative Officer, Films Division, Government of India.

16th March 1966 and 21st March 1966.

7. Shri Madhusudan Federation of Western India Cine Employees.
8. Shri Premnath Do.
9. Shri B. Pareira Do.
10. Shri M. Y. Mansur Do.
11. Shri M. Somnath Do.
12. Shri A. K. Sovani Do.

17th March 1966.

13. Shri Sadashiv J. Rao Kavi .. Marathi Film Producers' Association.

18th March 1966.

14. Shri Shashi Bhushan Writer.
15. Shri Mahinder Nath Writer.
16. Shri M. N. Malhotra Cameraman.
17. Shri R. C. Pandya Cameraman.

APPENDIX 3—cont.

18. Shri V. N. Buva Cameraman.
 19. Shri R. C. Singh Cameraman.
 20. Shri B. C. Tarkas. Cameraman.
 21. Shri C. C. Pandya Sound Recordist.
 22. Shri Kuldip Singh Sound Recordist.
 23. Shri P. Harikishan Sound Recordist.
 24. Shri A. R. Kakad Art Director.

19th March 1966.

25. Shri B. M. Tata Laboratory Technician.
 26. Shri R. A. Bhate Laboratory Technician.
 27. Shri R. V. Arur Laboratory Technician.
 28. Shri V. S. Marathe Laboratory Technician.
 29. Shri Gajanan Jagirdat Actor-Director.
 30. Shri Mubarak Merchant Actor.
 31. Shri R. V. Shrikhande Editor.
 32. Shri P. S. Wagle Editor.
 33. Shri Pran Mehra Editor.

9th May 1966.

34. Shri I. K. Menon Indian Motion Picture Producers' Association and Film Producers' Guild of India.
 35. Shri R. V. Ishwar Do.
 36. Shri Sadashiv J. Rao Kavi Do.
 37. Shri S. J. Bhat Do.
 38. Shri Atmaram Do.

10th May 1966.

39. Shri T. Tarachand Association of Motion Picture Studios.
 40. Shri N. T. Madnani Do.
 41. Shri K. V. Shah Do.
 42. Shri G. Balooch Do.

APPENDIX 4
Statistical Statements

STATEMENT No. 1

Current wage rates for Casual employees

Class and Category	Daily wage rate
	Rs.
<i>Junior Artistes.</i>	
(For Men)	
1. Decent	11
2. Ordinary	6
(For women).	
3. Super	25
4. Class 'A'	15
5. Class 'B'	13
6. Ordinary	7
<i>Dancers.</i>	
1. Rehearsal	11
2. Shooting	30
<i>Stunt Artistes.</i>	
1. Fighter	35
2. Fighter-Duplicate	75
<i>Musicians.</i>	
(For one song).	
1. Group I	85
2. Group II	62-50

STATEMENT No. 1—cont.

Class and Category	Daily wage rate
	Rs.
<i>Musicians—cont.</i>	
3. Group III (for two songs).	50
1. Group I	135
2. Group II	110
3. Group III	80
<i>Chorus Singers..</i>	
(For Hindi films).	
1. Group 'A'	100 per song.
2. Group 'B'	75 per song.
3. Background	125 per shift.
(For Regional language film).	
4. Group 'A'	75 per song.
5. Group 'B'	50 per song.
6. Background	100 per shift.

STATEMENT No. 2

Wage scales in Short Film Production Section in Public Sector

Occupation (1)	Government of India		Government of Maharashtra
	Films Division, Bombay (2)	Film Institute, Poona (3)	Film Unit, Bombay (4)
	Rs.	Rs.	Rs.
1. Director	700—40—1,100—50/2—1,250..	..	750—45—1,000—50—1,100.
2. I Assistant Director (Deputy Director).	400—40—450—30—600—35— 670—EB—35—950.		
3. II Assistant Director ..	250—10—290—15—380 ..		
4. Animator	820—40—1,100—50/2—1,150..		
5. In between Animator ..	590—3—800		
6. Layout Artist	400—25—500—30—590—EB— 30—800.		
7. Assistant Layout Artist ..	250—10—290—15—380		
8. Background Artist ..	325—15—475		
9. Assistant Background Artist.	250—10—290—15—380 ..		
10. Script writer	350—25—500—30—590—EB— 30—800.		

11. Commentary writer	...	350-25-500-30-590-EB-	
	..	30-800.	
	..	700-40-1,100-50/2-1,250...	
12. Director of Music	..	1,100-50/2-1,250	
13. Assistant Director of Music	..	590-30-800	
14. Make-up Man	..	210-10-290-15-320	
15. Tailor Master	..	130-5-160-8-200-EB-8-	
	..	256-EB-8-280-10-300.	
16. Production Manager	..	590-30-800	
17. Laboratory Supervisor	..	375-25-575	
18. Laboratory Assistant	..	250-10-290-15-380	
19. Still Photographer	..	150-5-180	
20. Dark room Assistant	..	125-3-131-4-155	130-5-160-8-200-EB
	..		-8-256-8-280-10-
	..		300.
21. Publicity Assistant	..	270-10-290-15-410-EB-	
	..	15-485.	
22. Artist Grade I	..	200-10-290-15-320	
23. Artist Grade II	..	150-5-160-8-216	
24. Editor	..	375-25-575	(?)
	..	270-10-290-15-320-EB-	250-10-350 (C)
	..	425-EB-15-530.	
25. Assistant Editor	..	150-5-160-8-216	

STATEMENT No. 2—cont.

Occupation (1)	Government of India		Government of Maharashtra
	Films Division, Bombay (2)	Film Institute, Poona (3)	Film Unit, Bombay (4)
	Rs.	Rs.	Rs.
26. Joiner	125—3—131—4—155 .. ..	.. ..	111—3—120—4—144—EB—4 —160—5—165 (C).
27. Cameraman	590—30—830 475—25—500—30—680.	.. ..	450 Fixed.
28. I Assistant Cameraman	200—10—290—15—320 325—15—475.	.. ..	300—15—450 (C).
29. II Assistant Cameraman .. .. .	.. ..	.. ..	80—2—100—EB—3—115 (C).
30. Music Recordist	820—40—1,100—50/2—1,150..	.. ..	.. ..
31. Sound Recordist	590—30—830—35—900 375—25—575.	.. ..	.. ..
32. Assistant Sound Recordist	150—5—160—8—216 .. ..	.. ..	.. ..
33. Boom Operator	95—3—110 .. ..	.. ..	.. ..
34. Art Director	425—25—575	425—25—575 .. ..	.. ..
35. Setting Mistry	125—3—131—4—155	150—5—175—6—205 .. ..	.. ..
36. Carpenter	110—3—131	110—3—131 .. ..	.. ..
37. Assistant Carpenter	75—1—85—EB—2—95	75—1—85—EB—2—95 .. ..	.. ..

38. Moulder	.. ..	125-3-131-4-155	
39. Set Painter	.. ..	110-3-131-4-143-EB-4 -155.	..
40. Assistant Set Painter	.. ..	75-1-85-EB-2-95	..
41. Electrician	.. ..	175-6-205-7-240-EB-8 -280.	125-3-131-4-155 .. 137-4-165-EB-5-190 (C).
	.. ..	125-3-131-4-155.	..
42. Projectionist	.. ..	200-10-290-15-320	..
43. Assistant Projectionist	.. ..	125-3-131-4-155	..
44. Laboratory-in-charge	.. ..		350-25-500-30-590- EB-30-800.
45. Checker	.. ..	95-3-110	.. 72-1-82 (C):
46. Maintenance Engineer	.. ..	350-25-500-30-590-EB- 30-800.	..
47. Assistant Maintenance Engineer.	.. ..	250-10-290-15-380	..
48. Mechanic	.. ..	125-3-131-4-155	.. 150-5-160-8-216 ..
49. Assistant Manager	.. ..	250-10-290-15-380	.. 250-10-290-15-380 ..
50. Accountant	.. ..	425-25-575 210-10-290-15-320-EB- 15-425.	..
51. Clerk (Junior)	.. ..	110-3-131-4-155-EB-4 -165-5-180.	120-5-160-EB-5-180-8 -212-EB-8-260-10- 270 (C).

STATEMENT No. 2—cont.

Occupation (1)	Government of India		Government of Maharashtra
	Films Division, Bombay (2)	Film Institute, Poona (3)	Film Unit, Bombay (4)
	Rs.	Rs.	Rs.
52. Senior Clerk	130-5-160-8-200-EB-8 -256-EB-8-280-10- 300-	..	165-10-255-EB-255-15 -300 (C).
53. Telephone Operator	110-3-131-4-155-EB-4 -175-5-180.	..	..
54. Store-keeper	150-25-575	..	165-10-225-EB-10-255 -15-300 (C).
55. Assistant Store-keeper	70-1-80-EB-1-85	..	120-5-150-EB-5-180 (M).
56. Driver	110-3-131-4-155-EB-4 -175-5-180.	..	100-3-130-EB-4-150 (M).
57. Cleaner	70-1-80-EB-1-85	..	65-1-75 (M).
58. Office Peon	70-1-80-EB-1-85	..	72-1-82 (C).

59. Sweeper 70-1-80-EB-1-85

60. Watchmen 70-1-80-EB-1-85

72-1-82.

61. Gardner 70-1-80-EB-1-85

62. Mazdoor 70-1-80-EB-1-85 .. 70-1-80-EB-1-85

STATEMENT

Wage Scales

Standard Occupation	Basant (Settlement) (June 1961)	Asha (Consent Award) (January 1965)
(1)	(2)	(3)
1. Cameraman	Cameraman— Rs. 150—20—190— EB—240—50—300.	
2. I Assistant Cameraman	Assistant to Camera- man— Rs. 60—5—10—75— EB—10—175.	Junior Assistant Camera- man— Rs. 140—10—190— 12—250.
3. II Assistant Cameraman	..	
4. Trolleyman	Worker— Rs. 40—3—70.	Helper— Rs. 90—3—105—5— 135.
5. Sound Recordist ..	Sound Recordist— Rs. 150—20—190— EB—240—50—300.	Recordist— Rs. 165—15—240— 20—320.
6. Assistant Sound Recordist.	Assistant to Sound Recordist— Rs. 60—5—10—75—EB 10—175.	Sound Assistant/Junior Recordist— Rs. 120—6—150—8 —190.
7. Boom Operator	Worker— Rs. 40—3—70.	Boom man— Rs. 90—3—105—5— —135.
8. Art Director .. ..	..
9. Assistant Art Director ..	..
10. Setting Master	Setting Master— Rs. 125—10—15—150 —EB—15—200.	
11. Setting Mistry	Head Mistry— Rs. 100—10—10—15 —15—150—EB—15 —230.	

No. 3

In Studios

Ranjit (Award) (January 1963)	Kardar (Consent Award) (February 1965)	Famous Cine Laboratory and Studio (Award) (May 1965)
(4)	(5)	(6)
	Cameraman— Rs. 160—20—240— EB—25—340.	
Camera Assistant— Rs. 140—10—190—12 —250.	Assistant Cameraman— Rs. 140—15—200— EB—260—280.	Assistant Cameraman. — Rs. 125—10—175— 15—250—280.
Camera Coolie— Rs. 110—5—135—7½— 165.	Helper— Rs. 50—4—66—5— 86.	Trolleyman— Rs. 50—4—66—5— 86.
	Recordist— Rs. 160—20—240— EB—25—340.	Sound Recordist— Rs. 150—20—230— 25—330.
Sound Assistant— Rs. 120—6—150—8— 190.	Assistant Recordist— Rs. 140—15—200— EB—20—280.	Assistant Recordist— Rs. 100—10—150 15—210.
Boom man— Rs. 105—4—125—5— 150.	Boom man— Rs. 75—5—95—EB— 7½—125.	Boom man— Rs. 70—5—95—7½— —125.
	Art Director and Setting Master— Rs. 160—20—240— EB—25—340.	
Setting Master— Rs. 165—15—240—20 —320.		
Carpenter Head— Rs. 120—6—150—8— 190.	Head Mistry— Rs. 140—15—200— EB—20—280.	Head Mistry— Rs. 125—15—200— 20—300.

Standard Occupation	Basant	Asha
(1)	(2)	(3)
12. Carpenter	I Grade Carpenter— Rs. 75—5—10—90— —EB—10—100.	Carpenter— Rs. 110—5—135— —7½—165.
13. Assistant Carpenter	II Grade Carpenter— Rs. 60—5—70—EB— —10—80.	..
14. Polishman .. ..	..	..
15. Tapist .. ..	..	..
16. Assistant Tapist .. ..	..	..
17. Moulder	Moulder— Rs. 100—10—10—15— 15—150—EB—165 —180—200.	..
18. Assistant Moulder	Assistant to Moulder— Rs. 75—5—10—90— —EB—10—100.	..
19. Background Painter	Head Painter— Rs. 100—10—10—15— —15—EB—165— 180—200.	Painter— Rs. 120—6—150—8— 190.
20. Set Painter	I Asstt. Painter— Rs. 75—5—10—90— EB—10—100.	Jr. Painter— Rs. 110—5—135—7½ —165.
21. Asstt. Set Painter	II Asstt. Painter— Rs. 50—5—60—EB— —5—10—75.	..
22. Decorator	Decorator— Rs. 75—5—10—10— 100—EB—10—15— —125.	..
23. Propertyman	Propertyman Rs. 60—5—75—EB— —10—15—100.	Property Coolie— Rs. 90—3—105—5½ —135—0½
24. Asstt. Propertyman .. ..	..	..

No. 3—cont.

Ranjit	Kardar	F. C. L. & S.
(4)	(5)	(6)
Carpenter— Rs. 110—5—135—7½— 165.	Carpenter Grade I— Rs. 140—15—200— EB—20—280.	Carpenter Grade I— Rs. 100—10—180.
Assistant Carpenter— Rs. 105—4—125—5— 150.	Carpenter Grade II— Rs. 80—5—100—EB —7½—130.	Carpenter Grade II— Rs. 75—7½—105—10 —165.
..	Polishman— Rs. 80—5—100—EB —7½—130.	..
..
..
Moulder— Rs. 120—6—150—8— —190.	Moulder— Rs. 115—10—155— EB—15—215.	..
Assistant Moulder— Rs. 110—5—135—7½— —165.	Assistant Moulder— Rs. 100—7½—130—EB —10—170.	..
Background Painter— Rs. 140—10—190—12 —250.	Background Painter and Art Director— Rs. 160—20—240— EB—25—340.	Background Painter— Rs. 115—15—190— 20—250.
Painter— Rs. 120—6—150—8— 190.	Set Painter— Rs. 115—10—155— EB—16—215.	Asstt. Painter— Rs. 90—7½—165.
..	Asstt. Painter— Rs. 100—7½—130— EB—10—170.	..
..	Flower Artist— Rs. 100—7½—130— EB—10—170.	..
Propertyman— Rs. 120—6—150—8— 190.	..	..
..

Standard Occupation (1)	Basant (2)	Asha (3)
25. Settingman	Worker— Rs. 40—3—70	Settingman— Rs. 90—3—105—5— 135.
26. Electrician	Electrician— Rs. 130—10—155— EB—200.	Electrician— Rs. 140—10—190— —12—250.
27. Assistant Electrician. (Switch Board Operator).	Asstt. to Electrician— Rs. 80—10—100— EB—130. (with certificate). Rs. 50—5—65—EB— 15—80—10—100 (without certificate).	Jr. Electrician— Rs. 110—5—135—7½ —165.
28. Lightman	Worker— Rs. 40—3—70.	Helper— Rs. 90—3—105—5— 135.
29. Projectionist	Projectionist— Rs. 100—20—140— EB—170—200.	
30. Assistant Projectionist	Asstt. to Projectionist— Rs. 50—5—65—EB— 15—80—10—100.	
31. Mechanic		
32. Assistant Mechanic		
33. Generator Operator		
34. Asstt. Generaor Operator		
35. Accountant	Accountant-cum-Cashier Rs. 120—10—150— EB—10—220. Rs. 100—10—150— EB—10—200.	
36. Asstt. Accountant		

No. 3—cont.

Ranjit	Kardar	F.C.L. & S.
(4)	(5)	(6)
Settingman— Rs. 105—4—125—5— 150.		
Electrician— Rs. 140—10—190—12 —250.	Electrician— Rs. 140—15—200— EB—20—280.	Electrician— Rs. 125—10—175— 15—250.
..	Asstt. Electrician— Rs. 100—75—130— EB—10—170.	..
..	Lightman— Rs. 50—4—66—5— 86.	Light boy— Rs. 50—4—66—5— 86.
..	Operator— Rs. 115—10—155— EB—15—215.	..
..	Asstt. Operator— Rs. 100—74—130 EB—10—170.	..
..
..
..	Engine Driver— Rs. 115—10—155— EB—15—215.	..
..
..	Accountant— Rs. 160—20—240— EB—25—340.	Chief Accountant— Rs. 160—20—240— EB—25—340.
..	Assistant Accountant/ Cashier— Rs. 125—124—175— EB—15—235.	Asstt. Accountant— Rs. 125—124—175 —15—235.

Standard Occupation (1)	Basant (2)	Ashraf (3)
37. Stenographer	..	..
38. Typist	Typist— Rs. 60—5—5—5—80— EB—10—120.	..
39. Clerk	Clerk— Rs. 50—5—5—5—70— EB—5—100.	..
40. Telephone Operator	..	..
41. Storekeeper	..	..
42. Asstt. Storekeeper	..	..
43. Driver	Driver— Rs. 70—5—5—5—EB— 95—105—120.	..
44. Cleaner	Cleaner— Rs. 40—3—70.	..
45. Office Peon	Peon— Rs. 35—3—65	Office boy— Rs. 80—2—100.
46. Sweeper	Sweeper— Rs. 35—3—65	Mehtar/Sweeper— Rs. 80—2—100
47. Watchman	Watchman— Rs. 35—3—65	Watchman— Rs. 80—2—100
48. Gardner	Gardner— Rs. 35—3—65	..
49. Mazdoor	Hamal— Rs. 35—3—65	Mazdoor/Coolie — Rs. 80—2—100

No. 3—cont.

Ranjit (4)	Kardar (5)	F.C.L. & S. (6)
		Stenographer— Rs. 90—10—140—15— —170.
	Typist— Rs. 100—10—140— EB—12½—170.	Typist— Rs. 70—10—170.
	Clerk— Rs. 100—10—140— EB—12½—170.	Clerk— Rs. 70—10—170.
	Telephone Operator— Rs. 100—10—140— EB—12½—170.	Telephone Operator— Rs. 70—10—170.
	Storekeeper— Rs. 100—10—140— EB—12½—190.	Godown-keeper— Rs. 70—10—170.
	Asstt. Storekeeper— Rs. 80—10—120— 12½—170.	
Motor Driver— Rs. 120—6—150—8— 190.	Motor Driver— Rs. 100—7½—130— EB—10—170.	
Cleaner— Rs. 100—3—115—4— 135.		
Office boy— Rs. 75—2—95.	Office boy— Rs. 35—3—65.	Peon— Rs. 40—3—70.
Mehtar— Rs. 75—2—95.		
Watchman— Rs. 75—2—95.	Watchman— Rs. 35—3—65.	
	Un-skilled— Rs. 40—3—70.	

STATEMENT

Wage scales in

Standard Occupation	Rajkamal (Award) (April 1959)	Shri Sound (Settlement) (June 1964)
(1)	(2)	(3)
1. Cameraman	Cameraman— Rs. 160—20—240— EB—25—340.	..
2. I Assistant Cameraman	Assistant Cameraman— Rs. 140—15—200— EB—20—280.	..
3. II Assistant Cameraman	..	..
4. Trolleyman	Helper— Rs. 50—4—66—5—86	..
5. Sound Recordist ..	Recordist— Rs. 160—20—240— EB—25—340.	..
6. Assistant Sound Recordist.	Assistant Recordist— Rs. 140—15—200— EB—20—280.	..
7. Boom Operator	Boom man— Rs. 75—5—95—EB— 7½—125.	Boom man— Rs. 105—4—125—5 —150.
8. Art Director	Art Director and Setting Master— Rs. 160—20—240— EB—25—340.	..
9. Assistant Art Director	..	..
10. Setting Master .. ..	..	..
11. Setting Mistry	Head Mistry— Rs. 115—10—155— EB—15—215.	..
	Mistry— Rs. 100—7½—130— EB—10—170.	..

No. 3

Studios

Filmistan (Award) (Appeal preferred)	Filmalaya (Award) (Appeal preferred)	Mehboob (By Employer)
(4)	(5)	(6)
Cameraman— Rs. 160—20—240—EB —25—340.
Assistant Cameraman— Rs. 140—15—200—EB —20—280.	..	Assistant Cameraman— Rs. 125—10—175— 15—240.
Helper— Rs. 50—4—66—5—85.
Recordist— Rs. 160—20—240—EB —25—340.
Assistant Recordist— Rs. 115—10—155—EB 15—215.	..	Assistant Recordist— Rs. 200—12—260.
Boom man— Rs. 75—5—95—EB— 74—125.	..	Boom man— Rs. 115—3—130—4— 150.
Setting Master— Rs. 160—20—240—EB —25—340.
Setting Mistry— Rs. 125—15—200— EB—20—300.	..	Painter Grade II— Rs. 97—3—100—4— 120.
Assistant Setting Mistry— Rs. 125—10—155— EB—15—215.

Standard Occupation (1)	Rajkama	Shri Sound
(1)	(2)	(3)
12. Carpenter	Carpenter— Rs. 80—5—100—EB —7½—130.	Carpenter— Rs. 110—5—135—7½ —165.
13. Assistant Carpenter .. ..	.. ..	.. ..
14. Polishman	Polishman— Rs. 80—5—100—EB —7½—130.	.. ..
15. Tapist .. ..	.. ..	.. ..
16. Assistant Tapist.. ..	.. ..	.. ..
17. Moulder	Moulder — Rs. 115—10—155— EB—15—215.	Moulder— Rs. 95—3—110— 140.
18. Assistant Moulder	Assistant Moulder— Rs. 100—7½—130— EB—10—170.	.. ..
19. Background Painter	Background Painter and Art Director— Rs. 160—20—240— EB—25—340.	.. ..
20. Set Painter	Set Painter— Rs. 115—10—155— EB—15—215.	.. ..
21. Assistant Set Painter	Asstt. Painter— Rs. 100—7½—130— EB—10—170.	Helper to Painters— Rs. 85—3—100—4— 120.
22. Decorator	Flower Artist— Rs. 100—7½—130— EB—10—170.	.. ..
23. Propertyman .. ..	.. ..	.. ..

No 3—cont.

Filmistan	Filmalaya	Mehboob
(4)	(5)	(6)
Carpenter— Rs. 115—10—155—EB —15—215.	Carpenter— Rs. 100—7½—130— —EB—10—170.	Carpenter—Grade I— Rs. 150—7—185—8— 225.
Carpenter Grade II— Rs. 100—7½—130—EB —10—170.	Helper Carpenter— Rs. 75—7½—105—EB —10—165.	Carpenter Grade II— Rs. 105—5—125—7— 160.
Polishman— Rs. 80—5—100—EB 7½—130.	..	..
Tapist— Rs. 100—7½—130—EB —10—170.	Tapist— Rs. 50—5—100—EB —7½—130.	..
Assistant to Tapist— Rs. 75—5—95—EB— 7½—125.	..	..
Moulder— Rs. 115—10—155—EB 15—215.	Moulder— Rs. 115—10—155— EB—15—215.	..
Asstr. to Moulder— Rs. 100—7½—130—EB —10—170.	Helper/Moulder— Rs. 100—7½—130— EB—10—170.	..
Background Painter— Rs. 140—15—200—EB —20—280.	Background Painter or Painter in Setting Department— Rs. 140—15—200— EB—20—280.	Painter Gr. I.— Rs. 120—4—140—5 —165.
Painter— Rs. 150—10—155—EB —15—215.	Asstt. Painter— Rs. 100—7½—130— EB—10—170.	..
Asstt. to Painter— Rs. 100—7½—130—EB —10—170.	..	..
Propertyman Department— Rs. 115—10—155—EB —15—215.	..	..

Standard Occupation (1)	Rajkarnal (2)	Shri Sound (3)
24. Assistant Propertyman		
25. Settingman		Settingman— Rs. 90—3—105—5— 135.
26. Electrician	Electrician— Rs. 140—15—200— EB—20—280.	Electrician— Rs. 110—5—135—7½— 165.
27. Assistant Electrician (Switch Board Operator).	Asstt. Electrician— Rs. 100—7½—130— EB—10—170.	
28. Lightman	Lightman— Rs. 50—4—66—5— 86.	Lightman— Rs. 95—3—110—5— 140.
29. Projectionist	Operator— Rs. 115—10—155— EB—15—215.	
30. Assistant Projectionist	Asstt. Operator— Rs. 100—7½—130— EB—10—170.	
31. Mechanic		
32. Assistant Mechanic		
33. Generator Operator	Engine Driver— Rs. 115—10—155— EB—15—215.	
34. Asstt. Generator Operator.		
35. Accountant	Accountant— Rs. 160—20—240— EB—25—340.	

No. 3—cont.

Filmistan	Filmalaya	Mehboob
(4)	(5)	(6)
Asstt. Propertyman— Rs. 100—7½—130—EB —10—170.	..	Settingman Gr. I.— Rs. 105—5—130—7 —165.
..	..	Settingman Gr. II— Rs. 85—3—100—4— 120.
Electrician— Rs. 140—15—200—EB —20—280.	Electrician— Rs. 120—12—180— EB—15—255.	Electrician— Rs. 125—5—150—7— 185.
Asstt. Electrician— Rs. 100—7½—130—EB —10—170.
Light Boy— Rs. 50—4—66—5—85.	Light Helper— Rs. 50—4—66—EB— 5—86.	..
..	..	Operator— Rs. 115—4—140—5 —165.
Asstt. Operator— Rs. 100—7½—130—EB —10—170.
Chief Mechanic— Rs. 160—20—240—EB —25—340.
Asstt. Mechanic— Rs. 80—5—100—EB— 7½—130.
Mechanic— Rs. 160—20—240—EB —25—340.
Asstt. to Mechanic— Rs. 115—10—155—EB —15—215.
Accountant— Rs. 160—20—240—EB —25—340.

Standard Occupation	Rajkamal	Shri Sound
(1)	(2)	(3)
36. Asstt. Accountant	Asstt. Accountant— Rs. 125—12½—175— EB—15—235.	
37. Stenographer	Typist—	
38. Typist	Rs. 80—10—120— EB—12½—170.	
39. Clerk	Clerk— Rs. 80—10—120— EB—12½—170.	
40. Telephone Operator	Telephone Operator— Rs. 80—10—120— EB—12½—170.	
41. Storekeeper	Storekeeper— Rs. 100—10—140— EB—12½—190.	
42. Assistant Storekeeper	Asstt. Storekeeper— Rs. 80—10—120— EB—12½—170.	
43. Driver	Motor Driver— Rs. 100—7½—130— EB—10—170.	
44. Cleaner	Cleaner— Rs. 40—3—70.	
45. Office Peon	Office Boy Rs. 35—3—65.	Office Boy— Rs. 75—2—95.
46. Sweeper	Sweeper— Rs. 40—3—70.	
47. Watchman	Watchman— Rs. 40—3—70.	Watchman— Rs. 75—2—95.
48. Gardner	Mali— Rs. 40—3—70.	Mali— Rs. 75—2—95.
49. Mazdoor	Coolie— Rs. 40—3—70.	Coolie/Mazdoor— Rs. 75—2—95.

No. 3—cont.

Filmistan	Filmalaya	Mehboob
(4)	(5)	(6)
Asstt. Accountant— Rs. 125—12½—175— EB—15—235.	..	..
Typist— Rs. 80—10—120—EB —12½—170.	..	..
Clerk— Rs. 80—10—120—EB —12½—170.	..	..
Telephone Operator— Rs. 80—10—120—EB —12½—170.	..	..
Asstt. Storekeeper— Rs. 80—10—120—EB —12½—170.	..	..
Driver— Rs. 115—10—155—EB —15—215.	..	..
Cleaner— Rs. 50—4—66—5—85	..	..
Peon— Rs. 40—3—70.	..	..
Head Watchman— Rs. 50—4—66—5—85.	Sweeper— Rs. 40—3—70.	..
Mali— Rs. 40—3—70.	Watchman— Rs. 40—3—70.	Watchman— Rs. 90—4—130.
	Mali— Rs. 40—3—70.	..

STATEMENT

Wage scales in Film

Standard Occupation	Famous Cine Laboratory (April 1963) Consent Award	Ramnord Research Laboratory (January 1963) Consent Award	Modern Sixteen
(1)	(2)	(3)	(4)
1. Chief Technician	..	..	..
2. Laboratory-in-charge.	..	..	..
3. Shift Supervisor	Supervisor/Joining Head— Rs. 175—15—370. Sr. Unit Head— Rs. 175—15—340 Jr. Supervisor— Rs. 150—15—330.	..	..
Developer	Unit Head— Rs. 120—15— 225.	Developer— Rs. 70—10— 120—15—240.	Head Developer— Rs. 140—15—245.
5. Assistant Developer.	I Assistant— Rs. 65—7½— 132½.	..	Assistant Developer— Rs. 80—10— 150.
6. Cabin Boy	II Assistant— Rs. 40—5—75.	Cabin Boy— Rs. 50—10—140.	..
7. Negative Cleaner	Negative cleaner— Rs. 65—7½— 132½.	Negative cleaner— Rs. 80—10—180.	Negative cleaner— Rs. 80—10— 180.
8. Checker	Negative/Positive Checker— Rs. 70—10— 150.	Checker— Rs. 80—10— 180.	Negative checker— Rs. 80—10— 180.

No. 4

Processing Laboratories

Famous Cine Laboratory and Studio (May 1965) Award	Rajkamal (April 1959) Award	Bombay Film Laboratory (January 1962) Consent Award	Film Centre (By employer)
(5)	(6)	(7)	(8)
	Chief Technician— Rs. 160—20— 240—EB—25 —340.		
	Laboratory-in-charge Rs. 160—20—240—EB—25—340.		
Supervisor— Rs. 160—15—325— 20—375.	Shift-in-charge— Rs. 140—15— 200—EB—20 —280.	Supervisor— Rs. 200—15—275 —20—375.	B. and W. Super- visor— Rs. 300—18—420 —31—375— 35—750.
		Non-Tech.-Sup.— Rs. 140—15— 260.	
Developer— Rs. 100—10—200— 15—230.	Developer— Rs. 100—7½— 130—EB—10 —170.	Senior— Rs. 120—15— 240.	Senior Deve- eloper— Rs. 175—9— 220—15—295 —20—395.
Assistant Developer— Rs. 70—10—150— 15—180.	Developer— Rs. 100—7½— 130—EB—10 —170.	Senior— Rs. 120—15— 240.	Developers— Rs. 150—7— 185—10—235 —13—300.
Cabin Boy— Rs. 50—5—75—10 —125.	Cabin Boy— Rs. 50—4—66— 5—80.	Cabin Boy— Rs. 50—10— 140.	
Film cleaner— Rs. 70—10—150— —15—180.	Film cleaner— Rs. 100—7½— 130—EB—10 —170.	Senior— Rs. 80—10— 180.	Negative cleaner— Rs. 150—6— 185—10—235 —13—300.
Film checker— Rs. 80—10—180.	Film checker— Rs. 100—7½— 130—EB—10 170.	Film checker— Positive/Negative— Rs. 80—10—180.	Checker— Rs. 175—9— 220—15—295 —20—395.

Standard Occupation	Famous Cine Laboratory	Ramnord Research Laboratory	Modern Sixteen
(1)	(2)	(3)	(4)
9. Knotcher	Knotcher— Rs. 65—7½— 132½.		
10. Light Suggester	Suggesting Head— Rs. 150—15— 330. Light suggester— Rs. 130—15— 255.	Negative timer and checker— Rs. 175—15— 250—20—390.	Light suggester— Rs. 250—20— 400.
11. Assistant Light Suggester	Assistant— Rs. 65—7½— 132½.		Assistant Light suggester— Rs. 90—10— 180.
12. Optical Printer		Optical Printer Technician— Rs. 265—20—365— —25—400.	
13. Assistant Optical Printer		Rs. 190—15—250— —20—325.	
14. Printer	Junior Unit Head— Rs. 125—10— 245. Senior Printer— Rs. 100—10— 220.	Printer— Rs. 70—10— 120—15—240.	Printer— Rs. 100—15— 250.
15. Assistant Printer	Junior Printer— Rs. 65—10—135. Writer— Rs. 40—5—75.		
16. Chemist	Supervisor and Head of Chemical Department— Rs. 175—15— 370.	Chemist— Rs. 155—15— 225—20—345.	

4—cont.

Famous Cine Laboratory and Studio	Rajkamal	Bombay Film Laboratory	Film Centre
(5)	(6)	(7)	(8)
	..	Knotcher - <i>c u m</i> - non-Tech. Asstt. Supervisor— Rs. 90—10—200.	..
Light suggester— Rs. 130—15—340.	..	Senior— Rs. 175—15— 250—20—350.	..
Assistant Light sugges- ter— Rs. 70—10—150— 15—180.	..	Assistant— Rs. 70—10— 170.	..
..
..
Printer— Rs. 100—10—200— 15—230.	Printer— Rs. 100—7— 130—EB—10 —170.	Senior— Rs. 120—15— 240.	Printer— Rs. 225—14—295 —19—390— 23—505.
			Senior Printer— Rs. 275—18— 365—24—485 —27—620.
Assistant Printer— Rs. 70—10—150— 15—180.	..	Junior— Rs. 70—10—150 —EB—15— 180.	Junior Printer— Rs. 175—9— 220—15—295 —20—395.
..	..	Supervisor— Rs. 200—15— 275—20—375.	Chemist— Rs. 250—16— 330—22—440 —25—565.

Standard occupation	Famous Cine Laboratory	Ramnord Research Laboratory	Modern Sixteen
(1)	(2)	(3)	(4)
17. Chemical-in-charge	Assistant to Chemical-in-charge— Rs. 110—10— 160.	..	Chemical Supervisor— Rs. 100—10— 200—15—230.
18. Mixer	Coolie— Rs. 35—2½—50 —3—77.	..	Chemical Mixer— Rs. 70—10— 140.
19. Projectionist ..	Senior Operator— Rs. 100—15— 220. Operator— Rs. 75—10—155.	Projectionist— Rs. 70—10— 120—15—240. ..	Operator— Rs. 80—10— 180.
20. Assistant Projectionist.	Projectionist. Assistant Operator Rs. 60—5—115. Jr. Asstt. Operator— Rs. 45—5—90.	..	..
21. Screener .. ..	.. ..	Screener— Rs. 115—15— 90. ..	Positive Checker-cum-Screener— Rs. 70—10—170.
22. Mechanic ..	Head Fitter/Mechanic— Rs. 150—15—290. Fitter— Rs. 100—15—190.	Mechanic— Rs. 115—15— 190—20—350.	Head Printer-cum-Maintenance— Rs. 200—15— 380.
23. Assistant Mechanic	Maintenance— Rs. 120—15— 195.	Assistant Mechanic Rs. 70—10—150 —15—180.	..
24. Electrician ..	.. ..	Electrician— Rs. 115—15— 190—20—350.	Electrician— Rs. 80—10—170.
25. Assistant Electrician.	..	Assistant Electrician— Rs. 70—10—150 —15—180.	..

4—cont.

Famous Cine Laboratory and Studio	Rajkamal	Bombay Film Laboratory	Film Centre
(5)	(6)	(7)	(8)
..	..	Assistant— Rs. 70—10— 150—EB—15 —180.	..
..	..	Mixer— Rs. 70—10— 150—EB—15 —180.	..
Projectionist— Rs. 90—8—130—10 —200.	..	Senior— Rs. 120—15— 240.	Operator— Rs. 200—11— 255—17—340 —22—450.
Asstt. Projectionist— Rs. 65—5—90—7½ —150.	..	Junior— Rs. 70—10—150 EB—15—180.	Assistant— Rs. 125—5—155 —8—195—11— 250.
..
Mechanic— Rs. 100—10—200— 15—230.	..	Senior— Rs. 210—20—310 —25—360.	Maintenance— Rs. 175—9— 220—15—295 —20—395.
..	..	Junior— Rs. 110—15— 185—20—245. Asstt.—Rs. 50—7½ —135.	..
Electrician— Rs. 100—10—200— 15—230.	..	Senior— Rs. 210—20—310 —25—360.	..
..	..	Junior— Rs. 110—15—185 —20—245.	Assistant— Rs. 50— 7½—135.

Standard occupation	Famous Cine Laboratory	Ramnord Research Laboratory	Modern Sixteen
(1)	(2)	(3)	(4)
26. Air-conditioning Operator.	Refrigerator Mechanic— Rs. 175—10—275.	..	..
27. Plumber	..	Plumber— Rs. 70—10—150.	..
28. Carpenter	..	Carpenter— Rs. 70—10—150— 15—180.	..
29. Stenographer	..	StenoTypist— Rs. 110—10—210— 20—250.	..
30. Typist	Typist— Rs. 100—7½—145— 10—195.	Typist— Rs. 80—10—130— 15—205.	Office Typist—cum Telephone operator— Rs. 110—15— 200.
31. Clerk	Clerk— Rs. 100—7½— 145—10—195.	Clerk— Rs. 70—10—120— 15—195 Rs. 140—15—215 —20—315.	..
32. Telephone Operator.	Telephone Operator/ Time keeper /Asstt. Clerk— Rs. 70—7½—160	Telephone Operator— Rs. 90—10—190.	..
33. Store-keeper	Godown keeper— Rs. 75—10—145 Rawstock-in-charge Rs. 100—10— 220	..	Rawstock keeper— Rs. 80—10—180
34. Driver	..	Driver—cum—deli- veryman— Rs. 120—10—200.	..
35. Office Peon	Peon— Rs. 30—2— 50—3—71.	Peon— Rs. 50—5—110.	Peon, Sepoy— Rs. 55—5—85.
36. Sweeper	Sweeper— Rs. 30—2— 50—3—71.	Sweeper— Rs. 50—5—110.	..

4—cont.

Famous Cine Laboratory and Studio	Rajkamal	Bombay Film Laboratory	Film Centre
(5)	(6)	(7)	(8)
..
..	..	Plumber— Rs. 70—10—160.	..
..	..	Carpenter— Rs. 70—10—150— EB—15—180.	..
..
..
..	Clerk—Rs. 100— 7½—130—EB —10—170.	(Rawstock) Rs. 120—15—240. Rs. 70—10—150— EB—15—180.	..
..	Telephone-cum- Clerk— Rs. 100—3— 125—EB—7— 160—EB—8— 200.
..	..	Godown keeper— Rs. 70—10—150 —EB—15—180.	..
..	..	Driver— Rs. 120— 10—200.	Driver— Rs. 125—5— 150—EB—7½— 187½—EB—10— 237½.
..	..	Peon— Rs. 50—5 —110.	Peon— Rs. 100—5—125 —7—160—8— 200.
..
Sweeper— Rs. 40— 3—85.

Statement

Standard occupation	Famous Cine Laboratory	Ramnord Research Laboratory	Modern Sixteen
(1)	(2)	(3)	(4)
37. Watchman ..	Watchman— Rs. 30—2—66.	Watchman— Rs. 45—5—100.	..
38. Gardner ..	Gardner— Rs. 30—2—50— 3—71.	Gardner— Rs. 50—5—65 —8—105.	..
39. Liftman ..	..	..	..
40. Mazdoor ..	Coolie— Rs. 30—2—50— 3—71.	Coolie— Rs. 50—5—110.	Coolie— Rs. 55—5—85.

4—cont

Famous Cine Laboratory and Studio.	Rajkamal	Bombay Film Laboratory	Film Centre
(5)	(6)	(7)	(8)
Watchman— Rs. 40—3—85.	..	Watchman— Rs. 45—5—100.	Watchman— Rs. 75—2—95— EB—5—120— EB—7—155.
..
Liftman— Rs. 40—3—85.	Liftman — Rs. 75—2—95— EB—5—120— EB—7—155.
Coolie— Rs. 40—3—85.	..	Coolie— Rs. 50—5—110.	Coolie— Rs. 100—5—125 —7—160—8— 200.

APPENDIX 5

SCHEME OF STANDARD CONTRACT FOR FREE-LANCE WORKERS

According to the Federation, the following clauses should form the substance of any contract to become a standard contract :—

1. *Express contract of employment and/or letter of appointment :*

(A) No person shall be employed in any capacity in any sector of the film industry without an express contract or letter of appointment specifying therein the following :—

- (i) exact nature of work and conditions of work, on 8 hours shift basis, with effective date of enforcement of the contract or employment,
- (ii) place(s) of work,
- (iii) date—call arrangement,
- (iv) agreed emoluments and mode of payment,
- (v) payment to be made beyond the stipulated contracted period,
- (vi) terms and conditions of work on outdoor locations—both within Greater Bombay limits and outside.

(B) No contract shall include any amount payable after the censor of the films. All payments must be cleared up before the film goes for certification.

(C) No contract shall include engagement of 'duplicate' or 'substitute' without a written permission from the artist or the technician concerned.

2. *Minimum emolument guarantee :*

No person shall be paid less than the minimum prescribed for his grade or designation by the respective craft association affiliated to this Federation or any statutory body and until the fixation of rates by that statutory body, the minimum rates prescribed for him or her by the respective craft union(s) shall be deemed to be the minimum.

3. *Standard contract :*

(A) No person shall be employed in any sector of the film industry in any capacity on terms and conditions other than those stipulated in the standard contract.

(B) No standard contract shall include—

- (i) the shooting or under-production period beyond 12 months in the case of black and white pictures and 15 months in the case of coloured pictures,
- (ii) commencement of contract for computation of obligations thereunder, earlier than the date of signing or the date of muhurat or the first date of shooting, whichever is earlier,
- (iii) composite or lump sum payment for the work to be done beyond the stipulated period(s) as in (B) (i) above.

4. *Standardisation of Musters :*

(1) No person shall be employed or required to work upon being employed on the job to which he does not belong, unless he is suitably compensated for the work of a higher category.

(2) No person shall be employed or required to work upon being employed on the job, which is lesser than his grade in skill, emolument or status and nature of work.

(3) In case of permanent worker required to work in higher category, he shall be paid the difference between the minimum of his grade and that of the higher grade in which he will be working or 25 per cent in addition to his total daily wage, whichever is higher provided that he worked in the higher category for 14 days in aggregate in a year.

Explanation.—For the purposes of arriving at daily wage, monthly total wages shall be divided by 26.

(4) For the purposes of the above, the job performed by each category of workman will be clearly stated in consultation with the Federation and strictly on the basis of the job performance on scientific basis.

5. *Permanent, Temporary or casual Employment :*

(1) No person shall be employed as temporary for more than 90 days in aggregate during the first quarter of his employment, without assigning reasons and without an express consent of the workman concerned.

(2) All workmen who have completed 90 days continuous service or 150 days in aggregate on this date shall be deemed to have become permanent as and from the completion of the either of the the above period as the case may be.

(3) No workmen would be employed as a casual hand except, in the case of leave vacancies or on account of exigencies of work for a specific limited period and with clear express letter of appointment stating nature of work, its likely duration, remuneration, etc.

6. *Leave with Wages :*

(1) In case of all permanent appointments, all earned leaves, weekly holidays, etc., shall be according to the provisions of the Factories Act and the Model Standing Orders. In addition to this, all permanent and temporary workmen shall be paid sick leave as well as casual leave of 15 and 10 days, respectively, during the year, with full wages.

(2) Second Sunday of every month, 15th August (Independence Day) and 26th January (Republic Day) shall be the compulsory common holidays for all the persons employed in the film industry and no one shall be required to work on these days in any capacity. When a workman is called upon to work on any Sunday other than the second Sunday of the month, he shall be given 48 hours' clear advance notice and shall be paid wages at double the rate in addition to the normal rate of pay along with compensatory off, as required under the Factories Act.

7. *Retirement Benefit :*

Notwithstanding the provisions of Employees' Provident Fund Act, the employees shall be given 3 days' wages as gratuity for every month of employment with a maximum of 20 months' total wage. The said gratuity shall be paid as follows :—

- (1) In case of retrenchment, 100 per cent gratuity payable under the scheme with a maximum of 20 months, irrespective of employment period.
- (2) In case of retirement, resignation or discharge on account of superannuation, the gratuity at the above rate after a period of five years of employment.
- (3) In case of misconduct, gratuity shall not be payable to the employee concerned to the extent of the financial loss caused by him.
- (4) In case of workmen working with more than one employer simultaneously, the rate of gratuity payable by each

employer shall be $1\frac{1}{2}$ days for the employment of each completed month or $7\frac{1}{2}$ per cent of the total emolument or the agreed professional charges.

8. *Accident Risk Insurance:*

All workers shall be insured adequately and for not less than Rs. 5,000 each, under Risk Insurance Scheme. Those who are required to perform acrobatics and other jobs involving risk and danger and those who are employed on casual basis of employment either on daily or job basis shall be insured for not less than Rs. 10,000 in case of fatal accident(s) and Rs. 5,000 in case of major injuries. These workers shall be insured or be paid for temporary disablement full emoluments, if the disablement continues for more than 4 days.

9. No person who is not a member of this Federation through its affiliated unions shall be employed in any sector of the film industry in any capacity and in case a new hand has been employed, it shall be compulsory for him or her to become a member of the affiliated concerned within a month. In case the person concerned declines to do so, for any reason whatsoever, it shall be obligatory upon the management to relieve him with immediate effect, irrespective of the cost and the consequences.

10. No person shall be employed for any work through any contractor or middleman.

APPENDIX 6

STANDARD LIST OF OCCUPATIONS IN THE FILM
PRODUCTION INDUSTRY

(Feature Film Production)

- 1.0. *Scenario Department.*
 - 1.1. Story writer/Screenplay writer/Dialogue writer.
 - 1.2. Lyricist.
- 2.0. *Direction Department.*
 - 2.1. Director.
 - 2.2. I Assistant Director.
 - 2.3. II Assistant Director.
- 3.0. *Casting Department.*
 - 3.1. Leading Artiste.
 - 3.2. Character/Supporting Artiste.
 - 3.3. Junior Artiste.
 - 3.4. Stunt Artiste.
 - 3.5. Duplicator.
- 4.0. *Music Department.*
 - 4.1. Music Director.
 - 4.2. Music Arranger.
 - 4.3. Musician.
 - 4.4. Playback artiste.
 - 4.5. Chorus singer.
- 5.0. *Dance Department.*
 - 5.1. Dance Director.
 - 5.2. Dancer.
- 6.0. *Production Department.*
 - 6.1. Production Controller/Production Manager.
 - 6.2. Production Assistant.

7.0. *Publicity Department. (Mostly on contract).*

- 7.1. Publicity Manager.
- 7.2. Publicity Artist.
- 7.3. Poster Painter.
- 7.4. Publicity writer.
- 7.5. Still Cameraman.
- 7.6. Assistant Still Cameraman.

8.0. *Make-up Department.*

- 8.1. Make-up Artist.
- 8.2. Make-up Assistant.
- 8.3. Hair Dresser.

9.0. *Constume Department.*

- 9.1. Dressman.
- 9.2. Assistant Dressman.

10.0. *Editing Department.*

- 10.1. Editor.
- 10.2. Assistant Editor.

(Short Film Production)1.0. *Script Department.*

- 1.1. Script writer.
- 1.2. Commentary writer.
- 1.3. Commentator.

2.0. *Direction Department.*

- 2.1. Director.
- 2.2. Assistant Director.

3.0. *Camera Department.*

- 3.1. Cameraman.
- 3.2. Assistant Cameraman.

4.0. *Animation Department.*

- 4.1. Animator.
- 4.2. Layout Artist.
- 4.3. Background Artist.
- 4.4. Cartoon Artist.
- 4.5. Title Artist.

5.0. *Editing Department.*

- 5.1. Editor.
- 5.2. Assistant Editor.

STUDIOS

1.0. *Camera Department.*

- | | |
|---|-------------------------------|
| 1.1. Cameraman. | 1.1. Director of Photography. |
| 1.2. I Assistant Cameraman. | 1.2. Operative Cameraman. |
| 1.3. II Assistant Cameraman/
Camera Attendant. | 1.3. Assistant Cameraman. |
| 1.4. Craneman. | 1.4. Camera Attendant. |
| 1.5. Trolleyman. | 1.5. Craneman. |
| | 1.6. Trolleyman. |

2.0. *Sound Department.*

- | | |
|---------------------------------|---------------------------|
| 2.1. Sound Recordist. | 2.1. Music Recordist. |
| 2.2. Assistant Sound Recordist. | 2.2. Dialogue Recordist. |
| 2.3. Boomman. | 2.3. Assistant Recordist. |
| | 2.4. Boomman. |

3.0. *Art Department.*

- 3.1. Art Director.
- 3.2. Assistant Art Director/Setting Master.
- 3.3. Setting Mistry.
- 3.4. Carpenter.
- 3.5. Assistant Carpenter.
- 3.6. Tapist.
- 3.7. Moulder.
- 3.8. Assistant Moulder.
- 3.9. Background Painter.

- 3.10. Set Painter.
 - 3.11. Assistant Painter.
 - 3.12. Propertyman.
 - 3.13. Assistant Propertyman.
 - 3.14. Mason.
 - 3.15. Settingman.
- 4.0. *Light Department.*
- 4.1. Electrician.
 - 4.2. Assistant Electrician/Switch Board Operator.
 - 4.3. Lightman.
- 5.0. *Projection Department.*
- 5.1. Projectionist.
 - 5.2. Assistant Projectionist.
- 6.0. *Maintenance Department.*
- 6.1. Mechanic.
 - 6.2. Generator Operator.
 - 6.3. Assistant Generator Operator.

LABORATORIES

- 1.0. *Supervisory Technical Staff.*
- 1.1. Chief Technician/Colour Consultant (for colour).
 - 1.2. Laboratory-in-Charge.
 - 1.3. Shift Supervisor.
- 2.0. *Developing Department.*
- 2.1. Developer.
 - 2.2. Assistant Developer.
 - 2.3. Cabinman.
- 3.0. *Light Suggesting Department.*
- 3.1. Light Suggester.
 - 3.2. Assistant Light Suggester.

- 4.0. *Film Cleaning and Checking Department.*
 - 4.1. Negative Cleaner.
 - 4.2. Checker.
 - 4.3. Knotcher.
 - 4.4. Lily Maker.
 - 4.5. Hand Maker.

- 5.0. *Printing Department.*
 - 5.1. Optical Printer.
 - 5.2. Assistant Optical Printer.
 - 5.3. Printer.
 - 5.4. Sound Printer.
 - 5.5. Writer.

- 6.0. *Chemical Department.*
 - 6.1. Chemist.
 - 6.2. Chemical Analyser.
 - 6.3. Chemical-in-charge.
 - 6.4. Mixer.

- 7.0. *Projection Department.*
 - 7.1. Projectionist.
 - 7.2. Assistant Projectionist.

- 8.0. *Maintenance Department.*
 - 8.1. Maintenance Engineer.
 - 8.2. Assistant Maintenance Engineer.
 - 8.3. Mechanic.
 - 8.4. Assistant Mechanic/Fitter.
 - 8.5. Electrician.
 - 8.6. Asstt. Electrician.
 - 8.7. Air-conditioning Operator.
 - 8.8. Carpenter.
 - 8.9. Plumber.

- 9.0. *Silver Extraction Department.*
 - 9.1. Silver extractor.

GENERAL OCCUPATIONS

(Common to all Sectors)

0.0. *General Department.*

- 0.1. Manager.
- 0.2. Assistant Manager/Unit Manager.
- 0.3. Accountant.
- 0.4. Assistant Accountant/Cashier.
- 0.5. Stenographer.
- 0.6. Typist.
- 0.7. Clerk.
- 0.8. Telephone Operator.
- 0.9. Storekeeper.
- 0.10. Assistant Storekeeper.
- 0.11. Driver.
- 0.12. Cleaner.
- 0.13. Peon.
- 0.14. Sweeper.
- 0.15. Watchman.
- 0.16. Gardener.
- 0.17. Liftman.
- 0.18. Mazdoor.

समितीच्या शिफारशीचा गोषवारा

चित्रपट व्यवसायाची आर्थिक स्थिती

१. चित्रपट शोकिनांची मान्यता पावलेल्या अभिनेत्यांच्या वायर्तीत मागणी व पुरवठा यांचे प्रमाण नेहमीच व्यस्त राहते आहे आणि त्यामुळे अनेक अडचणींना चित्रपट निर्मिती व्यवसायाला तोंड द्यावे लागते. अभिनयाची आवड व निपुणता असलेले अनेक नवे कलाकार उपलब्ध झाल्याशिवाय या अडचणी खऱ्या अर्थाने कधीच सोडविता येणार नाहीत. त्यासाठी शासनाने प्रत्यक्ष अथवा अप्रत्यक्ष पुढाकार घेणे आवश्यक आहे. येत्या काही वर्षांत दरवर्षी किमानपक्षी दहा चित्रपट, नवीन अभिनय कलाकार घेऊन शासनाने निर्माण केल्यास अथवा अशा प्रकारच्या खाजगी प्रयत्नांना पुरेसे आर्थिक साहाय्य केल्यास हा प्रश्न काही प्रमाणात तरी सुटू शकेल. नवे कलाकार घेऊन निर्माण केलेल्या चित्रपटांच्या प्रकाशनासाठी शासनाने सध्या उपलब्ध असलेल्या चित्रपट गृहावर काही बंधने टाकणे अत्यावश्यक आहे. या दुहेरी योजनेमुळे अभिनेत्यांचा तुटवडाच केवळ संपणार नसून त्यांना द्यावा लागणारा भरमसाट मेहनतानाही योग्य पातळीवर येईल.

(परिच्छेद ५-६)

२. चित्रपट व्यवसायाला आर्थिक स्थैर्य प्राप्त होण्यासाठी तसेच धंदेवाईक कर्जदाते आणि त्यांच्याच हट्टामुळे प्रबळ झालेल्या मूठभर लोकप्रिय अभिनेत्यांच्या तावडीतून व्यवसायाची मुक्तता व्हावी या दुहेरी उद्देशाने चित्रपट वित्त महामंडळाने (फिल्म फायनान्स कॉर्पोरेशनने) शुद्ध व्यावसायिक तत्वावर वास्तववादी धोरण स्विकारले पाहिजे. या धोरणाची सर्वसाधारण रूपरेषा खालीलप्रमाणे असावी :—

(अ) लायक चित्रपट निर्मात्यांना योग्य व्यावसायिक अटींवर पुरेसे भांडवल कर्जाऊ मिळावे.

(ब) चित्रपट प्रदर्शन विभागाकडे पुरक व्यवसाय म्हणून लक्ष पुरवून आणि त्याच-बरोबर सर्व मोठ्या शहरात नवीन व सुखसोईने युक्त अशी चित्रपट गृहे महामंडळाने बांधावी.

(क) महामंडळाच्या कामकाजात चित्रपट निर्मिती व्यवसाय प्रतिनिधींना जबाबदारीचे स्थान असावे.

(ड) चित्रमंदीर (स्टुडिओ) व चित्रपट संस्करण शाळा (लॅबोरेटरीज) यांना अधुनिकीकरणासाठी आवश्यक ती यंत्रसामुग्री परदेशातून आणण्यासाठी कर्ज मिळण्याची सोय करण्यात यावी.

(परिच्छेद ५-७)

३. चित्रपट प्रदर्शनाच्या उचित सवलती प्राप्त होण्यासाठी तसेच धंदेवाईक नफेखोर प्रदर्शकांच्या आणि अभिनेत्यांच्या कचाट्यातून व्यवसायाची मुक्तता होण्यासाठी अस्तित्वात असलेल्या चित्रपट गृहांवर अधिकाधिक सामाजिक बंधने असणे आवश्यक आहे :—

(अ) चित्रपट गृहांची वाजवी माडी माडे अधिनियममध्ये जरूर ते बदल करून ठरविण्यात यावी.

(द) केवळ परदेशी चित्रपट प्रदर्शित करणाऱ्या चित्रपट गृहावर पन्नास टक्के देशी चलच्चित्रे दाखविण्याची सक्ती करण्यात यावी.

(क) पाच लाखांहून अधिक वस्ती असलेल्या ठिकाणी चित्रपट गृहे सामाजिक क्षेत्रांत बांधण्यात यावी व अशा चित्रपट गृहांतून प्रादेशिक भाषेतील चित्रपटांच्या प्रदर्शनासाठी खास वेळ राखून ठेवण्यात यावा. असे केल्याने प्रादेशिक चित्रपट निर्मितीच्या व प्रकाशनाच्या मार्गातील अडचणी दूर होतील व प्रादेशिक चित्रपट व्यवसायाला आर्थिक स्थैर्य लाभेल. (परिच्छेद ५-८)

४. चित्रपट निर्मात्यांच्या व्यवसाय प्रवेशाबाबत काही अधिनियम असणे आवश्यक आहे, कारण मुक्त प्रवेशामुळे अभिनेत्यांच्या दरात भरमसाट वाढ होण्यास मदत होते व त्यांचा तुटवडा अधिकच भासू लागतो. व्यवसाय प्रवेशसंबंधीची योजना खालीलप्रमाणे असावी :—

(अ) चित्रपट निर्माता संघ व कामगारांचा महासंघ (फेडरेशन) यांनी केलेल्या करारानुसार चित्रपट निर्माता संघाचे सभासदनसलेल्या चित्रपट निर्मात्यांकडे कामगारांनी तसेच तंत्रज्ञांनी नोकरी करू नये.

(ब) चित्रपट निर्मिती इच्छुकांना निर्माता संघाचे सदस्यत्व देण्यापूर्वी इतर व्यवसायात प्रवेशाबाबत असणाऱ्या सर्वसाधारण अटी पूर्ण होताहेत की नाही याची योग्य ती दखल घ्यावी. (परिच्छेद ५-९)

५. चित्रपट व्यवसायाला आर्थिक स्थैर्य प्राप्त होण्यासाठी धारानाने प्रचलित कर आकारणी व करांच्या बोज्याबाबत पहाणी करून सम्युक्त कर-आकारणी करावी.

(परिच्छेद ५-१०)

६. या व्यवसायाला लागणारा कच्चा माल, यंत्रे आणि सुटे भाग यांच्या आयाती-वावतचे घोरण शिथिल करण्यात यावे म्हणजे यांत्रिकीकरण व अधुनिकीकरण करणे सोपे होईल अशा आयात घोरणाच्या कक्षेत चित्रमंदीर व संस्करण शाळांना योग्य स्थान मिळणे जरूर आहे. भारतीय चित्रपटांच्या परदेशातील प्रदर्शनातून उपलब्ध विदेशी चलनाचा काही हिस्सा वरील प्रकारच्या आयातीसाठी राखून ठेवण्यात यावा. तसेच आयातीत वस्तूंचा पुरवठा व वाटप योग्य तऱ्हेने होईल अशी दक्षता घेण्यात यावी.

(परिच्छेद ५-१०)

७. ह्पयाच्या अवमूल्यनाचे गंभीर परिणाम या व्यवसायाला भोगावे लागत आहेत याबाबत शासकीय मदतीची व्यवसायाला आवश्यकता आहे. तिची रूपरेषा पुढीलप्रमाणे असावी. आयात केलेल्या कच्च्या मालाचा तसेच इतर पुढील वस्तूंचा पुरवठा सध्या तयार होत असलेल्या अथवा थोड्याफार प्रगत झालेल्या चित्रपटांना अवमूल्यनपूर्व दराने करण्यात यावा व अशा सवलतीच्या पुरवठ्याचे प्रमाण संकलित चित्रपटाला १३,५०० फूट व चाळीस प्रती पुरते मर्यादित असावे. तसेच चित्रनिर्मितीसाठी लागणारी कच्ची निर्गटिव्ह फिल्म (छाया व ध्वनि नोंदणीसाठी) प्रत्येकी ६५ हजार फूट मिळावी. योग्य व नाकारित चित्र लेखनाच्या १ : ४ या अनुपाताने वरील मागणी करण्यात आली आहे.

(परिच्छेद ५-११)

नोकरीनामाविषयक शिफारशी

८. चित्रमंदीर व संस्करण शाळेच्या संघांनी, तसेच कामगार महासंघाने एकत्र येऊन नमुनेदार स्थायी नियमांच्या (मॉडेल स्टॉइंग ऑर्डर्स) घर्तीवर या व्यवसायासाठी स्थायी नियम कायम करावेत आणि त्याची अंमलबजावणी सर्वत्र करावी. अंमलबजावणीसाठी किमान कामगार नोकरीस असण्याची कायद्यातील अट काढून टाकण्यात यावी. चित्रपट निर्मितीच्या कक्षेत नोकरीस असणाऱ्यासाठी प्रमाण आदर्श नोकरीनामा (स्टॅंडर्ड कॉन्ट्रॅक्ट ऑफ एम्प्लायमेंट) ठरविण्यात यावा व त्यात खालील गोष्टींचा समावेश अवश्य असावा :—

- (अ) हुद्दा,
- (ब) अपेक्षित कामकाजाचे सर्वसाधारण निर्देशन,
- (क) वेतन आणि त्याव्यतिरिक्त मिळणाऱ्या भरत्यांचे दर,
- (ड) वेतन देण्याची पद्धती,
- (इ) नोकरीचा काळ आणि तिच्या सुरुवातीची नोंद, तसेच एकूण आवश्यक कामाच्या पाळ्यांची स्पष्ट नोंद,
- (ई) नोकरीचा प्रकार, राखीव अथवा मर्यादित, उक्त या कामाच्या पद्धतीने,
- (उ) एकाच वेळी एकाहून अधिक नोकऱ्या स्वीकारण्याची सवलत प्राप्त असल्यास प्रत्येक कामाच्या अनुक्रमाची स्पष्ट नोंद,
- (ऊ) निर्मिती कामकाजाची तात्पुरती स्थगित अथवा नोकरीनामा रद्द करण्याबाबतचे नियम व अटी. (परिच्छेद ५-१४—५-१५)

९. चित्रपट व्यवसायात नोकऱ्या मिळवू पाहणाऱ्यांचे प्रमाण खालील पद्धतीने मर्यादित करण्यात यावे :—

- (अ) डिसेंबर ३१, १९६६ या दिवशी कोणत्याही कामगार संघाचा समासद नसलेल्यांना या व्यवसायात नोकरी अथवा नोकरी प्राप्तीसाठी प्रवेश मिळू नये. या सर्वसाधारण नियमाला खालील अपवाद राहिल.
- (ब) डिसेंबर ३१, १९६६ या दिवसानंतर कोणताही कामगार संघ नवीन समासद करून घेणार नाही. परंतु एखाद्या कलाकाराला योग्य ती चेहेरेपट्टी, अभिनयाचे ज्ञान, नृत्य पारंगतता इत्यादींचे उचित ज्ञान असेल तर प्रवेश मिळण्यास प्रत्यवाय नसावा. तंत्रज्ञ कामगारांच्या बाबत तांत्रिक शिक्षणाची अट लावण्यात यावी. वरील व्यतिरिक्त ज्या कामगारांना नोकरी अथवा रोजगार मिळाला असेल अशांना समासद या नात्याने प्रवेश मिळावा.

(क) प्रतिवर्षी किती जणांना या व्यवसायात प्रवेश देण्यात यावा याचे प्रमाण नियुक्ती मंडळाने (एम्प्लॉयमेंट ब्युरो) ठरवावे. (परिच्छेद ५-१७)

१०. चित्रपट निर्मिती व्यवसायाला संस्थेचे स्वरूप (इंस्टिट्यूशनल बेस) असणे अत्यावश्यक आहे, असे या समितीचे स्पष्ट मत आहे. असे स्थैर्य लाभेपर्यंत उक्त्या

कामाची मर्यादा एकाच चित्रपटापुरती राखण्यात यावी आणि एकाच वेळी एकाहून अधिक चित्रपटात काम करण्याच्या प्रवृत्तीला उत्तेजन देण्यात येऊ नये. यासाठी समिती खालील शिफारशी करित आहे:—

(अ) नोकरीनामा एकतर "राखीव नोकरी" स्वरूपाचा असावा अथवा नोकरीची क्रमवारी ठरवून देणारा असावा. (शेवटच्या पद्धतीत कामगाराला एकाच वेळी तीनपेक्षा अधिक चित्रपटांत काम करण्याची मुभा असू नये). कोणाही कामगाराला त्याच्या कामासाठी ठरविण्यात आलेल्या किमान वेतनापेक्षा कमी वेतनावर नोकरीत ठेवण्यात येऊ नये.

(ब) चित्रपट निर्मितीचे काम अडून राहिले असेल वा त्यात सतत तीन महिन्याहून अधिक काळ खंड पडला असेल तर—

(१) नोकरीचा करार नामा रद्द करण्याचा सर्वाधिकार फक्त कामगाराला राहिल. अनु करार रद्द करण्याचा निर्णय कामगाराने घेतल्यास त्याला तीन महिन्याचा पगार कामासाठी ठरविण्यात आलेल्या एकूण मेहनतान्याचा अनुपाताने चित्रपट निर्मात्याकडून भरपाई म्हणून दिला जाईल.

(२) (अ) चित्रपट निर्मिती तात्पुरती स्थगित करण्याचा अधिकार निर्मात्याकडे राहिल. परंतु अशा स्थगितीसाठी ती अस्तित्वात आणण्यापूर्वी एकतर दोन महिन्यांची पूर्वसूचना अथवा पूर्व सूचनेऐवजी दोन महिन्यांचे वेतन चित्रपट निर्मात्याला कामगाराला भरपाईपोटी द्यावे लागेल.

(ब) अशा प्रकारची तात्पुरती काम-स्थगिती एकाच वेळी तीन महिन्याहून अधिक नसेल आणि चित्रपट निर्मितीच्या एकूण काळ खंडात दोनपेक्षा अधिक वेळ नसेल.

(क) "काम-स्थगित" काळाचे वेतन कामगाराला मिळणार नाही.

(ड) कामाच्या स्थगितीचा काळ करार पत्राची जीवन मर्यादा ठरविताना गणला जाणार नाही.

(इ) चित्रपटांचे कामकाज स्थगित झाल्यास नवीन कामकाज घेण्याचा अधिकार कामगाराला प्राप्त होईल.

(ई) काम स्थगित झालेले चित्र पुनः सुरू होईल तेव्हा त्याला परिस्थितीनुसार नवीन क्रम कामगारातर्फे दिला जाईल.

(क) राखीव नोकरीच्या करारनाम्यात नमूद असलेली नोकरीची मुदत वाढविण्यात आल्यास नोकरीचे राखीवत्व त्याक्षणीच संपुष्टात येईल व त्या चित्रपटाच्या कामाला क्रमवारी लावण्यात येईल. सदरहू चित्रपटाचा क्रम कामगाराच्या हाती असलेल्या कामकाजावर अवलंबून राहिल.

(ड) सध्या ज्या कामगाराचे हाती तीनहून अधिक चित्रपटात नोकऱ्या असतील त्यांना बाध येणार नाही. परंतु अशा कामगारांच्या हातातील चित्रपटाची संख्या दोनवर येईपर्यंत त्यांना नवीन नोकऱ्या स्वीकारता येणार नाहीत.

(ई) एका चित्रपटाचे काम संपल्यानंतर हाती असलेल्या ठरलेल्या चित्रपटांना करारनाम्यांच्या तारखानुसार नवी क्रमवारी आपोआप प्राप्त होईल.

(परिच्छेद ५-१८)

११. कनिष्ठ कलाकार, लढवय्ये कलाकार व नर्तक यांच्या व्यवसाय प्रवेशासंबंधी तसेच निवृत्तीसंबंधीचे नियम व कामकाज रोजगार मंडळाच्या उपसमितीच्या (कास्टींग कमेटी) स्वाधीन राहिल. (परिच्छेद ५-२०)

१२. निरंकुश (परी-लान्स) काम करणाऱ्या कलाकार आणि तंत्रज्ञांच्या रोजगाराचे नियमन करण्यासाठी एक नियुक्ती मंडळ (एम्प्लायमेन्ट ब्युरो) खालील घर्तीवर स्थापण्यात यावे :—

(अ) सदरहू मंडळ निमति, कलाकार व तंत्रज्ञांची व्यक्तिगत गुणवत्तेची सविस्तर नोंद ठेवील.

(ब) नोकरी वा रोजगारीचा प्रत्येक करारनामा या मंडळाकडे नोंदविला जाईल.

(क) प्रमाण करारनाम्यासंबंधीच्या सर्व प्रश्नांचा निर्णय सदरहू मंडळ करील. तसेच नोकरीनामा पत्र देण्यास अथवा घेण्यास नकार, व्यवसाय प्रवेश आणि निवृत्ति आदि प्रश्न हाताळील.

(ड) चित्रपट निमति आणि कामगार या दोघांनाही मंडळ नोकरीविषयक प्रश्नां-वावत सल्ला देईल.

(इ) नियुक्ती मंडळाची उपसमिती (कास्टींग कमेटी) कनिष्ठ कलाकार, लढवय्ये कलाकार व नर्तक यांच्या रोजगाराचे प्रश्न हाताळील.

(ई) मंडळाचे व्यवस्थापन द्वि-पक्षीय व समान प्रतिनिधित्वाच्या तत्वावर राहिल व त्यासाठी निर्मात्यांचा संघ व कामगारांचा महासंघ आपापले प्रतिनिधी नियुक्त करतील.

(उ) रोजगार नोंदणी मंडळाचा खर्च भागविण्यासाठी सदरहू मंडळ नोंदणी शुल्क कामगार व मालक यांच्याकडून वसूल करील. (परिच्छेद ५-२१)

१३. विविध प्रकारची कामे आणि त्यासाठी आवश्यक असलेले मनुष्यबळ ठरविणे जरूर आहे, असे या समितीचे स्पष्ट मत आहे. परंतु तसे करणे समितीला शक्य झाले नाही. कारण प्रत्येक कारखान्यातील कामकाज आणि त्याचा पद्धत यांत थोडाफार फरक असल्याने सर्वत्र व्यवसायासाठी उपयुक्त ठरतील असे निर्णय घेणे अशक्य होतं. सदरहू प्रश्न कारखाना-निहाय सोडविणे जरूर असून चालक व कामगार प्रतिनिधींनी तो परस्पर समजुतीने सोडवावा, अशी शिफारस समिती करित आहे.

(परिच्छेद ५-२२)

१४. व्यवसायाच्या कक्षा उपकक्षेत सध्या काम करित असलेल्या कामगार मंडळासाठी अल्पमुदतीचे उजळणीपाठ्यक्रम (रिफ्रेशर्स कोर्स) घेण्याची आवश्यकता आहे. शिक्षणाचे हे कार्य मालक व मजूर संघांनी संयुक्तरीत्या आणि भारतीय चित्रपट शिक्षण संस्थेच्या सहकार्याने करावे. ज्या व्यावसायिक कक्षेसाठी अथवा ह्युडांसाठी अध्ययनाची सोय उपलब्ध असेल तेथे अभ्यासवर्ग यशस्वीरीत्या पूर्ण केल्याशिवाय बढत्या देण्यात येऊ नयेत.

(परिच्छेद ५-२३)

१५. प्रमाण हुद्देवारी चित्रपट व्यवसायासाठी असणे जरूर आहे. आवश्यक त्या सर्व हुद्यांची नोंद परिशिष्ट ५ मध्ये देण्यात आली आहे. कामगारांची हुद्देवारी याप्रमाणे ठरविण्यात यावी. (परिच्छेद ५-२६)

१६. चित्रमंदीर व संस्करण शाळांमधील हुद्यांचे वर्गीकरण पुढाकार, निपुणता, जबाबदारी, शिक्षण, देखरेख व काम करण्याच्या जागेची परिस्थिती या तत्वावर करण्यात आले असून ते तक्ता क्रमांक २२ मध्ये देण्यात आले आहे. (परिच्छेद ५-२७)

वेतन आणि रोजंदारी

१७. व्यवसायाच्या सर्व कक्षांमध्ये अकुशल कामासाठी किमान वेतन एकच असले पाहिजे. मुंबई शहरामध्ये १९६० सालच्या महागाई स्तरावर ते दरमहा शंभर रुपये राहिले. नवीन महागाई निर्देशांकाप्रमाणे सन १९६० च्या महागाई स्तरावरील प्रत्येक पांच बिन्दू वाढीला तीन रुपये महिना महागाई भत्ता राहिले. कोल्हापूर येथील अकुशल कामासाठी किमान वेतन दरमहा ६० रुपये राहिले आणि त्याची जुळणी १९६० सालच्या महागाई स्तराशी निगडित राहिले. कोल्हापूर येथील कामगारांना सोलापूरच्या महागाई भत्ता निर्देशांकाशी निगडित असा महागाई भत्ता मिळेल आणि त्याच्या मोजणीचे प्रमाण मुंबई शहराप्रमाणेच राहिले.

(परिच्छेद ५-३३ ते ५-३५)

१८. चित्रपट घंघ्यातील मालकांनी कामगारसंघाच्या प्रतिनिधीचे साहाय्य घेऊन व्यवसायिक मूल्यमापनाची (जॉब इव्हॅल्युएशन) योजना हातात घ्यावी.

तदनुसार हुद्याप्रमाणे योग्य ते वेतन फरक निश्चित करण्यास मदत होईल.

(परिच्छेद ५-३७)

१९. चित्रमंदीर, संस्करण शाळा आणि चित्रपट निर्मितिकक्षेत कायम स्वरूपाची नोकरी करणाऱ्या कामगारांना खालीलप्रमाणे किमान वेतन मिळावे:—

गुणवत्ता	मुंबई	कोल्हापूर
(अ) अतिकुशलतम	रु. ५०० च्या वर द. म.	रु. ३०० च्या वर द. म.
(ब) अतिकुशल	रु. ३००	रु. १८०
(क) कुशल (अ)	रु. २५०	रु. १५०
(ड) कुशल (ब)	रु. २२५	रु. १३५
(इ) निमकुशल (अ)	रु. १७५	रु. १०५
(ई) निमकुशल (ब)	रु. १४०	रु. ८५
(उ) अकुशल	रु. १००	रु. ६०

(परिच्छेद ५-३८)

२०. चित्रमंदीर, संस्करण शाळा आणि चित्रपट निर्मिती कक्षेत कायम स्वरूपाची नोकरी करणाऱ्या कामगारांसाठी खालील तत्वावर आधारित वेतनश्रेणी अंमलात आणण्यात याव्या :—

(अ) अकुशल कामाच्या वेतनश्रेणीची किमान व कमाल मर्यादा १ : १.५ अशी असावी. निमकुशल ह्यांसाठी ती किमान व कमाल मर्यादा १ : २ असावी. कुशल ह्यांसाठी ती १ : २.५ असावी आणि अतिकुशल व अतिकुशलतम ह्यांसाठी सदरहू मर्यादा १ : ३ असावी.

(ब) वेतनश्रेणीची कालमर्यादा पंधरा वर्षांहून अधिक नसावी.

(क) एकापेक्षा अधिक दक्षतारोव वेतनश्रेणीत असू नये व त्याच्या उल्लंघन वावतचे नियम ठरविण्यात यावेत.

(ड) वार्षिक वेतनवाढीचे प्रमाण चढत्या माजणीचे असावे.

२१. निर्मिती कक्षेत काम करणाऱ्या नियमित आणि हंगामी कामगारांसाठी किमान वेतनाचे दर तक्ता क्रमांक २१ प्रमाणे असावे. (परिच्छेद ५-४२)

२२. हंगामी व रोजगारी कामासाठी किमान वेतनाचे दर परिच्छेद ५-४३ प्रमाणे असावे. (परिच्छेद ५-४३)

२३. भारतीय चित्रपट व्यवसायासाठी राष्ट्रीय वेतन मंडळ स्थापण्याची आवश्यकता आहे. असे केल्याने प्रादेशिक वेतनातील तफावत कमी करता येईल. परंतु समितीने वर केलेल्या वेतनविषयक शिफारशीची अंमलबजावणी वेतन मंडळाच्या स्थापनेसाठी स्थगित करण्याची कार्ही आवश्यकता नाही.

(परिच्छेद ५-४५)

२४. प्रचलित असलेल्या सवलतींच्या आधारे समिती महागाई भत्याव्यतिरिक्त खालील संकलित भत्ते सुचवीत आहे. यामुळे व्यवसायात एकसूत्रीकरण येईल :—

- (अ) रविवारच्या कामावद्दल भत्ता,
- (ब) वरिष्ठ ह्यांच्या कामावद्दल भत्ता,
- (क) जेवण भत्ता,
- (ड) वाह्यचित्रिकरण भत्ता,
- (ई) प्रवास भत्ता.

(परिच्छेद ५-४६)

चित्रमंदीर व संस्करण शाळेत काम करणाऱ्या कामगारांसाठी सध्या उपदान (ग्रॅज्युटी) योजना आखने समितीला रास्त वाटत नाही. सदरहू प्रश्न कामगार व विविध मालकांनी सामुदायिक वाटावाढी करूनच सोडवावा. (परिच्छेद ५-५४)

२५. प्रत्येक महिन्याच्या एक तारखेला अधिकार प्राप्त वेतन त्या महिन्याच्या पहिल्या सात दिवसांच्या आत कामगारांना मिळावे. हंगामी कामगारांचे वेतन प्रत्येक दिवसाचे काम संपण्यापूर्वी रोजंदारीने मिळावे. याबाबत भंग घडल्यास कामगारांनी तंटो निवारण समितीकडे तक्रार करून दाद मागावी. (परिच्छेद ५-४६)

कामाचे तास व रजा

२६. चित्रमंडीरामध्ये फक्त दोनच कामाच्या पाळ्या असल्याः—

पहिली पाळी—सकाळी ९-३० ते सायंकाळ ६-३० पर्यंत एक तासाच्या विश्रांतीसह.
दुसरी पाळी—रात्री ९-०० ते सकाळी ५ पर्यंत असावी. या पाळीत विश्रांती अर्वा तासाची असावी.

वरील पाळ्यांच्या वेळेत बदल करणे असेल तर तो कामगार व मालक यांच्या अनुमतीने करावा.

संस्करण शाळेत प्रचलित असलेली तीन पाळ्यांची पद्धत चालू राहावी.
(परिच्छेद ५-४८)

२७. अतिरिक्त कामाची मर्यादा कारखाना अविनियमांच्या कक्षेत वसविणे कठीण दिसते. ज्यादा कामाचे दुष्पट दराने वेतन व जेवण-भत्ता यांच्या दुहेरी माराखाली जादा कामाचे प्रमाण कमी होईल अशी समितीस आशा वाटते.

(परिच्छेद ५-४९)

२८. कारखाना कायद्यात साप्ताहिक रजेसंबंधी असलेल्या नियमानुसार आठवड्याची हक्काची रजा देण्यात यावी.
(परिच्छेद ५-५०)

२९. चित्रमंदीर व संस्करण शाळेंमध्ये काम करणाऱ्या कामगारांना खालील वेतन-सहित वार्षिक सुट्या मिळाव्याः—

(अ)	सणाच्या व राष्ट्रीय दिनाच्या रजा	...	प्रतिवर्षी	८ दिवस.
(ब)	वार्षिक हक्काची रजा	...	प्रतिवर्षी	३० दिवस.
(क)	आजारीपणाची रजा	...	प्रतिवर्षी	५ दिवस.
(ड)	किरकोळ रजा	...	प्रतिवर्षी	५ दिवस.

सामाजिक सुरक्षा व सुखसोयी

३०. उपाहारगृहे, विश्रांतीगृहे आणि आरोग्यविषयक सवलती सर्वांना योग्यप्रमाणे मिळाव्यात.
(परिच्छेद ५-५२)

३१. सामाजिक सुरक्षेच्या संज्ञेबाबत समिती खालील शिफारशी करित आहेः—

(अ) राखीवत्वप्रदान नोकरी करणाऱ्या चित्रपट निर्माती कक्षेतील नोकरांना त्यांच्या कामासाठी ठरविण्यात आलेल्या मेहनतान्याच १० वा भाग बोनस, उपदान, भविष्य निर्वाह निर्वाह (प्रॉ. फंड) घेऊन मिळावा. निर्मात्यांनी प्रत्येक कामगाराच्या नावे दर महिन्याला सदरहू रक्कम "निर्माती कामगार नियुक्ति हितकारी निर्वाह" (प्रॉडवशन वर्क्स एम्प्लायमेंट बेनिफिट फंड) मध्ये जमा करावी. सदरहू फंडाचे नियोजन व व्यवस्थापन रोजगार मंडळ पाहिले आणि त्याची रूपरेषा प्रॉव्हिडंट फंड योजनेप्रमाणे राहिली.

(व) एकाचवेळी एकाहून अधिक नोकऱ्या असतील अशा कामगारांना "निर्मिती कामगार नियुक्ती हितकारी निधी" योजनेत प्रत्येक नोकरीनाम्यावरदुकूम प्राप्त असलेल्या मासिक उत्पन्नाच्या पांच टक्के एवढी रक्कम टाकावी लागेल. सदरहू रक्कम मालक परस्पर कापून निधीत भरतील.

(क) एकाचवेळी एकाच चित्रपटात काम करणाऱ्या इतर कामगारांनी हितकारी निधीत मासिक वेतनाच्या ५ टक्के रक्कम स्वेच्छेने भरावी.

३२. औद्योगिक शांतता आणि समंजसता यावर अधिष्ठित संश्लेष निर्माण व्हावेत व टिकून राहावेत या उद्देशाने पुढील सूचना करण्यात आल्या आहेत :—

(अ) आचार संहितेशी अनुरूप असलेल्या तक्रार निवारण पद्धतीचे प्रामाणिकपण पालन व्हावे. कामगारांची इच्छा असल्यास त्याचे प्रतिनिधीत्व करण्याचा अधिकार कामगार संघाला मिळाला पाहिजे.

(ब) व्यक्तिगत स्वरूपाचे तंटे निवारण्याचे काम सध्या अस्तित्वात असलेल्या 'तंटा निवारण समितीकडे' सोपविण्यात यावे. चित्रमंदीर व संस्करण शाळासाठी समान तत्वावर अशी स्वतंत्र समिती बनविण्यात यावी.

(क) सामुदायिक स्वरूपाचे तंटे निवारण्यासाठी समान प्रतिनिधी व विपक्ष अध्यक्षा असलेली औद्योगिक मध्यस्त मंडळे स्थापण्यात यावीत. सदरहू मंडळाच्या अध्यक्षांना तंटा स्वतःच्या स्वतंत्र मताने सोडविण्याचा स्वयंसिद्ध अधिकार असावा. मध्यस्त मंडळाने अथवा मंडळाच्या अध्यक्षाने दिलेल्या निर्णयाविरुद्ध पुनर्न्यायार्चना करण्याचा अधिकार व संधी वादी अथवा प्रतिवादी पक्षांना नसावी. वरील पद्धतीची दोन मंडळे स्थापन करण्यात यावीत. एक चित्रपट निर्मिती कक्षसाठी व दुसरे चित्रमंदीर व संस्करण शाळा यासाठी.

(ड) कोणत्याही कारणास्तव काम थांबविण्यात येऊ नये. ज्या कारणासाठी काम बंद करण्याची आवश्यकता असेल असे सर्व तंटे तंटा निवारण वा मध्यस्त मंडळाकडे संपूर्ण आणि अंतीम निर्णयासाठी सोपविण्यात यावेत. तंटा अशा मंडळाकडे सोपविण्यापूर्वी, सोपविण्यात आल्यानंतर आणि मंडळाने दिलेल्या निर्णयाच्या विरुद्ध अथवा प्रचलित कारारनाम्याविरुद्ध काम बंद करण्यात येऊ नये.

(परिच्छेद ५-५६, ५-५९, ५-६०)

अंमलबजावणी आणि खास कायदा

३४. या समितीचे असे स्पष्ट मत आहे की, खास अधिनियमाबाबत प्रसिद्ध करण्यात आलेला मसुदा अत्यंत तुष्टपुंजा असून त्यात अनेक ज्वलंत व तांतडीच्या प्रश्नांना स्पर्शही करण्यात आलेला नाही. खास अधिनियम करावयाचाच असेल तर तो सविस्तर व वास्तववादी असणे आवश्यक आहे.

(परिच्छेद ५-६३)

३५. प्रचलित कामगार अधिनियमाची व्याप्ती फक्त चित्रमंदीर व संस्करण शाळा पुरतीच मर्यादित आहे. चित्रपट निर्मितीची उक्त कामे करणाऱ्या कामगारांना या कायद्यापासून प्राप्त असलेले संरक्षण व फायदे आज मिळत नाहीत. अशा परिस्थितीत द्वि-पक्षीय

व स्वयंचलित योजनाच अधिक फलदायी ठरण्याचा संभव आहे. सवव चित्रपट निर्माता संघ व कामगार महासंघ यांनी कामगारांच्या नोकरीविषयक अटी व सवलती परस्पर वाटाघाटीने ठरवून त्यावर अंमल करावा. (परिच्छेद ५-६४)

३६. या समितीने केलेल्या सर्व शिफारशींच्या अंमलवजावणीसाठी शासनाने खास अधिकारी नियुक्त करावा. या अधिकाऱ्याचे काम शिफारशींच्या अंमलवजावणीसाठी योग्य ती द्वि-पक्षीय यंत्रणा निर्माण करणे आणि अंमलवजावणी योग्य तऱ्हेने होते किवा नाही यावर देखरेख करणे राहिल. (परिच्छेद ५-६५)

३७. जर अंमलवजावणी अधिकाऱ्याच्या अहवालानुसार एक वर्षात वरील स्वयंचलित यंत्रणा निरूपयोगी ठरली तर समिती अशी शिफारस करित आहे की तिच्यावरील शिफारशी एकत्रित करून त्यावर चित्रपट व्यवसायाकरिता एक खास अधिनियम शासनाने तयार करावा. जर उभय पक्षांनी वरील यंत्रणा उपयोगात न आणली तरीसुद्धा खास अधिनियम करण्यात यावा. (परिच्छेद ५-६६)

Reference No. CR-III.