



GOVERNMENT OF MAHARASHTRA

**REPORT
OF THE MINIMUM WAGES
COMMITTEE FOR CINEMA EXHIBITION
INDUSTRY**

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M.L.A.**

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REPORT
OF
THE MINIMUM WAGES COMMITTEE
FOR
CINEMA EXHIBITION INDUSTRY

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REPORT OF THE MINIMUM WAGES COMMITTEE FOR EMPLOYMENT IN CINEMA EXHIBITION INDUSTRY (MAHARASHTRA STATE)

CHAPTER I INTRODUCTION

1.1. Genesis

The primary object inspiring minimum wage legislation is to assure a fair minimum wage to employees in industries, where labour is not organized and, therefore, lacks effective bargaining power. The employment in shops, commercial establishments, hotels and cinema theatres probably provided an appropriate field for fixing minimum wages under the Minimum Wages Act, 1948, as the employees engaged therein had been unable to improve their economic well-being by recourse to either collective agreements or industrial adjudication.

The Government of the erstwhile bilingual Bombay State had realized the weak bargaining position of these employees and, therefore, had planned to extend the benefit of Minimum Wages Act, 1948 to these employees. The task of fixing statutory wages appeared at the outset quite formidable as the employment embraced within its wide range, a bewildering variety of establishments with numerous occupations. The Government, therefore, approached the problem on a three stage basis, splitting the whole employment into three distinct sectors, each sector to be prescribed separate statutory minimum wages.

As a first step towards eventual implementation of the planned scheme, Government introduced statutory minimum wages for employees employed in shops and commercial establishments and made them applicable with effect from 1st June, 1959. The application at first was confined only to cities possessing one lakh or more population. After gaining considerable administrative experience the application of statutorily fixed minimum wages has been extended recently in 1965 to towns having 10,000 or more population. The trade unions concerned with the welfare of shops-assistants had welcomed the measures taken, but, at the same time urged upon the Government to bring within the protective umbrella of Minimum Wages Act, the remaining employees employed in hotels and cinema theatres. The Government took further steps and proceeded with the work of laying down statutory minimum wages for employees serving in hotels, restaurants and lodging-boardings establishments. The notification fixing statutory wages applicable to hotels,

restaurants and residential hotels was, however, restricted in its coverage to major cities like Greater Bombay, Poona and Nagpur. It came into force from 2nd October 1963.

The stage was now well set for embarking upon resolving the question of minimum wages for employees in cinema theatres and touring talkies. The cinema theatres and touring talkies together form an important industry popularly designated as cinema exhibition industry. The cinema exhibition industry is not inextricably linked up with cinema production industry and also film distribution industry. The trade unions operating in the motion picture industry had made representations from time to time for a "fair deal" to the employees in cinema industry as a whole. In order to formulate a proper legislative programme aimed at improving the employment conditions the Government deemed it proper to arm itself with proper data about the two sectors—production and exhibition.

The research division, working under the control of Commissioner of Labour, Bombay, was directed to undertake two distinct surveys—one for production sector of film industry and the other for exhibition sector of film industry and collect factual data about the employment conditions obtaining in the two sectors of the film industry. The research division carried out its investigations covering about 272 cinema theatres out of 610 situated in bilingual Bombay State in 1958. Similarly, it visited for spot-enquiries 24 film-studios and 15 process laboratories located at Bombay, Poona and Kolhapur. The investigation relating to two sectors of Film Industry were completed in 1958 and separate reports were submitted to Government for its consideration.

So far as cinema exhibition industry is concerned—which is the subject-matter of the present enquiries—the research division found that about 6,967 workers were employed in Maharashtra, out of a total employment of 9,700 employees in bilingual Bombay State. The report reveals that the employment-size of cinema theatres in cities with population above 5 lakhs ranged between 21 to 50 workers while in towns having less than 50,000 population, the employment size fluctuated between 1 to 10 workers. The report observed that wages were fixed by employers alone in the case of 81.48 per cent of employees. As the growth of trade unionism was not much in evidence, collective bargaining had not made any significant impact on wage determination. As regards wages the report stated that out of 4,900 employees in Maharashtra State in respect of whom information was available, about 1,719 i.e. 35 per cent received less than Rs. 1.50 per day; the bulk of these employees got even less than one rupee per day. The wage level at Greater Bombay appeared somewhat satisfactory as collective bargaining through trade unions had assured them a fair minimum wage of Rs. 90 for an unskilled worker in certain cinema houses. It came to the

conclusion that the wage-levels at most of the centres except Greater Bombay were very much low. The lowest wages recorded at some centres were as follows :—

Category			Wage rate per day
1. Head Operator	..	..	0·62 paise per day.
2. Booking Clerk	..	..	0·38 paise per day.
3. Door-keeper	..	..	0·27 paise per day.
4. Watchman	..	..	0·38 paise per day.
5. Cleaners	..	..	0·38 paise per day.

After going through the data collected by research division in a scientific and unbiased manner, the Government of Maharashtra State came to the conclusion that—statutory fixation of minimum wage was necessary in the case of cinema exhibition industry.

As regards production sector of the Film Industry, the Government decided that owing to the growth of organized trade unions in production industry and the compact nature of employment, confined only to Greater Bombay, Poona and Kolhapur, it was more expedient to constitute tripartite Wage Board as it would be able to recommend fair wages, and prescribe social security measures.

To facilitate minimum-wage-fixation in cinema exhibition industry, the Government of Maharashtra State issued a Notification bearing No. MWA-5264/90036-LAB-III dated 20th October, 1964 (published in *Maharashtra Government Gazette*, Part-I-L, dated October 29, 1964, page 3755) by virtue of which “the Employment in Cinema Exhibition Industry” was added as entry No. 21 in Part I of Schedule to Minimum Wages Act, 1948. The aforesaid notification thus paved way for constituting the necessary statutory machinery.

1.2. Appointment of Statutory Committee

The Government of Maharashtra in Industries and Labour Department constituted a Committee by a Resolution No. MWA-5264-LAB-III, dated 21st July, 1965, as required by section 5(1)(a) of the Minimum Wages Act, 1948. The Committee was constituted as follows :—

Chairman

Shri Shankarrao Gedam, M.L.A.,

[Residence : Ward No. 1, Factory, Katol, District Nagpur].

Employers' Representatives

- (1) Shri B. D. Bharucha,
President,
Cinematograph Exhibitors Association of India, Sandhurst Building,
Vallabhbai Patel Road, Bombay-4.
- (2) Shri D. S. Chumble,
Chumble and Company, Vijayanand Talkies,
Nasik City.
- (3) Shri B. Y. Solao,
Proprietor, Vasant Talkies, Nagpur, 19, Mount Road Extension,
Nagpur.
- (4) Shri S. R. Parakh,
Proprietor, Cinema Theatres at Sailu, C/o Sailu Electric Supply Co.,
Sailu, District Parbhani.

Employees' Representatives

- (1) Shri B. N. Rajhans, M.L.C.,
President, Poona Mazdoor Sabha (Theatre Section), 8/85, Lokmanya
Nagar, Poona.
- (2) Shri D. M. Tulpule,
Joint Secretary, Theatre Employees' Union, Mazdoor Karyalaya,
Congress House, Bombay-4.
- (3) Shri Vithalrao Jadhav,
General Secretary, Marathwada Rashtriya General and Machinery
Mazdoor Sangh, C/o Rashtriya Labour Union, Mills Road, Nanded.
- (4) Shri W. J. Bhalerao,
Vidarbha Cinema Kamgar Union, Mission Road, Indora, Nagpur.

Secretary

Shri P. K. Paranjape, M.A., B.Com., D.S.W. (Calcutta),
Assistant Commissioner of Labour, Nagpur.

(The appointment was in addition to normal statutory and administrative duties).

(i) The Committee's office was located at Nagpur. All correspondence of the Committee was dealt with on following address :—

“ Secretary, Minimum Wages Committee (Cinema Exhibition), C/o Office of the Deputy Commissioner of Labour, Liberty Cinema Building, Sadar, Nagpur-1.”

(ii) The news about formation of the Committee and its nature of work was given adequate publicity through leading newspapers in English, Hindi and Marathi languages for the information of all concerned interests.

1.3. Terms of Reference

The Government Resolution No. MWA-5264-LAB-III dated 21st July, 1965 directed the Committee "to hold enquiries" and "to advise the Government in the matter of fixation of minimum rates of wages in respect of employment in Cinema Exhibition Industry". The expression "Cinema Exhibition Industry", however, was not elaborated in the aforesaid resolution.

1.4. Time-limit for Report

The above-mentioned Resolution fixed the time-limit for submitting the Committee's report as "six months" from 21st July, 1965.

1.5. Extension of Time-limit

The Committee was required to complete its enquiries and to submit its report by about 21st January, 1966 at the latest. The Committee endeavoured its best, despite initial handicaps arising on account of absence of any ministerial staff, to expedite the work entrusted to its care. However, it was found that for adequate collection of data, for recording evidence of interested employers and employees, situated at different places and for conducting on-the-spot verification, the six months time was quite insufficient. The Committee, therefore, approached the Government for extension of time limit from time to time. As a result the Government acceded to the request of the Committee and extended the time-limit up to 30th October, 1966.

1.6. Scope of Enquiries

The Committee held its first meeting on 9th September 1965 for discussing the nature and scope of enquiries as well as the methods to be followed in the conduct of enquiries. The first question that came up for consideration was the exact scope of the expression "Cinema Exhibition Industry".

It was noticed that the motion picture industry consisted of three distinct sectors, which were inter-dependent. These sectors were: (1) Film Production, (2) Film Distribution, (3) Film Exhibition or Cinema Exhibition. As regards Film Production Industry the Government of Maharashtra had appointed a separate tripartite Wage Board under the chairmanship of Shri P. G. Kher to enquire into the employment conditions obtaining in film studios and process laboratories. The terms of reference prescribed for the Wage Board were more comprehensive than those laid down for this Committee. In respect of distribution industry, the commercial establishments dealing in distribution business were covered by the statutory minimum wages fixed for employment in shops and commercial establishments.

After careful consideration, it was decided that the scope of enquiries covered only the cinema theatres and touring talkies-establishments operating in Maharashtra State. It was also decided that having regard to the object of the Committee, the enquiry should be primarily employment-oriented.

1.7. Programme of Work

The information required by the Committee was to be found from following sources : (i) Employers of cinema theatres and touring talkies, (ii) Employers' Associations, (iii) Employees' Unions and (iv) Documentary record such as reports, awards, agreements concerning cinema theatres and employment conditions therein.

The Committee decided that two types of questionnaire should be prepared and issued—one for employers of cinema theatres and touring talkie concerns and the other for associations of employers and unions of employees concerned with cinema exhibition industry. Such a procedure would suit both the employers, unions and organized associations. The questionnaire meant for employers was to be so designed as to elicit replies giving information about earnings, wage-bill, number of shows exhibited, admission rates, wages and allowances paid to employees, working hours and gradation of various occupations. The second questionnaire intended for organized associations and unions was to be framed with an accent on obtaining "considered views" as would help the Committee in its work regarding gradation of various categories, fixation of basic minimum wage and dearness allowance and wage differentials between the categories and according to localities.

It was next decided to undertake tours to various places for recording evidence of employers and employees and also for spot-visits to theatres during working hours. The whole State was divided into six distinct areas with reference to the cinema exhibition industry. Each area was expected to be covered in one continuous tour-programme. Accordingly, following areas were selected :—

- (1) Bhusawal-Jalgaon-Nasik ;
- (2) Poona-Kolhapur-Sangli-Ratnagiri ;
- (3) Greater Bombay ;
- (4) Nanded-Parbhani-Aurangabad ;
- (5) Sholapur-Osmanabad ;
- (6) Nagpur-Amravati-Akola-Gondia.

The areas and towns were selected in such a way as to help collection of factual data of a representative character. Similarly, wider tour coverage and spot visits at each place ensured opportunities for employers and employees situated at different localities to place their views for consideration by the Committee.

1.8. Questionnaires

Draft-questionnaires were circulated amongst the members for their consideration well in advance of next meeting, which was held on 6th October, 1965. The Committee examined each item in the draft questionnaires and finally, after some modifications, approved the questionnaires to be issued to employers and to the associations and unions. The questionnaires were translated into Marathi. After completing these preliminary steps the questionnaires were got printed from Government Printing Press, Bombay. Copies are filed herewith as Appendices 'A' and 'B'.

According to the information supplied by the Film Division of India, Bombay, as well as other reliable sources there were about 517 cinema theatres of a permanent nature and about 197 touring talkies in Maharashtra. A circular letter was addressed to all the employers enclosing two copies of questionnaire—one each in English and Marathi languages. The break-up of questionnaire issued to employers and replies received was as follows :—

Serial No.	Number of cinema theatres (Permanent Talkies) as on 1st September 1965	Questionnaire issued	Replies received
I	517	517	219

Serial No.	Number of touring talkies (Non-permanent establishment) as on 1st September 1965	Questionnaire issued	Replies received
II	197	197	8

It will be seen from the above figures that employers of permanent cinema theatres answered to the questionnaire to the extent of 42%. In the case of travelling cinemas the number of replies received was very unsatisfactory. The main reasons for such deplorably low percentage of replies from employers of touring talkies were (1) Many touring talkies had shifted from address previously given by them; and (2) some of the touring talkies establishments had closed down their business.

Similarly, questionnaires were issued to employers' associations and employees' Unions so eliciting their views and suggestions about classification of localities into zones, gradation of categories, wage-differentials and link-up

of dearness allowance with Consumer Price Index Number. The position of questionnaires issued and replies received is as follows :—

Serial No.	Association/Union	Questionnaires issued	Replies received
1	2	3	4
1	Employers' Associations	.. 11	3
2	Employees' Unions	.. 16	10

It will be seen from above table that unions' response was quite satisfactory.

For obtaining larger No. of replies, the method of personal approach and persuasion was followed by directing District Labour Officers and Shop-Inspectors to establish personal contact with concerned employers and unions.

1.9. Sessions for Recording Evidence

The Committee recorded evidence tendered by representatives of trade unions and employers' associations concerned with the exhibition industry. Similarly employers and employees who desired to place their views and information individually were also heard by the Committee. Following table would show the position :—

Serial No.	Name of town	Date on which session held	Spot visits paid
1	2	3	4
1	Bhusawal	.. 10th November 1965	.. Bhusawal .. 2
2	Jalgaon	.. 11th November 1965	.. Jalgaon .. 2
3	Dhulia	.. 12th November 1965	.... ..
4	Chalisgaon	.. 13th November 1965	.... ..
5	Nasik + Deolali	.. 14th November 1965	.. Deolali .. 3
6	Bombay	.. 17th January 1966 18th January 1966	.. Bombay .. 5
7	Poona and Cantonment.	21st February 1966	.. Poona .. 3
8	Khed	.. ....	Khed .. 2
9	Kolhapur	.. 23rd February 1966	.. Kolhapur .. 3
10	Jaysinghpur	.. ....	Jaysinghpur .. 1
11	Sangli	.. ....	Sangli .. 1

Serial No.	Name of town	Date on which session held	Spot visits paid
1	2	3	4
12	Ratnagiri	.. 25th February 1966	.. Ratnagiri .. 2
13	Nanded	.. 6th June 1966	.. Nanded .. 4
14	Parbhani	.. 8th June 1966 9th June 1966	.. Loha .. 1
15	Aurangabad	.. 10th June 1966	.. Aurangabad .. 4
16	Osmanabad	.. 25th June 1966	.. Osmanabad .. 2
17	Sholapur	.. 26th June 1966	.. Sholapur .. 8
18	Gondia	.. 10th July 1966	.. .... ..
19	Nagpur	.. 11th July 1966	.. Nagpur .. 5
20	Amravati	.. 12th July 1966	.. Amravati .. 4
21	Akola	.. 13th July 1966	.. Akola .. 4

N.B.—At each of the above towns, employers and unions operating at adjoining localities were called alongwith locally concerned persons for furnishing full information and for recording evidence.

1.10. Discussions with Representative Bodies

The Committee members held separate discussions with representatives of employers' associations and of employees' unions. Following bodies or groups participated in enlightening the Committee with their views :—

Serial No.	Representing employers	Place	Date
1	Cinematograph Exhibitors' Association of India, Bombay.	Bombay	.. 17th January 1966.
2	Theatre Owners' Association, Bombay	.. Bombay	.. 17th January 1966.
3	Poona Exhibitors' Association, Poona	.. Poona	.. 21st February 1966.
4	Kolhapur District Cine Exhibitors' Association, Kolhapur.	Kolhapur	.. 23rd February 1966.
5	Aurangabad Exhibitors' Association	.. Aurangabad	.. 10th June 1966.
6	Sholapur Theatre Owners' Association	.. Sholapur	.. 26th June 1966.
7	Chitra-Pradarshak Sahayyak Samiti, Nagpur.	Nagpur	.. 11th July 1966.
8	Akola Cinema Owners' Association	.. Akola	.. 13th July 1966.

Serial No.	Representing employees	Place	Date
1	Dhulia Cinema Theatre Kamgar Union, Dhulia.	Dhulia	.. 12th November 1965 .
2	Nasik Zilla General Mazdoor Sabha, Nasik.	Nasik	.. 14th November 1965.
3	Theatre Employees Union, Bombay	.. Bombay	.. 18th January 1966.
4	Bombay Labour Union, Bombay	.. Bombay	.. 18th January 1966.
5	Poona Mazdoor Sabha, Poona	.. Poona	.. 21st February 1966
6	Poona General Employees Union	.. Poona	.. 21st February 1966.
7	Cinema Kamgar Union, Ahmednagar	.. Poona	.. 21st February 1966.
8	Cinema Theatre Kamgar Union, Kolhapur.	Kolhapur	.. 23rd February 1966.
9	Marathwada Mazdoor Union, Aurangabad.	Aurangabad	.. 10th June 1966.
10	Rashtriya Theatre Kamgar Sangh, Sholapur	Sholapur	.. 26th June 1966.
11	Vidarbha Cinema Kamgar Union, Nagpur.	Nagpur	.. 11th July 1966.
12	Nagpur Cinema Kamgar Union, Nagpur	.. Nagpur	.. 11th July 1966.
13	Wardha Cinema Kamgar Union, Wardha.	Nagpur	.. 11th July 1966.
14	Kamptee Cinema Kamgar Union, Kamptee.	Nagpur	.. 11th July 1966.

1.11. Committee Meetings

The Committee held decision-taking meetings as follows :—

Serial No.	Date of meeting	Place of meeting	Business transacted
1	9th September 1965	.. Bombay	.. Scope of enquiries—procedure.
2	6th October 1965	.. Bombay	.. Approval of draft questionnaires.
3	19th January 1966	.. Bombay	.. Review of Progress.
4	11th August 1966	.. Bombay	.. Analysis of data and evidence classification of categories.
5	23rd August 1966	.. Bombay	.. Analysis of data and evidence classification of zones.
6	10th September 1966 11th September 1966.	.. Bombay	.. Study of representations, List of categories, Finalization of minimum wages.
7	17th October 1966 18th October 1966 19th October 1966	.. Bombay	.. Report—Discussion and approval.
8	27th October 1966	.. Bombay	.. Final discussions.

1.12. Publicity

Since the success in collecting information and factual evidence depended largely upon the measures taken to acquaint the concerned parties with the work and purpose of the Committee, steps were taken to ensure widest possible publicity about the Committee's visit to various places. The District Publicity Officers and Regional Publicity Officers rendered valuable assistance in disseminating information about Committee's proposed tours and sessions for recording evidence. The employers and unions at each place were individually kept informed through circular letters in respect of the visit of the Committee to their areas. Press notes were also issued from time to time urging upon the employers to send in their replies to questionnaires addressed to them. The District Government Labour Officers and local Shops Inspectors were also kept informed and further advised to contact employers and unions and keep them posted about the details of Committee's visits. Instructions were also issued to District Government Labour Officers to give full information and clarifications whenever any employer, union or even individual employee concerned with the industry approached them and sought their assistance. The local periodicals in each District were also kept posted with necessary information from time to time. Steps taken for wider publicity have amply rewarded Committee's efforts and at many centres both employers and employees turned up in large number to record their evidence.

CHAPTER II

CINEMA INDUSTRY

(A GENERAL BACKGROUND SURVEY)

2.1. Introductory

Broadly speaking, the cinema industry comprises of three distinct sectors—production, distribution and exhibition. Each sector has developed during the course of approximately seventy-five years as a full-fledged industry within the industrial world of Show Business. These sectors are closely inter-related and inter-dependent although their economic interests vary from one another. The production industry consists mainly of studios and process-laboratories, which are engaged in the production of feature-films, shorts, documentaries, news-reels etc. The distribution industry primarily concerns itself with “selling” the film in the exhibition market and arranging its circulation at different centres as a commercial business. The exhibition industry embraces within its fold the cinema theatres, mobile-cinema units and touring talkies, which operating from various centres, cater to the needs of the consumer—the cine-going public. The exhibition industry is more close to the picture-goers—the consumers of the final product. In the early stages of its growth the cinema industry had only two wings—production and exhibition. With increasing patronage by vast numbers of people, the Cinema Industry started on a career of expansion. The exigencies of finance, economy, efficiency and managerial limitations necessitated division of labour and functional specialization in the organizational set-up of the Motion-picture Industry. Each sector developed into a distinct industry with world-wide distribution and exhibition interests. Although production, distribution and exhibition have grown into separate industries, a nexus of unity of purpose runs through their varied activities and binds them inextricably despite diversity of interests. For a proper appreciation of the problems touching any one of the three industries it will be necessary to view them in the context and setting of Cinema Industry as whole. There are numerous instances where distributors have taken up production while exhibitors have also entered in distribution business. The three industries, therefore, cannot be viewed in isolation of each other, for a proper analysis.

2.2. Brief Survey : Flash Back

The cinema industry is a modern phenomenon. It came to India from the West, when Louis and Auguste Lumiere, pinoneers in “Cinematograph (moving pictures) sent their agents to Bombay, for holding for the first time, Cinematograph shows. On 7th July, 1896 the first show was staged at Watson Hotel, Bombay. Subsequently a series of showings was also held at Novelty theatre, Bombay. The programme of items included “Arrival of a Train”, “The Sea Bath” and “A Demolition”. The admission rates ranged from

4 annas for gallery to Rs. 2 for Dress Circle and Orchestral Stalls. Indian audiences saw projected motion-pictures at a time when audiences in France, United States of America, Russia and England witnessed what was described by *the Times of India* dated July 7, 1896 as "the greatest scientific discovery of the age" while *New York Times* dated April 24, 1896 summed up the audience-experience as "Wonderfully real and singularly exhilarating".

The idea of a moving picture had been exercising the mind of early traders in show-business, when they started the venture of holding "shadow-play" in ancient times. However, the scientific discoveries and technological innovations of the 19th century facilitated the practical realization of "the moving-picture idea" in the form of a silent film.

The silent films—or rather shorts—were witnessed and enthusiastically applauded by the audiences. The increasing patronage given by social elite encouraged the pioneers to embark on more production as a business venture. Exhibitors entered to finance the production and exploit its commercial potentialities. The early films were shown in mobile tents or improvised houses. The exhibition interests required better permanent theatres.

Gradually cinema-theatres were built up to provide permanent houses for exhibition of shows as a regular business. The increasing patronage given by the people, who found film-show a new medium of mass entertainment, gave tremendous fillip to the growth in production of films on the one hand and to the growth in the number of cinema houses for providing exhibition-facilities. In India, foreign films held the stage till 1931. The percentage of Indian films to total footage of films shown ranged between 9 to 16 per cent between 1900-1931.

In 1903 a full length feature-film titled "A Great Train Robbery" was shown to packed cinema houses in U.S.A. In India H. S. Bhatvdekar ventured to take a "Short" of the "Wrestling bout" in 1897 and also a "News-reel" on the arrival of Dr. R. P. Paranjape from England on achieving highest honour in Mathematics in 1901. By 1913 Dadasaheb Phalke from Nasik, launched first full length story film "Raja Harischandra" on cinema screen at the Coronation Theatre, Bombay on May 31, 1913. In Calcutta J. F. Madan, owner of Elphinstone Bioscope Co., formed a producing unit. His first picture "Nala Damayanti" was released in 1917. It may be interesting to learn that the leading character roles in this film were played by Signor and Signora Manelli (Italian artists). The pioneering effort in film production started by Shri Dadasaheb Phalke in 1913 inspired many others to follow in his foot-steps and undertake ambitious projects. Calcutta, Bombay and Madras witnessed the rise of a number of producers who cranked their cameras to shoot a series of pictures with mythological themes.

2.3. Vast Market—Main Stimulus

The Indian audiences provided an inexhaustible market to the film producers as well as exhibitors. The realization of vast commercial possibilities acted as a stimulus to production on the one hand and gave encouragement to exhibitors to set up more cinema-theatres for meeting the increasing demands of picture-going audiences. Between 1921 to 1927 the number of foreign feature films rose from 615 to 775 while cinema theatres doubled in numerical strength from 121 to 251. It may be interesting to note that in the Bombay Province (as it then existed) the total number of cinema-houses increased from 54 to 77 while Bombay City alone claims 20 theatres out of them in 1927.

2.4. Government Steps to Control Exhibition

The growing influence of the cinema on the mind of the public received attention of the Government of India and in 1927 the Government stepped in to regulate the exhibition-side of show business. The first legislation—Indian Cinematograph Act, 1918—was brought into force with the twin objects in view. The main aims of the Act were to provide for safety of audiences and to prevent exhibition of objectionable films. It introduced licensing system for cine-houses and also a prescription for every film that it must receive certificate of approval before public exhibition.

Meanwhile, the film industry between 1921-31 was gradually making progress attracting in its march more investments, better talents and improved techniques.

On 6th October, 1927 the Government of India appointed a full-fledged Committee—Indian Cinematograph Committee—to examine the system of censorship, to consider steps for encouraging the exhibition of films made in India as well as in British Empire. Dewan Bahadur T. Rangachariar presided as Chairman of this Committee.

The Rangachariar Committee did not recommend any preferential treatment to British films. Except recommendations regarding rationalization of import duties on films and extension of railway concession to film production units, no other recommendation made by the Committee was implemented by the Central Government. The major recommendation regarding Governmental assistance to film industry was shelved as involving considerable financial expenditure.

The progress of the film industry by 1928 as noted by the Rangachariar Committee was as follows :—

- (1) Annual production of feature film—80 feature films.
- (2) Footage of foreign films shown was seven times that of Indian film production.

(3) Exhibition facilities :

(a) Number of permanent cinema-theatres ..	230
(b) Number of travelling cinemas ..	116

2.5. Advent of Sound in Films

Scientific researches were being made to give "tongue" to the silent film. The period 1910-31 is characterized by a number of inventions and technical innovations which ultimately transformed the silent film into a "talking movie". Dr. Lee Dee Forest from France was successful in making June 1923 what he described as "Phono-film". Warner Brothers produced in 1926 the first talkie "Don-Juan" synchronizing music with moving picture. This was the fore-runner, which set the pace for sound-cum-motion-picture i.e. Talkies.

The Indian Film Industry was technically not well prepared to take up the costly production of talking-pictures. However, the producers realized that talkies in Indian languages would definitely score over foreign films as the latter would be handicapped by language-difficulties in reaching the vast numbers of uneducated masses, who formed the bulk of the cine-going audiences. Shri Ardesher M. Irani took up production of first-talkie in Hindi language and by 14th March, 1931 released the talkie film "Alam Ara" at Majestic Cinema, Bombay. Soon this was followed by another talking picture "Shirin Pharahad" produced by Madan Theatres Ltd.

For the first time, Indian audiences felt more at home while seeing talkies, where the characters breathed in an idiom familiar to them, where leading actors and actresses rendered songs which appealed to the ear acquainted with Indian melodies. The masses could identify themselves with the character, with the background, with the songs and dances exhibited in Indian Talkies, whereas such identification was not possible with foreign languages films.

The vast uneducated masses patronized Indian talkie-pictures bringing increasing returns to the exhibitors—and later to every sector of the Cinema Industry. The silent film was on the decline. By 1935 its production in India came to standstill. Indian film industry converted itself to producing and exhibiting talkies. Hindi language, which is the most popular and easily-understood medium of expression throughout India, became the main language for the talking-films. Production in regional languages such as Tamil, Telgu, Marathi, Bengali had to wait for some period until Hindi-talkies displaced foreign films to great extent.

2.6. Progress of Industry

The progress of the Cinema Industry since the advent of the sound has been quite remarkable. Capital, which appeared at first very shy of entering into show business—which it considered as highly speculative—ventured by 1945

to make investments in distribution and exhibition trades. More cinema-houses were built during the period 1935 to 1947. The pace of increase in building cinema theatres slowed down after 1947 due to restrictions on use of cement and steel material for non-essential purposes. Social prejudices gradually began to disappear. Talented artists—whether in literature, drama, music or dance—came forth to contribute and enrich the new art-form. The cinema industry was now well set to play its pivotal role in the cultural life of our country.

2.7. Government's Active Role

The Government of India had under consideration certain proposals for the development of the film industry in the post-war period. After the return of normal conditions in 1940 following partition in 1947, Government appointed Film Enquiry committee under the chairmanship of Shri S. K. Patil. The other illustrious members were (1) Shri M. Satyanarayana, (2) Dr. Tripathi, (3) Shri V. Shantaram, (4) Shri B. N. Sircar, (5) Shri S. Gopalan (Secretary). The Committee made comprehensive enquiries especially about the organizational, financial and business aspects of the cinema industry. Summing up the conditions prevailing in the Industry the Film Industry Enquiry Committee observed "the Film Industry collects an annual attendance of 60 crores of people, represents a capital investment of 32 crores of rupees in fixed asset and 9 crores of rupees in working capital and earns a revenue of about 20 crores of rupees."

As a result of the Committee's recommendations the Government of India took a series of measures. The important amongst them were as follows :—

(1) Abolition of Statewise Censor Board and constitution of All India Central Board of Film Censors.

(2) Establishment of Film Institute for imparting training in film-direction, photography, sound-engineering, editing and other laboratory processes.

(3) Establishment of Children's Film Society for producing or encouraging children's film.

(4) Film Finance Corporation.

(5) Institution of State Awards.

(6) Export Provision.

(7) Manufacture of raw film in the public sector—encouragement to manufacture of carbons, ancillary equipment in private sector.

The active interest taken by Government has helped the Cinema Industry to stabilize and ensure its future progress along proper lines in the next decade.

2.8. Present position

The Cinema Industry ranks amongst the first ten industries in India from the point of capital investment. From the point of production of feature-films India stands amongst the first three countries from the point of number of films produced. With increase in the standard of living accentuated by planned economic development the potentialities of exhibition market are becoming wider with the passage of each decade. The initial social inhibitions and prejudices have gradually disappeared yielding place to an appreciation of the role of the film-medium as a powerful social force with capabilities to arouse national consciousness, to facilitate integration, to deepen human understanding and increase assimilation of higher social values.

The present state of the industry, when compared with the past, reads like a record of spectacular progress and achievement in many directions. Following table sums up the position :—

		†ITEMS	
		1948	1965
A. Capital investment—			
(a) Production	..	Rs. 12,00 lakhs	Rs. 21,00 lakhs.
(b) Distribution	..	Rs. 2,50 lakhs	Rs. 21,00 lakhs.
(c) Exhibition	..	Rs. 20,00 lakhs	Rs. 43,00 lakhs.
B. Gross income	..	Rs. 9,91 lakhs	Rs. 45,00 lakhs.*
			(*including 500 from foreign films) 308 films
C. Annual out-put (Feature-films)		265 films	
D. Cinema theatres—			
(a) Permanent cinemas	..	2,058	3,900
(b) Touring cinemas	..	928	1,450
		<u>2,986</u>	<u>5,350</u>
E. Employment—			
(a) Production	..	20,000	20,000
(b) Distribution	..	4,000	10,000
(c) Exhibition	..	40,000	82,000
Allied Establishment (Publicity, Suppliers).		5,000	10,000
		} 89,000	} 1,22,000

†Sources.—(1) "IMPPA"—Souvenir, 1963.

(2) Journal of Film Industry (Republic Special, 1966)

CHAPTER III

CINEMA EXHIBITION INDUSTRY

GROWTH, DEVELOPMENT, PRESENT WORKING

3.1. Role of the Film

“A picture is worth a thousand words”, said Confucius, the philosopher of ancient times about the art of Painting. “If a picture is that much important”, asserted Eric Johnson, “surely a film in modern times is worth a thousand pictures”. The role of the film as an art-form combining literature, painting, drama, music and ballet — as a medium of mass communication and entertainment, surpassing in its influence, the other media like printed word, radio or television — has been now accepted and universally recognized.

The function of a film as a medium of mass-communication and entertainment is achieved through exhibition of films in cinema theatres and through mobile talkie units.

3.2. Exhibition — a Show Business

Exhibition thus occupies a pre-eminent place in the working of the film industry as a whole. Production and distribution find their ultimate fulfilment only when the film is made available on the silver screen for audiences to see, enjoy and pay for. The box-office returns go to determine ultimately the success or failure of any film and are an index to popularity. The reputation of producers and of artists, as well as the prosperity of the cinema industry in general, depends on the results, obtained at exhibition end. The cinema theatre is the “Show-window” where the products of the film industry are ultimately judged by the public. It has been said that the ultimate aim of all productive effort is consumption — and, therefore, “Consumer is the king” who dictates in the ultimate analysis by his preferences what type of products should be put on market. Nowhere in the realm of industrial life is the dictum “Consumer is the king” more apt and true as it is in the case of cinema industry, where the cine-going public determines, invisibly controls and directs the production of films, to satisfy their tastes and moods. The selection of themes for films is determined by studying the box-office returns and through them, valuations are made regarding the market-standing of directors, producers, cinema stars and artists. The exhibition sector plays an important role by its sensitiveness to box-office returns, on the results of which, pictures are rented or withdrawn from show-business.

3.3. Early Bioscope Shows

The exhibition business started with a very humble beginning. The shrewd businessman saw the potentialities of the “moving-picture” for the general public and started with a small equipment. He carried a mobile tent — a portable bioscope — a folding screen — and a projector. He trained and employed a small staff to handle these instruments. Occasionally he lent a helping hand in operating a projector.

The tent was 100' long and 50' wide with four pillars serving as props and could accommodate a thousand patrons. The screen was fixed 12' high and awe-struck cinema audience witnessed the moving pictures emerging from a portable "magic-box". The admission rates were fixed according to distance at which patrons sat. Sometimes the shrewd showman engaged stringed band to regale the patrons during the shows.

Those were the days — 1900 to 1910 — when film production was in the embryonic stage. Even to-day some of the travelling cinemas appear to be re-producing the main features of the earlier showman's mobile tent cinema, with the singular difference, that instead of silent film he carries talkie-equipment. The normal length of the film was between 100' to 200'. The exhibitors were required to purchase them outright because no films were made available on hire as in modern days. The films, however small, provided a varied fare.

With the progress in technological developments, longer films — 1,000' in length — were taken up for exhibition. Documentary films covering news items were also exhibited as additional fare. The documentaries, according to one exhibitor, proved wonderful "draws". People came to know more about "Boer War", "Queen Victoria's Funeral", "Coronation of King George V", through films rather than through any other media.

3.4. Period 1911-1927

From 1910 onwards permanent theatres began to be built, designed to meet the needs and requirements of "show-trade". The length of the films increased. Early films like "Alladin" and "Alibaba" were only 750' and 600' in length respectively.

These early shows were, however, only sporadic attempts and "regular" shows commenced at Bombay when M. Charles Pathe and Shri P. B. Mehta arranged regular showings in the tents pitched at Esplanade Maidan. Gradually many cinema halls started springing up all over the country after 1910. The progress achieved up to 1927 was as follows :—

*Year				Number of cinema theatres in India	Number of cinema theatres in Bombay Province
1921	..	..	..	121	54
1924	..	..	..	171	54
1927	..	..	..	251	77

*(Source.—Indian Film, p. 27)

Total seating accommodation in 251 theatres in 1927 was 1,74,350 which comes to, on average, 694 seating accommodation per theatre. In Bombay Province alone there were 77 theatres roughly 30 per cent, with seating accommodation for 51,941 persons which comes to 674 average accommodation per theatre.

3.5. Distribution Methods

Foreign films were imported and distributed by four major concerns : (1) Universal Pictures Corporation Ltd., (2) Pathe India Ltd., (3) Madan Theatres Ltd., (4) Globe Theatres Ltd. The first two were located at Bombay while the remaining two did business from Calcutta. The distribution of Indian films was in most cases undertaken by the producers themselves, who negotiated directly with the exhibitors. Indian producers were reluctant to employ any distribution agency at that time. The exhibitor was offered block-booking of films. Good pictures of box-office value were given provided other inferior films of lesser box-office value were also accepted for exhibition. In smaller towns exhibitors had no choice. They booked pictures on the basis of reports about reception given to first release in big cities. The travelling cinemas exhibited in their tents old, second-hand, Western films at admission charges ranging from "one anna to two annas".

3.6. State of Cinema Theatres

The existing cinema houses were very ill-equipped, unpretentious constructions. The admission fees ranged from three annas to three rupees with special charge for boxes. The prices of tickets showing foreign films were slightly higher, as they were patronized mostly by educated classes. The state of affairs in majority of theatres in India was so bad that one historian has summed up by saying : "It is marvellous what the public will endure and how the entertainment purveyors drives them." The Indian Cinematograph Committee (1927) had also commented upon the deplorable state of majority of theatres showing Indian films.

3.7. Advent of Talkies

The Indian Film Industry and particularly the exhibition business was agog with excitement when the first talking film "Alam Ara" was exhibited in 1931. The exhibitors prepared themselves to instal necessary equipment for showing talking film i.e. "talkies". In spite of innumerable difficulties and problems which afflicted Indian film the cinema habit in general and the popularity of the Indian film was on the increase. Following table shows the growth of theatres and the switch-over from exhibition of silent films to talkies :—

*Serial No.	Item	1926-27	1931	1935
1	Number of Indian feature films exhibited.	108 (Silent films)	328 (300 silent, 28 talkies).	240 (7 silent, 233 talkies).
2	Foreign films exhibited	775 (Silent films)	322 talkies	383 talkies
3	Cinema theatres	251	419	660

*(Source.—Indian Film, pp. 50)

By 1935 talkies became firmly established while silent films were in a state of quitting the stage permanently. Out of 246 Indian feature films produced in 1933 only 7 were silent films. Since then silent picture production was completely stopped. The switch-over from silent film to talking film was swift. It took its toll of stars who had no mike-voice or who could not sing. The talkie demanded talents of writers, musicians and able actors. The exhibitors were required to instal sound-amplifier machines and other necessary equipment.

During the first nine years of the talkie, film exhibition sector achieved remarkable progress. Between 1931 to 1939 the number of cinema-theatres rose from 419 to 1,265. New types of buildings embodying the latest innovations were set up in Bombay such as Regal Cinema (October, 1933), Eros (February, 1938) and Metro (June, 1938). In comfort, style, finish and acoustics these theatres were comparable with cinema-houses in major cities of West.

Indian cine-going audiences preferred Indian films which spoke their language, sung songs in tunes familiar to them with Indian background. The foreign producers, perturbed by the increasing loss of Indian exhibition market, tried to enter exhibition line by establishing their own theatres which would exclusively show their own products. The Indian film exhibitors vigorously protested against the "encroachment of foreign producers in exhibition line". However, the Government granted these American producers necessary permission to establish their own theatres at Bombay, Calcutta and Delhi etc.

3.8. War Period—1940-1946

During the war-period on account of restrictions on imports of raw films, producers had to curtail production-schedules. Government placed restrictions on the length of the film and the number of prints to be made of each film. Further the exhibitors were ordered to show "Government documentaries", thus reducing the "Screening time" available for picture-showing. However, the war conditions affected only the production sector, while exhibition sector prospered with increasing collections. Unprecedented collections were realized in respect of some pictures, which resulted in raising the remuneration-levels of stars to astounding proportions. The increase in the box-office returns was due to general rise in the standard of living of working class, and the inflationary trends ushered in the economy by war-time deficit financing. In the medium of film vast masses found a source of entertainment varied in nature and that too at moderate price.

Distributors who entered the trade during 1930-1945 started charging high rentals for the films lent to exhibitors. As much as 70 per cent of the net collection was charged as rental payable to distributors.

3.9. Post-war Period—1946-1966

With the cessation of hostilities the restrictions imposed by the Government were removed gradually. The difficulties experienced by film-makers due to shortage of raw film and technical equipment began to be less acute as supplies started coming in from western countries. There was a great rush of producers, some of whom wanted to enrich themselves quickly by exploiting the bright prospects offered by exhibition market. The production of feature films shot up remarkably. Following table would reveal the upward swing taken by the industry in post-war period:—

Year				Total feature films produced	Number of producers
1940	..	..	..	162	100
1942	..	..	..	165	108
1944	..	..	..	126	95
1946	..	..	..	200	151
1948	..	..	..	264	211
1950	..	..	..	241	197
1952	..	..	..	230	185
1954	..	..	..	273	215
1956	..	..	..	296	300
1958	..	..	..	293	....
1960	..	..	..	320	....
1962	..	..	..	312	....
1964 } 1966 }	..	..	..	319	1,000
				Average	(Estimated)

*Sources.—(1) IMPPA Souvenir, 1963. (2) Report on an enquiry into conditions of labour in Cinema Industry (Bombay Government publication).

However, due to restrictions on the construction of the cinema-theatres many bottlenecks arose. The number of theatres available for exhibition of pictures did not advance corresponding to the growth in feature films. This gave rise to exorbitant shares being claimed by exhibitors from distributors at big centres. Due to glut in production, box-office collection dwindled considerably for some time in 1947-1951 period and many venturesome independent producers suffered great losses. The financial set-back promptly established producers to concentrate on production of better pictures that have mass-appeal.

The film industry recovered its position by about 1951-52. New colour films appeared on the screen creating added attraction for audiences. During the decade 1950-60 the film industry witnessed a period of prosperity with

record box-office collections. It is said that before war cinema-theatres used to be half empty while in post-war years occasions to put up "House-full" boards were more frequent at big centres.

3.10. Circuit System

For the purpose of facilitating distribution the whole country has been divided into five zones called distribution "Circuits". These circuits do not correspond exactly with the political boundaries of any State. Long business practices have contributed to the formation of these circuits which are as follows :—

- | | | |
|---|----|--|
| (1) Bombay Circuit,
Headquarter Bombay. | .. | Maharashtra (excluding Dhulia and Jalgaon Districts, Vidarbha and Marathwada), Gujarat and part of Mysore State. |
| (2) Central Circuit,
Headquarter Bhusaval. | .. | Dhulia-Jalgaon Districts, Vidarbha, Madhya Pradesh, Rajasthan. |
| (3) North Circuit | .. | Uttar Pradesh, Delhi, Punjab, Kashmir, Himachal Pradesh. |
| (4) South Circuit | .. | Madras State, Hyderabad, Mysore, part of Marathwada. |
| (5) Bengal Circuit | .. | West Bengal, Bihar, Orissa, Assam. |

The South Circuit is the largest from the point of number of cinema-houses under its jurisdiction. Bombay and Central Circuits come next. The cinema-theatres in Maharashtra State fall partly under Bombay, Central and South Circuits according to location. The Association in each circuit regulates the relations between members and tries to resolve disputes between distributors and exhibitors — as per conventions evolved or through arbitration machinery.

3.11. Distributor and Exhibitor

The distributor enters into contracts with exhibitors which take a uniform pattern throughout India except in some big cities. The main terms are to share the revenue at the box-office in the proportion of 60 to 55 per cent to distributors in the first week, with a reduction of 5 per cent every week (with corresponding increase to exhibitors) the percentage remaining constant at 50 per cent after four or five weeks. This was the pattern of terms prevalent in 1950-1960. Similarly, there was also the practice of entering into fixed contract, whereunder exhibitor agreed to give certain fixed hire for running the picture for specified days irrespective of collection. Currently due to exigencies of business following new types of terms have been introduced :—

- (1) 75 per cent of box office returns to distributors if the picture is first-run one (for colour pictures minimum 70 per cent. to distributor).
- (2) Between 50 to 60 per cent to distributor if the picture is a repeat-run.

- (3) *Minimum guarantee system.*—The exhibitor guarantees minimum share and minimum run to distributor irrespective of collections.
- (4) *Hold-over figure.*—The exhibitor agrees to run the picture till the collections are above hold-over figure.
- (5) Advance money is demanded by distributors from exhibitors on the basis of anticipated collections.

The hold-over figure is calculated on two consecutive days or on weekly basis.

Due to various factors and circumstances the distributors have begun to enter exhibition trade and have started taking cinema-theatres on weekly rental basis from cinema-theatre-owners. The distributors try to control a chain of theatres at various places. Due to keen competition it is becoming increasingly difficult for individual exhibitor owning one or two theatres to secure pictures of box-office value (hit pictures) without paying exorbitant price. The distributors demand even advance deposits against the picture which is still on the "sets" i.e. under production. At certain cities the exhibitors are in an enviable position as some of them can dictate their terms to distributors since their theatres enjoy a monopolistic prestige position from the point of exhibition trade.

In mofussil towns in the interior, the exhibitor is probably at a disadvantageous position as local level business competition helps the distributor to collect maximum possible commissions and hire charges.

During the course of evidence-recording, it was pointed out by theatre-owners that distribution concerns took predominant share from the net box-office collections, leaving very meagre surplus for exhibitor who had to bear (1) local taxes, (2) increasing maintenance charges and also meet rising demands for better wages from his employees. In some cases the exhibitors were required to advance huge sums as deposits without any interest which the distributors utilized to finance the producers at high rates of interest and commission charges. The burden of their contention was that 50 to 80 per cent net collections were taken over by distributing concern. Exhibitors who owned prestige-theatres situated in big towns like Bombay, Poona, Kolhapur, Nagpur, Sholapur, were in a better position than others in getting suitable terms from distributors.

The present trend appears to be that distributors are in a dominant position at most of the centres, barring big cities. The individual exhibitor being at a considerable disadvantage either accepts the distributor's terms or prefers hiring-out the theatre on weekly rental basis to distributing concerns, who control a chain of theatres at various centres. The evil practices such as exorbitant remuneration to leading stars, lavish expenditure on publicity, borrowings at high rates of interest from private financiers, have ultimately

affected the small-scale exhibitors from whom the producers and distributors draw a major share to meet their own liabilities and earn their profits. The exhibitors on account of competition at local level have not been very successful in forging solid organizations which can obtain fair terms for both.

3.12. Problems of Growth

The place of India in the film-map of the world is quite unique. India's production volume of feature-films is to-day considered the third largest in the world. It is estimated by a leading exhibitor that about 25 lakhs of people visit cinema-houses every day! The number of cinema-theatres has grown gradually as follows despite many difficulties :—

Year					No. of cinema-theatres
*1921	..	..	..	..	117
*1927	..	..	..	..	250
*1933	..	..	..	..	750
*1939	..	..	..	..	1,100
*1945	..	..	..	..	2,090
1951	..	..	..	..	3,250
1956	..	..	..	..	3,600
1963	..	..	..	..	5,062
1965	..	..	..	..	5,350

* This pertains to pre-partition India which included Provinces of Sind, N.W.F.P., West Punjab and East Bengal.

Per capita attendance when compared to other countries is as follows :—

Annual Cinema Attendance

Country			Attendance (in lakhs)	Per capital attendance
United Kingdom	..	..	3,57,000	7
U.S.S.R.	..	..	59,00,000	17
U.S.A.	..	..	21,78,800	11.5
France	..	..	3,05,500	6
Pakistan	..	..	80,000	0.8
Japan	..	..	5,11,100	5
Australia	..	..	2,10,000	21
*India	..	..	10,950	1.06

Estimated figure

Source.—Encyclopaedia Americana.

As compared to advanced countries the proportion of population to cinema-theatres works out very high. In U. S. A. for every 10,500 persons there is one cinema-theatre while in United Kingdom the proportion works at one theatre for 21,800 persons. In India the number of cinema-theatres being small in comparison to huge population the relation works out as one theatre for 86,400 persons. There is still scope for establishing a net-work of cinema-theatres in a great many towns. The cost of producing Hindi pictures has increased from Rs. 20,000 in the beginning to about Rs. 10 to 50 lakhs rupees. The production cost of regional language film is much less than that of Hindi film. The success of a picture depends upon a number of factors. The risks involved are great. As a result, less number of pictures are available to meet the needs of cine-going public. The present trend is to release the picture for the first time simultaneously at various centres. For this purpose distributors prefer exhibitors with chain of theatres or they take on weekly-rental basis a number of theatres at different places to arrange simultaneous release at many places. Simultaneous release at a number of places facilitates quicker realization of invested capital and enables the producers to undertake new production at faster rate. The exhibitors in big cities are comparatively in a far better bargaining position than the exhibitors in the smaller towns. Exhibitors controlling a chain of theatres located at bigger and smaller towns are in a better position to obtain fair terms of share in the proceeds than exhibitors owning only one or two theatres. Co-operation on local level and elimination of competition would alone strengthen the position of exhibitors in smaller towns.

3.13. Income Sources

The main sources of income for an exhibitor are : (1) proceeds from sale of tickets, (2) proceeds from exhibiting advertizing slides, shorts etc., (3) miscellaneous incomes : theatre-hire, rent from adjoining shops, hotels.

There has been a phenomenal increase in box-office collections as can be seen from following data :—

Year					Estimated box-office collection net (in lakhs) Rs.
1940-41	..	..	..	..	350
1950-51	..	..	..	..	2,185
1957-58	..	..	..	..	2,400
1960-61	..	..	..	.	3,806
1963-64	..	..	..	..	3,850

The average monthly box-office collections in Maharashtra during 1956 to 1958 were :

Population	1956	1957	1958
Over 5 lakhs	21,979	27,868	30,527
1 lakh to 5 lakhs	8,931	8,930	9,550
50,000 to one lakh	6,026	6,498	6,876
20,000 to 50,000	4,618	4,669	4,710
10,000 to 20,000	2,977	3,173	3,134

The figures show rising trend in box-office collection. There is an increase from 3 per cent in towns with 10,000—20,000 population to 38 per cent in the case of towns possessing over 5 lakhs population. The rising trend in income continues unabatedly in subsequent years.

3.14. Source for Tax-income

The prosperity of the motion-picture industry depends upon the exhibitor. The exhibitor collects money for the Government (such as Entertainment Tax), collects money for the distributors and producers. His share of profit comes out of his services, showmanship, investment and risk-taking. The estimated capital investment in exhibition industry is as follows :—

Year	Capital investment (in crores)
1919	20
1955	26
1959	28
1965	43

The exhibitor has to pay following main taxes :—

(1) *Entertainment Tax*.—It varies from 20 per cent to 75 per cent of the admission prices—Collection by State Government.

(2) *Theatre Tax or Show-Tax*.—This varies from Re. 1 to Re. 10 per show collected by Municipalities and Panchayats.

(3) *Ostroi Duty*.—On films and publicity material—collected by Municipality.

(4) *Property Tax*.—State Government Tax.

(5) Fees for licencing of cinemas—storage of films.

The entertainment tax began to be levied from 1922. It has varied in rate and in the method of collection. From a modest 6½ per cent intended for educational needs, the rate has gone up to as high as 33 per cent to 150 per cent of the net-admission price in some States. In Maharashtra State tax is levied on the gross admission price while in some other States it is charged on the net admission price excluding tax. On the lines of Income-tax Maharashtra State has adopted a "Step-system" in the levy of Entertainment Tax.

The entertainment tax collections in Maharashtra State are as follows :—

Year	Entertainment Tax	
	Whole State	Greater Bombay
	Rs.	Rs.
1961-62	2,82,68,660	....
1962-63	4,03,95,233	1,90,47,530
1963-64	4,89,44,385	2,33,30,633
1964-65	4,98,20,206	2,75,88,397

It appears that the yearly collections show rising trend which speaks of the prosperity enjoyed by the exhibition industry. Part of the increase in entertainment tax will have to be attributed to the variation in the rate of entertainment tax and to tax collected from non-cinema entertainment. The share attributable to varying rate and non-cinema entertainment is, however, not very significant. There has been 75·5 per cent increase in total entertainment tax collections. Greater Bombay accounts for about 55·5 per cent. share in last 1964-65 annual collection.

3.15. Special Features

Cinema—a normal need.—The expenditure on seeing picture is a part of expenditure by the consumer incurred to satisfy his need for pleasure and entertainment. In the scale of priorities its position will come after providing for necessities of life. Its importance will vary normally according to the standard of living enjoyed by the consumer. The expenditure on entertainment items is an index of the prosperity and leisure enjoyed by a society. Visiting a cinema-house was a luxury item a few decades back. Now it has entered into the scheme of normal consumption-needs of average bread-earner. The consumer price index prepared by Maharashtra Government

and published from month to month basis includes "expenditure on cinema—as a recreation and amusement item" in Poona, Nanded, Aurangabad, Sholapur and Jalgaon Index Series.

3.16. Highly Elastic Demand

Since expenditure on cinema is still a secondary item in importance, the cinema income of cinema-theatres would closely rise and fall with the changes in "sparable surplus income (available for comfort needs) with the people". The growth in the number of cinema-theatres in towns, which have risen in industrial or commercial importance is comparatively remarkable. Where the economy of a town is in a stagnant or depressed condition there is less chance of increase in exhibition-houses. The demand for cinema-entertainment is the most elastic demand and reflects closely the rise or fall in incomes of the locality as well as changes in cultural needs of people where the cinema-houses are located.

3.17. Limitations of Environment

The prosperity of cinema-theatre is intimately linked with the economic conditions obtaining in the environment of the cinema-theatre. While a manufacturer of a product in a small town can transport his products to distant markets and obtain varying prices for his products, an exhibitor cannot hope to attract his patrons on a large scale from distant places and increase his box-returns. A consumer would always weigh the balance of advantages in going for a picture in a cinema house situated far away. His frame of mind in regard to entertainment is such that he expects minimum exertion and maximum comfort. The cinema-house would reflect to a great measure the economic standard of living, the cultural tastes and the moods of the public staying in the locality, where the cinema-house is situated. A picture may run for hundred weeks at one big town while in another town of the same size it may hardly run for a few weeks. The difference is attributable to a variety of factors and an exhibitor—a shrewd showman—has to know "what the public will see and appreciate" and how much it will pay for enjoyment. The environment-complex puts its stamp upon the cinema-theatre and determines its earning capacity. This close link with the locality has to be taken into account as well as the limitations inherent in the nature of exhibition trade. A manufacturer locating his industrial unit may earn vast profits by selling the product to distant markets while the exhibitor has to sell his product in a limited area and depend for his prosperity upon local conditions alone. As an illustration, it may be pointed out that the recent closures of Cotton Textile Mills at Sholapur, Hinganghat, Chalisgaon, Achalpur have given severe set-back to box-office collections in respective areas as their economics were based on one of type industrial activity. Similarly, the level of box-office earnings at Thana, Shrirampur, Ichalkaranji, Malegaon, Kolhapur, Amravati

have moved upward with the rise of industrial concerns around. The existence of multiplicity of cinema-theatres, keenly competing with one another, also results in bringing down the level of earnings of leading cinema-houses in the area. Conversely, theatres enjoying monopolistic position fare far better than others facing competition in localities with identical size of population.

The intimate link-up with the economic conditions of the locality is a factor which distinguishes the exhibitor's business from many other trades. The local economy influences the volume of box-office returns and determines the employment conditions—specially wage-levels—of employees. The high wage attained at certain cinema-theatres in Greater Bombay through mutual agreement between organized labour and management (minimum wage paid to lowest category is Rs. 152·50 paise per month) eloquently testifies to the effect of local conditions upon cinema-theatres and the capacity of the employer to pay fair living wages.

CHAPTER IV

APPROACH TO THE CONCEPT

MINIMUM WAGES

4.1. Ethico-Social Concept

Minimum Wage Legislation has been brought into force in recent times in a number of countries. It is a part of the welfare legislation, which is aimed at securing social and economic justice especially for the weaker sections of the society. In a welfare-oriented State, it becomes a matter of vital concern to the authorities to ensure economic health of the people by regulating the industrial life of the society so as to realize "the greatest good of the greatest number."

Primarily the concept of minimum wage is an ethico-social concept. Social conscience inspired by social values has often urged for the adoption of the measures as would improve the standard of living of the general mass of people. The minimum wage legislation—as an integral part of social security programme—is now accepted as desirable and feasible as earlier policies and doctrines which influenced the mind of authorities are found unsuitable in the changed circumstances of 20th century.

It was believed in the 19th century that wages were determined by the inexorable economic law relating to supply and demand for labour. The upper limit of wages was decided by the employer with reference to the value of the service given by labourer. The lower limit was set down by the labourer with reference to his standard of living. In actual practice wages fluctuated between these limits according to the relative bargaining strength of each party. This view is known as commodity approach to wages. Its main defect was it relegated human aspect of labour to insignificant position. The common law viewed wage-bargain as a contract freely entered into between an employer and a worker on individual basis. The State followed a policy of *laissez-faire* (let alone) in such matters as these pertained to private domain. The two doctrines that influenced and governed the economic and legal policies of 19th century were :

- (1) *Laissez-faire*;
- (2) Sanctity of freedom of contract.

However, it was soon noticed by social philosophers that in certain trades and industries the workers obtained miserably low wages. Where labour was poorly organized and consequently could not wield any effective bargaining power, wages tended to reach subsistence or below-subsistence levels. A section of the society thus subsisted on near-starvation wages without

prospects of any improvement in their standard of living. The poverty-stricken workers appeared a constant source of social discontent sometimes affecting even political stability and peaceful progress. Social conscience was aroused by the object and pitiable conditions of living of certain workers. The social reformers and thinkers urged for radical change in legal and economic thinking of the times. They insisted for statutory fixation of minimum wage as would enable an employed worker to maintain reasonable standard of living. The doctrines of freedom of contract and *laissez-faire* were deemed unsuitable and even inequitable in the changing context of economic circumstances at the close of 19th century and early 20th century. The static concept of law as mere instrument to implement the terms of contract was found insufficient. Law was conceived as having a dynamic role—an instrument of social adjustment establishing socio-economic justice and removing imbalances in social structure. With the emergence of Welfare State minimum wage programme received wider acceptance and necessary legislative measures started to be undertaken by some countries.

The progress at first was very slow and halting. It received impetus when International Labour Conference took up the matter for deliberations and recommended the adoption of minimum wage.

4.2 Guide-lines set by International Labour Organization

The General Conference of International Labour Organisation at its eleventh session held in 1928 adopted a resolution, which embodies a recommendation on application of Minimum Wage Fixing Machinery to certain trades and industries. The member-States which included India, were advised to undertake a minimum wage legislation programme to realize the objective enshrined in the recommendation. On the basis of the experience gained in western countries, the conference has formulated following guiding principles for application :—

“The wage fixing body should take account of the necessity of enabling the workers concerned to maintain a suitable standard of living. For this purpose regard should primarily be had to the rates of wages being paid for similar work in trades where the workers are adequately organized and have concluded effective collective agreements or, if no such standard of reference is available in the circumstances, to the general level of wages prevailing in the country or in particular locality.

(1) Wages should be fixed in trades and industries which after collection of necessary information show that no arrangements exist for the effective regulation of wages and that wages are exceptionally low.

(2) The minimum wage fixing body should ascertain the views of employers and employees concerned with the trade or industry and give full and equal consideration to such views.

(3) The wage-fixing body should be constituted by taking equal number of representatives of employers and employees and one or more independent members.

4.3 Widening Scope

At first minimum wage fixing bodies were constituted for such unorganized trades and industries where "wages were exceptionally low and, therefore, there was big chance of exploiting of sweated labour. However, during periods of economic depressions it was observed that even in industries where labour was well-organized, the arrangements for effective regulation of wages ceased to function properly. The Governments, therefore, extended the application of Minimum Wage Fixing Machinery even to such organized large-scale industries. Minimum Wage Legislation has made considerable progress in advanced countries ever since the adoption of the above recommendation by member-States.

4.4 In India the Minimum Wage Legislation started with the passing of the Minimum Wages Act, 1948, which was brought into operation from 15th March, 1948.

The Minimum Wages Act, 1948, was enacted primarily to give effect to the recommendation adopted by International Labour Organisation. The Act aims at making provision for statutory fixation of minimum rates of wages in a number of industries where 'sweated labour' is most prevalent or where there is a big chance of exploitation of labour. The Act has listed a number of industries—mostly small-scale in nature where labour is poorly organized—and has given enabling powers to the State Government to add new industries from time to time after necessary enquiries. The cinema-exhibition industry is a recent addition to the list by the State Government.

The Minimum Wages Act, 1948, does not define what constitutes a "Minimum Wage" nor does it set down any norms for fixation.

4.5 Directive Principles

The Constitution of India enshrines in its preamble the objective of "securing to all its citizens justice—social, economic and political". In the directive principles laid down by the framers of the Constitution, State is required to strive to promote the welfare of the people by securing and protecting as effectively as it may a social order in which justice—social, economic and political shall inform all the institutions of the national life (Article 38). The State is enjoined to direct its policy towards securing that the citizens—men and women equally—have the right to an adequate means of livelihood [Article 39(a)]. The State is further directed to endeavour to secure by *suitable legislation* or economic organization or in any other way, to all workers—agricultural, industrial or otherwise—a living wage, conditions of work ensuring a decent standard of life, and full enjoyment of leisure and social and cultural opportunities (Article 43).

It will be evident from the above that the Constitution has in unambiguous terms laid down the objective to be aimed at by authorities concerned with socio-economic justice to industrial labour. As regards the guiding norms for fixation, the 15th Session of the Tripartite Indian Labour Conference has urged that following considerations should be borne in mind by wage-fixing authorities, like Minimum Wages Committee, Wage Boards, Industrial Adjudicators :—

(1) (a) In calculating the minimum wage the standard working class family should comprise of three consumption units — for one earner — the earnings of women, children and adolescent being disregarded.

(b) Minimum food requirements should be calculated on the basis of a net intake of 2,700 calories as recommended by Dr. Aykroyd for an average Indian adult of moderate activity.

(c) Clothing requirements should be estimated on the basis of a per capita consumption of 18 yards per annum which would give for the average worker's family of four a total of 72 yards.

(d) In respect of housing, the norms should be the minimum rent charged by Government in any area for houses provided under the subsidized industrial housing scheme for low income groups.

(e) Fuel, lighting and other miscellaneous items of expenditure should constitute 20 per cent of the total minimum wage.

(2) Where the minimum wage fixed was below the norms recommended above, it would be incumbent on the authorities concerned to justify the circumstances which prevented them from adherence to the aforesaid norms.

The Conference has set down the above norms leaving the wage-fixing bodies sufficient discretion to consider variation in the minimum wage according to the peculiar circumstances of any industry. Such variation must be supported by justifiable reasons.

The Fair Wage Committee appointed by Government of India in 1948 held that while the lower limit for fair wage must obviously be the minimum wage, the upper limit would be set by the capacity of the industry to pay. Minimum wage must be conceived as a stepping stone in the progress of the wage level towards a living wage.

Wages are classified with reference to standard of living as (1) living wage, (2) fair wage and (3) minimum wage, (4) bare subsistence wage. Where a worker is given a wage which is just sufficient to meet the bare need of subsistence such wage would be bare subsistence wage. This wage is absolute minimum for "keeping body and soul together". The next stage is subsistence wage *plus* minimum provision for essential requirements like education, medicine, amenities, etc. In fixing the wage structure in a particular industry a consideration has to be made as to what should be the minimum wage to

enable the workers to meet the bare necessities of life. The minimum wage must bear a direct relation to the needs of the workers not merely for the bare subsistence of life but for preservation of the efficiency of the workers by providing for some measure of education, medical requirements and amenities. It is not so much the capacity of the industry to pay as the consideration of the minimum requirements of the workers.

The concept of minimum wage is in harmony with the advance of social thought in all civilized countries and approximates to the statutory minimum wage which the State should strive to achieve having regard to the Directive Principles of State Policy.

4.6. Dynamic Concept

The content of the expressions "minimum wage", "fair wage" and "living wage" is not fixed or static. It varies and is bound to vary from time to time. With the growth and development of national economy, living standards would improve and so would our notions about the respective categories of wages expand and be more progressive.

Thus, whereas the bare minimum or subsistence wage would have to be fixed irrespective of the capacity of the industry to pay, the minimum wage thus contemplated postulates the capacity of the industry to pay and no fixation of wages which ignore this essential factor of the capacity of the industry to pay could ever be supported [Supreme Court, *Express Newspaper (Pvt.)*, 1958].

Summing up

Discussing the position of fixing a minimum wage structure Their Lordships of the Supreme Court have cautioned the wage-fixing bodies as follows :—

"There is, however, one principle which admits of no exception. No industry has a right to exist unless it is able to pay its workmen at least a bare minimum wage. It is quite likely that in under-developed countries, where unemployment prevails on a large scale, unorganized labour may be available on starvation wages ; but the employment of labour on starvation wage cannot be encouraged or favoured in a modern democratic Welfare State. If an employer cannot maintain his enterprise without cutting down the wages of his employees below even a bare subsistence or minimum wage, he would have no right to conduct his enterprise on such terms."

To sum up, minimum wage is essentially a need-based wage. The principle of minimum wage is based primarily on ethical considerations and economic factors assume importance after ethico-social values. In the scheme of practical consideration for minimum wage, the minimum requirements of a worker as a member of civilized society, receive prime importance. It must provide not merely for the bare subsistence but for the preservation of efficiency of the workers by providing for some measure of education, medical requirements and amenities.

CHAPTER V

EMPLOYMENT CONDITIONS

SURVEY AND ANALYSIS OF EVIDENCE

Permanent Cinema-Theatres

There were 517 permanent cinema-theatres located in Maharashtra State as on 1st June, 1965.

Employment

The average number of employees employed varies from big centres to small centres. As we advance from small-town theatre to big-town theatre the employment size generally appears to increase considerably. The centre-wise average employment size is as follows :—

Serial No.	Centre	Average employment per unit
1	Greater Bombay	32
2	Nagpur	24
3	Amravati	20
4	Nasik	18
5	Poona	17
6	Kolhapur	16
7	Nanded	15
8	Aurangabad	14
9	Sholapur	13
10	Bhandara	12
11	Washim	7

The employment-size varies from lowest 6 at Savda to highest 102 at Greater Bombay. Theatres in small towns employ less than ten employees generally. It is estimated that about 7,755 employees are employed in 517 permanent cinema-theatres in Maharashtra State.

Exhibition of shows

Formerly, most of the mofussil towns were exhibiting one or two shows daily. However, due to the increasing patronage by cine-going public the number of shows exhibited annually is gradually rising. Statistical information supplied by 180 employers shows that in 1963-64—

- (1) 13 cinema-theatres exhibited 28 or more shows per week ;
- (2) 21 cinema-theatres exhibited 23 or more shows per week ;
- (3) 28 cinema-theatres exhibited 21 or more shows per week ;
- (4) 16 cinema-theatres exhibited 17 or more shows per week ;
- (5) 32 cinema-theatres exhibited 16 or more shows per week ;
- (6) 60 cinema-theatres exhibited 14 or more shows per week ;
- (7) 5 cinema-theatres exhibited 7 or less shows per week.

New centres from mofussil areas are coming up where daily three or more shows per week are being shown. They are : (1) Barsi, (2) Manmad, (3) Bhiwandi, (4) Ratnagiri, (5) Colaba, (6) Vasai, (7) Lonavala, (8) Baramati, (9) Satara, (10) Panvel, (11) Igatpuri, etc.

Extra Shows

It appears from evidence that although a theatre is described as normally exhibiting one show per day or two shows per day actually the total annual showings reveal that a large number of extra shows are held on (1) week-end days, (2) bazar days, (3) festival days. Such extra shows are also held consecutively for first two-three days whenever a new picture is taken for exhibition. Following information would give indication of the number of extra shows exhibited at two-shows-per day theatres :—

Serial No.	Centro	Normal shows per week	No. of shows exhibited in a year			
			Normal <i>plus</i> extra =	Total shows in a year		
1	Vadagaon	..	14	730	142	872
2	Akkalkot	..	14	730	104	834
3	Ahmednagar	..	14	730	206	936
4	Nanded	..	14	730	138	868
5	Bhandara	..	18 during season 14 normally	730	220	950
6	Gondia	..	14			
7	Aurangabad	..	14	730	152	882

Earnings

The earnings of cinema-theatres vary from centre to centre and even from unit to unit depending upon various circumstances. Broadly speaking, the cinema-theatres, on the basis of earnings, can be classified as follows :—

Earnings excluding entertainment tax are taken for calculation. Information based on replies received from 169 employers.

Earnings	No. of theatres
Below 25,000	14
25,000 to 50,000	23
50,000 to 75,000	23
75,000 to 1,00,000	17
1,00,000 to 1,25,000	20
1,25,000 to 1,50,000	8
1,50,000 to 2 lakhs	16
2 lakhs to 4 lakhs	25
4 lakhs to 6 lakhs	15
Six lakhs or above	8
<hr/>	
Total units replying ..	169
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Wage-bill

The amount of wage-bill is correlated to the employment size. At big centres the wage-bill is larger while at small centre it diminishes considerably. However, its correlation with earnings varies inversely. Larger the earnings the percentage of wage-bill to total earnings is smaller comparatively.

From the information supplied by employers the position is as follows :—

Centre	Sample unit	Earnings from ticket sale (excluding entertainment tax)	Wage-bill	No. of employeos	Wage-bill as percentage of earnings
			Rs.			Per cent.
Bombay	1	2,72,000	1,81,000	72	14
	1	5,36,000	76,000	32	14
	1	3,57,000	43,000	21	10
Nagpur	1	5,89,000	39,000	43	6.5
	1	1,10,000	10,000	17	9
	1	1,07,000	12,000	17	11
Sholapur	1	3,21,000	11,000	14	3.4
	1	2,13,000	13,000	14	6
Aurangabad	1	2,26,000	19,000	13	8.4
Malogaon	1	1,89,000	12,000	14	6
Kolhapur	1	2,19,000	8,000	14	2.6
Washim	1	42,000	3,000	7	7.3
Kamptee	1	56,000	6,000	9	10
Chalisgaon	1	55,000	4,000	12	5.2
Karanja	1	50,000	6,000	9	12
Nagbhir	1	35,000	4,000	11	11
Pawani	1	32,000	4,000	11	12.5

From the above percentage figures it will be evident that wage-bill expenditure is less than 15 per cent of the earnings.

Working Hours

The working hours in three shows per day and four shows per day are generally full nine hours and more. In the case of two shows per day talkies the working hours are from minimum 7 to maximum 8 hours. At Aurangabad where most of the theatres are two shows per day theatres the evidence points out that employees attend duties from 5-00 p.m. to 12-30 night. There are a number of extra shows which they are required to attend as part of their duties. Watchman and chowkidars have to attend morning duties such as (1) receive film-box from railway station, (2) attend dak at post-office, (3) attend to miscellaneous duties. They were also asked to carry advertisement boards from place to place during day-time. The occasions for extra shows being frequent these employees appear fully engaged in the cinema-theatre work. Assistant operators, door-keepers have testified about attendance from

5-00 p.m. to 12-30 night on working days. On extra-show days additional hours of work were also put in by them. At Parbhani the employers' representative stated that at his two-show a day theatre the duty hours were from 5-00 p.m. to 12-30 night.

Grievances of Employees

As the wages received from employment in cinema-theatres were insufficient for maintenance many employees reported that they attend following types of work : (1) Rickshaw-pulling, (2) Part-time employment at co-operative society or bank, (3) Part-time job at some shop. Wiremen and operators usually reported that they attend electric fitting work, repair or checking the film print work on some remuneration. At Gondia some workers reported that they attended domestic duties at some employers delivering water from well. To supplement their income many were found dependent upon their near relative's support. Some of them desired more extra allowance for attending extra shows or duties.

Wage-Levels

The wages generally were on the *lower* side for most of the categories of employees like door-keepers, booking clerk, sweepers, assistant operators and rewinders. Probably Managers, First Operators and Electricians were paid comparatively higher wages than the wages paid to other employees employed in theatres. The wage-level at centres where organized trade unionism existed are comparatively better than at centres where labour is unorganized.

Following wage-level data would reveal the existing position :—

Category	Aurangabad			Sholapur		
	Mini- mum	Model	Maxi- mum	Mini- mum	Model	Maxi- mum
Manager	90	181	226	98	179	270
Assistant Manager	40	46	60	100	..	110
1st Operator	65	66	80	92	..	120
Assistant Operator	20	45	70	51	64	80
Booking Clerk	20	28	55	31	41	64
Door-keeper	19	26	37	40	48	60
Lady-door-keeper	18	..	..	..	..	..
Wireman	50	93	155	..	..	..
Chowkidar	26	30	37	..	..	..
Sweeper	18	..	26	40	48	60

At Greater Bombay at Suburban place one door-keeper was reported as getting Rs. 35 per mensem only, while at other end of the City some door-keepers obtained about Rs. 163 per mensem.

The other relevant statistical data is given at Appendix.

TOURING TALKIES

There are about 197 touring talkies establishments in Maharashtra State as on 1st June 1965. Their number fluctuates from year to year and from season to season. It is estimated that these touring talkies provide employment to about 1,800 persons.

Special Features

(a) *Shifting from place to place.*—The very nature of a touring talkies establishment is such that it has to move from place to place. Touring involves considerable strain and hardships to employees. The staff has to carry the projection-machinery as well as camp and tent equipment. Since most of the journeys have to be performed in the interior, where there is absence of communication facilities, the strain involved could be very well appreciated. The employees are required to stay in tents and dine in common kitchen (Rasoda) away for months from their families. According to one employee once an employee leaves his place of residence for touring with the unit, the employee's time and labour is at the disposal of the employer for all the period he is on tour.

(b) *Seasonal business.*—The business of touring talkies is a seasonal business. The season starts from the middle of October and lasts until about end of June. During rainy season the business activities come to standstill and employees are sent home.

(c) *Number of shows exhibited.*—The number of shows exhibited varies from one per day to two shows during busy season. The busy season coincides with March to June months when the agricultural classes get freed from the hard labour involved in agricultural operations and, therefore, can enjoy visits to cinema-theatre. On weekly bazar-days and festival days extra shows are also exhibited by the exhibitors.

(d) *Employment conditions.*—There are no fixed hours of work assigned to employees once they are taken on tour. The employees' time and labour are at the disposal of the manager. Normally employees get free meals, free residence facilities as a part of accepted terms of employment. The employees have to attend a variety of odd duties besides the duties attached to their designations. For instance, door-keepers sometimes attend the work of cook and prepare meals for the whole unit. The manager of the talkies himself attend the work of booking clerk while engine drivers and operators attend to publicity work during spare time in the day.

Managers, operators and drivers normally comprise the permanent staff, on touring talkies establishment. Although the industry is seasonal in nature these employees are either paid fully or half wages during off season i.e. rainy season. The other staff such as door-keepers, tent-master, wajantriwallas, dafwallas are engaged temporarily for the season. The wajantriwallas and dafwallas are engaged on contract system, while door-keepers—if recruited locally—are engaged on daily wage system. Since most of these touring talkies establishment operate in villages where Shops and Commercial Establishment Act provisions do not extend the employees work for all the seven days without rest.

(e) *Business conditions.*—It appears from the replies sent by employers that the normal season of touring talkies started from November and ended in June of the following calendar year. The normal capacity of the tents varied from 250 to 650 persons. During season, the employers exhibited about 225 to 450 shows. The income excluding entertainment tax ranged from Rs. 1,712 to 27,134 in a year. As regards nature of ownership, it may be stated that these concerns are predominantly run by the proprietors themselves. Partnership type of ownership figures next after proprietary management. Manager and Assistant Managers are generally drawn from relatives of the proprietor or partner. They are paid for the whole year.

The employment of employees was between 6 to 11 persons. They worked, according to employers, from 4½ hours minimum to 7 hours in a day throughout the week. One employer has stated that his employees worked 42 hours in a week. The wage bill (total) of employees ranged from a minimum of Rs. 2,731 to Rs. 8,300 maximum. The employers obtain pictures on contract basis for four-five days at a time.

Financial position

Serial No.	Location of Touring Talkies	Total No. of shows exhibited in the season	Gross earnings excluding entertainment tax
			Rs.
1	Arni (Yeotmal)	430	27,134
2	Natepute (Sholapur)	300	24,000
3	Pathrut (Amravati)	246	13,845
4	Palghar (Thana)	246	11,415
5	Anjangaon (Amravati)	245	8,075
6	Alibag (Kolaba)	225	6,000
7	Chakan (Poona)	218	11,431
8	Shendurjana (Amravati)	..	13,803
9	Dapoli (Ratnagiri)	..	5,496
10	Nandgaon (Nasik)	2 shows per day	11,500
11	Ravalgaon (Nasik)	1 show per day	3,140
12	Mul (Chanda)	..	10,329

Views of Employers-Employees

The associations of employers did not favour extension of application of minimum wage to touring talkies. The ground for such contention was that it being a seasonal business, carried on with many difficulties, the industry may not be burdened with minimum wages. The unions of employees were in favour of application as the employees employed therein worked under great hardships without much legislative protection.

Some of the employers in their individual capacities insisted that minimum wages should be fixed for these employees at a higher level pointing out that these employees have to suffer greater strain in touring and shifting and also undergo various discomforts.

Spot Visit

The Committee members paid spot visits to some touring talkies establishments at Khed (Poona) and Loha (Nanded). The Committee interviewed the employers and employees of touring talkies at Poona, Jalgaon, Akola and Amravati. During the spot visits the Committee members interviewed some workers employed in touring talkies.

Wage-Levels

Normally the touring talkie-establisment employed (1) Manager, (2) Operators, (3) Door-keepers, (4) Engine-drivers, (5) Mazdoors, (6) Tent Master, (7) Watchman. The wages paid ranged as follows :—

Category	Minimum	Maximum
	Rs.	Rs.
Manager	75	150
Assistant Manager	50	125
Ist Operator	65	125
IInd Operator	50	75
Publicity in-charge .. ..	..	80
Wireman	80	..
Engine-driver	60	60
Booking Clerk	30 (Part-time)	50
Door-keepers (Full-time)	25	40
Advertizer	30	40
Door-keeper (Part-time)	18	..
Cook	30	..
Tent Master	40	..

These wages are sometimes in addition to free meals, tea and accommodation facilities. The wage-levels in Amravati and Jalgaon areas were higher than in other areas.

CHAPTER VI

VIEWS OF EMPLOYERS

The Committee received the views of the employers and their representative associations through the replies sent in respect of the questionnaires issued. It also held discussions in the light of the representations submitted by them while recording evidence at various places. The employers' views can be summarized under each head as follows :—

6.1. Nature of Cinema Exhibition Industry

(a) *Entertainment Industry.*—The industry is classified as “Entertainment Industry” and in the eyes of many people, visit to cinema picture is still a luxury expenditure. The expenditure on this item comes as a last item in the family budget of a common man. This industry, therefore, should not be compared with industries engaged in manufacturing essential goods or rendering essential services.

(b) *Uncertainties.*—“Specific attention may be drawn to the uncertain nature of cinema business. It depends on the availability of pictures and prints and also on socio-economic and political conditions affecting the industry. For instance, due to black-out restrictions cinema-shows were curtailed in Bombay and Poona in the last quarter of 1965 which caused dislocation.

The costs of maintenance of cinema-houses are going up day by day due to the higher prices of carbons, equipment and spare-parts. Higher cost of prints are due to excise duty on prints and import duty on raw film. There is no certainty about the flow of pictures under the impact of severe import restrictions on raw film and other materials required for production. Taxes are increasing from year to year. In the face of financial uncertainties all over the cinemas are finding it more and more difficult to maintain their business on an even level particularly at small stations.” (Bombay).

The income of the cinema-houses is most uncertain. If in a particular year collections are good due to good pictures and peaceful conditions prevailing in the town, there is no guarantee that same level of collections would continue in subsequent years (Kolhapur).

It is becoming increasingly difficult to run the enterprise at mofussil centres as an “economic unit” due to various difficulties (Dhulia).

6.2 Determination of Minimum Wage

(a) *Existing position to continue.*—Exhibition trade is groaning under a series of taxes and duties from various authorities. The entertainment tax takes away major share of box-office collections. There are other taxes like show-tax, property-tax, municipal-tax, advertisement-tax, octroi-tax and news-reel

rental etc. The employers have entered into agreements with unions and thus avoided any occasions for strikes or lock-outs in this industry. The existing agreements should be continued (Bombay : Sholapur). There is no scope for increase in admission rates and, therefore, no scope for increase in raising minimum wages. The existing industrial award (1948) which is in operation may not be disturbed (Poona).

(b) *Main considerations in fixation of minimum wage.*—The employers suggested various criteria for fixation of minimum wages. These criteria can be divided broadly into following heads :—

(1) *Income.*—Fixation of minimum wage should be done with reference to the earning capacity of the exhibitor. Unlike in other industries, the earnings in the exhibition trade vary from cinema to cinema and from area to area, depending upon certain circumstances. “It is not practicable to lay down a general wage rate applicable to all cinema-theatres.” (Bombay). Minimum Wage should be primarily fixed with reference to capacity to pay and also with regard to the population of town. The “saturation-point” at each place be taken into consideration. As an illustration it was pointed out that a picture runs for weeks together at Bombay while the same at Poona runs only for a few days (Poona). Capacity should have definite consideration while fixing minimum wages. At Nagpur it was suggested that news-reel hire charge paid to Film Division with reference to net-collections be taken as a basis and theatres be classified into four categories :—

(i) *Category No. 1.*—Theatres paying weekly news-reel rental below Rs. 20 per week.

(ii) *Category No. 2.*—Theatres paying weekly news-reel rental at Rs. 20 or above but up to Rs. 40 per week.

(iii) *Category No. 3.*—Theatres paying at Rs. 40 or above but up to Rs. 60 per week.

(iv) *Category No. 4.*—Theatres paying Rs. 60 and above per week.

The units in the exhibition trade be divided into above categories and minimum wage be fixed with reference to earning capacity of theatres.

(2) *Population.*—Minimum Wages should be fixed by dividing the towns according to population. Smaller the population the earnings would also be smaller. Even though the prices of food-grains and other essential articles would nearly be the same between big and small towns—as stated by unions—income of small towns theatre would be proportionately less. In support of this contention employers pointed out that the pattern followed in Andhra

State may conveniently be taken with suitable modifications. The zones suggested at Poona were as follows :—

- I. Greater Bombay.
- II. Nagpur, Poona, Sholapur.
- III. Towns with population above 50,000.
- IV. Towns with population less than 50,000.

(3) *Multiple approach*.—It was suggested that while fixing minimum wages factors such as the earnings of cinema-theatres, accommodation-capacity, population and its paying capacity as determined by industrial and commercial activities should be taken into consideration. In a locality there would be varying rates if the cinema-theatres are classified bearing above main considerations.

6.3. Classification of Localities

There was unanimous view that "Greater Bombay" should be treated as a zone separate from all other towns and cities. It was suggested that Poona, Nagpur and Sholapur being cities with Municipal Corporations—they should be placed in the second group. Varying population slabs were suggested for grouping the rest of towns and localities.

As regards Greater Bombay a section of employers urged that theatres should be grouped as (1) Premiere Picture Houses ; (2) Supporting Theatres in better localities and (3) Others. Another group of exhibitors desired division of Greater Bombay into City of Bombay and Suburban Areas with varying minimum wage-rates. Similarly (1) Air-conditioned Theatres, (2) Non-Airconditioned Theatres in City of Bombay (3) Suburban theatres—such classification was also recommended. Majority of cinema-houses have been rented out on weekly basis—and varying weekly rentals obtained as index to earning capacity. The city-cinema houses obtain far greater rentals than cinema-theatres at Bhandup. To overcome these difficulties it was suggested that the average earnings of Suburban theatres should be borne in mind and wages fixed with reference to such average level.

As regards Sholapur, the exhibitors pointed out that due to closure of Cotton Textile Units—or their reduced working strength, the earnings of local theatres were vitally adversely affected which necessitated distinct consideration while classifying the City with other Corporation towns.

It was pointed out that towns with identical populations had different paying capacities—and, therefore, level of earnings would vary between such towns Nasik, Sangli, Latur, Malegaon, Thana, Aurangabad, Hingoli, Amravati, Baramati—were typical instances to illustrate the view that towns with lesser population have more earning capacity due to other factors like industrial or commercial importance. The income obtained from octroi would help in

appreciating the industrial and commercial level of development. While grouping the towns these factors also be given due weightage. These appeared larger support for classification on following basis :—

- (1) Greater Bombay.
- (2) Poona-Nagpur-Sholapur (Corporation Cities)
- (3) Towns having population above 50,000.
- (4) Rest.

6.4. Categorization of Employees

According to some employers majority of cinema-houses have no skilled employees under any job. Excepting projector-operators—most of whom learn by experience—other categories like booking clerks, door-keepers etc. do not require any specialized skill. No specialized training or skill is required for majority of jobs and they can be managed even by disabled persons. As the majority of jobs in cinema-theatre involve no strenuous effort—they are characterized as light jobs—their wages should not be fixed on par with the wages of labour in big manufacturing industries.

Head-operators, electricians were classified as skilled-A while Assistant Manager, Accountant, Booking Clerk, Assistant Operators were classified either as skilled-B or semi-skilled. The rest of the categories such as door-keepers, chowkidars, hamals, hand-bill-boy etc. were placed as unskilled. It appears that technically qualified operators—or mechanics or electricians were placed on higher footing as compared to administrative and ministerial jobs.

6.5. Wage-Differential

The employers at Bombay suggested that the wage-differential between unskilled and semi-skilled should be Rs. 10 while the same for semi-skilled and skilled was placed at Rs. 15. The minimum rate that could be paid was suggested as Rs. 75 for unskilled Rs. 85 for semi-skilled and Rs. 100 for skilled categories.

At Nagpur for theatres paying varying news-reel rental per week following minimum wage was suggested :—

	Category I	Category II	Category III	Category IV
	Rs.	Rs.	Rs.	Rs.
Skilled-A	75	100	125	140
Skilled-B	50	60	75	90
Semi-skilled	30	40	60	75
Unskilled	20	30	50	60

Category I.—Theatres paying weekly news-reel rental below Rs. 20 per week.

Category II.—Theatres paying from Rs. 20 and above but below Rs. 40 per week as news-reel rental.

Category III.—Theatres paying from Rs. 40 and above but below Rs. 60 per week as news-reel rental.

Category IV.—Theatres paying from Rs. 60 or above news-reel rental.

N.B.—Film Division of India (Central Government) charges 1 per cent of net collections as film-rentals.

One employer at Bombay suggested :—

- (1) Rs. 80 to 90 for unskilled categories (door-keepers).
- (2) 100 to 150 for semi-skilled categories (Assistant Operator).
- (3) Rs. 250 for skilled (Head Operator).

At Poona employers suggested that Rs. 65 per month could be taken as sufficient minimum wage in Poona City for the lowest category.

6.6. Part-time Employees

Most of employers from mofussil centres were of the view that employment in cinema-theatres was a "part-time employment" and therefore, the earnings realized out-side the employment during spare-time should be considered while fixing minimum wage for the employment.

Employers at Bombay, Poona, Sholapur, Nagpur did not consider that part-time employment was any problem with them as most of them have started exhibiting from 3 to 4 pictures per day and on week-days five per day. As regards the criteria for determining part-time employment it was stated by some employers that work involving 4 hours or less time should be deemed part-time employment. Some considered attending two shows i.e. 6-00 p.m. to 12-30 night as part-time attendance. A suggestion was also made that while fixing minimum wages the normal working day envisaged under Bombay Shops and Establishments Act, 1948 as 9 hours per day should be taken as basis. It was also suggested that 21 show-a-week theatre should be taken as unit of a full-time job. Employers suggested that part-time employees should not be covered by minimum-wage fixation.

6.7. Dearness Allowance

Many employers preferred consolidated minimum wage. At Bombay it was suggested that existing arrangements reached under agreements or settlements between union and management where flat-rate dearness allowance is provided

be continued undisturbed. However, the dearness allowance should not be linked to any consumer price Index Number as the earnings of exhibition industry are uncertain and unsteady. Some of the employer-groups did not make any suggestion except asserting that there was no scope for further increase in wages determined by settlement or award.

6.8. Touring Talkies

Some employers favoured that minimum wages be fixed for employees in touring talkies establishment. Some opposed any fixation on the ground that the industry was seasonal and the earnings of the touring talkie-owners were insufficient to bear additional burdens. Most of them held only one show per day. Theoretically some employers insisted that steps should be taken to extend application of minimum wages but since they operate in small villages under considerable difficulties, this sector of exhibition industry be treated as distinct sector and separate minimum wage be fixed.

6.9. Summing-up.

A section of employers were opposed to any revision in existing wages. The majority of employers from mofussil centres believed that since the employees were part-time—from 2 hours to 7 hours—any fixation of minimum wages would have to consider the problem of earnings in spare-time. Barring head-operators, most of the other employees were looking to the employment as part-time employment in mofussil centres. The turn over in door-keepers, booking-clerks, was quite considerable. Some favoured a reasonable revision in existing wages, while some others opposed any upward change as financially unbearable.

CHAPTER VII

VIEWS OF EMPLOYEES

The Committee ascertained the views of organised unions of employees from the replies to questionnaires sent and also by holding discussion with them on the basis of their representations submitted at the time of recording evidence. The employees' views can be summarized as follows :—

7.1. Nature of Cinema Exhibition Employment

(a) *Insecurity of service.*—The employment in cinema exhibition industry is characterized as most “insecure” employment. Most of the staff is designated as temporary part-time employees. The scattered nature of establishments and small size of employment complement do not encourage the growth of any organized trade union movement and as a result the wage-levels have remained low. The turn-over in employment in certain categories like door-keepers, booking clerks, rewinders, assistant operators, hand-bill boy, etc. is large. Barring big cities the employees in small centres are unorganized and suffer due to inadequate wages and lack of protection.

(b) *Night duty.*—The employees attend a full-time job. They have to suffer disadvantages of night duty work on a permanent basis. The spread-over permissible under Shops and Establishments Act is longer. These factors deserve consideration.

(c) *Rationalization.*—The complement of workers per theatre was larger a few decades back. For the same work lesser number of employees are being employed involving increased work and responsibility for individual worker. The increasing reduction in strength of door-keepers and booking clerk through reorganisation of work is a noticeable trend in employment in recent years. There is no fixed proportion of complement of workers related to the size of theatre's accommodation capacity and consequent work involved in managing the audience. As an illustration, it was pointed out that at Poona employment complement has reduced from 30 to 18-21 workers per theatre although the number of shows exhibited annually has increased in most of the theatres during last decade.

(d) *Special features.*—The cinema exhibition establishment employs comparatively small complement of workers. The percentage of wage-bill to total earnings is very small.

(i) The growth in literacy and increasing inter-communication between towns and villages, the growing awakening to utilize cultural opportunities, have contributed to a large measure for increased patronage. Visit to cinema-theatre is no more a luxury. It is becoming a necessary item in the interest of relaxation and entertainment.

(ii) Employment conditions do not facilitate organization of labour and collective bargaining. Need for statutory protection, therefore, keenly felt by employees.

(iii) Although towns are growing up in population the number of theatres is not proportionately increasing. While earnings are rising, number of cinema-visitors expanding, wage-levels remain low.

(iv) The part-time nature of job — a feature which existed a decade back has given place to full-time job.

7.2. Approach to Minimum Wage : Need-based Wage

The organized unions urged that the main criteria to be applied in fixing minimum wage should be that it is predominantly a need-based minimum wage. Therefore, the capacity of the industry to pay the level of earnings of each cinema-theatre should not influence such determination of minimum wages. The cost of maintaining a family with 3 consumption units (father, mother and two children) having regard to minimum necessities of life, should be given priority consideration. The guide-lines set down by 15th Indian Labour Conference should be observed. The minimum rates fixed for identical jobs in other employment may also be taken into consideration.

On the basis of need-based wage-approach the unions have calculated at the minimum wage in existing conditions, if worked out as per Dr. Arkroyd's formula, comes to Rs. 182 per month. Another union, adopting similar scientific approach, has placed the figure at Rs. 200 per month as minimum wage required. This approach eliminates any consideration for the capacity of each individual unit to pay minimum wage.

7.3. Classification of Towns under Various Zones

The unions have uniformly emphasized that Greater Bombay should be treated as distinct zone No. 1 by itself on account of peculiar conditions. The rest of the towns in Maharashtra State, according to majority of unions, should be divided with reference to the population slabs of—

- (1) over 5 lakhs ;
- (2) three to five lakhs ;
- (3) less than three lakhs.

Some have suggested following classification :—

- (1) Greater Bombay ;
- (2) Corporation cities : Poona-Nagpur-Sholapur ;
- (3) towns with population above 50,000 and Borough Municipalities ;
- (4) towns having less than 50,000 population.

The unions from Kolhapur and Nanded suggested that since the prices of house-hold necessities are becoming almost uniform (the difference in cost of living at different places is fast narrowing down) it would be better if uniform minimum wages are fixed with special allowance provision for employees at Bombay, Poona and Nagpur cities.

As regards Greater Bombay and suburbs it was pointed out that the costs of living at City of Bombay and Suburban areas were not far different. Bombay-Thana-Kalyan was a developing area and costs of living were almost same. Since in fixing a minimum wage capacity of industry — or unit — does not figure large and what counts primarily is costs of purchasing necessities of life, that factor alone should weigh with Committee while determining minimum wage.

As regards population-wise classification it was urged that other factors such as vicinity to big industrial or commercial towns, the local level of industrial and commercial activities should also be considered. In substance, in addition to population criteria other factors like vicinity to big town (Deolali and Nasik) (Thana and Bombay), level of industrial and commercial activities which also contribute to material changes in cost of living, should be taken into account.

7.4. Rising Prices of Necessities

The workers pointed out with great emphasis that in recent years the prices of commodities and articles useful for household consumption had been showing a rising trend with no immediate prospect of any recession in sight. The big cities, where statutory rationing was being enforced, were “less costly” so far as foodgrains were concerned than smaller centres where foodgrains had to be purchased from restricted markets and even from other sources at prices dictated by the traders. The prices of essential things like jowar, karadi-oil, wheat and turdal etc. were causing considerable anxiety to them as their meagre wages could not stand the strain of such rising expenditure. Attention was drawn to the rise in Consumer Price Indices at Aurangabad, Nanded, Poona, Nagpur, etc. which eloquently supported their contention. The recent increases in dearness allowance granted by Government, Municipalities as well as by some industrial and commercial concerns strengthened their view that with wages stagnating at low levels cinema-theatre employees found it increasingly difficult to maintain even subsistence-standard of living. The burden of their contention was that having regard to the rise in the costs of essential necessities wages should be kept proportionately at higher level to enable them to meet their minimum basic needs in a civilized society.

7.5. Dearness Allowance

Most of the unions have demanded separate dearness allowance linked with Consumer Price Index. The minimum wages fixed after taking into consideration existing costs of living should also provide for special allowance which would vary with rise and fall of consumer price index number, Bombay Centre.

The system of special allowance linked to index as followed in the case of minimum wages fixed in Printing Press Industry (Maharashtra State) should be emulated in principle. As regards actual rate there were differences of opinion. Some demanded dearness allowance at following rates :—

(a) For every point rise in index number the workers should be compensated by Rs. 1.50 paise per month.

(b) For every 10 point rise above 500 index number—Rs. 4 per month for salary up to Rs. 200 and Rs. 6 for salary above Rs. 200 per month.

A section of employees pleaded for 30 per cent of basic wage as dearness allowance at flat rate. Some demanded Government scale of dearness allowance to be made applicable to the employees.

7.6. Categorization of employees

It was pointed out that designations of employees should be divided according to skills and responsibilities under the heads skilled A ; skilled B ; semi-skilled ; unskilled. One union desired enlargement of this scale into highly skilled (Grade I and Grade II), skilled (Grade I, II and III), semi-skilled (Grade I, II and III) and unskilled. It grouped 28 designations under these heads and suggested a minimum scale of Rs. 50—5—95—7½—140 for unskilled and Rs. 300—15—375—20—575 scale for highly skilled (Grade I). The union also expressed the view that job description of each category be given to eliminate controversies.

Most of the unions suggested following categorization :—

Skilled A.—Head Operator, 1st Assistant Operator, Manager, Accountant, Wireman etc.

Skilled B.—Assistant Operator, Painters, Carpenter, etc.

Semi-skilled.—Booking Clerk, Gate-keeper, Mali, Watchman, etc.

Unskilled.—Reja, handbill-boy, gadiwalla, office-boy, Hamal, sweeper, etc.

7.7. Wage differentials

It appears from the submissions made by the unions that in their view wage-differential between zones as well as between skilled, semi-skilled and unskilled categories was desirable and necessary. As regards differential between zones one representative union suggested that it should not exceed five per cent. Another union proposed a differential of rupees twenty between third zone and second zone and of rupees forty between third zones and first. As regards differential between the wages for the categories, some suggested a uniform differential of rupees twenty while others proposed larger differential between semi-skilled and skilled categories. From the suggestions it seemed that for unskilled categories the highest wage proposed was Rs. 140 while lowest was Rs. 80 per month. Similarly, the highest

minimum wage proposed for skilled A categories was Rs. 200 and the lowest for the same was Rs. 160. Some of the unions made proposals regarding minimum wage for their towns only where such unions were located.

7.8. Part-time Employees

Workers working more than four hours should be treated as full-time employees. Those who work four hours or less a day should be treated as part-time employees. While fixing wages those who work for four hours should be provided with 75 per cent of basic wage and full dearness allowance while those who work less than four hours be paid 50 per cent of prescribed minimum wage. One union pleaded that part-time work above four hours should be discouraged and only in special circumstances such employment be allowed after prior permission of prescribed authorities. One union suggested that part-timers should be paid 75 per cent of full-timer's wages irrespective of hours of work.

7.9. Touring Talkies

Majority of the employees and unions insisted that minimum wages should be fixed and made applicable to touring talkies establishment. They stressed the peculiar difficulties experienced by the employees who have to maintain two establishments, shift from place to place along with the mobile unit and be at the disposal for all types of work while on tour. Some of the touring establishments exhibited two shows normally and additional shows on bazar days or festival days. One union stated that an employee in a touring talkie establishment is for the whole day on duty as soon as he joins the camp, away from his residence.

7.10. Summing up

The employees welcomed the step taken by Government for early fixation of minimum wages. They demanded a wage as would meet the requirements of an average family. They also urged for protection of these minimum wages by provision for additional allowance to neutralize rise and fall in cost of living. Many employees even demanded fair scale of wages, gratuity scheme, permanency rules which were beyond the purview of this enquiry.

CHAPTER VIII

FIXATION OF MINIMUM WAGES

8.1. The International National Labour Conference has recommended that Wage-fixing Bodies while fixing minimum wages should pay attention to the rates of wages being paid for similar work in trades where the workers are adequately organised and have concluded effective collective agreements or if no such standard of reference is available, to the general level of wages prevailing in the country. The 15th Indian Labour Conference has also set down the guide-lines along which the problem of fixing minimum wage be pursued from the point of the constituent "content" of minimum wage.

In the light of these guiding recommendations it would be convenient here to briefly discuss at first the arrangements that exist at present for regulation of wages for cinema-theatre employees.

8.2. Position up to 1946

Up to about 1946 the wages of cinema-theatre employees were determined by the contract of employment entered into between employer and employee on individual level. The economic law of supply and demand for labour operated with full rigour as there was no effective labour organization of cinema-theatre employees to agitate for improvement of their living conditions.

8.3. By 1946 due to rising costs of living workers in general and *gumastas* in particular, began to take steps to organise the scattered employees under a systematic trade union movement. The cinema-theatre employees at first joined *gumasta mandals* formed for shops and commercial employees but later on started establishing exclusive unions concerned with the welfare of employees employed in cinema-theatres. Between 1946 to 1966 trade union organizations of cinema employees sprang up at Greater Bombay, Poona, Nagpur, Sholapur, Nanded, Aurangabad, Dhulia, Ahmednagar, Kolhapur and Shrirampur. Some of these trade unions have achieved a measure of success in obtaining better wages through collective agreements or through industrial adjudication. (1) Theatre Employees Union, Bombay; (2) Poona Mazdoor Sabha, Poona; (3) Cinema Kamgar Union, Ahmednagar; (4) Rashtriya Theatre Kamgar Sangh, Sholapur; (5) Vidarbha Cinema Kamgar Union, these organized unions deserve mention for their pioneering work in their respective fields.

8.4. Wage-levels

The wage-levels obtained through collective agreements can be summarized as follows :—

(A) *Greater Bombay*

In 1946 the wage-level that obtained can be ascertained from the fact that at a leading theatre in the Fort area at Bombay a doorman and a hamal were

paid Rs. 18 total as a monthly salary, while an Assistant Manager at a theatre in the North of Bombay received only Rs. 50 per month consolidated salary.

By 1965 the picture has radically changed on account of co-operative spirit inspiring industrial relations between certain enlightened employers and constructive trade union workers.

The theatres in Greater Bombay have been divided into three categories :— (1) A-1 Airconditioned theatres exhibiting first releases, i.e., premier houses; (2) A-Theatres i.e. supporting houses; (3) B-Class. The minimum wage levels obtaining in some of these theatres are as follows :—

Basic wage scale 1966

Category	Class-A-1	Class A	Class B
	Wage common to 7 leading theatres	Wage common to 13 theatres	Wage common to 15 theatres
	Rs.	Rs.	Rs.
1. Assistant Manager ..	150—12½—337½	130—12—280	125—10—275
2. Head Operator ..	150—10—300	130—7½—242½	115—7—220
3. 1st Assistant Operator.	110—7—215	100—6—190	85—4—145
4. Booking Clerk ..	80—6—170	65—4—125 (Current booking)	65—3—110
5. Door-keepers (Usher)	50—4—110	45—4—105	40—3—85
6. Watchman ..	42—3—57	40—3—65	40—3—85
7. Sweeper/Hamal/Cleaner	40—2—70	35—2—65	35—2—65

Plus Dearness Allowance 1966

Basic salary	A-1 and A theatres	B—Class theatres	
Up to Rs. 100 115	110	} As per settlement signed on 22nd March 1966.
Rs. 100 to Rs. 150 ..	.. 120	115
Rs. 150 to Rs. 200 ..	.. 125	120
Rs. 200 to Rs. 250 ..	.. 130	125
Rs. 250 to Rs. 300 ..	.. 135	130
Above Rs. 300 ..	.. 140	135

The minimum wage of lowest category has risen from Rs. 15 in 1946 to Rs. 145 in 1966 at Greater Bombay in some theatres.

N.B.—The minimum consolidated wage amounts to Rs. 145 per month for sweepers, hamals and cleaners.

(B) *Poona Centre*

There have been some agreements, settlements and awards in respect of certain theatres.

The first award was given by Shri M. C. Shah in Reference No. (ASIT) 89 of 1948 in terms of *mutual agreement* reached between the parties on 15th July, 1949. Thereafter in the case of some theatres settlements were reached in conciliation. Under these settlements the employees were given following wages with increments for ten subsequent years. The increments ranged from a minimum Re. 1 to Rs. 5 per year. The workers obtained following rates :—

Consolidated wage—

(a) Skilled	...	...	...	Rs. 90 to Rs. 110
(b) Semi-skilled	...	...	...	Rs. 65 to Rs. 75
(c) Unskilled	...	...	...	Rs. 55 to Rs. 65

After ten years of increments the stabilized wage position existing since 1960 is as follows :—

Categories	Basic	+	Dearness allowance	=	Total Consolidated	Remarks
	Rs.		Rs.		Rs.	
1. Skilled ..	90	+	35	=	125	These wage-rates continue since 1960 without change stabilized wage-position.
2. Semi-skilled ..	65	+	35	=	100	
3. Unskilled ..	40	+	30	=	75	

In a recent award given in terms of agreement between parties the Industrial Tribunal has awarded following wage-scales :—

Vijayanand Talkies

(Seating Capacity : 656 ; Total shows exhibited : Four per day).

Categories	Wage-scale		
	Rs.		
1. First Operator 65—3—95
2. Second Operator 45—3—75
3. Booking Clerk 40—2—60
4. Door-keeper 30—1½—45
5. Watchman } 30—1—40
6. Mazdoor }
7. Sweeper }

Dearness allowance—

Basic salary up to Rs. 100 ... Rs. 30

Basic salary Rs. 101 and above ... Rate of dearness allowance at 33½ per cent of basic wage but not below Rs. 35.

The workers would be placed at the minimum of scale according to nature of work and increments for past completed years would be given, wages became effective from 1st February 1963.

(Source.—*Maharashtra Government Gazette*—Part I-L, dated 31st January 1963, p. 367)

The Industrial Tribunal in Reference No. (ITO) No. 21 of 1962 on 31st January 1964 rejected employees' demand for revision in wage-scales in respect of five theatres run by Western Indian Theatres Ltd., Poona. The existing wage-scale was deemed sufficient with reference to industry-cum-region conditions. As a result the following wage-scales continue to be operative in West end Empire, Minerva, Shrikrishna and Globe belonging to Western Indian Theatres Ltd., Poona.

Category	Wage scale Rs.
Head Operator	85—5—135
1st Assistant Operator	65—2—95
Booking Clerk	40—2—60
Door-keeper	30—1½—45
Sweeper/Coolies/Poster-boys	30—1½—45

Dearness Allowance—

Rate 50 per cent for salary up to Rs. 50

35 per cent for salary from Rs. 51 to Rs. 100

33½ per cent for salary above Rs. 100.

Minimum dearness allowance shall not be less than Rs. 25.

N.B.—The minimum consolidated wage at Poona comes to Rs. 55 to Rs. 60 for lowest unskilled categories. The maximum wage obtained by Skilled A category would come to Rs. 179.

(C) *Nagpur*

Before the State Industrial Court, Nagpur, an agreement was reached between elected representatives of employees and management of four talkies only. The agreement, part of consent-award, is operative for five

years from 1st February 1963 to 1st February 1968. The wage-scales are as follows :—

Category	Wage-scale		
	Rs.		
1. Head Operator	140	—7—	190
2. 1st Assistant Operator	115	—4—	155
3. Booking Clerk	55	—3—	85
4. Ushers	55	—3—	85
5. Watchman	50	—2—	70
6. Hand-bill boy	50	—2—	70

Besides these scales there is also provision for gratuity at the rate of 10 days salary for every completed year of service and extra show allowance at the rate ranging from Rs. 2 to Rs. 4 per show—see foot-note 2.

(D) Other Centres

The wage levels achieved at other centres through collective agreements can be summarized as follows :—

Categories	Kolhapur (1) (4th August 1961)	Shrirampur (3) (1964)	Sholapur (11th August 1965)
	Rs.	Rs.	Rs.
Assistant Manager ..	80—3½—122	....	....
First Operator ..	75—3—114	75—5—125	90—3—120
Assistant Operator ..	65—2½—90	....	75—2½—100
Booking Clerk ..	40—2—60	60—3—90	50—2—70
Door-keeper ..	40—2—60	35—1½—50	50—2—70
Watchman ..	40—2—60	35—1½—50	45—1½—60
Sweeper ..	45	35—1½—50	....
	Wage-scale effective from 1st January 1961.		N.B.—Consolidated wage-scale.
Lowest ..	Rs. 40	Rs. 35+Rs. 10 D. A.	
Highest ..	Rs. 122	Rs. 125+Rs. 20 D. A.	

(1) Similar wage-scales prevail in Venus, Prabhat, Royal, Liberty and Sahu Talkies at Kolhapur since 13th October 1960. In Usha Talkies, Kolhapur, there is an award in terms of above agreement.

(2) This agreement was reached between management and elected representatives of Liberty, Variety, Regent and Narsingh Talkies, Nagpur

(3) *Shrirampur*.—Population : 32802, agreement reached with Cine-Kamgar Union, Shrirampur. In addition workmen are entitled to dearness allowance at following rates up to Rs. 40—Rs. 10 ; Rs. 41 to 60—Rs. 15 ; above Rs. 60—Rs. 20.

N.B.—Agreements have been reached at Sholapur and Ahmednagar. In the case of Sholapur unions have pleaded that the agreements were entered into at a time when economy of the town was in a depressed condition due to mill-closures. In the case of Ahmednagar the agreement itself contained the provision that owing to financial difficulties of management the agreement was reached on terms consistent with financial position.

From the above awards—agreements—following picture of minimum wage level emerges :—

Category	Bombay 1965	Poona 1963	Nagpur	Kolhapur 1961	Shrirampur 1961	D.A.
	Rs.	Rs.	Rs.	Rs.	Rs.	Rs.
Operator ..	195	85	115	65	45	+15
Door-keeper ..	150	60	55	40	35	} +10
Booking clerk ..	175	70	55	40	35	
Watchman ..	150	60	50	40	35	
Sweeper ..	145	60	..	45	35	

8.5. Rise in the Cost of Living. Impact thereof

The costs of living have been increasing in recent years. The impact of rising costs is felt more acutely by employees with fixed incomes—and especially working classes whose earnings are near-subsistence level. Following table will give a comparative picture of the rise in prices of essential commodities as revealed in the consumer price indices at each centre in Maharashtra State :—

Centre (with base year)	1958	1960	1962	1964	1965
1. Bombay (Base year July 1933-June 1944=100)	395	420	444	516	558
2. Sholapur (February 1927-January 1928=100)	313	357	381	456	480
3. Jalgaon (August 1939=100)	453	492	519	682	736
4. Nagpur (August 1939=100)	447	512	502	651	738
5. Aurangabad (August 1943-July 1944=100) ..	185	212	234	282	301
6. Nanded (August 1943-July 1944=100) ..	223	252	259	321	329

Between 1958 to 1964 the expenditure to maintain the same standard of living as existed in 1958 had risen at (1) Bombay by 30 per cent, (2) Sholapur by 45 per cent, (3) Jalgaon by 50 per cent, (4) Nagpur by 45 per cent and Aurangabad and Nanded by 52 and 44 per cent respectively. The wages obtained by employees have not correspondingly risen between these years so as to neutralise cent per cent the effect of rising prices. It will be necessary to take into consideration the present level of prices of commodities and services which enter into daily consumption by average worker.

8.6. Economic Indicators

The Board of Economics and Statistic (Maharashtra State) has calculated the per capita expenditure on different items of consumption in rural as well as urban areas based on National Sample Survey (Central Government). Following table gives the per capita expenditure on consumption of *essential food* and other requirements :—

Serial No.	Item	Rural per capita expenditure 1962-63	Urban per capita expenditure	State per capita expenditure
1	2	3	4	5
1962-63				
1	Foodgrains	8.33	7.10	7.99
2	Milk and its products	1.00	2.88	1.54
3	Edible Oils	0.65	1.33	0.84
4	Meat, Fish, Egg	0.46	1.21	0.67
5	Sugar	0.71	1.20	0.84
6	Salt	0.04	0.04	0.04
7	Other foods	1.63	4.81	2.52
1962-63—Total, Food ..		12.82	19.57	14.44
1964-65—Total, Food ..		14.25	22.03	16.44
1962-63				
8	Clothing	1.46	1.58	1.49
9	Fuel and Light	1.30	1.95	1.48
10	Other Non-food	2.47	8.53	4.17
1962-63—Total, Non-Food ..		5.23	12.06	7.14
1964-65—Total, Non-Food ..		7.01	17.00	9.82
1962-63—Total per capita Expenditure ..		18.05	30.63	21.58
1963-64—Total per capita Expenditure ..		21.26	39.03	26.26

Source.—Maharashtra Economic Reviews 1962-63—1964-65.

Percentage distribution of population according to monthly per capita expenditure classes

Monthly per capita expenditure	Rural		Urban		State	
	1962-63	1964-65	1962-63	1964-65	1962-63	1964-65
0-8	8.57	1.71	2.02	0.25	6.74	1.30
8-11	11.63	7.99	6.46	2.83	10.17	6.54
11-13	13.61	11.41	4.89	3.91	11.16	9.29
13-15	11.58	13.08	8.18	4.07	0.63	10.54
15-18	18.18	16.15	12.13	8.58	16.56	14.01
18-21	9.71	12.30	9.49	9.03	9.65	11.38
21-24	8.09	9.06	9.72	8.75	8.55	8.97
24-28	7.46	10.39	5.43	7.43	6.88	9.56
28-34	3.67	8.22	12.64	10.66	6.19	8.91
34-43	4.30	5.38	10.00	16.31	5.89	8.46
43-55	1.28	2.27	7.37	10.40	2.99	4.56
55 to 75	1.92	1.09	11.42	8.08	4.59	3.06
75 and above .. ..	..	0.95	..	9.70	..	3.42
Total	100.00	100.00	100.00	100.00	100.00	100.00
Monthly per capita expenditure.	18.05	21.26	30.64	39.03	21.58	26.26

The figures reveal that 80 per cent of rural population and 56 per cent of urban population is distributed in the expenditure-range of Rs. 8 to 28 per capita expenditure in 1962-63. For 1964-65 the figures for the same bracket (Rs. 8-28) are 80 per cent rural population and 44 per cent of urban population. The State figures for the same bracket are 63 per cent in 1962-63 and 70 per cent in 1964-65. Per capita expenditure on essential and necessary items has risen from Rs. 18.05 (1962-63) to Rs. 21.26 (1964-65) in rural areas, while in urban areas the same has moved from Rs. 30.63 (1962-63) to Rs. 39.03 (1964-65). For fixing minimum wage the expenditure on rent, medicines, education etc. which constitute a significant component of minimum-wage concept would have to be borne in mind, in addition to above minimum consumption expenditure.

8.7. Fixation of minimum wage for comparable categories

Normally employment-complement in a cinema-theatre consists of such categories as operators, door-keepers, booking clerks and general mazdoors and chowkidars. Barring senior operators most of the remaining categories do not require any specialized training. The other categories like door-keepers, booking-clerks, chowkidars and mazdoors are on par with employees employed in shops and commercial establishments, hotels and restaurants. The Maharashtra State Government had appointed Minimum Wages Committee for fixing minimum wages for employees employed in shops, commercial establishments as well as for employees engaged in hotels, lodging-boarding houses and restaurants. The skill and degree of responsibility required for jobs of semi-skilled and unskilled nature in all these establishments are identical. Although the nature of business in a cinema-theatre and a commercial establishment is different, so far as "character of employment" is concerned, there is substantial measure of identity.

The Minimum Wages Committee for employment in shops and commercial concerns has fixed following revised wages very recently. They have been brought into force effective from 1st April 1965 :—

	ZONES				
	I	II	III	IV	V
<i>Adult</i> —(Not-apprentice)	Rs.	Rs.	Rs.	Rs.	Rs.
Skilled	170	150	140	120	100
Semi-skilled	125	110	100	90	75
Unskilled	90	80	70	60	55

N.B.—Apprentices to be paid 75 per cent of the wages fixed for any of the above-mentioned classes of employment to which he belongs.

Where wages are paid partly in kind, such as free meals, *plus* wages the Committee has laid down the following cash value of free meals and free shelter :—

	I	II	III	IV	V
Adult ..	45	40	35	30	27-50

Zone I.—Greater Bombay.

Zone II.—Nagpur-Poona-Poona and Kirkee Cantonment, Sholapur, Thana, Kalyan, Ulhasnagar.

Zone III.—Kolhapur, Amravati, Nasik, Nasik Road, Deolali, Deolali Cantonment, Malegaon, Ahmednagar, Akola, Aurangabad, Aurangabad Cantonment, Dhulia, etc.

Zone IV.—Nanded, Jalgaon, Bhusaval, Sangli, Jalna, Gondia, Miraj, Chandrapur, Ichalkaranji, Wardha, Bhiwandi, Amalner, Yeotmal, Pandharpur, Khamgaon, Satara, Nandurbar, Latur, Kamptee, etc.

Zone V.—Remaining localities.

The minimum wage for a mazdoor, chowkidar, general attendants would be Rs. 55 irrespective of the individual capacity of a unit of a shop or a commercial establishment. For semi-skilled categories like general clerk, accounts clerk, it would be Rs. 75 and for skilled categories, such as Accountant, Salesman-in-charge, Assistant Manager requiring skill, independent judgment it would be Rs. 100 per month.

8.8.

Comparative Table of minimum wages for identical work

Categories in cinema-theatres	Industry	Minimum wage		Industry	Minimum wage			
		Residential Hotels	Zone II		Zone I	Shops and Commer- cial Establishments	Zone II	Zone I
			Rs.	Rs.		Rs.	Rs.	
Manager	= Manager	..	100	110	Manager	..	150	170
Clerk	= Clerk	..	100	110	General Clerk	..	110	125
Doorkeeper (Usher)	= Receptionist (Steward)	..	100	110	....	....	....	....
Supervisor	= Supervisor	..	100	110	....	....	....	....
Cleaner	= Cleaner	..	70	75	Cleaner	..	80	90
Theatre-boy	= Office-boy	..	70	75	Office-boy	..	80	90
Sweeper	= Sweeper	..	70	75	Sweeper	..	80	90
Chowkidar	= Chowkidar	..	70	75	Chowkidar	..	80	90

Zone I.—Greater Bombay.

Zone II.—Nagpur, Poona, Poona Cantonment and Kirkee.

As regards operators and electricians comparable categories requiring identical skill, dexterity and responsibility exists in printing press and oil-mills, which operate in towns. There is a close correlation between the co-existence of printing presses—educational institutions—industrial and commercial activities and cinema houses.

Wage Fixation in Other Industries

(1) Local authorities (applicable to municipalities Gram panchayat-employees in Maharashtra excluding Vidarbha Region) : dated 14th August 1965.

	Clerical	Skilled	Semi-skilled	Un- skilled
	Rs.	Rs.	Rs.	Rs.
Zone I.—Greater Bombay	115	110	100	90
Zone II.—Ahmednagar, Barsi, Parbhani, Poona, Sholapur etc.	100	95	85	75
Zone III.—Ahmednagar, Barsi, Parbhani, etc. ..	85	85	75	65
Zone IV.—Certain Gram-panchayats ..	80	80	70	60
Zone V.—Certain Gram-panchayats ..	70	70	65	55

Skilled.—This includes driver, mechanic, electrician, machine-operator etc.

Semi-skilled.—Motor-attendant, Fireman-attendant, Fuseman, Joiner-Improver, Lighting Supervisor, Telephone-attendant etc.

Unskilled.—Attendants, Boy-peon, Constable, Chowkidar, Gate-watchman, Hamal, Caretaker etc.

Oil Mills

	Skilled	Semi-skilled	Unskilled
	Rs.	Rs.	Rs.
Zone I.—Greater Bombay	110	90	80
Zone II.—Nagpur, Poona	95	75	65
Zone III.—Nagpur, Amravati, Kolhapur, Wardha etc.	85	65	55
Zone IV.—Remaining all areas	80	60	50

Skilled.—Engine-driver, Turner, Electric-wireman, Carpenter, Truck-driver, Solvent Plant Operator etc.

Semi-skilled.—Assistant Fitter, Filter Pressman, Oilman, Pump-attendant etc.

Unskilled.—Hamal, Peon, Watchman, Chowkidar, Mazdoor.

Printing Industry

Zone	I	II	III	IV
	Rs. p. m.	Rs. p.m.	Rs. p.m.	Rs. p.m.
Skilled A	155	140	135	130
Skilled B	130	115	110	105
Skilled C	115	100	95	90
Skilled D	105	90	85	80
Semi-skilled	95	80	75	70
Unskilled	85	70	65	60
Additional Special Allowance	2	1.50	1.25	1.00

Additional Special Allowance which will be variable only on rise, for every 10 points over Bombay Working Class Cost of Living Index at 480 (Maharashtra Government) on the basis that an average of the said Index Figure for 6 months from the date of introduction of the above minimum wages shall be calculated and the additional special allowance, if warranted, shall be paid at the rate specified above for the next 6 months. In the like manner, calculation and payment of additional special allowance, if warranted, shall be made every 6 months to compensate the rise in Cost of Living over the said Index Figure of 480.

Zone I.—Greater Bombay.

Zone II.—Thana, Kalyan, Ulhasnagar, etc.

Zone III.—Nasik, Nasik Road, Malegaon, Satara, Sangli, Ichalkaranji, Bhiwandi, Satara, Chalisgaon, Karad, Manmad, Panvel, etc.

Zone IV shall comprise of all the areas not included in Zones I to III above.

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CHAPTER IX

DETERMINATION OF MINIMUM WAGES

RECOMMENDATIONS

The Committee carefully considered the views placed by the employers and employees either individually or through their organized bodies like associations and unions. It examined the existing employment conditions, particularly with reference to wage-levels obtaining in the exhibition industry in Maharashtra. The evidence, oral and documentary, placed before the Committee was also carefully analyzed. Having regard to the existing wage-levels in the exhibition industry, the capacity of the industry to bear additional burdens for realization of minimum wage, which would be consistent with the ethico-economic content envisaged under the Minimum Wage Concept, the recent trends in the fixation of minimum wage in comparable trades or categories the Committee has arrived at following conclusions:—

9.1. Wage-level

Some employers and unions had suggested uniform minimum wage throughout the State with special provision of "City Allowance" for major cities.

Uniform wage-level is not possible due to various inherent difficulties. The basic approach underlying the principle of "Industry-cum-region uniformity" would have to be followed to overcome various inherent difficulties. The industry-cum-region is now well-established principle and policy followed by industrial adjudication. The Committee believes that as the progress of exhibition industry at various centres and regions is not uniform, as there are regional disparities in the levels of income in the costs of living, in the wage-levels in comparable trades and categories as well as in the habits of the entertainment-minded people, it is desirable to approach the determination of minimum wage from the stand-point of "industry-cum-region" principle.

9.2. Classification of Zones

The suggestions on this point can be broadly divided as follows:—

- (i) Classification of cinema-theatres with reference to income;
- (ii) Classification of the localities with reference to administrative status, as corporation cities, district places, taluka places and remaining localities;
- (iii) Classification according to population;
- (iv) Classification according to population and special consideration of towns of industrial and commercial importance, their vicinity to big cities.

As regards the classification according to individual income of each exhibition unit it may be stated that such fixation of minimum wages would be inconsistent with "industry-cum-region" uniformity principle. The

minimum wages would vary from unit to unit even in one locality. It would also change from year to year according to the rise and fall in the earnings of cinema-theatre. The assurance of a fixed minimum wage as would protect a reasonable standard of living would be lacking, if minimum wage varied from year to year or changed from unit to unit even in same locality. The capacity of the industry to pay—this principle receives prime consideration while determining fair wage—which is one stage higher than minimum wage. In the fixation of minimum wage—which is the task assigned to our Committee—the cost of living as a member in a civilized society would get pride of place in the scheme of consideration. The Committee, therefore, feels that the classification of theatres according to income and fixation of minimum wage with reference to income-slabs is not a proper classification for the purposes of minimum wage.

(ii) *Classification of localities with reference to administrative status.*—This classification does not take account of the fact that the costs of living as well as the levels of *per capita* income and expenditure are largely determined by the level of industrial and commercial activities carried on in a locality. The employers of cinema-theatres have stated that towns with larger population fetch better income than towns with small population. Similarly, towns of industrial or commercial importance give more collections than towns with identical population but economically less developed.

Since the costs of maintaining a minimum reasonable standard is the main consideration in the determination of minimum wage, the factors that largely influence the "costs of living" would have to be given priority consideration. The administrative position of a town is doubtless a factor, but it is not as important as population, industrial and commercial importance, vicinity to big towns, etc. As an illustration, it may be pointed out that Shirampur (Ahmednagar District), Latur (Osmanabad District), Malegaon (Nasik District), Bhivandi (Thana District), Gondia (Bhandara District) stand higher in industrial and commercial importance and are more costly from the point of wage-earner than other taluka places in their vicinity. Some of the district places like Nasik, Jalgaon, Thana, Amravati, Akola, Nanded are more advanced in economic development than other district places like Kolaba, Satara, Buldhana, Yeotmal, Bhir and Osmanabad, where on account of lack of employment opportunities the levels of income as well as costs of living are in a stagnant state at present. Any equation of such district places like Thana and Kolaba, Sangli and Satara, Amravati and Buldhana and Nanded and Bhir, Osmanabad and fixation of uniform minimum wage would cause harm in a varying degree to industry and labour at these places.

(iii) *Classification according to population.*—This approach does not take into consideration the varying pressures on the costs of living at different places due to industrial and commercial activities in the locality itself or in

the vicinity. Towns with identical population exist at differing levels of economic development.

It is true that population is a factor of importance which influences the income and expenditure levels as well as cost of maintaining a reasonable standard of living. However, it appears to ignore other equally important factors which influence costs of living like the industrial and commercial activities which exercise pressures on the level of prices. Thana, Malegaon, Ichalkaranji, Shrirampur, Hingoli, Sangli, Latur, Tumsar, Gondia, Amravati are typical instances where on account of industrial and commercial activities the "costs" and "incomes" are higher than in towns with comparable population. Population-wise classification has many merits to commend but in the circumstances that obtain this criterion will have to be strengthened by other equally important considerations.

(iv) *Classification according to population as well as with special regard to industrial and commercial importance, vicinity etc.*—A single criteria-approach is found inadequate for the purpose of minimum wage fixation. The factors that govern the cost of living such as: (1) population, (2) industrial development, (3) commercial importance, (4) geographical location and (5) vicinity to other big centres will have to be taken into consideration according to their importance. Normally growth in population exercises its pressures on cost of living. Similarly, the rise of industrial concerns with consequent increase in employment opportunities leads to larger incomes to surrounding population through wages and through the purchasing power released for local purchase of raw material and ancillary products. Some towns due to their geographical location or administrative status assume importance and the level of costs gradually rise with increased commercial activities. Vicinity to big towns also affects the level of consumer prices. Thana, Kalyan, Ulhasnagar (nearness to Bombay), Deolali (nearness to Nasik) are instances of vicinity causing upward trend in prices in conformity with prices in big towns.

The Committee, after carefully considering the various criteria for classification, decided that multiple criteria—of population-*cum*-industrial-commercial importance—and vicinity should be adopted as basis for classification of localities into zones.

The classification of localities into zones recommended by the Committee is as follows :—

RECOMMENDATION No. 1 : ZONES

9.3. Classification of Localities into Zones

The whole State of Maharashtra should be divided into following Zones :—

Zone I.—Area within the limits of Municipal Corporation of Greater Bombay and Thana Borough Municipality.

Zone II.—Area within the limits of Municipal Corporations of Poona and Nagpur.

Area within the limits of Poona and Kirkee Cantonments.

Zone III.—Towns having 80,000 or above population (excluding areas in Zones I and II).

Ichalkaranji, Miraj, Sangli, Kalyan, Kalyan Camp and Ulhasnagar.

Zone IV.—Cities and towns with population 30,000 or above but below 80,000 (excluding those included in Zone III) ; Shirampur and Hingoli.

Zone V.—Cities, towns and places with population below 30,000.

9.4. Categorization of Employees

The employers and employees through their associations and unions have suggested classification of employees under the heads : (1) Skilled, (2) Semi-skilled, (3) Unskilled. Such type of classification has been followed in respect of many other industries like Printing Press, Oil-mills, Transport etc. This classification is not helpful in the case of cinema-exhibition-industry as barring Cabin-Room employees rest of the employees are more concerned with administrative or ministerial work involving varying responsibilities and qualities. The Committee, therefore, decided to divide the various designations under suitable groups. Designations or jobs requiring skill, dexterity, knowledge and involving responsibilities of more or less identical nature were placed under one group. Group system classification would eliminate much of the unpleasantness attached to such categorization as semi-skilled and unskilled.

The Committee noted that there existed a variety of designations and different nomenclatures prevailing although the work performed was of identical nature. As an illustration employees designated as "theatre-boys" at one place were called as "door-keepers", "gatekeepers" and "ushers". Similarly, employees doing clerical work were found designated as "Diwanji", "Accountant", "General clerk" and even "Secretary". The Committee felt that the jobs should be distinguished by their "specific function" rather than merely by nomenclature.

After having considered all the designations and the suggestions for classification, the Committee has categorized the employees as follows :—

RECOMMENDATION No. 2 : CLASSIFICATION OF EMPLOYEES

Category I :

1. Manager.
2. Publicity Officer/Manager.
3. Employees by whatever name called but doing work of the nature done by persons falling under this category.

Category II:

1. Assistant Manager.
2. Head Operator/Chief Operator/First Operator.
3. Supervisor.
4. Head Air-conditioning Operator.
5. Stenographer.
6. Employees by whatever name called but doing work of the nature done by persons falling under this category.

Category III:

1. Assistant Operator.
2. Assistant Air-conditioning Operator.
3. Wireman.
4. Booking Clerk (in Zones I and II)
5. Carpenter/Tinsmith/Upholsterer.
6. Clerk/Accounts Clerk/Publicity Assistant.
7. Typist.
8. Oil Engine Driver.
9. Telephone Operator.
10. Car or Van Driver.
11. Cooling Plant-Incharge.
12. Employees by whatever name called but doing work of the nature done by persons falling under this category.

Category IV:

1. Booking Clerks (in Zones III, IV and V).
2. Painter/Artist.
3. Winder/Rewinder/Cabin-boy.
4. Store-keeper.
5. Fireman.
6. Assistant Cooling Plant Incharge.
7. Tent Master.
8. Employees by whatever name called but doing work of the nature done by persons falling under this category.

Category V:

1. Door-keepers/Usherman/Caretaker/Reliever/House-checker.
2. Liftman.
3. Watchman/Chowkidar.
4. Head-hamal/Mukadam.
5. Oilman.
6. Employees by whatever name called but doing work of the nature done by persons falling under this category.

Category VI:

1. Matron/Aya/Reja.
2. Hamal/Helper/Battery-boy/Posterman/Begali.
3. Sweeper/Mehtar/Cleaner.
4. Cartman/Posterman/Rickshaw-driver.
5. Mali/Gardener/Cook.
6. Peon/Office-boy/House-boy/Messenger/Cycle stand boy/Hand bill boy/Attendant.
7. Announcer/Polishwala.
8. Employees by whatever name called but doing work of the nature done by persons falling under this category.

9.5. Wage Fixation

The Committee carefully noted the conditions of wages prevailing in various cinema-theatres located in Maharashtra State. The Committee took into consideration the guiding principles formulated by International Labour Organization, 15th Indian Labour Conference and propositions laid down by Hon'ble Supreme Court. The minimum wages fixed for various comparable industries and trades were also taken into consideration. The prevailing trends in consumer price indices at various comparable centres and their impact on per capita expenditure were borne in mind. The representations made by employers and employees associations and unions as well as individual representations were also given careful and anxious considerations.

RECOMMENDATION No. 3 : MINIMUM CONSOLIDATED WAGE

The Committee has unanimously recommended following minimum wages per month varying according to groups and zones for employees employed in permanent (residential) theatres:—

Minimum consolidated wage per month

Categories	Zone I	Zone II	Zone III	Zone IV	Zone V
	Rs.	Rs.	Rs.	Rs.	Rs.
Category I	250	170	130	120	110
Category II	200	140	105	95	85
Category III	175	120	90	80	70
Category IV	160	110	80	70	65
Category V	135	95	70	60	55
Category VI	120	85	63	55	50

(ii) The Committee has unanimously prescribed following consolidated minimum wages per month for employees employed in touring talkies or mobile cinema theatres operating in any area in Maharashtra State :—

Categories				Consolidated minimum wages per month
				Rs.
Category I	..	..	..	110
Category II	..	..	..	85
Category III	..	..	..	70
Category IV	..	..	..	65
Category V	..	..	..	55
Category VI	..	..	..	50

N.B.—In recommending the above minimum wage-scales the Committee has taken into consideration the wage-differentials suggested by individual workers and employers as well as by associations and unions.

Residuary Provisions

The Committee has examined the position of employment of adolescent and child employees in the exhibition industry. Employment of children below the age of 12 is almost non-existent in the industry. Employment of young persons between the age-group 12 or above but below 17 is, if any, confined largely to day-time duties. The provisions of Bombay Shops and Establishments Act, 1948 (wherever applicable) do not permit employment of young persons i.e. between 12 to 17 after 7-00 p.m. and beyond 6 normal working hours. The Committee feels that employment of young persons of impressionable age should be discouraged. The licensing authorities can exercise their authority and influence as far as permissible, with a view to discourage the practice of employing young persons i.e. the persons falling in the age group 12—17.

Where Bombay Shops and Establishments Act is applicable, the working hours of young persons (age-group 12 to 17) are restricted by statute to maximum 6 hours in a day (*vide* section 34). It is, therefore, necessary to provide suitable wage for young persons employed in the industry at present with their working hours restricted to 6 only by virtue of the provisions of Bombay Shops and Establishments Act.

The Committee has carefully considered the whole position and following recommendation is made in the matter—

RECOMMENDATION No. 4

(1) *Consolidated wage.*—The minimum wage recommended by the Committee is a consolidated wage fixed with reference to conditions of living at the price level as obtained in August 1966.

(2) *Computing of daily wage for daily-wage employees.*—Employees employed on daily wages shall be paid at the rate of monthly wage payable to the category in which the employees fall, divided by 26. The quotient so arrived should be stepped up to nearest paise for calculation of daily wage rate.

(3) *Young persons 12—17.*—The employees in the age-group 12—17 shall be paid at the rate of 2/3rd of the monthly wage payable to the category in which the employees fall provided the working hours of the young persons are restricted to 6 on account of the operation of the Bombay Shops and Establishments Act, 1948.

Minimum Wage—Link up with Consumer Price Index

There is considerable divergence of views regarding linking up minimum wage with consumer price index.

The employers from Bombay Centre desired that existing arrangement of basic wage-scale with dearness allowance on slab system should continue but the dearness allowance should not be linked up with the consumer price index number. Employers at other centres considered that after fixing a consolidated minimum wage, there should be no additional special allowance linked up with consumer price index. Their argument is based upon the consideration that the industry is afflicted with many uncertainties—financial as well as operational—therefore, additional burden need not be imposed on account of rising costs of consumer articles.

The employees' union have suggested almost unanimously that special allowance should be paid in addition to basic minimum wage. Some suggested slab system government rate while others desired that the special allowance be given, which should rise and fall with the consumer price index by fixing a rate of Rs. 5 for every 10 points change in index. The method followed in the case of Printing Press Industry was acceptable to majority of them. They urged that the adjustment rate of calculation for every 10 points rise or fall was on the lower side and, therefore, higher adjustment rate be recommended.

Members representing the interest of employees in the Committee were unanimously in favour of linking up minimum wage with consumer price index number of Bombay Centre with varying rates for other zones. Their approach to the subject was governed by following economic reasoning:—

“ The benefit of a statutorily fixed minimum wage can have practical effect if the level of prices for goods and articles (which enter into a common man's schedule of normal consumption) remain steady for a considerable stretch of time. Any rise in the prices of essential goods and services would spell proportionate diminution in the value of the monetary wage if the latter remains at fixed stage.

Money-wage is in the ultimate analysis an expressing of wages in terms of money. It stands as an equivalent for sum total of 'necessities' which it can buy for household consumption at given point of item. Rise in prices would mean less necessities can be fetched by the workers. It would mean diminution in wages in terms of 'necessities'. The basic concept underlying statutory fixation of minimum wages is to assure a reasonable standard of 'necessities' (essential goods and services). Money-wage simply quantifies the value of these necessities taken together. It is implicit in the concept of guaranteed minimum wage that what is actually assured is 'a minimum quantity of necessities'. It would be necessary, therefore, to protect this 'minimum quantity of necessities' from any inroads which results from rise in monetary prices of necessities.

They, therefore, urged with great emphasis that the minimum wage fixed by the Committee is minimum wage at the level of prices prevailing at the time of fixation. Link-up should be provided at rates ranging from Rs. 2 to Re. 1 (for I to V zones) which should vary with rise and fall for ten points in the consumer price figure 630 for Bombay Centre. Such provision would safeguard the 'minimum wages' of the employees in the existing circumstances of rising price-levels.

Members representing the interests of employers in the Committee approached the subject of linking up from a different standpoint. These members were unanimous in their view that 'no link-up should be provided as, minimum consolidated wage recommended by the Committee unanemously takes full account of existing circumstances'."

Their reasoning was based on following considerations :—

While making proposals for minimum consolidated wages existing circumstances were in mind. After mutual exchange of views the members reached a solution regarding fixation of minimum consolidated wage having regard to the minimum needs of an employee, the price levels obtaining in the present circumstances and the capacity of the industry to bear additional burdens and wage-levels accepted under various agreements.

The present minimum consolidated wage, as in the opinion of employees, is a descent and proper consolidated minimum wage. No additional burdens can be borne now by provision of link-up. Employers were unanimous in their opposition to provision of link-up and this view as gathered from evidence on record be also paid due weight and consideration.

The divergence in view between representatives of employers and employees in the Committee appeared considerably wide. After considerable discussion of the whole position the members unanimously agreed that the following matters be left to Government :—

- (1) Whether link-up to the consumer price index be provided;
- (2) If so, the quantum for various zones.

ACKNOWLEDGEMENT

Before concluding the report the Chairman takes this opportunity to record his grateful thanks to the employers and employees as well as their associations and unions for assisting the Committee in its work by presenting their considered views on the matters touching the present enquiry.

The Chairman is deeply indebted to the members of the Committee for their unstinted co-operation and valuable guidance during all the stages of Committee's work. Their co-operation, inspired by accommodative spirits, helped the Committee to make unanimously the recommendations embodied in the report.

It would not be out of place also to express my thankful appreciation to the officers of Labour Department, Maharashtra Government who have rendered assistance to the Committee from time to time. The Chairman expresses appreciation of the services rendered by Shri P. K. Paranjape, Assistant Commissioner of Labour, who as Secretary of the Minimum Wages Committee spared no pains in getting the work done as desired. The Secretary has rendered valuable assistance not only in the conduct of tours but also in the preparatory work underlying Committee's deliberations.

Shri S. K. Kesarwani, Stenographer deserves special mention for his assistance to the Committee.

SHRI SHANKARRAO GEDAM, M.L.A.
(Chairman)

Shri B. D. BHARUCHA
(Member)

Shri B. N. RAJHANS, M.L.C.
(Member)

Shri D. S. CHUMBLE
(Member)

Shri D. M. TULPULE
(Member)

Shri B. Y. SOLAO
(Member)

Shri VITHALRAO JADHAV
(Member)

Shri S. R. PARAKH
(Member)

Shri W. J. BHALERAU
(Member)

Shri P. K. PARANJAPE
(Secretary)

Place :

Dated :

ANALYSIS OF STATISTICAL INFORMATION

I. ESTABLISHMENTS

TABLE NO. 1

Total number of establishments in Exhibition Industry

Year	(As on 1st April)		(As on 31st August)	
	Permanent	Touring	Permanent	Touring
1965	518	175	501	64
1966	523	179	502	46

Source.—Film Division (Central).

II. NATURE OF OWNERSHIP

TABLE NO. 2

Nature of ownership

Serial No.	Type	No. of Establishments	Percentage to total (Round figure)
1	Proprietary	80	30.00
2	Partnership	100	45.5
3	Private Limited	42	18.5
4	Co-operative	..	..
5	Public Sector	..	..
Total		222	

Source.—Replies from 222 employers supplying information.*Conclusion.*—81 per cent establishment have proprietary or partnership ownership.

III. EMPLOYMENT SIZE

TABLE NO. 3

Distribution of theatres according to employment size

Centre	Population	Units reply- ing	Employment size of concern					Total
			1 to 10	11 to 20	21 to 30	31 to 50	50 and above	
1. Greater Bombay.	Over 10 lakhs	27	..	2	14	9	2	27
2. Poona ..	} Over 5 lakhs	15	1	11	2	1	..	15
3. Nagpur ..		9	..	3	4	2	..	9
4. Sholapur ..	Over 3 lakhs.	8	2	6	..	..	..	8
5. Kolhapur.	Over 1 lakh	6	..	6	..	..	..	6
6. Nasik ..	Do. ..	3	..	2	1	..	..	3
7. Malegaon	Do. ..	3	..	3	..	..	..	3
8. Amravati	Do. ..	3	..	2	..	1	..	3
9. Thana ..	Do. ..	2	..	..	1	1	..	2
10. Ahmed- nagar.	Do. ..	4	..	4	..	..	..	4
	Total ..	80	8	39	22	14	2	80

IV. EMPLOYMENT SIZE

TABLE NO. 4

Distribution of theatres according to employment size in towns having population upto one lakh

Serial No.	Town with population	Units supplying informa- tion	Employment size of concerns				Total
			1 to 10	11 to 20	21 to 30	Above 30	
1	50,000 to 1,00,000	.. 25	4	20	1	..	25
2	25,000 to 50,000	.. 19	5	13	1	..	19
3	Below 25,000	.. 67	34	31	2	..	67
	Total ..	111	43	64	4	..	111

Source.—Questionnaire—replies.*Conclusion.*—The modal employment size is 11 to 20. Nearly 58 per cent. theatres have employment-size 11—20,

V. EXHIBITION OF SHOWS

TABLE No. 5

Distribution of cinema-theatres according to number of shows exhibited

Serial No.	Number of shows exhibited annually	No. of units	Percentage of total units supplying information
1	365 (Seven shows per week normally)	5	2.6
2	469 (Nine shows per week normally)	6	3.7
3	730 (Fourteen shows per week normally)	60	32.0
4	834 (Sixteen shows per week normally)	32	17.0
5	886 (Seventeen shows per week normally)	16	8.5
6	1,005 (Twenty-one shows per week normally)	28	15.0
7	Theatres showing more than twenty-one shows per week normally.	30	20.0
Total (Units sending information)		186	

Source.—Questionnaire—Replies.*Conclusion.*—More than 60 per cent. theatres exhibited more than 14 shows in a week.

Small centres showing three or more shows per day are : (1) Barsi, (2) Manmad, (3) Ratnagiri, (4) Bhiwandi, (5) Vasai, (6) Colaba, (7) Satara, (8) Baramati, (9) Lonavala, (10) Mulund and Malad (Suburbs of Bombay) etc.

Wage-rates prevailing at Dhulia and Nanded Centres

Centre		Minimum	Maximum	Average
		Rs.	Rs.	Rs.
Dhulia	.. { Manager	75	200	125
	.. { 1st Operator	48	90	88
	.. { Assistant Operator	45	85	70
	.. { Booking Clerk	25	40	29
	.. { Door-keeper	20	30	23
	.. { Watchman	18	25	21
Nanded	.. { Manager	150	175	155
	.. { 1st Operator	70	112	88
	.. { Assistant Operator	20	55	41
	.. { Door-keeper	25	50	32
	.. { Booking Clerk	40	100	59
	.. { Watchman	30	47	35

TABLE

Rise in earnings at different centres
(Earnings excluding entertainment tax)

(Figures in thousands)

Centre	Units replying	Year 1962	Year 1963	Year 1964
1. Greater Bombay	23	10,594	12,297	12,732
2. Poona	11	2,084	2,112	2,382
3. Nagpur	7	1,240	1,325	1,462
4. Sholapur	7	1,092	1,134	1,149
5. Kolhapur	6	710	804	1,062
6. Aurangabad	6	599	715	955
7. Thana	2	722	839	982
8. Jalgaon	3	473	459	547
9. Sangli	2	308	325	367
10. Miraj	4	274	313	348
11. Malegaon	5	586	636	846
12. Amravati	1	170	165	247
13. Gondia	1	141	148	167
14. Bhusawal	1	96	121	140

TABLE

Earnings per show excluding entertainment tax

Centre	Per show net earnings		
	Minimum	Model	Maximum
1. Greater Bombay	176	291	831
2. Poona	127	172	284
3. Nagpur	121	127	587
4. Sholapur	40	111	223
5. Kolhapur	64	152	180
6. Aurangabad	107	179	233

Wage-rates at small centres

Centre	Manager	Operator	Assistant Operator	Booking Clerk	Door-keeper
	Rs.	Rs.	Rs.	Rs.	Rs.
Paithan	.. 100	80	45	15	20
Vaijapur	.. 90	75	40	..	15 to 35
Kannad	.. ..	75P	..	25P	20P
Hinganghat	.. 225	75	35	80 (Booking and Cashier's work)	40 (Peon plus gate- keeper).
Paratwada	.. (1) 60	75	30	40 Head 15 Asstt.	20
	(2) 115	60	50	45 Head	12 to 15
Akot	.. (1) 100	75	45	65	27 (Head) 14 (Others)
	(2) 140	75	45	50	30 (Head) 15 (Others)
Achalpur	.. 100	75	30	25 Head 20 Asstt.	15
Anjangaon	.. 125	60P	50	20	20
Warud	.. 140	65	..	20 15	15

Wage-rate paid at major centres

Centre	Categories											
	Manager		I-Operator		Asett. Operator		Booking Clerk		Door-keeper		Watchman	
	Min.	Max.	Min.	Max.	Min.	Max.	Min.	Max.	Min.	Max.	Min.	Max.
	Rs.	Rs.	Rs.	Rs.	Rs.	Rs.	Rs.	Rs.	Rs.	Rs.	Rs.	Rs.
(1) Greater Bombay ..	200	1,265	150	625	110	325	120	290	65	194	69	176
(2) Poona ..	80	400	70	232	35	173	30	107	65	117	60	85
(3) Nagpur ..	75	300	80	170	65	130	20	85	20	85	34	65
(4) Sholapur ..	98	270	72	140	48	115	43	68	42	64	..	..
(5) Kolhapur ..	52	300	60	105	45	56	35	56	40	52	40	53
(6) Aurangabad ..	90	226	66	155	90	58	23	37	24	53	30	40
(7) Nasik ..	75	225	80	125	40	80	26	60	25	80	22	95
(8) Malegaon ..	180	215	76	107	60	75	44	63	40	110	65	..
(9) Nanded ..	150	175	60	112	25	..	37	50	43	100	47	..
(10) Amravati ..	100	200	50	110	30	50	20	30	15	20	30	47

Centre	Manager	First Operator	Assistant Operator	Booking Clerk	Door-keeper	Swooper
(1) Pandbarpur—						
Minimum	.. 125	85	60	50	35	60
Maximum	.. 140	90	90	105	85	60
(2) Barai	.. 101	100	50	30-35	25-40	30
(3) Akkalkot	.. ..	..	40	..	30P	12P
(4) Kurduwadi	.. 65	60	..	30	..	..
(5) Sinner	.. 150	100	45	45	22	..
(6) Nandgaon	.. 150	80	..	30P	25	10P
(7) Yewale	.. 250	110	60	30P	20P	40
(8) Sawantwadi	.. ..	105	75	75	50-40	..
(9) Vengurla	.. ..	80	..	..	45 20P	..
(10) Udgir	.. 115	40	40	35P	35	..
(11) Panvel	.. 200	140	75	39	52	35
(12) Phaltan	.. 50	100	70	32	32	32
(13) Palghat	.. ..	80	30P	75	15	25
(14) Bhiwandi	.. 700	170	140	60	55	55
(15) Wasai	.. 140	140	115		105	50

Wage-rates paid at different centres

	Manager	Operator	Assistant Operator	Booking Clerk	Door-keeper	Watch-man
Lakhani	.. ..	85	38	50	40	..
Tirora	.. 120	95	75	35P	35P	20P
Pavani	.. 115	80	20	20P	15	15P
Parali-Vaijnath	.. 100	100P	..	..	30P	16P
Ambajogai	.. 60	50P		30P	24P	10P
Talode	.. 75	150	50	45	30	10P
Shirur	.. ..	100	75	50	45	..

P=Part-time.

**MINIMUM WAGES COMMITTEE FOR EMPLOYMENT IN CINEMA
EXHIBITION INDUSTRY**

QUESTIONNAIRE

{ Please give full information in respect of each cinema-theatre/touring talkie establishment separately. This will make for area-wise record. }

**1 NAME AND ADDRESS OF THE
ESTABLISHMENT—**

- (1) Name of the Cinema-theatre/
Touring/Talkie establishment
(Indicate the category also).
- (2) Postal address ..
Phone No.
- (3) Year of starting the cinema
theatre or touring talkie
establishment.
- (4) Year since when it has come
into the hands of the present
management.

**2. NATURE OF OWNERSHIP AND
MANAGEMENT—**

- (1) Name/s of owner/s
- (2) Postal address—(a) Local ..
(b) Head Office ..
- (3) Year from which ownership
came into possession.
- (4) State the nature of owner-
ship. Whether Proprietary/
Partnership firm/Private
Limited Company/Public
Limited Company/Co-opera-
tive Society ?

3. ORGANISATION—

(1) State whether you run both cinema theatre and touring talkies establishment ?

(2) Indicate the number of cinema theatres/touring talkies establishments at each place run under your management.

Place	No. of cinema theatres run by you	No. of touring talkie Establishments run by you
1	2	3

4. LEGISLATION APPLICABLE—

State whether the cinema-theatre or touring talkie establishment is governed by—

- (1) Bombay Shops and Establishments Act, 1948.
- (2) Employees' Provident Funds Act, 1952.
- (3) Payment of Wages Act, 1936.

5. COMBINATION WITH THEIR BUSINESS ACTIVITY—

(1) Do you combine the business of cinema-theatre with Touring Talkie establishment or *vice-versa* ?

If so, state how the employees are distributed between two businesses.

(2) Do you combine the business of running cinema-theatre with catering establishment/ Soda fountain shop/Cycle-stand-parking business in the premises of the theatre ?

If so, give full information as to how the employees are distributed between these businesses.

6. POWER SUPPLY ARRANGEMENT—

- (1) Do you get electricity for the establishment from any power-supply authority or Company ?

State the name of the power suppliers ..

- (2) Do you generate electricity for the establishment by installing your own generator ?
- (3) If so, state the number of persons employed in generation-plant in each category ?

7. EARNINGS—

- (1) State the gross-box-office collections/receipts after deducting the entertainment tax from the business of running cinema theatre or touring talkie establishment for the years 1962 to 1964 ?

Gross receipts excluding Entertainment Taxes		
1962	1963	1964
Rs.	Rs.	Rs.

- (2) State when your financial year begins.

8. TAXES—

- (1) State the total taxes paid on account of following items :—
- (a) Entertainment Tax ..
- (b) Show Tax ..
- (c) Other Municipal Taxes.

9. WORKING OF THE CINEMA-THEATRE OR TOURING TALKIE ESTABLISHMENTS—

- (1) Licence No. ..
- (2) Name of Licence Holder ..
- (3) Year since when first licence was issued ..

- (4) Total capacity for accommodation in the theatre.
- (5) Licensed total capacity for accommodation in the theatre.
- (6) Has there been any increase or decrease in seating accommodation during last three years ?

If so, give details ..

TYPE OF THEATRE—

- (1) State whether the theatre is air-conditioned or non-air-conditioned ?

CLASS OF TICKETS AND RATES OF ADMISSION—

- (1) Indicate the classes of tickets sold and rates of admission excluding entertainment tax for each class together with seats.

Class	Number of seats	Rates of admission excluding entertainment tax
1	2	3

- (2) Has there been any change in general in the rates of admission during last three years ?

If so, give full information of such change and reasons, if any ?

FREQUENCY OF SHOWS—

- (1) For cinema-theatres in permanent premises—

How many shows are normally exhibited during a week in the cinema-theatre ?

(2) For Touring Talkie Establishments—

When does the season for touring talkies establishment normally begin and when does it end ?

(3) How many shows are normally exhibited during the season ?**(4) How many shows are normally exhibited during the off-season ?****13. Please give the total number of shows exhibited during each year from 1962 to 1964.****14. EXTRA SHOWS/SPECIAL SHOWS—****(1) Do you manage extra shows or special shows with the normal staff existing in your cinema theatre or touring talkie establishment ?****(2) Do you engage any additional staff for extra shows or special shows ?**

If so, what is the average additional staff engaged for such purpose ?

(3) Do you pay additional allowance for extra shows or special shows ?

If so, give details about the system of additional allowance paid normally ?

15. EMPLOYMENT—

No. of employees employed on 1st working day.

- (1) State the number of employees normally employed for the cinema theatre/touring talkie establishment for the years 1962 to 1964 on 1st working day of January and July of each year ?

Month ..	1962	1963	1964
January ..			
July ..			

- (2) State reasons for increase or decrease in the number of employees employed during three years ?

16. NATURE OF EMPLOYMENT—

State the total number of employees employed on 1st working day of October 1965 in each category—

- (1) Permanent ...
- (2) Temporary ...
- (3) Apprentice ...
- (4) Any other category ...
- Total ...

	Full-time	Part-time
(1) Permanent ...		
(2) Temporary ...		
(3) Apprentice ...		
(4) Any other category ...		
Total ...		

17. TOTAL WORKING HOURS—

State the normal total working hours for—

- (1) full-time employees ...
- (2) part-time employees ...

	On week days	On week-end days	On festival days
(1) full-time employees ...			
(2) part-time employees ...			

18. SPREAD-OVER—

(Spread-over means total time counted from joining duty-time to finally leaving-for-home-time).

(1) State the spread-over of duty period for—

(a) Full-time employees ...

(b) Part-time employees ...

(2) Are the part-time employees in your establishment engaged in any other employment during off-duty period ?

If so, indicate the nature of their present employment during off-duty period as known to you ?

19. HOLIDAYS, LEAVE, ETC., FACILITIES—

State the facilities for employees regarding—

(a) Privilege annual leave with pay.

(b) Sick leave with pay ..

(c) Casual leave with pay ..

(d) Maternity leave with pay

(e) Festival days/National holidays with pay.

(f) Weekly offs with pay ..

(g) Monthly offs with pay ..

20. (1) Is there any agreement/settlement/award, etc. governing working hours, leave with pay, etc. : —
- (2) If so, give the particulars wherein these are published.
- (3) If not published, please enclose a copy of such agreement/settlement/award for information.

21. SALARIES AND WAGES—

Total expenditure on salaries and wage-bill

- (1) State the total expenditure on account of salaries and wage-bill of the employees employed in the cinema theatre/touring talkie establishment for each of the years from 1962 to 1964.

1962	1963	1964
Rs.	Rs.	Rs.

- (2) (a) State whether salaries/wages and other monetary benefits are governed by any agreement/settlement/awards, etc.
- (b) If so, give particulars of publication.
- (c) If not published, please enclose a copy of the governing agreement/settlement/award, etc. for information.

(3) Allowances—

State the rates of allowances paid under following headings :—

- (a) Dearness allowance . .
- (b) Extra-show allowance
- (c) Any other type of allowance.

(4) State the monetary benefits given to employees under following headings :—

(a) Bonus ..

(b) Gratuity ..

(c) Provident Fund ..

(d) Any *ex-gratia* payment.

(5) State whether there are any non-monetary benefits/concessions for employees ?

If so, please give details.

22. INCREASE IN SALARIES/WAGES, ETC.—

Has there been any increase or decrease in salary-scale or wage-rates since 1962 ?

If so, give details of such increase/decrease and the year from which increase/decrease effected.

23. CLASSIFICATION OF CATEGORIES—

Which of the categories in your cinema-theatre/touring talkie establishment can be classified as—

(a) Skilled A ..

(b) Skilled B ..

(c) Semi-skilled ..

(d) Unskilled ..

24. Is there a special case for touring talkie establishment for fixing minimum wage differently from those to be fixed for permanent cinema theatres ?

Please give full reasons for your view.

25. Have you any other suggestion regarding fixation of minimum wage ? If so, please state them.
26. Are you a member of any association of employers in Cinema Exhibition Industry ?

If so, state the name of the Association of which you are a member at present.

27. Please fill up the attached Statement form—Appendix “ A ”

N.B.—(1) Strike out the items which are not applicable.

(2) In case there is any need for clarification contact the nearest District Government Labour Officer who will help you in the matter.

(3) Please send your reply in full very early.

Signature :

Name of Signatory :

NAME OF ESTABLISHMENT :

Designation :

Place :

Date :

**MINIMUM WAGES COMMITTEE FOR EMPLOYMENT IN CINEMA
EXHIBITION INDUSTRY**

**QUESTIONNAIRE FOR EMPLOYERS' ASSOCIATION AND
TRADE UNION ORGANISATIONS**

1. (A) Name of employers' Association.
- (B) Name of Trade Union ..
- Postal Address ..

2. Year of starting the Association/
Trade Union.

3. State whether the Association/
Trade Union is registered under—
 - (a) Societies Registration Act ..
 - (b) Trade Unions Act, 1928 ..
 - (c) Any other Act or Statute
under which registered.
 - (d) Year of Registration ..

4. *Association—*
 - (a) Total membership—
 - (i) Cinema Exhibitors ..
 - (ii) Touring Talkies Owners ..
 - (b) Area of operation ..

Union—

 - (a) Total membership ..
 - (b) Area of operation ..
 - (c) Is the union exclusively en-
rolling employees in cinema-
theatres and touring-talkies
establishment ?
 - (d) Affiliation to Central Organi-
sation.

Associations—

 - (a) What is the membership fee
category-wise ?

5. Are there any agreement/settlements/awards in regard to the employees in the Cinema-exhibition Industry ?

If so, please give full particulars of publication. If unpublished, enclose copies thereof of important agreements, settlements, awards determining especially wages.

6. *Please state your views—*

(a) What should be the principle for fixing minimum wages in the Cinema Exhibition Industry ?

(b) What should be wage rate for various categories of employees employed in various areas ? Suggest a scheme showing the order of categories and probable wage differential so as to ensure variation in wages according to responsibility, initiative, skill and labour involved in the job.

(c) Do you favour a consolidated minimum wage (i.e. inclusive of basic wages and dearness allowance) ?

(d) Do you advocate that minimum wage should be fixed showing basic and dearness allowance separately ?

(e) Should such separate dearness allowance be linked up with consumer price index ?

7. What should be the criteria for creating Zones ?—
- (a) Zone on population basis ...
 - (b) Zone on regional basis ...
 - (c) Any other basis ...

You may give your suggestions with justification.

8. Would you recommend touring talkies establishment to be treated distinctly from other cinema theatres ? If so, elaborate your views with reasons.
9. What are the categories in the industry which could be classified and included in—
- (a) Skilled A ...
 - (b) Skilled B ...
 - (c) Semi-skilled ...
 - (d) Unskilled ...
10. What are the special problems of the Cinema-Exhibition Industry in relation to the employment and wages to which you desire to draw specific attention ?
11. What should be the provision regarding part-time employees in respect of linking wages with minimum hours of work per day ?

12. Give ~~instructions~~ on the steps taken by Association/Union—

(a) for standardization of categories.

(b) for standardization of minimum pay-scale.

(c) Introduction of beneficial schemes for employees such as—

(1) Provident Fund ...

(2) Gratuity ...

(3) Medical Aid ...

(4) Other benefits ...

13. Any other constructive suggestions

Signature :

Name of Signatory

Designation :

NAME OF ASSOCIATION/UNION :

Place :

Date :

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