

- PREFACE -

The informative text obtaining in various chapters is the outcome of sustained labour over 10 years. Data and the summary of dialogues held by the author with various persons of the film industry were collected, recorded, scanned and carefully sifted before conclusions were arrived at. My own hallucinations about this industry were ultimately found to be presumptuous. A person who has not been initiated in the inner circle of the filmdom but has formed definitive opinions on the basis of panegyric accounts published in newspapers may indeed receive a rude jolt by going through the mass of details hereinafter recorded. To a casual mind, this industry is associated with grandeur and hallowed precincts. Fabulous payments of remuneration to the top artistes, lavish expenditure on location shootings, gorgeous decorative sets and dazzling costumes have lent an aura of celebrity which is elusive to a common man.

2. Naturally, the top artistes have always remained the focal points of public gaze, but the vast multitudes of technicians, craftsmen and support cast, toiling day in and day out, have been relegated to the background. Needless to say that they are playing no mean role to lift this industrial complex to a wholesome perfection. An effort has been made to highlight their role in order that the industry and its built-in components may be viewed in proper perspective.

3. The film industry has recently gained a position of importance. It has also a bright future. Meagre statistical information was, however, available about this industry and its labour. The paucity of statistical data was keenly felt by the

(ii)

Indian Cinematograph Committee, 1927-28 as well as the Film Enquiry Committee, 1951. Since then the Government of Bombay (now Maharashtra) conducted three enquiries into the labour conditions of film industry with which I was associated. These studies made available some useful data, but as the terms of reference were limited, they needed to be supplemented and further examined. It was precisely with the object of filling in the gaps and throwing light on problems confronting 'the creators of film' that the subject matter was selected for the study. It was considered that by providing proper incentives and a rational wage structure it would be possible to help the industry to develop on sound lines. The object of undertaking the present study is to examine and evaluate the existing level of wages, to discover forces affecting wages and to suggest measures for possible improvement in the existing wage structure.

4. Originally, the subject matter of research related to the entire field of labour management in the Bombay film industry. The scope was wide enough, but became unwieldy and hence unmanageable. It was considered, therefore, worthwhile to confine the scope of study to the evaluation of wages in the Bombay film industry.

5. The absence of any reliable and exhaustive information about the industry and its employees called for sustained efforts in the collection of the required mass of statistical data. Over 1,500 persons were contacted at their residence, place of work, office or association by paying an aggregate of about 10,000 visits. This has naturally taken considerable time. This long period was kindly condoned by the Maharaja Sayajirao University of Baroda, for which I shall ever remain obliged to the University Authorities.

6. I am deeply indebted to Professor V.Y.Kolhatkar for his valuable "direction" in my present study. But for his guidance and encouragement it would not have been possible for me to complete my task. I must particularly mention the keen interest he has taken in my study even after he ceased to be my guide. Dr.D.K.Shukla guided me in the latter part of my research. He was mainly instrumental in redefining the scope and objectives of research and made very useful suggestions for improving the quality of work. I, therefore, acknowledge with respect his valuable contribution to the study undertaken by me.

7. I am grateful to innumerable persons-producers, distributors, exhibitors, artistes, technicians, craftsmen, trade unionists, Government officials and others, whom it is not possible to mention by names. Shri D.G.Kale, Commissioner of Labour, Bombay encouraged me to continue my research work despite the long time I had taken in completing it and gave me several opportunities of associating myself in official capacity with labour problems in film industry. My thanks are also due to Shri K.L.Khandpur, Producer-in.charge, Films Division, Shri V.C.Vora Superintendent, Entertainment Duty Act, Bombay and Dr.V.G.Mhetras, Professor of Labour Economics, Bombay Labour Institute for their valuable help in my work. Lastly, I owe a deep sense of gratitude to Sarvashri Krishna Gopal, N.B.Kulkarni, V.B.Kulkarni and Sultan Noorani who gave yeoman help to me in my task and on whose high technical attainments I have freely drawn.

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