CHAPTER 3

Review of Literature

In this chapter some existing works which address similar issues that is involved in the research is surveyed. The objective is to find the current state of affairs and also to identify the possible missing aspects which could be filled in by this research. Research articles and papers, recently published articles in the newspaper and internet are also included which highlight the relevance of the topic in the current situation.

3.1 Books on Working children:

Economics of Child Labour in Industries of India

Published by- Centre for Operations Research and Training (CORT), Gujarat.

This book is a collection of papers addressing the issue of economics of industries which hire substantial number of child labourers and is the outcome of the discussions which took place at a three day National Workshop on "Economics of Child Labour in Selected Industries" organised by CORT and ILO in 1995. It presents the findings of studies on child labour in Carpet, Glass, Diamond, Gem and Mosaic, Chips and Limestone industries.

Children Labour Without Alternatives

Published by International Politics and Society, Bonn, (2001)

Dr. Shahid Ashraf, Jamia Millia Islamia University

Speaks about the social and economic conditions of children in rural India, who are forced into working for a living, without any options or opportunities being given. The children also accept this condition as, that is how they perceive the world from birth, says the author.
**Encyclopaedia of Child Labour**

Mahajan, Promila & Chand, S.

This book gives a complete overview of the problem of child labour form basic definitions to the Labour Policy and welfare measures that are adapted. It also speaks of the current trends and a lot of comparisons for the right perspective.

**Child Labour**

Published by : Greenwood Publishers (1998)

Singh, B.K.

This book speaks about all aspects of working children, from hazardous environments to unpaid workers. It also refers to gender sensitive issues such as illicit trafficking in the name of work.

**Kids in the Biz: A Hollywood Handbook For Parents**

Publisher: Heinemann Publishing (2001)

Troy Rutter

Offers parents of young performers advice and insight into what it takes to make a career, in the entertainment business, step by step. Included in it are real-world examples and guides for submitting to agents and casting directors as well as advice on avoiding scams.

**The Elimination of Child Labour in the Carpet Belt of North India : Possible NGO and Trade Union Strategies**, in Klaus Voll (ed.)

Published by : Mosaic Books and Third Millennium Transparency
It gives an insight into the Indian and International Dimensions and Strategies towards tackling the problem of child labour. It approaches the subject as a definite opposition to the very concept of employing children.

### 3.2 Books on Film Industry and Children

**Extraordinary Jobs in Entertainment**

By Alecia T. Devantier, Carol Turkington  
Published by : Infobase, 2006

One of the jobs mentioned in this book is that of a ‘Studio teacher’. It speaks of how much importance is given to a teacher employed by the production to be on the set to make sure the child keeps himself up-to-date with the school curriculum and also bake sure he/she gets enough of play or other recreation. The teacher is also responsible for the child’s food, health and general well being on the set.

**Career Opportunities In The Film Industry :An Essential Guide for Anyone Considering Working in the Film Industry.**

by Fred & Jan Yager  
Penguin Press

From gaffer to grip, over 75 different profiles are featured, including a separate section on the ones that may suit children. There are a number of different types of opportunities to enter film industry, but only a handful of them might seem recognizable at first. Most people know the typical film job descriptions like writer, director, actor, etc. But there are so many other jobs that
might be better suited to your particular talents and needs that you might otherwise never know about.

The career profiles in this book are extremely well laid out. They are informative and are extremely effective in laying out not only what the job is, but the type of education and skill set needed to go after it as well. Additionally, there are profiles of those who have already achieved the goal of getting the job, showing how they got there and what they're doing now.

**The American Film Industry**

Tino Balio

Univ of Wisconsin Press, 1985

A systematic history of the American movie industry, consisting of previously published and especially commissioned essays on important events, trends, people, developments, products, and influences.

**Contracts for the film and television industry**

Mark Litwak


His book is a no nonsense, thorough guide to the complex world of contractual law for an industry that has a history of taking advantage of those who don't take the time or spend the money to hire good legal representation. He is an advocate for the rights of artists, writers, actors, etc., and his contracts are a good basis for negotiations and deals in the TV/Film industry. Even if you hire your own attorney, this book will help you understand the structure of your deal and alert you to details and potential booby traps in all that fine print.
3.3 Books on Parenting

Battle Hymn Of The Tiger Mother

By Amy Chua


This book is about a parent who wanted prodigies, even if it meant nonstop, punishing labor. So “Battle Hymn of the Tiger Mother” chronicles its author’s constant demanding, wheedling, scolding and screaming. It describes seemingly endless piano and violin sessions that Ms. Chua supervised. (Her own schedule of teaching, traveling, writing and dealing with her students goes mostly unmentioned — and would require her to put in a 50-hour workday.) And it enforces a single guiding principle that is more reasonable than all the yelling suggests: “What Chinese parents understand is that nothing is fun until you’re good at it.” If this were the entirety of “Battle Hymn of the Tiger Mother,” this book would not be destined for major best sellerdom. But Ms. Chua’s story has been shaped according to a familiar narrative arc, the one that ensures that her comeuppance will occur, that her children will prove wiser than she and that other not-all-that-far-from-Disney things will happen.

How To Talk So Kids Will Listen and Listen So Kids Will Talk -

Adele Faber and Elaine Mazlish

Quill Books 1980.

This user-friendly guide to effective parent-child communication was hugely influential when it was first published in the early ’80s, and is still used as a text in parenting courses today.

The process of parenting is not easy. this book speaks about what the readers call a very sensible, practical approach to parenting. It speaks about how to tackle situations when toddlers ger very
fussy. Hitting or smacking is not the only way to tame children the author says, and has practical advise for parents, especially mothers, in tricky situations. The humour seems to work very well and gets through the worst moments with the children.

**Kids Are Worth It**

by Barbara Coloroso,


North America’s best-known parenting guru made her mark with wonderfully expressed, easy-to-use and sensible ideas about how to help children develop inner discipline. It speaks about the importance that needs to be given to a child. Children demand a certain level of respect form elders too, says the author. It speaks of how mutual love and respect can practically reduce a lot of burden for raising and disciplining children.

**Raising Your Spirited Child**

by Mary Sheedy Kurcinka,


Kurcinka did more than anyone to bring the concept of temperament into the lexicon of parenting. This book remains the bible for parents of temperamentally challenging kids. Recognising children with hyperactive mindests is the first and the most difficult step. Parents accepting that their child is either very hyperactive or a slow learner is the next difficult step. But this is only the beginning says the author, who gives a step by step guide to aid the parents to cope with a situation at home, which may get even complicated when there are siblings of a different nature.
The Baby Book

by William and Martha Sears,

Sears has promoted “attachment parenting” in numerous books and he does that here too, but this book is also an excellent, well-laid-out guide to baby care. The concept of attachment has been treated in different ways – with a positive approach which provides protection and a secure feeling to the child to a situation where the parent tries to get in control of the entire life of the child in his/her hands.

Your Baby & Child

by Penelope Leach,

Leach is the wisest of the wise when it comes to knowing about babies and young children. She’s also a brilliant writer who understands what parents want to know about their children. Just understanding of a child’s psyche can be an arduous task for any parent. The author speaks of what behaviours and reactions of the child to look out for and how to deduce the character of the child form them.

Becoming the Parent You Want to Be

by Laura Davis and Janis Keyser,


This book, more than any others seen, helps one to think through one’s own issues and challenges and find a parenting approach that’s right for you. It refers to the ‘Ideal parent’
syndrome which one has to do away with. But the author also recognizes the emotional need of every parent to have a vision of how they should be as parents, and how in the practical sense of raising a child this vision takes a backseat. The author does not say that it is wrong to have a vision like that, but advises on how to have realistic expectations from oneself and how to adhere to the vision.

**It’s Not Fair: Jeremy Spencer's Parents Let Him Stay up all Night**

by Anthony E. Wolf,

Noonday 1995.

Wolf not only offers sound parenting principles, he’s not afraid to tackle the grittier realities of parenting and brings a much-needed touch of levity to the genre. ‘Where to draw the line’ is a perennial question that boggles most of the parents. Especially with children who are in their teens. One perspective says its nice to be friends, but being too lenient can spoil them is also a fear that is lurking in every parent’s mind. The trick to balance both in the right proportion is the trick says the author.

**Positive Discipline for Teenagers**

by Jane Nelsen and Lynn Lott,


Nelsen, a family therapist from Utah, has sold over a million copies with her extensive Positive Discipline series. Our most recommended book for parents of teens. Teenagers are very confused they say, but as the authors put it, it is more confusing for the parents as to how to raise the teenagers. They speak about how to get into their lives in order to understand them, but not let
them feel like they are being intruded. As that is a dreaded feeling that every teenager is bound to go through.

**Touchpoints**

by T. Berry Brazelton,  

The author is one of the most respected and influential American pediatrician since Benjamin Spock. This is an innovative and sophisticated guide to understanding and navigating the vicissitudes and joys of children’s emotional and behavioural development. The author who is also a doctor seems to blend the psychological aspects as well as the medical issues that may crop up, and the important and the most common issues that are faced. He also gives real life examples from his experience as a pediatrician in order to give a realistic perspective to his points.

**The Child With Special Needs: Encouraging Intellectual and Emotional Growth**

by Stanley I. Greenspan and Serena Wieder,  

Most books for parents of special needs kids are specific to one condition. This one is a general guide for parents of children with varied challenges, including autism, language delays, Down syndrome and ADHD. It is generally the practice to shun away such children into special schools for the mentally retarded, for the fear of not being accepted by the society, or the fear of not knowing how to look after such children. This book tries to remove that fear and embarrassment.
in the minds of such parents and explains the actual conditions of what the children go through and how the parents could be of support to such children.

**Parent Effectiveness Training: The Proven program for Raising Responsible Children**
by Thomas Gordon,
One of the early pundits for non-coercive parenting, Gordon has influenced two generations of parents. His ideas are just as relevant today as they were in 1970. The biggest challenge faced by any parent- whether in the 70s or the present day, is how to raise children who are capable and responsible. This book refuses to stick to the ideals that are believed to be the best rules for parenting, but on the contrary looks at innovative approaches that are also a lot simpler to achieve the same goal.

**Your Child’s Self-Esteem: Step-by-Step Guidelines for Raising Responsible, Productive, Happy Children**
by Dorothy Corkille Briggs,
Doubleday 1970.
This is a classic guide to helping children develop positive self-image. Though children cannot be kept happy all the time, the author says, helping the children develop a positive image of the self goes a very long way in helping the kids stay happy by themselves. Once this is developed, the parents need not worry about smaller instances in life which may cause displeasure for the children.
3.4 Research Articles and papers

a) Research Articles

Use of Child Labour in Carpet Industry: Analysis from Economic Perspective of the Industry
Deborah Levison, Richard Anker and Sandhya Barge) in Richard Anker et.al. (ed.)

Child Labour in India- A Case of Glass Industry in Ferozabad, Uttar Pradesh
with Deborah Levison, Richard Anker and Sandhya Barge, in Richard Anker et.al. (ed.) Economics of Child Labour, CORT 1998.

Forced Underground : Child Labour in India’s Carpet belt
www.infochangeindia.org
Rashme Arora

Is Child labour Really Necessary in India’s Carpet Industry”,

b) Research Papers

Children as Actors: How Does the Child Perspectives Literature Treat Agency in the Context of Poverty
Social Policy and Society, 8, pp 541-550
This paper examines the agency in the worldwide literature on children's perspectives on poverty. By definition, asking children about their lives and responses to living in poverty assumes that they are competent actors – this is one of the positive features of the new and burgeoning literature on children's perspectives. Findings from research in poorer and richer countries are summarised and compared, and children's agency is categorised using frameworks proposed by Ruth Lister and John Micklewright into a number of different types, including self-exclusion, exclusion of children by other children, ‘getting by’, ‘getting (back) at’, ‘getting out’, and ‘getting organised’.

**Hollywood, the family audience and the family film, 1930-2010**

Paper submitted to the Newcastle University by Noel Brown

This thesis is a historical study of Hollywood’s relationship with the ‘family audience’ and ‘family film’. It speaks about the difference in the grammar of the mainstream film versus the films made for family. One of the chapters examines the contribution of the presence / absence of children in the film which would make it family-friendly

**Articles and research papers from V.V.Giri National labour institute**

- Child Labour in Hazardous Occupations: A case of Child Labour in Slaughter Houses and Allied Activities
- Child Labour in Chrompet Leather Manufacturing Clusters. T.N.
- Child Labour in Knife Making Units of Rampur, U.P.
- Child Labour in Textile Industry in Surat City
- Child Labour in the Plastic Beads Industry in Bhiwandi, Maharashtra
3.5 Articles in the media – ‘Media to communicate about the media’

Film and television are one of the major mediums of communication for not only entertainment but also spreading information and awareness to the citizens in a country like India. This is because we lag behind in education, literacy and finance, rendering the print media and new media (internet) slightly redundant in terms of reach. But if the popular mediums themselves have issues within them that need to be communicated, the other media definitely gains a lot of importance.

Assumably, a lot has been written about the child actors in films and television both in print as well as the internet. Below is a collection of a few articles which address the child actors in the country in the present circumstance.

3.5.1 Articles on the internet:

Bollywood gives children some reason to smile

www.sify.com/news

IANS | Monday, 17 September, 2007, 09:36

“Today a child earns Rs.15,000 for a still and around Rs.30,000 for a TV commercial. And if an ad requires many children who just have to be part of a crowd and needs no styling, they get Rs.3,000 to Rs.6,000” said an ad man.
“The amount is higher for films. A lead child model gets around Rs.20,000 to Rs.50,000 depending upon his 'grade' and accessibility.”

Amit Arora, who scouts for child models, conferred, "If a child is much in demand, he even gets Rs.50,000 to Rs.200,000 per year, subject to a flexible schedule. For instance, he shoots in Delhi and dubs in Mumbai or, say, signs a contract against endorsing a competitive brand.

"Nanhe Jaisalmer" has thrown yet another young talent in the form of Dwij Yadav who essays the role of Nanhe. Critics have hailed his natural performance. Acting is increasingly becoming a lucrative career option for children today.

In fact, Hansika Motwani, who debuted as a child actor in "Koi... Mil Gaya", has now gone on to play an adult even though she is just 15. She played the love interest of Himesh Reshammiya in the just-released "Aap Ka Surroor".

"I know many parents who have taken transfer from Delhi to Mumbai only because their child is in great demand in ads and films."

Actress Sarika, who has now taken up the cudgels against "child labour in films", is trying to introduce a code of conduct for child actors in Bollywood.

"It is distressing to see children being pushed to enact mentally traumatic scenes without any counselling. In Hollywood, a psychotherapist is always present on the sets to counsel the child before and after the child enacts a traumatic scene.

"In Bollywood, they are 'persuaded' with chocolates! There is no schedule for them, and their education suffers. In Hollywood, there is a rule that only during school vacations can a child act in films," she states.
“Child Rights, Adult Wrongs”


Tuesday Jan 22 5:45 PM

Shoma A. Chatterji, TWF, Bollywood Trade News Network

What can you say about a child of eight, a star overnight, when he refuses an award bestowed on him for his brilliant performance in a difficult role on grounds that he was the 'hero' of the film and not a 'child' actor? The electronic media went wild right across television channels the other day closing in on this wonderful little boy whose instant stardom has clearly gone to his head. Darsheel Safary, the wonder kid of TAARE ZAMEEN PAR, insists that he is the hero of the film so why should he be chosen for the 'Best Child Actor' category by a weekly trade paper for its annual film awards this year? Shoma A Chatterji tries to find out whether the child actor is a hero, a victim exploited by his family and the film's publicity machine, or an unwilling martyr to media-hype...

It is amusing to discover the contradiction. A boy who does not understand what 'jury award' means refuses 'the best child actor' award. Is his response spontaneous? Or did his parents and family doctor it? Why weren't they questioned about the child's decision? Where were they when the boy, whose final exams are round the corner, was being interviewed by every news channel that jumped on the story for its 'man-bites-dog' element of sensation? Darsheel has been the media's favourite lollipop ever since TAARE ZAMEEN PAR hit the screens across the country. He has been giving television and press interviews left, right and centre, appearing at press conferences and generally having a whale of a time. Shouldn't he be getting back to where he belongs - to his parents and his school and his games of football and cricket? Should he be
questioned about whether girls' attitudes toward him have changed? Or, whether he likes girls or not, again and again? By the simple logic of a child's mindset, Darsheel ought to have been thrilled by the twin awards bestowed on him for his first ever film role. But no sir, he is not a normal child. The media has seen to that. He insists by suggestion that he would have been happy had he won the Best Actor award that went to Shahrukh Khan! The media just laps it up in sound bytes that may have overwhelmed you had you not been so shocked at its blatant violation of the simple ethics of letting a child remain a child.

In 1990, Dilip Ghosh, a FTII graduate, made a documentary on child actors in Hindi cinema called CHILDREN OF THE SILVER SCREEN. The film was screened at film festivals. It explored the blood and tears behind the chubby faces of people who were once famous as child actors but could not make it when they turned adult. Naaz, who was once famous as Baby Naaz (BOOT POLISH) and was said to be charging more than some stars of the time, said in camera that she came back home to parents who fought all the time and forgot to give her a proper meal. She was never allowed to touch a paisa of her earnings and was thrust into adult roles much before she turned eighteen. Daisy Irani, another famous child star of the Fifties, said that she failed twice in the same class because she could not attend school having to report for shoots at all times of day and night. "My mother took the easy way out - she took me out of school and sent me back to the studios." Her mother would pinch her hard when she refused to cry in sad scenes. "I was allowed to save money in a piggy bank. But my parents would never allow me to open the bank and find out how much money it had. One day, I opened it secretly and was shocked to find just a few coins at the bottom," she recalls. The directors spoiled her rotten and she grew into a studio brat who no one could tolerate but were forced to smile at. After marriage and three kids, Irani says she feels sorry for her mother "because she did not know what she was
doing to me, and more so, to herself.” Her kid sister, Honey Irani went through a similar grueling childhood till she married Javed Akhtar and later shifted focus to write stories and scripts for films. Baby Guddu, a very successful child actor of the eighties, was pushed into films by a father who claimed to be a 'producer' and a mother who had starry ambitions for herself that failed to come about. "She is brilliant in studies," said the mother to this writer in an interview, "but we have put her in films because she is very talented and we allow her to do this purely as a hobby." Really? Which 'hobby' fattens the parents' bank balance like a career in films do, tell me? What happened to the poor little rich girl no one knows. But this writer remembers the little girl coming back from school in uniform, dog tired at the end of the day, only to be asked to freshen herself up as she had to report for a night shoot.

Times have changed but the reality of the child star / actor / model has not. Hansika who caught the attention of filmmakers with her brilliant performances in television serials and films, was pushed into adulthood as leading lady opposite Himesh Reshamiya in AAP KA SUROOR. No teenage crushes, no disco-hopping or party-dancing, no playing loud music at odd hours, no boyfriend because the word 'adolescence' does not exist in the book of her life. Whether she will make it as leading lady is beside the point. The point is that she has missed out on a solid education, on friendships, on datings and split-ups - things that form the journey from teenage to adulthood.

Exceptions are few and far between. Tabassum, once famous as Baby Tabassum who played the lead role in Bimal Roy's BAAP BETI, left films to pay attention to academics and ended up with a Masters' from Mumbai University. She was resurrected on Doordarshan many years later and claimed her right to fame as a noted anchor and event manager. Sarika and Sachin began as child
actors. As Sarika was struggling to make it as an adult star, her mother allegedly emptied out her bank balance. Sachin began acting as a little boy of four in Marathi films. The credit for overcoming the worst odds and making it big goes completely to both these child actors. Pallavi Joshi and her older brother Master Alankar have never mentioned it but as child actors, it is understood that they went through the grind as well. Alankar went away to settle abroad while Pallavi is now a successful anchor and television actress. Aftab Shivdasani, Kunal Khemu and Jugal Hansraj have grown up from child actors to heroes though they are yet to prove their mettle as top box office draws. Urmila Matondkar is perhaps the only child actor who could make it as a successful star and actress.

In the past, child actors were exploited and victimized by their parents and families. Today, it is the same story with the media adding to the villainy by ensuring that child actors like Darsheel are martyred for a cause that does not exist - media-hype at the wrong time and place that could destroy their lives and careers forever. Somewhere along the way, the sharp line that separated Darsheel Safary, the actor, and Ishaan Awasthi, the character he portrayed in TAARE ZAMEEN PAR, seems to have faded.

**SC wants circuses to stop hiring kids - Asks Govt To Enforce Ban Within 8 Weeks**


TIMES NEWS NETWORK (April 19th, 2011)

New Delhi: Children cannot be employed in a circus, the Supreme Court ordered on Monday and directed the government to raid circuses across the country to rescue the minors put up in squalid conditions and forced to perform dangerous stunts. Delivering its judgment on a petition by NGO 'Bachpan Bachao Andolan', a Bench comprising Justices Dalveer Bhandari and A K
Patnaik directed the government to issue a notification within eight weeks banning employment of children in circuses. “The government and its agencies must conduct raids on the circuses across the country to rescue the hapless children”, said Justice Bhandari writing the judgment for the Bench. It also directed framing of a comprehensive scheme for rehabilitating the rescued children in case their parents were unable or unwilling to take care of them. Nearly half of the children engaged in circuses have been trafficked from Nepal, the petitioner had alleged.

NCPCR recommends age limit for kids in reality TV shows


3 march 2010 6.00pm

New Delhi: Following an outcry over children taking part in reality shows, the National Commission for Protection of Child Rights today recommended that kids below seven years should be barred from participating in such TV shows.

At a meeting of an internal committee of the commission, it was decided that the NCPCR will forward the recommendation to the Information and Broadcasting Ministry within the next two weeks.

“The age limit has only been fixed for reality TV shows as in serials or films, directors can order re-takes so the shooting is not stressful for children”, NCPCR member Sandhya Bajaj said.

It also has to be decided as to how the various TV shows should be monitored, she said.
There was public clamour over the need to monitor reality TV shows after the telecast of 'Pati Patni or Woh', where very young children were made to live with couples who were not their biological parents.

**NCPCR bars kids under 7 years from reality TV shows**

Headlines Today Bureau

New Delhi, March 2, 2010

Only children aged seven and above can take part in TV reality shows, the National Commission for Protection of Child Rights (NCPCR) has decided. The NCPCR took the decision as part of its new guidelines on participation of children in reality shows. The norms could land several existing reality shows in trouble. The use of children in reality shows has been opposed by child rights groups, saying it's exploitative.

The NCPCR had moved the Supreme Court for a complete ban on making toddlers a part of reality shows. According to the commission, reality shows involving babies and children have had an adverse impact on their behaviour as they encounter pushy parents, rude judges and peer pressure. The NCPCR has also been enquiring about the long hours, remuneration and working conditions of children in reality shows.

**Kudos To NCPCR Member Sandhya Bajaj**

http://goldenlotus.instablogs.com/entry/kudos-to-ncpcr-member-sandhya-bajaj/

By Ranjan Kumar Amritnidhi

Sep 19 2008
“Children are blooming flowers of our society. They need our loving care and protection from the social monsters.”

Are you preparing your kids for movies, musical reality shows or media advertisements than please wait and know about the NCPCR’s some latest instructions regarding the right age of the Child Artistes for movies, advertisements and musical shows.

**According to the member of the NCPCR, New Delhi, Sandhya Bajaj-”The right age for the child artistes is 12 years.”**

The National Commission for Protection of Child Rights (NCPCR) has now fixed the minimum age of a child artiste at 12 years and held parents responsible for the well being of their child during the shooting of serials, movies or commercial advertisements and the musical reality shows for the kids.

“The Commission has fixed the minimum age of a child artiste at 12 years for working in films, serials and advertisements. The commission had set the responsibility of well being of the child on the parent during shooting, apart from director. The presence of an expert child psychologist will also be mandatory on the sets during the shootings. The child artistes should not be given any cash prize money if they win any reality shows but the amount should be put in fixed deposits, which can be later used according to their future needs.” NCPCR member Sandhya Bajaj said.

Indeed the NCPCR member Sandhya Bajaj’s step is a good sign regarding the protection of the child rights. Kudos to the NCPCR senior member Sandhya Bajaj for her praiseworthy revolutionary step regarding the protection of the Child Artistes’ Rights
3.5.2 Articles from the newspaper:

Delhi Times

Sunday, June 14th 2009

By – Ravikiran Deshmukh

Excerpts from the content –

The Democratic Front government in Maharashtra has decided to file a case against eight production houses currently making TV shows featuring child artistes. These production houses will face legal action for violating provisions in the Child Labour Act.
Maharashtra labour minister Nawab Malik said earlier this week that the case would be filed in the Additional Metropolitan Magistrate court in Mumbai soon. He said the government was not satisfied with the replies submitted by the production houses to the notices sent to them a few months ago. Production houses that’ll face the heat are currently producing serials Balika Vadhu, Chak De Bachche, Baa Bahoo Aur Baby, Chhota Packet Bada Dhamaka, Uttaran, Maika, Shri Krishna and Chhote Ustad. Currently, the shows are being telecast on Zee TV, Colors and NDTV Imagine. While Zee TV and NDTV Imagine air two shows each, Colors airs four. The state labour department had taken these production houses to task for not complying with provisions in the Child Labour Act under which child artistes should get one hour rest after every three hours of shooting. Also, their studies should not be affected.

If found guilty, the production houses may have to cough up Rs 10,000 in fine or face imprisonment of up to six months. Dheeraj Kumar, producer of Maika, says, We follow the norms, taking utmost care when we’re shooting with children, providing them with all the facilities. Also, we never shoot more than 5-6 hours, even though Maika is not a child-oriented show. Even my colleagues who make children’s shows take care of their child artistes. One can’t simply stop making children-centric shows.”
Excerpts from the content –

Battling long work hours, giving copious takes just to take their expressions right and to top it all, juggling it with school. Child artists on television have it all—fame, adulation and sadly, work pressure. And with cases of children succumbing to the pressure, either going into coma or committing suicide, the National commission for Protection of Child Rights has recommended that “children below the age of seven years should not be allowed to participate in reality shows on television channels”. The bigger question is — what about all those young child artists, irrespective of their age, who are part of television?
Niret Alva, Chairman of Miditech supports the recommendation, “It is not to de-motivate children but to deter parents from pushing their kids too hard. I am a part of the commission which recommended this move. Being a producer myself I know that we have to work under deadlines and despite being cautious, there are times when these demands create pressure on children.”

Since years, children have been part of the reality show bandwagon—“Amul Voice of India Chote Ustaad”, ”Sa Re Ga Ma Pa Little Champs”, Chhote Miyan” among others. Colors too has recently launched a dance reality show for children—“Chak Dhoom Dhoom”.

Many producers and parents alike claim that there are people who use their wards as a means to earn money. What happens when upholders of their child’s welfare themselves turn into dreamy eyed individual, expecting their kids to be super humans? Alva adds “Parents are the problem. I have experienced situations where a kid might not be interested in participating in a reality show or just does not have the talent, but parents do everything under the sun to get their kid through. The regulation is a pointer to such demanding people who unnecessarily drive their children to a state where they are sleep deprived and stressed.”

A few parents beg to differ. They feel that children working in either Bollywood or television are pigeonholed as slaves.”It is mere balderdash. I have a daughter who has participated in many reality shows and I know that producers nowadays are a professional lot. Infact they pamper Saloni more than I do” says Sanyogita Daini, mother of Saloni Dainy aka ‘Gangubai’ who shot to fame after winning the comedy reality show—“Chhote Miyan” at the age of eight.

Sarita Khanchandani, mother of Sparsh, who portrayed the young locha in the show ‘Uttaran’ considers reality shows as an excellent platform of sourcing talent.” Providing a stage for children
to showcase their talent is exemplary. There are so many children across rural India for instance, who can only depend on such shows to gain recognition. This opportunity cannot be taken away from them”.

According to Aishwarya Majumdar, winner of ‘Chhote Ustaad’ in 2009, in matters like these, parental discretion is advised. She says, “Judges criticizing your performance, sometimes it does make you doubtful about your own talent. But if you have supportive parents who have faith in you and help you manage academics and work, there should not be a problem”.

Sarita, who is also a psychologist by profession, has only one concern, and that is when judges get too harsh.”Their role should be more of a motivator than a critic. This takes away all the stress and pressure that children experience, post performance on a show” Sparsh Khanchandani, who has been performing on stage and TV since the age of three, avers, “I like to act. My mother has always told me that the day I get bored of all this, I can quit. Personally I also make sure that I do not compromise on my studies as they are priority”.

Sixteen year old Aishwarya has been performing at cities across the world and is an external student. It is her choice and she is happy. As Sparsh puts it, “I love it that my mother gives me the freedom to act as and when I want”. Are parents listening?
A child growing up in India today can aspire to be an astronaut sending rockets into space, a cricket batting legend, a government minister, a Bollywood film star or a teacher set to inspire a new generation of children. As the world celebrates the 20th anniversary of the Convention on the Rights of the Child (CRC) today, India has a lot to be proud of in the strides being made for its children. Home to one-fifth of the world’s children, India ratified the CRC in 1992, embracing standards in health care, education and legal, civil and social services.
What difference has the convention made to India? Fewer children under five die as the national mortality rate fell from 117 per 1,000 live births in 1990 to 72 in 2007. More children have access to improved drinking water, rising from 62 per cent in 1992-93 to 88 per cent in 2005-06. More girls go to primary school as attendance rates for girls aged between 6 and 10 increased from 61 to 81 per cent over the same period. When 12-year-old Rekha Kalindi, from a remote village in the Purulia district of West Bengal, stood up against child marriage she was relying on knowledge gained while attending the National Child Labour Project school run by the government’s labour department to rehabilitate working children and help mainstream them in the education system.

The passage of the Education Bill in Parliament this year, and the prohibition of Child Labour and Child Marriage Acts are prime examples of how the Indian government is championing the rights of the children. Progress has been made towards identifying and legally addressing child protection violations and targeting essential services to marginalised groups and disabled children. The National Commission for the Protection of Child Rights was established by the government in March 2007 and now five state commissions have been added. This year’s roll-out of the Integrated Child Protection Scheme, a programme focusing on transforming legislative commitments into action for child protection, is truly a cause for celebration.

We are all aware that rights can be declared and policies formulated, but unless the life of the child in the family and community is improved, all our efforts are meaningless. As common citizens we must pledge not to accept work from children, not tolerate child marriage and ensure all children, especially girls, go to school. India’s children are its future. The rights spelled out in the convention must become a reality for each and every child in this nation.
Excerpts from the content –

The Karnataka Child Rights Observatory (KCRO), at a convention on the state’s initiatives towards child rights and development, has expressed concern that it does not figure in many central surveys on the subject. While Dr Vasavi, NIAS, discussed the unattended issues in child development, Renny D’Souza, Padi, elaborated on child participation and how important it is to his or her personal development. “The state has promised many state-of-art plans for child development and child rights, but is yet to reach the target. It doesn’t figure in many surveys conducted by the Centre like studies on sexual assault and corporal punishment among children”. According to her, the percentage of juveniles apprehended under IPC during 2007 in the state shows depressing results, and the state also ranks last in the percentage of children who can do subtraction or more.
They’ve been used as props and pleasant distractions, mouthing lines that no kid would actually use. Today, children on reel are more real.

Back in the sixties, when Daisy Irani came into a scene, lead actors would fade into the background. The tiny child actor with chubby cheeks and witty lines had the upper hand in every frame she occupied. Jump to the seventies and beyond, and barring a few films, children were all but pleasant distractions who laughed, cried, got kidnapped, orphaned or celebrated birthday parties in puffy frocks or black bowties. Writing a role for a child was unheard of. Then, in quick succession, Darsheel Safary, Azhar and Rubina became small wonders on the big screen, pint-
sized Avika Gor edged out saas-bahu combos to become the queen bee of television and Krrish and Hanuman dolls found a place in every middle class house. And Indian cinema of the children, for the children was back in business.

“Kids always appeal to the audience,” says Nayar. “Directors like Karan Johar have hit upon this secret. Kids play significant roles in his films. And, more important, they behave like kids.’’

Time was when a young Amitabh (played by Master Alankar) mouthed the famous Deewar line “Main phenke huye paise nahi uthata” to an applauding audience. “It was a classic line but those were not words a kid was expected to say,’’ argues Gupte. Portraying children like mini adults is definitely not the way to go. In the recent Cheeni Kum, the precocious child character asks Amitabh Bachchan to get her adult DVDs — what child does that? Nayar believes that, despite her popularity, Daisy Irani’s lines were nothing like what real children spoke. “Those words were unreal for a child,” she says. One little boy with normal, child-like lines was Sachin Pilgaonkar. Popularly known as Master Sachin, the actor feels lucky to have hung on to his childhood despite working on sets full of grown-ups. “Many kids lost their innocence mouthing lines meant for adults,’’ says Pilgaonkar. “Thankfully, I starred in tear-jerkers that stressed more on expression rather than dialogue. Junior Mehmood, with whom I have done 15 films as a child actor, was mostly given mature dialogues.” But Vishal Bhardwaj, who has made Makdee and Blue Umbrella, feels mainstream cinema has always been very insensitive towards children. “I don’t want to take names but all we do is make a child wear a pagdi like a sardar and make other kids laugh at him,” says Bhardwaj. “Even if there is a child in the film, the focus is more on romance. Kids are natural actors, we just need to write proper roles for them.’’
Danny Boyle is apparently upset with the parents of Slumdog child stars for neglecting their education. The director has warned the parents that their education has to be their top priority and, if that is neglected, the trust set up to help them may even think of diverting the funds to other children of Garib Nagar after January 2010.

Both Azhar and Rubina have reportedly been missing from school for at least 10 to 12 days a month and that is affecting their performance in school.
Niraja Mattoo of the Jai Ho Trust said: “Danny Boyle is upset because the children are not going to school and their performance in school is being affected. It is not a short-term commitment we have made to the children — it is for 15 years — and we we expect them to go in for vocational courses after that. Danny has told the parents that he wants to see the children being educated”.

Told the children were skipping school because they were being offered work, Mattoo said: “Yes and their attendance in school has gone down because of this”.

Industry insiders say both Azhar and Rubina have been making appearances for commercials and earning a tidy sum for their labour. Parvez Shaikh, a child-actor coordinator for Slumdog, said: “The children just recently attended a politician’s event and got paid a few lakhs. I have also heard that they miss eight to 10 days of school every month”.

Another reason for Boyle to get upset with Rubina Qureshi’s father, Rafiq, is the latter’s demand for a house that is much more than the budget allocated by the Jai Ho Trust. Mattoo said: “He wants a house in Bandra (W) which will cost about Rs 40 lakh and much more than the allocated budget. Besides Azhar has already shifted into his new house bought by the trust for him so we really cannot increase the budget for Rubina.’

Rafiq, however, has a different argument. “I did not say that I needed a house worth Rs 40 lakh,” he said. He also denied that the children were going for film and commercial shoots and making appearances at events. “It is not true at all. There is so much work coming to us but we are saying no as education is important for my kid. My daughter did miss school but that was because she hurt herself. And nobody gives us money like Rs 1 lakh for appearances at events”, Rafiq said.
Excerpts from the article –

National Commission for Protection of Child Rights chairperson Shantha Sinha on Wednesday stressed the need for a legal instrument to provide all essential services that enable children access to health, nutrition, care and protection.

Speaking at the 36th foundation day lecture on ‘Deficit Childhood — Implications for India’s Democracy’, at Indian Institute of Management, Bangalore (IIM-B), she observed that a large number of children, especially those below six years, are left out of the purview of laws. “Thus there is no law protecting children’s rights in the 0-6 age group at present,” she said.
Though there are certain legal instruments derived from the labour legislations pertaining to the factories Act, mines and plantation, and construction workers, in reality they have remained on paper. But the Right to Education Bill, which stresses upon providing free and compulsory education for children, makes education a fundamental right for each and every child in the 6-to-14 years category. “It’s a great law. Education can prevent children from getting caught in various activities including trafficking,” she said. After more than 60 years of Independence, Sinha said that children’s rights as the state’s obligation are yet to become a whole-hearted commitment. “There’s deficit childhood in every respect, harming the development of children’s fullest potential,” the chairperson said.

She said there are achievements in some areas in the country with some states and blocks doing better than the rest on the child development indicators of health, nutrition, education and other entitlements. These continue to be abysmally poor in some pockets for certain class of children.

**Delhi Times**

Monday, June 14, 2010

IANS

Excerpts from the article –

TELEVISION REALITY SHOWS involving children have been banned by the Andhra Pradesh State Human Rights Commission Saturday. Pronouncing its verdict on the petitions filed by some NGOs, the commission banned with immediate effect Aata, a dance reality show, and directed the police to take action against such shows on other channels. Commission
chairman Justice Subhashan Reddy said human rights were being violated in such shows as they portray children in an objectionable manner. Subhashan Reddy allowed channels to submit their arguments against the ban. The commission will conduct a public hearing on the issue on July 3.

Delhi Times

Sunday, June 27, 2010

Excerpts from the article –

After months of speculation, it’s official now; Balika Vadhu will soon take a five year leap.

Along with Avika Gor, who plays Anandi in the serial, Avinash, who plays little Jagya is also expected to be replaced.

From what we have heard, the little ones will soon grow up and will be seen as young adults trying to deal with their situation in life.

Ironically, earlier, when Avika wanted to quit the show because her studies were being neglected, the channel Colors forced her to stay.

Now the same channel has asked her to leave because of the leap.

A source from the channel said, “There is no point in having Avika now. She might be called for a couple of days, to shoot some flashback scenes, after the leap will fast-forward to the time when Anandi is an adult. We will have a new person playing Anandi.”
Excerpts from the article –

A spate of TV commercials feature kids in products that are meant clearly for an adult market. How kosher is the trend, we find out...
It was only a few months ago that a handful of companies pledged to do responsible advertising and marketing to children. Having signed the pledge, the Indian arms of multinationals decided not to advertise to children below the age of 12 unless the product met the specific nutrition criteria. While the companies might have stuck to their guns, there are a few who have been using children to peddle their products. While you might be scratching your head trying to find the connect between having a child in a commercial meant for an adults product, the question remains if the storyboard is politically correct.

A recent commercial by a fast food joint shows two six or seven year olds discussing the pitfalls of being boyfriend and girlfriend. While the boy calls girls demanding, the girl says all she wants is a treat. Another commercial shows two kids mock-racing their way to school in different motorcycles. While one emerges an imaginary winner, the other is urged to switch brands. Elsewhere, a mother is shown taking her child to compete in a reality show but the girl fails to impress due to her cough. But after using the particular product, the girl impresses all in the contest. What’s more, teen star Avika Gor of “Balika Vadhu” fame is busy endorsing a line of jewellery. While most products don’t require children for commercials, the portrayal in most cases sends out the wrong ideas, making them exploitative.

Universally cute kids and animals are the best way to grab eyeballs. Hence, companies worldwide either have kids or animals in their commercials, explains adman Bharat Dabholkar. Prahlad Kakar feels lack of research leads to such commercials. At times, it may seem the product is not relevant to having kids in them. But then, most companies don’t have enough background research, says Kakar.

However, some maintain that featuring kids in commercials is not totally incorrect. “Even though children might not be the direct consumers for products like a motorbike or washing
powder, they indirectly influence the sale. Advertisers try to play on the sentiments of adults. It’s a tried and tested formula that works and there is nothing wrong with that,” says Dabholkar.

There is always a debate about where the children stand in terms of decision making in families. “Today in nuclear families, children have a say in almost everything where to go, what to eat, which car to buy. So, most companies target them through their commercials,” explains ad wiz Santosh Desai. “But using children in commercials which lead to them harassing their parents for a particular product isn’t kosher,” he adds.

While most adverts featuring children render them cute, the debate hits a grey area when discussing how much exposure is all right. “Children can certainly be part of storytelling. But using them as an influence alone is not done,” quips Desai. If children are used to feature in motorbikes or washing powder ads, it isn’t a big issue. “You see the line is very thin between storytelling, exploiting and being politically correct.
3.6 Important aspects found deficient in the literature

1. There is emphasis only on industries which are either categorized as ‘hazardous’ or is illegal like prostitution and pornography. They do not refer to jobs that seem ‘safe’ prima facia, but actually might create problems silently.

2. They mostly refer to the Northern India’s poverty stricken areas (called the carpet belt) where maximum children are employed in industries, and very rarely is South India, especially Karnataka referred to.

3. Another factor that is missing in most of the literature found is that ‘child labour’ is immediately connected to ‘poverty’. But the problem being addressed here is the problem that mostly the children of middle-upper middle classes face. (About whom most of the child labour activists overlook)

4. The books on parenting refer to the problems of raising regular kids and not the ones who are working or have a career, not necessarily in the film or television industry.

5. No literature that speaks about child actors in Kannada (either in the past years or the present) was found, as most of them speak about Hollywood and the films made there or reality shows and the harm they cause.

This research intends to look at these missing aspects in the context of child actors who work in the Kannada film and television industry. They are neither poverty stricken nor in the hazardous industries as mentioned by the law. But they share certain issues of all the above categories of children. The research would also look at the role of parents and how parenting plays an important role for these actors.