CHAPTER SEVEN

INTERPRETATIONS, TESTING OF HYPOTHESES & CONCLUSIONS

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INTERPRETATIONS, HYPOTHESES- TESTING AND CONCLUSIONS

7.1 Analytical Interpretations

7.1A. Data of Studio Owners

Area of Studio

More than 40% of the studios are above 1500 sq ft. The studios having an area of less than 500 sq ft are about 26% and the rest do business in the area of 500 to 1500 sq ft.

In Pune too 40% of the studios are working in an area of more than 1500 sq ft and 30% in an area of less than 500 sq ft.

In Kolhapur all the studios range evenly in the dimensions of less than 500 sq ft to 1500 sq ft.

It is observed that most of the government studios work in larger premises whereas the newly established private studios normally function in a smaller area.

The studios established in the early ages, due to analog recording, needed a wider area to conduct all the studio activities, but in the present area of digital technology space is not a constraint.

A recording studio can well conduct its operations in a smaller area as well, as the recording is done in parts and not in unison at present. This is more apparent for the audio studios.
**Type of studio**

Half of the studios in all that is 50% are only Audio Studios. The rest are Audio & Visual studios while a handful are Animation Studios.

More than 50% of the studios in Mumbai are Audio studios. A very few are Animation studios and the rest are Audio & Visual studios.

In Pune, an equal number of studios are Audio studios and Audio & Visual studios. The rest are Animation studios. In Kolhapur, majority of the studios, almost two thirds, are Audio & Visual studios. The rest are only Audio studios.

Its been observed, that the audio studios require comparatively lesser space to function and can do good business with recordings of musicals, advertisement jingles and lot of local programs as well.

The government and big studios cater to all types of needs and in fact many of them offer a “one stop recording” facilities where all preproduction and postproduction work can be carried out in a single premises.

This helps in saving time for the customers and the studios too can offer a comprehensive package to their clients as well.

There are some private big recording studios too, which encompass all the facilities of audio, visual and others as well.
**Year of establishment**

It has been observed that 42% the studios have been established in the period of 1993 to 2000 whereas an equal percentage existed before 1993 and 16% were established after 2000.

The city wise classification shows that majority of the studios in Mumbai were established between the periods of 1993 to 2000.

The growth in the number of studios in this period can be attributed to a number of factors like growing number of channels on television, in addition to an increase in the number of films produced each year. There was also the trend of musicals and an emergence of remix culture as well. Film business was seen to improving in the nineties. The combination of all the factors gave a boost to setting up of the studios.

Most of the government studios were established before 1993 and still continue to function collaterally with the private studios. There has been no new government studio setup in the period after 1993.

**Type of Ownership**

A large number of studios (28%) are Sole Proprietorship Concerns. Minimum of them are Government Organizations and the rest are Companies [22%] or Partnership Firms. [36%]

Majority of the studios in Mumbai are Partnership Concerns.
In Pune, an equal number of studios are Sole Proprietorship Concerns & Government Organizations.

Also an equal number are Partnership Firms & Private Limited Companies. In Kolhapur, majority are Sole Proprietorship Concerns.

Most of the studios in the private ownership are single handedly owned and managed by one person in all aspects, including the recording process.

Some of the studios are partnership firms, wherein they can pool all resources, monetary and creative as well. The studios can benefit from the resources of all individuals involved in the recording studio and it helps in better working and diversification of risks as well. Some of the big studios are private limited companies that are also into production of films as well.

The government studios also coexist with the private studios in all the three cities selected.

**Ownership of Studio**

An overwhelming number of studios, almost 84% are Private Ownership. Only 16% are Government Owned.

In Mumbai a great number of studios are Private owned. In Pune city, 75% of the studios are Privately Owned while 25% are Government Organizations. 2 out of the 3 studios in Kolhapur are Private Owned and the remaining one is Government Owned.
The private sector has an important contribution in the field of recording business with a large number of studios set up involved in all types of recordings.

The government studios too continue to play an important role in this sector with good infrastructure and equipments, along with trained technicians and huge investment.

**Production Facilities**

An overwhelming 90% of the studios have Pre production as well as Postproduction facilities. While the remaining 10% have only Postproduction facilities. The business of the studio depends on the facilities it offers to its clientele. Most of the studios thus prefer to provide both pre and post production facilities so that all work of the clients can be completed at a single place.

Some of the studios specialise in animation and special effects only and thus their work is concentrated on the postproduction front only.

**Facilities In Studio**

In all, 50% of the studios have only Audio Recording Facilities and 40% have Audio & Video Recording Facilities and the rest have Dubbing or Animation Facilities.
In Mumbai 60% have only Audio Recording Facilities. Few have Audio & Video Recording Facilities and meagre numbers have Animation & Dubbing Facilities.

In Pune majority have Audio & Video Recording Facilities and the rest have Audio Recording Facilities.

2 out of 3 studios in Kolhapur have Audio & Video Recording facilities and the remaining one has only Audio recording facilities.

It has been observed that half of the studios had both audio and video recording facilities and thus required technicians to handle the activities of both kinds of recordings. The set-up required for such a studio too, is wide, because all different aspects have to covered in it.

Small studios preferred to concentrate only on audio recording, since that necessitated, comparatively smaller workspace and need of technicians as well. There is also a flowing business in the audio recording as along with films, advertisement jingles; voice over and a number of local assignments can be catered to.

Animation industry is booming and thus most of the studios have either specialised in the area or added another facility in their studio.

**Other Facilities**

Of the total studios, 66% have only Air-conditioning Facilities, while the remaining 34% have Air-conditioning as well as Generator Backup facilities.
In Mumbai all the studios have Air-Conditioning as well as Generator Backup Facilities.
In Pune 75% of the studios have Air-Conditioning as well as Generator Backup Facilities, the remaining have only Air-Conditioning.
In Kolhapur, 2 out of the 3 studios have Air-Conditioning as well as Generator Backup Facilities; the remaining one has only Air-Conditioning facility.
Acoustics play a very important role in the process of recording and thus there is a need for soundproof rooms. Thus it is imperative to have air-conditioning facilities and that too, which cause the minimal noise.
Most of the big studios have adopted the latest air conditioning system that provides the desired cooling with the minimum noise interference. Most of the studios also have generator back up facilities to facilitate continuous recording. In cities like Pune and Kolhapur, the studios suffer considerable business on account of power cuts.

**Investment in Technical Equipment**

About 82% of the studios invest more than 10 Lacs in technical equipment.
The remaining invest Less than 5 Lacs or 5-10 Lacs.
In Mumbai all the studios invest more than 10 Lacs in technical equipments.
In Pune majority of the studios invest more than 10 Lacs while only a few invest less than 5 Lacs.
In Kolhapur, majority of the studios invest less than 5 Lacs, while only one studio invests 5-10 Lacs.
Technical equipments are an important element in the recording studios. The studios have to keep in pace with changing technology and need to invest in newer technical equipments from time to time.

The investment in these equipments runs in crores in certain studios, whereas smaller studios can manage their business with a comparatively smaller investment in technical equipments.

Most of the studios feel that its no use having the best of technical equipments when the person using it is incompetent. Computerisation has made the process of recording more effective and software like Nuendo and MIDI has helped the technicians to enhance the process of recording.

**Owning of Equipments**

All the studio owners that is 100% own all the equipments in the their studio. The studios prefer to own their basic equipments, as they would like to depend on others for the same. Some of the studios in Pune and Kolhapur, hire, in addition, some sophisticated equipments, for recording purposes if required.

**Maintenance**

Almost all the studios [92%] provide Depreciation Annually for maintenance. The remaining 8% provide other maintenance facilities.

There is a need to provide some provision for the maintenance of the technical equipments. The need to upgrade depending upon the technological
advancements makes it imperative for the studios, to provide for the maintenance facilities. Some of the studios prefer the depreciation method while others have sinking funds for the same.

**Technical Upgradation**

An overwhelming number of studios—almost 90% get Technical Upgradation done once in 5 years. The others get Technical Upgradation done as needed. More than 80% of the studios in Mumbai get technical upgradation done once in 5 years; the others as needed. An overwhelming 95% of the studios in Pune get technical upgradation done once in 5 years; the others as needed.

In Kolhapur, all the studios that is 100% get Technical Upgradation done Once in 5 Years.

In the present era of technological advancements, up gradation of equipments becomes very necessary, else there is fear of becoming obsolete. The studios face competition and to last in the race of survival of the fittest, they have to update not only the technical equipments but also have to enhance the skills of the technicians in the use of the new technology. Some of the smaller studios, on account of financial considerations, cannot afford to upgrade their equipments as frequently and consequently also loose out some business. Some of the studios have not undergone any up gradation in several areas and this was more observed in cities like Pune and Kolhapur.
Recordings Per Month

Most of the studios, almost 75% have more than 100 hours of recordings per month. The rest of the studios are equally divided in the categories of less than 50 hours of recording per month & 50-100 hours of recordings per month.

All the studios in Mumbai city have more than 100 hours of recording per month.

In Pune, 50% of the studios have more than 100 hours of recordings per month. 30% have 50-100 hours of recording per month and the remaining 20% have less than 50 hours of recording.

2 out of 3 studios in Kolhapur have less than 50 hours of recordings per month; the remaining one has 50-100 hours of recordings per month.

The recording time indicates good business activity for the studios. Most of the studios are engaged in a number of recording hours per month. Mumbai being the hub of all activities, all the studios do business of more than 100 hours per month, whereas in the cities like Pune and Kolhapur, the number of recording hours is comparatively less.

However in some of the government studios, there is a considerable degree of under utilisation of the facilities of the studio.

Assignments Received

About 90% of the studios receive more than 10 Assignments per month. 8% receive 5-10 Assignments per month and 2% receive less than 5 Assignments per month.
All the studios in Mumbai, receive more than 10 Assignments per month.

In Pune, 80% of the studios receive more than 10 Assignments per month, 15% receive 5-10 Assignments per month; 5% receive less than 5 Assignments per month.

2 out of 3 studios in Kolhapur receive 5-10 Assignments per month and the remaining one receives more than 10 Assignments per month.

The assignments received by the studios are of various types. Some of the studios undertake jobs on assignment basis while some prefer to work on hourly basis. On the whole the studios are doing good business.

**Type of Assignments Received**

In Mumbai majority of the assignments received are Musicals, Documentaries, and Films & Serials.

In Pune, majority of the assignments are Musicals, Documentaries & Educational Assignments and Management Films.

In Kolhapur, majority of the assignments received are Musicals, Documentaries & Training Assignments.

Thus, it is observed, that studios are engaged in a wide array of activities, ranging from musicals to serials and all types of films, commercial, corporate, training and educational as well. Music plays an important role in the Indian scenario and thus a wide range of sounds and music is recorded for use in all activities.
Contribution of Advertising Agencies

About 62% of the studios say that advertising agencies contribute a considerable share to the business of the studio. The other 38% say that advertisement agencies contribute only moderate shares to the business of their studio.

In Mumbai, about three fourth of the studios articulate, that advertisement agencies contribute a considerable share to the business of the studio, while the other quarter say the agencies contribute only a moderate share.

In Pune, 50% of the studios say that advertisement agencies contribute a considerable share while the other half of the studios say the agencies contribute only a moderate share.

In Kolhapur, two thirds of the studios say that advertising agencies contribute a moderate share while others say the agencies contribute a considerable share.

Advertising has become important for the channels to sustain in the business, with almost 1000 to 1500 advertisements made in the electronic medium and thus there is a need for utilisation of the studios in creation of the effective advertisements to be telecast on different channels and in cinema halls as well.

In fact, it was observed that some studios in Mumbai are focussed more on advertisements rather than film recordings, as there is more money earned in advertisement recording, and that too, in a shorter span of time.
Profits

All the studios in Mumbai agree that studio business make Reasonable Profits. This is why perhaps; there is a mushroom growth of studios observed in some parts of Mumbai, especially in Andheri West.

Around 65% of the studios in Pune city vouch with their Mumbai counterparts and are doing good business. The distance cutback in Mumbai-Pune on account of the Express Highway and good technicians has contributed in yielding good business for Pune studios. 5% of the studios have commented that the business has not yielded significant results. This was attributed to the fact that the studio business was a supplementary business. The remaining are either Government owned studios or training centres and thus have not commented on this question.

In case of Kolhapur, 33% of the studios feel that recording business is not profitable while 67% have endorsed good profitability for the business.

The production of number of films every year is on the rise. There are almost 100 television channels. Private Radio Stations are also on the rise. This has enhanced the scope for advertisements and content development. These factors have given good business to recording studios.

Losses

It has been observed that none of the private owned studios in either city has incurred heavy losses at any time. The government studios did not wish to comment on the same.
The studios have undergone a lot of transition, shifting to the current digital technology, but have managed to break-even and not incurred heavy losses.

In Pune and Kolhapur, some of the studios suffer during the summer season, on account of power cuts, but make up for the lost time, by working late at nights and thus have not incurred heavy losses at any time.

This is an encouraging statistics for the new entrants in this business. Some of the government studios do suffer huge losses due to complete underutilization of services.

**Technical and Human Resources**

All the studios in all the three cities unanimously attribute, the contributions of both technical and human resources to the studio business. They all feel that no amount of technical up gradation can ever replace the human element. In fact the skills of the human resources keep changing, according to the new techniques in recording, but can never be completely replaced by it. In fact they all comment, that it is finally the human element that can make or mar the final product, however sophisticated the recording technology.

**Facilities in the Studios in Maharashtra**

25 studios that is 93% in Mumbai feel that their studios are on par with the other studios in Maharastra. They have either excellent technological equipments or highly skilled technicians, which puts them on par with the
other studios. 7% of the studios feel that they are the best in providing recording facilities in Maharashtra.

Most of the studios have state of the art equipments and sound recordists who have carved a niche for them in the industry.

16% of the studios in Pune city feel that their facilities are on par with the other recording studios in Maharashtra, while 2% feel that they are better equipped while the remaining 2% feel that they are less equipped than the other studios.

The studios that feel that they are less equipped are the smaller studios that are established before 2000 and have not been able to upgrade their technical equipments and continue to record using the old technology.

A majority of the studios in Pune are owned by the recordists themselves who feel that their studios are on par with the Mumbai studios in terms of technology and recording skills as well, but can even better them if they get the same amount of business as the Mumbai studios.

In case of Kolhapur, 66% of the studios feel that they are less equipped than the other studios in Maharashtra. These studios, however, do not even feel the need to be on par with the others, because they mainly cater to local business, and having a more equipped studio would not render more business to these.

It can be understood from this, that more the business, more is the need on part of the studios to update them. The studios do not want to risk upgrading their studios unless they are assured of good returns. It's a vicious circle and the studios have to take the right decisions.
Facilities of studios in India

20 out of 27 studios in Mumbai that is 74% say that the facilities in their studios are on par with other studios in India. This shows that majority of the studios in Mumbai feel that there are many other studios, which have the same kind of technology and facilities in the studios. 4 of the studios that is 15% say that the facilities in their studios are better equipped than other studios in India. This endorses the fact, that the studios in Mumbai have state of the art technology and facilities as most of the films and TV programs are shot in Mumbai studios. 3 of the studios say that the facilities in their studios are less equipped than other studios in India. These studios are mostly the ones who have not up-graded the facilities in the studio and who have worked in the south before moving to Mumbai.

In Pune, half of the studios say that the facilities in their studios are on par with other studios in India, but they can have better facilities and technology, if they get business on a much larger scale. The other studios commented that, the facilities in their studios are less equipped than other studios in India.

In Kolhapur, 1 out of the 3 studios that is 34% says that the facilities in the studio are on par with other studios in India, while the remaining 2 studios that is 66% say that the facilities in their studios are less equipped than other studios in India. The studios in Kolhapur cater mainly to local business and therefore have the facilities and technology, which is required only for the given assignment.
There is definitely a correlation between the studio facility and the type of business received.

**Prospects of Studios in the Future**

Majority of the studios, almost three-fourth [72%] state, that the prospects of the studios in the future, is Competitive. 12 of the studios [24%] pronounce that the future of studios is Bright, while the remaining 4% say the future is Status Quo.

This clearly concludes that the prospect of studios in the future is very good. Production of a large number of films, growing number of TV channels and commercials along with emergence of educational films, E learning projects, election recordings and other related projects would contribute to more prospects of the studios in the future.

Even in cities like Pune, there has been a considerable growth in the number of studios with 2 new studios starting business every year. The Pune environs are being preferred in certain films, and the accessibility to Mumbai has fuelled the growth of studios here.

**Human Resource In Studios**

35 studios [70%] have less than 10 human resources appointed, 10% have 10-50 human resources appointed and the rest 20% have more than 50 human resources appointed in the studio.
The larger and government owned studios require services of different skills and thus appoint more people. On the other hand smaller studios do not require large number of personnel as the owners take up multi-tasking most of the times.

**Number of Office Staff**

35 studios [70%] have less than 10 Office Staff appointed, whereas the remaining 30% of the studios have appointed more than 10 Office Staff. The need for a larger office staff is felt more in bigger studios and government studios and not much for the smaller studios.

In some of the studios, specially, in Pune and Kolhapur there is only one person appointed to look after the administrative work of the studios.

**Number Of Technical Staff**

35 studios [70%] have less than 10 Technicians appointed, whereas the remaining 30% of the studios have appointed more than 10 Technicians. Most of the studios are Privately Owned and fall under Sole Proprietorship or Partnership Concerns.

The owners are themselves sound recordist many times and the need to appoint more technicians is not felt. However in bigger studios and government studios, many technicians are appointed to look after different aspects of recording. Many times these technicians also render their services
on free lancing basis and the studios may hire such services if need for particular expertise is felt by them.

**Appointment of Technician**

38% of the studios in Mumbai appoint their staff on job basis while 49% are permanent staff and the remaining 13% are appointed on assignment basis.

In Pune half of the studio appoint on job basis while the others are evenly distributed as permanent and assignment basis. In Kolhapur all the staff is appointed on full time basis.

The appointment of employees especially technicians is done as per the needs of the studios. In some studios the owners themselves are the technicians and thus don’t feel the need to have a permanent staff, but rather appoint them on assignment basis or job basis. However some of the studios do appoint the staff on permanent basis as there is also a fear of loosing out on good technicians elsewhere.

The studios in Pune definitely face the problem of attrition, as the technicians prefer to move on to Mumbai in search of better opportunities.

However the appointment of administrative personnel is done mainly on permanent basis.
**Selection of Technicians**

20 studios in all [40%] prefer to train the technicians on the job whereas the remaining selects their technicians on the basis of Academic Qualifications [30%] or Experience [30%].

In Kolhapur, technicians mainly are selected on the basis of Academic Qualification [67%], whereas in Mumbai, 52% of the technicians are trained on the job. The studios in Pune give an equal priority to all the three requisites namely Academic Qualification, Experience and On The Job Training.

A definite conclusion cannot be derived, on the essential requisites for a technician as it varies from studio to studio and a professional degree may not necessarily guarantee an entry in the recording business. A technician definitely benefits from the publicity of his work, once he establishes himself and then in fact the clients follow him from studio to studio.

**Prior Training**

36 studios [72%] in all feel that there is no need for prior professional training as a necessary qualification in this business whereas the remaining 28% feel that prior professional training does not necessarily guarantee any success of entering this business but a basic ear for music and the willingness and aptitude to master the skills is more important.

This statistics applies evenly to studios in Mumbai, Pune and Kolhapur as well.
However there is a consensus, that prior training, in a professional recording studio is definitely an advantage.

**Measures for Qualitative Improvements**

Training Programs can enhance the quality of services in recording studios. This statement is vouched by 84% of the total studios, while the other 16% feel that modern and upgraded technology helps in improving quality.

Majority of the studios in Pune [95%] stress more on Training Programs as contrasting to the studios in Mumbai [74%].

So, along with the necessity of technical up gradation, it is more important to provide opportunities for improvement of skills of the Human Resources through different Training Programs including training in the utility of modern sophisticated equipments in the recording studios. Some of the studios feel, that there is a need to change the mindset of the technicians who have been for long in the industry, to attune them to the digital revolution of recording.

**Incentives**

Majority of the studios that is 76% give Monetary Incentives to their Employees. This is given in forms of Commissions, in addition to their fixed salaries, whereas the remaining 24% give emphases on Non Financial Incentives like Promotions or Freedom to take other assignments etc.

Pune studios [70%] stress more on Non Financial incentives, as they cannot afford to give additional Monetary Benefits to their employees.
In case of Kolhapur there is no practice of giving any form of additional incentives.

It can be concluded that Mumbai studios are more aware of the need to provide incentives to their employees, which reflects on a comparatively lower rate of Employee Turnover and more satisfied employees.

The Pune studios do face at times problem of retaining their staff, as they cannot offer the same benefits as the Mumbai studios.

**Employment Opportunities**

All 50 studios that is 27 from Mumbai, 20 from Pune and 3 from Kolhapur unanimously feel that the recording business definitely offers opportunities to like-minded individuals.

In fact they also vouch that the recording business offers potential for self-employment as well. The film industry looks forward to a bright future and this would further necessitate more services of different personnel offering scope for more employment opportunities.

It has been observed in cities like Pune and Kolhapur, that most of the studios are managed single-handedly, providing self employment as well as employment to other creative individuals.

**Employee Turnover**

All the 27 studios in Mumbai have said that Employee Turnover is less than 25%. But in the case of Pune, 14 out of the 20 studios that is 70% have found
Employee Turnover to range between 25-50% and the remaining [30%] have found employee turnover to be less than 25%. In Kolhapur one third of the studios have stated employee turnover to be less than 25% while the others have put it in the range of 25-50%.

This statistics reveals that studios in Pune and Kolhapur experience comparatively higher Employee Turnover with people moving to Mumbai in search of better opportunities. In fact this is a cause of concern to most studios as they take great efforts in training their employees who then move on in search of better opportunities.

The mushrooming of studios in Mumbai has opened up a wide array of opportunities for the employees in Mumbai who change jobs from one studio to another.

It has been found that Employee Turnover in Government Studios is comparatively less because job security is provided in these studios.

Another fact that was observed was that a handful of technicians have come to Mumbai and Pune from Nagpur studios in search of more creative and monetary satisfactions. Some of the employees in Pune preferred to remain in the city inspite of lucrative offers from Mumbai to devote time for their families and personal life.
7.1B. Data of Studio Employees

**Type of Employment**

An overwhelming majority [81%] of Technical as well as Administrative employees are Permanent, while some are on Assignment Basis [12%]. The number of Employees on Contract Basis is [7%]

It can be concluded that permanent employment facilities are offered in the recording business. Technicians play a very important role and the studios try to retain their employees by providing permanent employment opportunities. However there is also a need to employ people as and when needed

It has been observed that technicians in Mumbai draw the highest salary as compared to their counterparts. The studios receive sizeable business in Mumbai and thus can in turn offer good packages to their technicians. Competition too is an important element, as the studios prefer to retain their employees, by offering good pay packages.

**Salary**

A large number of Technical & Administrative Employees [51%] draw more than 15000 Rupees per month, while about 20% draw 10000-15000 Rupees per month. Very few get less than 5000 Rupees per month.

It has been observed from the sample that employees in Mumbai draw more salary than their counterparts in Pune and Kolhapur.

The technical staff is highly paid in Mumbai city because the number of assignments received is high.
In fact some of the technicians in Mumbai, on the basis of their experience and expertise in the industry draw salaries up to 1 lac per month. There is a wide range of salaries seen in all the cities and the difference tends to be significant. In cities like Pune, the owners are the sound recordists themselves and manage their studios and thus there is no need to pay salary for the same.

**Monetary satisfaction**

More than 50% of the Technical Employees are not satisfied with their present earnings, while more than 50% of the Administrative Employees are satisfied with their present earnings.

The technical staff in cities like Pune and Kolhapur is dissatisfied with their pay. As the statistics reveals half of the employees are not satisfied with their pay structure, which is not an encouraging sign for the studio business. Thus there is a need to overhaul the pay structure, as employee satisfaction is crucial to reduce employee turnover.

**Purpose of Job**

About 70% of the Technical Employees have taken up this job for Creative Benefits. Few of the Technical Employees have taken up this job for Artistic Endeavors and a handful have taken up this job for Monetary Benefits [4%]

But an overwhelming number of Administrative Employees have taken up this job for Monetary Benefits.
This concludes that many Technical Employees give a higher preference to Creative Satisfaction than to Monetary Benefits, while as expected the Administrative Employees give more inclination to money.

**Job Satisfaction**

Majority of the Technical Employees are satisfied with their jobs [78%] while majority of the Administrative Employees will opt for a career change if opportunity prevails.

This shows that Technical Employees want to remain in their current positions, while the Administrative Employees will opt for a career change if the opportunity prevails. The technical staff is not satisfied with their present earnings but the creative satisfaction derived, overrides the financial element and thus they prefer to stay in the same field. But cognizance must be taken of this fact and studios must try to provide financial satisfaction to both the administrative and technical staff, to effectively face the future.

**Professional Training**

About 65% of The Technical & Administrative Employees have undergone training for their jobs. Of these only 32% of the technical employees have undergone professional training for their jobs.

In spite of being in the technical field of recording, most of the technicians have not undergone professional training but have got on the job training.
The technicians who have been in the recording business for a number of years have learnt with experience the nuances of recording and never felt the need for any professional training. There was a dearth of professional institutes imparting this training then. In the present scenario, the newer technicians have undergone some form of specialized training for their job.

**Need for Professional Training**

More than 50% of all the Employees think that there is no need for such professional training, while the other Employees have a different opinion. About 58% of the technical employees feel, that there is no need for professional training, but a basic ear for music and on the job training is sufficient for the job.

A definite conclusion can thus not be reached as to whether there is a need for professional training or not, as 50% say there is a need and 50% say there is no need. Any profession though demands certain professional expertise. It has been observed that many of the technicians have had professional training in other professions and then shifted to this one, in order to satisfy their creative urge. They have learnt the skills of the trade over the years in the studio itself. But in the present competitive scenario, professional degree and training in this field is definitely an asset.
Number of years

More than 40% of the total Employees have been in this field for more than 10 Years, while about 30% are in this field for 1 to 5 years. Other Employees are for 5 to 10 years and some for less than 1 year.

22 out of 50 technical employees [44%] have been associated the studio for more than 10 years. This implies that those who are employed in the business of recording have continued with their services mainly due to creative satisfaction of work.

This shows that many employees have been in this field for a long time. The age group of the technicians who have entered the recording business reveals that many young people are attracted to this field with growing opportunities, and this is a welcome trend.

Association with the Current Studio

About 40% of the Technical Employees have been associated with the current studio for more than 10 Years, but about 40% of the Administrative Employees have been associated with the studio for less than 1 year.

About 30% of the Technical & Administrative Employees are associated with the current studio for 1-5 Years and the remaining Employees are for distributed evenly in the categories of 5-10 years & Less than 1 year.
This concludes that Technical Employees do not prefer to change studios, as they enjoy Creative Independence, while Administrative Employees keep searching for better monetary considerations in the same field. The studios should thus try to retain their employees after considering the reasons for shifting to different studios and reduce the rate of employee turnover.

Many times, especially in the case of technical staff the employees are trained on the job and loosing out on these employees is a loss on all grounds for the studios. It has been observed that some of the technicians now prefer to work as free lancers after many years of association with a particular studio.

**Employment in Other Studios**

72% of the Technical employees as well as administrative employees have worked with other studios. The remaining 28% have preferred to continue working in the same studio over a number of years.

This shows that Employees have got experience in working in more than one studio, but the technicians prefer to work in a studio where they get Creative Independence and Administrative Employees prefer a studio that gives them more Monetary Benefits.
**Reason for change**

More than 70% of the Technical Employees have changed the studio where they were employed to get more Creative Independence.

But an overwhelming 95% of the Administrative Employees changed the studio to get more Monetary Benefits. This emphasises the fact that people are motivated by different considerations.

It is worthwhile to observe that its not just the lure of money which motivates people in this field but the creative satisfaction, because in fact this is also the prime motive of them joining this profession initially.

Thus the studios must try to extend independent decision-making regarding the technical aspect to these studios.

**Rating of other studios in Maharashtra**

More than 70% of the Technical Employees rate the facilities of the studio in which they are employed on par with other studios in Maharashtra.

But an equal number of Administrative Employees say that the facilities in their studio are on par and an equal number say the facilities are better than the facilities in other studios in Maharashtra.

Very few of the Technical as well as the Administrative Employees [16%] say facilities in their studio are less equipped than the facilities in other studios in Maharashtra.
This concludes clearly, that majority of the studios in Maharashtra are well equipped in terms of technical and human resources.

**Incentives Offered**

Majority of the Technical Employees [44%] are offered Monetary Incentives. A handful of them are offered Monetary as well as Non Monetary Incentives, while some [20%] are given No Incentives.

Almost 85% of the Administrative Employees are given No Incentives. The remaining are offered Non Monetary Incentives.

Some of the studios prefer to give additional benefits to the technical employees when a particular client comes to the studio on the basis of the technicians. This motivated the employees to render the best possible services to attract maximum clientele.

Some of the studios allow their employees to work on freelance basis as well as an incentive to them. But there are others who don’t offer any incentives, in addition, to the fixed remuneration to the employees.

In case of the administrative employees most of them are offered no kind of incentives at all. This could be one of the reasons of employee turnover.
Appreciation of Work

A whooping 96% of the Technical Employees say that artists appreciate their work. The artists are not directly concerned with the administrative staff and hence were not asked to comment on this question.

This proves, that the artists realize the importance of the Technical Employees in a successful recording. This appreciation goes a long way in getting creative satisfaction of their work. In fact some of the technical employees continue to work in this profession solely on the basis of their creative work and appreciation of the same from the artists.

This statistics also endorses the fact that along with technology, the human element is very important in this business.

Important element of a studio

About 95% of the Technical Employees think that Human Resource & Technical Resource both are important elements of a studio, while 5 % say only Human Resource is the important resource of a studio.

All of the Administrative Employees that is 100% agree unanimously that only Human Resource is the important element of a studio.

The technical employees feel that it is not enough to have good technical equipments but good and skilled personnel to use them.
The technical employees thus unanimously feel that their contribution cannot be refuted and they in fact have an upper hand, in the whole process of recording, because even with the minimum technical requirements, they can do wonders in the recording field.

**Role of Technology**

An overpowering number of Technical Employees, almost 95% say that computer technology has improved the quality of recording, while a trivial 5% say computer technology has reduced creativity.

The employees, who feel that computer technology had not improved the quality of recording, mainly constitute the previous era of technicians, where they could create wonders, even with limited technical resources.

But majority of the technicians feel that computerization had made recording much easier and more effective. Human skills are required even with computers because the software can no doubt provide many options, but it is finally the person who can make the best possible choice. Clarity of working in recording of various instruments has increased, owing to advanced technology and sophistication. Some studios in Mumbai never compromise on quality and get the best of equipment in the industry.
**Employee Turnover**

Almost 85% of the Technical & Administrative Employees say that Employee turnover in this field is less than 25%, while the others say it is 25-50%.

While studying the employee turnover, it was observed that cities like Pune and Mumbai showed a higher degree of turnover with employees’ preferring to move to Mumbai, in search of better opportunities. The turnover of employees in government studios was comparatively lower, the reason being job security. But one cannot conclude that only job security and financial incentives can reduce the rate of employee turnover because many times the need to do something different and more creative satisfaction motivates people to move on to other avenues and studios. Studios must take more efforts to reduce employee turnover, in the advent of future competitive years.

**Association for Technicians**

About 40% of the Technical Employees are members of an association of technicians.

Out of them 70% say the association works for their betterment, while the remaining Employees say that the association does not work for their betterment.

Around 60% of the technical employees were not part of any association, on the basis on either complete ignorance of the association, or on the basis of not having the inclination to be a part of the association. Some of the employees in Pune and Kolhapur felt that they cannot attend most some of the
seminars or workshops of the associations and thus preferred to distance themselves. Those of the employees who are part of the association feel that these often provide platform for enhancement of skills and for latest modern technological developments.

This implies that there is a need to create awareness amongst the employees of the importance of these associations.
7.1C. Data of Studio Artists

**Type of Artist**

Out of the sample chosen, over one third of the artists [38%] were engaged in singing activities, which included films, musicals, advertisement jingles etc. Some of the artists [12%] were involved in dubbing for documentaries and films as well. There were others [28%] who were musicians and contributed in all recordings of either films, soaps, documentaries or advertisements. The rest were actors, narrators or presenters in different spheres of recordings. [22%]

A representative sample was taken to include artists recording all in categories of recordings to understand the preferences of each category in detail.

Studio services are required to satisfy different recording needs and thus a gamut of artists are required for the services.

**No of recordings**

Nearly half of the artists [44%] were engaged in five to ten recordings per month, while the remaining were divided between doing less than five [24%] or more than ten recordings per month. [32%]

This gives an idea of the utilization of the services of the studios in the same. It was observed that the artists in Mumbai get comparatively more assignments as compared to their counterparts in other cities.
Mumbai, being the core of the film industry attracts more artists in their endeavors. But it has been observed, that the other cities too, are attracting a number of local artists, as there is demand for the same for local recordings. There is also a trend for demand in artists during certain times, like Ganapati festival time in Pune or before the election, for election campaigns.

**Preference of Studio**

The divide between the artists preferring a particular studio and not preferring a particular studio is insignificant.

Some of the artists commented on the fact that since they are not given a choice to select a particular studio, preferring a single one was futile.

Many of the artists definitely voiced a particular choice of studio depending upon the type of assignment.

**Reasons of Preference**

A total of 56% preferred to record in a particular studio and the mélange of better equipments, accessibility, rapport and technicians were the reasons cited by a majority of them. A few gave the entire preference to the expertise of the technicians and some to the technology.

This further emphasizes the fact that technology and human resources go hand in hand in the recording business.
It was observed that artists in Mumbai city also gave preference to the location of the studio, to save the commuting time, but not at the cost of the technicians, whereas in the other cities the other factors were given more weightage.

**Choice of Studio**

The artists definitely prefer to record in a particular studio but are seldom given a choice. This is revealed by the statistics that only 20% are given the advantage in choosing the studio.

If the artists are given a choice, they do definitely exercise it, as an understanding and rapport between the technicians and the artists adds to the performance on the whole and there is a certain comfort level while recording.

It was observed that the choice was given only to a privileged few, who have carved a niche for themselves, in their respective area, and not to all artists. Some times the artists are asked in the initial phase itself of their choice and the studio is then consequently booked.

Artists having their own studios definitely chose to record in their studios only, though not necessarily were given to exercise that choice. The artists in coordination with the technicians, can work on the equipment more suitable to the nature of one tonal quality and sound projection and tastes and thereby achieve the desired results.
Rating of Studios in Maharashtra

Majority of artists [84%] rate the current frequented studio on par with other studios in Maharashtra.

6 artists [12%] have rated the studios they normally record in to be better equipped in terms of either the technology or technicians while a meager 4% rate the studio to be less equipped than the other studios in Maharashtra.

This implies that the recording services all over Maharashtra are satisfactory from the artist’s point of view. Most of the artists have not recorded in many studios but could comment on the point on the basis of recordings by the artist fraternity in all.

Recording outside Maharashtra/India

An equal number [54%] of artists have recorded outside Maharashtra/India, while an equal number have not done so.

The artists, who have recorded outside, have not found a significant difference in the recording output as compared to recordings done in some selected cities in Maharashtra.

In the initial years, most artists preferred to record in the south, but the trend is now to record in Maharashtra itself. In fact some of the artists have received assignments from international projects and do the recording in India itself.
Role of Technology

A meagre 6% of the artists feel that technology does not enhance the quality of recording, whereas a whooping majority feels that technology has improved the performance of recording.

This emphasises the fact that there is a need for technological upgradation from time to time for the overall enhancement or improvement of recording.

The use of superior technology and digital recording has improved the eminence of the recording. Computerisation has worked wonders in this field where the voice culture can be modified to suit different outputs. It’s no longer vital to have a perfect voice, as the technology can make suitable changes to make it a near perfect one.

Environment of Recording

Only a handful of artists [12%] feel that on location recording is more desirable whereas the others endorse recording in acoustic environment.

It is mainly the actors who feel that on location recording sometimes adds to their performance rather than dubbing the scenes independently later.

But the singers and musicians feel that the acoustics of a recording studio helps in getting the finer nuances of recording. This further emphasises the role of a recording studio and its incessant growth in the future.
**Knowledge of Recording Techniques**

One fourth of the artists [28%] feel that knowledge of recording techniques does not directly benefit the concerned artist, but the others feel that this knowledge will definitely enhance their artistic endeavours.

There are different elements involved in the recording process and the knowledge of the mikes, the controls and the recording equipments will positively advantage the artist.

Some of the artists however differ and feel that each person has his own area of specialisation and depend totally on the technicians, to guide them in the process of recording. These artists therefore prefer to record in a particular studio or with a particular technician in view of the fact that, they can rely wholly on his expertise.

**Possession of Studio**

A majority of the Artists do not support owning of a studio for betterment of their performances, whereas 32% feel that ownership of a studio adds to the improvement of performances.

Artists who are Musicians & Singers and Music directors in particular, endorse this statement. They believe, that they can create their own music, as and when they are inspired to do so, and work on the betterment of their performances as well. This is especially relevant in the field of digital recording where different tracks can be mixed and remixed for better results.
In fact some of the artists started the studio, with the objective of their individual recordings and then extended the same to commercial use as well. This was specially seen of the studios in Pune city.

For the other artists, owning of a studio is of no bearing as they get jobs on assignment basis.

Scope of Recording Studios in Maharashtra

There is a consensus between all the artists that the scope of recording studios in Maharashtra is definitely on the rise.

All the 50 artists support the statement and feel that they have better opportunities in the coming years, for their talents to be showcased. Studio business is definitely to stay and some feel that India is poised for music outsourcing after the IT sector. In fact some of them are involved in global projects and other international tie-ups.
**7.1D. Data of Studio Customers**

**Use of Studios**

The studios were engaged mainly for the use of advertisements [about 28%]. These advertisements were related to Radio, Television, as well as Film. In fact, some of the studios exclusively concentrate on advertisements because it is much more lucrative and less time consuming.

The growing number of channels has contributed to use of studios in Pre-Production & Post Production of different television programs like soaps, documentaries, interviews, musicals & news. Its contribution was upto 20% of the total utility of the studios.

Films continue to contribute to the business of studios. Use of technology in the field of education too is on the rise and this is a good sign for the recording business. The studios are also involved in work of IT Sector and Call Centers. There is also a demand for corporate films and management films being used in the corporate sector in training of their employees through this medium.

The latest entrant, being the political parties, who make use of the sound studios for making effective campaigns for their parties.
**Number of Studios**

An overwhelming majority of the Customers [88%] preferred the same studio to record, which is an indication that ‘a Customer once, is a Customer for life’. This is a good sign for the existence & advancement of the studios.

Most of the studios develop good rapport and interaction with their clients, which is the reason for customer loyalty.

The studios never feel the need to intensively market and advertise their studios, because as the statistics reveal they have a fixed clientele and the biggest advantage they get, is the mouth publicity, when a satisfied customer uses their studio facility.

**Frequency of Visit**

More than half [52%] of the Customers required the services of a recording studio once a month. These were mainly engaged in production of soaps & musicals and few of them in advertisement jingles.

The other customers required studio facilities on quarterly basis [20%] & some others [16%] only used services of the studio annually. The remaining 12% visited the studio twice a year.

This indicates that the recording business is a good business as they get job assignments every month by a fixed clientele. The recording studios in Mumbai are especially busy all through the year, while it is observed that in Pune and Kolhapur studios do more business prior to festivals like Ganeshotsav when there is a local demand for services of these studios.
The studios also experience lot of activity prior to elections where parties are involved in making effective campaigns.

**Preference of Studio**

While selecting a studio a majority [76%] of the Customers preferred a particular studio on the basis of all factors namely Location, Technical Facilities, Human Resources, Familiarity, Rapport and Charges. This is an indication that no single factor can influence a client’s choice of studio but it’s a combination of all relevant factors.

A few [8%] emphasized more on the Charges of the Studio in their selection, while a few local customers [16%] preferred studios in their Localities.

It has been observed that studios in Mumbai that are away from Andheri do not attract much of Film Business, but do well in Advertisements, because of the distance factor. Most of the film fraternity is concentrated in Andheri and Santacruz. This could be one of the reasons of mushroom growth of studios in Andheri west. It becomes more accessible and economical for the producers to book studios in these locations viz a viz the other areas.

**Change of Studios**

Only a paltry 20% changed the studio for their recordings. The others continued to remain loyal clients of their studios.
This is a good indication for the studios that can be assured that a client who is satisfied with their services will not go in search for another studio. In today's competitive environment very few businesses enjoy this privilege.

Studio business depends a lot of the technology and the human resource using that technology. The studios have understood the need of both and thus continue to please their clients with good services, without extensive efforts or marketing strategies.

**Rating of the Studios**

The Customers [80%] preferred to record in their initial choice of studio & thus were unable to compare the facilities of the visited studio with others in the city.

Since these customers have continued to record in the same studio, they have not felt the need to frequent other studios and thus unable to comment of the comparativeness.

Some of the studios [12%] have rated the facilities of the frequented studio on par with the others while a few [8%] have rated the facilities of the frequented studio to be better than the others.

All the customers are thus satisfied with the services of the frequented studios, which is an encouraging sign for the studios as customer satisfaction is the most important element for any business.
Rating of the Studios in Maharashtra

The customers selected [80%] did not comment on the recording facilities of the studios in the other cities of Maharashtra as compared to the studios in their own city, as they had not recorded in other place.

A few of them [12%] feel that the recording services of the studio frequented were less equipped than the other studios while a few others felt the services to be on par with the studios in other cities in Maharashtra.

It has been noticed that even the recording facilities in Pune have been appreciated by some of the customers and considered to be on par with Mumbai. Thus the scope of recording studios in Pune city is definitely on the rise. The studios in Kolhapur too enjoy the patronage of their local clients.

Change of studios

Out of the 5 customers who have visited other studios, 2 of them have changed the studio due to change of location and have moved to other places like Mumbai.

3 of them have followed the technicians and have moved to other studios because the technicians have moved to other studios.

This is an indication of the fact that certain customers prefer to record in a particular studio not due to the technical equipments but the technicians. This further emphasizes the significance of human resources in the recording business.
The studio owners, who realize this, often do their best to retain their technicians with different incentives.

**Recommendation**

All the customers [100%] vouched for their respective studios and said they would definitely recommend the same to others as well.

Thus the customers are satisfied with the services of the studios and this satisfaction of the customers plays a very important role in the recording business where much importance is on the mouth publicity, than any paid form of advertisement.

**Ranking of the studios in India**

All the customers [all 25 customers] interviewed were of the opinion that the studios in Maharashtra were on par with the studios in India. In fact many of them felt that the services were much better than anywhere in India.

This is good sign for the recording business that previously went down south in search of good services or out of the country for better results.

The clients can get good recording services in Maharashtra itself and the state can further strengthen the base by supporting activities.

It also helps in creation of employment opportunities for like-minded individuals.
**Scope of the studio**

“The scope of the studios is definitely on the rise” was the unanimous answer by all the customers interviewed.

With the advent of many channels, television has become an important source of entertainment, which also supports many advertisements. All this presupposes the need for recording services that can be effectively provided by the recording studios.

Films play an important role in India and will continue to do so. In addition there is a growing demand for educational and management services. Call centers, and the telecom industry too require services of studios for different reasons. E learning and distance learning will also be on the rise. All these factors are conducive for the growth of studios.

**Aspect**

In the recording business the human element is as important as the technology. All the respondents of the survey supported this fact totally.

In the present age of advanced technology, it becomes vital for the people engaged in the recording business to keep in pace with the changes. Only then can they provide the best of services and proper in their business.

Equally important, is the need for trained and skilled manpower that can make the most of this technology. The most sophisticated equipments cannot enhance the image of the studio, if the human element is insensitive to the need of the artists.
7.2 HYPOTHESES TESTING

As the situation is, there is much disparity in the infrastructure aspects of the studios from city to city. In Mumbai city, as per my data collection and observations, there is a greater emphasis on modern technical equipment and the so called ‘Hi-Fi’ nature. However that is to some extent wanting in Pune as well. The reasons for this disparity can be traced to the difference in volume of business.

Furthermore in Kolhapur, there is a much greater need, for the introduction of modern technological know how, in respect of studio functioning.

Hence, with respect to the hypothesis, there is an obvious lacuna in the technological aspects in Pune and Kolhapur, especially noticeable in the private ownerships. This aspect is also apparent on the basis of the number of studios in the three cities.

For verification of this aspect with respect to Hypothesis I, the chi square test is used as is explained below in 7.2.1.

7.2.1 Validation of Hypothesis [I] on the basis of Chi square test

The number of studios in the three cities: Mumbai, Pune and Kolhapur is given in the following table. We test the hypothesis that the three cities have equal potential for studio business.
Null Hypothesis: The three cities have equal potential for studio business

Alternate Hypothesis: The three cities don’t have equal potential for Studio business

<table>
<thead>
<tr>
<th>City</th>
<th>No. Studios (O)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mumbai</td>
<td>27</td>
</tr>
<tr>
<td>Pune</td>
<td>20</td>
</tr>
<tr>
<td>Kolhapur</td>
<td>3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>O</th>
<th>E</th>
<th>(O-E)</th>
<th>(O-E)^2</th>
</tr>
</thead>
<tbody>
<tr>
<td>27</td>
<td>16.7</td>
<td>10.3</td>
<td>6.3527</td>
</tr>
<tr>
<td>20</td>
<td>16.7</td>
<td>3.3</td>
<td>0.6521</td>
</tr>
<tr>
<td>3</td>
<td>16.7</td>
<td>-13.7</td>
<td>11.2390</td>
</tr>
<tr>
<td>50</td>
<td></td>
<td></td>
<td>18.2438</td>
</tr>
</tbody>
</table>

Expected value: 16.67

\[ \chi^2 = 5.991 \]

(For 2.d.f.)

\[ \chi^2 = \sum \left[ \frac{(O-E)^2}{E} \right] = 18.24 \]

\[ \therefore 18.24 > 5.991 \]

\[ \therefore \text{Difference is significant} \]

The Null hypothesis is rejected and therefore The Alternate hypothesis is accepted.

\[ \therefore \text{There is obviously an impact of location of studios.} \]
This fact points out that studios in Mumbai have greater opportunities and facilities for development, when compared with studios in Pune and Kolhapur.

Further, it is imperative that up gradation of all the studios in Mumbai, Pune and Kolhapur on modern international standards is imperative.

Hence Hypothesis [I] is justified as true.

Apart from this chi square test, analytical interpretations provided in chapter 7.1 also clearly validate the hypothesis.

7.2.2 **Hypothesis emphasizes on the need for overhauling human resource aspects in studios.**

At present, all the studios are dependent primarily on the skills and capabilities of technicians and therefore they are given priority in respect of salaries, perks and other benefits. The same is not the case in regard to non-technical personnel. This fact came to my notice during the process of questionnaire –data collection and interviews with the technicians and as well as non-technicians. The non-technicians comprise of administrative staff such as receptionist, managers, and clerical and other staff.

This gap between technical and non-technical staff with regard to emoluments is obvious from the fact that artists as well as customers consider the services of technicians more important.
Hence, on the basis of logical reasoning, there is much job satisfaction amongst technicians than amongst non-technicians.

This fact has been verified by chi square test explained below.

Chi square test with regard to job satisfaction amongst the technical and non-technical personnel

<table>
<thead>
<tr>
<th>Employees category</th>
<th>A Satisfied</th>
<th>a Not Satisfied</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>B Technical</td>
<td>O 39 (AB)</td>
<td>O 11 (aB)</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>E 33</td>
<td>E 17</td>
<td></td>
</tr>
<tr>
<td>b Non technical</td>
<td>O 10 (Ab)</td>
<td>O 15 (ab)</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>E 16</td>
<td>E 09</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>49</td>
<td>26</td>
<td>75</td>
</tr>
</tbody>
</table>

Null Hypothesis: A and B are independent [no relationship]

Alternate Hypothesis: A and B are dependent [relationship]

On the basis of Null Hypothesis

\[ E(AB) = \frac{(A)(B)}{N} = \frac{49 \times 50}{75} = 32.67 = 33 \]

Calculations:

<table>
<thead>
<tr>
<th>O</th>
<th>E</th>
<th>(O-E)^2</th>
<th>(O-E)^2 / E</th>
</tr>
</thead>
<tbody>
<tr>
<td>39</td>
<td>33</td>
<td>36</td>
<td>1.09</td>
</tr>
<tr>
<td>10</td>
<td>16</td>
<td>36</td>
<td>2.25</td>
</tr>
<tr>
<td>11</td>
<td>17</td>
<td>36</td>
<td>2.12</td>
</tr>
<tr>
<td>15</td>
<td>9</td>
<td>36</td>
<td>4.00</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>9.46</td>
</tr>
</tbody>
</table>
\[ \chi^2 \sim 3.84 \]

(For 1 d.f.)

\[ 9.46 > 3.84 \]

\[ \therefore \text{The difference is significant.} \]

Null hypothesis is rejected

Alternate hypothesis is accepted

\[ \therefore A \text{ and } B \text{ are dependent.} \]

\[ \therefore \text{Satisfaction is more in case of technical personnel} \]

Hence, it apparently shows disparity in job satisfaction amongst technical and non-technical personnel. This disparity is not a healthy indication of human resource development amongst studios. Thus the test establishes the veracity and validity of the Hypothesis II ‘The recording studios in Maharashtra, with regard to human resource aspect, both in private and public sector, needs overhauling’

Further the coefficient of Association between job satisfaction and technically qualified personnel, which is calculated, as shown below, also points out a positive association between job satisfaction and technical qualification.
Yule's coefficient of Association

Coefficient of Association between Job Satisfaction and nature of service.

\[
\text{Coefficient of Association between } = \frac{(AB) (ab) - (Ab) (aB)}{(AB) (ab) + (Ab) (aB)}
\]

\[
= \frac{39 \times 15 - 11 \times 10}{39 \times 15 + 11 \times 10}
\]

\[
= \frac{585}{695}
\]

\[
= 0.68
\]

There is a much positive association between job satisfaction and nature of the job.

In other words there is greater association between technical services and job satisfaction.
7.3. CONCLUSIONS

7.3.1 Significant Growth

There has been a considerable growth rate in the number of recording studios especially in the private sector during the period 1993 to 2003 in Maharashtra. The government sector however has seen no new entrants in the same. The growing demand of different channels and the requirements of the same necessitates a growth. There has been a remarkable growth of studios in Mumbai as well as Pune. The improved infrastructure of Pune city, provides for a better option, for clients from different cities like Nashik and Kolhapur who find it more convenient to record in Pune than Mumbai.

7.3.2 Studio Facilities

Most of these studios cater only to audio recording and not video recording. The private sector has not taken to opening of audio video recording studios on a large scale, due to a multitude of reasons, ranging from finance to lack of scope. This is more evident in Pune and Kolhapur.

The government studios offer both these facilities and have opened up to new ideas like a local channel for educational films and providing a platform for students in this sector to experiment with new ideas. The government radio station has licensed their Frequency Module {FM} to private sector to
broadcast, barring news broadcast. Radio Mirchi, Radio City and the likes are the outcome of such a license, which is a positive indication in the right direction.

It is observed that, there is a rise in the number of audio studios as compared to the audio-visual studios. The growth of animation & gaming industry is adding an impetus to the growth of the animation studios as well.

It is observed that some television soaps prefer to hire private properties or farmhouses to shoot their episodes, rather than shooting it in a studio setup. It saves cost as they can book the properties in bulk and adapt the necessary changes to suit the script line.

Postproduction however necessitates the use of the studio setup and the audio studios play an important role in it.

7.3.3 Infrastructure

Almost all the studios are built according to the necessary specifications and acoustic requirements, as the quality of music in an acoustically favorable environment is much superior.

All necessary amenities, like air-conditioning facilities, are also adequately present in these studios. The government studios have been properly laid out according to perfect conditions and most of them have had assistance in consulting and designing to building, from broadcast agencies like BBC for example.
It has been observed that some of the big private studios have also built their studios according to international standards.

The studios require a large working space and thus most of the studios operate in larger premises. This is specially seen in the studios that provide a multitude of facilities and have their own shooting floors as well for video recordings.

In the case of studios, which cater only to audio recordings, requirement of space is no longer a necessity, as the new digital technology offers scope for recording even in smaller premises.

Studios having a larger space are doing good business with different channels resorting to bulk bookings.

In case of government studios, space and its logistics is not much of a problem and thus they continue to function in larger premises.

There has been an increase in the number of smaller area studios in Mumbai but big conglomerates like the Yash Raj Production have built a state of the art studio in a huge premise to offer the facilities of one stop service in recordings.

7.3.4. Ownership Patterns

Barring the government owned studios the rest of the private studios have ownership of mainly two kinds namely sole proprietorship or partnership and
the main reason for this is that most of these studios have been set up by sound recordists or artists themselves, who have started this business to fulfill their creative needs and thus find the above organizational structure more convenient for their business operations. Big production houses have started their own studios to facilitate services for their own films, as well as to earn revenue by letting out the premises as well.

Sole proprietorship, for example offers a lot of scope for direct contact with customers, which is a very important aspect in this business, and a lot of flexibility with limited capital and financial resources. The different channels have their own studios as well. It has been observed that many institutes have also been established to impart training in the entertainment business and they too have their own studios to train their students in the different aspects of recording.

7.3.5. Utilisation

The private studios are busy with their recording schedules and are doing good business with average of 30 recordings per month. All the studios in Mumbai are doing good business, as they are engaged in either film recording or advertisements. The studios in Pune and Kolhapur too get a fair amount of local business and business from Mumbai as well.

On the other hand, some government studios are underutilized, due to a number of reasons, like non-availability of a time slot for broadcast. It is of
no use to produce programs that cannot be aired and it’s a sad state of affairs. Some of the government studios have begun to rent out their studios to private producers as well, but many times the complicated procedural work proves a hindrance in the same.

7.3.6. A variety of recordings

These recording studios do a variety of recordings, ranging from music to advertisements to feature, educational and corporate films. Most of the studios in Pune city are engaged in the production of corporate and management films, as there is growing demand for these, not only in the urban but also in the rural market. Recording tapes of certain languages, like English are catching up in the market.

7.3.7 Array of Services

The studios are involved in a number of activities from being a learning center to developing means to learning. Dubbing, duplicating, editing and mixing, all the activities are carried out here with equal emphasis. The IT [information technology] sector has given a tremendous boost for the activities, with almost all software companies needing some sort of instructions to be recorded and passed on to their employees and clients too. The call centers and voice mail centers too have added to the clientele of the studios.
Booking conditions are positive and depend on interior designing, lighting, machinery, staff cooperation, internal environment, and advanced technology, and support systems.

7.3.8 Clientele

Film production houses, advertisement agencies, individuals, corporate sector and educational institutes form the major clientele of the recording studios by and large. And these clients are not just restricted to India from In fact many studios have bagged a lot of international assignments, as these clients are getting equally good services in these studios but at a comparatively cheaper rate. Many studios have also bagged contracts with channels like BBC for special programs. Thus the clientele has grown to a global and international scale.

7.3.9. Employment

Government studios offer lot of employment opportunities and provide the same to aspiring talent, as well. As for the private sector, the big studios offer many employment opportunities but in case of the smaller studios, employment generation is on a limited scale. But it is one of the best forms of self-employment coupled with creative satisfaction. Most of the owners have taken up to the studios, to primarily meet their needs for doing something in the field of art and music and developed it further into business opportunities. They not only help in their own employment but also create
opportunities for like-minded individuals. This is specially noticed in studios in cities like Pune and Kolhapur.

Further these studios also offer opportunities to a large number of artists, involved in different kinds of recordings.

7.3.10. **Requirements**

This business activity requires a lot of creativity and people with a good ear for music.

It's not just an activity, which can be developed by practice, but requires a certain amount of aesthetic sense, along with formal training. Again the requirements of each studio differing, most of them prefer a combination of training and on the job training facilities to their employees. Most of the technicians do not possess a degree in the necessary field but have transcended from different professions to this one to satisfy their creative urges and doing commendable work.

There are many Maharashtrian and Bengali sound recordists in this field and one possible reason could be the excellent lineage of music, handed over from one generation to another.

7.3.11. **Technical Upgradation**

The initial cost of setting up a recording studio is the major expense for any studio but the annual maintenance is moderate and depends mainly on the size of the same. There is tremendous technological revolution experienced
in this field and it necessitates regular technological upgradation by the studios. This does prove to be pretty cost bearing, especially for the smaller studios, who cannot undertake such upgradation on a regular basis. This is seem more apparently in cities like Pune and Kolhapur, who have comparatively smaller volume of business.

7.3.12 Problems

The studios face a lot of problems and the studios in cities like Pune and Kolhapur face a different set of problems. Power for one. The load shedding of recent times can play havoc with this business, which is so power dependant. This is a state of affairs that needs to be looked into with appropriate attention by the concerned authorities. Only the government studios can afford a generator backup and some private studios, but the small recording studios simply cannot afford to purchase the same. Employee turnover is a major hassle in Pune and Kolhapur, as most of the artists or technicians use these cities, as more of training ground and prefer to move to the greener pastures of Mumbai, where there is no dearth of job opportunities for a trained talent. Money acts more as a strong motivator sometimes and the creative satisfaction of working in a Pune or Kolhapur recording studio is overlooked often. Also the hub of the film industry being in Mumbai, most of the technicians prefer to look at Mumbai as their final destination.
However it is an interesting fact to note that there are some technicians, who prefer to remain in Pune in spite of much lucrative offers in Mumbai, as they are more happy with the not so fast pace of Pune lifestyle and give more importance to their personal life as well.

7.3.13. Marketing strategies

Marketing strategies have not been taken advantage of here, as this is a performance-based service. So the better service and quality, you provide to your clients, the better the prospects in future. The work of the studio speaks for itself and many times it’s the artists who recommend a particular studio. Thus there is no need felt for extensive advertising by these studios. The studios in Mumbai do have their printed brochures and websites but in cities like Pune and Kolhapur, there is no comprehensive list of the studios and the studio owners prefer to remain in their own groove.

7.3.14. Good Business

The studios have been able to pay off their loans and other debts in a considerable time period, and think that it’s a paying business. Basically their main motto is the urge to satisfy their creativity but have been able to do good business and thus earn fair amount of profits. Some of the larger studios in Mumbai have had to close down and have been converted into big shopping malls, but overall most of the studios are doing well for themselves. There has been in fact a mushroom growth of studios observed
in specific areas in Mumbai like Andheri West and especially in the Veera Desai Industrial Estate area.

7.3.15. Impetus
The growth of the information technology sector and mass media has provided a greater impetus to the growth and further development of the recording studios in Maharashtra.

In my interview with the studio owners, I learnt, that many strongly felt, that if additional facilities like a film-processing laboratory is set up in Pune, it would add to the ever-increasing scope.

7.3.16. Advantages of Recording in Pune and Kolhapur
There are many advantages of recording in Pune and Kolhapur like cheaper facilities with the same expertise and talent, lack of association of artists, which is an added advantage for the studio owners, and development of infrastructure facilities. These prove advantageous to the studios in these cities as compared to Mumbai. The studios in Kolhapur mainly cater to Marathi film industry. Mumbai is the center of Bollywood and thus caters to a majority of film recording including Hindi, regional and Bhojpuri cinema and advertisement recording.
7.3.17. Limitations of Recording in Pune and Kolhapur

There are also many limitations, the major one being lack of professionalism, which is so important in this competitive environment. The laid back attitude of the recording studios, absence of forceful marketing strategies, lack of certain category of artists like dubbing artists are some of the glaring disadvantages or recording in cities like Pune and Kolhapur as contrasting to Mumbai.

7.3.18. Training Institutes

Many institutes are conducting courses for all aspects, in not just recording but also courses to develop dubbing artists and other professional artists, which is a welcome feature. This will definitely help the new generations to seek an entry in the recording business. However only training from these institutes does not always guarantee the same, though it does have its own advantages.

7.3.19. Freelancing

There has been a trend of some of the sound recordists preferring to do free lancing as well, instead of being associated with a particular studio. This way they can expand their horizon of expertise and not confine it to the four walls of the studio, but extend it to live shows as well.
7.3.20. **Demanding Profession**

This profession demands a lot of time and hard work, as there are no fixed hours of work and can extend to working hours of 18 to 20 hours at times. Sometimes there is very little interaction possible with the outside world and may not be all that remunerative as well. The new comers entering this field must be aware of this as well. The creative satisfaction does though at times supersede all of this, for the technicians in this field.

7.3.21. **Incentives**

Good technicians are an asset to the studios and the studio owners are aware of this fact. In fact many times the clients approach a particular studio because of a particular technician. The studios offer additional incentives to their technicians who attract such clientele to their studios.

7.3.22. **Expertise**

There are material & intellectual needs of every line. Practical experience is necessary to acquire skill but to become a real technician, one has to base one’s practical experience on sound theoretical knowledge. The knowledge of music is imperative in any kind of recording.

7.3.23. **Recruitment**

The present methods and ways of recruitment are not similar and rational. In fact many times employment is purely given on personal likings and fancies of the individuals. Many times people have secured assignments of
the basis of recommendations. However, the ways of entry may be varied but the key to success is only performance oriented.

7.3.24. Nature Of Recordings

The nature of recordings is continuously changing. Due to lack of time and space, track recordings are emphasized. Electronic instruments are substituting acoustic musical instruments sometimes leading to a lackluster in the productions. But people who are well versed with working on the basic sounds have a much wider canvas for experimentation. More scope is available for increasing sound dimensions and designing sounds. Cross-cultural recordings have taken a new stride in studios all along Maharashtra. New recording studios have been established all over and the scope for recording engineers is on the rise, although the exposure to different forms of music and sounds is less.

7.3.25. Localization

Hollywood and Los Angeles present an acute type of localization, which helps the overall industry to flourish. Hollywood, they say, is the only center in the world where only dreams on celluloid are produced and nothing more than that. Los Angeles is a colony where only moviemakers and studios are found in general. This type of localization indirectly benefits the industry.
The same cannot be said about our Bollywood, though there is a trend of the
studios being concentrated in Andheri West in Mumbai. There is no element
of localization in Pune and Kolhapur though.

7.3.26. Public Relations

The Maharashtrian technicians have the same expertise, skill and talent but
lack in the area of public relations. They prefer not to hog the limelight,
which may prove at times detrimental to their careers. In the growing
competitive scenario, it is necessary to train them to interact with artists and
client and to market their talent. A beginning has been made by some of the
renowned technicians, to groom their assistants in this aspect.

7.3.27. USP of studios in Maharashtra

Studios outside India are certainly better equipped but many times Indian
sounds are recorded better in India, since the engineers have a sense of that
instrument, its tonal quality and nature and music as compared to their
western counterparts.

Indian technicians score more over their western counterparts because they
are used to multi tasking in less time. The mere struggle for existence
imbibes in them the quality of perseverance and hard work. This fact equally
applies to the studios in Maharashtra and the technicians.
7.3.28. **Technology Wonders**

Precision and perfection in sound production and quality of recordings have increased due to computerization. In terms of working on recorded sound, technology can create wonders. More precision levels can now be achieved with the new technology.

There are multifarious benefits related to the sound enhancement and experimentation thanks to the advancement in technology.

7.3.29. **Passion and Hard Work**

Many youngsters do to have the necessary attitude and are only lured by the glamour of the field and tend to overlook the hard work. At times it can be a 24/7 job and personal life may suffer.

The most important requisite for the job is to have a passion for creativity and little formal training.

7.3.30 **Customer Relation Management**

Most of the clients have preferred to record in the same studio over a number of years, or with the same technician. This is a good indication of business for the studios and perhaps the best example of customer relation management. However, in the face of changing scenario and growing competition, the studios may feel the need to undertake more special efforts in this direction.
The recording studio is in a period of transition for the moment and they should realize their potentials in the entertainment industry. The future looks bright and like the IT industry, the entertainment industry can just as well lead India in the years to come.