CHAPTER VI

COST ANALYSIS OF MARATHI FILMS

6.1 Introduction

This chapter attempts an indepth analysis of the level and structure of production cost of Marathi feature films in comparison with the films produced in Hindi and in some other regional languages. The analysis is based on the primary data of about 25 black and white and 87 colour films produced during 1974 to 1985.

In case of most of these films, the cost statements are certified by the chartered accountants and therefore, the veracity of the cost data is not very much in doubt. Of course, some element of over-statement and irrational grouping of the different items of cost can not be ruled out.

6.2 Peculiar Nature of Fixed and Variable Cost in the Film Production:

While making the cost analysis of the Marathi film production, it is necessary to bear in mind the connotation of the terms like fixed and variable cost in the film industry. If a feature film is taken as a unit of the commodity, practically all cost incurred by the producer becomes variable cost, because under the present production system in India, a typical producer does not have any overheads and there is no fixed cost for him in terms of the infrastructure like studio and equipments. Therefore, his total cost would vary according to the number of
films produced by him. However, once the production of a particular film is complete, the entire cost assumes the character of fixed cost, because the expenses incurred in the production can not be reduced or increased according to the exhibition of films and its turnover in terms of the visits of viewers to the cinema theatres. Even if the film is not released, the producer has to bear the entire burden of the production cost. Under such condition the cost of print and the cost of exhibition in terms of theatre rent now become variable cost. However, if it is assumed that a theatre is booked for a week, the entire weekly rent of the theatre now becomes fixed cost because this rent remains same regardless of the occupancy. Of course, if the theatre is available on the percentage basis, the rent would be in the nature of variable cost because more occupancy and larger box-office receipts would correspondingly increase the amount of theatre rent. Thus, the terms 'fixed' and 'variable' cost lend themselves to different interpretations under different conditions. It is for this reason, in this chapter, as far as possible, use of these terms is slipped to avoid ambiguity.

6.3 Production Budget of a Typical Marathi Film:

Different films produced by different producers are heterogeneous and, therefore, their production cost can not be identical. Besides, production budget is guided by the prospects of covering the cost through the box-office receipts. If a film has bigger market and enjoys the prospects of larger demand, its
producer can afford to have big budget film. A big budget film in Hollywood can cost as much as 20 million dollars (around Rs.26 crores according to the exchange rate in March 1987) where as a Marathi black and white film 'Jai Renuka Devi Yallamma' was produced at the cost of Rs.3 lakhs in 1985.

The information provided by the Indian Motion Picture Producers' Association, South Indian Film Chamber of Commerce and Marathi Chitrapat Mahamandal indicates that in 1985, the average production cost of films in different important Indian languages was as follows:

Table 6.1

Production Cost of Colour Films in Different Indian Languages

<table>
<thead>
<tr>
<th>Rs. in Lakhs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. A big budget Hindi film</td>
</tr>
<tr>
<td>2. A medium budget Hindi film</td>
</tr>
<tr>
<td>3. A low budget Hindi film</td>
</tr>
<tr>
<td>4. A high budget Tamil, Telugu film</td>
</tr>
<tr>
<td>5. A Kannada film</td>
</tr>
<tr>
<td>6. A Malayalam film</td>
</tr>
<tr>
<td>7. A Gujarati film</td>
</tr>
<tr>
<td>8. A Bengali film</td>
</tr>
<tr>
<td>9. A Marathi film in colour</td>
</tr>
<tr>
<td>10. A Marathi black and white film</td>
</tr>
</tbody>
</table>

Source: 1. IMPPA, BOMBAY,
2. South Indian Film Chamber of Commerce, Madras
This table speaks for itself. The production budget of a Marathi film is one of the lowest in all Indian language films. Only a few films in Oriya, Assamese and some other languages had a budget as low as the budget of Marathi films.

6.4 Factors Responsible for Low Production Budget of Marathi Films:

Interviews with a number of film producers highlighted the main reasons of low budget of Marathi films as follows:

1. Time and space coverage of the exhibition of a film are the two important factors affecting the demand for a film. The time factor indicates run of a film in a theatre and the space factor represents the geographical coverage of a film at different centres in various regions. In both these respects, Marathi films lag behind films in many other Indian languages. Out of 16 Marathi films produced in 1985, only 'Dhumdhadal' celebrated silver jubilee whereas for other films, the average run in major centres like Bombay and Pune had been less than 10 weeks. Regarding space factor, many Marathi films failed to have exhibition in Vidarbha and Marathwada regions and those which could, met with indifferent response from the viewers. On the other hand, the Hindi films occupied major portion of playing time in majority theatres throughout the country, except in South. The regional language films in the South have captured almost total regional market in their respective states, whereas in Maharashtra, it is
estimated on the basis of entertainment tax collection, that only 5% of the total outlay on visits to cinema is made on the Marathi films. Thus, low prospects of box-office receipts is major constraint on the production budget of Marathi films.

2. The survey showed that till 1986, incidence of the entertainment duty was highest in Maharashtra. The maximum rate of tax, including surcharge, was as high as 177% of the net admission rate. Hence, it was found that on an average, 50 to 60% of the gross box-office receipts were taken away by the government as tax. This further reduced the potential of Marathi films to cover cost through the net box-office receipts. The tax rates being same for both Marathi and Hindi films, Marathi films were not in a position to increase their production budget.

It is true that Marathi film producers are entitled to get tax-refund as a financial assistance for their ensuing film. However, if the present film fails to evoke reasonable box-office response, tax collected from such film is also low and a producer can not afford to sink his large amount of capital in the production cost of the film. Besides, majority producers are one film producers and they gain nothing from the tax-refund scheme. Thus, even if the scheme has helped producers to spend more than before on their production, their budget can not still match the budget of films in other languages.

3. Majority Marathi film producers are the middle-class entrepreneurs with limited financial means. Their spending capacity is thus restricted. They realise the need to increase
the production budget of the film but express their helplessness to do so. The Hindi film producers were found some times taking interest in the production of Gujarati films and so the budget of Gujarati films could be relatively more. However, no Hindi producer except Govind Nihlani produced a Marathi film since 1974. In fact, Marathi film producers like V. Shantaram, Hiralal Shah and Dr. Jabbar Patel produced Hindi films during this period. This indicated the capital outflow rather than inflow from Marathi film industry.

The effects of low budget of Marathi films are low technical standard of film, lack of variety in location, lack of lustre sets and costumes and, most important of all, low payments to artistes and technicians. Though Marathi films are not expected to compete with Hindi films in their production budget, the experts think that the present level of production cost is sub-optimal and it reduces the competitive strength of Marathi films at the box-office.

The film directors like Sai Paranjape who is famous for low budget hit Hindi movies expressed view that the Marathi film production is trapped into the vicious circle of low cost, therefore low quality, therefore limited market and limited receipts and so again low cost. There is a need for bold approach to break this vicious circle by some enterprising producers ready to spend more and yet make profits.
6.5 Trends in the Average Cost of Marathi Films During the Period 1974-85:

Though the present production cost of Marathi films continues to be lower than the cost of films in other Indian languages, this cost seems to have increased since 1974. This is illustrated in the Table 6.2.

Table 6.2

Average Production Cost of Marathi Films (in Rs.)

<table>
<thead>
<tr>
<th>Year</th>
<th>Average cost of B/W film</th>
<th>Average cost of coloured film</th>
<th>Average cost for all films together</th>
</tr>
</thead>
<tbody>
<tr>
<td>1974</td>
<td>210361</td>
<td>516718</td>
<td>312480</td>
</tr>
<tr>
<td>1975</td>
<td>337557</td>
<td>563027</td>
<td>437766</td>
</tr>
<tr>
<td>1976</td>
<td>303590</td>
<td>651087</td>
<td>477338</td>
</tr>
<tr>
<td>1977</td>
<td>417272</td>
<td>766135</td>
<td>661476</td>
</tr>
<tr>
<td>1978</td>
<td>358623</td>
<td>677190</td>
<td>444812</td>
</tr>
<tr>
<td>1979</td>
<td>352031</td>
<td>661396</td>
<td>584055</td>
</tr>
<tr>
<td>1980</td>
<td>407500</td>
<td>879737</td>
<td>836806</td>
</tr>
<tr>
<td>1981</td>
<td>462346</td>
<td>793716</td>
<td>763591</td>
</tr>
<tr>
<td>1982</td>
<td>421020</td>
<td>916668</td>
<td>895118</td>
</tr>
<tr>
<td>1983</td>
<td>409840</td>
<td>870511</td>
<td>824424</td>
</tr>
<tr>
<td>1984</td>
<td>461000</td>
<td>997547</td>
<td>933161</td>
</tr>
<tr>
<td>1985</td>
<td>511590</td>
<td>981230</td>
<td>922525</td>
</tr>
</tbody>
</table>

Average 356352 824037 719643
1974-85
Note: The cost in this table does not include the cost of prints and interest but it includes expenses for pre-release publicity.

Source: Compiled from the information provided by Maharashtra Film, Stage and Cultural Development Corporation.

A close examination of Table 6.2 suggests following conclusions:

1. During the period under study, the average cost of both black and white and colour films has increased, but there is a faster increase in the cost of black and white films. From 1974 to 1985, the average cost of black and white films increased by 14.5% but the cost of colour films increased only by 90%. The enquiries made with producers revealed the following reasons for a faster increase in the cost of black and white films.

a) In the base year 1974, the cost of black and white films was much lower than the cost of colour films. At that time, only a few producers used to produce colour films and they belonged to more affluent category of producers. Therefore, even at that time they had a more generous budget of the film. On the other hand, majority producers of black and white films managed production within a low budget. However, in the subsequent years, the production of colour films with higher budget became the order of the day and the price paid by them became norms applicable also to black and white films. Consequently, average cost of black and white films was pulled up by the colour films. Besides, the majority films produced in 1974 were flop films.
produced in abnormally low cost. If the cost in 1975, of black and white films is taken as base, the rate of increase in their cost is much lower in the subsequent years.

b) Except the raw stock and processing charges, most of the other inputs used in the production of black and white and colour films are same. In order to survive in the competition of colour films, the producers of black and white films had to use the expensive inputs in the subsequent years.

c) In the production of colour films, the technological innovation of shooting film on 16mm negative and then blowing it up into 35mm positive has proved to be a cost-saving device. As the producers of black and white films did not avail themselves of this device, they could not effect economies in the consumption of raw stock.

2. During the period since 1974, the trend of increasing average cost of Marathi films is clearly established. The overall average of the production cost of all the films produced in this period is Rs. 719643. The average cost of films produced in the period from 1974 to 1979 is lower than this overall average. In the subsequent years, it is invariably higher. The general increase in the average cost is because of two reasons.

a) Majority film producers have diverted their attention from low cost black and white films to high cost colour films. This change in the composition of the film production represents the use of costlier, and qualitatively superior inputs. When colour films are produced, there is not only the use of costlier
colour raw stock but also the use of more expensive sets, more
colourful costumes and jewellery and more varied location
shooting. As a result, the increase in cost due to switch-over to
colour films is more than the price difference between black and
white raw film and colour raw film.

b) Since 1974, most of the input prices have steadily
increased. Similarly, the average remuneration to artistes and
technicians has also gone up. Therefore, even without more input
content in the film production, production cost was bound to
increase. What is more important in the context of Marathi film
production is the ability of producers to spend more. It is found
that since the introduction of the tax-refund
scheme, successful producers are generously patronised by the
Government. As some of them could get tax-refund as large as
Rs.8 lakhs, it was possible for them to increase the production
budget and allow average cost to rise steadily.

3) The cost data in the above table does not include the
cost of prints. Since 1974, the cost per print of a colour film
has increased by almost 150%. In 1974-75 a print of Marathi film
of an average length could cost about Rs.12,000 while in 1985-86
it cost about Rs.30,000. If the cost of prints is included in
the total cost of Marathi film, the increase in average cost
would appear to be at a faster rate. Cost of black and white
print has increased only marginally.
6.6 Frequency Distribution of Marathi Films According to Production Cost:

Film being a heterogenous commodity, there cannot be a standardised production cost of every film. This feature of film industry is borne out by the difference in the production cost of different Marathi films produced since 1974. The information about the cost of 112 Marathi films (87 colour and 25 black and white) can be used to classify the Marathi films according to their production cost. This is shown in the Table: 6.3

Table 6.3

Frequency Distribution of Marathi Films According to Total Production Cost.

<table>
<thead>
<tr>
<th>Production cost</th>
<th>Number of films</th>
<th>% in total number of films</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Upto Rs. 3 lakhs</td>
<td>8</td>
<td>7.14</td>
</tr>
<tr>
<td>2. More than Rs. 3 lakhs, upto Rs. 5 lakhs</td>
<td>21</td>
<td>18.75</td>
</tr>
<tr>
<td>3. More than Rs. 5 lakhs, upto Rs. 7 lakhs</td>
<td>23</td>
<td>20.54</td>
</tr>
<tr>
<td>4. More than Rs. 7 lakhs, upto Rs. 10 lakhs</td>
<td>36</td>
<td>32.14</td>
</tr>
<tr>
<td>5. Above Rs. 10 lakhs</td>
<td>24</td>
<td>21.43</td>
</tr>
<tr>
<td>Total</td>
<td>112</td>
<td>100.00</td>
</tr>
</tbody>
</table>
Thus, there are all kinds of films produced with different budget. Of course, as the table is related to the period of 12 years over which the input prices have increased, the variations in the real cost (deflated for changes in input prices) would not be as wide as those in money cost reflected in the Table 6.3. At present, it would not be possible to produce even an average black and white Marathi film in less than Rs. 3 lakhs. The film-wise information available shows that, out of 24 films with production cost more than Rs. 10 lakhs, only two films were produced before 1980. All other such films were produced during the period from 1980 onward. Similarly, out of 36 films with production cost between Rs. 7 and Rs. 10 lakhs, only 10 films were produced before 1980 and remaining 26 films since 1980. On the other hand, out of 8 films, produced in cost of Rs. 3 lakhs, not a single film is produced after 1978 and 5 out of 8 such films were produced in 1974 and 1975. This confirms the impression of a general increase in the production budget of Marathi films at least in money terms.

The wide differences in the production cost for different items are illustrated on the basis of the actual cost statements of two Marathi films, Mama Bhache produced in 1979 and Gulchadi in 1984.
Table 6.4
A Comparative Cost Statement of 'Mama Bhache' and 'Gulchadi'

<table>
<thead>
<tr>
<th>Cost Item</th>
<th>Mama Bhache</th>
<th>Gulchadi</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Story</td>
<td>2,417</td>
<td>25,000</td>
</tr>
<tr>
<td>2. Lyrics</td>
<td>-</td>
<td>5,000</td>
</tr>
<tr>
<td>3. Producer/Director</td>
<td>15,000</td>
<td>-</td>
</tr>
<tr>
<td>4. Artist</td>
<td>16,544</td>
<td>1,10,000</td>
</tr>
<tr>
<td>5. Music</td>
<td>10,693</td>
<td>80,000</td>
</tr>
<tr>
<td>6. Dance</td>
<td>-</td>
<td>30,000</td>
</tr>
<tr>
<td>7. Production Unit Salary</td>
<td>15,363</td>
<td>90,000</td>
</tr>
<tr>
<td>8. Raw film &amp; Lab Charges</td>
<td>25,173</td>
<td>2,50,000</td>
</tr>
<tr>
<td>9. Studio</td>
<td>17,875</td>
<td>40,000</td>
</tr>
<tr>
<td>10. Equipments</td>
<td>850</td>
<td>50,000</td>
</tr>
<tr>
<td>11. Power</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>12. Sets</td>
<td>27,993</td>
<td>1,75,000</td>
</tr>
<tr>
<td>13. Costumes</td>
<td>6,432</td>
<td>75,000</td>
</tr>
<tr>
<td>14. Editing</td>
<td>3,184</td>
<td>35,000</td>
</tr>
<tr>
<td>15. Recording</td>
<td>6,113</td>
<td>20,000</td>
</tr>
<tr>
<td>16. Insurance</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>17. Censor</td>
<td>1,800</td>
<td>5,000</td>
</tr>
<tr>
<td>18. Travel lodging &amp;</td>
<td>16,000</td>
<td>80,000</td>
</tr>
<tr>
<td>boarding</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19. Publicity</td>
<td>15,000</td>
<td>1,15,000</td>
</tr>
<tr>
<td>20. Miscellaneous</td>
<td>3,228</td>
<td>15,000</td>
</tr>
</tbody>
</table>

Total 1,83,665 12,00,000

Source: Maharashtra Film, Stage and Cultural Development Corporation.
It is evident from the above table that the production cost of Gulchadi was more than 600% of the cost of Mama Bhache. Such difference in the production cost obviously leads to difference in the quality of the films and therefore the box-office receipts also differ. It should be noted that this difference as reflected in the above table is in spite of no expense on the item of producer/director in case of Gulchadi.

6.7 Comparative Structure of the Production Cost of Marathi and Hindi Films:

The production cost of Hindi films is 7 to 8 times as high as the production cost of a typical Marathi film. During the period 1983 to 1985, the average cost of a colour Marathi film was found to be about Rs.9.50 lakhs. A typical medium budget Hindi film during this period used to cost about Rs.75 lakhs. What is more important is the fact that with higher production budget of a Hindi film, there is a basic change in the relative importance of the cost components of Hindi films as compared to Marathi films. In the Table 6.5, such comparison is made between a Hindi and Marathi film regarding both the absolute and relative importance of different components of cost.
Table 6.5
Comparative Structure of the Production Cost of Marathi and Hindi Films (1985)

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost of Marathi in Rs.</th>
<th>% in Total</th>
<th>Cost of Hindi in Rs.</th>
<th>% in Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Story, screen play, dialogue &amp; lyrics</td>
<td>15,006</td>
<td>1.58</td>
<td>1,99,000</td>
<td>2.65</td>
</tr>
<tr>
<td>2. Studio &amp; equipment hire and power charges</td>
<td>1,06,468</td>
<td>11.21</td>
<td>2,90,000</td>
<td>3.86</td>
</tr>
<tr>
<td>3. Sets &amp; property &amp; costumes &amp; make-up &amp; Jewellery</td>
<td>96,591</td>
<td>10.17</td>
<td>9,03,000</td>
<td>12.04</td>
</tr>
<tr>
<td>4. Producer, director &amp; production unit salary</td>
<td>1,24,609</td>
<td>13.12</td>
<td>9,00,000</td>
<td>12.00</td>
</tr>
<tr>
<td>5. Artistes (Junior &amp; Senior)</td>
<td>87,283</td>
<td>9.19</td>
<td>28,11,000</td>
<td>38.55</td>
</tr>
<tr>
<td>6. Music &amp; dance</td>
<td>87,473</td>
<td>9.21</td>
<td>5,65,000</td>
<td>7.53</td>
</tr>
<tr>
<td>7. Raw stock &amp; laboratory charges upto first print</td>
<td>1,84,350</td>
<td>19.42</td>
<td>5,84,000</td>
<td>7.79</td>
</tr>
<tr>
<td>8. Editing, recording and re-recording</td>
<td>59,455</td>
<td>6.26</td>
<td>2,00,000</td>
<td>2.67</td>
</tr>
<tr>
<td>9. Publicity (pre-release)</td>
<td>57,881</td>
<td>6.01</td>
<td>3,17,000</td>
<td>4.23</td>
</tr>
<tr>
<td>10. Travel lodging &amp; boarding</td>
<td>1,10,078</td>
<td>11.59</td>
<td>5,01,000</td>
<td>5.14</td>
</tr>
<tr>
<td>11. Insurance, Censor and Misc. Expenses</td>
<td>21,275</td>
<td>2.24</td>
<td>1,50,000</td>
<td>2.00</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>9,49,669</td>
<td>100%</td>
<td>75,00,000</td>
<td>100%</td>
</tr>
</tbody>
</table>

*Source: Compiled from the information furnished by producers of Marathi and Hindi Films.*
From the Table 6.5, it is possible to highlight the difference in the cost-structure between Marathi and Hindi films. In case of Hindi films, the cost of employing artistes and technicians in the production unit is together 50% of the cost. The star system which has spread its tentacles in the Hindi film production is responsible for very high price of popular artistes whose names themselves are salable commodity in the film market. A Hindi producer is anxious to sell the rights of distribution in different territories to various distributors. As the distributors have no other means to gauge the marketability of the film, they are often guided by names of stars in the film. This has made the popular stars a very scarce commodity resulting into astronomically high price for their roles and not only they dictate terms to the producer but their availability for film shooting is irregular and only for a few days with long interruption between two schedules. Thus, it must be admitted that a part of high production budget of Hindi films is due to the wastages emanating from the star-system.

In case of Marathi films such star-system is yet to take its toll. It is found from the interviews of producers and artistes that even now, the highest payment to any single artiste does not cross the limit of Rs. 30,000. In fact, in case of Marathi films, the situation is pushed to the other extreme with hardly 10% of the total cost incurred for remunerations to artistes. In fact, the creative inputs in the form of artistes, technicians, directors, story and screenplay writers are
not valued in the Marathi films, which perhaps explains their indifferent quality.

On the other hand, cost of raw film and laboratory charges forms almost 20% of the production budget of a Marathi film. In case of Hindi films, this cost is just 7.79%. As a result, the producers of Hindi films do not care for high prices of raw film or for their excessive consumption. In case of Hindi films, 100% rise in the price of raw film would increase the total production cost at the most by 2% to 3%. In case of Marathi films, the same increase in the price would increase the total production cost by at least 10%. This explains the anxiety of the Marathi film producers to economise the consumption of raw film and to use cheaper brands of raw film. Similarly, the practice of shooting on the 16mm film has no much cost-saving for Hindi films but it's importance for the producer of a Marathi film can not be underestimated.

6.8 The Item-Wise Analysis of Production Cost Since 1974:

In order to find out the break-up of the production cost of a Marathi film, the total cost is classified in following important items.

1. Story, screenplay, dialogue and lyrics.
2. Producer, director and production unit.
3. Artistes-main and junior
4. Music and dance
5. Studio, equipments and power
6. Sets, costumes and other property
7. Raw stock and laboratory processing
8. Editing, recording and re-recording
9. Travel, lodging and boarding mainly for outdoor shooting.
10. Pre-release publicity
11. Censor insurance and miscellaneous expenses.

In the above analysis, first four items mostly involve the labour inputs directly employed in the production of a feature film. Though, the other items also involve some direct employment of labour, they mostly represent the use of material inputs purchased from other firms. If we want to find out the value added by a film producing firm it would mostly include the expenses only for first four items. In case of Marathi films, it is found that the labour cost embodied in the first four items forms a relatively small portion of total production cost. In case of colour films produced from 1974 to 85, the labour cost formed only 30% of the total cost. However, the cost of material inputs was almost 70% which indicates that artistes, technicians and other categories of labour employed by Marathi film producers receive comparatively small payments for their services.
Table 6.6
The Item-wise Break-up of Production Cost of Marathi Films (1974-85)
(in Rs.)

<table>
<thead>
<tr>
<th>Year</th>
<th>Story/Lyrics</th>
<th>Studio Equipment &amp; Power</th>
<th>Sets/Costume</th>
<th>Prod./Dir./Unit Salary</th>
<th>Artists/Manpower</th>
<th>Music/Dance</th>
<th>Raw Film/Lab charges</th>
<th>Editing/Printing</th>
<th>Transport Expenses</th>
<th>Insurance/Misc.</th>
<th>Average cost per cinema</th>
</tr>
</thead>
<tbody>
<tr>
<td>1974</td>
<td>4144</td>
<td>31524</td>
<td>28004</td>
<td>33075</td>
<td>36492</td>
<td>17730</td>
<td>106095</td>
<td>9534</td>
<td>9736</td>
<td>34498</td>
<td>1648</td>
</tr>
<tr>
<td>1975</td>
<td>6009</td>
<td>38279</td>
<td>29936</td>
<td>37658</td>
<td>32662</td>
<td>24056</td>
<td>123724</td>
<td>14229</td>
<td>78538</td>
<td>43173</td>
<td>9503</td>
</tr>
<tr>
<td>1976</td>
<td>6212</td>
<td>43677</td>
<td>36382</td>
<td>32222</td>
<td>46340</td>
<td>29978</td>
<td>112318</td>
<td>20782</td>
<td>66249</td>
<td>66868</td>
<td>14310</td>
</tr>
<tr>
<td>1977</td>
<td>10745</td>
<td>60984</td>
<td>53000</td>
<td>72970</td>
<td>45552</td>
<td>39748</td>
<td>164374</td>
<td>40411</td>
<td>61472</td>
<td>84516</td>
<td>27705</td>
</tr>
<tr>
<td>1978</td>
<td>5397</td>
<td>47607</td>
<td>36014</td>
<td>54683</td>
<td>52135</td>
<td>25337</td>
<td>108072</td>
<td>27837</td>
<td>26031</td>
<td>67444</td>
<td>14255</td>
</tr>
<tr>
<td>1979</td>
<td>9630</td>
<td>57973</td>
<td>64795</td>
<td>70553</td>
<td>52623</td>
<td>38230</td>
<td>172174</td>
<td>24787</td>
<td>32424</td>
<td>47071</td>
<td>13794</td>
</tr>
<tr>
<td>1980</td>
<td>9000</td>
<td>100660</td>
<td>130330</td>
<td>98883</td>
<td>77081</td>
<td>45763</td>
<td>190135</td>
<td>48408</td>
<td>38953</td>
<td>79297</td>
<td>18718</td>
</tr>
<tr>
<td>1981</td>
<td>11384</td>
<td>92940</td>
<td>78559</td>
<td>101106</td>
<td>76637</td>
<td>49172</td>
<td>159196</td>
<td>51290</td>
<td>52897</td>
<td>70541</td>
<td>19871</td>
</tr>
<tr>
<td>1982</td>
<td>12682</td>
<td>93679</td>
<td>79930</td>
<td>121337</td>
<td>97918</td>
<td>58606</td>
<td>171172</td>
<td>58958</td>
<td>70363</td>
<td>108519</td>
<td>21954</td>
</tr>
<tr>
<td>1983</td>
<td>12230</td>
<td>81526</td>
<td>72099</td>
<td>116342</td>
<td>84046</td>
<td>60869</td>
<td>178368</td>
<td>51491</td>
<td>41603</td>
<td>105493</td>
<td>19358</td>
</tr>
<tr>
<td>1984</td>
<td>13170</td>
<td>91583</td>
<td>105829</td>
<td>128040</td>
<td>97261</td>
<td>69145</td>
<td>184876</td>
<td>63657</td>
<td>67037</td>
<td>92829</td>
<td>21734</td>
</tr>
<tr>
<td>1985</td>
<td>14165</td>
<td>108633</td>
<td>69765</td>
<td>109921</td>
<td>96326</td>
<td>106109</td>
<td>173181</td>
<td>55485</td>
<td>55414</td>
<td>113400</td>
<td>20127</td>
</tr>
<tr>
<td>Total</td>
<td>10398</td>
<td>76644</td>
<td>74149</td>
<td>89403</td>
<td>67530</td>
<td>50916</td>
<td>161680</td>
<td>41464</td>
<td>50922</td>
<td>78554</td>
<td>17983</td>
</tr>
<tr>
<td>%</td>
<td>(1.44%)</td>
<td>(10.65%)</td>
<td>(10.30%)</td>
<td>(12.42%)</td>
<td>(9.38%)</td>
<td>(7.08%)</td>
<td>(22.47%)</td>
<td>(5.76%)</td>
<td>(7.08%)</td>
<td>(10.92%)</td>
<td>(2.50%)</td>
</tr>
</tbody>
</table>

Note: In the above table the cost of prints and interest charges are not included.

Source: Compiled from the information provided by Maharashtra Film, Stage and Cultural Development Corporation.
In the Table 6.6, the year-wise break-up of average cost per film is presented for the eleven items listed above.

On the basis of the Table 6.6 analysis of different items of cost leads to following observations:

1) Story, screenplay, dialogue and lyrics: It is found that Marathi films hardly attach any importance to the story and related literary contents of the film. Only 1.44% of the total production budget of a Marathi film is generally spent for this item. Such low proportion is attributed to the following factors:
   a) Many producers themselves write story and lyrics.
   b) They have not realised the importance of this literary input in shaping the final quality and marketability of film.
   c) There are very few screenplay and dialogue writers in Marathi who command respect and market value in the industry. In fact, this field is dominated by a handful of individuals. It is found that since 1974 Jagdish Khebudkar wrote songs for 60 films, Sudhir Moghe for 20 films and Smt. Shanta Shelke for another 11 films. In the screenplay and dialogue writing, Shankar Patil, D.M. Mirasdar, Anant Mane have dominated. Some gifted writers like Vijay Tendulkar and Sai Paranjpe have migrated to the Hindi film world in the recent past, where they can fetch much higher value. In spite of rich literary heritage of Maharashtra, it is a matter of shame that a film like 'Dhumdhakaka' was made by borrowing a story of old Hindi film 'Pyaar Kiye Ja'. When some influential producers in Madras were interviewed, they showed their keenness to pick up stories from
Marathi literature whereas many Marathi producers are not even aware of current literary trends. It is also an intriguing feature of Marathi film industry, that the films made from successful literary work and dramas have generally flopped at the box-office. Yashoda, Garambicha Bapu, Mahananda, Jait Re Jait, Ghashiram Kotwal, Shantata Court Chaloo Ahe are a few films which confirm this observation.

Of course, since 1974, there has been a steady increase in the total outlay per film on this item. The average cost per film for this item was Rs. 5455 during the period 1974 to 1976. This cost subsequently soared to 13188 during 1983 to 1985. Thus, there is about 142% increase in the cost. This has happened mostly because of higher budget of Marathi film. The interviews with producers revealed that the entertainment expenses incurred for story sessions are also included in the cost under this head. Such story sessions often mean cigarettes, drinking and meals, preferably at a quiet place outside Bombay. The remunerations prescribed by the Marathi Chitrapat Mahamandal have not increased before 1986 for the categories of personnel related to this item. This is illustrated in the Table 6.7.
Table 6.7
Remuneration Per Film to Story, Screen-Play, Dialogue Writers & Lyricists.

<table>
<thead>
<tr>
<th>Category</th>
<th>Rates before 1981 (Rs.)</th>
<th>Rates from 1981 (Rs.)</th>
<th>Rates from 1986 (Rs.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Story writer</td>
<td>1875</td>
<td>1875</td>
<td>5000</td>
</tr>
<tr>
<td>2. Screen-play writer</td>
<td>3125</td>
<td>3125</td>
<td>5000</td>
</tr>
<tr>
<td>3. Dialogue writer</td>
<td>3125</td>
<td>3125</td>
<td>5000</td>
</tr>
<tr>
<td>4. Lyricist</td>
<td>312.50</td>
<td>312.50</td>
<td>500</td>
</tr>
</tbody>
</table>

Source: Marathi Chitrapat Mahamandal, Kolhapur.

Thus, a producer who paid remuneration according to the rates prescribed by the Mahamandal, had to spend less than Rs. 9000/- for this item. Since 1986, he is required to spend Rs. 15500. Of course, they are the minimum rates and the actual rates vary from film to film.

2) Producer, director and production unit: Under this head, a typical Marathi film during the period under study spent about Rs. 89403 with 12.42% of the total cost of a film. A production unit includes technicians and other skilled as well as unskilled labour, employed during the period of film shooting. A Marathi film generally has production unit of 50 persons. Hence, remuneration to them form a relatively larger part of the total
cost. The Table 6.8. shows how it has changed over a period of time.

Table 6.8
The Expenses for Producer, Director and Production Unit

<table>
<thead>
<tr>
<th>Triennial Period</th>
<th>Total No. of Films under Production</th>
<th>Total of the Average production unit expenses</th>
<th>Average production unit salary per film</th>
</tr>
</thead>
<tbody>
<tr>
<td>study</td>
<td>unit salary</td>
<td>(in Rs.)</td>
<td>(in Rs.)</td>
</tr>
<tr>
<td>1974-76</td>
<td>16</td>
<td>623834</td>
<td>38990</td>
</tr>
<tr>
<td>77-79</td>
<td>35</td>
<td>2350682</td>
<td>67162</td>
</tr>
<tr>
<td>80-82</td>
<td>33</td>
<td>3534577</td>
<td>107108</td>
</tr>
<tr>
<td>83-85</td>
<td>28</td>
<td>3552796</td>
<td>126886</td>
</tr>
</tbody>
</table>

Source: Compiled from the information provided by the Maharashtra Film, Stage and Cultural Development Corporation.

From this table, it is found that since 1974-76 till 1983-85 period, cost under this head has increased by 225%. This increase is faster than the general increase in the total production cost of a film. It means relative importance of this item has correspondingly increased from about 10.5% to 12% of the total cost from 1974 to 1985. Such absolute and relative increase in the cost of this item is attributed to the following factors.
The remunerations given to different categories of technicians and other personnel employed in the Marathi film industry have increased from 1981. These remunerations are fixed by the Marathi Chitrapat Mahamandal, the apex body of the Marathi film industry. In the Table 6.9, a comparative statement of the rates before 1981, from 1981 to 1986 and the present ones is given.

Table 6.9
Remuneration to Different Categories of Production Unit Staff as Prescribed by the Marathi Chitrapat Mahamandal.

<table>
<thead>
<tr>
<th>Category</th>
<th>Rates before 1981</th>
<th>Rates from 1st April 1981</th>
<th>Rates from 29/9/1986 onwards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director</td>
<td>9000</td>
<td>12000</td>
<td>25000</td>
</tr>
<tr>
<td>Assistant director</td>
<td>3750</td>
<td>5000</td>
<td>8000</td>
</tr>
<tr>
<td>Second assistant director</td>
<td>2500</td>
<td>3750</td>
<td>5000</td>
</tr>
<tr>
<td>Third assistant director</td>
<td>-</td>
<td>-</td>
<td>4000</td>
</tr>
<tr>
<td>Cinematographer</td>
<td>7200</td>
<td>9600</td>
<td>15000</td>
</tr>
<tr>
<td>First assistant cinematographer</td>
<td>3750</td>
<td>4375</td>
<td>6000</td>
</tr>
<tr>
<td>Second asst. cinematographer</td>
<td>2500</td>
<td>3125</td>
<td>5000</td>
</tr>
<tr>
<td>Art director</td>
<td>5000</td>
<td>7200</td>
<td>10000</td>
</tr>
<tr>
<td>Asst. art director (New category)</td>
<td>--</td>
<td>--</td>
<td>5000</td>
</tr>
<tr>
<td>Boom man</td>
<td>1875</td>
<td>1875</td>
<td>3000</td>
</tr>
<tr>
<td>Make-up artistes</td>
<td>3125</td>
<td>5000</td>
<td>NA</td>
</tr>
<tr>
<td>Asst. make-up man (male)</td>
<td>1250</td>
<td>1875</td>
<td>NA</td>
</tr>
<tr>
<td>Asst. make-up man (female)</td>
<td>1250</td>
<td>1875</td>
<td>NA</td>
</tr>
<tr>
<td>Costume artists</td>
<td>1875</td>
<td>2500</td>
<td>NA</td>
</tr>
<tr>
<td>Hair dresser</td>
<td>937.50</td>
<td>1250</td>
<td>NA</td>
</tr>
<tr>
<td>Still photographers</td>
<td>2500</td>
<td>3750</td>
<td>NA</td>
</tr>
<tr>
<td>Production manager</td>
<td>2500</td>
<td>3750</td>
<td>NA</td>
</tr>
</tbody>
</table>
Besides these categories, the production unit employs spot boys, light boys, carpenters and coolies. The increase in the remunerations effected in 1981 was not significant considering the fact that with inflation, cost of living continued to increase. However, the increase that has come in force since 1986 will be found more burdensome by the Marathi film producers. It is expected that this increase along with higher rates for editors, music directors and dance composers will increase the production cost of Marathi feature film by about Rs. 70,000.

The expenditure incurred on the editors, additional editors and sound recordists, which is not included in production unit salary, has increased. The increase is as stated in the Table 6.10.

**Table 6.10**

The Rates of Personnel in Editing and Sound Recording Department

<table>
<thead>
<tr>
<th>Category</th>
<th>Rates before 1981</th>
<th>Rates from 1.4.81</th>
<th>Rates from 29.9.86</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Editor</td>
<td>6000</td>
<td>8400</td>
<td>13000</td>
</tr>
<tr>
<td>2. First additional</td>
<td>3750</td>
<td>4375</td>
<td>6500</td>
</tr>
<tr>
<td>editor</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Sound recordist</td>
<td>7200</td>
<td>7200</td>
<td>10000</td>
</tr>
</tbody>
</table>

Source: Marathi Chitrapat Mahamandal, Kolhapur.
Source: Marathi Chitrapat Mahamandal, Kolhapur.

The table shows that,

a) The payment to film editor has increased faster than that for sound recordist.

b) In the field of direction, art direction and photography, few persons dominate. As there is concentration of the technical functions in the hands of only a few individuals, they are in a position to extract higher price especially from the new producers, who have no background of the film industry. In the field of direction, Shri Anant Mane, Kamalhar Torne, Datta Leshav, Raj Datt, Govind Kulhar, Prabhakar Nayak, Raja Bargir, Jabbar Patel, Murlidhar Kapadi and Dada Fondle dominated.

c) In the field of art direction, few persons like Shri Dinanath Chavan, Baliram Bidkar, Sharad Pol and K.D. Mahajani were influential. In photography, Suryaant Lavande, Vasant Shinde, Ratnakar Lad, Manohar Acharya, Arvind Lad, and Girish Sarve held the sway over the Marathi film industry. Vasant Shinde worked for 40 films, Suryaant Lavande for 12 films and Ratnakar Lad as well as Manohar Acharya for 11 films each, during the last 12 years.

d) There is some tendency towards higher technical sophistication of Marathi films which leads to the hire of more skilled and renowned technicians and also a larger number of the production unit staff.

e) Because of increasing preference for location shooting, the producer has to take all paraphernalia at the place.
of such outdoor shooting which requires a bigger production unit.

f) There is an element of concealed profits under this item of the cost, because under this head the remuneration is taken by producer himself and his family members, who work as production controller, assistant producer, or even assistant director, so these remunerations in fact represent profit of the producer.

g) Many times, the producer inflates the cost under this head. The low paid skilled, semi-skilled and unskilled workers often sign on voucher showing higher payment, but actually receive less. This is quite a common practice at the time of film shooting at Kolhapur. Besides, many technicians disclosed that producers seldom pay the last instalment of the remuneration to the technicians, but it is shown in the accounts as the cost of production. The technicians get only promise to get contract for the next film of the same producer. In fact, it is demand of some technicians that the State Government should make a part payment out of tax-refund directly to the technicians so that their exploitation at the hands of unscrupulous producers can be stopped.

3) Artistes- For the films produced during the period 1974-85, the average remuneration to artistes per film was Rs. 67530 which was just 9.38% of the total production cost. It is earlier stated that this percentage is much lower in case of Marathi films in comparison to Hindi films. Even the films in
the South Indian languages spend much larger part of their production budget on the main artistes. The South Indian film stars like Raj Kumar in Kannada films, Prem Nazeer in Malayalam films, Kamal Hassan in Tamil, Malayalam films could command price at least 10 to 15 times higher than the price of highest paid film star in Marathi. As a result, the glamour and extravagant lifestyle associated with the Hindi film stars is conspicuously absent in case of Marathi film artistes.

The plights of junior artistes is still worse in Marathi film industry. In Bombay, there is a strong union of junior artistes which at least assures minimum daily wages for their members. In Kolhapur, the junior artistes or 'extras' are totally unorganised. Hence, payments to them are as low as Rs. 10 to 25 per day. As these artistes do not get jobs all through the year, such low payment forces them to do other odd jobs in and out of the film industry.

Of course, during the period under study, the total remuneration to artistes per film has recorded some increase. This is revealed in the Table 6.11.
Table 6.11

Remuneration Per Film to Artistes in the Marathi Film Industry

<table>
<thead>
<tr>
<th>Triennial period</th>
<th>Number of films</th>
<th>Remuneration to artistes per film (in Rs.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1974-76</td>
<td>16</td>
<td>38498</td>
</tr>
<tr>
<td>1977-79</td>
<td>35</td>
<td>50103</td>
</tr>
<tr>
<td>1980-82</td>
<td>33</td>
<td>83879</td>
</tr>
<tr>
<td>1983-85</td>
<td>20</td>
<td>92544</td>
</tr>
</tbody>
</table>

Source: Compiled from the information provided by the Maharashtra Film, Stage & Cultural Development Corporation

The Table 6.11 draws attention to the fact that there is about 140% increase in the average remuneration per film to the artistes, both main and junior together. This is just enough to compensate for the increase in general price level. It means the real wages of artistes per film hardly increased during this period. However, owing to increase in the number of films annually produced, there is more employment and larger annual earnings of these artistes. If it is assumed that the total number of artistes per film has remained constant, it can be inferred that the average annual earning of an artiste has increased first, because of higher outlay on artistes per film and secondly, because of larger number of Marathi films annually.
produced.

It is important to note that the relative importance of this item of cost has remained almost constant. In fact, in 1974, 11.67% of the total production cost was directed towards this item. In 1985, it was just 10.44%. In case of Hindi films it is generally observed that with increase in the size of production budget of a film, the remuneration to artistes form a larger component of total cost. In this case, some time-series data are available. In 1975, an average Hindi film spent about 30% of total budget on the artistes. In 1985, it was about 39%. In case of Marathi films, this has not occurred because increase in the real cost of Marathi film is too little to cause any basic structural change in this respect.

4) Music and dance: Music and dance are an integral part of the Indian cinema. Though the quality of music of Marathi films seems to have deteriorated in the recent past, the average Marathi film continues to have 5 to 6 songs. Besides, there are dance sequences either in the Tamasha form or in other forms of folk dance, modern dances and even cabarets. As a result, the expenses for music and dance seem to increase and occupy a larger percentage of cost per film. For the black & white films produced since 1974, expenses for music and dance were 6.44% of total cost and for colour films, 7.15%. For black and white films, these expenses do not show a definite trend of increase over the period of time. In fact, in the years from 1974 to 76 the percentage under this head was higher general average. For
colour films, this percentage has generally increased from 4.51% in 1974 to 12.47% in 1985. The expenses under this item have increased mostly because of more lavish expenditure for dance sequences in colour films. This cost includes the payment to music directors, playback singers, musicians, dance director and specialised dancers. (The expenses of sound recording are not included in this item). Therefore the music and dance cost is mostly the labour cost incurred by the Marathi film industry. In the Table 6.12 the cost of dance and music for colour Marathi films since 1974 is indicated.

Table 6.12
Cost Incurred on Music and Dance (Colour Films in Marathi)

<table>
<thead>
<tr>
<th>Triennial Period</th>
<th>No. of Films</th>
<th>Total Cost on Colour Music &amp; Dance</th>
<th>Average Cost on Dance &amp; Music Films</th>
</tr>
</thead>
<tbody>
<tr>
<td>74 to 76</td>
<td>7</td>
<td>2,01,754</td>
<td>28,822</td>
</tr>
<tr>
<td>77 to 79</td>
<td>22</td>
<td>9,29,371</td>
<td>42,244</td>
</tr>
<tr>
<td>80 to 82</td>
<td>31</td>
<td>18,88,795</td>
<td>60,929</td>
</tr>
<tr>
<td>83 to 85</td>
<td>27</td>
<td>21,08,841</td>
<td>78,105</td>
</tr>
<tr>
<td>74 to 85</td>
<td>87</td>
<td>51,28,762</td>
<td>58,951</td>
</tr>
</tbody>
</table>

Source: Compiled from the information furnished by the Maharashtra Film, Stage and Cultural Development Corporation,
Thus, like other items of labour cost, the average cost on
dance and music has considerably increased since 1974. This
average cost per film in 83-85 is 171% higher than in 1974-76.
Similarly, total annual expenses on music and dance by Marathi
film industry were 945% higher in 83-85 as compared to
1974-76. It highlights increasing importance of music and dance
in Marathi film. It also reflects the phenomenon of more
generous expenditure by producers of Marathi films on dance
sequences, in their attempt to imitate Hindi films. The
remuneration prescribed by Marathi Chitrapat Mahamandal for the
category of music director was Rs. 7200 before 1981, then it
increased to Rs. 9600 in 1981 and to Rs. 15,000 from 1986. The
successful music directors ask for and secure higher
remuneration than the above rates. In this field, Ram
Laldam, Vishwanath More, Bal Palsule, Ram Laxman, Datta
Davljar, Prabhvir Jog, Yashwant Dev, Sudhir Phadie and Anil-Arun
have dominated the Marathi film industry. Since 1974, the
play-back singers like Lata and Usha Mangeshkar, Asha Bhosale,
Suresh Wadkar, Anuradha Paudwal, Uttara Kelkar, Pushpa
Pagdhare, Ravindra Sathe, Suman Kalyanpur and Chandrashekhar
Gadgil have made them available to Marathi films, in spite of,
many of them being in great demand by the producers of Hindi
films.

In case of dance direction, Subal Sarfar, Sohanlal Khan and
Ranjan Salvi seem to have oligopolised the Marathi film
industry. Shri Subal Sarfar, in his interview, informed that he
has worked for more than 60 Marathi films as a dance director.

5) Studio and Equipment Hire:

Studio and equipment hire and power changes, taken together, formed 10.72% of total cost in case of black and white films and 10.64% in case of colour films. As the charges of studio hire and equipment hire are same for black and white and colour film, we expect no difference in the incidence of this cost between these two types of films. However, one must not miss the fact that even if the percentage is same for both the types of films, the absolute amount of cost for studio, equipment and power is higher for the colour films. In case of a black and white film, the average cost per film on studio, equipment and power is about Rs. 38201. In case of a colour Marathi film, it is Rs. 87,678. Then, how to account for this difference in cost per film? One possible explanation obtained from the producers is that the producers of colour films have longer shooting schedules and so they occupy studios for more days. Besides, they use costlier cameras, sound recording equipments, for which they have to pay more rentals. Thus, it is not so much a difference in black and white and colour film technology but the bigger budget which makes colour film expenses for this item higher.

Another important observation about this item of cost is that there is no perceptible change in the ratio of this cost to total cost of film production since 1974. Despite of year to year fluctuations in the percentage of this cost in total cost, the average percentage has not changed much. However, beneath the
surface of the constancy of this percentage, there is one major change. Between studio and equipment hire charges, there is a relative decline in the percentage of studio hire and increase in that of equipment hire. In the last few years, there is a tendency of Marathi film producers to prefer location shooting to studio shooting. As a result, they now occupy studio for shorter duration and spend relatively smaller amount on the studio rental. During the period 1974-76, for 16 films, total charges for studio hire were Rs. 5,56,649 and for equipment they were Rs. 57,144. Thus, the cost of equipment hire was just 10.27% of the cost of studio hire. On the other hand, during 1983-85, the total cost of studio hire was Rs. 13,27,451 for 28 films for which the data are available, but the cost of equipment hire was Rs. 13,71,128 for the same 28 films. It means during this period, the equipment cost was even more than 100% of the studio cost. Thus, phenomenal increase in the equipment cost as a percentage of studio cost from 10% to more than 100% highlights the structural change in the film production, which marks decline of studio shooting. Moreover, during 1974-76, only one film did not at all use studio for its shooting, whereas 1983-84, 5 films totally avoided studio shooting. When there is location shooting, the equipment hire rates are usually higher because the producer has to take equipments out of Bombay, for which the equipment hirers in Bombay charge higher rates. For studio shooting in Bombay, the equipments are hired on a shift basis per day which somewhat reduces the expenses for equipment
A) Studio Charges:

It is already mentioned that the Marathi film production has undergone a shift from studio shooting to location shooting. One important reason for this is high studio rental and non-availability of subsidiary materials. When a studio is taken on hire, the producer has to construct a set according to his requirement of shooting and he has to pay studio charges even during the days of set construction. Similarly, after the shooting is over he has to pay the charges during the days of set dismantling. Most of the studios are improperly maintained and the studios at Kolhapur hardly have any property, modern equipments, and other facilities for shooting. Even in Bombay, most of the film studios present a deserted look and are converted into office premises to house a number of small offices in the studio complex. Comparatively, the Film City at Goregaon run by the Maharashtra Film Stage, and Cultural Development Corporation is better maintained and seems to hub with shooting activity. The current studio charges of the Film City are given in the Table 6.13.
Table 6.13
Rate Structure of the Studio Facilities at Film City, Bombay (1985)

<table>
<thead>
<tr>
<th>Indoor Shooting</th>
<th>Charges in Rupees</th>
</tr>
</thead>
</table>

1. **Stage Number I** (Non air conditioned)

- **Area:** 79.85 x 18.50 x 11.80 meters

- a) Actual shooting: 1500 per shift
- b) Set construction:
  - first two days: 300 per day
  - from the third day onward: 750 per day
- c) Set standing: 750 per day
- d) Set dismantling:
  - first day: Nil
  - next two days: 300 per day
  - onward: 750 per day
  - cleaning if kept uncleared: 500 per day

2. **Stage Number 2** (Air conditioned)

- **Area:** 42.60 x 24.40 x 15.95 meters

- a) Shooting with A.C.:
  - 4000 per shift
- b) Set construction:
  - first two days: 300 per day
  - from the third day onward: 1000 per day
- c) Set standing: 1000 per day
- d) Set dismantling:
  - first day: Nil
200 for second & third day each
1000 per day from the fourth day onward

e) Cleaning if kept uncleaned  500

3) Stage Number 3 (Shelter)
   (36.60 x 30 x 7.62 meters)
   
a) Shooting  1300 per 1 shift
b) Set construction  300 per day for first 2 days
      500 per day from third day onward

c) Set standing  500 per day

d) Set dismantling  Nil for first day
      300 per day for second and third days
      500 per day from the fourth day onwards.

e) Cleaning if kept uncleaned  500

Outdoor shooting

Charges in Rupees

1) Studio Complex:
   (Garden excluding building)
   
a) Actual shooting  1200 per shift
b) Set construction  300 per day for first & second day.
500 per day for the third day onwards

c) Set standing
   600 per day

d) Set dismantling
   Nil for first day
   500 per day for second & third day.
   500 per day from the 4 day onward

e) Use of fountain
   300 per day

f) Make-up room, suite, corridor
   1800 per shift
   etc.

g) Office building without conference room
   2000 per shift

h) Chamber of Joint Managing Director
   200 per shift

i) Studio-office, Office of manager, cashier cabin, Corporation office
   1800 per shift

j) Delux room with A.C.
   2100 per shift

5) Outdoor shooting charges outside studio compound (Garden) in Rupees

   a) Shooting
      1200 per shift

   b) Set construction
      300 per day for first & second day
      500 per day from the third
(d) Set standing

500 per day

d) Set dismantling

1 Nil for the first day

300 per day for II & III days

500 per day from 4th day

e) Temple

2500 per shift

6) Dubbing cum recording theatre

1) Dubbing charges

250 per hour

2) Re-recording charges

350 per hour

Cranes

200 per shift without operator

Rain machine

150 per hour

7) Editing

1) Editing room with facility of magnetic & optical unit verticle, rewinder, footage counter 50 per shift

2) Steinbeck Editing

50 per hour

machine (35mm)

7000 per month

3) Steinbeck Editing machine

(16mm/35mm)

60 per hour

Notes: 1) The lights and other accessories are not available free of charge for outdoor shooting.

2) Most of these rates are increased in 1985 ranging from 25% to 50% of the rates mentioned above

Source: Maharashtra Film, Stage and Cultural Development
In order to help Marathi films to reduce production cost, there is 50% concession in above rates for using the facilities at the Film City. In spite of this concession, the shooting at the Film City is found expensive by the producers. If we assume that the total number of shooting days for Marathi feature films are 45, divided into three sessions of equal duration, the shooting charges only amount to Rs. 45,000/- with an average charge of Rs. 1000/- per shift after 50% concession. Besides, the producer has to pay extra charges for set construction and dismantling which can be another Rs. 10,000/-. Moreover, the property required for the shooting is also borrowed on a rental basis which escalates the cost of shooting. As the Marathi producers find shooting in Bombay studios like the Film City an expensive proposition, only a few producers have availed of the Film City facility. According to the information provided by Film City officials, more than 2000 films have been shot in the Film City since 1979, but the number of Marathi films shot there is hardly 35. In the recent past, films like Ardhangi, Gadbad Ghotala, Mahananda, Khara Warasdar, Tucya Vachun Carmena, Prem Taruya Thullam Thulla, Navri Mile Navryala, have been shot at the Film City. Most of these films are produced by the Bombay producers with a relatively higher production budget and even these films are only partly shot in the Film City.

Comparatively, the dubbing theatre facility of the Film City
is more used by the Marathi films. Of course, some Marathi film producers have enjoyed credit facility from private dubbing studios and so they preferred to have dubbing of the films in such theatres. However, with 50% concession in the rates, Marathi film producers are now inclined to have dubbing at the Film City. Though for the purposes of economy, they may shoot their films at Kolhapur, they have to come to Bombay for the editing, dubbing and recording purpose as well as for the processing of raw story. As in Bombay the cheapest facilities are available at Film City at least for the Marathi producers, they now use these facilities more. The main problem is the long distance of the Film City from the main Bombay which raises the conveyance cost which Marathi film producers find prohibitive.

B) Equipments:

With the rise of free-lancing system in the film production, the film producers do not generally own the equipments like movie camera and sound recording machines. Therefore, a new class of equipment hirers has entered the film world for last 30 years. The Equipment Hirers' Association was formed in 1962 with its headquarter at Bombay, having the membership of 200 such hirers mostly from Maharashtra and Gujarat. An interview with Shri B.R.P. Chibber, the President of the association revealed that the capital cost of most of the imported cameras and other equipments has significantly increased in the last 12 years. This impression is confirmed in the Report of the Working Group on the National Film Policy.
which provided details of the increase in cost of Arriflex Camera imported from West Germany. The Maharashtra Film, Stage & Cultural Development Corporation also pointed out in its report for the year 1979-80 that against the landed cost of imported equipments to the tune of Rs.32,21,885, the custom duty on these imports was Rs.22,41,545.* As a result, the equipment hirers who require reasonable returns on capital invested have increased their hire charges. It is found that many imported cameras are badly maintained and the availability of the equipments has not increased in proportion with the number of films annually produced. Hence, there is a relative shortage of these equipments, resulting into high rates, part of which are in unaccounted form.

The rate-structure of some of the important equipments as approved by the Equipment Hirers' Association and also by the Film City is given in the Table 6.14.
Table 6.14
The Rate-Structure of the Important Equipments Used by Marathi Film Producers

<table>
<thead>
<tr>
<th>Item</th>
<th>Association</th>
<th>Association</th>
<th>Film City Rates in 1985-1986 per shift</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Rates in 1985 per shift</td>
<td>Rates in 1985 per shift</td>
<td>(Rs)</td>
</tr>
<tr>
<td>Duck 35 Camera</td>
<td>350</td>
<td>500</td>
<td>400</td>
</tr>
<tr>
<td>Arriflex 25</td>
<td>450</td>
<td>500</td>
<td>400</td>
</tr>
<tr>
<td>BNCR mount Camera</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>16mm Arriflex</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Camera</td>
<td>400</td>
<td>700</td>
<td>500</td>
</tr>
<tr>
<td>Nagra recording machine</td>
<td>300</td>
<td>300</td>
<td>300</td>
</tr>
</tbody>
</table>

Source: 1) Cine Equipment Hires Assication, Bombay
2) Film City, Goregaon, Bombay.
Besides these major equipments, the film producers also have to borrow different types of lights, special effect lenses, rain machines, reflectors, filters, and other accessories. Moreover, for outdoor shooting, they use electricity generators, the charges for which vary from Rs. 800 for 50 k.w. generator to Rs. 1600 for 100 k.w. generator per shift. In addition to the charges for equipment, the producer has to pay for the camera attendant and sound recording machine attendant who necessarily accompany the equipments at the time of shooting. When the equipments are taken out of Bombay, the equipment hirers in Bombay charge extra amount, depending on how many hours the equipment is additionally used.

The discussions with equipment hirers revealed that the rates prescribed by the Association are only maximum rates and many hirers charge different rates below the maximum limit to different producers depending on their relation with producers and the total amount of business they are likely to get from the respective producers. Thus, there is no standardisation of the rates of equipment hire and the situation will be more confusing with introduction of 4% sales tax on the equipment hire.

In case of Marathi films, it was found that in 1974 and 1975, most of the Marathi films did not spend separately for equipments because at that time, the equipments used to be available along with the studio facility. Out of the data available for 12 Marathi films produced in the above two years, only 7 films paid for equipment hire. On the other hand, now
every film produced since 1983, has paid an average amount of Rs. 40,000 to Rs. 50,000 for equipment hire. This is partly because of non-availability of modern equipments at the studios and partly due to more outdoor shooting of the films. As the frequency of Marathi films produced by a single banner is usually very low, it is impossible for them to enjoy the economies of bulk purchase from hirers, nor can they own their equipments. Of course, there are some equipment hirers like Shri P.M. Muladam of Semalyn Production who have entered into film production. In case of Marathi film producers, it is found that they take cameras on hire from the supplier recommended by the chief cameraman. It means they do not try to find out the best equipment available at the lowest rate and some producers complained that there is a link between cameramen and equipment hirers and the possibility of cameramen getting some kickback payment from the hirer, can not be ruled out.

6) Sets And Costumes:

They represent another cost-item which involves mostly the use of material inputs. Of course, to construct a set for the film shooting, labour is required along with the property, but normally the producers give contract to some firm to construct set as per the specifications of art director and, therefore, producers do not directly employ labour for this purpose. Besides the construction of set, a wide variety of property is required to shoot different scenes of film. Such property includes furniture, drapery, vehicles, various domestic appliances
and the things of personal use. Similarly, for the main artistes, some costumes are to be custom made and some typical costumes are available on hire. Normally, costume jewellery is also supplied for the film shooting. In case of black and white film, there is a relatively less importance for sets and costumes because their visual effects are not so attractive in black and white. Therefore, for a total number of 25 black and white films produced since 1974, the average cost of sets and costumes was found to be only Rs. 19,706 which was just 5.53% of the total cost per film. On the other hand, in case of colour film, lavish sets and colourful costumes and jewellery play an important role in increasing the visual quality of the film. Therefore, such films require more expenses for this purpose. For 87 colour films, the average cost of sets and costumes was Rs. 89,821 per film which was about 10.90% of total cost per film. Thus, it is almost a double percentage for colour film as compared to black and white films.

Table 6.15
Cost of Sets and Costumes per Film (1974-1985)

<table>
<thead>
<tr>
<th>Triennial period under study</th>
<th>Number of films</th>
<th>The cost of sets and costumes per film (in Rs.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1974-76</td>
<td>16</td>
<td>31441</td>
</tr>
<tr>
<td>1977-79</td>
<td>33</td>
<td>51270</td>
</tr>
<tr>
<td>1980-82</td>
<td>33</td>
<td>96273</td>
</tr>
<tr>
<td>1983-85</td>
<td>28</td>
<td>81898</td>
</tr>
</tbody>
</table>
Source: Compiled from the information provided by the Maharashtra Film, Stage and Cultural Development Corporation.

Thus, it is evident that outlay on this item has increased since 1974. In 1983-85, this outlay was 160% higher than in 1974-76. However, there is no appreciable change in the relative significance of this item in the total cost. Moreover, the cost of this item has somewhat declined from 1980-82 to 1983-85.

In case of this item also, there seems to be a relative decline in the importance of sets in the total outlay on this item. If we just consider two periods 1974-76 and 1983-85, we find that in the former period, there had been as many as seven films which did not spend any money separately for costumes. But in the second period, there is not a single film having not spent anything for costumes. In the first period (1974-76) about 73% of the expenditure under this item was made on sets and property but in the second period (1983-85) about 68% was for sets and property. If we deduct property expenses, the percentage of expenses only for sets has further gone down.

7) Travel, Lodging, and Boarding:

The expenses for this item form more than 10% total cost of a film in both black and white and colour. In case of black and white films, these expenses were on an average Rs. 38,201 per film whereas for colour films they were Rs. 90,149. With more accent on outdoor location shooting, one would expect a larger percentage of cost on this item. But only for black and white films, this percentage seems to have increased from 1974 onwards. In case of
colour films which are more important for analysis, the percentage during 1983-85 is in fact less than the percentage during 1974-76. This finding is not consistent with the observed trend of the location shooting for which artistes and technicians from Bombay have to travel usually to Kolhapur and stay there for a long period. When efforts were made to find out the underlying factors behind this paradox, the following explanations were offered.

a) In the recent past, a number of Marathi film producers have opted for shooting in Bombay only and to that extent they have reduced expenses under this head.

b) Now the producers start film shooting with better planning and more funds at their disposal. Therefore, they arrange for shooting at a stretch and they avoid frequent travel from Bombay and back to Bombay.

c) Many producers make cheap arrangements for the stay in hotels at Kolhapur and for junior artistes they even do not pay for their lunch. Hence, the low cost under this head is at the expense of junior artistes and low paid technicians.

d) The most important reason why the expenses under this item appear to be relatively less than what they should have been, is related to the Government rules regarding the refund of entertainment duty. In case of other items of cost, all expenses are admissible for the purpose of tax-refund. In case of travel, lodging and boarding, only 75% of the actual cost is admissible, therefore many producers adjust expenses for this
item under other heads and by manipulating the accounts, show comparatively less amount spent under this head.

8) Raw Film and Laboratory Processing Charges:

The cost of raw film and the processing charges of laboratories form the most important component of the total cost of Marathi films. In case of big budget Hindi films, this item is less significant in relative terms because their expenses on other items like artistes are much higher. If we take the data of 87 colour films produced since 1974, the cost of raw stock and laboratory charges was found to be Rs.1,83,183 out of average total cost of Rs.8,24,037 per film. It implies that 22.23% of the total cost is only for this item. In case of black and white films, the average of 25 films included in the study had the cost under this head Rs.86,879 out of the total cost of Rs.3,56,352. This is 24.38%. For all Marathi films, it is about 22.5% of the total cost. As raw film prices and the rates of film processing are same for both Marathi and Hindi films, there is no much scope for economy for the producers of Marathi films. All that they can do is to use cheaper and inferior raw stock like ORWO film and use colour negatives more economically by reducing so-called wastage ratio. However, this can also adversely affect the quality of the film.

Though the cost under this item continues to be much larger than cost under any other single item, there is some decline in the relative importance of this item in the cost structure of Marathi film. In the Table 6.16, the information is given for the
four triennial periods since 1974. This information is only for colour films.

Table 6.16
Outlay on the Raw Stock and Laboratory Charges of Colour Films (1974-85)

<table>
<thead>
<tr>
<th>Period</th>
<th>No. of Periods</th>
<th>Total cost of Colour Raw Stock &amp; Production (1974-85)</th>
<th>Total Raw Stock &amp; Production Production cost of Films</th>
<th>Total Raw Stock &amp; Production Production lab.charges lab.charges</th>
<th>Cost of Raw Stock &amp; Production Production of Colour Films lab.charges lab.charges</th>
</tr>
</thead>
<tbody>
<tr>
<td>1974-76</td>
<td>7</td>
<td>11,75,166</td>
<td>40,70,999</td>
<td>27.89</td>
<td></td>
</tr>
<tr>
<td>1977-79</td>
<td>22</td>
<td>42,42,823</td>
<td>1,92,856</td>
<td>1,53,31,269</td>
<td>27.67</td>
</tr>
<tr>
<td>1980-82</td>
<td>31</td>
<td>55,48,148</td>
<td>1,78,973</td>
<td>2,68,17,873</td>
<td>20.69</td>
</tr>
<tr>
<td>1983-85</td>
<td>27</td>
<td>50,10,342</td>
<td>1,85,568</td>
<td>2,54,71,117</td>
<td>19.67</td>
</tr>
<tr>
<td>1974-85</td>
<td>87</td>
<td>1,59,36,479</td>
<td>1,83,183</td>
<td>7,16,91,258</td>
<td>22.23</td>
</tr>
</tbody>
</table>

Source: Maharashtra Film, Stage and Cultural Development Corporation.

From this table, one can clearly find that there is no perceptible increase in the absolute amount of expenses for raw stock and lab charge per colour film. This is rather surprising because since 1974 there is a sizable increase in the prices of
raw stock as well as in the charges of film processing.

Since 1974, there is a steady increase in the processing charges of both black and white and colour films. For black and white films developing of 35mm negative had a charge of Rs. 24 per 100 meters in 1974, Rs. 35 in 1977, Rs. 60 in 1982, Rs. 75 in 1984 and Rs. 100 in 1985. For developing a 35 mm colour negative, the charge was Rs. 66 in 1974, Rs. 92 in 1977, Rs. 100 in 1982, Rs. 140 in 1984 and 150 in 1985 for the every 100 meters. Charges for the rush prints of 35mm black and white films have increased from Rs. 31 in 1974 to Rs. 100 in 1985 for every 100 meters. For the rush prints of 35mm colour films, the charges were Rs. 82 in 1974 and Rs. 160 in 1985. The processing of exposed raw film has also increasing cost since 1974.

As there is no reason to believe that the consumption of raw stock has declined, normally there should not be constant or near constant amount of expenses per film under this head. The only plausible reason is the increasing tendency among the Marathi film producers to shoot films on the 16mm negative and then to blow it up in 35mm. This technology allows reduction in the raw stock consumption and results into net economy of at least Rs. 50,000 per feature film. As this is a development mostly during last 5 years, and as the percentage of Marathi film producers using this technology has steadily increased since 1980, we find that in spite of higher raw stock prices, the average cost under this head has increased marginally by Rs. 23,500 per film from 1974-76 to 1983-85.
As a result of this trend, there is some decline in the percentage of cost under this head in the total cost of film production. This trend is detected without any variation. From 1974-76 to 1983-85, this percentage has declined from 27.89% to 19.67%. This is in a way a good development because it indicates that Marathi film producers are now in a position to spend a relatively larger amount on other items which can directly benefit the artistes and technicians who are engaged in Marathi film industry.

Of course, the cost of raw stock and laboratory charges mentioned in the above table does not include the cost of additional prints taken out by the producers. It is suspected that cost statements of films in the earlier years have included cost of prints in cost under this head. In case of Marathi feature films, the cost of prints is usually borne by the producers only and so it must be treated as part of their production cost. But this cost varies with the number of prints and this number itself depends on the box-office response to the film. Normally, Marathi film producer does not take out more than 5 prints initially. Later on as the film does business at major centres and as the original prints get worn out, he can take additional prints. The cost per print of a colour film of an average length was about Rs. 25,000. If this cost of prints is included in the cost of raw stock and lab charges, the cost under this head can almost double and in such case it would occupy much larger percentage of the total production cost. (about 31%)
9) Publicity:

Theoretically, the publicity is a part of communication flow in the marketing of feature films. It represents the communication between film producer and the audience through different publicity channels. In the following chart, the role played by publicity in the communication flow is indicated.

In this chart, the various means of publicity used by producer are indicated. First, there is a word of mouth communication between producer and distributors which is supplemented by the screening of rush prints for distributors. Secondly, producer feeds information to distributors through trade journals and show cards. Thirdly, producer can appoint a Public Relation Officer who can keep liaison with film periodicals to get a favourable film review from such publications. Producer and distributor also take help of paper publicity agents, bill boards and poster makers, outdoor advertising agents and other advertising firms for radio and T.V. advertisement or sometime to arrange some contests and other sales promotion gimmicks. There can also be trailers and previews of the film for pre-release publicity. Of course, the reaction of common audience can provide feedback to the producer and distributor only after the film is released at the major centres. In case of Marathi films, the total advertising budget is restricted. Therefore, many producers skip expensive advertising media like T.V. and Radio commercials and trailers. Besides in majority cases, producer and distributor are same and they
Communication Flow

Producers \(\rightarrow\) Show Cards \(\rightarrow\) Rush Prints \(\rightarrow\) Trade Journals

P.R.O. \(\rightarrow\) Film Periodicals

Film Reviews

Exhibitors \(\rightarrow\) Show Cards \(\rightarrow\) Previews

Advertising Agencies \(\rightarrow\) Contests & sales

P.L.P. Displays

Outdoor Advertising

Radio Commercials

Billboards & poster Makers

Paper Publicity Agents

THE AUDIENCE

Movie-goers \(\rightarrow\) Movie-goers \(\rightarrow\) Movie-goers

Feedback

Source: Jagmohan Mundhra, Marketing of Motion Pictures in India, Op. Cit. p. 142
perform the P.R.O. function. Thus, at least in case of Marathi films, pre-release publicity does not play any important role in affecting the box-office pool of the film.

In the data collected from the Government offices and individual producers, the information regarding pre-release publicity is available. This includes the pre-release publicity in the newspapers and magazines, folders, booklets, posters, banners, and still photos. There is also sometimes advertisement on radio or Doordarshan, by Marathi film producers. The post-release publicity expenses depend on the run of the film and they are usually incurred by distributors and deducted from the producer's share of the box-office receipts. In case of colour films, average publicity expenses per film were found to be Rs. 56,694 whereas for black and white films, they were Rs. 30,789 per film. However, the publicity expenses formed only 6.88% of total cost of colour films and 8.64% for black and white films. A relatively higher percentage of publicity expenses for black and white films is due to the fact that the publicity charges do not depend on whether the film is black and white or colour. Even if it is a black and white film, its posters, banners, and hoardings are in colour and so there is no reason to have lower cost of publicity for such films. Here again, a smaller absolute amount of publicity expenses for average black and white film is only due to low budget of producers and their inability to spare sufficient funds for the necessary publicity.

The different items of publicity and their rate-structure
are explained below:

1) Paper Publicity:

This is mostly the publicity only one week before the release of the film and during the period of its actual run in the theatre. According to Shri Vasant Sathe, film historian and a partner in 'Bombay Publicity,' the advertising rates in Bombay newspapers have phenomenally increased in last 45 years. He recollected that in 1940-41, the rate for Times of India was only Rs. 3/- per column per inch (2.5cm) where as in 1985, it increased to Rs 75 per column per cm. Moreover many newspapers have reduced the width of a column, increasing the number of columns per page. Even for a Marathi newspaper Lokasatta, the rates increased from Re 1/- to Rs 50 per column per cm during the same period. Even if we consider the period since 1974, the increase in rates is more than 100 per cent for most of the newspapers. At present the advertising rates for important newspapers in Marathi (per column per centimeter) are:

- Maharashtra Times Rs. 25
- Lokasatta 30
- Sakal 13
- Kesari 12
- Tarun Bharat (Pune) 6
- Prabhat 6

According to Shri Arvind Samant, a leading Marathi producer, the newspaper advertisement of typical Marathi film is about 2 columns 12 cm. If we assume that one week before the release and
for first four weeks of release, this size of advertisement is maintained every day, the total advertising bill only for Sakal (Pune) will be about Rs. 11,000. For Kesari, about Rs. 10,000 and for Tarun Bharat and Prabhat Rs. 5000 each. Thus, only for five weeks in Pune, the newspaper publicity will cost about Rs. 31,000.

2) Full Sheet Posters:

Normally, 5000 full sheet posters are printed by Marathi film producer and each sheet has dimension of 30"x40". In 1975, each sheet used to cost Re.1. In 1980, it's price increased to Rs.1.40, in 1985 to between Rs.2 and Rs.2.5 and by the end of 1986, it was about Rs.3. Thus, now such posters would cost about Rs. 15000 per film.

3) Half Sheet Posters:

Such posters have dimension of 20"x30" each. Normally, a producer of a Marathi film takes out 5000 such posters. Even for these posters, the rates were about 50 paise per poster in 1975, 75 paise in 1980 and in 1985-86, they increased up to Rs. 1.50. Thus, 5000 such posters now cost Rs. 7500 per film. Besides, the producer uses about 10,000 letter posters costing 1 rupee each.

4) Hoardings:

Marathi film producers do not spend much on big hoardings displayed at strategic sites in big cities. When I visited Madras and Bangalore, I was taken aback by the huge size of hoardings of Tamil and Kannada films. No such big hoardings are displayed even by the Hindi film producers in Bombay. To prepare such hoardings, artists charge rate on the basis of per square foot.
Though the rates for 1975 could not be obtained, in 1980 the rates were Rs.2 per square foot, in 1983, Rs.2.50 p.sq. foot and Rs.3.50 in 1986. Normally, each hoarding is of 200 square feet. Therefore, at the present rate, such hoarding would cost Rs.700. In Pune, a Marathi film producer displays 5 such hoardings costing Rs.3500. In Bombay, one can rarely see the hoardings of Marathi film because of exorbitant site rentals.

5) Hoarding Sites:

For the display of hoarding, producer has to take on hire a strategic site on monthly rental basis. In Pune in 1980, monthly rent for such site was about Rs.250, in 1983 Rs.300 and by the end of 1986 Rs.600. Thus, outlay for one month display, 5 hoardings would cost Rs.3000 and normally a Marathi film producer has such hoarding for two months which raises the expenses for site rentals to Rs.6000 per film only for Pune. In Bombay, the site rent is Rs.5000 and at some strategic places like Titali Bridge, Dadar or Marine Drive it is even Rs. 30,000 per month. This is obviously beyond the reach of majority Marathi film producers.

6) Booklets:

Such booklets giving credit titles, outline of the story and songs in the film are printed in colour and distributed among the theatres and other interested parties. In 1975, such booklets used to cost hardly 40 paise, in 1980, 50 paise, in 1985, Re. 1 to 1.50 and by end of 1986, about Rs. 2. for each copy. Normally for a Marathi film, 3000 such booklets are printed costing producer-
about Rs. 6000.

7) Stickers

About 3000 to 4000 stickers of inland size are used by the producer to stick them on vehicles like auto-rickshaws. Such stickers cost Re. 1 each. There was no practice of stickers in the earlier period, so old rates are not available.

8) Photo-sets:

20 sets of photos sets consisting of 12 photos each are prepared mainly for display in the theatres and distributors' offices. This costs about Rs. 3000 per film, and in case of this item, there is no much increase in the rates over last 12 years. Besides, slides for advertisement in the theatres, show cards and some sets of colour enlargements are also used for publicity which can cost about Rs. 5000 per Marathi film.

9) Theater Decoration:

A Producer has full discretion to use the positions in theatre for decorative purpose to advertise the released film. For a center like Pune, this expenditure was about Rs. 3000 in 1975. It increased to Rs. 5000 in 1981 and now the expenses for decoration of the same type would cost Rs. 7000. Of course, this item differs from producer to producer depending on his capacity to spend and expected run of the film.

In addition to these items a Marathi film producer also spends about Rs. 3000 for press parties, and a total of another Rs. 5000 for advertisements in trade journals and sometimes for railway publicity. But a very few Marathi producers take out
trailor of their forthcoming film. Thus, on the basis of the information given above, average publicity budget for a Marathi feature film released in Pune is given in the Table 6.17.

Table 6.17
Publicity Budget of Typical Marathi Film (1986)

<table>
<thead>
<tr>
<th>Item</th>
<th>Rate</th>
<th>Amount (In Rs.)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(In Rs.)</td>
<td>(In Rs.)</td>
</tr>
<tr>
<td></td>
<td><strong>Item</strong></td>
<td><strong>Rate</strong></td>
</tr>
<tr>
<td>1)</td>
<td>Newspaper publicity in all Marathi papers published from Pune.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Size : 2 columns ×12 cm for 5 weeks</td>
<td></td>
</tr>
<tr>
<td>1)</td>
<td>Sakaal</td>
<td>13 p.col.p.cm.</td>
</tr>
<tr>
<td>2)</td>
<td>Kesari</td>
<td>12 p.col.p.cm.</td>
</tr>
<tr>
<td>3)</td>
<td>Prabhat</td>
<td></td>
</tr>
<tr>
<td>4)</td>
<td>Tarun Bharat</td>
<td>6 p.col.p.cm.</td>
</tr>
<tr>
<td></td>
<td>Total bill for newspaper publicity</td>
<td>31,000</td>
</tr>
</tbody>
</table>

2) a) Posters (full sheet) 5000 of the size 20"×40" 3 per paper 15,000

b) Posters (half sheet) 5000 of the size 20"×30" 1.50 per paper 7,500

c) Letter posters 10,000 1 per paper 10,000
Total bill for posters 32,500

3) Hoardings -5
   a) Production cost 700 per hoarding 3,500
   b) Site rental for 2 months 600 per month 6,000

Total bill for hoarding 9,500

4) Stickers (4000) 1 per sticker 4,000
5) Photo sets (20) 150 per set 3,000
6) Slides, show cards, colour enlargements - 5,000
7) Theatre decoration in Pune - 7,000
8) Press parties - 3,000
9) Other publicity expenses - 5,000

Total publicity expenses 1,00,000

Source: Compiled on the basis of information given by the film producers.

The Table 6.17 shows that the present expenditure for publicity (pre-release and to a certain extent post-release) comes out to be as high as Rs.1 lakh. It is obvious from the earlier analysis that the publicity charges have increased steadily since 1974. Yet, there is no significant increase in publicity expenses per film. It indicates that there is something like unitary
elasticity of demand for publicity services by Marathi film producers. With increase in publicity charges, they reduce the amount of publicity by producing smaller number of posters, banners, folders etc. As the producers are not very much sure about the effectiveness of pre-release publicity on the box-office receipts, they hesitate to increase publicity expenses beyond a certain limit. It is many times found that a film with high pressure publicity does not fare well at the box-office. In such case, the producers believe that the word of mouth publicity is the best medium and it is a cost-free medium, but only a good film can gain from such publicity. Thus, publicity can not be a substitute for a good quality of a film. This perhaps explains why the publicity expenses have increased at a rate slower than the publicity charges since 1974.

The other items of cost are relatively insignificant and hence they are not dealt with separately. The foregoing cost analysis of Marathi films throws light on how changes in the input prices along with the changes in the technology, pattern of shooting and on the spending capacity of producers have affected the production cost. It also gives idea about what can be possible effects of the size and the structure of the production budget of Marathi films on their quality and marketability.

References
2. This information is given by Shri Ram Dawari, the producer of the

4. Maharashtra Film, Stage and Cultural Development Corporation Ltd., Bombay.

5. Artistes of Ranjit Studio, Famous Studio in Bombay can testify this fact.


7. The information regarding raw film price is given in the Appendix of this chapter.

8. This information is provided by Shri Salunkhe of Nav-Tarang Publicity, Pune.
Imports, Consumption and Prices of Raw Stock

Though India is the largest film producing country in the world, India has not yet acquired self-sufficiency in the production of raw stock. At present, the raw stock requirements of the film industry are partly met by imports and partly by indigenous manufacture through the public sector undertaking Hindustan Photo films Ltd. (HPF). The product range of HPF which went into production in 1967-68 includes cine-black and white positive in 35mm and 16mm, cine-sound negative, 35mm and cine colour positive conversion 35mm and 16mm from imported jumbo rolls. It means basically cine-colour positive films are produced abroad and imported by HPF in large sized jumbo rolls and all that is done here is the conversion of jumbo rolls into the rolls of 1000 feet. In 1978-79, total expenditure on import of raw stock including jumbo rolls was of the order of around Rs. 12 crores. About 50% of the foreign exchange on raw stock is being spent on import of colour jumbo rolls, so the Working Group on the National Film Policy recommended that immediate action should be taken to set up facilities for manufacture of colour raw stock indigenously.²

At present, the National Film Development Corporation (NFDC) is the canalising agent for the imports of raw stock. Prior to the formation of NFDC in 1980, the State Trading Corporation was the canalising agent. The scheme of canalisation is
applicable to negative films of various brands and gouges. In order to maintain import in a smooth and regular manner and to ensure that the raw film is available to producers at the right time in right quantity, the NFDC continuously monitors the stock position. The procedure for issuance of the release order of the imported raw stock is that the film producer submits the required documents to the NFDC through Raw Film Steering Committee of the trade bodies like Marathi Chitrapat Mahamandal in case of Marathi films. After such recommendations are received, the demands are processed and release orders are granted promptly.

The film industry circles are not much happy about the role played by the NFDC as a canalising agent. They think that getting release order from the NFDC is one more bureaucratic hurdle in their production plans. They further point out that the NFDC does very little for the actual imports. The NFDC has appointed accredited dealers for the import and actual sale of the raw film. The dealers of the raw film make all arrangement for remittance, shipping clearance of import consignment from the customs and provide storage facility. As raw film is a sensitized material, it requires adequate storage in air-conditioned vaults. The average shelf life of raw film is 6 to 9 months. Thus, the film producers have to pay the canalising fee to the NFDC in addition to the price they pay to dealers.

Of course, it is claimed by the NFDC that its role as the canalising agent serves following objectives:

1) Assessing requirements of different brands of raw stock.
2) Getting required amount of foreign exchange sanctioned by the Ministry of Finance.
3) Monitoring imports and distribution as well as proper utilisation of the allotted stock.
4) Regulating smooth supply and pricing of individual items.
5) Ensuring equitable distribution to various film producers, avoiding scarcity and resultant mal-practices.

At present, Indian film producers use mainly following four brands of raw stock:

a) Eastman Kodak manufactured in the U.S.A.
b) Fuji colour manufactured in Japan.
c) Geva colour manufactured in Belgium.
d) ORWO, colour and black and white manufactured in East Germany.

In the Table 6.1.1, quantity and value of imports of raw stock for different years are presented.
Table 6.1.1

Quantity and Value of the Imports of Raw Film.

<table>
<thead>
<tr>
<th>Year</th>
<th>Raw film footage in lakhs</th>
<th>Value of imports Rs. in lakhs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1941-42</td>
<td>925.10</td>
<td>38.83</td>
</tr>
<tr>
<td>1950-51</td>
<td>2085.38</td>
<td>125.59</td>
</tr>
<tr>
<td>1955-56</td>
<td>3009.55</td>
<td>222.16</td>
</tr>
<tr>
<td>1961</td>
<td>537.19</td>
<td>165.47</td>
</tr>
<tr>
<td>1965</td>
<td>948.61</td>
<td>275.78</td>
</tr>
<tr>
<td>1970-71</td>
<td>777.86</td>
<td>532.59</td>
</tr>
<tr>
<td>1975-76</td>
<td>332.43</td>
<td>577.03</td>
</tr>
<tr>
<td>1980-81</td>
<td>571.10</td>
<td>657.00</td>
</tr>
<tr>
<td>1981-82</td>
<td>556.82</td>
<td>792.00</td>
</tr>
<tr>
<td>1983-84</td>
<td>479.98</td>
<td>709.00</td>
</tr>
<tr>
<td>1984-85</td>
<td>561.59</td>
<td>985.00</td>
</tr>
<tr>
<td>1985-86</td>
<td>643.80</td>
<td>980.00</td>
</tr>
</tbody>
</table>

**Note:**
1. Figures for 1961 and 1965 are for the calendar year.
2. The value of imports is the C.I.F. value.

**Source:** 50 years of Talkies in India - by South Indian Film Chamber of Commerce 1985, page 18-25.

A close examination of the Table 6.1.1 indicates that during the last 5 years, the quantity of imports of the raw film...
increased only by 12.72%, but the value of imports has increased by 49.16%. This is a result of three major factors. First, there is an increase in the basic price charged by the exporters. Secondly, the exchange rate fluctuations are unfavourable for India and thirdly, during this period, there is a shift of demand from the cheapest brand like ORWO to the more expensive brands like Eastman. In 1980-81, the quantity of the ORWO imports was 72.47% (279.98 lakh footage out of total 331.12 lakh footage) but in 1985-86, the ORWO imports formed only 35.69% of the total quantity of imports (169.37 lakh footage out of 474.43 lakh footage of total imports). The relative cheapness of the ORWO imports is evident from the fact that in 1985-86, the value of ORWO imports was Rs. 80 lakhs out of total imports of Rs. 980 lakhs. It means the value of the 35.69% of the total quantity of imports was only 8.16% of the total value of imports.

Out of the imports of these four brands, the imports of ORWO film from East Germany are made against the payment in rupee currency. Among the imports of different brands, the ORWO film is cheapest and the Eastman Kodak is the costliest. Most of the Hindi film producers use Eastman colour negative, but in case of the producers of Marathi films, there has been a general preference for ORWO film mainly because of the cost advantage it offers. However, the technical experts in the industry point out that the quality of ORWO film is not as good as the quality of Eastman film. The colour combinations, the fine grains are certain advantages claimed by the Eastman colour negative.
The cost difference between ORWO film and the Eastman colour film on the basis of prices in mid-1986 indicates that a roll of 1000 ft, 35mm colour negative film of ORWO costs Rs. 2272 whereas a similar Eastman colour negative of normal speed costs Rs. 4341.69 and of high speed Rs. 4722.30. If we presume that a normal Marathi film producer uses about 40 to 50 rolls of negative film, there is total cost difference of Rs. 80,000 to Rs. 1 lakh only in the raw stock consumption. If we consider the fact that the total cost of Marathi colour film is Rs. 8 lakhs, saving of Rs. 80,000 amounts to 10% of the total cost.

However, in the recent past, there is a steady shift from ORWO to Eastman colour negative even by Marathi film producers. This can be attributed to two reasons. Firstly, the Marathi film producers, especially those who are successful and have got a substantial amount of the refund of Entertainment tax from the State Government, have now become quality conscious and are ready to spend more on the raw stock. The other reason is related to the development of new technology under which the film can be shot on 16 mm negative and then blown up into 35mm positive which is normally required for the screening. 16mm colour negative is much cheaper than the 35mm negative. For example, in mid-1986, a four hundreded feet roll of 16mm Eastman negative had the cost of Rs. 1160.24 as compared to Rs. 4341.69 for 1000 feet of 35mm colour negative. A 16mm four hundreded feet negative with the blow-up technology can be converted into 35mm colour positive, of almost 1000 feet. Thus, there is a net saving of Rs. 3181 per 1000
feet of a negative film. Even if 16mm colour negative of Eastman is used instead of 35mm ORWO negative there is saving of more than Rs.1100 per 1000 feet. No doubt, the producer has to pay blow-up charges to the processing laboratory, but these charges for the blow-up of colour negative to colour positive are at the rate of Rs.1.30 per meter. It means the blow-up charges for a normal Marathi feature film of the length of 13000 feet (little less than 4000 meters) would have total cost not more than Rs.6000. Thus, there is a net economy of about Rs.50,000 per feature film.

The blow-up technology was first introduced for feature film in India by Ad-labs who have expertise in this technology and they produced their hit Hindi film 'Ardha Satya' by using this technology.

Among the Marathi producers, Jayu and Nachiket Patwardhan (22 June 1897), Girish Ghanekar of G's film shop (Goshta Dhamal Namyachi) Vinay Newalkar (producer of National Award winning films Shapit and Pudhache Paul) have already availed themselves of this cost-saving device. It is particularly profitable for the low budget regional language films because the blow-up technology is usually not suitable when more than 25 to 30 prints of the film are to be taken. As majority Marathi film producers take out less than 12 prints, they can use this technology without affecting the quality of the final print. For the Marathi film producers, who have to operate within the straight jacket of very limited finance, this cost-saving innovation is highly
recommended.

However, all the Marathi film producers have not yet switched on to the 16mm shooting. The reasons are:

1. There is some shortage of 16mm cameras.

2. It is argued that the quality of long shots taken out on the 16mm negative is reduced when it is blown up to 35mm positive.

3. Many cameramen and directors are used to shoot film on the 35mm format and they have psychological inertia and inexpertise in using 16mm camera.

However, the producers like Vinay Newakkar claim distinct advantage of 16mm shooting that the noise of 16mm camera is much less than that of 35mm camera and so the dubbing expenses to eliminate unwanted sound can be substantially reduced. In fact, he made a novel experiment of producing his Pudhache Paul (in 16mm blow-up format) without any dubbing at all. Besides, as the National Film Policy aims at encouraging the screening of 16mm films in the rural area, the 16mm format for the film shooting is particularly useful.

The rise in prices of raw film for the final consumers (Film Producers) is much more staggering than the rise in the value of imports. The selling prices of different brands of raw film for the year 1985-86 are quoted in the Table 6.1.2. These prices are inclusive of custom duty, sales tax and local octroi for the Bombay City. Cost differences by using different brands of raw film can be judged from this prices.
<table>
<thead>
<tr>
<th>Price per roll of different brands of stock</th>
<th>Nett Selling Price per roll</th>
<th>Price at which the stock is sold to the customers (including Sales Tax &amp; Octroi Duty)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Eastman Colour Negative - 35 mm</td>
<td>3,569.34</td>
<td>4,270.92</td>
</tr>
<tr>
<td>2. Eastman Colour Negative - 16 mm</td>
<td>962.92</td>
<td>1,142.33</td>
</tr>
<tr>
<td>3. Eastman Colour Intermediate - 35 mm</td>
<td>4,338.52</td>
<td>5,162.32</td>
</tr>
<tr>
<td>4. Fuji Colour Negative - 35 mm</td>
<td>3,384.00</td>
<td>4,046.00</td>
</tr>
<tr>
<td>5. Fuji Colour Negative - 16 mm</td>
<td>849.00</td>
<td>1,015.00</td>
</tr>
<tr>
<td>6. Agfa Colour Negative - 16 mm</td>
<td>1,050.00</td>
<td>1,175.00</td>
</tr>
<tr>
<td>7. Agfa Colour Negative - 35 mm (400') (Normal)</td>
<td>1,386.03 (High Speed)</td>
<td>1,588.50</td>
</tr>
<tr>
<td>8. Orwo Colour Negative - 35 mm</td>
<td>1,885.94</td>
<td>2,190.00</td>
</tr>
</tbody>
</table>

Source: National Film Development Corporation, Bombay.
In the production of any feature film, the length of actual film shot is much more than the final length of the feature film. This is because of a number of takes and retakes of shots as per the requirements of director. In case of an average Hindi film, this ratio (often known as wastage ratio) is at least 6 to 1. It means out of 6 meters of film shot, only 1 meter length is finally chosen for the actual screening. In case of some big producers like Raj Kapoor and Subhash Ghai, this ratio often increases to 15 to 1. Marathi film producers can not afford this indulgence. In case of majority Marathi films, the footage of 40000 to 50000 is used for the final length of the film around 13000 to 14000 feet. Thus, the wastage ratio is about 3 to 1. It is indeed difficult to reduce it further without affecting the quality of the final film.

When a film is shot, along with picture negative, magnetic tape is used for the sound recording. The footage requirement of the magnetic tape is the same as that of picture negative. The top quality magnetic tape of Garwares had cost of Rs. 450 per roll of 1000 feet in 1986. There are sub-standard tapes available in the market at a lower price upto Rs. 225 per roll. After editing, the final film has the length of about 14,000 feet and equal length of sound negative is required for recording and dubbing. After this, the final print of the film is processed for which colour positive of the same length is required. As per the prices in 1986, the cost of one such print (known as married print) on which both picture and sound are synchronised is
Rs. 26,000 to 30,000. Normally, 5 prints of Marathi film are taken out. Therefore, the total cost of 5 prints is in the range of Rs. 1,30,000 to Rs. 1,50,000.

Thus, the total outlay on the raw stock is in the neighbourhood Rs. 2,50,000 which now amounts to 25% of the total production cost of Rs. 10,00,000 of a Marathi film.¹⁰

References
2. Ibid P. 35.
3. This impression is gained from the interviews of a number of Marathi film producers.
4. Annual Report of the National Film Development Corporation (1984-85)
5. Information collected from the N.F.D.C. Bombay.
6. An interview of Mr. Bhosule of India Photographic Company Ltd., Bombay.
8. The Information provided by Mr. Hausi Wadia of the Bombay Film Laboratories Pvt.Ltd.
9. Information given by India Photographic Company Ltd., Bombay.
10. The average for the period 1974-85 was 22.47%.