

exhibitors until they have been screened in one of the main city theatres. Thus it is apparent that the two big organizations which control all but one or two of the first-release situations are in a very strong position and could, should they so desire, bring pressure upon renters in the way of obtaining favourable terms and preference over independents. On the other hand, exhibitors are themselves dependent on the renters for a continued supply of films, and would not be likely to insist on terms so low that renters might refuse to continue the supply.

28. There are two associations of exhibitors. The New Zealand Motion Picture Exhibitors' Association has a membership of both chains and independents. A New Zealand council, with representatives of independents in seventeen districts, is elected annually, and meets once or twice a year to discuss matters which affect independents. An executive elected at the annual meeting is composed of seven representatives from the independents and five from the major chains. The association operates a mutual film insurance fund, an exhibitor's despatch claim fund, and a public liability insurance plan. It negotiates awards and provides a number of other facilities for exhibitors. One hundred and ninety-nine out of 252 ordinary independent exhibitors and 12 out of 17 circuit exhibitors are members of the association, in addition to the 166 major chain theatres.

29. The independent Cinemas Association was formed in 1941 by some independents, mainly in the Auckland area, who were dissatisfied with the organization of the Motion Picture Exhibitors' Association, holding that it was unduly influenced by the chains. The Independent Cinemas Association, which confines its membership to independents, has 75 members, holding 117 licences. Some exhibitors are members of both associations.

#### OTHER INTERESTS

30. Among the many others who are concerned with the industry and made submissions to the Committee are projectionists, front-of-house employees, owners of theatre buildings, and confectionery-stall owners who derive most of their business from theatre patrons.

31. Although they are not primarily concerned in the normal commercial side of the theatre, mention must be made of the many small groups which are concerned with the cinema and screen films of particular interest to their own members. Throughout New Zealand there are some twenty-five film societies whose three thousand members are interested in the social, cultural, and educational aspects of the cinema. The co-ordinating body is the New Zealand Film Institute, whose submissions to the Committee concerned their freedom to screen pictures of interest to them, and the very wide question of the impact of the cinema on the public from the cultural, artistic, and educational points of view. In addition to the film societies, there are a number of smaller groups with similar aims. These include library groups, and school authorities who conduct screenings for various purposes.

#### SUB-STANDARD FILMS

32. The film normally screened by the commercial cinema is made from nitro-cellulose stock and is 35 mm. in width. Because it is highly inflammable, special precautions are necessary for its handling and custody. A smaller-sized film, 16 mm. in width, and usually made from cellulose acetate, has become increasingly popular in recent years. This, known as "sub-standard" film because of its smaller size, is the type normally used by film societies, schools, and wherever there is not a fully-equipped theatre. It is also used by some "itinerant exhibitors," who transport their plant and film, giving screenings in a number of places in turn each week or fortnight.