

Women Workers in Film Industry in Hyderabad- A Critical Socio-Legal Study of Labour Rights, Workplace Safety, and Gender Justice

¹Prof. Dr. N. Rajeswari, ²Dr. Petikam Sailaja, ³Dr Kandula Veera Brahman

¹Faculty of Law, Dr MGR Educational and Research Institute (Deemed to be University), Chennai-95

²Associate Professor, KLEF College of Law, KLEF Deemed To Be University, Guntur, AP

³Associate Professor, DNR college of Law Bhimavaram west Godavari District, A.P PIN-534203

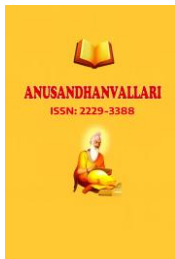
Abstract: The film industry of the city of Hyderabad, especially the Telugu filmmaking industry commonly known as Tollywood has grown to become one of the largest entertainment industries of India with a large number of women working in the film industry as actors, producers, costume designers, choreographers, dubbing artists, make-up artists, technical assistants, and other allied professions. There are many socio-legal issues confronting women workers in the industry, such as women being paid less, contracting out, harassment at the work place, no social security, poor working conditions and gender discrimination, despite their higher involvement in the industry. The non-standard working structure and lack of regulation around employment in the film industry also further hinders the effective enforcement of labour welfare and workplace safety provisions. The present study critically analyses the situation of women workers in the Hyderabad film industry with the help of a socio-legal framework by analyzing constitutional protection, labour laws, Sexual Harassment of Women at Workplace (Prevention, Prohibition and Redressal) Act, 2013, and judicial interpretations on issues of gender justice and dignity at work. The article also examines how the patriarchy, casting and institutional barriers impact women's participation and career development in the industry. The study explores the current laws and practice to pinpoint significant implementation gaps. It also recommends policy changes, better grievance redressal systems, union representation and gender sensitive governance of the workplace, as ways to create safer and more equitable conditions for working women in the Hyderabad film industry.

Keywords: Hyderabad Film Industry, Women Workers, Gender Justice, Workplace Safety, Labour Rights

1. Introduction

One of the biggest entertainment industries in the country is Tollywood, which is linked to the film industry of Hyderabad. The industry has grown substantially in recent years with increased production, revenue, international spread and research and development. Women have been involved in this development not only as performers but also as directors, producers, choreographers, editors, dubbing artists, costume designers, script writers, assistants and technicians. Women involvement in film reflects the socio-economic changes in the Indian society where women are striving for their greater economic independence and recognition. Even though the glamour of the films, the life experiences of many women workers still show inequalities, insecurity, and exploitation that lie in the power structures of the film industry.

Throughout the history of cinema, patriarchy and gender stereotypes have influenced women's involvement in cinema. Women's presence in cinema, especially in acting roles, was looked down upon in the early years of Indian cinema and sometimes men would play female roles. Over time, however, women were gaining acceptance in society and becoming a part of the industry. However, employment in the film industry was still mostly male and informal. Traditionally, the roles of producers, financiers, studio owners and senior directors are male-dominated, and there are gender inequities and inequalities in opportunities. Women workers are often subjected to discrimination during recruitment, when it comes to salaries, when jobs are allocated and when promotion is



considered. These disparities are more evident in the regional economies where informal elements prevail in contract arrangements.

Major studios, digital platforms, and foreign investment by multinational companies in entertainment production have contributed to the significant expansion of the Hyderabad film industry. This growth has provided women more jobs. But without any regulation or standard labour practices, exploitation can be out of control. A large pool of the working women works on temporary or oral contracts, without any social security benefits, maternity protection, insurance, and retirement benefits. Junior artists, dancers, makeup assistants or support staff, in particular, are at special risk due to their lack of bargaining power and union representation. They are highly dependent on intermediaries and production houses which can put them at risk of economic insecurity and exploitation.

One important topic is the problem of workplace harassment and gender violence. Because of the hierarchical nature of the film industry, powerful people can misuse their power and induce unsafe working environment for women. The issue of sexual harassment, sexual coercion and sexual exploitation has received greater public attention with the campaigns and movements #MeToo, among others. These developments helped in the light of the abuse practices in the industry that it was a systemic issue and that victims did not report abuse because they were afraid of retaliation, blacklisting, and social stigma. Women workers face risks due to irregular hours, difficult shooting spots, and lack of a system to file complaints within production units.

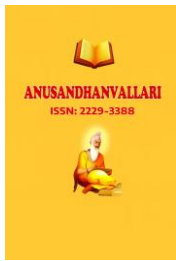
The socio-legal perspectives on this issue highlight certain key questions concerning the rights of women workers in the Hyderabad film industry, constitutional protection, and gender justice. The Constitution of India has ensured equality before law (Article 14), prohibition of discrimination (Article 15) and right to life and dignity (Article 21). Moreover, labour legislations and Sexual Harassment of Women at Work Place (Prevention, Prohibition and Redressal) Act 2013 have been enacted to provide for safe and equitable working environment for women. In the entertainment industry, however, protection is weak, partly because of the prevalence of informal employment contracts, and partly because there are no institutional measures for accountability.

The socio-legal research of women film workers is, therefore, necessary to get a clear understanding of the relationship between the exploitation of labour, gender inequality and legal protection. It draws attention to the fact that the economic vulnerability and the patriarchal power structures have been a barrier to the realization of women's rights in the presence of progressive laws. The problem is not just on the level of specific harassment or discrimination, but on the systemic level, where women face access to dignity, equality and occupational security as a matter of systemic limitations. There is a need for better law enforcement, gender sensitive work practices, grievance redressal mechanisms and institutional change to put into practice, in order to resolve these concerns, thereby giving women workers the right to receive labour protection and human rights.

In this way, women workers in the Hyderabad film industry serves as a critical analysis of the phenomena of informal workers in the entertainment economy. It reveals the importance of changing the industry's culture of precarious jobs and exploitation of women into a jobs industry defined by fairness, safety and constitutional principles of equality and justice.

2. Nature of Employment and Labour Conditions of Women Workers in Tollywood

The film industry of Hyderabad is mostly dependent on informal, temporary and project-based work. In the Tollywood industry, the salaries are fixed, contracts are negotiated, and labour benefits are provided to employees according to the organised industry, while most of the workers are hired for shooting schedules or a particular project. Acting, costume, dubbing, production assistant and technical assistant roles are common professions for women that rely on short-term jobs, often for a lack of job security. Such casualization of work results in a variety of socio-economic vulnerabilities and open women workers to undesirable working conditions.



A major feature of the film world's employment structure is the lack of regularization of employment procedures. Formal selection procedures are not used, and most appointments are made through personal contacts, recommendations and informal networks. This more disadvantageous when women don't have access to industry circles. Ultimately, in the many instances where women are forced to use agents, coordinators or intermediaries who have significant influence over opportunities. This reliance frequently leads to exploitation, financial manipulation and coerced methods. Those performing as junior artists or background artists are particularly vulnerable because they often do not have written contracts and legally binding agreements.

Another issue is wage inequality in the film industry. Females get less pay than males for somewhat equal or similar work. Technicians, assistants and support staff, who are mostly women, have a specific gender pay gap, which is known as a time-bomb for the future. Costume design, make-up and production assistants are often paid irregularly and do not have bargaining power when it comes to pay. There is also a high occurrence of late payment, particularly with freelance staff who rely solely on payment for their day to day subsistence. They experience social and personal insecurity that affects them negatively due to economic insecurity.

Industrial conditions are also not very favorable. Schedule of film production can lead to unduly long working hours for which no overtime is allowed. Late night work, employment at remote shooting sites without safety measures are common for women workers. The non-establishment of work hours runs counter to the ideals of labour welfare and occupational safety, as enshrined in the Indian labour jurisprudence. Additionally, the need to meet tight deadlines for projects can cause physical fatigue, work stress, and unhealthy work conditions. Some women workers are still working even if they are ill or working in unsafe situations because they fear that they will lose their job.

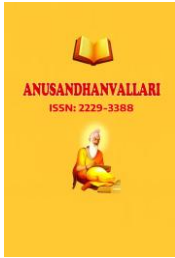
There is also a lack of social security protection which further increases the vulnerability of the women workers. The vast majority of women working in the film industry are not covered by maternity benefits, health insurance, pension schemes or paid leave. Many workers who are not employees in conventional labour systems by virtue of their status are not covered by statutory welfare measures. Gender biases exist in the context of assumptions about productivity and availability, and this sometimes leads to discrimination faced by pregnant women in the form of unemployment and reduced opportunities. Likewise, women who are older workers have seen their opportunities diminish from age discrimination throughout the entertainment industry.

Film workers have been organized in trade unions and associations, and they are somewhat effective in ensuring women workers' protection. Most unions are predominantly male dominated and deal with economic issues foremost, not gender-specific issues. One of the reasons why women workers sometimes do not engage with unions is because of fear of reprisal or absence of trust in institutional support. However, unions have also been found to be failing in some cases to deal effectively with workplace harassment and discrimination. As a result, women workers are mostly isolated and have no collective bargaining power to oppose exploiting labour practices.

3. Workplace Harassment, Casting Practices and Gender Based Discrimination

One of the most critical issues in the Hyderabad film industry is the problem of workplace harassment. There are unequal power dynamic, professional dependency and hierarchical control in the entertainment industry that can facilitate the exploitation and abuse of others. Women who join the industry often face forced practices, unprofessional conduct and gender discrimination which affect their dignity and autonomy in the workplace. These truths unveil the darker aspects of the glitz and glamour surrounding cinema and the prevailing structural inequalities of the industry.

Sexual harassment in the movie industry can take many forms, such as sexual abuse, inappropriate physical behavior, demands, coercive demands, and professional intimidation, and verbal abuse. Women cannot report such incidents because of the informal nature of employment relationships. But because jobs rely so much on



castings, production and director connections, many women are afraid to complain for fear of retaliation, blacklisting or damage to their reputation. This culture of silence allows the perpetrator(s) to take advantage of the power position without having to provide accountability.

One of the most controversial issue within film industry has to do with “casting couch.” It describes situations in which women are coerced into sexual favors in order to get a job. While these practices are talked about in the public sphere, victims are often reluctant to go through the legal process for fear of social stigma and lack of institutional support. A culture of casting couch allegations is a reflection of a culture of objectification of women and treating them like commodities in the entertainment industry.

This is also true of the distribution of roles and opportunities based on gender. Many female performers are stereotyped and only cast as female types. Men's acting careers tend to last longer and pay more, whereas women face ageism and lack visibility once they reach a certain age. Women's under-representation in roles like directors, producers and cinematographers also contributes to the industry's gender imbalance. Women are thus excluded from creative and decision-making processes as workers.

The #MeToo movement had a considerable impact on the conversation on harassment in the Indian film industry. Some women actors, journalists and technicians went public with their experiences of workplace abuse and exploitation, raising awareness about workplace abuse. These disclosures in Hyderabad and other film hubs showed that the internal grievance systems are not functioning properly, and that institutions are afraid of taking action against those who are powerful. The movement has made clear that harassment in the film industry is not isolated but systemic, and stems from unequal power dynamics.

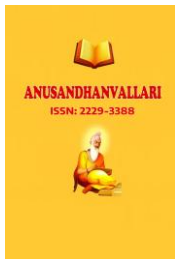
The Sexual Harassment of Women at Workplace (Prevention, Prohibition and Redressal) Act, 2013 was passed to provide legal protection against sexual harassment at the workplace. The Act requires the creation of Internal Complaints Committee in the workplace of women workers. However, the level of compliance varies in the film industry as the production units are temporary and decentralised. The majority of film projects are not formally organised and it is difficult to effectively put statutory complaint mechanisms into practice. As a result, women workers frequently have limited or non-existent options for redress through the legal system.

The socio-legal issues of work place harassment are not limited to individual rights violations. Harassment is a problem for women in the workplace, limits women's economic independence and maintains gender inequality in society. The right to dignity is guaranteed by the Constitution of India under Article 21 and the equality is guaranteed under Article 14 and 15 of the Constitution of India. The Judgements made in Vishaka v State of Rajasthan set a precedent that the law recognizes the violation of fundamental rights in the case of workplace harassment. While the Constitution protects these rights, many problems exist in implementing a proper enforcement in the film industry.

4. Legal Framework governing the status of the women workers in the film industry

Women workers in the film industry have legal protection through constitutional safeguards, labour welfare legislations, human rights principles and judicially developed protection in relation to dignity in the workplace and gender equality. The Indian leg of the law acknowledges women workers' rights, but implementing the rights in the entertainment industry is still limited due to informal and fragmental employment. Nonetheless, the current legal framework offers significant support for women working in cinema and allied occupations to ensure workplace safety and labour welfare as well as gender justice.

The Constitution of India is the major source of protection for women workers. In accordance with Article 14, equality before the law and equal protection of laws, bans arbitrary discrimination against women in jobs and workplace opportunities. Article 15 bans sex discrimination and gives the State special powers to provide for the well-being of women and children. Equality of opportunity in the field of employment and public service is also



guaranteed by Article 16. These provisions in the constitution, taken together, provide the basis for the principle that women workers in all sectors, including the film industry, have the right to equal treatment, equal dignity and the freedom from discrimination.

Article 21 of the Constitution which guarantees life and personal liberty has been read liberally by the judiciary to include the right to live with dignity, privacy, mental health and working environment of safety. The workplaces of women are a space where women's autonomy and personal security are consistently and directly compromised by a form of harassment or exploitation that is specifically targeted at them. Hence, the State has an obligation to provide mechanisms to safeguard the rights of women workers from abuse and unsafe working conditions as per the constitutional vision of social justice.

Directive Principles of State Policy also have a significant influence on labour welfare policies. Article 39, which reads that the State shall make provision for securing just and humane conditions of work and maternity relief for women shall be interpreted as requiring equal pay for equal work for women in accordance with Article 42 of the Constitution. While they are not a law that could be enforced in court, they inform legislative and policy efforts on the issues of labour protection and gender justice. From the film industry perspective, these constitutional provisions highlight employers' and State's obligations to ensure fair compensation, decent working conditions and welfare of women workers.

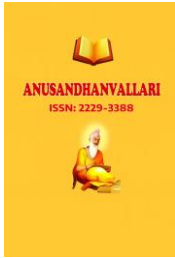
The Sexual Harassment of Women at Workplace (Prevention, Prohibition and Redressal) Act, 2013 is one of the most important legislations related to workplace safety of women. This Act was enacted in the wake of the judicial guidelines given in *Vishaka v. State of Rajasthan*. The law considers sexual harassment to be a wide range of actions that include unwanted physical touching, sexually coloured comments, requests for sexual favours, pornography, and any other type of behaviour that impacts on the dignity of the workplace. All the organizations who appoint women should form an Internal Complaints Committee to receive and investigate the complaints of harassment as per the Act.

But there are practical challenges to implementing the film industry's application of the POSH Act. Film-making is a short-term enterprise, consisting of several freelance workers for a short period. Consequently, there is a high rate of production units not setting up Internal Complaints Committees or formal mechanisms for handling grievances. Junior artists, assistants and freelanced performers may not be aware of their legal rights under the Act. Also, victims are often afraid to report harassment because of professional repercussions. Such problems show that the law is present but its application in the entertainment industry is not up to scratch.

Labour legislations give some protection to women labourers in the film industry. The Equal Remuneration Act, 2019 (now part of the Code on Wages, 2019) aims to remove the gender disparity from wages by providing for equal remuneration for equal work. However, there is still a wage gap in Hollywood, with men often earning more than their female counterparts for similar roles. This difference is attributed to the lack of enforcement of the labour regulations in the informal sector.

Women workers have rights to maternity leave and protection from being fired under the Maternity Benefit Act, 1961. However, these protections do not always extend to women working in the film industry, especially if they are on a temporary or freelance contract. Likewise, social security acts like the ESI Act and Provident Fund legislations do not extend well to the film workers because they do not have formal employment. This means that women workers continue to economically be at a disadvantage when they become pregnant, fall sick or take a career break.

The Occupational Safety, Health and Working Conditions Code, 2020 also has provisions about the welfare and safety of the workplace. While it was written for the organized sectors, its ideas about 'safe working practices', 'regulated working hours' and 'welfare facilities' are applicable to the entertainment industry. Occupational safety



is a very important concern for women who work on film sets, where working conditions are often hazardous, schedules are late and work is physically demanding.

In the film industry, the trade unions and professional associations have also tried to allocate labour welfare issues. Some art associations and workers' unions offer some assistance with wages, welfare and work related grievances. Women workers, however, are often underrepresented in these organisations, so that collective bargaining is not effective for women-specific issues.

The laws surrounding women actors in the film industry, then, are a mixed bag of advancement and limitations. Equality and dignity in the workplace is supported by strong principles of equality (in the constitution) and the various protections afforded by law; however, the informal nature of film work makes it difficult to implement these. In order to make legal guarantees a reality in the workplace, there needs to be stronger law enforcement, accountability of production companies, greater awareness of women's rights, and a system to manage grievance resolution.

5. Approach of the judiciary and the potential of constitutional safeguards to achieve gender justice

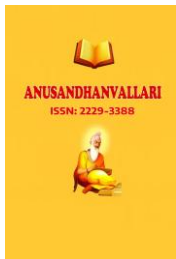
The Indian judiciary has been a game-changer in fostering gender justice and safeguarding women's rights in various industries, such as entertainment. Courts have been responsible for a wide interpretation of equality, dignity and workplace safety fundamental rights via progressive constitutional interpretation and landmark judgments. However, judicial intervention has been especially pivotal in combating women workers' problems of sexual harassment, labour exploitation and discrimination. The judiciary aspects of dignity and gender equality in the film industry in Hyderabad offer a crucial legal framework to protect women workers.

Judicial protection of women's rights is based mainly on the constitutional articles 14, 15, 19 and 21 of the Constitution of India. Article 14 ensures equality before the law and Article 15 bars sex discrimination. Article 19 guarantees freedom of speech and profession, and allows women to follow any career without being unreasonably hindered. Article 21, which provides the right to life and personal liberty, has been stretched to give it a broad meaning that covers the right to live with dignity, privacy, mental peace, and safe working conditions. The judiciary has consistently pointed out that the constitutional guarantees are infringed upon by the occurrence of workplace harassment and exploitation.

Vishaka v. State of Rajasthan is one of the most important decisions concerning the safety of women in the workplace. The landmark judgment came in the aftermath of the brutal gang rape of Bhanwari Devi, an NGO worker in Rajasthan. The Supreme Court, realizing that there was no specific legislation that provided for the protection of women employees, drew up the Vishaka Guidelines. The Court found that workplace sexual harassment was a violation of the Articles 14, 15 and 21 of the Constitution and mandated all employers to have measures in place to prevent and redress such harassment. The guidelines also culminated in enactment of the Sexual Harassment of Women at Workplace Act, 2013.

The Vishaka case was groundbreaking as it recognized harassment in the workplace as a human rights violation and not just a matter of personal behavior. The basic tenets are relevant in the movie industry, where women are often harassed and subjected to coercive practices because of the unequal power relations. The judgment set out a statutory obligation of the employer to ensure a safe working environment and institutional complaints procedure.

The other important case is the Apparel Export Promotion Council v. A.K. Chopra, which the Supreme Court reiterated that sexual harassment was a violation of the fundamental rights of the women to gender equality and dignity. The Court stressed that physical contact does not have to be present to prove harassment and also acknowledged that harassment can be psychological intimidation or inappropriate conduct in the workplace. This ruling extended the definition of harassment and enhanced the women workers' safeguards.



Judicial interpretation has also helped a great deal to labour rights and gender equality. Where equal pay is sought for equal work, courts have consistently stated that women should not be denied equal pay simply based on gender assumptions. Economic equality has been recognized as an integral part of constitutional justice by the judiciary. There continues to be a fair amount of wage discrimination in the movie industry, but the rules of the courts offer some grounds to protest differential treatment and exploitation of labor.

The Supreme Court has made further pronouncements on the dignity and autonomy of women in different cases of the Constitution. In *Suchita Srivastava v. Chandigarh Administration*, the Court has held that reproductive autonomy is a part of the right to personal liberty guaranteed under Article 21. Likewise, Justice K.S. Puttaswamy v. *Union of India* had declared the right to privacy as a fundamental right. Overall these judgements support the idea that women workers have the right to bodies, dignity, and personal decision that are not subject to the control or exploitation of others.

Finally, the judiciary has also recognized the need for gender-sensitive interpretation of laws. There is a growing acknowledgment in court decisions of the inadequacy of formal equality to remedy structural discrimination against women. Substantive equality necessitates institutional support, protection measures and changes in society to overcome the barriers that hinder women's equal participation in society, particularly in the workplace. The film industry is especially important, where women workers face disadvantages from patriarchal norms and informal practices continue to be a problem.

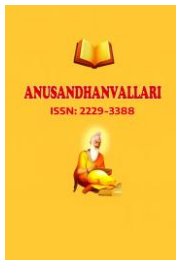
Although judicial reform has taken place, there are still implementation issues. Women employees in the film industry often do not file cases in courts due to the stigma of going to court, the lengthy and costly procedure, etc. Often freelance and contractual workers do not have documentary evidence to prove harassment or labour exploitation. Also, strong industry networks can make it less likely that victims may want to seek legal action because of threats of professional retribution.

6. Obstacles to safer workplaces in film, policy changes and the future ahead.

In the Indian film industry of Hyderabad, women workers are still grappling with several issues concerning labour exploitation, harassment, unemployment and institutional discrimination despite the provisions of the constitution and laws. The fact that these issues remain persists because legal recognition is only the beginning and needs to be complemented with implementation, institutional accountability, and cultural transformation. Structural inequalities in the film industry will need to be tackled through broad-based policy change and through collective action to find ways of making work safer and more equitable for women.

The informal and unregulated employment in the film industry is one of the main problems. The majority of women workers are hired, and most are employed under temporary or project contracts or on a freelance basis, without a written agreement or statutory benefits. This casualness undermines the protection of labour, and does not allow women to benefit from social security schemes, maternity benefits, insurance or retirement support. Lack of proof of employment also makes it challenging to establish a wage dispute or workplace harassment. This thus continues to perpetuate the economic dependence of women workers, who are also vulnerable to exploitation.

Another challenge is sharing workplace harassment and abuse of power. In the film industry, powerful figures have significant influence over professional opportunities, which can be structured in a hierarchical manner. Many aspiring actors and young workers rely on the services of producers, directors and coordinators for their jobs and thus are vulnerable to pressure and exploitation from them. Victims are deterred from reporting misconduct by fear of retaliation, blacklisting and damaging their reputations. While the Sexual Harassment of Women at Workplace Act, 2013 offers legal remedies, many production houses do not have an effective system to form Internal Complaints Committees or have in place a system for addressing complaints.



The entertainment industry also has a pronounced gender wage gap. Women are often underpaid compared to men in terms of salaries as their roles are of technical, assistant or support nature. Women's work is undervalued, especially in technical and backstage jobs which are not recognized. There is further inequality because of age discrimination, with women workers' prospects being depressed after a certain age, whereas men actors enjoy the benefits of a long career. These practices are indicative of a broader male-dominated attitude in society and of the reinforcement of structural discrimination.

Lack of women in leadership and decision making positions is another major hinderance to gender justice. Male producers, financiers, directors and studio executives still dominate the film industry, and shape hiring and workplace culture. Women are under-represented in managerial positions, which hinders the sensitivity of institutions to women's issues. Support is therefore needed for greater women's participation in leadership roles to support inclusive governance and gender responsive workplace policies.

Cultural and social stigma and attitudes also prevent progress towards safer workplaces. The #metoo movement has faced criticism from many corners on whether women in the film industry are to blame for harassment or if it is their fault. A criticism faced by the #metoo movement is that when women in the film industry are hurt by harassment or discrimination, they are to blame. Victims are dissuaded from talking about exploitation due to public criticism, media sensationalism and online abuse. These attitudes are normalizing behaviors in the workplace and keeping silence about gender-based violence.

Educational institutions and cinematographic schools must also include gender-sensitization programmes, workplace ethics training and work and labour rights awareness programmes in their professional training programmes. Improving workplace culture will take time and effort that involves eliminating stereotypes and showing respect for women's dignity and autonomy in the workplace.

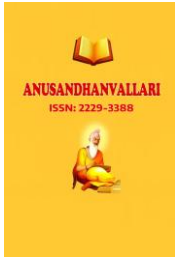
7. Conclusion

The situation of women workers in the Hyderabad film industry highlights the intricacies of labour exploitation, gender bias, and lack of institutional safeguards. Women's contribution to the growth and success of Tollywood is noteworthy but there is still unequal power relations, economic insecurity, harassment in the work place and lack of social security that continues to mold the professional lives of women. Labour laws are not effectively enforced in the entertainment sector due to its informal nature, which puts obstacles in front of effective legal remedies. Consequently, in practice, constitutional provisions on equality, dignity and non-discrimination are not fulfilled.

The study shows that constitutional provisions, labour welfare legislations and Sexual Harassment of Women at Workplace Act, 2013 give significant protection to women workers. But their effectiveness in the film industry is reduced by the lack of any strong enforcement mechanisms and institutional accountability. Casting couch, income disparity and unsafe working conditions remain persistent, highlighting the need for gender-inclusive governance and structural change.

The government, the judiciary, production houses, unions and civil society organisations need to work together to achieve gender justice in the film industry in Hyderabad. There are some essentials for protection of women workers such as the use of mandatory written contract, transparency in recruitment systems, Internal Complaints Committees, social security benefits, and awareness program. Females' increased presence in leadership and decision-making positions may also contribute to the dismantling of industry's patriarchal norms.

In conclusion, the need to ensure a safe and equitable film industry is a prerequisite to achieving the constitutional values and inclusive development. The protection of the women workers is not only a labour issue but a question of human dignity, social justice and gender equality in the modern India.



References

- [1] Agnes, F. (2016). *Law and gender inequality: The politics of women's rights in India* (2nd ed.). Oxford University Press.
- [2] Baxi, U. (2002). *The future of human rights*. Oxford University Press.
- [3] Deva, S. (2012). *Regulating corporate human rights violations: Humanizing business*. Routledge.
- [4] Gangoli, G. (2007). *Indian feminisms: Law, patriarchies and violence in India*. Ashgate Publishing.
- [5] Government of India. (2013). *The Sexual Harassment of Women at Workplace (Prevention, Prohibition and Redressal) Act, 2013*. Ministry of Law and Justice.
- [6] Kumar, A. (2019). Gender discrimination and workplace harassment in the Indian entertainment industry. *Indian Journal of Gender Studies*, 26(3), 412–428.
- [7] Menon, N. (2012). *Seeing like a feminist*. Zubaan Publications.
- [8] Patel, V., & Bhattacharya, S. (2021). Labour informality and women workers in India's film industry: A socio-legal analysis. *Journal of South Asian Studies*, 44(5), 789–806.
- [9] *Vishaka v. State of Rajasthan*, AIR 1997 SC 3011.
- [10] *Apparel Export Promotion Council v. A.K. Chopra*, AIR 1999 SC 625.
- [11] *Justice K.S. Puttaswamy v. Union of India*, (2017) 10 SCC 1.