

**SATYAJIT RAY FILM AND TELEVISION INSTITUTE  
DEEMED TO BE UNIVERSITY**



**PROSPECTUS 2026**



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## HISTORY

Located in Kolkata and named after the legendary maestro Satyajit Ray, the Satyajit Ray Film & Television Institute (SRFTI) is the second national centre for cinema education in India. Established in 1995 by the Government of India as an autonomous academic institution under the Ministry of Information and Broadcasting, the Institute was subsequently registered under the West Bengal Societies Registration Act, 1961.

The first academic session commenced on September 1, 1996. Since then, the Institute has been offering three-year postgraduate programmes in Cinema across six specialisations: Direction and Screenplay Writing, Editing, Cinematography, Sound Recording and Design, Producing for Film & Television, and Animation Cinema.

In 2017, the Institute launched the Electronic & Digital Media (EDM) wing, which offers two-year postgraduate programmes in Electronic and Digital Media in six specialisations: Management, Writing, Direction & Producing, Cinematography, Editing, and Sound.

SRFTI also conducts a variety of short-term courses in film appreciation, acting, library science, digital editing, and other areas. Despite its relatively short existence, the Institute has achieved significant success, prompting the development of new specialised practices and innovative courses.

SRFTI's alumni have consistently earned acclaim for their creative excellence, setting new trends in filmmaking through a fusion of thought, craft, and entrepreneurship. Their achievements have not only brought distinction to the Institute but have also enhanced the reputation and acceptance of its current students in the highly competitive world of cinema.

In May 2025, the Ministry of Education accorded SRFTI the status of a Deemed to be University under the distinct category in terms of Section 3 of the UGC Act, 1956. The first batch of MFA (Postgraduate) students were admitted in 2025.



## **SATYAJIT RAY FILM AND TELEVISION INSTITUTE DEEMED TO BE UNIVERSITY**

Satyajit Ray Film and Television Institute (SRFTI) has been conferred the status of an Institution Deemed to be University under the Distinct Category, in accordance with Section 3 of the UGC Act, 1956, by the Ministry of Education, Government of India. Recognised as one of the leading institutions for film education globally, SRFTI invites applications for admission to its Master of Fine Arts (MFA) programmes in Cinema and Electronic and Digital Media, offered with various specialisations, along with the FTII Itanagar Postgraduate Diploma Programmes, for the forthcoming academic session.

Admissions shall be conducted through the SRFTI Common Entrance Test 2026.

Candidates admitted in the academic year 2026 to the SRFTI Kolkata campus shall be enrolled in the Master of Fine Arts (MFA) degree programmes. Candidates admitted to the FTII Itanagar campus shall be enrolled in the Postgraduate Diploma Programmes offered under SRFTI Deemed to be University.

A separate prospectus for the FTII Itanagar Postgraduate Diploma Programmes is available on the SRFTI website.

### **FILM WING**

The Film Wing of SRFTI offers the Master of Fine Arts in Cinema (MFA–Cinema) with the following specialisations:

**Master's Degree Programmes in Cinema  
(1-Year Bridge Programme + 2-Year MFA)**

**MFA in Cinema with specialisation in Animation Cinema**

**MFA in Cinema with specialisation in Cinematography**

**MFA in Cinema with specialisation in Direction & Screenplay Writing**

**MFA in Cinema with specialisation in Film Editing**

**MFA in Cinema with specialisation in Producing for Film and Television**

**MFA in Cinema with specialisation in Sound Recording & Design**

**Number of Seats per MFA Programme (Film Wing) : 12 (Twelve)**



## **ELECTRONIC AND DIGITAL MEDIA (EDM) WING**

The EDM Wing of SRFTI offers the Master of Fine Arts in EDM (MFA-EDM) with the following specialisations:

**Master's Degree Programmes in Electronic and Digital Media  
(2-Year MFA)**

**MFA in EDM with specialisation in Cinematography**

**MFA in EDM with specialisation in Direction and Producing**

**MFA in EDM with specialisation in Editing**

**MFA in EDM with specialisation in Management**

**MFA in EDM with specialisation in Sound**

**MFA in EDM with specialisation in Writing**

**Number of Seats per MFA Programme (EDM Wing) : 07 (Seven)**



## Key Dates and Timeline for Common Entrance Test 2026

Sl. No.	PROCESS	DATE
1	Application Registration Window for SRFTI Entrance Test 2026	Open From 05.01.2026 and will close on 04.02.2026
2	Examination Stages	<p>Two-Stage Process</p> <p>Stage-1: Preliminary Selection Test Written Test- 100 Marks Part-A: General Aptitude Test MCQ :50 Marks Part-B: Common Subject Area Test MCQ : 50 Marks</p> <p>Stage-2: Final Selection Test -100 Marks Assessment-Written and/or Practical and/or Interaction etc.</p> <p>Please note: On the basis of performance in the Stage-1 Preliminary Selection Test, the list of short listed candidates for Stage 2 Final Selection Test will be announced.</p>
3	Window for admit card download	15.02.2026 to 20.02.2026
4	Stage-1: Date of Preliminary Selection Test	22.02.2026
5	Result of Stage 1 Preliminary Selection Test	To be announced
6	Stage-2: Final Selection Test schedule	To be announced
7	Final Result	To be announced
8	Seat Allocation	To be announced
9	Document Verification and Medical	To be announced
10	Commencement of Classes	To be announced



## ACADEMIA

One of the foremost strengths of SRFTI lies in its distinguished faculty. Beyond its esteemed internal faculty, the Institute is honoured to host a large number of visiting faculty members, who are among the brightest professionals currently excelling in their respective fields in the industry. Through regular workshops and engagements with these eminent figures, students are consistently enlightened on industry best practices and kept abreast of the latest advancements. This interaction fosters a robust and beneficial interface between the industry and academia.

## THE BRIDGE PROGRAMME

One-Year Postgraduate Certificate Programme in Cinema

### About the Programme

The One-Year Postgraduate Bridge Programme in Cinema is designed to provide students holding undergraduate degrees in non-filmmaking disciplines with a strong foundation for entry into the Two-Year Master of Fine Arts (MFA) programmes. The programme introduces students to film history, theory, production methodologies, and critical evaluation, and integrates classroom learning with hands-on practical exercises. Students explore cinematic history, narrative techniques, audio-visual aesthetics, and technical competencies. The initial phase of the programme includes inputs from all departments, while the later phase focuses on the student's chosen area of specialisation.

### Programme Summary

The One-Year Postgraduate Certificate Programme in Cinema offers in-depth exposure to various dimensions of cinema, including Indian film history, history of art, global film movements, and both theoretical and practical inputs in Direction and Screenplay Writing, Cinematography, Editing, Sound, and Production Methodology. In the second semester, the academic and practical inputs are specialised according to the student's respective department. Towards the end of the programme, each student is required to direct an individual short narrative film and also work as line producer, cinematographer, sound designer, and editor on fellow students' projects.

### Programme Specific Objectives

- \* To provide in-depth knowledge of film history, art history, and diverse cinematic techniques, enabling students to develop a foundational understanding of filmmaking. The practical input is aimed towards the students to gain hands-on experience with state-of-the-art equipment and facilities.
- \* To offer hands-on filmmaking experience using state-of-the-art equipment and institutional facilities. To provide academic and practical inputs culminating in the production of individual five-minute short narrative films, wherein students write and direct their own projects while actively contributing to their peers' films in assigned production roles such as Cinematographer, Location Sound Recordist, Line Producer, and Assistant Director.
- \* To develop clarity in planning and executing film productions, preparing students for advanced projects in their respective MFA specialisations.



# BRIDGE PROGRAMME IN ANIMATION CINEMA

## About the Programme

The Department of Animation Cinema at the Satyajit Ray Film and Television Institute (SRFTI) offers a specialised Bridge Programme in Animation Cinema for students from diverse academic backgrounds who aspire to pursue the Two-Year Master's Degree Programme in Animation Cinema. This one-year preparatory programme provides the essential artistic, conceptual, and technical foundation required for advanced study in animation filmmaking.

The Bridge Programme approaches animation as a form of cinematic storytelling rather than merely an illustrative or technical practice. By integrating visual art, design, and moving image studies, the programme develops creative discipline, cinematic thinking, and production awareness appropriate for Master's-level education.

The curriculum combines classroom-based theoretical instruction with studio practice and collaborative projects that reflect professional production environments. Students engage with drawing, design, classical and digital animation, filmmaking, and film analysis to develop a versatile and informed creative approach.

## Preamble

The Bridge Programme in Animation Cinema is a one-year, two-semester programme carrying a total of 40 credits and serves as a foundational pathway to the Master's Degree Programme in Animation Cinema. The programme aims to nurture creative thinkers and emerging animators by grounding them in the fundamentals of visual art, design principles, animation practice, and the language of cinema.

During the first semester, students are introduced to core concepts of drawing, design, animation principles, and filmmaking techniques, along with an overview of cinema theory and digital tools. In the second semester, students progress to applied animation practice, studying the history and evolution of animation and related fields, while advancing their skills through focused workshops in acting for animation, stop-motion animation, and compositing.

The programme maintains a balance between creative exploration and structured learning, encouraging students to develop their individual artistic voice while acquiring essential practical and production skills.

## Learning Outcomes

On successful completion of the Bridge Programme in Animation Cinema, students will be able to:

- \* Demonstrate foundational proficiency in drawing, design, and cinematic storytelling.
- \* Understand key historical, theoretical, and aesthetic concepts in art and animation.
- \* Produce short animation exercises and collaborative projects using traditional and digital animation tools.
- \* Exhibit basic competence in animation production processes, including cinematography, editing, sound, and compositing.
- \* Present a coherent creative portfolio suitable for progression to the Master's Degree Programme in Animation Cinema.



# DEPARTMENT OF DIRECTION & SCREENPLAY WRITING

Master of Fine Arts in Cinema with specialisation in Direction & Screenplay Writing





## About the Department

The Direction and Screenplay Writing Department, one of the founding departments of SRFTI, is renowned for its exceptional reputation both in India and internationally. This department offers a comprehensive and specialised educational programme, encompassing both theoretical knowledge and practical training in various aspects of filmmaking. The curriculum is designed to provide students with a deep understanding of Film Language and Form, Film History, Film Theory, Screenwriting, and more. These courses cover a wide range of topics, from field research and shooting techniques to post-production processes, offering hands-on exposure to both fiction and documentary filmmaking to make them ready for the industry and its new and emerging territories. Students are not only taught the technical aspects of filmmaking but also encouraged to develop their artistic sensibilities, critical thinking, and awareness of societal issues and cultural histories. Guest filmmakers of global repute regularly conduct workshops, providing students with fresh perspectives and innovative approaches to filmmaking.

The Department has a legacy of excellence, with student films consistently garnering awards and recognition from prestigious international film festivals such as Festival de Cannes, Rotterdam, Oberhausen, Busan, International Students Film Festival–VGIK, ISFVF–Beijing Film Academy, and the Indian Panorama section of IFFI Goa, among others. Many of these films have also earned presidential awards at various editions of the Indian National Film Awards. In sum, SRFTI's Direction and Screenplay Writing Department offers an enriching and rigorous education that shapes filmmakers capable of making significant contributions to the global cinematic landscape.

## Summary of the Programme

The MFA in Direction and Screenplay Writing at SRFTI is a two-year programme spanning four semesters, aimed at developing advanced storytelling, visual language, and cinematic expression through both theoretical and practical training. The curriculum covers narrative construction, film direction, and screenplay writing, incorporating classical and contemporary approaches. Students engage in extensive research and study of relevant topics including film appreciation, documentary and short fiction films, and advanced film theory, building a strong foundation in research, writing, and production.

The programme offers opportunities to work across multiple genres, with projects focused on ideation and treatment based on classical film language, narrative as well as various new and emerging forms and practices. Both individual and collaborative projects, including various forms of short films along with the degree film, allow students to refine their filmmaking craft from conception to post-production. Mentorship from faculty and guest filmmakers further enriches the learning experience, fostering experimentation and the development of each student's unique cinematic voice. By the end of the course, students possess the creative and technical skills necessary for a successful filmmaking career, supported by a portfolio of work across diverse film forms. Additionally, SRFTI student films regularly gain recognition at prestigious international festivals, providing exposure to global filmmaking trends and valuable networking opportunities making them industry ready and confident to step into the professional career.



## Programme Specific Objectives

- \* Cultivating filmmaking language and skill set: To cultivate the filmmaking language and skills of students through both theoretical and practical perspectives, fostering the development of each student's distinctive cinematic expression and making them equipped with the highest level professional knowledge in filmmaking practice, and making them industry ready.
- \* Understanding of various approaches in filmmaking: To develop a comprehensive understanding of diverse approaches to making films and making them conversant on new and emerging forms of cinema.
- \* Developing advanced screenwriting skills: To develop and enhance screenwriting skills through extensive exposure to not only classical Hollywood screenwriting techniques but also a wide array of Indian, Asian, and Western narratology and dramaturgy.
- \* Developing strong interest in film history: To cultivate a strong interest in the history of cinema, introducing students to several significant film movements, filmmaking styles, and theories relevant to cinema.
- \* Encouraging research and critical thinking: To encourage research and critical thinking, understanding the nuances of professional-level craft; and to incorporate these elements in their practice.
- \* Holistic knowledge on subject for further academic pursuits: Gain a comprehensive knowledge of the subject to further their academic pursuits including academic research. Such students have the opportunity to contribute to the growing landscape of film & media education and pedagogy as future faculty members and educators.



## FACULTY

### Anirban Datta Professor, Direction & HOD

Anirban Datta is a versatile screenwriter, filmmaker, and academic working across cinema, video, and performance art. A graduate of Satyajit Ray Film & Television Institute (SRFTI), Kolkata, his debut film *Tetris* premiered at Cannes (2006). He has directed acclaimed documentaries like *Chronicle of an Amnesiac*, *Bom/One Day Ahead of Democracy*, *In for Motion*, and *Wasted*, winning three National Awards and screening at festivals including Cannes, Sundance, IDFA, Rotterdam, Dok-Leipzig, Yamagata, Kochi-Muziris Biennale, IFFK, and IFFI. His Kolkata-based films blend local micro-history and memory, with *Kalikshetra* (2018) was the closing film of Kolkata Peoples' Film Festival.

He has taught at FTII Pune and KR Narayanan National Institute for Visual Sciences and Arts, and is currently Professor and Head of Direction and Screenwriting at SRFTI Kolkata. A visual artist, his collective shows include Birla Academy of Fine Arts, Studio 21 Kolkata, Open Show International (Pune), Khoj International Artists' Collaborative (Delhi), and Vasudha Art Fair (Bhubaneswar). He co-founded the Kolkata International Performance Art Festival (KIPAF) in 2013. He conducted India's first smartphone filmmaking workshop for SKIFT (a Skill India Initiative of FTII) in collaboration with the Indian Army in Baramulla, J&K. He has served as jury member for national and international festivals, including the 56th National Film Awards (Non-Feature).

### Putul Mahmood Associate Professor, Script Writing

Putul Mahmood, an alumna of FTII, is a filmmaker, producer and teacher. She is the Producer of the Indie Bengali feature film *Cosmic Sex*. The film premiered at the Osian's Cinefan Festival of Arab and Asian Cinema where it won the Best Actress Award. She has directed several short fiction and documentary films including *You Who Never Arrived* featuring Irrfan Khan and Geetanjali Kulkarni, *Man of Silence*- Sardar Vallabhbabai Patel, *I Shoot U*, *Atasi*, *Three Sisters* and *Kajal*. *Atasi* won the Best Film Silver Conch at MIFF 2020. Putul Mahmood also worked as a Script Consultant on shorts and feature films - *Serious Men* featuring Nawazuddin Siddiqui, on Netflix is one of her recent works in that capacity. Putul has designed and been the Course Director of Docurama a residential Documentary Workshop and Appreciation course, the first of its kind, in collaboration with Siddhartha Kak and the IDC department of IIT Powai.

### Tridip Poddar Associate Professor, Direction

An alumnus of SRFTI (2000), Tridib had taught in the Dept. of Mass Communication & Videography, St. Xavier's College, Kolkata for 4 years before joining SRFTI in 2011. He has been associated with KIIT, Bhubaneswar and D J Academy, Coimbatore as a visiting faculty. While freelancing he worked both in fiction & non-fiction. His first independent short fiction film *Sahore* (In The City, 2005), participated in many festivals including Toronto International Film Festival (2006), Kolkata Film Festival (Indian Select section, 2005). His diploma film *Khoj* (In Search) made in SRFTI in 2000 was the first Indian film to get an Official Selection (In Competition) in the Cinéfondation section of Cannes Film Festival (2002). It also won the Best First Film of a Director award (IDPA) in Mumbai International Film Festival (MIFF, 2004) and Best Director (Short Film) by Bengal Film Journalists' Association Awards (BFJA, 2002). and Best Director (Short Film) by Bengal Film Journalists' Association Awards (BFJA, 2002).



## **Madhavi Tangella** Assistant Professor, Direction

Tangella Madhavi is an award winning independent documentary filmmaker. She has made films for PSBT, Films Division, Majlis, Metropolis–VPRO Netherlands and NHK Japan. She has also taught documentary film making at Sophia Polytechnic and been a documentary mentor for Idocs (Documentary Resource Initiative), Documentor ( Imphal ) and was on the selection committee for International Documentary for Mumbai International Film Festival, 2015. An Alumna of SRFTI, Asian Film Academy, Mumbai University and Sophia Polytechnic, Tangella Madhavi's core area of interests are research, Indian documentaries, and writing.

## **Ranajit Gharai** Assistant Professor, Art Direction

An alumnus of FTII Pune, Ranajit Gharai has got 15 years of work experience as an Art Director/Production Designer. He has done several feature films in this capacity. Ranajit worked in the Production Design team of "Ek Nadir Golpo". This film was India's entry for the Asian , African and Latin American competition segment of the 38th International Film Festival of India, held in Goa 2007. "Udedh Bun" won Silver Bear in 2008 at 58th Berlin International Film festival 2008 and National Film award for best short fiction film 2008. Ranajit has designed for many advertisements such as for Amazon, Ambuja cement, Ozone, wedding collection–from PC Chandra Jwellers and has done Art Direction for 50 short films.

## **Sounak Kar** Assistant Professor, Direction

Sounak is an alumni of Direction and Screenplay Writing department in Satyajit Ray Film and Television Institute (SRFTI). Apart from directing and writing, he works occasionally as a cinematographer, editor and sound designer. He has made films in various languages like Bengali, English, Hindi, Nepali, Nyishi, Galo, Apatani and Mandarin. His diploma film, "Sex with a monk and other stories" got screened at several major festivals of India and won the Audience Choice Award at Contact International Students Film Festival of Izmir, Turkey in 2017. In 2014, he directed two short segments for the "World from dawn to dusk: Kolkata" project as part of a workshop conducted by the National film school, Lodz, Poland. In 2015, he participated in the 'Looking China' project organized by AICCC, China and made a short documentary in Guiyang called Half Mountain. He worked as cinematographer and editor for the documentary, "Slave garden" (Aka: High tea) which received the IDFA Bertha Fund for development in 2017. It was also selected for pitching at Doc Lisboa and Doc Incheon. In 2019, he wrote, directed, shot and edited a Galo language feature film called Bird Thief – a regional film made in collaboration with the people of the Galo tribe in Basar, Arunachal Pradesh. It was exhibited in several community halls across the state. In 2020, he wrote and directed a commercial Bengali comedy web series called "Fish and Chips".



## **Mehdi Jahan**

### **Assistant Professor, Direction**

Mehdi Jahan is a filmmaker, video artist, and film pedagogue from Guwahati, India. His films have been screened and exhibited at several places internationally and nationally, as part of film festivals and exhibitions, including International Film Festival Rotterdam (IFFR), The Millennium Workshop ( New York ), Fronteira International Documentary and Experimental Film Festival (Brazil), Garage Museum of Contemporary Art, as part of Moscow International Experimental Film Festival, FILMADRID, Bogoshorts ( Bogota Short Film Festival), Camara Lucida – Encuentros Cinematograficos ( Cuenca, Ecuador ), MUTA Festival ( Peru ), Pan-Cinema Experimental – Curitiba International Experimental Film Festival (Curitiba, Brazil), Ribalta Experimental Film Festival ( Vignola, Italy ), Simultan Festival (Timisoara, Romania ), Signs Film Festival ( Kerala, India ), etc. He is the recipient of the Berlin Fellowship 2023 (Film and Media Arts), JUNGE Akademie, Akademie der Künste, Berlin. The first retrospective of films was held at The Millennium Film Workshop, New York, 2023. It was curated by filmmaker and curator, Alex Faoro. He taught film studies, direction, and screenwriting at several institutes over the years, including Satyajit Ray Film and Television Institute, Kolkata, Seamedu Media School, Pune, Mass Communication Department of Guwahati University, etc.

## **FACILITIES**

The department is equipped with

- \* Apple iPads – (for Director's Digital Viewfinder with Artemis software)
- \* Director's Viewfinders – (Analogue)
- \* Sony PXW FS7 Camera
- \* Canon 7D Mark II Digital Camera with 28 mm, 50 mm & 85 mm Prime Lenses for each set.
- \* Panasonic P2 Camera HPX-172 En.
- \* Panasonic P2 Camera HVX-250 En.
- \* Tripod: Sachtler, Libec,
- \* iMac Editing Set-ups
- \* ZOOM Portable Audio Recorder.
- \* Boom Mikes.
- \* Boom Rods.
- \* Lapel Mikes.
- \* Computer Laboratory
- \* Classroom with AV projection facilities and surround sounds



# DEPARTMENT OF CINEMATOGRAPHY

Master of Fine Arts in Cinema with specialisation in Cinematography





## About the Department

The Department of Cinematography at Satyajit Ray Film and Television Institute stands as one of India's foremost centres for learning visual storytelling. Rooted in the pioneering legacy of the legendary cinematographer Subrata Mitra, the department was envisioned as a space where the science of image-making meets the art of cinematic expression.

From its inception, the department has sought to train cinematographers who think beyond the frame — artists who understand the physics of light as deeply as the poetry of it. Over the years, it has built a distinctive reputation for blending rigorous technical instruction with an acute sense of aesthetics, encouraging students to explore the relationship between technology, narrative, and visual emotion.

The learning environment is immersive and practice-driven. Students work with high-end cine cameras, professional lighting setups, and modern grip equipment across well-equipped studio floors and digital post-production spaces. Through a curriculum that spans camera technology, lighting design, digital cinematography, and visual storytelling, the department cultivates a generation of filmmakers fluent in both creative vision and technological precision.

Mentored by experienced faculty and visiting industry professionals, students evolve through a series of workshops, collaborative projects, and mentored productions that simulate real-world film practice. Many of its alumni now contribute significantly to Indian and world cinema — bringing with them the distinct visual sensitivity and disciplined craftsmanship that SRFTI's Department of Cinematography continues to nurture.

## Programme Specific Objectives

The Master of Fine Arts (MFA) in Cinematography at SRFTI aims to equip students with advanced knowledge and professional-level expertise in the technical, creative, and aesthetic dimensions of visual storytelling for film and television. The programme objectives are:

- \* To develop a deep understanding of the science and aesthetics of image-making, with an emphasis on light, composition, colour, and movement as tools of cinematic expression.
- \* To train students in the use of advanced UHD cinema camera systems, optics, lenses, digital imaging technologies, and camera workflows.
- \* To enhance skills in both studio and location lighting, preparing students to create believable visual atmospheres under varied shooting conditions.
- \* To provide hands-on learning through structured practicals, workshops, and collaborative productions that simulate professional filmmaking environments.
- \* To encourage research, experimentation, and critical thinking through projects that explore diverse visual styles and narrative approaches.
- \* To enable students to handle image capture, grading, and post-production processes with technical proficiency and creative intent aligned with modern industry standards.

By the end of the programme, students will be prepared for high-level careers in cinematography—capable of translating ideas into compelling visual narratives across film, television, and digital platforms.



## FACULTY

### **Samiran Datta ISC Professor & HOD**

An alumni of FTII, Pune, Samiran Datta has got 18 years of work experience that includes ten feature films to his credit as DOP along with several Documentaries, AD films etc. Films shot by him have been showcased in leading international film festivals including Venice, Rotterdam, Moscow and Chicago. Four films shot by Samiran have bagged national awards as best film in India and Bangladesh. His nonfiction works have been showcased in BBC, NGC, CNN and YLE Thema. 'Meherjaan' a fiction feature on Bangladesh war of independence has won him best cinematography award in Hobocan international film festival, USA. The same film has also bagged an Accolade award for excellence [USA] for best cinematography. Beyond Cinema and Cinematography, Samiran has a keen interest in new media art.

### **Oindrilla Hazra Pratapan Associate Professor**

MA in English literature from Calcutta University; Postgraduate Diploma in MPP from FTII, Pune. Directed and shot documentary and educational films that have been critically acclaimed. Worked as cinematographer for Ad films, and experimental shorts. UGC CEC award for a four episode educational film called Koodiyattom -surviving change; recognized as a screen entrepreneur, by the British Council; Her latest documentary film Draupadi's Descendants has screened at international festivals. Has closely been associated with the Kerala State Chalachitra Academy, which organizes both the IFFK and IDSFF festivals. Teaching experience: Served as a faculty at Roop Kala Kendro – an institute of social communication under the West Bengal Govt. served as faculty at FTII Pune, and C-Dit, Thiruvananthapuram.

### **Indranil Mukherjee Associate Professor**

Indranil Mukherjee, an alumnus of FTII (Pune) from 1996 to 1998, has an impressive portfolio, having worked on 27 feature films, over 50 telefilms, corporate documentaries, TVCs, and documentaries. His talent was recognized with The Filmfare Best Cinematography Award for the film "Phoring" in 2013.



## **Hitesh Liya** Assistant Professor

He is a Mechanical Engineer from IIT Bombay and a graduate in Cinematography from SRFTI. While studying Cinematography at SRFTI, Hitesh was selected as a student participant for the coveted, '5th VGIK International Summer School' (2013) on Documentary film making at the Russian State University of Cinematography (VGIK), the oldest film institute in the world. His short documentary, 'My Russian Diary' won 'Best Film' award of the summer school. He has been working in the Mumbai film industry and has shot Ad films and short films. He has been a part of the Camera team for Sanjay Leela Bhansali's magnum opus, 'Bajirao Mastani'. Apart from shooting films as a Cinematographer, Hitesh also writes and directs short films and does Street Photography with his Celluloid still camera. His short films have been selected for international festivals across the globe in the countries like Turkey, Italy, Uruguay and Spain and have won awards.

## **Jaydeep Bose** Assistant Professor

Joydeep Bose, an alumnus of SRFTI in Motion Picture Photography (2006), has worked on shooting 10 feature films and three web series. Additionally, he has contributed to the production of multiple documentaries and corporate films.

## **Biraja Prasanna Kar** Cameraman

MBA, Diploma in Cinematography, Film & TV Institute of Odisha. He has worked as a Faculty in Film & TV Institute of Odisha and Roop Kala Kendra for more than eight years. Professional experience: Worked as a DOP for Odia Feature films -Jay Sriram, Ma Mo Manara, Mu Tara Kie, and Bengali Feature film - Nei Manusher Kiss. Also shot more than 50 Ad-films e.g. Phillips, Horlicks etc. More than 20 documentaries for CII, European Union etc and Corporate films for Nalco, Narnolia, etc.

## **Keshab Chandra Manna** Cameraman, Still photography

Has worked as a freelance photographer in news media. Has been invited as consultant to design photographic departments in institutes like LV Prasad Academy, Chennai, Pailan Film And Television Institute, Kolkata, Raft, Hyderabad. Guest Faculty of Roopkala Kendra, Kolkata, Syllabus committee member of Central staff training & research institute (Govt. of India Min of Labour and Employment); Technical consultant to Kolkata Port Trust.



## FACILITIES

- \* Film Studio of 70'x50' dimension
- \* Television Studio 40'x40' dimension
- \* Practice Studio 60'x45' dimension
- \* Camera store is equipped with
- \* Sony F-55, 4K Cameras & RAW recorder
- \* Arri Alexa Camera with RAW recorder
- \* Sony Alpha 7s III Cameras
- \* Department is in the process of setting up a digital lab with DaVinci Resolve colour correction system and DCP mastering station

The Institute is equipped with DCI compliant 4k projection system.



# DEPARTMENT OF EDITING

Master of Fine Arts in Cinema with specialisation in Film Editing





## About the Department

The Film Editing Department of SRFTI, established as one of the founding departments in 1996, is committed to providing a dynamic and supportive learning environment tailored to each student's individual development, as well as fostering teamwork and collaboration. The department's mission is to prepare students to excel in editing roles with the confidence to make significant creative contributions across various sectors of film and digital media.

Equipped with state-of-the-art facilities, the department offers a wide array of cutting-edge editing suites and workstations, ensuring that each student gains hands-on experience with industry-standard software. These setups allow students to work independently and as part of editing teams, mirroring real-world industry environments. In addition, the department features fully equipped classrooms with screening facilities, designed to support the theoretical understanding of cinema, bridging technical skill with deep cinematic insight.

## Summary of the Programme

The Film Editing programme at SRFTI is structured to cultivate skilled editors who are well-versed in both the artistic and technical aspects of cinematic storytelling. Combining theory, hands-on practice, and project-based learning, the curriculum encompasses a range of editing techniques applicable to film, television, and digital media. In addition to core editing skills in fiction and non-fiction, students receive focused learning in colour correction techniques, visual effects (VFX), and sound design, broadening their understanding of post-production processes and enhancing their ability to integrate multiple elements seamlessly. This comprehensive approach enables students to handle diverse projects, from dialogue and action sequences to music-driven edits and documentary storytelling, and equips them to succeed in varied media landscapes.

## Programme Specific Objectives

- \* **Master Core Editing Techniques:** Equip students with technical proficiency across various editing techniques, including dramatization, action, dialogue, musical sequences and documentary styles, allowing them to tailor editing strategies to different narrative and non-narrative needs.
- \* **Develop Narrative and Aesthetic Skills:** Enhance students' storytelling abilities through in-depth analysis of pacing, rhythm, and emotional resonance, supported by the study of exemplary editors' works to foster narrative sensitivity.
- \* **Cultivate Advanced Post-Production Competence:** Provide comprehensive training in advanced post-production workflows, preparing students for professional roles in trailer, promotional and advertisement editing, where quick yet impactful edits are essential.
- \* **Encourage Experiential and Project-Based Learning:** Engage students in practical applications through multiple short films, documentaries, and guided study tours, allowing them to independently manage the creative and technical aspects of editing projects.
- \* **Build Competency in Colour Correction, VFX, and Sound Design:** Develop students' skills in colour correction, VFX integration, and sound design, giving them the tools to craft polished, high-quality final cuts that align with the vision of the project.
- \* **Foster Industry Readiness and Creativity:** Prepare students to meet industry demands with confidence, emphasizing creativity, critical thinking, and collaborative problem-solving, ensuring their readiness for roles across film, television, and digital media.



## FACULTY

### **Saikat Sekhareswar Ray** Professor & HOD

Saikat is a National Award-winning editor and educator. He holds a Postgraduate Diploma in Editing from SRFTI, Kolkata, and has worked as chief editor on projects for prominent directors, commissioned by major international broadcasters including NHK - Japan, Al Jazeera, BBC, Arte France, YLE and Swiss TV, as well as organizations like ITVS, PSBT, and Films Division.

His editorial craft has earned significant recognition, including a National Award for Best Editing (Non-Feature, 2007) for 'Hope Dies Last in War' and IDPA Gold Awards for Best Editing for the short fiction 'Dhin Tak Dha' (2008) and the documentary 'Many Stories of Love & Hate' (2009). Furthermore, films he has edited have garnered prestigious honors such as the National Award for Best Film (Non-Feature, 2007) for "Hope Dies Last in War" and the National Award for Best Film (Social Issues, 2010) for "Understanding Trafficking". His critically acclaimed documentary "Shunte Ki Pao / Are You Listening" won the Cinema Du Reel Grand Prix (2013), the Golden Conch at MIFF (2014), and a Special Jury Award at Film South Asia (2013). His other significant works include the feature-length documentaries "...Day After" (2021), "Swimming Through the Darkness," and the Bengali fiction film "Adda."

Saikat has also contributed as an educator, serving as a faculty member in the Film Editing Department at the Film and Television Institute of India, Pune (2006), and as a lecturer in Mass Communication and Videography at St. Xavier's College (2009-2011).

### **Sankhajit Biswas** Professor

Sankhajit Biswas studied Film Editing at SRFTI (2002-05). He has participated at the Berlinale Talent Campus 2010. He has edited both fiction and documentary, that have been screened and awarded at major film festivals including Berlin, Toronto, Busan, Rotterdam, Moscow, BFI London, Goteborg, IDFA, DokLeipzig, Hong Kong, Asia Pacific Screen Award, Museum of Modern Art (MoMA) New York, IFFI Goa, MAMI, IFF Kerala and many more. Eight of his edited films have won National Film Awards of India and thirteen have been selected for Indian Panorama including three as Opening Films. He has edited films from Malaysia, Nepal and Bangladesh with renowned directors.

'Dui Dhuranir Golpo / In-between Days' (2012), his debut documentary as director, has been screened at CPH:DOX, Yamagata, DocPoint Helsinki, and won 'Best Documentary Award' at Kolkata International Film Festival 2014. His second documentary 'The Wind in the Maruwa Field' (2016), produced by Films Division, was selected for the Indian Panorama and screened at IFFI Goa. 'Hridoy Bosot' / 'A Home for My Heart' (2022), his first feature length documentary as director, premiered at the Jio MAMI and won Jury's Special Mention at Signs Film Festival, Kerala.



## **Pradipta Bhattacharyya**

**Associate Professor**

He is a Kolkata-based filmmaker, screenwriter, producer, and editor, active since 2004. A graduate in Film Editing from Roopkala Kendro, Kolkata (2002–2004), his notable films include *Bakita Byaktigato* (The Rest is Personal), which won the National Film Award for Best Bengali Film (2013); *Rajlokkhi o Srikanta* (2019); and *The Slowman and His Raft* (Nadharer Bhela), which premiered at the International Film Festival Rotterdam 2025 and won Best Film at IFFSA, Toronto. Before joining SRFTI, he taught as a guest at Roopkala Kendro, Visva-Bharati University, Jadavpur University, and University of Calcutta colleges, and has regularly organized rural and suburban film screenings apart from writing on cinema.

## **Ujjwal Chandra**

**Assistant Professor**

He is an alumnus of the Film and Television Institute of India (FTII), Pune, specializing in Film Editing (2005–2008). After graduating, he established himself as an editor in Mumbai, working in Indian independent and mainstream cinema.

His feature as an editor, *Aadmi Ki Aurat Aur Anya Kahaniya* (2009), *Nainsukh* (2010) and *Anhey Ghorey Da Daan* (2011) were in Orizzonti at the Venice International Film Festival, the first one receiving a Special Jury Mention and *Anhey Ghorey Da Daan* (2011) went on to win four National Film Awards and the Golden Peacock for Best Film at IFFI 2011.

His other notable works include National Award-winning films *Nabar* (2012) and *Walking with the Wind* (2018), as well as *Ajji* (2017) and *Chaman Bahaar* (2020).

With over fifteen years of professional experience, he has worked across feature films, documentaries, short films, and commercials in multiple languages.

## **FACILITIES**

The department has over 20 Mac Based setups in individual rooms so as to provide one machine room per student across the specialisation batches. The Integrated Course LAB also provides one machine per student. The department provides industry standard software like AVID, Adobe Premiere Pro and DaVinci Resolve for practicing and learning the craft of Editing. The departmental classrooms are equipped with modern projection and surround sound systems for previews, discussions and workshops. Analogue systems are still kept in the department to generate an understanding of the technical processes of film post production.



# DEPARTMENT OF SOUND RECORDING & DESIGN

Master of Fine Arts in Cinema with specialisation in Sound Recording & Design





## About the Department

The Sound Recording and Design Department at Satyajit Ray Film and Television Institute (SRFTI) was established alongside the institute in 1995, with the goal of providing specialised education in sound for film and television production. With the help of state of the art studios, equipment and pedagogical inputs, the department has grown to become one of the leading centres for studying different aspects of film sound in India. It offers a comprehensive curriculum that combines both technical proficiency and artistic creativity, training students in areas such as sound recording, sound design, mixing, location sound recording and audio post-production. Over the years, the department has evolved with advancements in technology, ensuring that students are well-versed in the latest tools and techniques used in the industry. With a focus on hands-on training and industry exposure, SRFTI's Sound Recording and Design Department has produced numerous successful professionals who have been contributing to Indian and World cinema.

## Summary of the Programme

The Master of Fine Arts (MFA) in Cinema with specialisation in Sound Recording & Design at SRFTI is a comprehensive two (2) year programme that equips students with advanced skills in audio science, aesthetics, and post-production. The curriculum covers key areas such as Recording Chain and Audio Processing, Advanced Location Recording, and Mixing in Multichannel and Multi-dimensional Formats like 5.1 and other immersive audio (Dolby Atmos) systems. Students gain hands-on experience through practical exercises like Long Take, Short Film, Documentary Films alongside Song Recording and Mixing (5.1) and Film Mixing (Multidimensional Format). The programme also includes writing and presentation of a Research Paper and Degree Film, preparing graduates for professional careers in sound design, music recording, mixing and all other aspects of Sound in filmmaking.



## Programme Specific Objectives

The Master of Fine Arts (MFA) in Sound Recording and Design at SRFTI aims to provide students with advanced skills and knowledge in the technical, creative, and aesthetic aspects of sound for film and television. The programme objectives are:

- \* To develop a deep understanding of Advanced Audio Science and Aesthetics, with a focus on sound's role in storytelling.
- \* To train students in Recording Chain and Audio Processing, ensuring they are proficient in both analogue and digital audio techniques.
- \* To enhance skills in Advanced Location Recording and the challenges of capturing high-quality audio in diverse environments.
- \* To provide hands-on experience through practical projects and master classes.
- \* To encourage research and critical thinking, understanding the nuances of a professional-level Documentary and non Fiction Project.
- \* To train students to handle audio production and post- production proficiently following modern industry practices.

By the end of the programme, students will be prepared for high-level careers in sound design, mixing, and audio post-production in film and media industries.



## **FACULTY**

### **Sukanta Majumdar** Professor & HOD

Sukanta Majumdar is a sound designer who specialises in field recording and sound design for films and theatre. A graduate of the Satyajit Ray Film and Television Institute of India in Kolkata, he has worked with many renowned filmmakers at home and abroad. Sukanta's recent work includes a soundtrack for artist Moad Musbahi at the ongoing Singapore Biennale 2022, soundtracks for an exhibition, A Slightly Curving Place at HKW, Berlin in 2020 which travelled later to Alserkal, Dubai in 2021, and a soundtrack for a recently released album, Anthology of Exploratory Music from India. Among his recently completed film soundtracks are Cat Sticks (Ronny Sen, India; premiered at Slamdance 2019), Jole Dobe Na (Those Who Do Not Drown) by Naeem Mohaiemen, premiered at Yokohama Triennale 2020 and a few short films by Amit Dutta including If I go, where do I go? (2020) and The Scent of Earth (2021), Anynadin... (Another Day...) (2021) by Kamar Ahmad Simon, premiered at IDFA 2021, Nine Hills One Valley (2022) by Haobam Paban Kumar, A Home for My Heart (2022) by Sankhajit Biswas, Before Life After Death (2022) by Anshul Tiwari. One of his recent publications includes an essay, Ways of Listening in the Volume 1 (A Slightly Curving Place, ed. Nida Ghouse, pp. 129–139) of the series An Archaeology of Listening by Archive Books.

### **Sujoy Das** Associate Professor

Sujoy Das is a distinguished alumnus of Satyajit Ray Film and Television Institute, where he earned his Postgraduate Diploma in Audiography. With over a decade of versatile professional experience across the audio-visual spectrum, he has carved a niche for himself in the Indian film industry as a highly sought-after sound designer and recordist. His work spans feature films, documentaries, television commercials, and web content, reflecting both artistic finesse and technical mastery. Among his many acclaimed projects, Sujoy served as the Sound Designer for the award-winning animated short Sound of Joy and the Bengali feature film Saa directed by Arijit Singh. He has worked as the Production Mixer for the internationally released documentary Sachin – A Billion Dreams. His credits also include commercial Bollywood releases such as Guddu Ki Gun and Bollywood Diaries, showcasing his adaptability across genres and formats. He has always supported independent filmmakers and has co-produced several feature films like Fading Clouds, Runanubandha, Son of Adam and the KIFF-winning Odia feature film Adieu Godard. With a rich portfolio and an ever-evolving practice, he brings invaluable industry insights and a creative depth to the classroom, mentoring the next generation of sound artists with passion and precision.



## **Ayan Bhattacharya**

**Associate Professor**

Ayan Bhattacharya, a graduate of SRFTI (2005-2008), has dedicated the past 16 years to working as a Sound Designer and Re-Recording Engineer. He is known for his nuanced approach and has a talent for enhancing each project with captivating soundscapes. His exceptional skills and commitment led him to receiving the esteemed National Award in 2015 in the non-fiction category.

## **Agnitra Chakrabarty**

**Assistant Professor**

Agnitro Chakrabarty is a sound designer and music producer with his specialty being rhythm and percussion. Having done his graduation from Rabindra Bharati University in Indian Classical Percussions he pursued to complete his Post Graduation in Sound Recording and Design from Satyajit Ray Film and Television Institute, Kolkata. He has worked extensively onstage as a percussionist, drummer and electronic artist. His song "Ilam Theke Elam" was featured by the Rolling Stones magazine.

## **Siba Sankar Das**

**Sound Recordist**

Three years diploma holder in Sound and TV Engg from Biju Pattanaik Film & Television Institute of Orissa. Worked as Sound recordist for Tara Bangla Pvt. Ltd. in 2004. Worked as Sound recordist for Zee News Chattisgarh in 2007. Worked as a Demonstrator in FTII Pune in 2011.

## **FACILITIES**

The Department of Sound Recording and Design is equipped with state of the art equipment to prepare the students for meaningful contribution to the film industry.

The students experience the following facilities:

- \* Studios for mixing, music recording, dubbing using Protools workstations, multichannel mixing consoles with high end microphones and speakers.
- \* Dedicated Digital audio workstations for track laying /sound designing using Protools workstations.
- \* Multitrack portable mixing consoles and field-recorders including shotgun, longgun and wireless microphones for location recording.
- \* Classroom with surround sound previewing facility.



# DEPARTMENT OF PRODUCING FOR FILM & TELEVISION

## Master of Fine Arts in Cinema with specialisation in Producing for Film and Television





## About the Department

Producing for Film and Television involves the comprehensive creative development and business exploration of a film or television project through entrepreneurial skills at various stages. Production focuses on the physical, logistical, and technological execution, supported by financial planning. These two facets, Producing and Production, are intrinsically linked. Thus, the objective is to equip students with a broad skill set in the craft of producing, encompassing all stages from Development to Distribution.

## Summary of the Programme

Understanding how to tell a good story and how to reach an audience are basic skills that every good producer possesses — whether for movies or television. For this, the entire curriculum is built around the dual focus of development and strategy.

The term Cinémathèque refers to a dedicated film archive featuring a small theatre that screens classic, significant, and blockbuster art-house films for educational purposes. Under the framework of “Tools from the Cinémathèque framework,” Film Analysis and the History of Producing include carefully selected film and clip screenings integrated with classroom analysis. This methodology promotes interactive discussions on the evolution of film as an art form and as a commercial enterprise. Film Analysis adopts a deconstructive approach, while the History of Producing identifies and examines the key forces and influential personalities that have shaped the global film industry.

Producing necessitates that students gain insights into filmmaking from the perspectives of various creative departments, including Screenwriting, Direction, Production Design, Cinematography, Acting, Editing, Audio Recording & Design, and Workflow in the laboratory. An adept Producer should ideally possess comprehensive knowledge and appreciation of all these disciplines, recognising that the collaborative efforts of multiple creative minds utilizing cinematic technology transforms filmmaking into a collaborative art form.

The MFA in the PFT programme is project-oriented. Working under realistic conditions, students from different disciplines, i.e. Script Writing & Direction, Cinematography, Sound Recording & Design, Editing and Producing profiles, collaborate to create and produce several short films and documentaries on different formats.

In the lectures and workshops by industry experts, and particularly in the mentored practical work, they are taught the following subjects: script analysis, pitching, casting, budgeting, financing, production phases, marketing, media law and management. This programme provides aspiring producers with a demanding yet practical framework to cultivate their business and creative skills to become active and successful film industry members.

The programme provides a comprehensive understanding of filmmaking, from script development to post-production, including insights into the film business, distribution, and exhibition. It covers publicity strategies, screenwriting with Final Draft, and feature film scheduling with MM Scheduling software. Budgeting techniques and an in-depth study of the history and current practices of producing are included. The programme also delves into the workflow of production teams, advanced scriptwriting, branding, marketing, distribution, and exhibition strategies. It explores funding avenues, pitch preparation, film markets, creative production, and international treaties for film production. Practical exposures through industry visits are part of the curriculum. The programme includes audience research, advertising workflows, documentary production, and a holistic understanding of filmmaking involving direction, editing, sound, cinematography, and animation.



## Programme Specific Objectives

- \* Versatile Creative Producers: Skilled in blending business acumen with artistic vision.
- \* Project Development: Capable of generating and developing projects from inception to completion.
- \* Focus on Storytelling and Commercial Viability: Strong emphasis on compelling narratives and market success.
- \* Entrepreneurial Skills: Equipped with essential entrepreneurial abilities.
- \* Comprehensive Industry Knowledge: Deep understanding of film and television production's creative and business aspects.
- \* International Standards Preparedness: Ready to meet and succeed in a competitive industry with international standards.



## FACULTY

### **Prasenjit Ghosh** Associate Professor & HOD

Professor Prasenjit Ghosh holds a Postgraduate Diploma in Direction and Screenplay from the prestigious Film and Television Institute of India ( FTII). He has worked as the Head of the Production Department of SRFTI for 14 years before shifting to core academics. He has also been entrusted in 2022 as the Nodal Officer on behalf of SRFTI overseeing the new institute FTI Itanagar currently being set up at Arunachal Pradesh. He is one of the founding members of the Producing Programme in SRFTI and currently heads the Producing Course. He is on the Board of Studies of several institutions viz. KIIT, Bhubaneswar and Chandigarh University, Punjab.

Before joining SRFTI Professor Ghosh has worked as assistant director on an Indo Italian production " In the Twelfth Night " and was also the Production Liaison Officer for a German Film " Shadow of Time ". The " Swing ", a short film directed by him was selected in the 7th Short Film Festival , Dhaka. The film " Galpokalpana " directed by him and produced by SRFTI was selected in the Kolkata Film Festival. He was also commissioned by Doordarshan to direct a documentary on the Jnanpith Award winning poet Sri Subhas Mukhopadhyay " Tar Par Jete Jete ", which remains one of the comprehensive works on the life of the poet till today.

Professor Ghosh supervised the student exchange programme with HHF Potsdam, Germany. He was also invited as a jury and guest lecturer organized by AIB , Bonn for the Study Abroad programme of the Loyola Marymount University, USA. He received the National Award (67th ceremony) as the producer of the film " Oru Paathiraa Swapna Pole", on behalf of SRFTI, in the category of Best Film on Family Values.

### **Prathyush Kotha** Associate Professor

A graduate of Producing for film and television from SRFTI, Prathyush went on to produce the feature film 'Hucch'. He also worked on producing corporate films and managing productions for various OTT production houses. He had short stints organizing NFDC Film Bazaar and Docedge. His documentary 'Roots' was produced by Huilin Foundation and telecast on China National Television.

### **Nilanjan Banerjee** Assistant Professor

After completing his Direction & Screenplay Writing from SRFTI, Nilanjan directed the feature film 'Tomar Jonno' produced by Zee Motion Pictures. Has worked as an associate with the acclaimed filmmaker late shri Rituporno Ghosh and also was an associate in the film 'Brick Lane' directed by Sarah Gavron. The documentary film 'Mayabazaar' directed by him was showcased in various film festivals including the Mumbai International Film Festival. Later on he went on to launch two Television Production Houses 'Eyewash' and 'Fish Eye Productions' and produced shows for broadcasters like Star , Colors, Zee and line produced for production houses like BBC, Big Synergy, Colosceum. Has been associated with TV brands such as Kaun Banega Crorepati and Jhalak Dikhla Ja. He looked after Business (East) for Big Synergy and was Executive Producer in Star India Pvt.Ltd.



## **Pausali Sengupta**

### **Assistant Professor**

Pausali Sengupta, a graduate of Producing for Film and Television from SRFTI, brings 18 years of diverse expertise to the film production landscape. Suchana is her Debut feature film as a Writer-Director. The film has been produced by her Production House – Pongila Productions. Despite a background in science and economics, Pausali's journey started with Google India in 2006, followed by a pivotal role as Online Editor at The Statesman, where she nurtured a talented team. Her foray into film began at Shree Venkatesh Films. Pausali honed her producing skills at the Satyajit Ray Film and Television Institute, graduating in 2018. Collaborating with Raj Chakraborty, she contributed to Adventures of Jojo and developed projects turned feature films. Joining Star India in 2019, Pausali left an impact as a Producer with hit shows like Shreemoyee & Kharkuto. In 2021, she, along with her sister Avinanda Sengupta, founded Pongila Productions, embodying innovation and excellence in cinematic storytelling across long and short formats.

## **Subhasish Das Sharma**

### **Production Manager**

An artist by heart and a graduate of Calcutta University, he worked as a theatre professional in “Anya Theater” for 12 years headed by Shri Bibhash Chakraborty. During the span of time worked as production designer for several group theaters. He also worked as an assistant/ anchor with Doordarshan Kolkata and All India Radio. He acted in several Bengali feature films and TV series as well as performed as a playback singer in more than ten Bengali feature films . He also looked after the production of the Bengali feature film “Megher Meye” directed by Pallab Kirtaniya. He is looking after the production activities of students short films and diploma film projects at the institution.

## **Amitabha Das**

### **Production Manager**

A Postgraduate diploma in Producing for Film & Television from SRFTI and a Masters in Business Administration specializing in Marketing. He worked at JWT, Gurgaon as marketing planner, as Executive Producer in the Tamil Film “Revelation” which is now available at “Netflix”, as production controller as well as production designer in Bengali feature film “Ami O Monohar”, which won best feature film award at Kerala Film Festival and mentioned in MID DAY as top 15 All India and South Asian films to watch out for in 2019. Also worked as producer of India part in the student short film project of Columbia University, USA and as a Line Producer in National Award winning Diploma film “Kamuki”.

## **FACILITIES**

- \* Dedicated iMAC workstations for students
- \* Final Draft Software for Screenwriting
- \* Production Software – EP Movie Magic for scheduling/budgeting
- \* Premiere Pro for Editing
- \* DaVinci Resolve for Editing/ CC/ Audio Post Production
- \* SketchUp software for Set Designing
- \* Digital Cameras
- \* Classroom Theatres



# DEPARTMENT OF ANIMATION CINEMA

Master of Fine Arts in Cinema with specialisation in Animation Cinema





## About the Department

The Department of Animation Cinema at the Satyajit Ray Film and Television Institute offers a distinctive 2-year Master's program. The programme redefines animation education by treating it as a sophisticated form of cinematic expression, moving beyond traditional perceptions of animation as mere cartoons.

The department's curriculum integrates artistic vision with technical expertise through:

- \* Comprehensive training in Classical Hand-Drawn Animation, Computer-aided techniques, Sequential Art, Game Design, and Visual Effects
- \* Hands-on training using industry-standard software and state-of-the-art equipment
- \* Specialised courses in Documentary Animation and Animation Production
- \* Collaborative projects mirroring real-world production environments

Distinguished faculty, including visiting professionals, creates an immersive learning environment where students develop technical skills alongside artistic sensibilities. The department's open and inclusive philosophy cultivates the collaborative spirit essential in filmmaking, preparing students for the dynamic demands of the animation industry while nurturing their creative voice.

## Programme Overview

The Master's Degree Programme in Animation Cinema is an advanced three-year programme that combines artistic excellence, technical proficiency, and industry relevance, addressing the evolving needs of the animation and film industry. The curriculum integrates traditional art fundamentals with cutting-edge digital technologies ensuring students develop comprehensive skills necessary to thrive in the contemporary animation landscape but also in the overall film and media Industry as a whole.

Throughout this programme students progress through a carefully structured journey beginning with bridge courses in the first year that establish strong foundational skills in art, design, animation principles and live-action filmmaking. The curriculum encompasses a wide range of subjects including Art History, Film Studies, Advanced Drawing, Animation Principles, Digital Tools and Production Techniques.

In the second year students delve deeper into specialised animation techniques exploring various forms such as 2D classical animation, stop-motion and 3D animation. The programme incorporates practical projects allowing students to apply their theoretical knowledge in creating animated shorts and other creative works. More focus is given in the subject of storytelling ability and narrative structures as well as an in-depth knowledge in the art of animation filmmaking which is the core to this industry.

The final year focuses on advanced specialisation where students engage with subjects like Documentary Animation, Stop-motion Animation VFX and Game Design and culminate their learning with a degree film project. Throughout the programme students also gain exposure to industry practices through studio visits, film festivals and practical workshops. The programme is structured as a blend of theoretical understanding and practical application with each semester offering a balanced mix of mandatory courses and hands-on projects. Students have opportunities to explore various aspects of animation through workshops, master classes by industry professionals, field study, festival visits ensuring a well-rounded education in the field.



Practical implementation is facilitated through state-of-the-art facilities and industry-standard tools including both traditional art materials and digital animation software. The programme emphasizes both individual creativity and collaborative work preparing students for the collaborative nature of the animation industry.

The curriculum also focuses on developing research capabilities and critical thinking skills through courses in Research Methodology and the completion of a Master's thesis. This approach ensures that graduates can contribute not only to the industry but also to the academic advancement of animation studies.

## Aims And Objectives

The Master's Degree Programme in Animation Cinema aims to cultivate well-rounded professionals who blend artistic sensitivity with technical expertise. Our pedagogical approach rests on seven fundamental pillars: artistic mastery that shapes visual expression, technical prowess that brings imagination to life, compelling storytelling that engages audiences, production excellence that ensures professional standards, innovative research that pushes creative boundaries, industry integration that ensures real-world relevance and ethical practices that guide responsible content creation. This comprehensive framework ensures our graduates emerge as thoughtful creators who can navigate both artistic and technical demands of contemporary animation.

- \* Develop Artistic Foundation: Provides comprehensive training in fundamental art skills and fosters understanding of art history's influence on contemporary animation.
- \* Master Technical Skills: Builds proficiency in various animation techniques and industry-standard digital tools.
- \* Enhance Storytelling Abilities: Develops expertise in narrative construction, character development, and visual storytelling techniques.
- \* Foster Production Excellence: Offers hands-on experience in animation production pipelines and team collaboration skills.
- \* Encourage Innovation and Research: Promotes experimental approaches while developing research skills through methodology courses and thesis work.
- \* Build Industry Readiness: Provides exposure to professional studios and develops portfolio building through industry interactions.
- \* Cultivate Professional Ethics: Develops understanding of intellectual property rights while fostering professional attitude and social responsibility.



## FACULTY

### **Kunal Kundu** Professor & HOD

Kunal Kundu, an alumnus of India's premier Design Institute, the National Institute of Design (NID) with a specialisation in Animation Film Design has 20 years of industry experience working as an artist, art consultant, animation filmmaker, illustrator, animated IP creator and design educator for various national and international organizations.

Kunal's animation short film project 'A Reason to Die for' has been shown in festivals like International Leipzig Festival for Documentary and Animated Film, Taiwan International Animation Festival (TIAF), Tehran International Animation Festival and Mumbai International Film Festival (MIFF). Kunal's work as an animation producer for Sesame Street, India has resulted in 17 short films for the TV programme 'Galli Galli Sim Sim', which has been aired on Cartoon Network and POGO channels. He has worked as the Creative Director for India's first 4K animated feature film, APPU apart from creating award winning original animated IPs for animation series content.

Kunal's signature art style is 'Crumpled Paper Art' in which he makes his creations by crumpling paper into art sculptures. His debut children's book Wildlife on Paper: Animals At Risk Around The Globe has won quite a few recognitions. Notable among them are Eureka! Honor Award, Gold Medal Recipient of the Moonbeam Spirit Awards and Winner of India's Best Design Awards presented by Design India. His paper sculptures have been exhibited as part of the prestigious On Paper Of Paper (OPOP) exhibition which has been showcased at the India Design ID show. Winning the Gold Award in the scientific illustration category for Global Illustration Award organised in conjunction with the International Information Content Industry Association (ICIA), the Frankfurt Book Fair and IlluSalon, a global illustration resource platform and the Gold Medal in the creativity category for International Art Professionals Awards organised by Mondial Art Academia, France are a couple of other notable recognitions achieved by Kunal.

### **Argha Sengupta** Associate Professor

Argha Sengupta holds a Bachelor's degree in Human Physiology from the University of Calcutta and a Postgraduate Diploma in Visual Communication with a specialisation in Animation Film Design from the National Institute of Design (NID), Ahmedabad, one of India's most prestigious design institutions. With over 35 years of professional experience, he has developed a vast portfolio encompassing computer graphics, 2D and 3D animation, game design, and visual effects, contributing to feature films, television series, and interactive media both in India and internationally.

He began his career as a classical 2D cel animator and later advanced to leadership roles, including AVP/Creative Director and Visual Effects Supervisor at Maya Entertainment Limited, and co-founded Magic Tree Studios. His work spans Hollywood and Bollywood CG and VFX projects. He has creatively supervised animation and VFX for international DVD features, animated television series, and game cinematics for renowned studios such



Nickelodeon UK, Walt Disney, Electronic Arts USA, TigerHare Studios USA, Brown Bag Films UK, and Ragdoll UK.

Notable achievements include creative supervision for India's first live-action/CG hybrid feature film **Toonpur Ka Superhero** (nominated at the 17th Star Screen Awards), VFX and CG supervision for the internationally acclaimed **The Rising: Ballad of Mangal Pandey** (nominated at Filmfare, IIFA, and the Locarno International Film Festival), and contributions to award-winning television projects such as the BAFTA-nominated and Pulcinella Award-winning BBC 3D feature **The Tale of Jack Frost**.

**Suvobrata Roy Chowdhury**  
**Assistant Professor (presently posted at Itanagar)**

Studied Graphic Art at Visva-Bharati, Santiniketan. After a brief stint in television with Television 18 India Ltd he went on to do his Masters in Graphic Art from M.S. University of Baroda, where he taught for a year after graduating. He joined Satyajit Ray Film and Television Institute in 1999. He further studied Animation Film Production at DeAnza College, California, USA, while working at the Satyajit Ray Film and Television Institute. He has written, produced and directed two independent short animation films.

**Saatwik Biswas**  
**Teaching Faculty**

Bachelor of Design in Animation Film Design from National Institute of Design, Ahmedabad, India. He has 5 years of experience in 2D Animation, Motion Graphics & character Animator for Television series and commercials. He has produced content for clients like India post, Oreo India, Mars Petcare, Microsoft, Phool Co. and many more. He started his academic career as a design faculty at Silica Institute, Mumbai, and then later as an Animation faculty member at NSHM Knowledge Campus, Kolkata, before joining SRFTI from 2023.

**Sneha Das**  
**Teaching Faculty**

Sneha Das is a filmmaker and animator from Kolkata, India. She holds a Bachelor's degree in Multimedia with a specialisation in Animation from St. Xavier's University, Kolkata, and a Postgraduate Diploma in Animation Cinema from the Satyajit Ray Film and Television Institute, where she now serves as an Assistant Professor. Her acclaimed works include **Dokra Keu Bojhey Na** (2023), which won the Jury Award for Animation at the VGIK International Film Festival; **Hocchey Ta Ki?** (2022), a stop-motion comedy with multiple awards; and **Stop. Look. Go.** (2022). In 2024, she participated in the Creative Minds of Tomorrow initiative at the International Film Festival of India (IFFI), where **We Can Hear the Same Music** secured 2nd place. Her upcoming animated documentary feature, which she is co-directing, has been selected for the International MIFA (Marché International du Film d'Animation) pitch at the Annecy International Animation Film Festival 2025 and the THU (Trojan Horse Was a Unicorn) Talent League 2024.



## Chandan Pramanik Animator

An accomplished gold medalist artist specializing in painting, applied arts, and computer animation. He holds an MFA in Painting & Art History from IKSU, Khairagarh, a Bachelor's degree in Applied Art from RBU, Kolkata, and diplomas in Graphics from DYCC, Govt. of WB, and Computer Animation & Multimedia from AAS, Kolkata. With 16 years of experience, he has worked as a pre-production artist, animator, team leader, and project supervisor in corporate, multinational companies, and the film industry. He has contributed as a storyboard artist to two Bengali films and a TV show, TV commercial and has won seven domestic awards, one national award (AIFACS), and two international awards. His work has been exhibited at the Indian Museum, various galleries and the Spiritual Museum in the USA, showcased in prestigious art workshops, published in various media, and recognized globally in art competitions.

## FACILITIES

### General Facilities:

- \* A spacious, three-story building featuring ample studio space.
- \* Modern lecture halls equipped with overhead projectors.

### Labs and Studios:

- \* Computer labs equipped with industry-standard workstations and graphic tablets.
- \* A dedicated drawing studio for sketching, acting, and pre-production.
- \* 2D classrooms featuring lightboxes and line-testing machines.
- \* Exclusive studios designed for stop-motion animation projects.
- \* A professional sound recording studio.

### Equipment and Software:

- \* Industry-standard video cameras for video production requirements.
- \* Access to certified, industry-standard 2D and 3D software.

### Additional Resources:

- \* A resource facility located within the department for convenient access and quick reference.





## MFA in ELECTRONIC & DIGITAL MEDIA

In an era defined by the relentless evolution of audio visual communication, formal training in Electronic and Digital Media has become indispensable for those aspiring to build careers in television, streaming platforms, and the wider media ecosystem. With the convergence of traditional broadcasting and cutting-edge digital technologies, the Electronic and Digital Media programme at SRFTI DTBU occupies a unique position in Indian media education. It is among the few academic offerings in the country that holistically address both classical television production and the dynamic demands of Over-The-Top (OTT) platforms.

India's Media and Entertainment industry, valued at approximately INR 2.68 trillion in 2025, is projected to grow to INR 3.07 trillion by 2027. This expansive sector spans television, digital streaming, cinema, radio, music, live events, print, outdoor advertising, online gaming, animation, and VFX. While television remains the largest constituent, digital media has firmly established itself as the second-largest segment by 2024. During the same year, the industry witnessed the production of over 200,000 hours of original television content (excluding news and user-generated short formats), and OTT original content reached 3,000 hours—signalling an insatiable demand for fresh, high-quality audiovisual material.

The transformative impact of emerging technologies has redefined media as an experience-led industry. Today's audiences and businesses alike expect immersive, personalised, and innovative content. Against this backdrop, the demand for skilled professionals capable of navigating both creative and technological dimensions of content creation is unprecedented. This is precisely where SRFTI DTBU distinguishes itself.

The MFA in Electronic and Digital Media at SRFTI DTBU is designed to nurture the next generation of content creators through rigorous hands-on training and theoretical engagement. Students benefit from access to two fully air-conditioned, state-of-the-art television studios equipped with News Automation Systems, and full-scale production capabilities for both fiction and non-fiction formats. The programme's emphasis on experiential learning ensures that students are adept at all stages of content creation—from conceptualisation to post-production.

Recognising the accelerating pace of technological advancement, the curriculum is structured to be responsive, adaptable, and forward-looking. The technology-intensive disciplines of Cinematography, Sound, and Editing are regularly updated to reflect the latest tools and industry practices, while the content-driven streams—Direction, Producing, Writing, and Media Management—are designed to remain attuned to global trends in storytelling, aesthetics, and audience engagement.

Students are encouraged to think critically, innovate boldly, and develop a global perspective. As the boundaries of media dissolve and the world becomes a level playing field, graduates of the MFA in Electronic and Digital Media from SRFTI DTBU will be equipped not only to adapt—but to lead—in this fast-evolving, interconnected media landscape.



## **ELECTRONIC & DIGITAL MEDIA (2yr MFA)**

**MFA in EDM with specialisation in  
Cinematography**

**MFA in EDM with specialisation in  
Direction and Producing**

**MFA in EDM with specialisation in  
Editing**

**MFA in EDM with specialisation in  
Management**

**MFA in EDM with specialisation in  
Sound**

**MFA in EDM with specialisation in  
Writing**



# DEPARTMENT OF ELECTRONIC & DIGITAL MEDIA MANAGEMENT

Master of Fine Arts in Electronic and Digital Media with Specialisation in Management





## About the Department

The Department of Electronic and Digital Media Management at SRFTI Deemed to be University offers a distinctive and pioneering programme in India, designed to shape the future generation of content decision-makers and strategic leaders in the media and entertainment industry. With a focused vision to integrate managerial acumen with creative sensibilities, this department fosters a new cadre of professionals equipped to navigate the increasingly complex media ecosystem.

The curriculum adopts an interdisciplinary framework, blending theoretical rigour with practical insight. It encompasses key domains such as programming strategy, marketing and promotion, operations, human resource management, financial planning, and media law and regulatory affairs. This pedagogical structure prepares students to handle real-world challenges, instilling in them a comprehensive understanding of how content is conceived, commissioned, produced, marketed, and monetised in today's global audiovisual landscape.

Students undertake the role of Student Executive Producer in a series of structured, hands-on exercises and projects across various formats. This immersive engagement cultivates managerial competencies and leadership qualities within both fiction and non-fiction content production environments.

A significant hallmark of the programme is its continuous interaction with industry. Throughout the two-year MFA, students participate in specialised workshops and masterclasses conducted by senior professionals from leading broadcasters, OTT platforms, and media production houses. These sessions provide invaluable exposure to current industry practices, emerging business models, and future-forward content strategies.

The MFA in Electronic and Digital Media Management is conceived as a platform for excellence, offering a balanced integration of creativity, critical thinking, and strategic planning. Students are empowered not only to manage content pipelines but also to shape the cultural narratives and business frameworks that define the contemporary media economy.

Graduates emerge as proficient media managers, content strategists, executive producers, and entrepreneurs, ready to lead with insight, innovation, and integrity. Whether developing high-impact campaigns for global OTT services, curating programming schedules for broadcast networks, or steering content-driven enterprises, they are equipped with the tools and perspective necessary to thrive in a globally convergent and digitally transformed media environment.



## Programme Specific Objectives

- \* **Develop Executive Producers for the Media and Entertainment Industry**  
Cultivate the leadership capacities of students to make high-stakes, strategic decisions in the evolving contexts of television and OTT platforms, particularly in content selection, marketing innovation, and audience engagement.
- \* **Produce Skilled and Adaptable Media Professionals**  
Prepare students to engage with and influence the technological disruptions and policy shifts that are reshaping the digital media sector, making them capable contributors to the industry's ongoing evolution.
- \* **Prepare for Future Management Roles**  
Equip learners with the ability to develop and manage business plans and creative ventures across OTT, television, and new media, fostering entrepreneurial leadership in the digital content economy.
- \* **Promote Research and Media Innovation**  
Encourage a rigorous academic orientation to media strategy and innovation, fostering analytical thinking and original solutions in areas such as content design, data-driven decision-making, and cross-platform storytelling.
- \* **Offer Practical Exposure Across Formats and Platforms**  
Provide extensive hands-on training across a broad range of genres and distribution platforms, ensuring that graduates can successfully respond to the dynamic demands of contemporary content production and dissemination.



## FACULTY

### **Sudipta Bhaumik** Professor & HOD

Sudipta Bhaumik, an alumnus of the Film and Television Institute of India, has been associated with the media industry since the early 90's. Sudipta has worked both in creative and senior management roles, responsible for making strategies and executing plans as Programming Head and Creative Head. He has directed and produced various kinds of TV shows, both fiction (daily soaps, telefilms, short films) and nonfiction (game shows, talk shows, reality shows), both in India and abroad. Sudipta was the Programming Head of Zee Bangla for almost nine years. He has produced and released five Bangla feature films for Zee Network and produced and directed two international documentaries for NHK, Japan. Sudipta has commissioned 15000+ hours of original content for television.

Sudipta has been engaged with the major graduate media schools of eastern India as a visiting and full time faculty since 1997.

### **Ashim Sekhar Paul** Assistant Professor

Ashim S. Paul is an alumnus of Jadavpur University, Satyajit Ray Film & Television Institute and La Fémis (École nationale supérieure des métiers de l'image et du son). His works have been honored in premiere film festivals in Spain, Israel, France and India and also received a Kodak award. During his five year long association with National Film Development Corporation Limited, Ashim spearheaded multiple productions, including production of several television advertisements for West Bengal Tourism. He also directed corporate documentaries and short fiction for Maharatna companies like Coal India Limited, Indian Oil Corporation and several other Miniratna companies. Ashim, a cinéaste, also writes and presents literary articles on various forms and formats of audio-visual media at national and international conferences. He also continues to direct documentaries, corporate films and produce short fiction in an individual capacity.

### **Shubharun Chatterjee** Teaching Faculty

Shubharun Chatterjee completed his Postgraduate Diploma in Film Direction and Production from Roopkala Kendra, a Government Film School, in 2015. Additionally, he holds a Postgraduate Diploma in Mass Communication & Journalism. Over the last 8 years, he has been actively involved in various roles within the Bengali Film and Television Industry, such as AV-Director, Director, Scriptwriter and Co-Producer. He has contributed to the productions of notable broadcast and OTT networks like Zee-Bangla, Star-Jalsa, Sun-Bangla, Hoi-Choi and DD-Bangla. Notably, Shubharun's independent short fiction, 'The Harbour- A Tale Of Isolation,' was selected for the competitive section of the 14th IDSFFK 2022 and has been featured in several other festivals. Furthermore, his documentary film, 'Five Tales Of Mallabhum,' earned him the awards for Best Director and Best Documentary Film at the National Tourism Short Film Festival 2022, organized by the Government of Maharashtra, Tourism Department. Since 2018, Shubharun has also shared his expertise by teaching in the field of Film and Mass Media.



## **FACILITIES**

- \* Classrooms with state-of-the-art facilities for screening and lecture.
- \* Computer lab for the students with latest iMac Desktop Computers.
- \* Industry-standard tools such as EP Movie Magic Scheduling and Budgeting software are installed for planning and managing production logistics.
- \* Digital Camera



## DEPARTMENT OF WRITING FOR ELECTRONIC & DIGITAL MEDIA

Master of Fine Arts in Electronic and Digital Media with Specialisation in Writing





## About the Department

The EDM Writing programme will unlock the art of ‘telling’ through writing. It is geared towards training and preparing students to become professional script/screenplay writers, content creators and makers in the television industry and for other digital platforms. Designed for aspiring writers and film enthusiasts, this programme will explore the craft of writing in different electronic and digital mediums. Through practical workshops and expert feedback from the industry, the programme encourages creativity while building a strong foundation in writing techniques. Ideal for beginners and those looking to refine their writing, this programme prepares students for further study or entry into the screen and media industry.

## Programme Specific Objectives

This programme provides comprehensive training in essential editing skills for writing in various types of media, equipping students with technical and creative expertise to deliver high-quality productions. The curriculum begins with foundational Writing techniques for scenes, where students learn plot, character designing, structuring of screenplay etc to effectively convey emotions and enhance narrative impact. Lessons in complex Writing methods extend to contemporary TV and OTT, focusing on pacing, storytelling, and brand alignment, with dedicated workshops on art of Dialogue and script Writing from external Industry experts to achieve professional Writing appeal. Additionally, students are introduced to screenplay fundamentals for TV & web writing essential for creating and compositing images, as well as methods for writing not only for short narrative but also for episodic series writing for TV and OTT, emphasising the development of mood, tone, arc in visual storytelling.

The programme also includes a research methodology to explore different writing patterns and style of various famous screenplay writers across the world and present conclusions. Each student will undertake independent media-related research under faculty member’s guidance, preparing them to produce professional-grade content suitable for commercial release. By the end of the course, students will have honed skills across top Screenplay writing tools and workflows, with the capability to shape audience understanding and connection to characters and stories.



## **FACULTY**

### **Debasish Sen Sharma** Professor & HOD

Debasish is a postgraduate in English Literature and Film Studies from Jadavpur University. He has been working as an independent filmmaker and a theatre practitioner for the last twenty five years engaging himself in a variety of activities- filmmaking, theatre, positive psychology and academics. He has directed feature films, documentaries, television commercials and produced multiple contents for television and web media. He is also engaged with theatre as an actor, playwright and a director and has collaborated in many national and international projects. Academically, he has been teaching Film Studies in different Universities in India and abroad.

### **Rohitaswa Mukherjee** Assistant Professor

Rohitaswa Mukherjee is an alumnus of Rabindra Bharati University and Satyajit Ray Film & Television Institute. His works have been honoured in premiere film festivals in various countries and of course in India and also received National Award, nominated in CILECT and other prestigious festivals. During his more than five years long association with prime GEC TV channels of India like STAR and Viacom18, Rohitaswa handled multiple on-air responsibilities as an OAP professional. During that period, he produced several innovative and intriguing launch promos for channels. He also handled several advertisements for channels. He played different roles; as an assistant director to a post-production supervisor to director for various freelance projects like corporate, documentary, ad, feature film etc. Rohitaswa continues his writings and experiments with cinema.

### **Suman Majumder** Teaching Faculty

Suman Majumder is an alumnus of SRFTI Kolkata. His diploma film, "Where River Meets the Sea," was screened at the Indian Film Festival Stuttgart. In his professional career, he has worked for the news-based TV channel Kolkata TV and has also functioned as a freelance director and writer for promotional and advertising films in Delhi and Kolkata, collaborating with numerous advertising agencies. Additionally, Suman has directed music videos for alternative Bengali music bands and has served as editor for music videos and web shorts. He has also worked as a screenplay writer for Bengali television serials. In 2017, Suman both wrote and directed a feature film, "Fading Clouds." Apart from his involvement in cinema, Suman has explored other creative pursuits, including working as an installation artist in art festivals in India and Bangladesh. Moreover, he has contributed as a freelance writer and reviewer of films and art events for newspapers.



## **FACILITIES**

- \* Classrooms with state-of-the-art facilities for screening and lecture.
- \* Computer lab for writing with latest iMAC Desktop Computers.
- \* Professional writing softwares for practical classes and final scripts submission.
- \* Canon 90D camera with accessories for practical shooting.



# DEPARTMENT OF DIRECTION & PRODUCING FOR ELECTRONIC & DIGITAL MEDIA

Master of Fine Arts in Electronic and Digital Media with Specialisation in Direction and Producing





## About the Department

The MFA Programme in EDM with Specialisation in Direction & Producing is designed to create professionals in the changing world of content creation in the field of OTT and Television. This super-intensive two-year programme equips students with the comprehensive knowledge and practical skills needed to thrive in the ever-evolving world of story-telling in audiovisual media and multi-camera shows. Over the period of two years rigorous training is imparted across essential areas that includes theoretical inputs through screenings and analysis and hands-on practical inputs, some individual and many in groups, guest lectures, workshops as well as exercises and projects. Students are taught the grammar of audio-visual programming exposing them to the different genres of both fiction and non-fiction content for OTT and Television. Over the period of the programme, the theoretical and practical inputs are interspersed with hands-on learning exercises where students take up roles of show producers for multi-camera productions and directors for fiction projects. Students are mentored by the faculty members at every stage of the process.

## Programme Specific Objectives

The completion of the Programme of MFA in Electronic and Digital Media with specialisation in Direction and Producing leads to creation of professionals, equipping students with the knowledge of the craft and skills necessary to excel in careers in OTT and Television Direction and Production in the changing world of content creation.

At the completion of the programme students will be professionally equipped to create and direct fiction shows for OTT platforms at regional and national levels.

This programme would assist students to garner skills and knowledge to develop, direct, and produce high-quality digital media projects, fostering creative independence and practical expertise in launching original productions.

Students will be equipped to work as programme producers in television channels and producing multi-camera shows for production houses and streaming platforms.

This programme would also prepare students to become proficient independent producers, capable of initiating and managing independent projects as well as establishing and operating successful production houses.

Interested students will pursue academic research and development of skills in the dynamic world of audio-visual media content evolution.



## **FACULTY**

### **Siladitya Sanyal** Professor & HOD

An alumnus of Satyajit Ray Film & TV Institute with Postgraduate Diploma in Direction & Screenplay Writing, Siladitya Sanyal has worked in the industry for more than twenty years in TV, Feature Films and Advertisement Films as Producer, Executive Producer, Writer, Director, Creative Director and Teacher. He has worked as a Director/Creative Director for more than a dozen shows for mainstream entertainment channels like Star, Zee, Colors, ETV, Maa TV, Asianet, Sananda TV, Tara Bangla & others. During different phases of his work he has been associated with several national production houses like Big Synergy, BBC Worldwide, Black Magic Motion Pictures, Seyon Productions under Miditech, Colosceum and others. He had been handling brands like Jhalak Dikhla Ja, Radio Mirchi and DSP (Durgapur Steel Plant) among others for their TV shows and corporate films. Siladitya's films have participated in festivals like MIFF & KIFF and has been awarded at the BFJA (Bengal Film Journalists Association) Awards.

### **Somdev Chatterjee** Assistant Professor

Somdev Chatterjee graduated from SRFTI with a P.G Diploma in Screenplay writing and Direction in 2004 and has been working as a writer and filmmaker for over a decade. He has directed several documentaries (prominent among which are The Student Headmaster for Al Jazeera Children's channel and Drugged to Death for Al Jazeera Network) corporate communication videos, besides working as a writer for Bangla fiction television shows. He has taught in the Television Direction department in FTII in 2006-08, and at a few private media schools since. He has been a member of the faculty at SRFTI since 2012, besides being empaneled as an examiner with St. Xavier's University, Kolkata.

### **Roopkatha Purakayastha** Teaching Faculty

An alumna of SRFTI, Roopkatha specializes in screenwriting, direction, and visual design. She is currently working as a teaching faculty with the department of Direction and Producing for Electronic and Digital Media at Satyajit Ray Film and Television Institute (SRFTI), Kolkata. Her academic background includes a Bachelor of Arts degree from Christ University, Bangalore. She has worked in fields of content development, writing and publishing. She has been creative associate for documentaries and has worked in archival research. Roopkatha is currently researching and developing a work-in-progress documentary on preserving cultural histories.



## **Sakshi Sharma** Production Manager

Sakshi Sharma is an alumna of the Satyajit Ray Film & Television Institute (SRFTI) and currently works as a Production Manager at the EDM Wing. She has professional experience as a Promo Producer with Times Now and Balaji Motion Pictures, contributing to high-profile broadcast and OTT content. She has also worked as a Post-Production Supervisor on a Discovery channel series, overseeing end-to-end post workflows. In addition, she has served as Line Producer for advertisements and corporate films, managing budgets, schedules, and production logistics.

## **FACILITIES**

The department is equipped with

- \* Canon 7D Mark II with 20mm, 35mm, 50mm, 85mm, 135mm block lenses and 70 – 200 mm zoom lens.
- \* Canon 90D with 35mm, 50mm, 85mm, 135mm block lenses and 70 – 200 mm zoom lens.
- \* Canon 1500D – 2
- \* Panasonic camera (4K) – AG-DVX200
- \* Gimbal – Zhiyun Crane 2
- \* iMac editing setup – 10
- \* Windows based editing workstation – 4
- \* Boom mike – Sennheiser MKE 600
- \* Tascam portable audio recorders (DR 100 MKIII) – 2



# DEPARTMENT OF CINEMATOGRAPHY FOR ELECTRONIC & DIGITAL MEDIA

Master of Fine Arts in Electronic and Digital Media with Specialisation in Cinematography





## About the Department

The MFA in Electronic and Digital Media with specialisation in Cinematography aims to impart the knowledge of cinematography, following the rise of OTT and other digital media platforms.

The primary goal of this department is to provide specialised, in-depth knowledge of cinematography in the digital domain of the technology as well as familiarising students with the perceptual knowledge of visual art & aesthetics. Here, we offer a diverse curriculum that begins from the origination of the craft; the history, the science, the medium and evolving the craft of image making to a new world of visual journey. The academics include aspects of both single camera narrative driven projects as well as multi camera functioning set up essential for any nonfiction show or live broadcast programme, be it news, music or talk show.

With state-of-the-art equipment, top infrastructural facilities and experienced faculty members who have a passion for new technology, the department of Cinematography for EDM can provide an all-round learning opportunity for the new generation of aspiring cinematographers.

## Programme Specific Objectives

The MFA in Electronic and Digital Media with specialisation in Cinematography programme of 2 years (divided into 4 semesters) will provide comprehensive training in essential and advanced cinematography skills for various types of audio-visual media in single camera and multi camera formats. This programme will equip students with technical knowledge and creative expertise to deliver high-quality audio-visual contents in the emerging field of films, OTT and new media, along with helping them to nurture a unique personal creative vision.

The programme will include theoretical inputs through classroom lectures, screenings and analysis and practical inputs through guided hands-on sessions, special workshops and student practices. The inputs will be given individually and in groups, through the modes of classroom sessions, individual mentorings, guest lectures, workshops, industrial visits as well as through various collaborative exercises and projects. Students will learn the craft of visual aspects of contents in various forms, which will expose them to different genres of fiction and non-fiction contents for films, OTT and Television in both single camera and multi camera formats.

Throughout the programme, the theoretical and practical inputs are complemented with hands-on learning exercises and projects, where students take up roles of cinematographers for non-fiction multi-camera productions as well as fiction projects. Students are mentored by the faculty members or relevant industry experts at every stage of the curriculum.

This programme will also have a research based dissertation component, equipping students to pursue advanced studies in the field of cinematography and visual arts. This will enable them to contribute critically and creatively in their area of interest.

After completing the programme successfully, students will gain thorough understanding of Cinematography, from pre-visualisation to the image making process, along with post production workflows and final outputs in both single camera and multi camera formats. Graduates of the programme will be equipped for a variety of roles in audio-visual media, experimental art or advanced studies, bringing both their skill and creativity to the field.



## FACULTY

### **Chandan Goswami** Professor & HOD

Chandan Goswami, an alumnus of the renowned Film and Television Institute of India (FTII), Pune, brings with him nearly 20 years of experience in the film and television industry. He began his career as an associate cameraman under the mentorship of acclaimed cinematographer Mr. Rajen Kothari, contributing to landmark feature films such as Zubeida and Netaji – The Forgotten Hero, both directed by the esteemed Mr. Shyam Benegal.

Over the years, Mr. Goswami has established himself as an accomplished Director of Photography, independently shooting a diverse range of feature films. His work spans both Hindi and Bengali cinema, including titles such as Hera-Hoda (aka Blind Camel), Trisha, Morning Walk, Monica, Das Capital, Half Serious, Bari Tar Bangla, Bonku Babu, Daker Saaj & others.

In addition to feature films, he has contributed to a wide array of documentaries and television productions. Notable among these are Sahitya Akademi, directed by Gulzar, IC 814 Hijack for National Geographic, Tehreer Munshi Premchand Ki (also by Gulzar), Mano Ya Na Mano for Star One (produced by Siddharth Kak), Gutur Gu for SAB TV, and Chatrapati Shivrai for Doordarshan.

For the past decade, Mr. Goswami has also served as a dedicated educator at the Satyajit Ray Film and Television Institute (SRFTI). In his academic role and as a cinematographer, he has worked on several institutional documentaries, including Shri Chaitanyadeb, An Iconic Genius – Prof. S. N. Bose, and DVC: 75 Years.

### **Abheri De** Assistant Professor

Abheri De, an alumnus of St. Xavier's College, Kolkata graduated from Film & Television Institute of India (FTII), Pune in 2014. She started her career as a 2nd Assistant Cinematographer, assisting ace Director of Photography Mr. Binod Pradhan in feature films named BHAAG MILKHA BHAAG & 2 STATES. Within a year she got the opportunity to work as a Chief Asst. Cinematographer & Operative Camera Person in corporate videos & feature films with Director of Photography Savita Singh, her senior from FTII. She got her first break as a DOP for a Bengali feature film BITNOON, Directed by Abhijit Guha & Sudeshna Roy, produced by Jalan International Films in her hometown Kolkata. ONYO BASANTO, her second feature film, a Television Cinema in the Zee Originals Series directed by Aditi Roy , produced by Nideas Creations & Zee Bangla Cinema gave her much critical acclaim. CALCUTTA SONATA, a documentary film directed by Subha Das Mollick and shot by her was awarded Satyajit Ray Silver Award for the 2nd Best Documentary in SAFFF 2018. She also shot DRAMA QUEENS, another acclaimed documentary directed by Sohini Dasgupta that held its premiere in KIFF 2019.



## **Suavo Mukherjee**

### **Teaching Faculty**

After completing his graduation in Economics, Suavo Mukherjee started working in audio-visual domain as a scriptwriter. He then completed his post-graduate diploma in filmmaking with specialisation in Motion Picture Photography from SRFTI. Apart from working as an independent cinematographer in film, web series and commercials, he is associated with SRFTI as a teaching faculty in the Department of Cinematography for EDM.

## **R.K.Logeshwaran**

### **Videographer**

R.K.Logeshwaran, graduated from Blue Ocean Film and Television Academy (BOFTA), Chennai in 2017. His graduation short film Marathiravu(Clue) was officially selected in couple of international short film festivals and it was also appreciated by DOP Roger Deakins. He started his career as assistant cinematographer in Kollywood immediately after graduating from film institute, worked in about six feature films and couple of Ad-films. He has also been a visiting faculty for National Film Development Corporation (NFDC), Chennai to teach photography and videography.

## **FACILITIES**

The Department has

- \* STUDIO FLOOR of 110'X70' size for practice and projects
- \* NEWS STUDIO FLOOR of 34'X30' with chroma screen

The Department is equipped with :

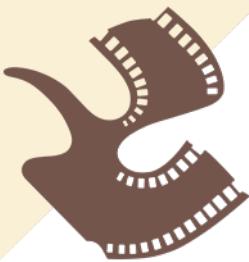
- \* SONY F5 cameras (4K cameras equipped with RAW recorder)
- \* SONY FS7 MKII cameras
- \* SONY ALPHA 7SII cameras
- \* CANON DSLR cameras
- \* ZEISS COMPACT PRIME lenses
- \* FUJINON zoom lenses
- \* SONY lenses
- \* CANON lenses
- \* SONY TRIMASTER EL monitors
- \* Professional studio Tungsten, HMI par Lights and LED lights



# DEPARTMENT OF EDITING FOR ELECTRONIC & DIGITAL MEDIA

Master of Fine Arts in Electronic and Digital Media with Specialisation in Editing





## About the Department

The Department of Editing for Electronic & Digital Media was started in the year 2017. It has been our aim from the very beginning to impart extensive and thorough knowledge about the art and technique of Digital Video Editing, keeping ourselves abreast of the ever-changing landscape of Digital Post Production Technology. That is why we give equal exposure to fiction, non-fiction, multicam exercises as well as a good understanding of computer graphics and the challenges of a modern Post Production Eco System through our diverse curriculum.

Editing exercises focused on Live News, Multicam Music Shows is an additional advantage that we provide which increases the opportunities for our students to shine in an industry that is always in need of young professionals who are already well versed with the nitty-gritty of Broadcast Technology.

Designed to train 'editors' who can handle both on-line and off-line productions to meet the challenges of cost-effective fructification and to prepare students to match the demands of post-production for the emerging media landscape, the programme in Editing for Electronic and Digital Media trains students to excel in both live as well as in offline productions. Extensive theory classes, backed up by rigorous practical sessions will allow students to absorb the skill and knowledge needed to tell compelling audio-visual stories. Exposure to various state of the art digital nonlinear post-production platforms and cutting-edge file transfer protocols will ensure that students are conversant with the latest technologies in their field.

At the same time, extensive practice of working on multi-camera productions like news and music shows will familiarize them with the relevant technologies, like news automation, visual effects, virtual motion reality, as well as teach them to handle the pressures of a live programme.

## Programme Specific Objectives

This programme provides comprehensive training in essential editing skills for various types of media, equipping students with technical and creative expertise to deliver high-quality productions. The curriculum begins with foundational editing techniques for dialogue-heavy scenes, where students learn shot selection, timing, pacing, and transitions to effectively convey emotions and enhance narrative impact. Lessons in complex editing methods extend to commercials and promotional films, focusing on pacing, visual storytelling, and brand alignment, with dedicated workshops on colour correction to achieve professional visual appeal. Additionally, students are introduced to computer graphics fundamentals and the post-production workflows essential for creating and compositing images, as well as methods for image manipulation and visual effects using modern tools. Specialised sessions delve into editing for musical sequences, emphasizing the development of pace, rhythm, and the role of music in visual storytelling. Each student will undertake an independent, media-focused research project under close faculty mentorship, fostering analytical rigor and creative innovation. This research-driven approach prepares students to develop professional-grade content aligned with commercial and industry standards. By the completion of the programme, students will have mastered leading editing tools and contemporary workflows, enabling them to craft compelling narratives that shape audience perception, emotional engagement, and character-driven storytelling.



## FACULTY

### Shantanu Pal Associate Professor & HOD

Postgraduate Diploma in Cinema specializing in Editing from SRFTI, Kolkata. Shantanu worked as an editor in Doordarshan, Kolkata and as editor in charge for a satellite channel; as a freelance editor he has done many fiction and non-fiction projects for television. Served as a Lecturer in Editing at St. Xavier's College in the Department of Mass Communication and Videography. He conducted workshops and Lecture sessions for various media institutes and is empanelled as an examiner/paper setter for West Bengal University of Technology, West Bengal State University (Film Studies Department), Roopkala Kendro (an Institute of Film and Social Communication, Government of West Bengal) etc.

### Sudipto Shankar Roy Assistant Professor

An alumnus of SRFTI, Sudipto Shankar Roy is an industry professional since 2009 both as an Editor as well as a Motion Graphic Artist. He has been associated with Advertising Films both in Kolkata as well as in Mumbai in various capacities but most importantly as a Post Production Supervisor. He was the Visual Effects Artist for the film 'Crossing Bridges' which won the National Award in 2014. Sudipto also won the Best Editor Award at the 8th Cut.in Festival in 2015, organized by the Tata Institute of Social Sciences for the film 'Jalasayanam'. Several documentaries and short films edited by him have been selected and awarded in prestigious Film Festivals like Imagine India Film Festival, Kolkata International Film Festival, Signs Film Festival, MIFF etc. Apart from his engagement as a professional and a faculty member, he is also an independent filmmaker.

### Subhasis Biswas Teaching Faculty

Subhasis Biswas is a multifaceted film and video editor with a profound mastery of motion graphics and VFX. Leveraging his academic stronghold with postgraduate diploma in EDM Editing, Business Management (Marketing) and masters in Computer Application, Mass Communication & Journalism, he blends business acumen with artistic vision & communication excellences geared by technical expertise across his career. With over 7 years in the film, animation & media industry, his contributions range from award-winning short films, feature films, documentaries to compelling OTT series, Govt. and Private commercials & various corporate & promotional videos. He has worked with various well-known companies & brands like Dice Media, Filtercopy, Gobble, Nutshell India, IPAC, Qyuki Digital Media, Writeous Studios, Graphiti Multimedia, Coal India, BRUT India, SAF Kanpur and many more. His work has garnered several accolades, including Best Editor at the Eye Insignia Film Festival 2022 for That Coffee, Best Promising Film at the Royal Peacock Film Festival 2022, and recognition at Anukriti Screen Festival and 1st prize at XAVCOM 2019 Film Competition. His short film Inara received honorable mentions at both the Monza Film Festival and the Reale Film Festival, and also got selected for screening at IFFI 2019's Mini Movie Mania. Subhasis contributed VFX and graphics to the acclaimed Malayalam short film Oru Paathiraa Swapnam Pole, which received the Best Film on Family Values award at the 67th National Film Awards. His contribution of graphics & VFX to Parama: A Journey with Aparna Sen, a 2024 documentary directed by Suman Ghosh, which had its world premiere in the Cinema Regained strand of the International Film Festival Rotterdam (IFFR) and was later featured in the Red Lotus Asian Film Festival in Vienna. Alongside his professional engagements, he has also been committed to nurturing emerging talent, serving as a guest lecturer at TFTI and continuing to shape the future of storytelling with his deep-rooted knowledge and creative leadership.



## **Jishnu Sen** Video Editor

Jishnu Sen is a graduate from SRFTI with specialisation in editing, 2015. His first short film 'Monsoon Rain' was selected for Munich International film festival, 2013. His Diploma film 'Gudh'(Nest) was selected for Cinéfondation at the 69th Cannes Film Festival,2016, Tel Aviv Film Festival, Israel, 2016 and won him the national film award for best editing in the 64th National Film Awards, 2017. After graduation he has worked on many short films, documentaries, web series, music videos and feature films in different languages like Hindi, Bengali, English, Nepali, Marathi, Malayalam, Kannada, Oriya. Nishi and others. 'Nimtoh' (Invitation) edited by him, was selected for Work in progress Lab and co-production market at Film Bazaar, 2018. It won the Prasad lab DI award. 'Nimtoh' won the jury prize at Jio Mami Film Festival, 2019 and had its world premiere at the Rotterdam International Film Festival, 2020. 'Dusk' a short film edited by him won the coveted 'Golden Royal Bengal Tiger Award' at KIFF,2021. He has also edited many web series like Byomkesh, Fish n chips, Shubharambha for Hoichol, Sree Venkatesh Films.

## **FACILITIES**

The Department has:

- \* An Audio Visual Classroom
- \* An Edit Lab with interconnected work stations for integrated course
- \* Individual Edit rooms for Specialisation

The Department is equipped with :

- \* Several High End iMacs
- \* Several High End Mac Studios

Software:

- \* Adobe Creative Cloud - Premiere, After Effects, Photoshop, Illustrator etc
- \* Avid Media Composer
- \* Davinci Resolve



# DEPARTMENT OF SOUND FOR ELECTRONIC & DIGITAL MEDIA

Master of Fine Arts in Electronic and Digital Media with Specialisation in Sound





## About the Department

The Department of Sound for Electronic and Digital Media at SRFTI was established to address the growing need for skilled sound professionals across diverse media platforms. Recognising the expanding scope of sound in film, television, digital content, and live broadcast, the department offers specialised training in areas such as location and studio recording, sound design, live sound, and audio post-production, tailored for the electronic and digital media industries.

Built on a foundation of technical rigour and creative exploration, the department delivers a comprehensive curriculum that covers a wide range of sound practices, preparing students to meet the evolving demands of the industry.

## Programme Specific Objectives

The Sound for Electronic and Digital Media programme at SRFTI offers specialised training for aspiring sound designers and engineers, equipping them to work across film, television and digital media. This comprehensive programme combines technical instruction with creative exploration, ensuring that students master essential tools and techniques while also cultivating a personal artistic vision. Through both hands-on practice and theoretical study, students gain a thorough understanding of Sound production, from recording and editing to mixing and final output. Graduates of the programme are equipped for a variety of roles in audio-visual media or advanced studies, bringing both skill and creativity to the field.

- \* **Comprehensive Training:** Covers all essential areas of sound from pre -production to post production, including technical, creative, and theoretical foundations for a successful career in sound design.
- \* **Hands-On Experience:** Provides practice with industry-standard tools and software for recording, editing, and mixing.
- \* **Diverse Sound Applications:** Includes comprehensive exercises and projects which include recording for film and television, live sound for music and news, techniques for surround sound mixing.
- \* **Advanced Production Skills:** Prepares graduates to oversee all stages of sound production and post-production, from live recording to final mixing.
- \* **Creative Development:** Encourages students to build an unique artistic vision, experiment with new sound ideas, and challenge traditional practices.
- \* **Skill Development for Collaboration:** Focuses on building soft skills like teamwork, time management, and stress resilience, essential for high-paced production environments.
- \* **Career and Further Study Preparation:** Prepares students for immediate industry roles or advanced studies, enabling them to contribute critically and creatively across various media projects.



## **FACULTY**

### **Tapan Bhattacharya**

**Professor & HOD**

Tapan Bhattacharya is a senior sound designer, audiographer, and educator with over 20 years of experience in feature films, documentaries, television, and academics. A graduate of Satyajit Ray Film and Television Institute (SRFTI), Kolkata, he has worked on several nationally and internationally acclaimed projects as a location sound engineer, sound designer, dubbing engineer, and re-recording mixer.

He has been teaching Sound Design for nearly two decades, mentoring students in sound aesthetics, recording techniques, and post-production workflows. His film credits include collaborations with Aparna Sen, Gautam Ghosh, Rafeeq Elias, and Pradipto Bhattacharya, and award-winning works such as Mr. & Mrs. Iyer and 720 Degrees (HBO Award winner; Venice Film Festival selection).

Tapan has also contributed to international documentary projects for BBC, NHK Japan, PSBT India, and Irish and Finnish production houses. In addition, he has worked as an acoustic and technical consultant for studios and auditoriums, including the Cinema Centenary Building of the Government of West Bengal and UNICEF-supported studio projects across India.

### **Moumita Roy**

**Assistant Professor**

Moumita Roy is a sound designer and media artist with a focus on sound-related art practices. An alumna of Satyajit Ray Film and Television Institute and Aalto University, she has worked on various projects in the past decade spanning films, documentaries, digital media, installations and research. Some of her works have been presented at conferences, shows and galleries in countries such as France, Canada, Norway and Finland. Moumita is humbled to have received recognition for her work, including the National Film Award for Best Audiography at the 63rd National Film Awards for Edpa Kana. She is also a shared recipient of the Grand Prix at the International Sound Awards (2019).

### **Kinkini Deb**

**Teaching Faculty**

Ms. Kinkini Deb graduated from Satyajit Ray Film and Television Institute with specialisation in Sound Recording and Design after completion of her B.Tech in Electronics and Communication Engineering. She has professionally worked in many films as a sound engineer and got opportunity to work with notable directors like Anjan Dutta, Nistha Jain, Souvid Datta, Sharad Raj, Shafdar Rahman, Suman Mukhapadhyay apart from working on other films which have got recognition and awards in different film festivals. She had also taken classes in institutions like Adamas University, NSHM and iLead etc. as a Visiting Faculty and Lecturer. Ms. Deb got the opportunity to bag the Award for Best Sound Designing in 'First Cut International Student Film Festival' in the year 2019.



## **Sumanta Datta** Sound Recordist

A postgraduate diploma in filmmaking, with a specialisation in sound recording from the Satyajit Ray Film and Television Institute, Kolkata, Sumanta Dutta began his journey as a sound designer with his first feature film, *A Dog and His Man*, directed by Siddharth Tripathy. At Filmstop Entertainment, Kolkata, Sumanta contributed to a diverse range of projects, including sound recording, editing, design, and mixing for films, documentaries, and videos. His passion for education also led him to teach for a year at LV Prasad Film and Television Academy, where he shared his knowledge and experience with aspiring filmmakers. Over the years, Sumanta has worked on a multitude of independent and commercial projects, including feature films, short films, documentaries, and OTT series, building an impressive portfolio. His notable works include *Dusk* (Best Short Film at KIFF 2020), *Ek Kerani o Prithibi* (Best Sound Design, Riturangam Film Festival 2023), and *Highways of Life* (Best Documentary, KIFF 2020). With expertise in sound editing, mixing, and sync sound, Sumanta's work is driven by a deep passion for listening, playing, and creating music. His love for creative storytelling fuels his mission to bring unique, immersive sonic experiences to every project he embarks on, making each soundscape a true work of art.

## **FACILITIES**

The Department is equipped with :

- \* Fully equipped sound studio with facilities for dubbing, music recording, and surround sound mixing, using state-of-the-art equipment.
- \* Digital Audio Workstation (DAW) setups for track laying and mixing, featuring the latest industry-standard tools.
- \* Professional location recording equipment including multitrack digital recorders, portable audio mixers, shotgun and wireless microphones, and more.



# BROADCAST SECTION





## About the Department

The Broadcast Section deals with various tools that are used for communicating, transmitting and broadcasting content to the public. The Broadcast section of EDM uses cutting-edge technology with high-end equipment and thoughtfully planned production control rooms (PCR) for non-fiction content creation. Students perform various roles in multi camera productions like Live Music, News & Current Affairs as well as Live Sound Recording for various projects.

Through group exercises, students can immerse themselves in broadcast media techniques, such as multi camera production, online editing, writing, directing, and producing creative content for television.



## Staff

### **Saroj Ranjan Behera** Broadcast Engineer

An alumnus of the Institution of Electronics and Telecommunication Engineers ( IETE), New Delhi, has been associated with the Media Industry for the last 27 years. He worked as the Technical Head in Kalinga TV, Bhubaneswar. He has helped various Postproduction Houses, Educational Institutions, Mass Communication Departments and Satellite TV Channels (mainstream news channels such as-ABP Ananda, News time, Kanak TV, OTV, etc.) with their various media equipment requirements, installations, also providing them expert consultancy. Saroj formerly worked with Fujifilm India Pvt Ltd, New Video Limited and Metcon Engineers. He has worked in close association with various manufacturers like Lacie Storage solution, Sony, Panasonic, Apple, AJA, B4M, Octopus NewsRoom, Imagine Communication, Swift Offset and as an independent consultant for several broadcasting channels and e-classroom solutions in Eastern India.

### **Soumitra Mitra** Assistant Broadcast Engineer

Soumitra Mitra is an alumnus of Burdwan University. He has worked in different NEWS TV Channels as a Deputy Technical Head (FRONTIER TV. Assam) Base band Engineer (KOLKATA TV & NE BANGLA), IT Manager (KOLKATA TV ). During his long association with NEWS TV Channels, Soumitra has handled multiple responsibilities (Like Installation & Maintenance of Base band Equipment. RF Transmission. News Studio. PCR. MCR. Ingest. all types of SERVERS, OB Van and DSNG Van). He has handled Multi-Cam Setup for LIVE Football Match & for LIVE Musical Events through OB van as a Technical Engineer. He has also handled DSNG van as a RF Engineer. He has also worked in Leading TV Channels Integrator Company of India as a Project Engineer. He has successfully completed Installation work for KALINGA TV, Bhubaneswar / ICT Studio of NERIE, Shillong / ICT Studio of RIE, Bhubaneswar as a Project Engineer. He has also worked in NCERT, Bhubaneswar (Ministry of HRD, Govt of India) as an Engineering Assistant.



## FACILITIES

The Dept. has two Production Control Room (PCR) and two studios.

- \* PCR for News studio for Production of News & Current Affairs
- \* PCR for Big Studio for Production of Live Music
- \* NEWS STUDIO FLOOR of 34'X30' with one real set and one chroma set for News & Current Affairs exercise.
- \* STUDIO FLOOR of 110'X70' size for multi camera exercise for live music production.
- \* Professional Video Editing Suite equipped with Apple Mac Pro installed with Adobe Premiere and Avid Media Composer.
- \* Fully equipped News Editing Desk.
- \* Well equipped Central Apparatus Room.

The Broadcast department is equipped with:

- \* Hitachi Broadcast camera with CCU facilities
- \* Panasonic Camera with remote control panel
- \* Soundcraft Audio Mixer device
- \* Class-x CG
- \* Monarch Virtual Reality System
- \* Ross Carbonite Video Switcher
- \* DMX Dimming console for Studio Light
- \* Blaze News Room Automation System (NRCS)
- \* Samvad Teleprompter
- \* Quickeage PCR Playout System (server-client) Configuration
- \* Dell 48TB NAS centralized Storage System
- \* Media Asset management System
- \* Dell Video server
- \* Data video Talk-Back system
- \* Ingest System
- \* Ross 16x16 Video Router
- \* Sennheiser Microphone
- \* Professional studio LED lights
- \* Editing Workstation
- \* Data Video Replay System
- \* Data Video Vision Mixer
- \* Panasonic and AJA video Recorder



# ADMISSION 2026

Notified for the information of all concerned that a Common Entrance Test will be conducted on behalf of SRTFI Deemed to be University, along with FTII Itanagar (under the aegis of SRFTI Deemed to be University) for admission of students in various MFA (PG) and PG Diploma programmes offered at the campuses of Kolkata and Itanagar.



## ESSENTIAL QUALIFICATION

Graduate in any discipline from a recognized university or equivalent. The candidates who have not received their graduation degree before the application date are required to submit the same on or before the time of document verification during Final Selection Test. For Animation Cinema, candidates should have proficiency in drawing.

Programmes offered:

- 1 year Bridge Programme + 2 year MFA in Cinema
- 2 year MFA in Electronic & Digital Media
- 2 year Postgraduate Diploma (FTII Itanagar)##

The admission process involves a Common Entrance Test consisting of nationally administered Preliminary Selection Test, followed by subsequent Final Selection Test for admission to all the programmes at SRFTI Deemed to be University.

## ADMISSION PROCESS

The admission process consists of nationally administered Preliminary Selection Test for admission to SRFTI deemed to be University, followed by subsequent Final Selection Test. The students are selected on the basis of their written scores, and performance in the Selection Tests. Candidates should note that the mere fulfillment of minimum eligibility criteria will not ensure consideration for short listing by the institute.

The Preliminary Selection Test will be of 2 hours for 100 marks. Question papers will be divided into two parts.

Following will be the two-stage process:

Stage-1: Preliminary Selection Test

Written Test: 100 Marks

Part-A: General Aptitude Test MCQ :50 Marks

Part-B: Common Subject Area Test MCQ: 50 Marks

Stage-2: Final Selection Test -100 Marks

Assessment-Written and/or Practical and/or

Interaction etc.

Please note:

On the basis of performances in the Stage-1 Preliminary Selection Test, the list of short listed candidates for Stage 2 Final Selection Test will be announced. Based on performances in the Preliminary Selection Test, the shortlisted candidates for the Final Selection Test will be announced. Candidates will be called for the Final Selection Test based on a 1:4 ratio (for every one seat, four candidates will be called).

The Final Selection Test will be conducted in physical mode at SRFTI campus, Kolkata. The provisional merit list (Common Rank List) after the Final Selection Test will be prepared, following the reservation norms of the Government of India.

In case of same score, the marks obtained in the Preliminary Selection Test will be considered for ranking in the final merit list.



Selection and Seat Allocation Process for All Programmes – Film Wing & EDM Wing, SRFTI and FTII Itanagar. There will be two groups and in each group, programmes will be clubbed as follows:

Group - A
Cinematography for Film and Cinematography for EDM
Sound Recording & Design for Film and Sound for EDM
Direction & Screenplay Writing, Direction & Producing for EDM, Documentary Cinema (FTII Itanagar)##
Screen Acting (FTII Itanagar)##

Group - B
Producing for Film & Television and EDM Management
Editing for Film and Editing for EDM
Animation Cinema
Writing for EDM, Screen Writing (FTII Itanagar)##

A candidate can apply for one choice of clubbed programmes from Group A and/or one choice of clubbed programmes from Group B. By opting for one clubbed programme a candidate shall get the opportunity to consider for all the departments under that clubbed programme.

The Final Selection Tests for the clubbed programmes under Group A will be conducted jointly, in offline mode at SRFTI campus, and a joint merit list will be published for each category of these clubbed programmes. Similarly, for the clubbed programmes under Group B, the Final Selection Tests will also be held jointly, followed by the publication of category-wise joint merit lists. In addition to these, separate merit lists will be released for all standalone programmes under Group B.

After the publication of all merit lists, shortlisted candidates will be invited to submit their preferences for the programmes they wish to join. Based on each candidate's merit rank and submitted preferences, seat allocation will be done for admission to specific programme. The counselling and seat allocation process may be conducted online or using a dedicated system software, and all related information and updates will be published on the official SRFTI website.

11. The Bachelor's degree obtained through Indian University/ Foreign University/ State University/ Private University and /or equivalent must be recognized by the University Grants Commission (UGC) / Association of Indian Universities (AIU) of India. Candidate must submit said recognition (which must be valid for the programme & duration of studies in the said University/ Institute) at the time of document verification, failing which such academic qualification will not be considered and the candidature will be cancelled. Also, candidates claiming Diploma programme courses equivalent to Bachelor's degree must submit equivalence certificate from University Grants Commission (UGC) of India or from Competent Govt. Authority. If any relevant certificate is not in Hindi or English language, duly certified translated equivalent certificate in Hindi or English, notarized by a public Notary, must be submitted at the time of document verification. Without it, the candidate will lose the claim against such a certificate.



Candidates must read & agree to the contents/ rules/ instructions as published in the prospectus. After submitting the application form it will be presumed that they have fully understood and accepted the same.

The onus of obtaining of recognition certificate lies with the concerned candidate. Degree(s) obtained through Open University / Distance Education mode, needs to be recognised by Distance Education Council, Ministry of Human Resource Development. Unless such Degree(s) had been recognised for the period when the candidates required qualification, it will not be accepted. The onus of obtaining recognition certificate lies with the concerned candidate and must be submitted at the time of document verification, failing which candidate will not be allowed to participate in further admission process.

The medium of instruction at SRFTI is mainly English. Candidate must have an adequate knowledge of English and/or Hindi as regards to reading, writing and speaking.

The Status of all candidates is strictly provisional. The mere fact that Admit Card or Hall ticket has been issued and the candidate is allowed to appear in the written test will not imply that SRFTI has accepted the candidature in finality.

Candidates already admitted to any other Full Time programme offered on physical mode or employed will be required to produce a withdrawal / resignation certificate from the institution / organization concerned at the time of admission.

No Travelling Allowance or any other allowance will be paid to candidates at any stage of examination or admission.

No change in Preliminary Selection Test / Final Selection Test reporting date will be entertained.

Admission of a candidate will be provisional till all admission formalities are completed which may even extend after commencement of the academic session.

Ragging in any form inside and outside of the SRFTI campus is completely banned as per existing law. Whosoever directly or indirectly commits, participates in, abets or instigates ragging within or outside SRFTI shall have to face disciplinary action as per the provisions of the law. The candidates as well as their parents, at the time of admission to the Institute will be required to furnish an undertaking in the form of an affidavit that the candidate will not indulge in any form of ragging.

Any dispute concerning SRFTI Admissions would be subject to jurisdiction of the competent courts within the territorial jurisdiction city of Kolkata only.

A candidate needs to submit a self-declaration stating his/ her medical history, in a pro forma, which would be provided at the time of admission.



Candidates appearing for the final year of Bachelor's degree, and awaiting results, can also apply for SRFTI Common Entrance Test 2026. The cutoff date for submitting mark sheets of appearing graduates is 31st October, 2026.

No documents will be verified at the time of Preliminary Selection Test. Initial document verification will be carried out before the Final Selection Test. If the claimed educational/ caste/ PwD/ OBC – NCL/ EWS etc. certificate is/ are not as per requirement, the candidature may be immediately cancelled OR will be considered as UR from the first stage of application as the case may be, subject to satisfying other conditions. In view of above, it is once again advised to all the candidates to carefully attach all the documents/ certificates etc. along-with the online application form. Only the documents submitted while applying for SRFTI Entrance Test 2026 will be considered for matters related to admission.

**NOTE:**

- \* All important information on admission process including any subsequent Corrigendum/ Changes/Updates shall be made available on the website only.
- \* Candidates must declare and maintain a valid and unique e-mail account and a mobile phone number throughout the selection process and should simultaneously track SRFTI website for subsequent Corrigendum/Changes/Updates. SRFTI will not be responsible for any non-receipt of intimation to a candidate.

## **Test Centres**

This year, the examination may be conducted at 21 test centres of 21 cities. The centres will be Agartala, Ahmedabad, Bengaluru, Bhopal, Bhubaneswar, Chennai, Delhi, Guwahati, Hyderabad, Imphal, Itanagar, Jaipur, Kolkata, Lucknow, Mumbai, Patna, Prayagraj, Ranchi, Shillong, Srinagar and Thiruvananthapuram.



FILM WING	ELECTRONIC & DIGITAL MEDIA WING
Six Specialisations	Six Specialisations
Direction & Screenplay Writing	Electronic and Digital Media Management
Cinematography	Writing for Electronic and Digital Media
Editing	Direction & Producing for Electronic and Digital Media
Sound Recording & Design	Cinematography for Electronic and Digital Media
Producing for Film & Television	Editing for Electronic and Digital Media
Animation Cinema	Sound for Electronic and Digital Media
Seats: Twelve per specialisation Duration: 3 years	Seats: Seven per specialisation Duration: 2 years

## No. of Seats:

Film Wing: 12
Unreserved: 5
OBC_NCL: 3
SC: 1
ST: 1
EWS: 1
International: 1*

EDM Wing: 7
Unreserved: 2
OBC_NCL: 1
SC: 1
ST: 1
EWS: 1
International: 1*

\*Maximum 1 seat in each department are kept for international students. In case there is no foreign applicant through ICCR, the seat may be converted to UR category of Indian national.



## Reservation Policy

Reservation of seats in each programme is as per Government of India reservation rules.

- \* 15% seats in each specialisation are reserved for candidates belonging to Scheduled Castes (SC)
- \* 7.5% seats in each specialisation are reserved for candidates belonging to Scheduled Tribes (ST)
- \* 27% of the seats in each specialisation are reserved for candidates belonging to non-creamy layer of the Other Backward Class (OBC-NCL)
- \* 5% of total seats on roster basis are reserved on horizontal basis for Person with Disabilities [PwD], with 40% or more disability, cutting across all sections.
- \* 1 seat in each specialisation are reserved for candidates belonging Economically Weaker Section (EWS)

## Reservation Rules

- \* SC/ST/PwD/ EWS candidates and candidates belonging to OBC (non-creamy layer) (as per the Central list of OBC available on website [www.ncbc.nic.in](http://www.ncbc.nic.in)) must enclose a photocopy of the certificate, either in English/ Hindi, issued by a Competent Authority in the prescribed format, while submitting the application form and while document verification. In case, the said certificates are in regional language, official translated certificates in Hindi/English, notarized by a public notary, must be submitted along with the application form and at the time of document verification. Candidates failing to meet the above requirements will be considered as general candidate from the very first stage of admission process, i.e. from the written examination stage.
- \* In addition to above, OBC candidates will have to satisfy the caste and creamy layer requirements detailed on the following National Commission for Backward Classes (NCBC) websites:
  - \* (a) [www.ncbc.nic.in](http://www.ncbc.nic.in)
- \* Candidates claiming OBC-NCL status may please note that the OBC certificate must mention non-creamy layer status of the applicant (Non-creamy layer status issued by an authority mentioned in DOPT Office Memorandum no. 36012/22/93-Estt. (SCT) dated 15.11.1993), and should have been issued on a date within one year before the closing date of receiving application.
- \* Candidates claiming PwD reservation should submit latest certificate in the prescribed form which should have been issued on a date within six months before the closing date of receiving application. Otherwise, the PwD certificate should have permanent validity.
- \* Certificates not fulfilling these conditions will be held invalid, and therefore unacceptable.

NOTE: Sample formats of certificates for SC/ST/OBC-NCL/EWS/PwD categories are provided on Admission Portal in separate links.



As per the provisions of The Rights of Persons with Disabilities Act, 2016 (RPwD Act 2016), 5% of total seats are reserved for Persons with Benchmark Disabilities (PWD). "Person with benchmark disability" means a person with not less than forty percent (40%) of a specified disability where specified disability has not been defined in measurable terms and includes a person with disability where specified disability has been defined in measurable terms, as certified by the certifying authority. "Specified disability" means the disabilities as specified in the Schedule of the RPwD Act 2016. The categories of disability are:

- a. Blindness and low vision
- b. Deaf and hard of hearing
- c. Locomotor disability including cerebral palsy, leprosy cured, dwarfism, acid attack victims and muscular dystrophy.
- d. Autism, intellectual disability, specific learning disability and mental illness
- e. Multiple disabilities from amongst persons under clauses (a) to (d) Including Deaf-Blindness.
- f. Other 'specified disabilities' mentioned in 'The Schedule' of the RPwD Act 2016 The candidates with benchmark disability will be eligible for reservation under respective categories only after fulfilling other prescribed qualification requirements in this regard.

As SRFTI provides audio-visual training, following are the eligibility rules for PwD candidates.

- \* Candidates with benchmark locomotor disability should be able to stand with aid and appliances (assistive kit) and should be able to work with both the hands.
- \* Candidates with benchmark disabilities in the categories of "Deaf and Hard of Hearing", "Deaf-Blindness", "Blindness" and "Low Vision" should be able to use aid and appliances (assistive kit) for all operational purpose.
- \* Candidates applying under this category should have Certificate of Disability issued as per sub-section (2) (a) of section 58 of The 66 Rights of Persons with Disabilities Act, 2016(49 of 2016) in Form V, Form VI or Form VII as per rule 18(1) of the notification vide number G.S.R. 591 (E) dated 15th June, 2017. The certificate should be issued by a medical authority designated under sub section (1) of section 57 of the act and rules 17 (a) and (b) of G.S.R. 591(E). Such candidates are required to produce the original Certificate of Disability at the time of Admission to the Institute.
- \* The candidates suffering from following disabilities are not eligible for the specialisations

No	Name of Specialisation	Type of disability
1	Cinematography (Film & EDM)	Blindness, Low Vision, Deaf-Blindness
2	Sound Recording & Sound Design (Film & EDM)	Hearing Impairment (Deaf & Hard of Hearing), Deaf-Blindness
3	Editing (Film & EDM)	Blindness, Low Vision, Hearing Impairment (Deaf & Hard of Hearing)
4	Animation Cinema	Blindness, Low Vision



This year department wise reservation for PwD candidate are as follows:

No	Department	Category	Nature of disability
1	Direction and Screenplay Writing	SC	Multiple disability from amongst persons under clauses (a) to (d) including deaf blindness
2	Cinematography (EDM)	ST	Deaf and hard of hearing
3	Film Editing	EWS	Autism, intellectual disability, specific learning disability and mental illness
4	Sound (EDM)	UR	Other 'specified disabilities' mentioned in 'The schedule' of the RPwD Act 2015 Chronic Neurological conditions, Multiple Sclerosis, Thalassemia, Hemophilia, Sickle Cell disease, Parkinson's disease, Speech and Language disability
5	Producing for Film and Television	UR	Locomotor disability including cerebral palsy, leprosy cured, dwarfism, acid attack victim and muscular dystrophy
6	Writing (EDM)	OBC_NCL	Blindness and low vision

- \* The candidate with benchmark disabilities has an option of making an arrangement for the writer / scribe on his / her own at the time of written test. PwD candidates bringing their own scribe need to submit the prescribed affidavit at the time of registration. Scribe must be undergraduate as far as his/her qualifications are concerned and should not have any academic qualification in film and / or television.
- \* Candidates selected under reservations for persons with benchmark disabilities will be adjusted against the respective category i.e SC / ST / OBC / General. In other words, there will be 5% horizontal reservation for Person with benchmark Disability cutting across all sections i.e. SCs, STs, OBC-NCLs, EWS and General category. Reservation for the candidates belonging to SC, ST, OBC-NCL category is vertical reservation and persons with benchmark disabilities category reservation is horizontal reservation. Horizontal reservation cuts across vertical reservation (interlocking reservation) and candidates selected against the quota of persons with benchmark disabilities will be adjusted against the category (SC/ ST/ OBC-NCL/ General) of that particular person with benchmark disabilities candidate.)
- \* There will be no separate question paper(s) for candidates with benchmark disabilities.

## For more details about the Postgraduate diploma programmes at FTII Itanagar, please refer to the FTII Itanagar prospectus.



## FEE STRUCTURE

### Programme Fees:

No	Head	At the time of Admission	2nd Semester Onwards
1	Admission Fees (One time)	8493/-	Nil
2	Security Deposit (One Time)	71,038/-	Nil
3	Tuition Fees (Per Semester)	47,861/-	47,861/-
Total		1,27,392/-	47,861/-

### Hostel Fees:

No	Head	At the time of Al-lotment	Next Semester Onwards
1	Hostel Admission Fees (One time)	1,546/-	Nil
2	Hostel Security Deposit (One Time)	9,265/-	Nil
3	Hostel Fees (Per Semester)	25,092/-	25,092/-
Total		35,903/-	25,092/-

KINDLY NOTE: All figures mentioned above are all calculated in INR (Indian Rupees)



## INTERNATIONAL STUDENTS

There is a provision of enrolling one foreign student in each specialisation of Film wing and Electronic and Digital Media wing. These students need to apply through the Indian Council for Cultural Relations (ICCR). Medium of instruction at SRFTI is English. The candidates will be selected on the basis of their performance in the Interview. The Academic Rules & Regulations of the Institute are applicable to the ICCR students as well with regard to eligibility, evaluation, discipline etc.





## LIBRARY

The library of Satyajit Ray Film & Television Institute, Kolkata, was setup in 1997. The library has been primarily designed to meet the requirements of the institute's academic programmes. It has a formidable collection of books and periodicals on cinema, sociology, arts, history and critical studies along with specialised titles dealing with the technology of cinema. At present, the library has a great collection of DVDs ranging from classics to experimental films.

The Library remains open every day except Saturday and Govt. Holidays. Reference collection including Encyclopedias, Dictionaries, Directories and Handbooks, art history and some basic books of general nature are available on open shelves on the ground floor reading hall. Only faculty members may borrow the books from Reference Section. The Lending collection includes textbooks, critical theory, film/art history, film scripts, handbooks, fiction and some basic books of general nature. The library has a large collection of audio-visual material of various genres. This collection contains students' diploma films and projects, classics, short films, documentaries and feature films.

All the relevant information regarding SRFTI LIBRARY DEPARTMENT are available at <http://srfti.ac.in>



## ADMINISTRATION



SRFTI Deemed to be University, is a fully funded autonomous institution under the Ministry of Information and Broadcasting, run by a Society headed by a President. Its governance is led by the Executive Council, the highest authority, while the Vice-Chancellor serves as the chief academic and administrative head. Academic matters are overseen by the Academic Council, comprising campus faculty members and external experts. The administration is further supported by the Finance Committee, Board of Studies, and other authorities as constituted by the Executive Council.



## IPOP

In accordance with directives from the Information & Broadcasting Ministry, a cluster comprising incubation, placement, outreach, and public relations (IPOP) has been established. The cluster's objectives are:

- \* Foster entrepreneurship and innovation through incubation.
- \* Facilitate placement opportunities for students and alumni.
- \* Promote outreach initiatives to industry, academia, and the community.
- \* Manage public relations to enhance SRFTI's reputation and visibility.

By achieving these objectives, the SRFTI IPOP Cell has conceptualized a range of initiatives to augment the learning experience, foster research and innovation, promote entrepreneurship and enhance career prospects for students.

### Incubation Cell

An incubation cell at the Satyajit Ray Film & Television Institute (SRFTI) would act as a crucial platform to foster entrepreneurship and innovation in the media industry. It would nurture creative ideas from students, alumni, and faculty, transforming them into viable projects and sustainable ventures across film, television, and emerging technologies like AVGC-XR. The cell would promote a job-creation mindset, empowering individuals to become independent media professionals. Functionally, it would offer mentorship, access to SRFTI's state-of-the-art infrastructure, business development support (including planning and legal aspects), and crucial networking opportunities with investors and industry stakeholders. Additionally, it would provide skill enhancement and showcasing opportunities. This initiative would bridge the gap between academia and industry, cultivating a new generation of media entrepreneurs and significantly contributing to the Indian film and television sector's growth.

POC: Souvikk Dasgupta

### Placement Cell

The placement cell functions uniquely, less as a traditional recruitment agency and more as a dynamic career facilitation and industry liaison unit. It empowers graduates by leveraging SRFTI's extensive industry network of leading production houses, channels, and OTT platforms. This involves actively connecting students with internships and projects crucial for portfolio building, and harnessing the powerful alumni network for mentorship and direct hiring opportunities. The institute also showcases student talent through screenings for industry professionals and provides essential career guidance on resume building and job search strategies. Furthermore, the cell has created a dedicated WhatsApp group to broadcast real-time employment and project-related news, and has successfully secured internships and scholarships for students directly from industry stakeholders, demonstrating its proactive approach. Ultimately, this comprehensive support system equips SRFTI graduates with the skills, connections, and reputation needed to thrive as successful independent professionals or find opportunities within the competitive film and television landscape.

POC: Animitra Chakravarti



## Outreach Cell

The Outreach Cell at Satyajit Ray Film & Television Institute (SRFTI) plays a pivotal role in expanding the institute's influence and fostering collaboration within the academic and professional spheres of film and media. Beyond traditional admissions, this cell actively works to connect SRFTI with the broader community, showcasing its expertise and facilities. A key initiative of the Outreach Cell is to initiate strategic tie-ups with other premier academic organizations, both nationally and internationally. These partnerships are designed to facilitate mutually beneficial student and faculty academic exchange programmes, allowing participants to share knowledge, diverse perspectives, and innovative practices in filmmaking and media arts. By engaging in such collaborations, the Outreach Cell not only enhances SRFTI's global standing but also enriches the learning experience for its students and faculty, fostering a more interconnected and dynamic educational environment.

POC: Sukanya Bhowal

## Public Relation Cell

The Public Relations (PR) Cell at Satyajit Ray Film & Television Institute (SRFTI) is instrumental in shaping and disseminating the institute's public image and core values. Its primary role involves promoting SRFTI's vision, mission, and unique functions across various media platforms, with a significant focus on social media. By strategically communicating the institute's achievements, academic excellence, and contribution to the film and television industry, the PR Cell aims to spread SRFTI's reputation and attract top talent. This proactive outreach not only informs the general public but also plays a crucial role in assisting aspiring students and their guardians by providing clear, accessible information about programmes, admissions, and career prospects, ensuring that SRFTI remains a beacon for quality film and television education.

POC: Swarnava Roychowdhury



## AT THE HELM

### Vice Chancellor

Samiran Datta ISC, an alumni of FTII, Pune, Samiran Datta has got 18 years of work experience that includes ten feature films to his credit as DOP along with several Documentaries, AD films etc. Films shot by him have been showcased in leading international film festivals including Venice, Rotterdam, Moscow and Chicago. Four films shot by Samiran have bagged national awards as best film in India and Bangladesh. His nonfiction works have been showcased in BBC, NGC, CNN and YLE Thema. 'Meherjaan' a fiction feature on Bangladesh war of independence has won him best cinematography award in Hobocan international film festival, USA. The same film has also bagged an Accolade award for excellence [USA] for best cinematography. Beyond Cinema and Cinematography, Samiran has a keen interest in new media art.

### Registrar

Shri Deepak Kumar is an engineering graduate who joined the Indian Information Service in 2018. As a civil servant, he has held key positions across various media units under the Ministry of Information & Broadcasting, Government of India.

He served as Assistant Director at DD News, where he was responsible for newsroom operations and programming, and also worked as the Editor-in-Charge of the bilingual news channel. He was later posted to the Prime Minister's Office (PMO) as a Reference Officer.

Prior to joining SRFTI, Shri Kumar was posted in Itanagar, where he headed the Regional News Units of Doordarshan and All India Radio.

His diverse experience across broadcasting, institutional administration, and policy communication adds a unique perspective to his role at SRFTI.



## Dean (Film)

Vipin Vijay, multiple award-winning filmmaker is an alumnus of SRFTI. He has been engaged in his search for new cinematic forms since 2000 working in the domain of creative documentary, film essay, feature film and video art. He has participated in seminars, conferences, and workshops on various themes related to cinema, visual culture, pedagogy of cinema, and has taught extensively at national film schools across the country. Also served as Academic committee member, Board of Studies, University of Calicut, Syllabus Committee Member – FTII Pune, and was a Jury member on several occasions in national and international film festivals. He has made several nationally and internationally acclaimed and awarded non-fiction and fiction works which were exhibited in film festivals of Rotterdam, Karlovy Vary, Oberhausen, São Paulo, Nantes, Montreal, Japan, Vladivostok, IFFI, IFFK etc. Recipient of film grants from Rotterdam, Gothenburg, Global Film Initiative, PSBT, IGNCA, IFA, etc, his works have also been shown under curatorial programme in art museums like Serpentine Gallery, London, Alserkal Arts Foundation, Dubai, Ullens Centre for Contemporary art (UGCA) Beijing. He has received International awards, several National Awards, Kerala State Awards, Sanskriti Award for his works. The prestigious Oberhausen International Film Festival, Germany 2015 honored him with a specially curated retrospective of his works. He was the 'Film Maker in Focus' at the IDSFFK, 2017.

## Dean-in-charge (Electronic & Digital Media)

Chandan Goswami, an alumnus of the renowned Film and Television Institute of India (FTII), Pune, brings with him nearly 20 years of experience in the film and television industry. He began his career as an associate cameraman under the mentorship of acclaimed cinematographer Mr. Rajen Kothari, contributing to landmark feature films such as Zubeida and Netaji – The Forgotten Hero, both directed by the esteemed Mr. Shyam Benegal.

Over the years, Mr. Goswami has established himself as an accomplished Director of Photography, independently shooting a diverse range of feature films. His work spans both Hindi and Bengali cinema, including titles such as Hera-Hoda (aka Blind Camel), Trisha, Morning Walk, Monica, Das Capital, Half Serious, Bari Tar Bangla, Bonku Babu, Daker Saaj & others.

In addition to feature films, he has contributed to a wide array of documentaries and television productions. Notable among these are Sahitya Akademi, directed by Gulzar, IC 814 Hijack for National Geographic, Tehreer Munshi Premchand Ki (also by Gulzar), Mano Ya Na Mano for Star One (produced by Siddharth Kak), Gutur Gu for SAB TV, and Chatrapati Shivrai for Doordarshan.

For the past decade, Mr. Goswami has also served as a dedicated educator at the Satyajit Ray Film and Television Institute (SRFTI). In his academic role and as a cinematographer, he has worked on several institutional documentaries, including Shri Chaitanyaadeb, An Iconic Genius – Prof. S. N. Bose, and DVC: 75 Years.



## SRFTI Student Films Awarded at Film Festivals

### 2024

Hello Guys  
Best Student Film, Film South Asia  
2024, Nepal

### 2025

Bhoomi  
Award for the Producer of the Best  
Tele film(Below 20 Minutes)  
Kerala state Television Awards 2022

## RECENT ACHIEVEMENTS

Films selected in different festivals (2024-25)

### 2024

The Girl Who Lived In The Loo (Dir. Subarna Dash)  
Generation 14plus competition 2024, Berlin Film Festival, 2024

Monihara (Dir. Shubhadeep Biswas)  
Indian Panorama 2024

Hello Guys (Documentary)  
Indian Documentary Film Festival Bhubaneshwar

### 2025

A Doll Made Up Of Clay (Dir: Kokob Gebrehaweria Tesfay)  
La Cinef, Cannes, 2025



# **PROSPECTUS 2026**

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