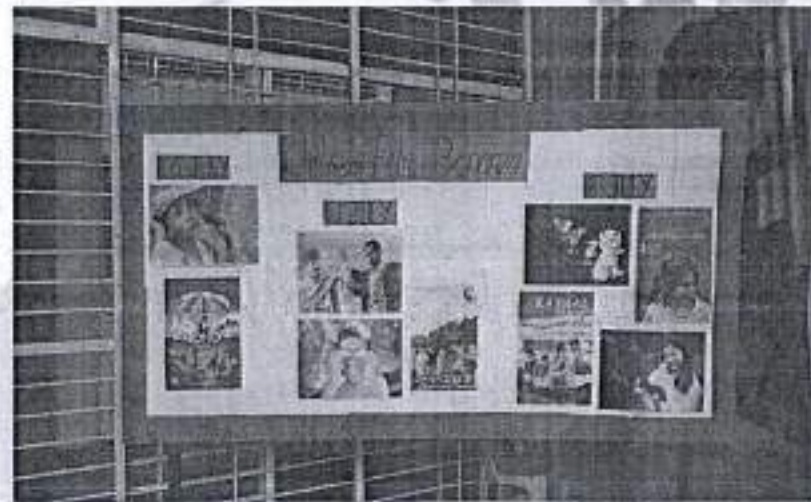


CHILDREN'S FILM BONANZA

C.M. INTERNATIONAL SCHOOL, PUNE

JULY 06-08, 2018



CHILDREN'S FILM BONANZA Nov 13-16, 2018

ON THE OCCASION OF SCIENCE DAY AT NEHRU SCIENCE CENTRE, WORLI, MUMBAI



JHARKHAND FESTIVAL, RANCHI

Nov 19-20, 2018



सोयुजे में झारखण्ड चिल्ड्रेन फिल्म फेस्टिवल पर कार्यशाला 'झारखंड में बच्चों के लिए ज्यादा से ज्यादा फिल्मों बनाने की है जरूरत'

सोयुजे में झारखण्ड चिल्ड्रेन फिल्म फेस्टिवल पर कार्यशाला का शुभारंभ हुआ। इस दौरान झारखण्ड के फिल्म उद्योग के दिग्गजों ने बच्चों के लिए फिल्मों बनाने की जरूरत पर बातचीत की।

कार्यशाला में झारखण्ड के फिल्म उद्योग के दिग्गजों ने बच्चों के लिए फिल्मों बनाने की जरूरत पर बातचीत की।

कार्यशाला में झारखण्ड के फिल्म उद्योग के दिग्गजों ने बच्चों के लिए फिल्मों बनाने की जरूरत पर बातचीत की।



झारखंड बाल फिल्म महोत्सव का आगमन आज से

झारखंड बाल फिल्म महोत्सव का आगमन आज से। इस दौरान बच्चों के लिए फिल्मों का प्रदर्शन होगा।

झारखंड बाल फिल्म महोत्सव का आगमन आज से। इस दौरान बच्चों के लिए फिल्मों का प्रदर्शन होगा।

झारखंड बाल फिल्म महोत्सव का आगमन आज से। इस दौरान बच्चों के लिए फिल्मों का प्रदर्शन होगा।



CHILDREN'S FILM FESTIVAL AT PATNA Feb 21-23, 2019

Inaugurated by H'ble Deputy Chief Minister, Shri Sushil Kumar Modi



BAL FILM MAHOTSAV - AMAR UJJALA 14 NOVEMBER ONWARDS

Meerut,
Kumaon,
Kanpur,
Lucknow,
Varanasi,
Agra,
Gharwal

बाल फिल्म महोत्सव
अमर उज्जला फाउंडेशन

Do visit us!

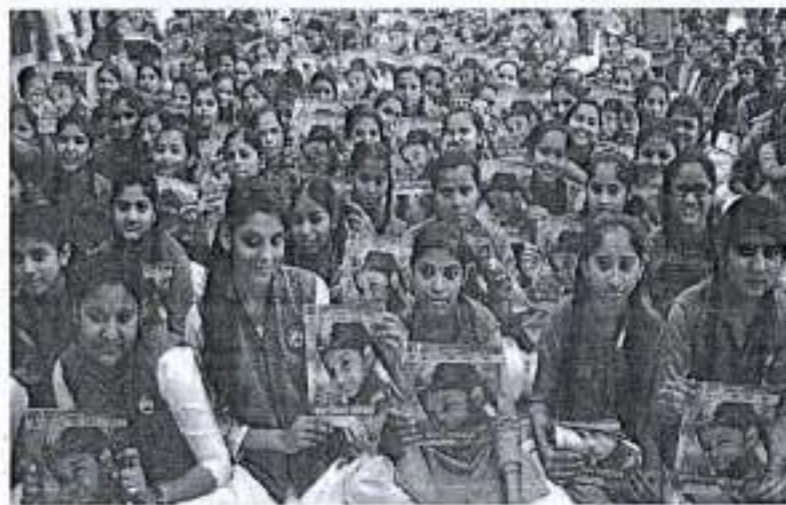
AMAR UJJALA FOUNDATION

बाल फिल्म महोत्सव

अमर उज्जला फाउंडेशन

7-20-179

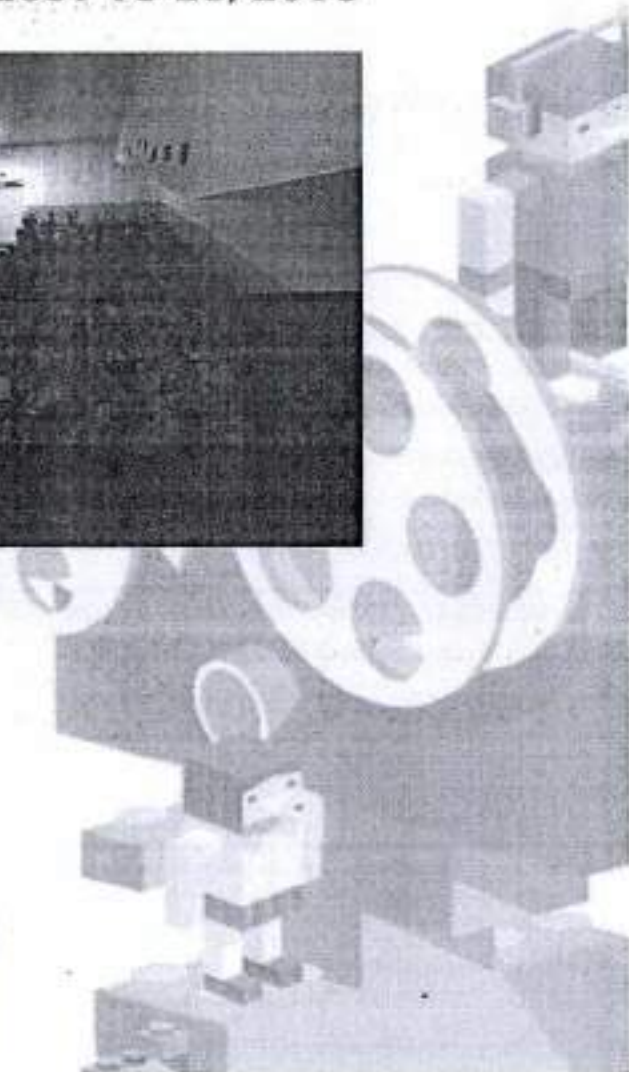
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CHILDREN'S FILM BONANZA

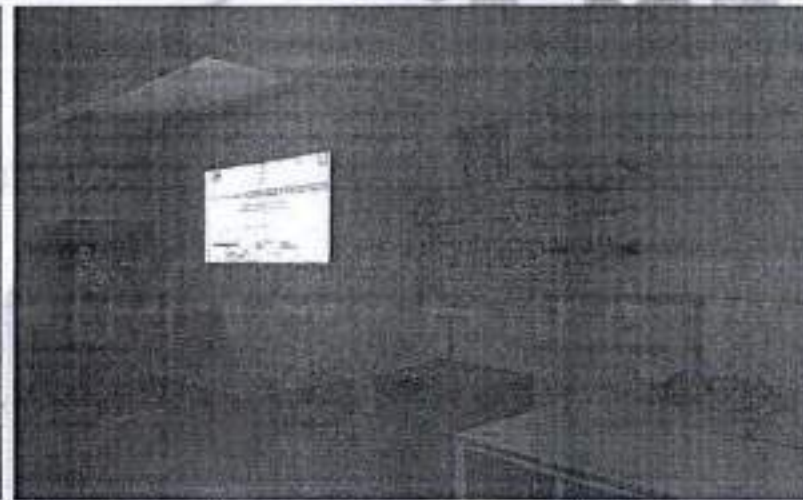
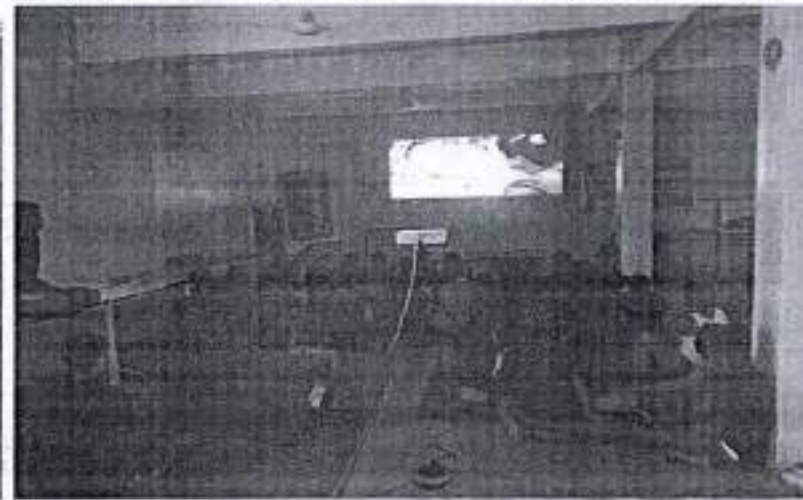
ANKLESHWAR INDUSTRIAL DEV. SOCIETY, GUJARAT

AUGUST 18-23, 2018

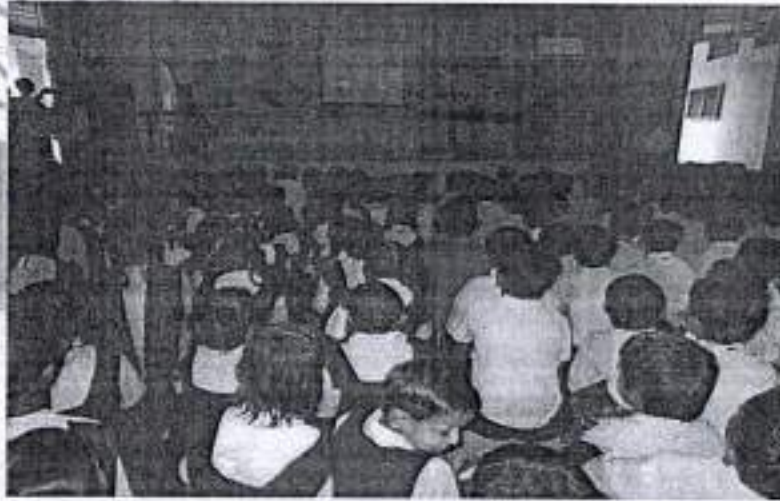


SPECIAL SCREENING AT REMAND HOME,

DONGRI & MANKHURD - AUG 15, 2018, FEB 22 & 27, 2019



INDEPENDENCE DAY CELEBRATIONS ACROSS INDIA



VIRTUAL STUDIO SCREENING IN BMC SCHOOLS

18 TH AUGUST & OCTOBER 6, 2018



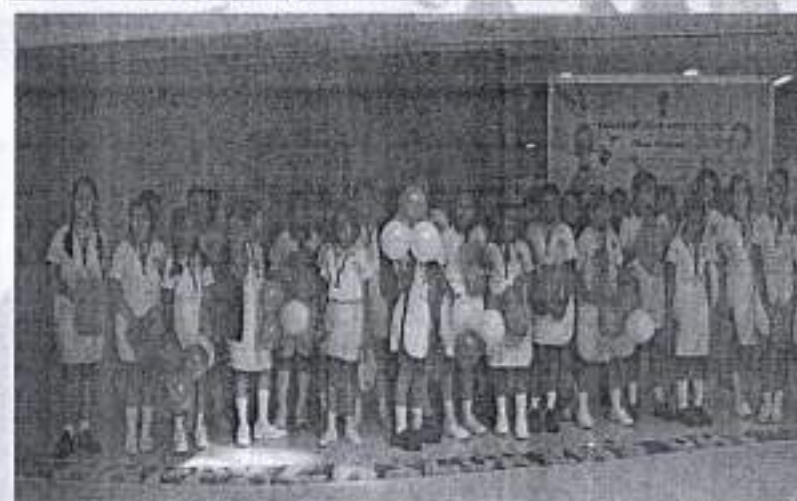
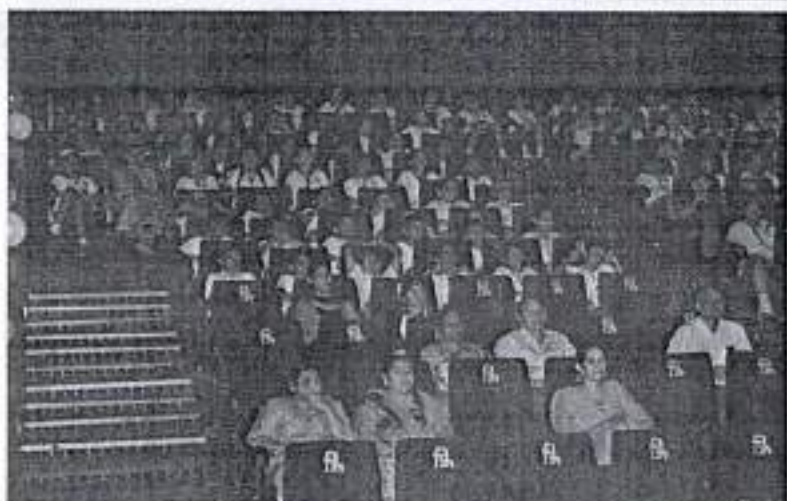
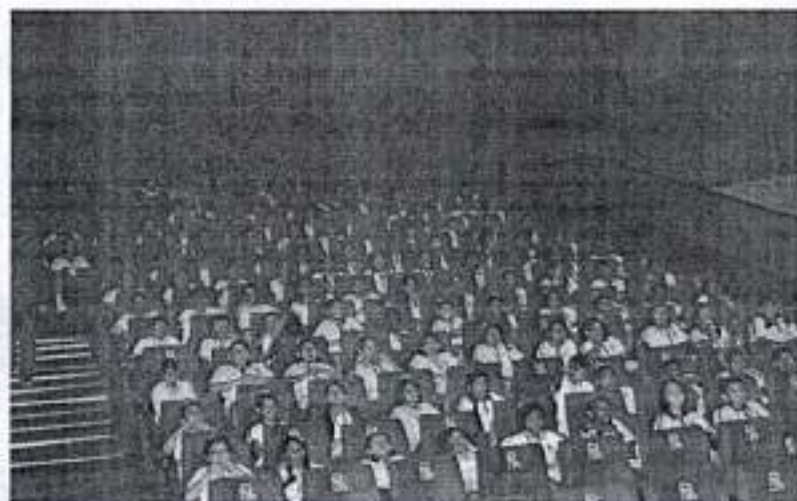
COMMEMORATION OF 150TH BIRTH ANNIVERSARY OF MAHATMA GANDHI ACROSS THE COUNTRY



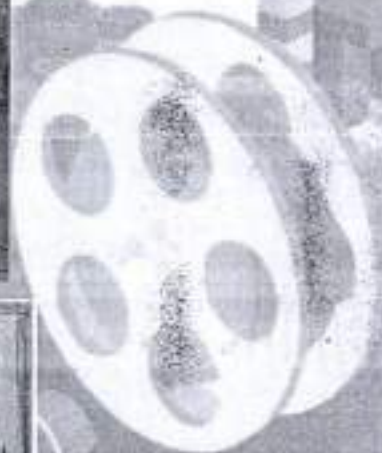
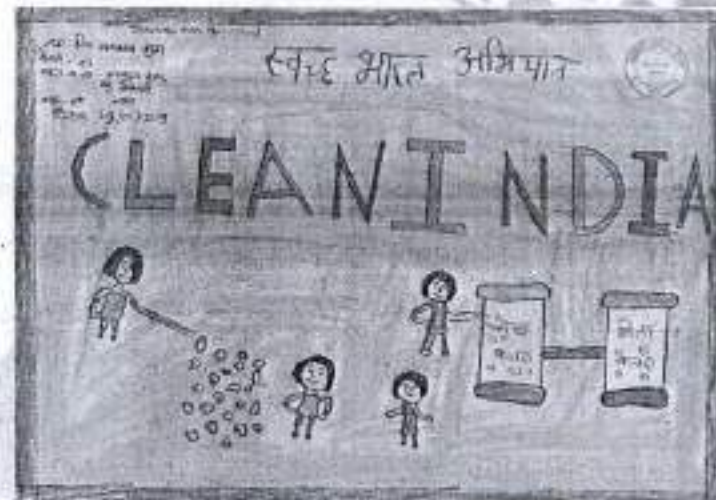
WORLD DISABILITY DAY CELEBRATION AT MAHADEV ROAD, NEW DELHI FOR 5 SCHOOLS ON 3RD DECEMBER, 2018



CHILDREN'S DAY CELEBRATIONS AT FILMS DIVISION, MUMBAI



SWACHHTA PAKHWADA FROM JAN 16-31, 2019



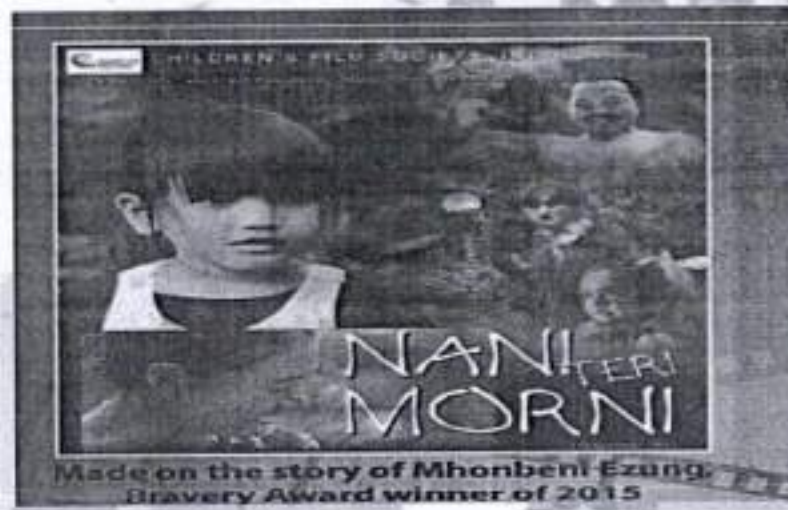
CFSI FILMS AT NATIONAL FILM AWARDS 2017



CFSI FILM AT INDIAN PANORAMA - IFFI



IFFI 2018



CFSI FILMS - AWARDS

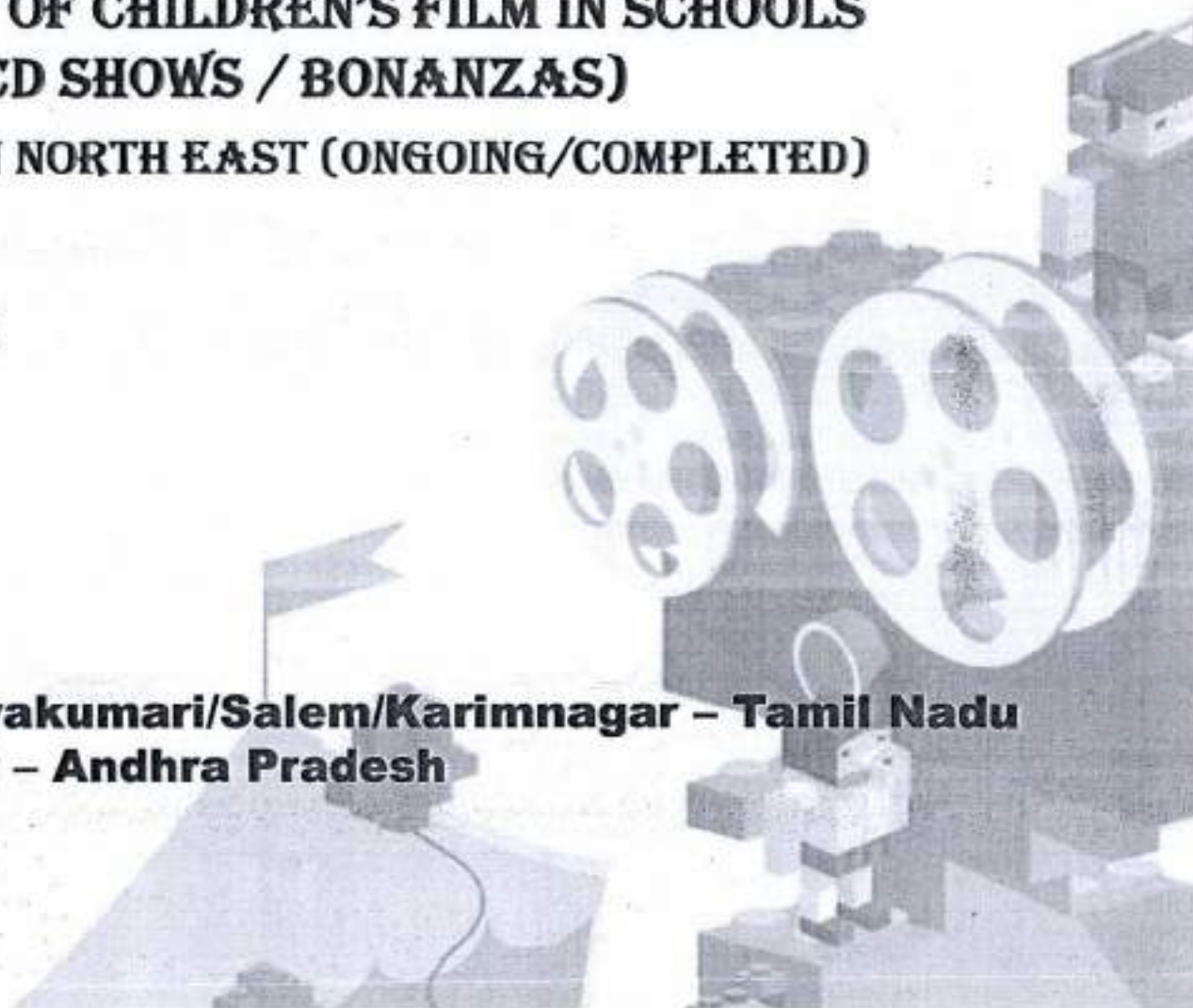
Film Title	Festival Name	Type of Award	Cash Prize
TENNIS BUDDIES	Best Feature Film in Asian Panorama section by Child Jury	20 th International Children's Film Festival India	Rs. 1,50,000
ISHU	Best Assamese Feature Film	65 th National Film Awards	Rs. 1,00,000
ISHU	Special Jury Award in the Chitra Bharathi Indian Cinema Competition	10 th Bengaluru Int. Film Festival Karnataka Chalan Chitra Academy	Rs. 1,00,000
ISHU	Best Children's Film	Assam State Film Award	Rs. 1,00,000
ISHU	Best Feature Film	3 rd Sailadhar Baruah Film Awards	-
ISHU	Best Director	Prag Cine Award Assam	-
THE CAKE STORY	Special Mentioned Award in Non-Feature Category	65 th National Film Awards	-
SHAANU - The Optimist	First Best Children's Film	Nandi Awards, 2017	-
SCHOOL CHALEGA	Best Feature Fiction	International Children's Film Festival of Jaipur	-
PAHUNA	Best Jury Film Award	23 rd Schlingel-International Film Festival for Children & Young audience	-



EXHIBITION OF CHILDREN'S FILM IN SCHOOLS (LCD SHOWS / BONANZAS)

OTHER THAN NORTH EAST (ONGOING/COMPLETED)

- **Khordha – Odisha**
- **Dhule – Maharashtra**
- **Ahmednagar – Maharashtra**
- **Nashik – Maharashtra**
- **Thane – Maharashtra**
- **Palghar – Maharashtra**
- **Nandurbar – Maharashtra**
- **Ajmer – Rajasthan**
- **Jaisalmer – Rajasthan**
- **Thanjavur/Puducherry/Kanyakumari/Salem/Karimnagar – Tamil Nadu**
- **Anantapur/Kurnool/Chittoor – Andhra Pradesh**
- **Yadadri - Telangana**

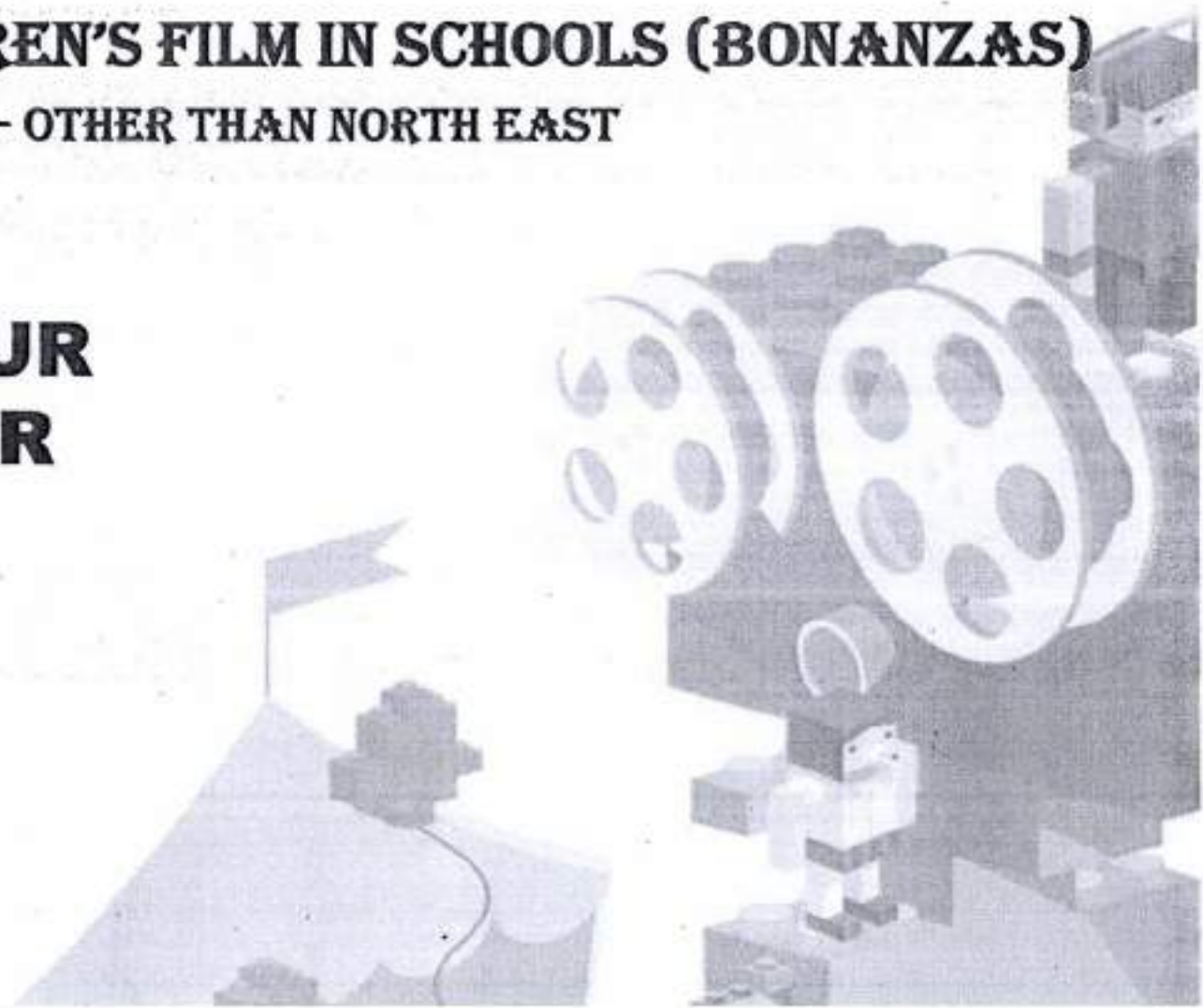




EXHIBITION OF CHILDREN'S FILM IN SCHOOLS (BONANZAS)

PLANNED - OTHER THAN NORTH EAST

- **BALLARPUR**
- **KOLHAPUR**
- **MANDI**
- **DELHI**





PLANNED - NORTH EAST OUTREACH

From I&B Ministry fund

- **ASSAM BONANZA**
- **MEGHALAYA BONANZA**

From DoNER Ministry fund

- **MANIPUR BONANZA**

ONGOING - NORTH EAST OUTREACH

Conducting Special screenings of Audio described CFSI films throughout Arunachal Pradesh State for Visually impaired children on second Saturday of each month.



COMPREHENSIVE REVENUE STATEMENT 2018-19 & 2019-20

GENERATED REVENUE	2018-19	2019-20
TV & SATELLITE TELECAST	17,70,720	52,80,000-
ROYALTY FROM DOORDARSHAN & LOKSABHA CHANNEL	14,85,000	3,54,000
SCREENING FEES/AWARDS	12,52,089	-
SALE OF DVDs	3,27,380	5,450
TOTAL	48,35,189	56,39,450

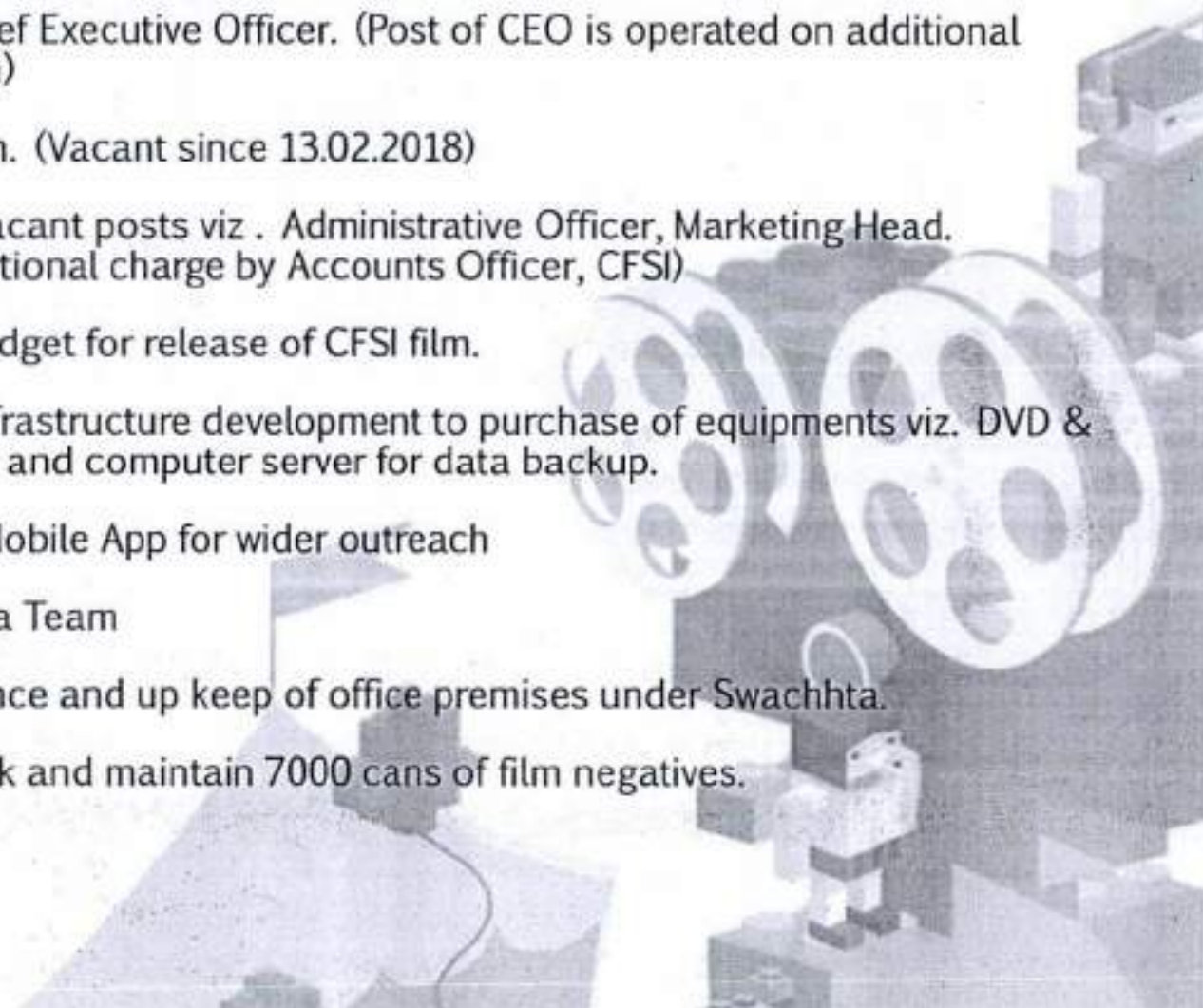
ANTICIPATED REVENUE	2018-19	2019-20
TV & SATELLITE TELECAST (Star TV)	-	7,50,000
ROYALTY FROM DOORDARSHAN & LOKSABHA CHANNEL	-	6,00,000
SALE OF RIGHTS	-	7,50,000
SCREENING FEES/AWARDS	-	4,50,000
SALE OF DVDs	-	5,00,000
TOTAL	-	30,50,000

TOTAL	48,35,189	86,89,450
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POINTS OF DISCUSSION FOR DIFFICULTIES FACED BY CFSI

- Appointment of Regular Chief Executive Officer. (Post of CEO is operated on additional charge by DG, Films Division)
- Appointment of Chairperson. (Vacant since 13.02.2018)
- Filling up other Group "A" vacant posts viz . Administrative Officer, Marketing Head. (Posts are operated on additional charge by Accounts Officer, CFSI)
- Requirement of separate budget for release of CFSI film.
- Requirement of funds for infrastructure development to purchase of equipments viz. DVD & Blu Ray copier, Still Camera and computer server for data backup.
- Funds for Development of Mobile App for wider outreach
- Requirement of Social Media Team
- Funds for regular maintenance and up keep of office premises under Swachhta.
- Manpower to regularly check and maintain 7000 cans of film negatives.





AWARDS WON BY CFSI IN THE SINCE 2013-14

Years	No. of festival submitted	Selected	Award Won	Revenue Earned
2013-14	90	28	4	77,771
2014-15	67	28	1	5,18,688
2015-16	51	13		1,92,546
2016-17	88	21	1	3,31,438
2017-18	117	28	7	1,61,164
2018-19 till Feb.2019	87	23	9	9,05,555
Total	500	141	22	20,87,162

EXHIBITION OF CFSI FILMS IN SCHOOLS IN PAST 5 YRS.

Sr.No.	Year	Shows	Audience
1.	2013-14	242	71,945
2.	2014-15	7,502	21,34,054
3.	2015-16	1,466	4,93,488
4.	2016-17	2,936	8,92,013
5.	2017-18	1,410	5,25,711
	Total	13,556	41,17,211



EXPENDITURE ON FILM PRODUCTION FROM 2013-14 TO 2017-18

Sr. No.	Period	Amount
1	2013-14	1,81,13,706
2	2014-15	2,43,34,149
3	2015-16	6,00,00,000
4	2016-17	10,00,00,000
5	2017-18	5,11,68,375
	Total	25,36,16,230

LIST OF FILMS COMPLETED FROM 2013-14 TO 2017-18

Sr.No.	Year	Name of the film	Type	Language	Date of Censor
1	2013-14	Gopi Gawaiya Bagha Bajaiya	FF	Hindi	08.08.2013
2		Kaphal wild berries	FF	Hindi	08.08.2013
1	2014-15	Pappu Ki Pugdandi	FF	Hindi	20.07.2014
2		Ek Tha Bhujang	FF	Hindi	31.12.2014
3		Kima's Lode	FF	Mizo EST	31.03.2015
1	2015-16	Melanam (Children of Rhythm)	FF	Malayalam	30.06.2015
2		Happy Mother's Day	FF	Hindi	24.09.2015
3		Gauru - Journy of Courage	FF	Hindi	12.01.2016
1	2016-17	Pinti Ka Sabun	FF	Hindi	25.07.2016
2		Tennis Buddies	FF	Hindi	23.12.2016
1	2017-18	Ishu	FF	Hindi	11.04.2017
2		The Cake Story	SF	Hindi	25.05.2017
3		School Chalega	FF	Hindi	03.08.2017
4		Banarsi Jasoos	FF	Hindi	31.08.2017
5		Nani Teri Morani	SF	Nagamese/ Partly Hindi	24.10.2017

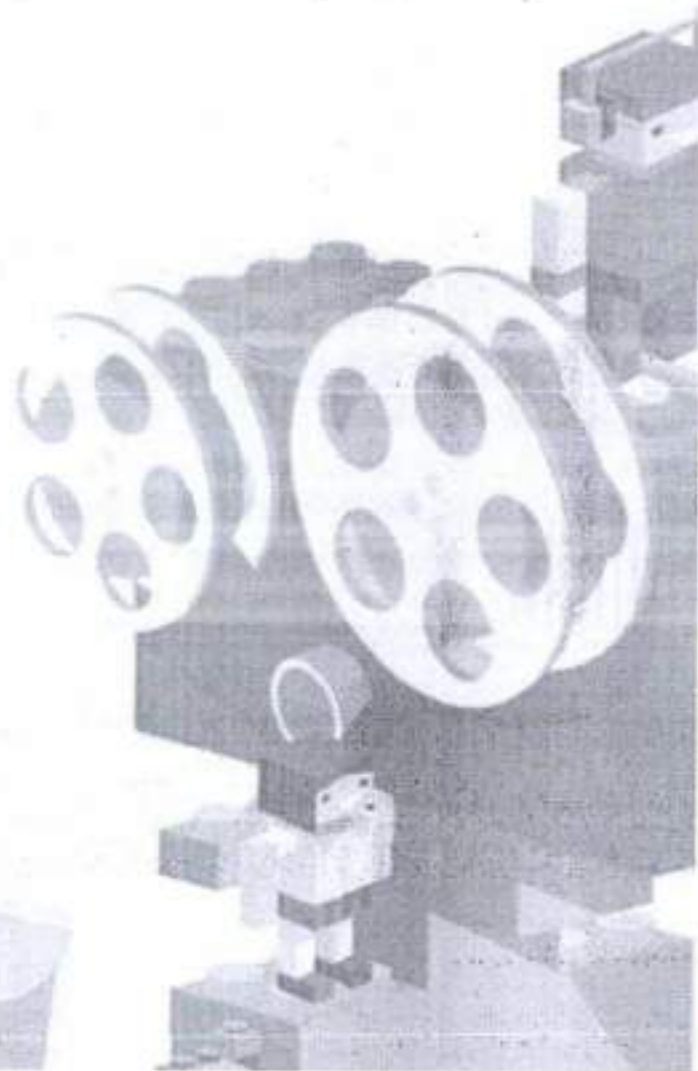
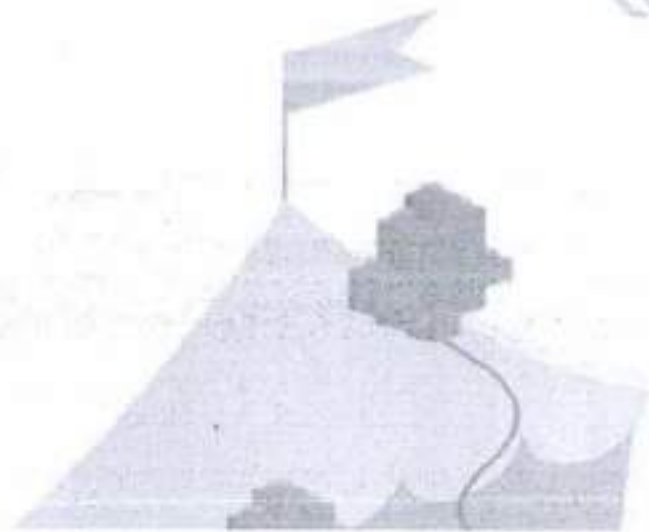
* FF - Feature Film * SF - Short Film

STATEMENT SHOWING DETAILS OF REVENUE RECEIVED FROM 2013-14 TO 2017-18

Sr. No.	Income Head	2013-14	2014-15	2015-16	2016-17	2017-18	Total
1	Hire charges 35mm	1,00,600	12,000	42,000	0	0	1,54,600
2	Sale of VCD/DVD	9,18,975	4,21,467	7,80,201	2,42,710	2,04,724	25,68,077
3	Licence fee - TV/ Royalty	22,96,198	25,60,525	59,76,615	41,48,850	35,85,250	1,85,67,438
4	Entry Fee (Scripts)	1,32,000	1,17,000	1,53,000	3,28,000	2,21,800	9,51,800
5	Screening fees from International Film Festivals	1,37,771	12,65,648	3,67,077	3,87,438	5,39,474	26,97,408
6	Entry Fees (ICFF)	92,970	0	0	8,560	1,19,226	2,20,756
7	Miscellaneous Receipt	3,311	4,977	5,085	15,875	9,007	38,255
8	Cash Award	0	3,00,000	21,000	1,00,000	0	4,21,000
9	Interest on Savings	1,00,360	50,002	38,978	70,480	1,37,433	
	Total	37,82,185	47,31,619	73,83,956	53,01,913	48,16,914	2,60,16,587



THANK YOU!



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Minutes of the Review Committee Meeting held on April 25, 2019 at the Conference Hall of the Satyajit Ray Film and Television Institute, Kolkata

The meeting started as scheduled and the following members were present:

- | | |
|--|--------------------|
| 1. Shri Bimal Julka, Former Secretary, MI&B | : Chairman |
| 2. Shri T. S. Nagabharanam, Film Maker | : Member |
| 3. Shri Shyama Prasad, Film Maker | : Member |
| 4. Shri A. K. Bir, Film Maker | : Member |
| 5. Shri Rahul Rawail, Film Maker | : Member |
| 6. Shri Ashokkumar R Parmar, Joint Secretary (Films) | : Member Secretary |

The following were also present in the meeting on invitation

1. Dr. Debamitra Mitra, Director, SRFTI
2. Shri Abhijit Dasgupta, Dean, EDM
3. Shri Ashoke Viswanathan, Dean, Films
4. All Heads of Departments from Films and EDM Wings

Shri Ali R Rizvi, Additional Secretary & Financial Advisor, MI&B could not attend due to pre occupations.

The Chairman welcomed the members and the invitees following which the Director, Deans and the HODs of the Film and the EDM wings introduced themselves to the Committee members

The Chairman explained briefly that the objective of the Review Committee is to understand the issues of SRFTI that can be addressed so that SRFTI can become self sufficient in the long term perspective and the status and visibility of the Institute gets proliferated

The Film wing gave their presentation followed by discussions. The issues of delay of course completion and the context of fund generation were discussed in detail. Admitting the legacy of course delay as a basic drawback of the system of the Institute, both Dean (Films) and the Director approached the Committee about the measures that have been taken already to reduce the delay gradually and finally eliminate delays in courses totally. They cited the example of 13th batch whose delay has been reduced to eight months unlike the previous instances of 5-6 years of delay of the 3 years post graduate diploma. The transformation from celluloid to digital courses in phases has been the prime reason for these delay, was upheld by all the faculty unanimously. However, the faculty members assured that since the digital mode of curriculum has been established now, the delay can

be controlled. Besides, based on the recent review of courses and syllabi of the Film wing, the three years course has been planned to be completed in two years to equip the students to face the industry. Additionally, a post diploma fellowship of one or two years will be introduced for the students who are interested in higher studies. However, they said, this structure can be justified with the diploma programme getting upgraded to degree.

The issue related to upgradation of the diploma programme to degree demanded long threadbare discussions on the modus operandi. It was unanimously felt by the members that SRFTI should be declared as a Centre of Excellence by the Act of Parliament which will enable the Institute to confer degrees while simultaneously remaining under and receiving grants from the Ministry of I&B, following the example of IIMs (under MHRD) and NID (under the Ministry of Commerce and Industry). Such initiative will definitely increase the number of takers and most important the curriculum of research in film and digital media can be introduced and the Institute will be able to confer MPhil and PhD degrees which will help the aspirants in the pursuit of further higher studies or in securing jobs in academic sectors under the MHRD-UGC system. Taking the discussion further, the review committee proposed that two options should be opened for the aspirants; for academic purpose and for industry professionals. In case of SRFTI the degree factor is more so required because the extension campus of SRFTI at Itanagar has been proposed to run three years undergraduate degree course in Film and Television so that the trajectory of film and television education gets completed with post graduate degree in SRFTI.

The EDM wing also gave presentation. They emphasized on the importance of electronic and digital media in the present scenario for which the course curriculum has been framed to go beyond television. The members were satisfied with the two years post graduate diploma programme in SRFTI which started in 2017. They suggested that the institute should have a placement cell for the EDM students after assessing the demand of the discipline in the industry. The Dean EDM stated that there is no delay in the course completion and the first batch is to complete the course by July 2019 as scheduled.

There were elaborate discussions on SRFTI's internal revenue generation. The Director mentioned that various initiatives for internal revenue generation have already started since 2017. She added that during the financial year 2018-19 more than 53 lakh was generated by running self financed short courses and making commissioned films for external organizations and hiring out the spaces. She, however, candidly said and asserted that inspite of those initiatives, SRFTI can never be self-sufficient when it comes to the components of procurement of equipment and development of infrastructure and maintenance and salary. The members advised to explore other potential avenues for revenue generation. The Chairman has advised to approach the NITIAYOG for help to get plethora of governmental projects to earn. The members further advised to introduce additional self financed short courses in Production Design, Costume Design, Make-up and the Train the Trainers (TOT) programmes. The increase of students' fees has also been

300

highlighted keeping in mind the students of financially backward community. Suggestions have also come up from EDM Dean to have a separate production team to execute the external commissioned projects or consultancies. The Animation HOD has also proposed following the NID model to start a Service centre and groom through internships the manpower for SRFTI for executing 2D and 3D external Animation projects.

Director pointed out that since 2017 the Governing Council of the Institute is functioning without a Chairman. Shri Rahul Rawail suggested to have a common Chairman both for SRFTI and FTII.

There being no other items for discussion the meeting ended with the vote of thanks to the Chairman.

Minutes of the Review Committee Meeting held on April 26, 2019 at the Committee Room of the Satyajit Ray Film and Television Institute, Kolkata

The meeting started as scheduled and the following members were present:

1. Shri Bimal Julka, Former Secretary, MI&B : Chairman
2. Shri T. S. Nagabharana, Film Maker : Member
3. Shri Shyama Prasad, Film Maker : Member
4. Shri A. K. Bir, Film Maker : Member
5. Shri Rahul Rawail, Film Maker : Member
6. Shri Ashokkumar R Parmar, Joint Secretary (Films) : Member Secretary

The following were also present in the meeting on invitation

1. Dr. Debamitra Mitra, Director, SRFTI
2. Associate Professors and Assistant Professors of Departments from Films and EDM Wings

Shri Ali R Rizvi, Additional Secretary & Financial Advisor, MI&B could not attend due to pre occupations.

The Chairman welcomed the members and the Review Members introduced themselves to the faculty and asked for suggestions for the improvement of the Institute.

Faculty members contextualized the relevance of SRFTI as a film school and drew attention of the members to the fact that diversity of students' background is the core strength of SRFTI since students come from different corners and different strata of Indian society. Regional Cinema is becoming bigger than ever before. Students at SRFTI make films in several ethnic languages, local dialects, capture rites, rituals, customs and folklores of different communities of the country and get stories from different cultures, which will have a very significant value in archival documentation in the future.

Responding to the questions of the Review Members on the shortcomings of the Institute, if any, and the ways to make the Institute self sufficient, the faculty members commented that the Institute needs to relook at unrealistic project designs and the kind of students who are taken in; so that the courses are in sync with the times along with the relevant pedagogic aids. In other words, to synchronise the objectives of the Institute, expectations of students and syllabus designs will need to have a technological archiving of Indian cinema praxis and more of research based activities and curriculum. Since the nature of art training is a popular discipline, the Chairman advised the faculty to explore the possibilities of coming up with text books in Indian

context and raise excellence of the level of learning of film grammar and craft at par with the western standardization.

In the context of delay in courses, faculty members stated that the major hurdle in completion of courses in time is students' general apathy to attend classes regularly. While the Members recommended punitive measures in such cases, the faculty mentioned that the projects being collaborative in design, it is difficult to penalize one student individually for the delay, without impacting other students and the timeline of their project. Sometimes it has also been observed that since the Direction students cannot come up with ideas on time, delays crop up. The suggestion from a faculty to give every student chance to pitch his/her idea independently, and remain solely accountable for the delay, was felt to be not a good idea by the Review Members as film making is essentially a collaborative exercise. Nevertheless, the Review Members pointed out repeatedly that it is the responsibility of the teachers to ensure that courses are completed on time and the students should also be trained to comply to deadlines, whether it is the case of script writing or production. There should be a time bound working pattern. Sri A.K. Bir advised to reinforce the intellectual temperament of the students. Simplicity and soberness should also be focused upon. Tangella Madhavi, the Direction faculty and the Proctor said efficiency among students should be a way of life within Campus. There should be cultural, art, sports activities and an environment that improves the overall engagements of students which will surely have positive impact on how students go about with their work including complying to deadlines. Faculty who were former students of SRFTI, however, expressed that there have been drastic changes in the day to day running of the Institute compared to what was happening in the past, as SRFTI has stepped into the path of improvement.

During their meeting with the committee on April 25.04.2019, the students showed interest for opportunity to work in commissioned films of external organizations executed by the faculty of SRFTI. The faculty members were not very keen to involve the students in such films because they might get distracted from their normal course work, which again will lead to course delays. However, the Director stated that students who are in semester break can be engaged, as happened in the SRFTI film on Benaras Parichay where three students were engaged and they gained good experience.

Discussions happened on issues of students sending their films to festivals on their own, faculty trainings and adopting means to make the Institute financially self-sufficient. The committee expressed strong reservation against students sending their films produced by SRFTI to festivals on their own. The members said that since SRFTI has the copyright to the films, ample measures should be taken to streamline submissions. A NOC should be obtained from the Institute if a student wants to send his film on his/her own.

The committee strongly endorsed the need for faculty improvement within the existing system and recommended that adequate measures should be taken to facilitate faculty wanting to go for improvement programs. The members observed that the ministry could provide additional budget for the same. The committee mentioned that collaborations and exchange programmes with other institutions should be initiated by the faculty members. Artist in residence program can be considered, if possible, taking into consideration the budgetary provisions, since SRFTI already has such a provision where industry experts conduct 7-10 days workshops on a continuous basis in all departments. On the question of SRFTI's readiness to become financially self sufficient, the committee advised to explore the possibility of increasing the fees with scholarship schemes for the financially backward students, in addition to the initiatives that have already been taken by the Institute. Joint Secretary (Films) stated that a meeting of SRFTI with FICCI/ASSOCHEM and others in the entertainment industries can be organised by the ministry to increase the visibility of SRFTI and possible collaboration with the industry.

Finally, the committee members suggested that there should be more regular in-house meetings to discuss students' issues to improve efficiency. To work as a team should be the guiding spirit of the Institute.

The meeting ended with vote of thanks to the Chair.



Directorate of
Film Festivals



Ministry of Information & Broadcasting
Government of India

Directorate of Film Festivals

The Directorate of Film Festivals (DFF) was set up under the Ministry of Information & Broadcasting in 1973 with the objective of promotion of Indian films and cultural exchange through cinema.

Film Festivals and awards organized by DFF aim at encouraging the production of films of cinematic, aesthetic & technical excellence and promotion of film art through screenings of the selected films.

Directorate of Film Festivals

The Directorate organizes and implements the following events and programs to promote Indian Cinema:

- The National Film Awards and the Dadasaheb Phalke Award.
- Organizing the annual International Film Festival of India (IFFI).
- Participation in Cultural Exchange Programmes and organizing screening of Indian films through our Missions abroad.
- Participation in International Film Festivals abroad.
- Organizing special film expositions such as retrospectives, Indian Panorama films screenings and National Awards winning films screening and theme based film festivals in different parts of the country.
- Collection, preservation and documentation of prints of Indian Panorama films for non-commercial screenings.
- Management of Siri fort Auditorium Cultural Complex.
- Grant –in –Aid to Film Festivals in India.
- Film Promotion Fund.

Directorate of Film Festivals

The National Film Awards and the Dadasaheb Phalke Award.

- The National Film Awards, now in 66th year, is the largest and highest awards in the field of cinema and it continues to underline cinematic excellence. Ministry of Information & Broadcasting instituted National Film Awards in 1954.

- NFA is conferred on following broad Categories:

1. Feature Film Section
2. Non-feature Film Section
3. Best writing on Cinema
4. Dada Saheb Phalke Award
5. Best Film Friendly State



Directorate of Film Festivals

Organizing the annual International Film Festival of India (IFFI).

• IFFI is the oldest International Film Festival of Asia. Now in its 50th year, it is also a FIAPF accredited Film Festival.

• Sections in IFFI

- a. International Competition
- b. Centenary Award for the Best Debut Feature Film of a Director
- c. Festival Kaleidoscope
- d. World Panorama
- e. Sketch on Screen (Animation Film Package)
- f. Country Focus
- g. Retrospective of the Lifetime Achievement Awardee
- h. Special Retrospective
- i. ICFT UNESCO Gandhi Medal
- j. Indian Panorama
- k. Retrospective of Dadasaheb Phalke Award Winner
- l. Homages
- m. Special Package for Visually Impaired Children
- n. Open Air Screening of Sports films
- o. State Focus
- p. Special Package



Directorate of Film Festivals

Organizing the annual International Film Festival of India (IFFI).

•Awards in IFFI

- a. Golden Peacock Award for Best Feature Film
- b. IFFI Best Actor Award (Male)
- c. IFFI Best Actor Award (Female)
- d. IFFI Best Director Award
- e. ICFT UNESCO Gandhi Medal
- f. Life Time Achievement Awards
- g. Special Jury Awards
- h. Indian Film Personality of the Year

- 2019 marks the 50th Year of International Film Festival of India.



Directorate of Film Festivals

Participation in International Film Festivals abroad.

- **SAARC Film Festival**

Winners in 7th SAARC Film Festival are as follows:

Special Jury Award – Pinky Beauty Parlour
Best Sound Designer - Pinky Beauty Parlour
Special Jury Award – Tandaav

Winners in 8th SAARC Film Festival are as follows:

Best Actress – *Kshitij (The Horizon)*
Best Short Film – *GI*
Best Screenplay – *Poorna*
Special Jury Award – *Kshitij (The Horizon)*

- **FIJI FILM FESTIVAL, FIJI NATIONAL UNIVERSITY (October 2012)**

3 Idiots & Kurmavatara won Best Director and Special Jury Award respectively.

- **PYONGYANG INTERNATIONAL FILM FESTIVAL**

Three Indian Panorama (2011) and three National Awards Winning films of 2010 were selected for the screening in 13th Pyongyang International Film Festival

Directorate of Film Festivals

Organizing special film expositions such as retrospectives, Indian Panorama films screenings and National Awards winning films screening and theme based film festivals in different parts of the country.

- DFF organizes retrospectives / Homages of the Indian Film personalities for revisiting their work of art and contribution in the field of Cinema across the country.



Directorate of Film Festivals

CENTENARY FILM FESTIVAL

A grand Film Festival was organized to mark the 100 years of Indian Cinema in Delhi, 2013.

As part of the festival, screenings of classics and contemporary films, an exhibition on 100 years of Indian Cinema, workshops and Retrospective of Satyajit Ray were organized.

In continuation of the Festival, Centenary Film Festival in Shillong, India Habitat Center, Delhi and Jakarta (Indonesia) were also organized by DFF



Directorate of Film Festivals

Cultural exchange Programme

DFF organizes film festivals under Cultural exchange Programme for providing a platform in improving and strengthening foreign relations. It is designed in such a way where in films from one particular country depicting its culture will be screened in India vice versa.

CHINESE FILM FESTIVAL

1st Chinese Film Festival was organized in Siri Fort Auditorium complex, Delhi where 10 Chinese films were screened.

The Festival was graced by legendary Chinese Actor Mr. Jackie Chan and other eminent Chinese film personalities and official delegation from China.

BANGLADESH FILM FESTIVAL

A tri city film festival in Agartala, Kolkata and Delhi was organized to mark the 40th Anniversary War of Liberation of Bangladesh in 2011 – 2012.

The Festival was organized in collaboration with Bangladesh High Commission, India.



Directorate of Film Festivals

BRICS FILM FESTIVAL

- The 1st BRICS Film Festival was organized at the Sirifort Auditorium Complex, New Delhi, from September 2nd to September 6th, 2016.
- In the course of 5 days of the event, 20 movies were screened in the competition section, 4 from each of the countries.
- The film festival showcases an amalgamation of culture, films, song & dance and food of the 5 member countries, Brazil, Russia, India, China and South Africa. Exclusive cuisines from all the BRICS nations were available at the Food Court, arranged in the festival venue.
- The festival is a step towards strengthening relationship between the five nations, this cultural extravaganza was attended by various dignitaries, officials from member states, esteemed jury and film delegates, and celebrities from five countries.



BRICS INDIA 2016 FILM FESTIVAL
2nd to 6th September
Sirifort Auditorium Complex, New Delhi

SCREENING SCHEDULE

Day	Time	Section
5th Sept. 2016	11:00 PM	Cultural Performances
6th Sept. 2016	11:00 PM	Cultural Performances
2nd Sept. 2016	11:00 AM	Competition Section
3rd Sept. 2016	11:00 AM	Competition Section
4th Sept. 2016	11:00 AM	Competition Section
5th Sept. 2016	11:00 AM	Competition Section
6th Sept. 2016	11:00 AM	Competition Section

Directorate of Film Festivals

ASEAN FILM FESTIVAL

The Film Festival was initiated to build a platform for people of the film industry of member countries to explore areas of cooperation in the domain of "cinema and cultural cooperation."

The festival celebrated the excellence of cinema by exhibiting films from various ASEAN countries.

ASEAN India Film Festival aims to build bridges and bring harmony amongst the ASEAN countries, the festival would provide more people-to-people contact between member countries especially youth.

As a vehicle of Cultural Exchange, the Directorate of Film Festival aims to provide access to new trends in filmmaking by providing the platform for an exchange of ideas, culture and experiences in the field of cinema.



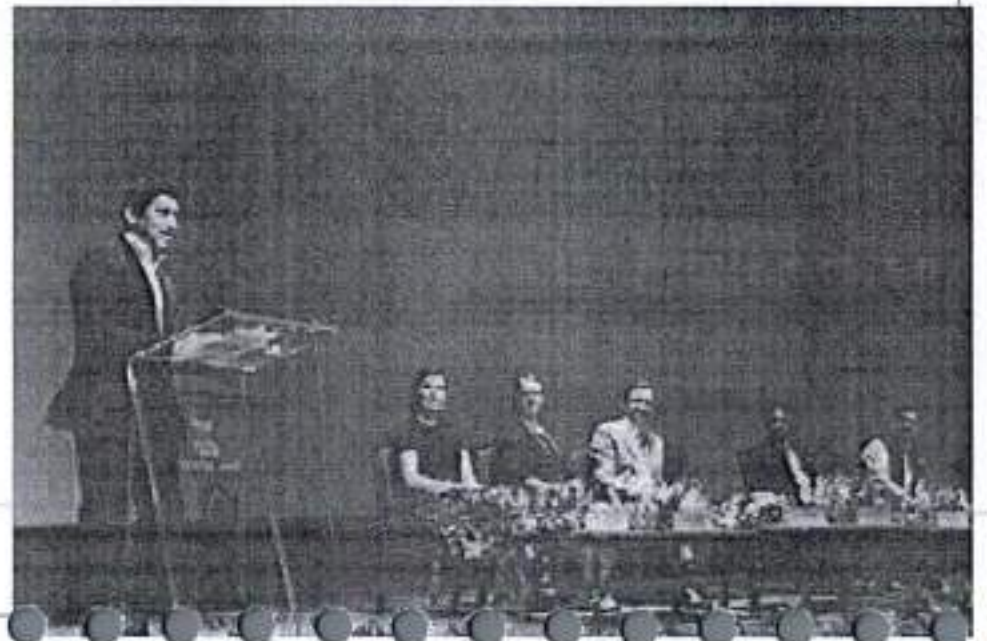
Directorate of Film Festivals

EUROPEAN UNION FILM FESTIVAL

• DFF in collaboration with the Delegation of the European Union to India organized a film festival in Sirifort Auditorium-2 from 30th July to 6th August 2016 in Sirifort Auditorium-II.

• 23 films were screened during the EU Film Festival from 30th July to 6th August 2016.

• The opening ceremony started with the musical performance by Neemran Choir followed by the screening of famous Danish Film Silent Heart (Stille Hjerte) Directed by Bille August.



Directorate of Film Festivals

IRANIAN FILM FESTIVAL

As part of cultural exchange programme, DFF in collaboration with Iran Cultural House, New Delhi organised an Iranian film festival in Sirifort Auditorium-II from 16-19 July 2016 .

- 14 films were screened during this Festival.
- The opening ceremony of the festival was held in Sirifort Auditorium-II where in Iranian Musical Group "Ronak" performed the traditional music of Iran. Performance was followed by the screening of the opening film of the festival CUBE OF SUGAR by Reza Mirkarimi.
- The festival showcase the exhibition of Iranian art and handicraft



Directorate of Film Festivals

PATRIOTIC FILM FESTIVAL

To mark the 70 years of Indian Independence, Directorate of Film Festival organized a festival of patriotic films in New Delhi under the banner **"70 Saal Azaadi, Yaad Karo Kurbani"** as part of the Ministry of Defence programme related to Independence Day celebrations from August 12-18, 2016 at Siri Fort Auditorium Complex, New Delhi.

In continuation to this festival following festivals were organized in district level cities such as:

- Banka, Bihar
- Mau, Uttar Pradesh
- Thanjavur, Tamil Nadu
- Surajpur, Chhattisgarh
- Indore, Madhya Pradesh
- Coimbatore, Tamil Nadu
- Rohtas (Sasaram), Bihar
- Bhuj, Gujarat
- Kolhapur, Maharashtra
- Wardha, Maharashtra
- Jorhat, Assam



Directorate of Film Festivals

EK BHARAT SHRESTHH BHARAT

The Festival is a part of Patriotic Film Festival which is being organized in various districts.

An initiative of Government of India to promote cultural exchange between the states, where in films from one particular state depicting its culture were screened in the paired states.

DFF organized a series of such film festivals across the country like:

- Bihar state is paired with Mizoram and Tripura.
- Chhattisgarh state is paired with Meghalaya and Arunachal Pradesh under the scheme.
- Chhattisgarh state is paired with Gujarat.
- Madhya Pradesh is paired with Manipur & Nagaland.
- Maharashtra is paired with Odisa.



EK BHARAT SHRESHTHA BHARAT
एक भारत श्रेष्ठ भारत

India.gov.in

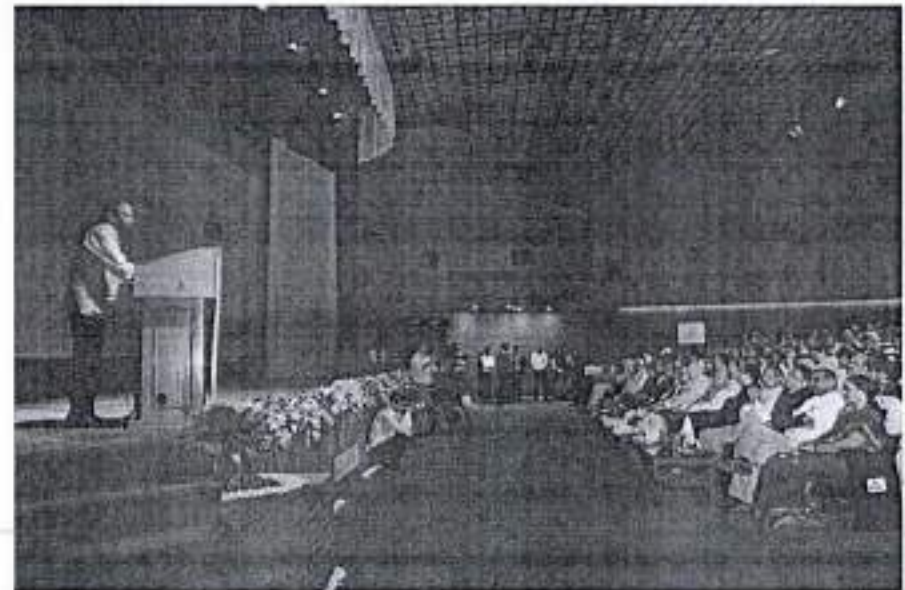
Directorate of Film Festivals

An Interaction session with John Bailey, President Academy of Motion Pictures Arts & Science

DFF under Ministry of Information & Broadcasting initiated the interaction session with John Bailey and it was held in Siri fort Auditorium II.

The interaction not only throw insights into the thought leadership at Oscars but also was informative for key stakeholders who attended the event.

The interaction was an opportunity for the Ministry to further highlight financial incentives offered to foreign filmmakers to shoot in India, single window facilitation mechanism for filming in India through web portal under the Film Facilitation Office, financing co-production of films and promotion of single screen theatres in small towns across the country.



Directorate of Film Festivals

Film Festivals of Films from NORTH EAST

(DFF) organizes "Fragrances from the North East", a North East Film Festival across the country and in North East especially.

Giving an absolute North-Eastern experience to the visitors, the film screenings were supplemented by cultural programmes, handicraft exhibitions, food stalls and much more during the festival.

During the festival the filmmakers & film enthusiast of the North East gets an insight of the new trends of technology & narratives in Cinema. Moreover, it gives an opportunity to have one to one conversation with the Masters of Cinema.



Directorate of Film Festivals

Collection, preservation and documentation of prints of Indian Panorama films for non-commercial screenings.

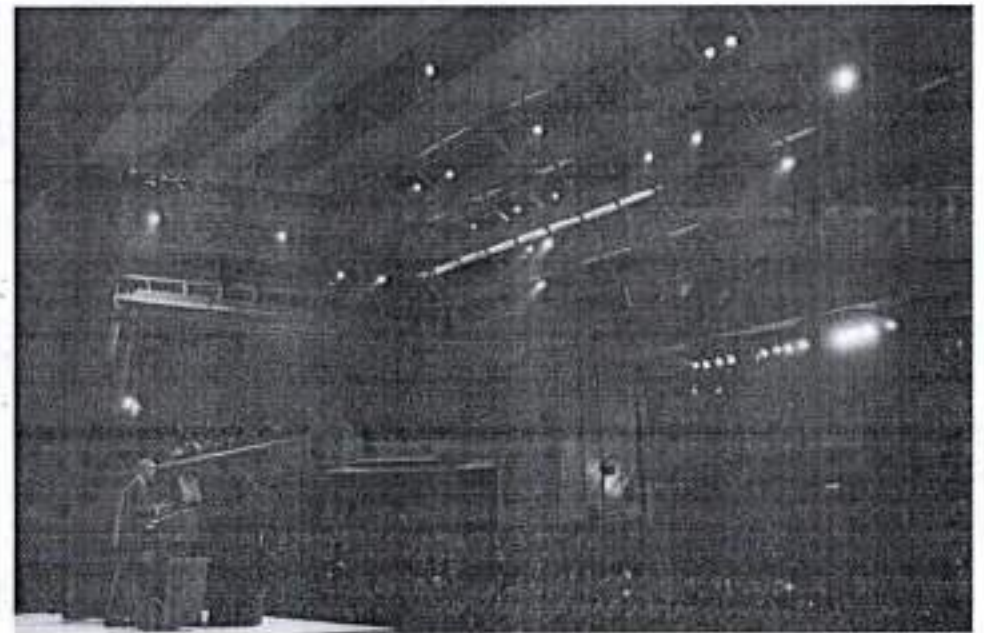
DFF has a collection of approx. 1500 Indian Films made by eminent filmmakers of various Indian languages.



Directorate of Film Festivals

Management of Siri fort Auditorium Cultural Complex.

- Programmes of National and International repute are organised in Sirifort Auditorium Complex.
- All the Four auditoriums are equipped with latest technical facilities, with 3D viewing and latest sound system (Dolby Atmos).



44th President of United States of America Barack Obama addressing a select gathering at Siri Fort Auditorium



Directorate of Film Festivals

Grant –in –Aid to Film Festivals in India.

- Grant-in-aid is provided to NGOs/State Government organizations for propagating film consciousness, development of audience taste and visual sensitivity in the field of cinema resulting in development of film culture with fresh vigor.



Deaf Film Festival 2019

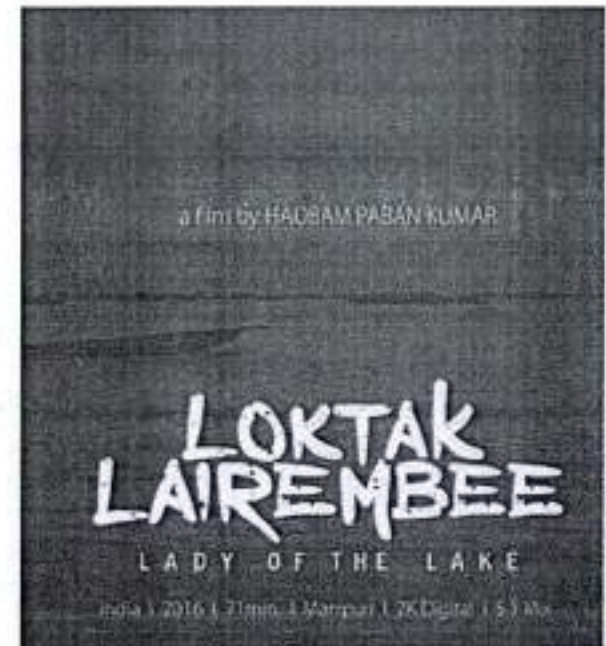


L – R: Divyangjan Film Festival & Winner of Swach Bharat Film Festival 2016

Directorate of Film Festivals

Film Promotion Fund

- One of the important schemes of MoI&B, Film Promotion Fund, to support Indian Filmmakers is being implemented by DFF.
- Film promotion Fund works out as a scheme to help filmmakers monetarily to promote their films once they are selected in International Film Festivals or events like Oscars.
- The recipient of the films are as follows since its inception:
 1. Newton (2017; Directed by Amit V Masurkar)
 2. Loktak Lairembee (2016; Directed by Haobam Paban Kumar)



THANK YOU



NFFDC

cinemas of india





INDEPENDENT CINEMA

- Often termed Parallel/Middle cinema
- Related to content and creative sensibilities more than finance
- Incorporates neo-realistic as well as experimental styles
- Often depicts socially relevant themes and stories
- Spans various genres
- Has garnered international acceptability and acclaim



OBJECTIVES

To plan, promote & organize an integrated and efficient development of the Indian film industry in accordance with the national economic policy and objectives laid down by the Government of India from time to time



BACKGROUND

- Incorporated in 1975, the company was merged with the erstwhile Film Finance Corporation and Indian Motion Pictures Export Corporation in 1980. Operations of the company commenced in 1980.
- Apart from the Head Office in Mumbai, NFDC has three regional offices in New Delhi, Kolkata, and Chennai. Chennai has one branch office in Trivandrum.
- Its primary activities comprise production and distribution of films, promotion of Indian cinema, and training & development.
- Production comprises both feature films, and advertisement/short/corporate films for government clients, while distribution comprises release of feature films as well as dissemination of government media campaigns.



DRIVERS OF GROWTH

Developmental Activities

- Training & Content Development
- Film Production
- Promotion of Indian cinema
- Distribution in new formats
- Exhibition Network

Business Activities

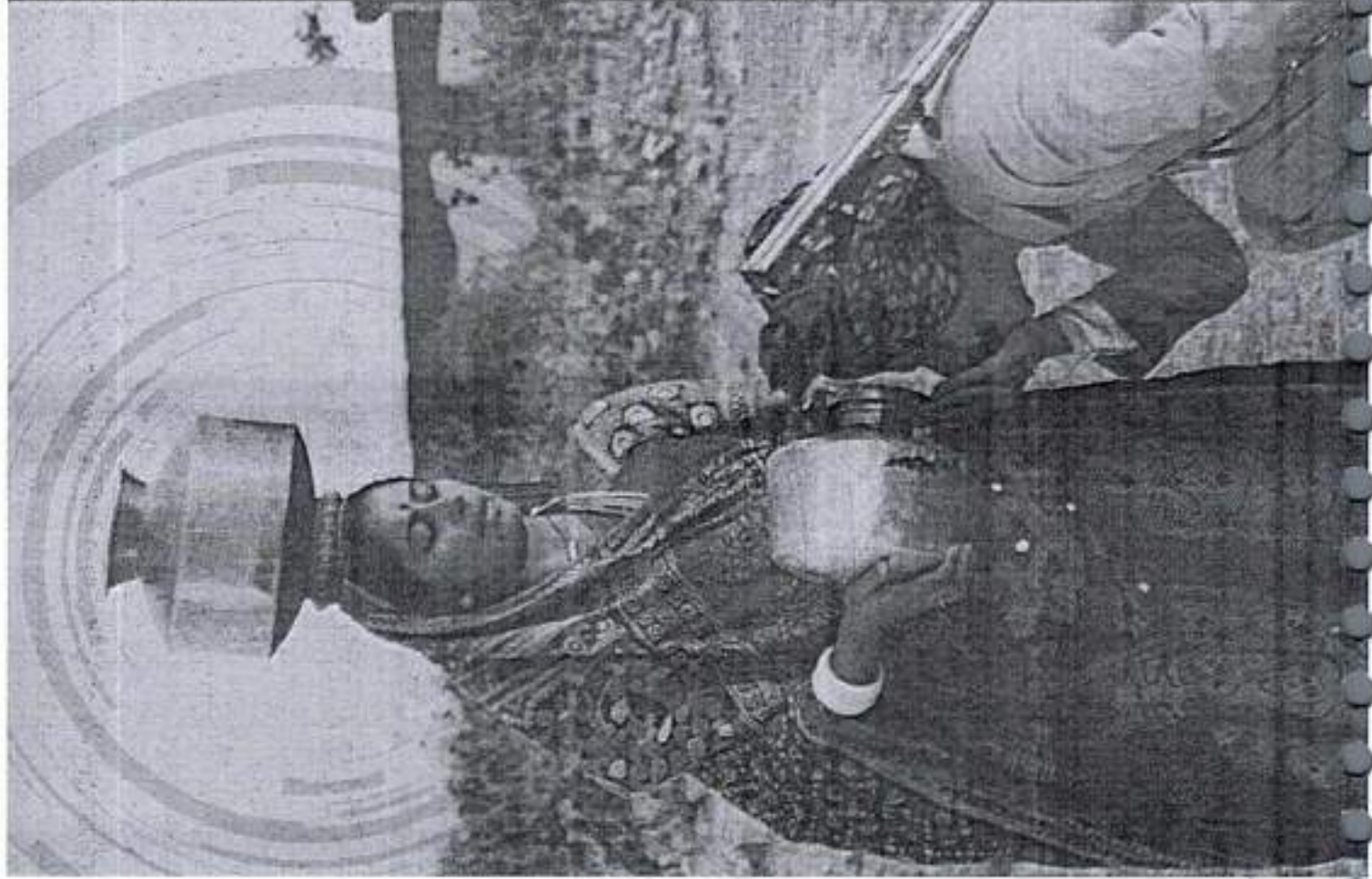
- Business from government clients
- Distribution
- Services

FILM PRODUCTION

Film production on behalf of the Government of India.

In the 11th and 12th Plan Period, NFDC has –

- Produced 27 feature films in 13 Indian languages
- 15 own productions
- Including 9 domestic and 4 International co-productions
- Launched 18 new Directors
- 33 International Awards, 8 National Awards & 1 Golden Peacock
- One Indo-New Zealand International Co-Production Film is under post-production stage
- On 1st August 2016 NFDC signed an MoU with the Ministry for production





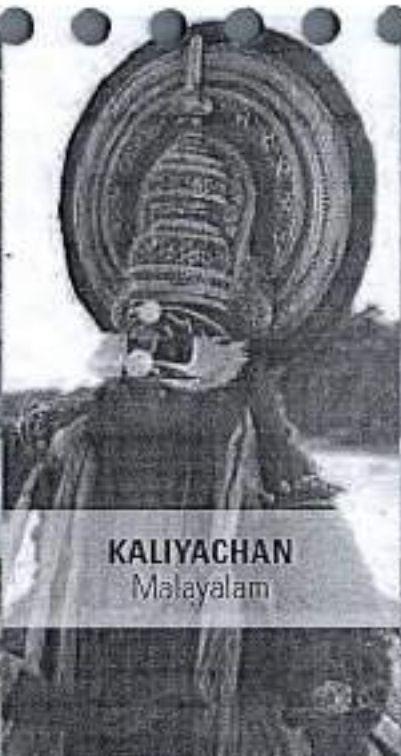
MANJHI-THE MOUNTAIN MAN
Maghadi/Hindi



QISSA
Punjabi



ATTIHANNU MATTU KANAJA
Kannada



KALIYACHAN
Malayalam



CHAURANGA
Khorta/Hindi



THE LUNCH BOX
Hindi



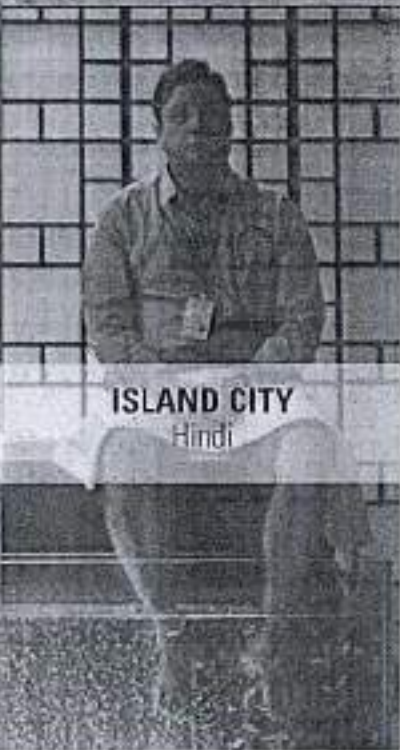
THE GOOD ROAD
Gujarati



SHANGHAI
Hindi



ANHEY GHORHEY DA DAAN
Punjabi



ISLAND CITY
Hindi

Current status of Film Production in NFDC

- In November 2018 Empowered Committee of the Ministry of I&B has decided for allocation of funds to NFDC for production of films.
- Accordingly in-principle approval was granted to commence the activities for film production under the scheme "Production of film in various Indian languages"
- To commence Film Production activity the Corporation uploaded new bye-laws on www.nfdcindia.com and gave newspaper advertisement on 08.12.2018 for production/co-production of films in various Indian languages from the budget to be allocated in F.Y 2019-20 by the Ministry. NFDC received 34 proposals for production/co-production.
- NFDC received ₹ 8.4 crores for the year 2018-19 for production of films.
- Marathi film "Laal Maati" is in post-production and Hindi film "Lonak" in research & pre-production stage. These two films are from the funds allocated for the year 2018-2019.

Contd...

Current status of Film Production in NFDC

• During visit of Hon'ble Prime Minister of Bangladesh in April 2017, Hon'ble Prime Minister of India announced that both countries have agreed jointly to produce a feature film on the life and works of "Bangabandhu Sheikh Mujibur Rehman".

• The first meeting of India-Bangladesh Joint Committee on Audiovisual Co-production was held on 12.07.2018 at New Delhi. In the meeting it was decided that National Film Development Corporation Limited and Bangladesh Film Development Corporation would be the Executive Producers for the film "Bangabandhu".

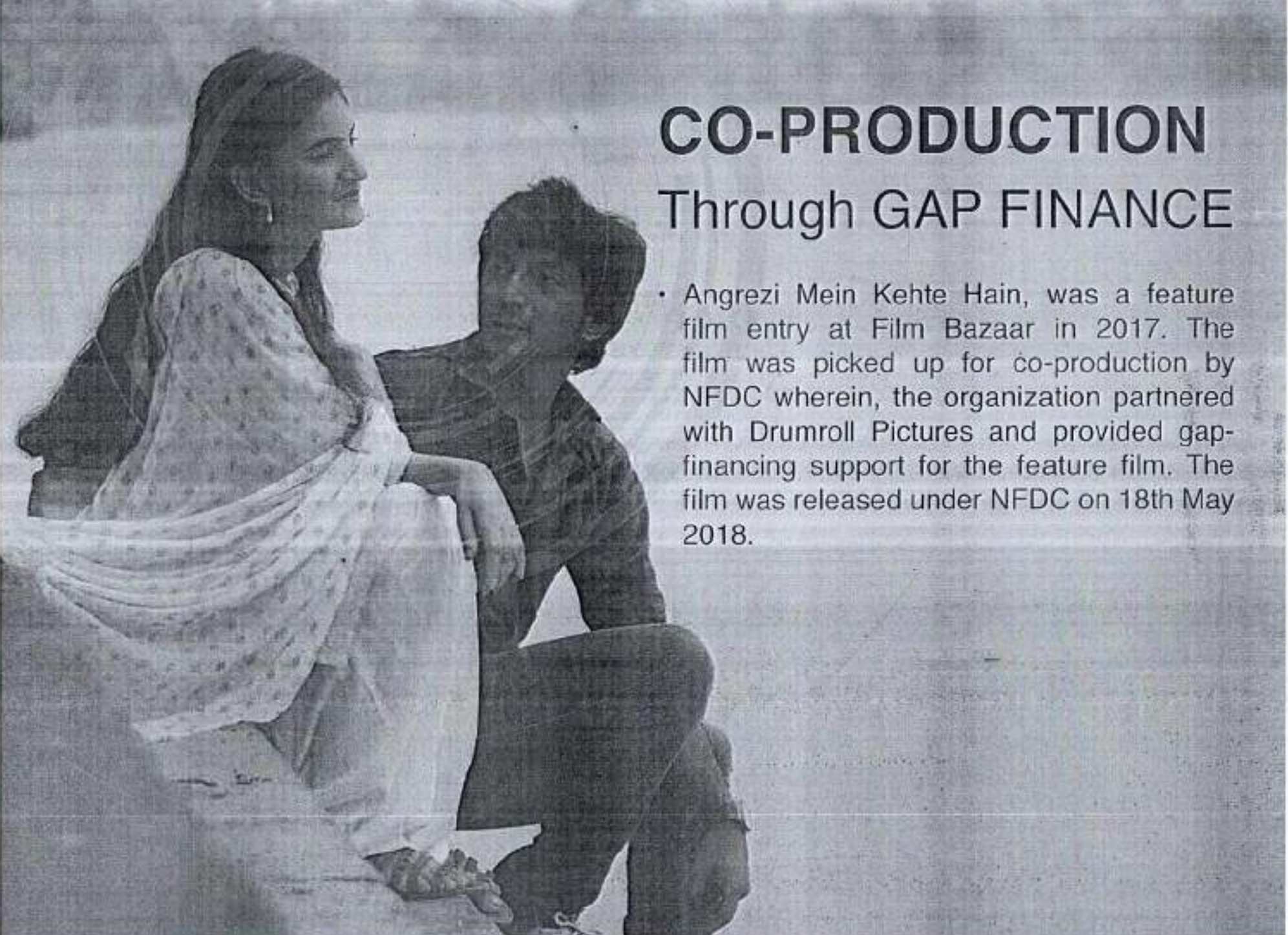
• Peoples Republic of Bangladesh had informed that Shri Shyam Benegal would be the choice of Bangladesh as the Director for the feature film on the life of "Bangabandhu Sheikh Mujibur Rehaman".



Contd...

Current status of Film Production in NFDC

- To discuss on co-production of film on Bangabandhu, a meeting was held at Dhaka from 02.04.2019 to 04.04.2019 Shri Shyam Benegal the Director of film and the Joint Secretary (Films), Ministry of Information & Broadcasting who is also holding additional charge of the Managing Director, NFDC attend the meeting at Dhaka with the Hon'ble Prime Minister of Bangladesh.
- The delegates of Bangladesh attended the meeting at New Delhi on 07.05.2019 along with officials of the Ministry of Information & Broadcasting to discuss co-production aspects of film "Bangabandhu".
- Major Shooting of the film will take place in Bangladesh.
- Ratio of funding as well as receipts for the film would 60:40 between Bangladesh and India receptively even in the case of over or under budgets the ratio of sharing will remain same.
- Shri Atul Tiwari, writer and Ms.Shama Zaidi, co-writer of the film "Bangabandhu" are in Dhaka for research work for 15 days.



CO-PRODUCTION

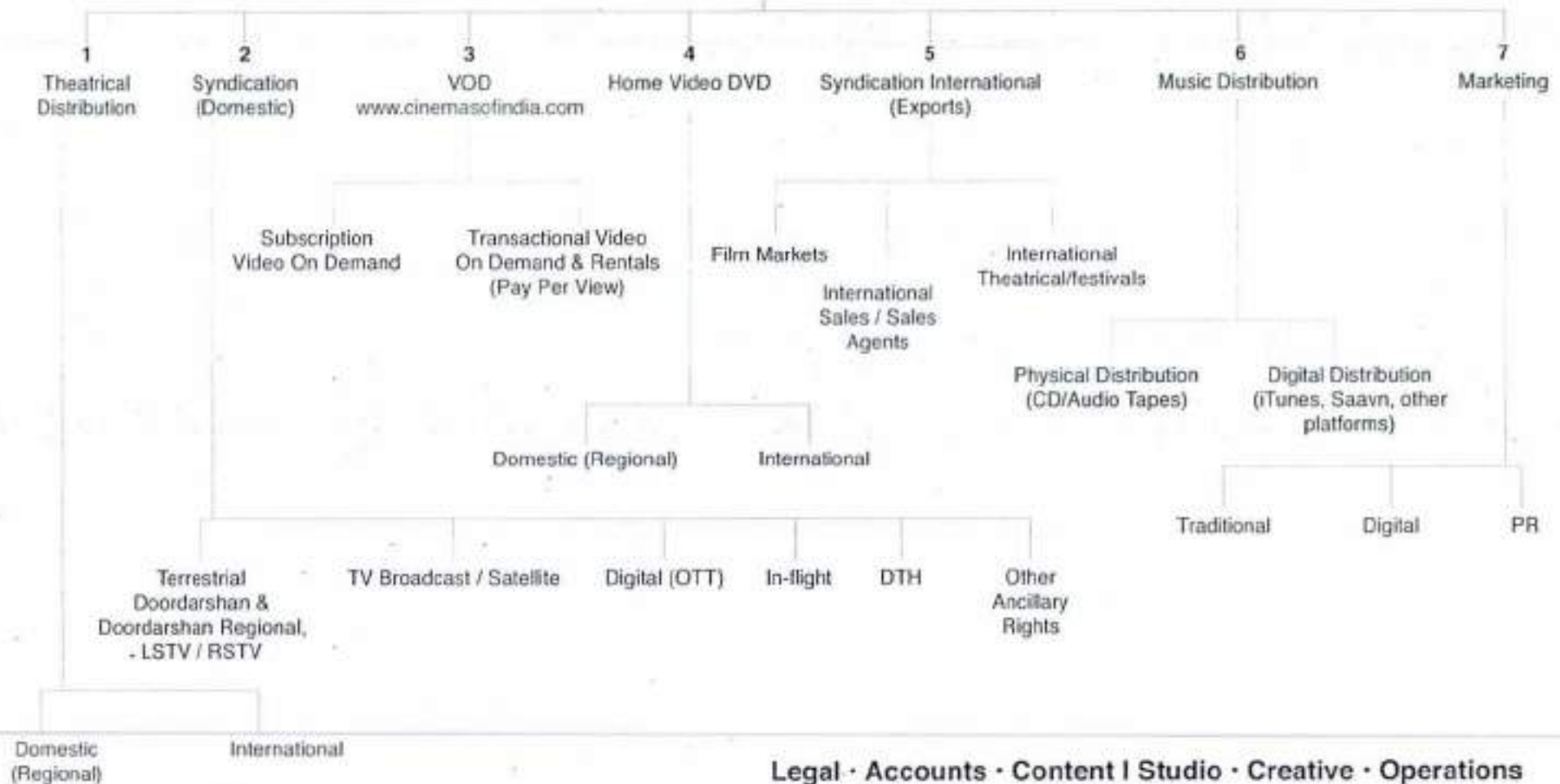
Through GAP FINANCE

- Angrezi Mein Kehte Hain, was a feature film entry at Film Bazaar in 2017. The film was picked up for co-production by NFDC wherein, the organization partnered with Drumroll Pictures and provided gap-financing support for the feature film. The film was released under NFDC on 18th May 2018.

With over 300 films in 21 Indian languages and 85 titles restored
 NFDC syndicates more than 120 films

Distribution with 7 active verticals is a robust and multi-faceted mechanism for
 Indian independent industry

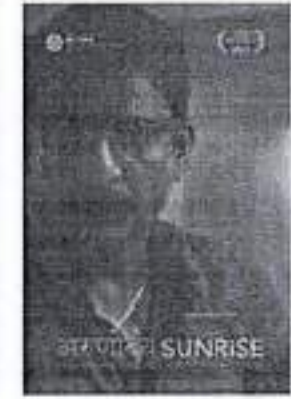
Distribution, Syndication & Marketing



Legal · Accounts · Content | Studio · Creative · Operations

Theatrical

10 years 22 theatrical releases in India & abroad



Syndication

Satellite & Broadcast

- NFDC content plays across leading digital platforms and mainstream broadcasters namely – Zee Networks, Colors, Epic Channel, Reliance JIO, Sony & Star Network, Movies Now, Times Now Network+

Digital & Video on Demand Platforms

- iTunes, Google play, Amazon Prime Video, Zee5, Netflix, JIO cinema, Yupp TV, Hotstar, Eros Now

Terrestrial Rights

- Doordarshan National, Doordarshan Regional, Lok Sabha TV & Rajya Sabha TV, Victor Channel (Kerala)

NETFLIX

amazon



TATA | sky



colors



TIMES NETWORK

TIMES NOW



JIO Cinema



YUPPTV



Non-theatrical screenings & Exhibitions

- More than 50 NFDC films screened all year round in a strategic partnerships with PVR's Vkaoo and 1018 MB as part of curated exhibitions

Home Video Rights

- In a strategic partnership with leading Home Video distributor Shemaroo Entertainment, NFDC has ensured that 103 NFDC DVD titles are sold and promoted across retail outlets & B2B exhibitions throughout the year

Airborne Rights

- In Flight Entertainment NFDC's content is syndicated across major airlines globally namely – Oman, Qatar, British Airways, Gulf Air, Etihad, Malaysia, Singapore, Jet Airways and more. NFDC works with one of most strongest in-flight entertainment suppliers

Direct-to-Home

- NFDC content is syndicated across leading DTH platforms – Tata Sky, Videocon, Dish TV, & Airtel

Music Rights

- Manjunath, Shanghai, Manjhi, Angrezi Mein Kehte Hain, Rudaali – music distribution tie ups on leading platforms – Zee Music, T-Series, iTunes, You Tube Music, Google Play Music, Sa Re Ga Ma, Dekho, Saavn, Gaana etc

International Marketing



NFDC has consistently positioned independent Indian cinema globally by exhibiting at world renowned and leading markets leveraging its global appeal

- American Film Market (Santa Monica, USA)
- MIPCOM (Cannes, France)
- Marche Du Film (Cannes, France)
- European film Market (Berlin, Germany)
- Filmart (Hong Kong, China)
- World Content Market (Moscow, Russia)
- Toronto Film Festival Market (Toronto, Canada)
- Cinemart (Rotterdam, Netherlands)

Exports

International Sales –

- Leveraging, participating at international film festivals & markets to collaborate effectively with leading sales agents, distributors and potential partners for NFDC's productions and co-production film projects.
- NFDC's world-class independent cinema has resonated with international film festivals and Sales Agents placing NFDC films in territories across the globe –

Argentina	Finland	Malaysia	South Africa
Australia	France	Mauritius	Spain
Bangladesh	Geneva	Netherlands	Sri-Lanka
Brazil	Germany	New Zealand	Sweden
Brunei	Hawaii	North America	Switzerland
Cairo	Iran	Pusan	Syria
Canada	Ireland	Rotterdam	Taiwan
Chicago	Italy	Russia	Tanzania
China	Malaysia	Senegal	Thailand
Columbia	Japan	Seoul	United Kingdom
Czech	Korea	Seychelles	Venice
Dubai	Los Angeles	Singapore	Yugoslavia



www.cinemasofindia.com

- In 2012 NFDC developed Cinemas of India, one of the first home grown Video on Demand OTT platform in the country.
- Over the Top (OTT) refers to applications and services accessible over the internet & ride on a telecom service provider's (TSP) network offering internet services. Such applications might be an aggregator of content, or may themselves produce original content.
- One of the most significant outcomes of the OTT explosion is of content owners - Netflix, Amazon Prime Video, Hotstar (STAR), Voot (Viacom), Sony LIV (Sony), ALT Balaji reaching audiences directly and globally. Similarly, NFDC thoughtfully engineered its unique VOD to enable global audiences easily access its rare, award-winning, art-house cinema library.

Key Features

- Bypassing daunting expenditure of a theatrical for small filmmakers
- Playing 130+ critically acclaimed award winning films
- Represents Indian independent content internationally
- Growing subscriber base worldwide
- The platform is easily scalable
- Global in nature
- Enhances content value
- Video viewing optimized for all platforms – PC, Mobile, Tablet, Smart TV, iOS & android devices

Positioning Cinemas of India as a Premier OTT platform

- An **OTT platform** that sets standards of quality entertainment
→ digital medium of NFDC
- Reflecting the rich **cultural heritage** of the country
→ focus on regional content
- By providing opportunities to **young talent**
→ skill development
- Developing talent into quality **digital content creators**
→ centers of job growth
- Leading a wave of **short form content, parallel cinema** on the internet
← the strategic shift *→ forte of NFDC*

Cinemas of India is part of the digital future

The dynamic OTT eco-system that is likely to generate 2.5 million jobs by 2022, Cinemas of India VOD platform is already part of that space

663

million, Indians who would consume content mainly online by 2020

21530

crores INR, size of total digital media market, by 2020

90

percent of watchtime is on mobile

400

percent, annual growth of online video consumption in India

NFDC LABS

Under the mandate of development, the NFDC Labs were set up with the goal of developing Indian content and talent that could create a larger international footprint for Indian cinema.

To facilitate content development, the following labs were created –

- Screenwriters' Lab
- National Script Lab
- Directors' Lab
- Romance Screenwriters' Lab
- Children's Screenwriters' Lab
- Work-in-Progress Lab (NFDC Film Bazaar)
- Producers' Lab (NFDC Film Bazaar)
- Regional Script Lab (for Maharashtra Film, Stage & Cultural Development Corporation Ltd.)

IDEA BEHIND NFDC LABS

- Platform for filmmakers to explore, experiment and expand their stories for a global audience
- Successful collaborations with International film festivals – Venice, Toronto, Sarajevo, Cinekid and Hong Kong International Film Festival for conducting lab sessions



Some of these projects finished their journey from script to screen and went on to become successful films that received critical acclaim at major international festivals and a few received commercial success in India –



- *A Death In The Gunj* by Konkona Sensharma
- *The Lunchbox* by Ritesh Batra
- *Titli* by Kany Bahl
- *Lipstick Under My Burkha* by Alankrita Shrivastava
- *Dum Laga Ke Haisha* by Sharat Kataria
- *Island City* by Ruchika Oberoi
- *The Good Road* by Gyan Correa
- *Chauranga* by Bikas Mishra
- *Paltadacho Munis* by Laxmikant Shetgaonkar
- *Chuskit* by Priya Ramasubban
- *Raakshas* by Dnyanesh Zoting
- *Idgah* by Piyush Panjuani
- *Bombay Rose* by Gitanjali Rao



Talent Development

Around 30 participants who were previously part of the Labs went on to become successful filmmakers, writers, lyricists etc. Some of them are –

- **Ritesh Batra** (Dir. *The Lunchbox*) made two international feature films, *Our Souls At Night* and *The Sense Of An Ending*.
- **Konkona Sensharma** is a national award winning actor whose directorial debut was *A Death In The Gunj*
- **Pubali Chaudhuri** has scripted films like *Kai Po Che*, *Rock On* and *Rock On 2*.
- **Sharat Kataria** (Dir. *Dum Laga Ke Haisha*) made *Sui Dhaga* with Yash Raj Films and also wrote the dialogues of *Fan*.
- **Vasant Nath** is currently the co-writer on *Sacred Games* series.
- **Asad Hussain** is the co-writer of *Bajrangi Bhaijaan*.
- **Shubhashish Bhutiani** made his directorial debut with *Mukti Bhawan*.
- **Varun Grover** is a national award winning lyricist who has written lyrics for films like *Fan*, *Gangs of Wasseypur*, *Dum Laga Ke Haisha*, *Masaan* etc. Currently he is a co-writer on *Sacred Games*, a web-series on Netflix.
- **Umesh Kulkarni** directed several Marathi films like *Highway*, *Deool*, *Vihir* etc.
- **Shanker Raman** is a national award winning cinematographer who has directed *Gurgaon* and has shot films like *Frozen*, *Harud* and directed two episodes of the recent Netflix series, *Leila*.
- **Gitanjali Rao** is an established animation filmmaker who is currently working on the post-production of her feature-length animation film, *Bombay Rose*.

WAY FORWARD



Keeping in view the latest trends of the industry, NFDC is planning to set up a series-development lab for developing web-series and other long format series for television and OTT (over-the-top) platforms.

- Partnering with Torino Film Labs, Italy and Le Groupe Ouest, France for series development lab.
- Partnering with New Zealand Film Commission/ Film Festival for getting expertise on board for conducting various other labs.
- Partnering with Sarajevo Film Festival for promotion of Indian content at the Sarajevo Film Market.

Film Festivals organized by NFDC for Ministry

- IFFPwD – International Film Festival for Persons with Disabilities in 2015 with Ministry of Social Justice and Empowerment (Department Empowerment of Persons with Disability)
- SBSFF – Swatch Bharat Short Film Festival in 2016 with Ministry of Information & Broadcasting
- DIFF – Since past two years, NFDC has been supporting Dharamshala Film Festival as co-sponsors



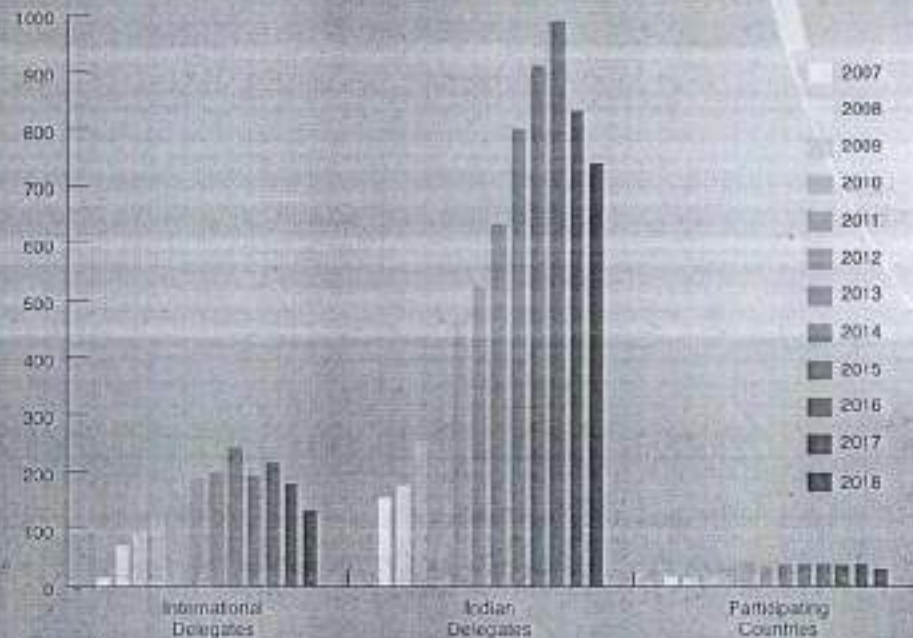
FESTIVAL JOURNEY

The Gold-Laden Sheep and the Sacred Mountain

- Film acquired by NFDC (Production Department) in January 2019
- Film screened at –
 - International Film Festival Rotterdam (IFFR), Netherlands (January 24 – February 3)
 - Hong Kong International Film Festival (HKIFF), China (March 18 – 1 April) – won the FIPRESCI Prize
 - REAKTOR Indian Art-House Film Festival, Vienna, Austria (March 23–24)
 - Mooov International Film Festival, Belgium, Europe (April 23 – May 5)
 - 20th Jeonju International Film Festival, South Korea (May 2–11)
 - Habitat Film Festival, New Delhi (May 18)
 - 15th Eurasia International Film Festival, Kazakhstan (June 30 – July 6)
 - New Horizons International Film Festival, Poland (July 25 – August 4)
 - Asian Film Festival Barcelona, Spain (November 1–10)
- Selected at BFI London Film Festival, UK in October (yet to be announced officially by the festival)

FILM BAZAAR

The 2018 market saw an attendance of 864 delegates from 29 countries.



- First held in 2007, Film Bazaar has evolved into South Asia's largest film market, witnessing an increased South Asian and international participation with every edition.
- The Bazaar is focused on discovering, supporting and showcasing South Asian content and talent in the realm of filmmaking, production and distribution.
- A converging point for film buyers and sellers from all over the world, the Bazaar also aims at facilitating the sales of world cinema in the South Asian region.
- The bazaar creates opportunities for international collaborations that increase visibility and market potential of Indian and South Asian cinema.

FILM BAZAAR

(2007 – TO DATE)

Total curated projects

412

Total finished projects

110

50 Films

won awards including National
& State Awards

38 Films

travelled to A-list Film Festivals –
Cannes, Toronto, Berlin, Venice,
Sundance, etc

HIGHLIGHTS OF FILM BAZAAR 2018

- The Co-production Market is a platform for filmmakers with South Asian stories to find the right connections to get additional financing as well as artistic support. This year, 19 projects from 8 countries, namely Australia, Bangladesh, Bhutan, China, Germany, Sri Lanka, USA and India were selected to be a part of the market.
- The Viewing Room is a curated and secure Video Library presenting films that are looking for Gap Finance, Sales, Festivals or International and Indian Distribution. This year 217 films (features and short films) were presented at the Viewing Room.
- The Work In Progress Lab gives selected filmmakers a chance to receive mentoring from an eminent panel of international advisors regarding the edit of their film. 5 projects were selected for this edition of the lab.
- Industry screenings are held at the market venue in three digital theatres equipped with optimized screens and improved sound system. The section gives producers an opportunity to showcase their films to the attending Buyers, Sales Agents and Festival Directors / Programmers.
- Film Offices provide Tourism Boards and Country Film Commissions to have a dedicated office to pitch to attending delegates and filmmakers.
- The Knowledge Series forum at Film Bazaar has over the years endeavoured to evolve into a Think Tank Forum for the film industry, hosting discourse and debates on the Commerce, technology and the aesthetics that eventually continued to dominate the industry for that one year and after.
- The Producers' Workshop was designed to help emerging producers cultivate a sense of vision about how to maintain a fine balance between the creative and financial aspects of filmmaking. This year there were special sessions around Animation, Transmedia, Adaptations, the role of Sales agents and the film's eventual distribution and exhibition.



COURT
Co-Production Market 2012

**OSCAR
SUBMISSION
2016**



THE LUNCH BOX
Screenwriters' Lab 2011

**CANNES
2013**



MARGARITA WITH A STRAW
Work in Progress Lab 2013

**TORONTO
2014**



TITLI
Screenwriters' Lab 2012
Work in Progress Lab 2013

**CANNES
2014**



THITHI
Work in Progress Lab 2014

**VENICE
2015**

Film Bazaar Success Stories



MISS LOVELY
Work In Progress Lab 2012

**CANNES
2012**



THE GOOD ROAD
Screenwriters' Lab 2008

**OSCAR
SUBMISSION
2014**



KILLA
Work In Progress Lab 2013

**BERLIN
2014**



SHIP OF THESEUS
Work in Progress Lab 2011

**TORONTO
2012**



ISLAND CITY
Screenwriters' Lab 2012

**VENICE
2015**

FILM IN INDIA

- Permission to over 90 films to shoot in India, from 23 countries, since 2016
- 4 films *Union Leader*, *Indian Classical Musical*, *The Extraordinary Journey of The Fakir & Sir* – granted official status under Indo-Canadian and Indo-French treaties

	Sanctioned Amount	Sanction Date	Actual Expenditure	Expenditure Period
2018-19	FY	08/03/19		
	98,39,569	07/02/19	2,80,27,439	01/04/18 to 31/12/18
	3,30,01,229	23/10/18		
2017-18	3,27,00,000	15/06/17	2,58,39,045	01/04/17 to 31/03/18
2016-17	1,32,90,129	20/02/16	2,89,09,808	01/04/16 to 31/03/17
2015-16	1,70,00,000	24/02/16	85,42,573	01/04/15 to 31/03/16

EASE OF DOING BUSINESS IN INDIA

- www.ffo.gov.in set up as a single window for permissions & information for both international & domestic filmmakers
- System of timely notifications and tracking – Applicant Dashboard/Email/SMS
- Establishment of an ecosystem for ease of filming across India
 - 36 Nodal Officers across all States/UTs
 - 12 Nodal officers across key central government ministries/departments
- States/UT Nodal Officers given Login ID & Password to facilitate entering state specific information, locations and giving online permissions
- Mobilization of States/UTs & Central Govt. Depts. towards creation of film policies, incentives & setting up a film cell under guidance of the M/o I&B
- Facilitated the appointment of 29 Nodal officers across all ASI circles to ease filming at ASI sites
- FFO in sync with NFDC is synergizing with States to formulate their Film Policy with a view to ease filming. Eg- Haryana, Punjab, Lakshadweep

CREATING A PAN INDIA FILM-FRIENDLY ENVIRONMENT

- Dissemination of an Audio Visual highlighting the 'economic impact of filming' and 'film induced tourism' created for State Government Nodal Officers
- Over 14 States showcased their filming locales, incentives and engaged with filmmakers across India at the Locations Show at Film Bazaar in 2017 & 2018
- Workshops with the State Nodal Officers & Industry leaders at Film Bazaar 2016, 2017 & 2018 towards evolving policies for easing filming on the ground
- Creation of the Most Film Friendly State Award under the guidance of M/o I&B
 - Parameters taken from DIPP's guidelines on 'Ease of Doing Business'
 - Promotes film friendly environment
 - Sensitize the govt. machinery to the needs of filmmakers
 - Recognise State Governments for their efforts towards easing filming
 - Mobilise States to enforce policies/practices that reduce Runaway Productions
 - Judged by a Committee of filmmakers, policy makers & industry professionals
- Introduction of the F (Film) Visa, valid for one year, with multiple entry facility, simplifying entry of international filmmakers, cast & crew to film in India

UNLOCKING THE GLOBAL POTENTIAL OF FILM IN INDIA

- Kick-started the international campaign on Ministry's Film in India initiative with participation at AFCI Locations Show (2015) and AFCI Cineposium (2017 & 2018)
- Leveraged AFCI & MPAA to build direct relationships with Facebook, Youtube, HBO, Warner Bros, Netflix, Paramount etc. towards creating a global outreach campaign
- In 2019, post the launch of www.fo.gov.in, FFO undertook a 360 degree campaign at following key markets with dissemination of AV promoting the web portal as a single window
 - European Film Market at Berlin International Film Festival
 - FILMART (Hong Kong International Film and TV Market)
 - Marche du Film at Cannes Film Festival
- Building new relationships – Hollywood Production houses (Shoreline Entertainment, Ivanhoe Pictures, California Pictures, Millennium Media etc), independent producers from UK, Europe & Asia and Film Commissions from New Zealand, Israel, Australia, Canada
- Participation at domestic events such as Global Exhibition on Services (GES), FICCI Frames, and OTM Cine Locales

2019 – 20: THE WAY FORWARD

- The mantra going forward – Simplify, Incentivize, Promote, Enrich & Measure
- Simplify
 - A workshop with all States/UTs to create systemic integrations and mobilise film cells
 - One-on-one engagements with key Central Govt. stakeholders to build backward and forward integrations
- Incentivize
 - Intl. Production Company that has filmed a project in India may claim a rebate of 30%
 - Subject to a maximum of INR 10 crores per project
 - Qualified Production Exp. – incurred on pre-production, production & post-production in India
 - QPE > INR 2.5 Crores, to be able to apply for the Incentive
 - A committee of active Line Producers in India submitted the recommendation
- Promote
 - Creation of a FFO Promotional Film to further India's enhanced capability as a filming destination
 - Digital campaign including social media activation targeting filmmakers across the world
 - Tie-in with leading data management platforms such as cinando to market India to decision makers
 - Tie up with Variety India edition to drive home the efficacy of the Ministry's film in India initiative

2019 – 20: THE WAY FORWARD

Contd....

- Enrich
 - Empowering credible Line Producers and listing them as credible resources for filmmakers
 - Strengthen industry associations to enhance their databases including that of facilities
 - Motivating States to add as many locations as possible so as to diversify the content database
 - Creating a Filmography of international films shot in India with a view to build the legacy of film in India
- Measure
 - Devise tangible methods to measure the economic impact of filming in a particular region
 - Undertake data collection from line producers, regarding their spends and jobs generated etc.
 - This will help State governments view films as an investment opportunity and assess its economic impact

Art House Theatre & Film Culture Centre

NFDC proposes India's first ever Cinematheque where Film Art & the Film Community converge. It is designed to bring together viewing, research & academics and conservation of cinema across multiple spaces.

Some of the proposed activities include

- SCREENINGS – Best of Regional & World Cinema
- LECTURES, PANEL DISCUSSIONS, OPEN FORUMS & DEBATES
- EXHIBITIONS & FAIRS – Film & Film Technology related
- WORKSHOPS & FILM CAMPS (the latter for kids mainly)
- THEME BASED FILM APPRECIATION PROGRAMS
- RESTORATION WORKSHOPS
- OUTREACH PROGRAMMES
- DIGITAL PUBLICATION of books and academic papers / journals – Distributed through an e-partner or through our own e-commerce
- DIGITAL LIBRARY of journals, films, stills, magazines – archival , contemporary & fresh – from across the world

Monetisation

- Dubbing of 13 CFSI films in 14 regional languages including north eastern languages.
- Telecast of Award winning Hindi and Regional films on Lok Sabha Television with English Subtitle.
- Telecast of 100 NFDC classics subtitled in Malayalam to KITE (Kerala Infrastructure & Technology for Education) for telecasting the same in their Victors Channel.



NFDC Regional office, Chennai

NFDC Chennai Regional Office impart Skill Development Training programme in technical and creative aspects of film making since 2003.

More than 16,000 youth have been trained in the sphere of camera work, non-linear editing, photography, animation, multimedia, VFX, colour grading, 3D Modeller, Animator, Roto Artist and sound engineering through the central / state sponsored schemes. Around 70% of them since found employment in the Industry.

Programmes

- Editor, Layout Designer, Animator, Modeller, Texturing Artist, Rigging Artist, Sound Editor, VFX Editor, Colourist, Lighting Artist, Camera Operator, Roto Artist, and Digital Still Photography
- Training with professional trainers with High-end equipments
- NFDC & SCVT (State Council for Vocational Training) certificate
- Guide job placements
- Assisting Self Employment

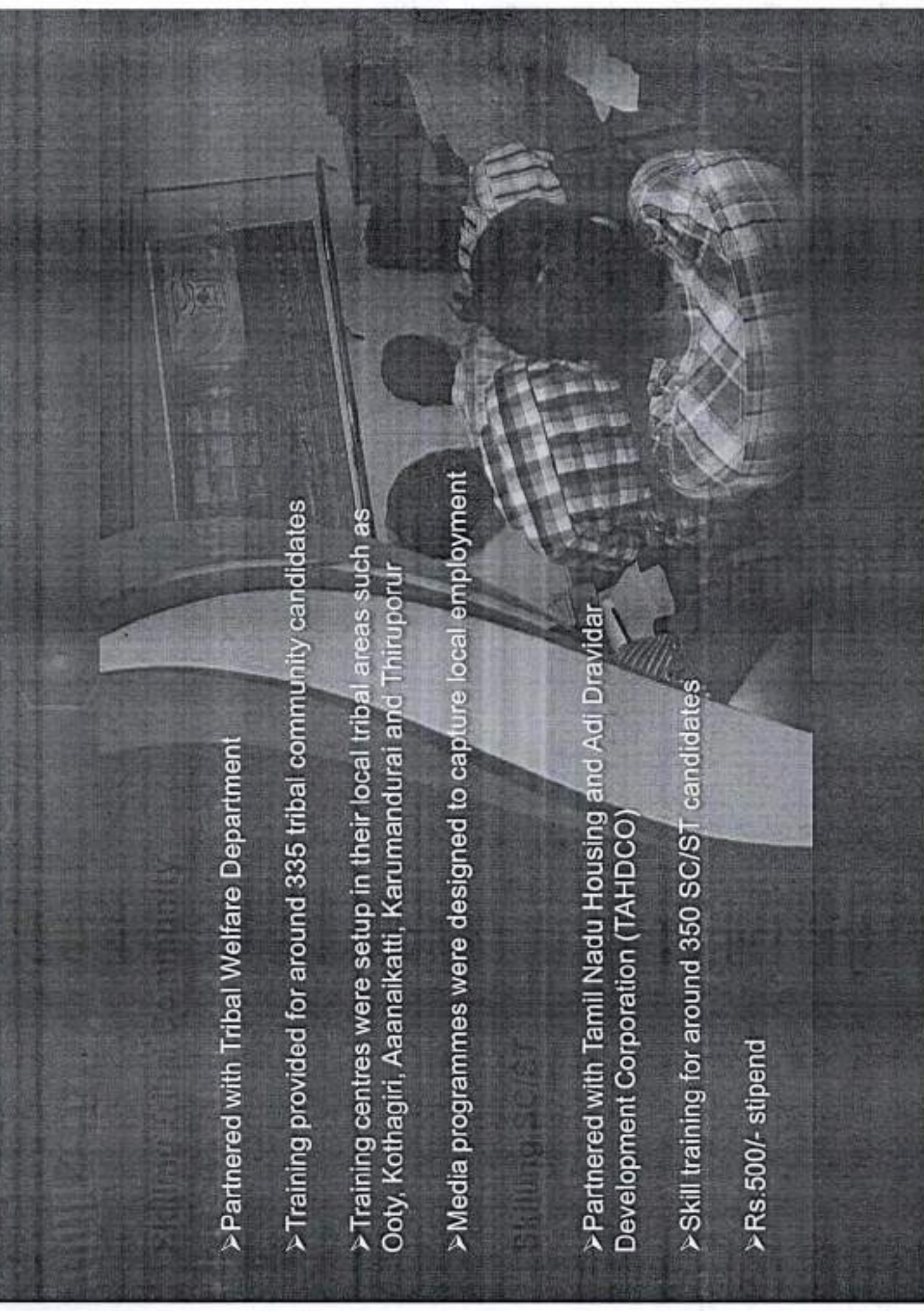
Skill Development Trainings

- Partnered with Tamil Nadu Skill Development Corporation
- Mobilization of candidates through Job fair, Advertisement and Publicity
- Training provided for around 4670 unemployed youth
- Training centres were setup across Tamil Nadu
- Aligned with NSQF (QPs)



Prof. Dr. M. V. Dechchavaraj Shiksha Abhiyan (RUSA)

- Training provided for around 3281 college students
- 13 colleges in Tamil Nadu
- Training Centres were created inside the college premises

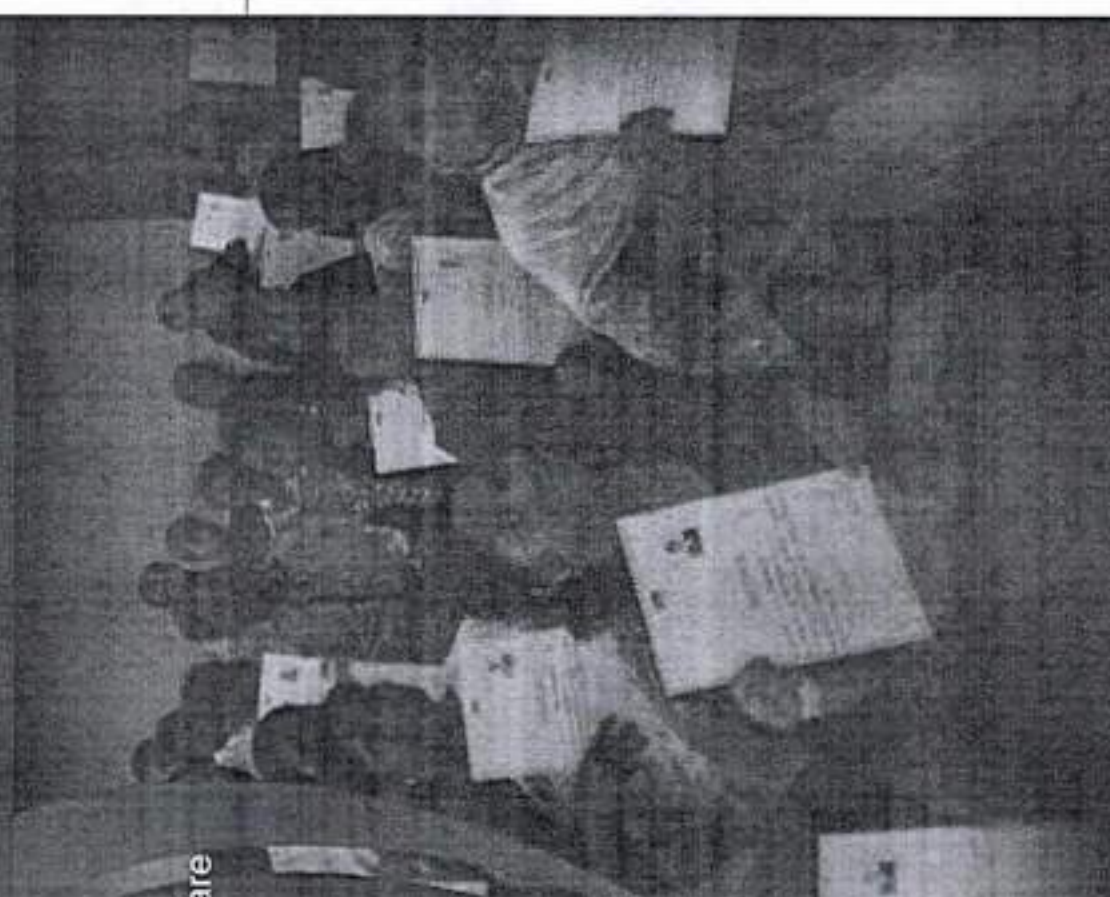
- 
- Partnered with Tribal Welfare Department
 - Training provided for around 335 tribal community candidates
 - Training centres were setup in their local tribal areas such as Ooty, Kothagiri, Aanaikatti, Karumandurai and Thiruporur
 - Media programmes were designed to capture local employment
 - Partnered with Tamil Nadu Housing and Adi Dravidar Development Corporation (TAHDCO)
 - Skill training for around 350 SC/ST candidates
 - Rs.500/- stipend

Special Skill Training to Differently Abled Persons

- Partnered with Department of Differently Abled Persons Welfare
- Ortho, Deaf and Mild Intellectually Challenged persons
- Training provided for 650 candidates
- Special trainers to assist them in training (sign languages)
- Boarding and Lodging with Rs.1,000/- stipend

Vocational Training for Adolescent Girls

- Under Integrated Child Development Scheme (ICDS)
- Training provided for 1290 adolescent girls
- Centres were set up in urban and rural areas
- Specially designed for local employment opportunity



New Initiatives Andhra Pradesh

➤ Signed MoU with Andhra Pradesh State Skill Development Corporation (APSSDC) for imparting skill training in Animation, Editing, Camera Operation, Roto Artists and Multimedia

➤ 1080 candidates will be trained per year

➤ Vijayawada, Tirupati, Visakhapatnam

➤ Awaiting for the space for the training centre

➤ Proposal to Society for Employment Generation and Enterprise Development in Andhra Pradesh (SEEDAP) for conducting skill training for transgender community

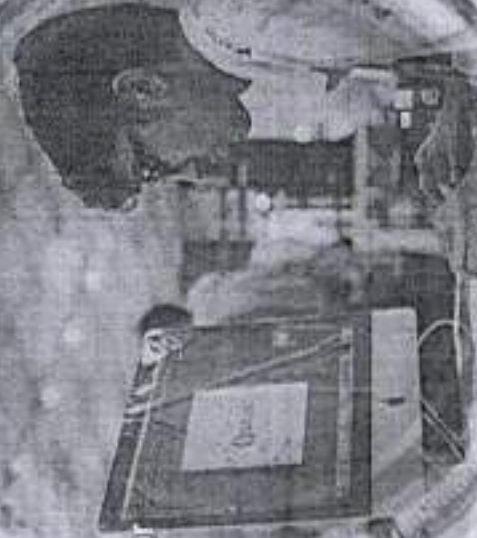


Madhya Pradesh

- Signed MoU with Madhya Pradesh State Skill Development Mission (MPSSDM) for providing Skill Development training in Media and Entertainment Sector
- Setting up of a state-of-the-art training centre initially at Bhopal
- Proposed to train around 3240 candidates in next three years
- Equipment procurement is under process

Tamil Nadu

- Skill training for Tamil Nadu Police in Camera Operation, Crime Scene Photography, Digital Editing and Multimedia Design
- Under Deen Dayal Upadhyaya Grameen Kaushalya Yojana (DDU-GKY) scheme for creating women entrepreneur in the media sector
- Registering in the SMART portal for providing skill training under the Pradhan Mantri Kaushal Vikas Yojana (PMKVY)
- Film appreciation programme with Film and Television Institute of India (FTII), Pune at Tagore film centre, Chennai



Award

NFDC Chennai is awarded 'First Prize' in the Category of Media and Entertainment sector by the Government of Tamil Nadu



EXHIBITION

NFDC is mandated as per its Memorandum of Association to undertake financing, construction, maintenance & leasing of theatres.

- NFDC has built three preview theatres so far – two in Mumbai and one in Chennai. All are equipped with state-of-the-art projection and sound facilities.
- Premises has been acquired in Bandra, Mumbai to set up a Art House Theatre and Film Culture Centre.



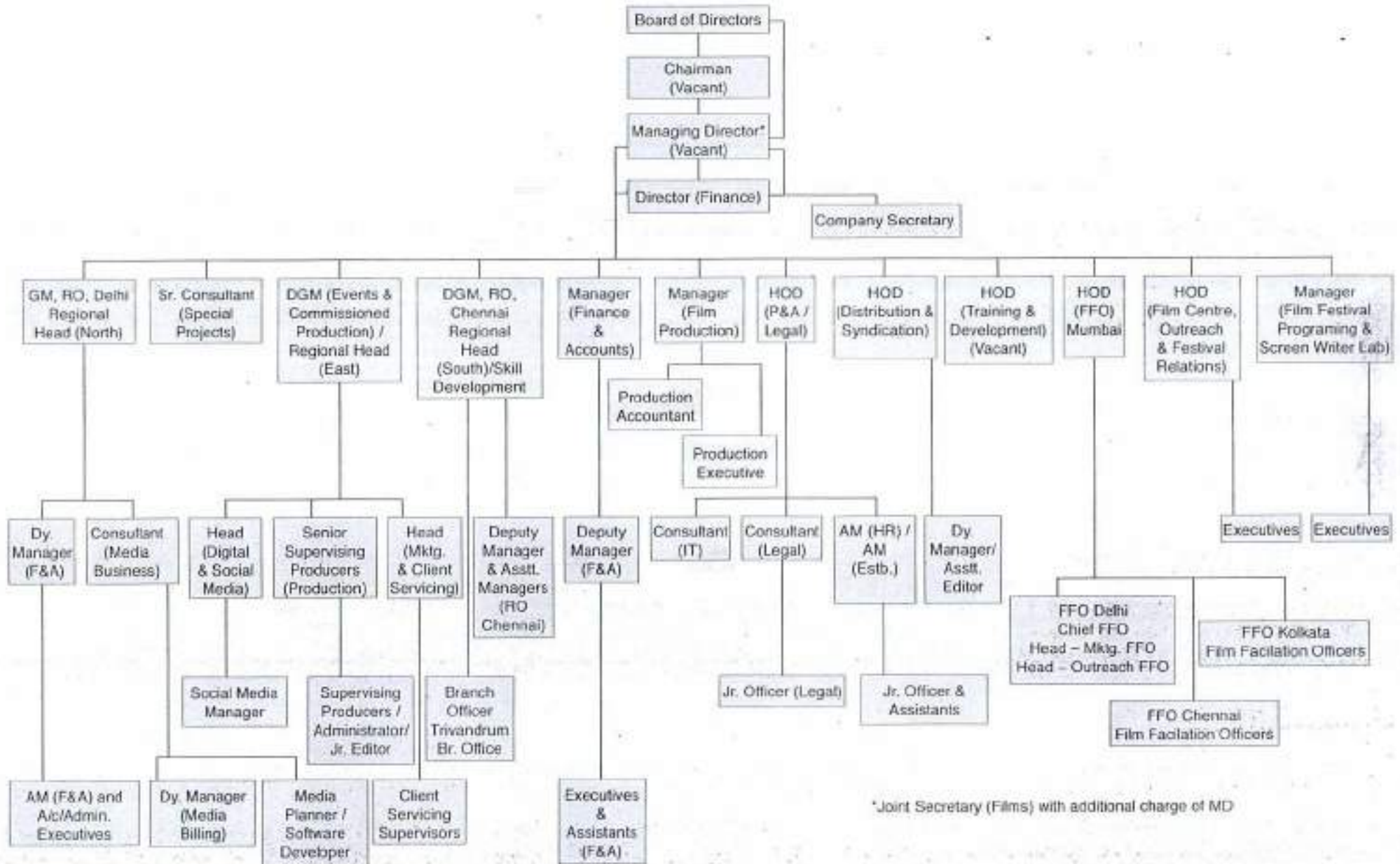
360 DEGREE ADVERTISING SOLUTIONS

- NFDC has repositioned itself as an advertisement agency and 360 degree service provider for the Government of India
- More than 100 government clients for production of audio-visuals and media campaigns
- Till date 760 media campaigns have been released for different government schemes

Cine Artistes Welfare Fund of India (CAWFI)

- Cine Artistes Welfare Fund of India (CAWFI) was formed in the year 1991 by late Lord Richard Attenborough, out of a portion of profit earned from his film Gandhi.
- The main objective of the Trust is to give financial assistance to old cine artistes above 50 years of age who have fallen on bad days and need financial support.
- For the Financial Year 2019-20 a total of about 331 old cine artistes are to be provided pension @ ₹ 3,000/- per month.
- Further, the Trust provides reimbursement of medical expenses incurred during hospitalization up to an amount of ₹ 40,000/- per pensioner in a financial year.

Organization Chart As on 01.06.2019



*Joint Secretary (Films) with additional charge of MD

Location wise deployment of Officials as on 01.06.2019

Level	Mumbai, HO	RO, New Delhi	RO, Chennai	RO, Kolkata	BO, Trivandrum	TOTAL
Managing Director	Additional Charge of MD to JS (Films), MIB					—
Director (Finance)	1	—	—	—	—	1
General Manager	0	1	0	0	—0	1
Dy. General Manager	0	1	1	0	0	2
Manager / CS	4	0	0	0	0	4
Deputy Manager	1	1	3	0	0	5
Assistant Manager	3	1	0	0	0	4
Junior Officer & Equivalent	10	1	1	1	1	14
Assistant / Sr. Technician & Equivalent	11	1	3	2	0	17
UDC / Technician & Equivalent	4	1	3	2	0	10
LDC / Daftary / Driver and equivalent	10	1	3	1	1	16
Peon / Equivalent	0	0	0	0	0	0
Total	44	8	14	6	2	74

PERFORMANCE HIGHLIGHTS

The highlights of performance of the company for the
Financial Years 2014-15 to 2018-19 (Provisional)

₹ in Lakhs

Particulars	2014-15	2015-16	2016-17	2017-18	2018-19 Provisional
Feature Film Production	230	728	-	-	-
Film Facilitation Office	-	85	286	219	336
Non Feature Film Production	1,816	4,514	6,763	14,685	8,828
Media Publicity	-	4,726	7,390	24,669	21,649
Distribution of Films	329	334	1,096	207	453
Service Projects	212	306	240	379	228
Film Market / Festivals	176	456	440	1,883	586
TOTAL Turnover (without other Income)	2,763	11,151	16,215	42,042	32,080
Other Misc. Income	700	516	600	700	846
TOTAL Turnover (with other Income)	3,463	11,667	16,815	42,742	32,926
Gross Margin	-603	-30	203	2,286	195
Profit Before Tax	-856	-517	7	2,128	60
Profit After Tax	-919	1,311	-191	1,454	144
Net Worth	1,033	2,343	2,152	3,606	3,750
Accumulated Losses	-3,510	-2,199	-2,390	-936	-792
Paid up Share Capital	4,540	4,540	4,540	4,540	4,540

Receivables

Total Receivables as on 31 st May 2019	₹ 96.24 crores
The above includes dues from MIB	₹ 36.89 crores

~~CONFIDENTIAL~~

F. No. G-32021/1/2017-Part-I-DO(FTI)
Government of India
Ministry of Information & Broadcasting
A Wing, Shastri Bhawan, New Delhi

Dated the 17th January, 2019

To,

1. The Director,
FTI,
Law College Road,
Pune- 411004
2. The Director,
SRFTI,
E.M. Bypass Road,
P.O. - Panchsayar,
Kolkata - 700094
3. The CEO,
Children's Film Society, India
Films Division Complex,
24-Dr. G. Deshmukh Marg,
Mumbai-400026

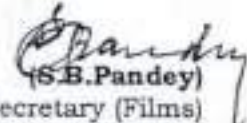
Sub: Review of Autonomous Bodies under Rule 208 of GFR 2005-reg

Sir/Madam,

In supersession to this Ministry's letter of even no dated 04.01.19 enclosing therewith minutes/deliberations of the meeting held on 26.12.18, a copy of the revised approved minutes of the meeting is enclosed herewith for further immediate necessary action.

Encl: As Above

Yours faithfully,


(S.B. Pandey)

Under Secretary (Films)
☎011 2338 5221

Copy To:

1. Shri Bimal Julka, Information Commissioner, Room No. 304, CIC Bhawan, Baba Ganganath Marg, New Delhi-110067
2. Shri T.S.Nagabharana, Keshava Krupa, No.61, 3rd cross, Mysore bank colony, Banashankari 1st stage, Bangalore, Karnataka-560050
3. Shri Shyama Prasad, 9-D, Windsor Mansion, Kuravankonam, Tiruvananthapuram-695003
4. Shri A.K. Bir, B-9, Flat No. 32/33, 3rd Floor, Khira nagar, S V Road, Santacruz (W), Mumbai-400054
5. Shri Rahul Rawail, 300/c, Vaz banglow, Off. Turner Road, Bandra (W), Mumbai-400050
6. PPS to JS (Films).
7. PPS to AS&FA, M/o I&B

Minutes/Deliberations of the meeting held on 26th December 2018 regarding review of autonomous bodies

A meeting under the Chairmanship of Shri Bimal Julka (Central Information Commissioner) was held at 3:30 P.M on 26th December, 2018 in the Committee Room 'A Wing', 6th Floor, Shastri Bhawan, New Delhi regarding review of autonomous bodies. List of officials who attended the said meeting is attached as Annexure - A.

2. At the outset Secretary (I&B) welcomed Shri Bimal Julka (Central Information Commissioner) & Members of the Expert Group and participants. He mentioned that the purpose of the meeting is to discuss the actionable points for improving the functioning of the Institute/organisation. Secretary (I&B) suggested for presentation from Directors/Head of the Institute/organisation for overview of the Committee members. Secretary (I&B) also suggested the committee to visit the autonomous bodies viz. FTII, Pune , SRFTI, Mumbai and CFSI, Mumbai to interact with students/faculty for better understanding.

3. The following points were discussed in the meeting:

- i. Shri Rajesh Gohil gave an overview of functioning of CFSI. He mentioned that CFSI has been organizing a prestigious International Children's Film Festival called the Golden Elephant, since 1979 once in two years. CFSI's main objective is to reach out to children both in urban and rural areas. CFSI provides its films for screening on various T. V. Channels. CFSI's films participate in various recognized International / National Film Festivals. CFSI Films have won National and International Awards. CFSI has organized workshops for schools in many States of India. It was however stated that there was no CEO posted at CFSI at present. No budgetary constraints were highlighted at the meeting.
- ii. Shri Rahul Rawail and T. Nagabharana raised the issue of working of CFSI. They have mentioned that CFSI has become money minded. They mentioned that Children's film should be enjoyed by matured people also. Shri Rahul Rawail raised the issue that quality of CFSI films are not upto standard. They suggested that CFSI should be closed or need it to be start from scratch.
- iii. Shri A.K.Bir expressed his concern that there is no maturity & intelligence used in making children's film. Internationally children's film is so simple that it is enjoyed by everyone. However, we don't apply that much intelligence while making films. This needs to be taken care of. He emphasized greater de-centralization of the CFSI activities.
- iv. Chairman then asked JS (Films) to explain the agenda of the committee. JS (Films) mentioned that the purpose of the committee is to review the quality of education by the institute, steps needs to be taken matching the standard of education with foreign institute of repute, optimal use of infrastructure facilities.
- v. Chairman then enquired CFSI about their assets and liabilities. Shri Rajesh Gohil then mentioned that they have assets of 260 films which are of around Rs. 60 crores (cost of production). He also mentioned that they have sold 7

years rights of around 70 films to ultravideo for Rs 48 lakhs only. CFSI mentioned that they have sufficient grant for this financial year.

- vi. Shri Rahul Rawail expressed his serious concern about the under selling of the CFSI assets. He mentioned that this is shame that 70 films are sold for only 48 lakhs rupees. Shri Nagabharana then added that CFSI have no vision and have low reachability. He then mentioned that CFSI should have overreach of a larger spectrum of audience so as to arrange screening session in every part of the country.
- vii. Chairman then invited Director, FTII for a presentation.
- viii. Director, FTII apprised the committee members that Institute consists of two Wings: The Film and the TV Wing. The Film Wing offers five courses for the period of three years i.e. Post Graduate Diploma in Direction and Screenplay Writing, Cinematography, Film Editing, Sound Recording & Sound Design, Art Direction & Production Design, a two year Post Graduate Diploma Course in Acting and a one year post graduate certificate course in Feature Film Screenplay Writing. TV Wing offers four one year Post Graduate Certificate courses in Direction, Electronics Cinematography, Video Editing and Sound Recording & TV Engineering. Director, FTII mentioned that they have revised the syllabus of the Institute to be at par with foreign Institute. Further, he mentioned that 6 courses of FTII (5 three year courses and one two year course) have been granted Master Degree equivalence by Association of Indian Universities (AIU). FTII has also launched SKIFT (Skilling India in Film and Television) initiative under which FTII is conducting short term courses in different parts of the country in association with State Govts/ Universities/ Educational Institutes. Till now 120 short courses have been organised in 27 cities. FTII mentioned that Shri Adoor Gopalakrishnan, Shri Danny Denzongpa, Shri Girish Kasaravalli, Shri Rajkummar Rao, Shri Sriram Raghavan, Shri Vidhu Vinod Chopra, Shri Subhash Ghai are notable alumni of FTII. The committee was informed that they have added 4 class room theatres and a new girls hostel and an auditorium is being constructed by them.
- ix. As regards student and staff strength, it was explained that they have 170 staff out of sanctioned strength of 313. Currently, 350 students are studying in FTII. However, they were not facing problems in budgetary support.
- x. Shri Rahul Rawail raised the issue of excess staff for only 350 students. Further, he mentioned that students are not leaving the Institute even after passing the course due to low cost of FTII's hostel. He raised the concern that attitude of students is not good and they have become hostile. Also acting course need to be inspired from National School of Drama (NSD) and focus should be on imparting practical skills rather than theoretical knowledge. He suggested to bring about synergy in the functioning of the two institutes and that FTII and SRFTI should be headed by one creative person.
- xi. Shri A.K.Bir mentioned that there is lack of clarity and planning in education. There is last minute interaction with idea & thus project got delayed. Hence, he suggested that there should be proper interaction from beginning of the project.

- xii. Shri Nagabharana raised the issue that at present Northern Indian students are more applying in FTII in contravention to earlier time when people from across the country used to apply in FTII. Reach of FTII has got limited and there is lack of commitment. He mentioned that students are not knowledgeable and are thrown out of industry very early. He suggested that FTII should be more reachable and less centralized.
- xiii. JS (Films) suggested that there should be more interaction between students and FTII administration.
- xiv. Director, SRFTI then apprised the committee that SRFTI offers 3-year post-graduate diploma courses in 6(six) specializations - Direction & Screenplay Writing, Cinematography, Editing, Sound Recording & Design, Producing for Film & Television & Animation Cinema. The intake for each course is 12 students. In each course, 2 seats are reserved for foreign nationals. SRFTI has also started 2 years post graduate diploma course on Electronics & Digital Media (E&DM) in six specializations from FY 2017-18. She mentioned that SRFTI has changed the semester duration from 26 weeks to 20 weeks for completion of courses in time. Further, grants are provided by SRFTI for shooting at any part in last semester to avoid delays in completion of project. SRFTI is also running a temporary campus of proposed Film & Television Institute at Itanagar for people of North-East. The Institute had already conducted 4 short term courses in the temporary campus.
- xv. SRFTI informed that they had submitted a proposal for Diploma recognition of SRFTI courses from Jadavpur University. After approval students will be able to do research work. SRFTI mentioned that they have sanctioned strength of 86 and around 79-80 are in place. SRFTI is also conducting short-term courses in Film appreciation, non-linear editing, screen acting, library automation. The Institute is also conducting short courses on acting and foundation courses in digital film making in the districts of West Bengal. SRFTI is also planning one year certificate course after vetting from NSD. SRFTI is also making films for other organisations like NCSM, Azad gallery, etc.
- xvi. Shri Rahul Rawail raised the issue that inspite of having same placement from FTII & Whistling Woods International (WWI) there is so much difference in the fee structure (FTII- 60k per year, WWI around 10-15 lacs). He also expressed the concern that the students passing out of FTII and SRFTI have superiority attitude and hence filmmakers avoids students from FTII. He suggested that teacher needs to tell students what is cinema and there should be proper interaction between faculty and students.
- xvii. Shri A.K. Bir also opined that there is no coherence between students & teachers. He suggested that students needs to groom for which teachers should have compassion. He mentioned that couple of good teachers can make lot of difference.
- xviii. Chairman agreed on the suggestion of the members of the committee and mentioned that interaction between students and faculty should improve.

- xix. AS & FA, M/o I&B shared his following suggestions:
 - a. Summary of recommendations of previous expert committee reports should be shared to all by FTII/SRFTI.
 - b. Collect any report on FTII/SRFTI/CFSI by some non government organisation viz. KPMG, FICCI, Pricewaterhouse coopers, etc and summary of that should be shared by FTII/SRFTI/CFSI.
 - c. Comparative study of fees, student/staff ratio with private/foreign film university should be undertaken by FTII/SRFTI.
- xx. Chairman apprised members that it may be recalled that E&Y / Pricewaterhouse coopers may have done a study on NCoE that can be shared with the committee members by FTII/SRFTI / films wing of I&B.
- xxi. Director, SRFTI mentioned that since the teachers are not granted UGC pay scales, hence they are not bothered to update themselves.
- xxii. US (Films) informed that in a meeting with UGC, Chairman, it was opined that the decision i.r.o FTII, Pune and SRFTI, Kolkata may be taken at later stage once IIMC is stabilized over a period of three years after the grant of Deemed university status.

4. Finally, following were agreed upon by the committee members:

- i. Committee will visit the institute/organisation for taking overview of functioning of the institute/organisation. Any date convenient to all members shall be coordinated by the Member Secretary (Action: Film Wing).
- ii. SRFTI will prepare gist of recommendations of previous expert committee and will share it with committee members (Action: SRFTI).
- iii. FTII/SRFTI/CFSI will collect report of their institute/organisation / some non government organisation viz. KPMG, FICCI, price waterhouse coopers, deloitte, etc and will share summary of it with the committee members (Action: FTII, SRFTI and CFSI).
- iv. Ministry will share UGC meeting minutes with the committee members (Action : Film Wing).
- v. Ministry will share contact details of expert committee members so that committee members can interact among themselves (Action: Film Wing).

Meeting ended with a vote of thanks to the chair.

Annexure-A

List of participants:

- (1) Shri Bimal Julka, Central Information Commissioner - Chairperson
- (2) Shri Amit Khare, Secretary (I&B)
- (3) Shri Rahul Rawail, Film Maker
- (4) Shri A.K.Bir, Film Maker
- (5) Shri T.S. Nagabharana, Film Maker
- (6) Shri Ali. R. Rizvi, AS &FA, M/o I&B
- (7) Shri Ashokkumar R. Parmar, JS(Films), M/o I&B- Member Secretary
- (8) Shri Bhupendra Kainthola, Director (FTII)
- (9) Dr. Debamitra Mitra, Director (SRFTI)
- (10) Shri Rajesh P. Gohil, Accounts & Administrative officer, CFSI
- (11) Shri Varun Bhardwaj, Registrar (FTII)
- (12) Shri S. B. Pandey, US (Films) , M/o I&B

F. No. G-32021/1/2017-Part-I-DO(FTI)
Government of India
Ministry of Information & Broadcasting
A Wing, Shastri Bhawan, New Delhi

Dated the 08th April, 2019

To,

1. The Director,
FTII,
Law College Road,
Pune- 411004
2. The CEO,
Children's Film Society, India
Films Division Complex,
24-Dr. G. Deshmukh Marg,
Mumbai-400026

Sub: Review of Autonomous Bodies under Rule 208 of GFR 2005-reg

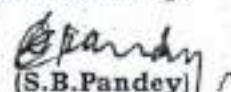
Sir/Madam,

This has reference to the meeting chaired by Shri Bimal Julka (Central Information Commissioner) held on 01.03.2019 at 11:00 A.M in the Films Division, Mumbai to discuss the working of FTII, Pune and CFSI, Mumbai.

2. In this regard, a copy of the approved minutes of the meeting is enclosed herewith for further immediate necessary action.

Encl: As Above

Yours faithfully,


(S.B.Pandey)

Under Secretary (Films)
☎ 011 2338 5221

1. Shri Bimal Julka, Information Commissioner, Room No. 304, CIC Bhawan, Baba Ganganath Marg, New Delhi-110067
2. Shri T.S.Nagabharana, Keshava Krupa, No.61, 3rd cross, Mysore bank colony, Banashankari 1st stage, Bangalore, Karnataka-560050
3. Shri Shyama Prasad, 9-D, Windsor Mansion, Kuravankonam, Tiruvananthapuram-695003
4. Shri A.K. Bir, B-9, Flat No. 32/33, 3rd Floor, Khira nagar, S V Road, Santacruz (W), Mumbai-400054
5. Shri Rahul Rawail, 300/c, Vaz banglow, Off. Turner Road, Bandra (W), Mumbai-400050
6. PPS to JS (Films).
7. PPS to AS&FA, M/o I&B

Meeting held on 01.03.2019 at Films Division, Mumbai regarding review of functioning of FTII, Pune and CFSI, Mumbai

A meeting under the Chairmanship of Shri Bimal Julka (Central Information Commissioner) was held at 11.00 AM on 1st March, 2019 in JB Hall Film Division Mumbai regarding review of autonomous bodies viz. FTII Pune and CFSI Mumbai. List of officials who attended the said meetings is attached as Annexure -A.

2. At the outset Shri Ashok Kumar R. Parmar, Joint Secretary (Films), Ministry of Information and Broadcasting welcomed Shri Bimal Julka, Central Information Commissioner and Members of the Expert Group and participants. He mentioned that the first meeting of the expert committee was held at New Delhi on 26th December, 2018 to discuss the actionable points for improving the functioning of the autonomous institutes/organisations. Taking forward the decisions made in the first meeting, this was the second meeting of expert committee.

Chairman, Shri Bimal Julka said that the expert group has been entrusted with a vast mandate which was to provide a road map for nurturing these institutes for future. Chairman expressed confidence that with the presence of experts from the film industry, the committee will be able to do this onerous task and will come out with the broad frame work which outlines vision for future of these institutes. He further stated that present meeting will focus on CFSI & FTII who were asked to bring along with them the details of present establishment, staff, faculty position, details of plan, non-plan expenditure, etc.

The following points were discussed in the meeting:

1. Opening the discussion, FTII Chairman Shri B. P. Singh highlighted that FTII Pune is still to realise its full potential and the impact it can make to touch lives of cinema enthusiasts. The massive success of SKIFT & Short Courses has shown that there is lot of interest and demand amongst people for cinema education. He further stated that FTII now has new syllabus based on semester system which was introduced in 2016. He also pointed out that the Institute had made great progress in the last 2-3 years, though there was scope for more improvement.

He further stated that he spent time during last two days in FTII and interacted with students, staff & faculty members. He said that students today were more informed when they joined the institute, than may be a decade ago. There was no dearth of facilities & lack of funds for the institute. However, finding good teachers and enrichment of available faculty was a tough task. The talent pool for teachers is very limited. Also, despite holding several walk-in interviews for recruiting faculty, candidates with right skills are often not found. He also pointed out that in light of emerging trends and technological developments, we need to periodically review the course contents.

2. Shri Rahul Rawail said that both institutes, SRFTII & FTII seems to be grappling with common problems. He said that to seriously go through the working of both the institutes, it was necessary to make a physical visit to the institutes with a clear scope of work. He stated that this will enable the committee to come out with a proper road map for the institutes. He said that there needed to be better planning at several levels which might require restructuring. He also suggested there should be a common policy governing both institutes which may administratively be achieved through a common councils for the institutes.

Shri Rahul Rawail said that we need to answer the broader question, as to why, according to him, FTII students were shunned and were rather unwanted in the industry according to him.

3. Shri A. K. Bir said that cinema education is an evolving process and it is not merely restricted to conventional cinema. Students who come to the institute today are very well informed & come with a set of expectations. In fact, they might have to unlearn what they have already learned before they can be imparted education at the Institute.

4. Shri B. P. Singh pointed out that students entering the Institute are informed and the administration can't always be in a confrontational mode. We need to keep in mind that while imparting education, we should not be changing a student's sense of cinema.

5. Shri Ramesh Sippy said that to address the problems of the Institute a hand on approach is required. He said, his experience suggested that youngsters were never satisfied and we need to provide a wider canvas to students. He further stated that today, we may be producing many technicians but insufficient movie makers, on which we need to ponder. A realistic approach for handling FTII was needed at this juncture.

6. Shri Shyama Prasad said that we need to understand the basic science of education since people joining the institute are already at a particular level which we need to respect. He said that there needed to be a better integration with the industry of FTII students. We also need to compare the education we impart with the education imparted in world class film schools abroad.

7. Shri T. S. Nagabharana pointed out that FTII courses need to be more compact and completed in a shorter span, say two years. He further asked that we need to ponder as to why there were very less number of applicants from south India who were finally successful in clearing FTII exams.

8. Chairman clarified that the scope of work of committee was to suggest what public purpose the institutes were serving and what are their future prospects. Institutes also need to take seminal decisions which ultimately reflect on the quality of teaching.

9. Chairman then invited director FTII for making a presentation.

10. Director FTII made a detailed presentation on the activities of FTII. Members were apprised that FTII runs 11 full time courses; 7 under the film wing and 4 under the Television Wing. In terms of infrastructure, FTII's film wing has two full sized shooting studios with complete lighting and grip facilities, including trolleys, complete kits of Arri 535 & other 35mm film cameras, complete kits of Arri Alexa Digital cameras etc. Members were also told that in the FY 2018-19, state-of-the-art 3 Class Room Theatres (CRTs) and 2 new Acting studios have been added to FTII's infrastructure. Addition of the 3 sophisticated Classroom Theatres, at a cost of nearly Rs 5.4 crores, will take some pressure off the existing single CRT which was built in the 60s.

11. Members were also apprised about the success of FTII SKIFT courses. FTII has conducted more than 130 short courses touching more than 5000 participants. Notes on current staff strength, expenditure details, highlights of activities of the institute, recommendations of Technical Advisory Committee were also shared with committee members.

12. Chairman and members appreciated the success of FTII Short Courses. The Chairman further said that there needs to be an evaluation of the Institution on the basis of certain qualitative parameters which need to be suggested by experts. He further stated that FTII's strengths and weaknesses need to be understood in detail. He directed that a note on weaknesses or areas where improvement is required may be provided to the committee. He said that Faculty is one of the most critical areas and there needs to be a vision with clear road map on what the institute wants to achieve both in short term and long term.

13. Shri Ramesh Sippy added that there was a need for enrichment of faculty, both regular as well as on contract. For this, refresher courses may be organized for the faculty where industry experts from outside should be invited. A Training of trainers program was therefore the need of the hour.

14. Members discussed that FTII may consider starting a new course on how to make children films as it was a very specialised area which has remain untouched till now.

15. The matters relating to on-campus students and the problems they face were also discussed. Shri A. K. Bir suggested that there should be the facility of guidance and counselling and there should be a permanent psychologist on board to help and guide the students.

16. Shri Shyama Prasad said that, while FTII is striving for international standards, the world class benchmarks need to be clearly spelt out.

17. Director FTII highlighted that FTII under student exchange programmes with renowned international institutes sends students to institutes like Griffith University, Australia, IFS, Koln, Germany, La Femis, Paris etc. & the feedback received from these schools suggest that FTII students on par with the reputed schools. Their work has been appreciated by these institutes.

18. On issues of manpower and staff, Registrar FTII stated that HR and manpower requirements of the institute have undergone a major change over the years but there has not been a cadre review, ever since the inception of the institute. The recruitment rules of all staff and faculty positions required a comprehensive review. Many new positions need to be introduced, more so after the institute shifted from film to digital medium.

19. Dean (Films) Shri Dhiraj Meshram said that if one takes into account all minor and major student exercises and projects, FTII currently produces about 150 various kinds of productions in a year which includes short Films / Documentaries/ Dialogue exercises/ Long Take etc. There is very limited regular staff and majority of these productions rely on outsourced support staff. The support staff, though outsourced is over worked considering the number of productions we make every year. In spite of this, if the current schedule remains on track, then by end of 2019 the Institute will come out of backlog, the first time in 15 years. There will be no backlog batches in the institute post 2019 if the current schedule remains on track. He said that there needs to be manpower assessment of support staff and regular positions need to be created.

20. Members unanimously agreed that there needs to be a training for Trainers program for enrichment of faculty members of the institute.

Chairman directed the following:

- A Note on financial position and expenditure details of the Institute to be provided to the committee by FTII Pune.
- A note on weaknesses of the Institute as perceived by the administration to be provided to the committee

21. Issues relating to CFSI were then discussed.

22. Shri. Rajesh Gohil gave brief of CFSI, and presented Power Point presentation as well submitted hard copy of presentation to all members. He apprised members of entire activities undertaken during the year 2018-19 emphasizing especially on North East outreach and Release of latest CFSI films namely, Pahuna- The Little Visitors, Goopi Gawaiya Bagha Bajaiya, Tennis Buddies, Nani Teri Momi etc. Shri. Rajesh Gohil Informed members that, today i.e 01.03.2019 CFSI's film Goopi Gawaiya Bagha Bajaiya was released in 80 theaters covering 140 shows per day.

23. The members expressed that there is need to review the entire system and functioning of CFSI to make it more relevant films for children, including film production procedure. The members suggested that, Chairperson and the script committee must select a good story, which is entertaining for children, rather giving social message to children. The members stated that Chairperson plays a major role as creative head of the organization. CFSI should make better quality films. The members also felt that the Chairperson should be appointment by Ministry on full time basis and not on honorary, then only they will be able to do justice to the children's Cinema. The Members further emphasized that CFSI is doing good job, but still there is scope for further improvement. Shri. Rajesh Gohil pointed out that there is acute shortage of staff as all the departments heads are vacant and may be filled up immediately.

24. Members stated that CFSI must have proper guidelines for selection and production of children's films and composition of various committees which are involved in decision making process. CFSI is a unique society, which is mandated to produce Children's Film, which no other institute does and hence, it must be preserved. The film making process must be strengthened and preserved.

25. The members stated that they do not favor closure of Autonomous Bodies but felt it is necessary to synergise the structures for bringing in improvements in its functioning. The member also suggested that possibilities may be explored to bring all film making institute under one umbrella for better coordination and optimal use of resources. A view was expressed for increasing the frequency of the meetings of the committee and field visits to various institutes to ascertain the ground realities so that the committee could focus on its mandate with a more focussed approach.

Meeting ended with a vote of thanks to the chair.

List of participants:

- (1) Shri Bimal Julka, Central Information Commissioner – Chairperson
- (2) Shri Ramesh Sippy, Film Maker
- (3) Shri Shyama Prasad, Film Maker
- (4) Shri Rahul Rawail, Film Maker
- (5) Shri A. K. Bir, Film Maker
- (6) Shri T. S. Nagabharana, Film Maker
- (7) Shri Ashok Kumar R. Parmar, JS (Films), M/o I&B -Member Secretary
- (8) Shri B. P. Singh, Chairman FTII
- (9) Shri Bhupendra Kaintola, Director FTII
- (10) Shri Prashant Pathrabe, Director General, Films Division
- (11) Shri Varun Bhardwaj, Registrar FTII
- (12) Shri Dhiraj Meshram, Dean (Films) FTII
- (13) Shri R. N. Pathak, Dean (TV) FTII
- (14) Shri G. M. Maske, Chief Accounts Officer FTII
- (15) Shri Rajesh P. Gohil, Accounts & Administration Officer, CFSI

Review of functioning of FTII
Meetings on 10.05.2019 & 11.05.2019 at Film & Television
Institute of India Pune
Record of Discussions

Meetings under the Chairmanship of Shri Bimal Julka (Commissioner, Central Information Commission) were held on 10th & 11th May, 2019 at FTII Pune regarding review of functioning of FTII Pune. List of officials who attended the meetings is attached as Annexure -A.

2. At the outset Shri Julka, Chairman of Expert Committee, outlined the purpose & objectives of the Committee. He said the discussions would focus on key elements of the terms of reference of the Committee including the strengths and shortcomings of the institute and also to ascertain if the public purpose for which the institute was set up can be served in a more efficient manner by making structural changes. The staff component, whether it requires a re-look, whether adaptation has been made in line with technological changes, the level of skilled manpower required etc. were also to be discussed in detail during the two day deliberations. Shri Julka said that the Expert Committee will also discuss the funding pattern & revenue generation capabilities of the institute. Since the focus has to be on making the institute self-sustaining in the long run, generation of revenue through different modes also needs to be looked into. The expert group will also look into whether corporatisation of the institute will lead to better tapping of talent and professionalism in functioning or to continue with the existing system.

Chairman also said the Government of India signs a Memorandum of Understanding with the institutions. The Expert Committee will also discuss whether it was possible to evolve a criteria to judge the performance of each of the units through ratings and can these ratings be linked to the funding pattern. Other issues like administrative expenditure, procurement systems, student grievance redressal system etc. would also be discussed.

Shri Julka said that the Committee will hold discussions with all stakeholders including the faculty and students so as to arrive at a road map for the institute.

3. Joint Secretary (Films) said that the relevance of current teaching methodologies and the curriculum in present day era especially when internet/web has emerged as a new platform in a gigantic way may also be looked into during the discussions. He said that relevance of both the institutes i.e. FTII & SRFTI may be seen by the Committee members in the light of a plethora of technological changes over the past few years.

Deliberations on 10.5.19 :

3. Opening the discussion, Shri A. K. Bir said that Academic disruption has been the bane of the institute for decades is a major demerit which has time and again shifted course completion timelines. There was a need to find out as to why this disruption happens so often. It was brought out that frequent flash protests by students over the alleged and perceived lack of infrastructure and skilled faculty are said to be the reason behind these protests in addition to extraneous factors on some occasions.

It was also discussed that the perceived lack of infrastructure is distorted and inaccurate on most occasions as public funded institutions cannot be chasing state-of-the-art technology all the time. Further, an equipment which is "state-of-the-art" today may become irrelevant tomorrow as the technological change is very fast. Economically, it may not always be prudent to make heavy investments every now and then, when the course is highly subsidized and the fees is 1/8th of what is being taken by private institutions.

It was discussed that there needs to be zero tolerance for academic indiscipline and academic calendar must be adhered to at all costs.

4. On the question of skill level of faculty, Shri Rahul Rawail discussed about the current qualifications and criteria of selection of faculty members. It was brought out that most of the faculty members were ex-students of FTII only. The selection panel consists of Director of the institute, concerned Dean, Head of the Department and an external expert from the industry. It was agreed that, there was

genuine dearth of quality teachers in the field. It was also pointed that on several occasions, quality teachers were not found despite holding walk-in interviews over and over again. It was discussed as to why prominent feature film Directors were not coming to the institute for workshops/Masterclasses and whether students from the Direction department were actually interested in working in the film industry or they wanted to be film makers on their own.

5. The Chairman then asked Director FTII to present institute's view on the weaknesses/shortcomings as perceived by the administration in the working of the institute. Some limitations pointed out by Director FTII were as follows:

- a. Increase in Number of Courses over the years but lack of corresponding increase in the posts*
- b. Lack of availability of Quality Teachers*
- c. Limited number of Seats (student intake)*
- d. Content of Syllabus : Theory vs Practical*
- e. Students resorting to flash protests frequently*

A document elaborating the points above was presented to the members of the expert group. The document is attached as Annexure - B.

- It was discussed that FTII conducts 11 full time regular courses of 1, 2, and 3 years duration. The courses comprise of both theory and practical sessions. The training is focussed more on inculcating the craft of film and TV production which have resulted in infrastructure and manpower intensive courses.
- Given the vast canvas of specialized work in film and TV production and the need to acquaint students about the same requires FTII to be heavily dependent on outside subject experts for conducting workshops to cover such specialized topics.
- Further, the deliverables expected from students at the end of various semesters is mainly short films as

compared to other academic deliverables such as dissertation and scripts in other institutions providing higher education.

- The coordinated nature of exercises and projects presents another challenge to the situation. Many a times due to these pressures, FTII is expected to function as a production house catering to requirements & demands of scripts conceived by students rather than a public funded institution providing higher education.
- On several occasions in the past, the situations described above put the entire onus only on administration rather than the students whose exercise or project it is, for course completion.
- It was also discussed that when students expect the institute to be a mere facilitator/production house providing equipments/technology, protests result. It was further discussed that in the sixty years' history of FTII, more than 32 different protests took place in various forms in addition to the six major strikes. This has always resulted in extension of course timelines.
- The fact that any institute funded by Govt grant needs to exercise due diligence and follow laid down procedure before procuring technology / equipment which may result in some delay is not appreciated by those protesting. Also, the requirements need to be projected well in time by departments taking into consideration the time it takes for procurement, which is not done many a times.

6. The expenditure and patterns of govt grant for the institute were discussed. It was stated that the institute revenue which has remained in the range of 1.5 to 2.5 Crores in the years before 2017-18, touched 6 crores approx in 2017-18 as well as 2018-19. Director said that major sources of revenue for the institute were Fees from regular students, JET exam application fees, fees from SKIFT courses and

other short courses which were on a self financing mode, renting of equipment, location, guest house remittances etc.

Shri Rawail sought details on input costs on a student vis-a-vis the fees collected. The following were informed in this regard:

(i) As far as the SKIFT and other short courses are concerned, they are on a self-financing model. The fees collected from students takes care of all administrative and other expenses to run the course and generates income for the institute as well. It was further informed to the members that the SKIFT courses have touched close to 6000 participants in over 35 cities in the last two years. The list of cities was provided to members of the Expert Committee (Annexure- C)

(ii) The 11 full time regular courses are highly subsidized. The fees of these courses is 1/8th of what is being charged in private institutions. Also 7 courses among these were started on self-financing mode. These courses consisted of all 4 courses of Television Wing and the Art Direction & Production Design course, Feature Film Screenplay Writing & Acting course under the Film Wing. However, in 2010 the fees of all these 7 courses which were started on self-financing mode were heavily slashed to come at par with the subsidized courses.

(iii) The grant received by the institute (2017-18) in terms of the erstwhile non-plan component was approx 29.2 crores and the expenditure for the same was about 32.8 crores. The revenue earned in 2017-18 was 6 crores approx. The detailed statement showing record of last 5 years is attached as Annexure-D .

A comparison of inflow vis-a-vis the outgo over the last few years shows that the institute may not become self-sufficient unless revenue increases 5 to 6 times. This also necessitates a re-look at existing fee structure for highly subsidized full time regular courses.

7. The second session of the day was **an interaction with all Head of Departments of both Film Wing and Television Wing.** The following HoDs participated:

- (i) Shri Sandeep Chaterjee, HoD , Direction & Screenplay Writing
- (ii) Shri K Rajasekharan, HoD, Film Editing
- (iii) Shri K M Harish, HoD Sound Engineering & Sound Design
- (iv) Shri Prasanna Jain, HoD Cinematography
- (v) Shri Vikram Varma, HoD Art Direction & Production Design
- (vi) Shri Sidharth Shasta, HoD Acting
- (vii) Shri Milind Damle, HoD TV Direction
- (viii) Shri Vaibhav Gham, HoD TV Sound Dept
- (ix) Ms. Suchitra Sathe, HoD Video Editing
- (x) Shri K Jagdeeswaran, HoD Electronic Cinematography
- (xi) Shri Amit Tyagi, Special faculty (Film Appreciation)

(i) Chairman welcomed the HoDs and outlined broad objectives of the visit of the Expert Committee which were to interact with all stakeholders as part of the review of functioning of FTII Pune. JS (Films) stated that the expert group had been entrusted with the task of examining the relevance of the institutions, employability of students in light of technological developments and the ever-widening base of target audiences in light of expansion of internet.

Opening the discussion, HoD Direction stated that one needs to acknowledge the fact that the institute has not been able to tap enormous talent that is present in different parts of the country esp. rural areas. He was of the opinion that increase in fees would deprive lot of people from film education and every effort should be made to find and nurture talent. He further stated that the infrastructure in the institute will be required to be increased enormously as the seats will have to be increased in light of implementation of 10% reservation for economically weaker sections.

It was discussed that since higher education is expensive avenues such as scholarships and student loans must be provided extensively.

(ii) Members discussed that in light of the very high expenditure to revenue ratio, a major rise in fee structure may be required. Shri Rahul Rawail pointed out that world over institutions which have outreach programs for the economically weaker sections, have a large and formidable economic base. Industry as well as alumni also invest to make these programs economically viable.

(iii) The question of students from Direction department not working in mainstream industry was discussed. Shri Amit Tyagi opined that today, lot of students opt not to go to the mainstream industry because they feel they can survive without going into the mainstream, as doing so may compromise their creativity. The disinclination of Mumbai industry to hire FTII Direction students was also discussed. The members of the Expert Committee stated that today times have changed and industry is open to new ideas. Old structures do not work any more.

(iv) On students of streams other than Direction, Chairman sought to know from the HoDs as to whether students want to work in industry or go for higher studies. HoDs agreed that most students were keen to work in the industry than go for higher studies. HoD Direction opined that his students were not keen to work in the industry.

(v) Members of the Expert Committee sought to know why a kind of trust deficit is prevailing between students on one side and faculty, administration, management on the other. HoD Art Direction & Production Design stated that trust deficit indeed prevails. There is a sense among the students that faculty is not geared up to teach as they are not abreast with the latest in the field.

(vi) All HoDs were unanimous in their view that skill upgradation of the faculty was one area which seriously needs to be looked into. It was felt that the faculty members, both regular and on contract, must be sent on refresher courses so that they are aware of the latest in the field.

Members of the Expert Committee were unanimous in their view that there needed to be more faculty enrichment programmes, more workshops, faculty exchange programs where teachers can go and teach in other universities/film schools etc.

Shri Milind Damle suggested that for upscaling of faculty skills they should be encouraged to take up production assignments where institute may provide necessary infrastructure for the same.

Chairman suggested that regular interaction with industry associates will also broaden the enrichment base of the faculty members. He also sought opinion of faculty members on starting of a M Phil/PhD course to which all HoDs replied in affirmative.

(vii) It was also discussed that although the institute has a full-fledged Animation & Graphics department but no full time regular courses in Animation are conducted. Members suggested that institute has to keep up with latest technologies and Visual effects and VFX need to be introduced in keeping with contemporary trends.

(viii) HoD Acting put forth that as per existing rules, faculty members on contract have different entitlements as compared to regular faculty. They are not entitled for vacation, study leave, government accommodation, LTC etc. Faculty on contract is empanelled for two years, the contract being renewed after 1 year. He suggested that faculty may be empanelled for 5 years in place of two years.

(ix) Shri K Jagdeeswaran , HoD (Electronic Cinematography) suggested that efforts should be to generate more revenue as has been recommended in the past by several committees. He also suggested that a full fledged position of Dean(Outreach) may be created to oversee all outreach and revenue generation activities. The New Campus which has an area of over 30 acres may be developed with an aim of generating revenue.

(x) The HoDs requested the members of the expert group that keeping in mind the stature of FTII as India's foremost educational institute in film and television production, it may be given the status of **INSTITUTE OF NATIONAL IMPORTANCE**.

(xi) Concluding the discussions, Chairman said that efforts should be on generating more revenue so that FTII has good infrastructure which enhances the brand FTII even further and takes the institution to greater heights.

8. The third session of the day was *an interaction with students of all batches of film wing and Television Wing as well as representatives of the FTII Students' Association.*

Students requested the Chairman for an interaction in the absence of officials from FTII which was agreed to by the Chairman. The interaction lasted for about one and a half hour.

9. After interaction with the students, members of the expert group visited the National Film Archive of India to see the vaults and facilities for archiving available there. The members of the expert group concluded proceedings on Day 1 with a visit to NFAI Film Vault at the FTII Campus in Kothrud and the newly constructed FTII staff quarters.

Deliberations on 11.5.19 :

10. The first session of the day was *an interaction with all faculty members of both Film Wing and Television Wing.*

Chairman welcomed the faculty members on day two of the meeting of the Expert Committee.

JS (Films) requested that the faculty members can also give their suggestions to the Expert Committee in writing if they so desire. The suggestions of faculty members as compiled by Dean (TV) is placed at ANNEXURE-E.

Opening the discussion, Sumit Kumar, faculty member from the Video Editing department opined that since cinema education is a unique field in itself, most of the faculty members who join the institute have very less prior experience of teaching and dealing with students. Teaching today is also a kind of performance art where teachers have to keep alive the interest of students throughout the lecture. Training the trainers in these aspects is necessary.

For keeping one constantly updated, there needs to be a one stop solution for all needs of knowledge/information of faculty as well as students. A resource centre in FTII campus where refresher courses/newer technological experiments keep happening throughout the year.

(ii) Chairman suggested that Video Conference facility should be proactively used to organize lectures and seminars of industry/international experts for faculty members. This will be a cost effective way of organizing refresher courses.

(iii) Shri Milind Damle suggested that eminent film makers and experts are invited for International Film Festival of India. Tie ups can be made with them to extend their stay so that they can impart and share knowledge with faculty and students of both FTII & SRFTI.

Joint Secretary (Films) suggested that students from FTII can be attached with the international film makers who are invited in IFFI. The students can escort the film maker during their stay in India and learn from their experiences.

(iv) The faculty members suggested that FTII has student exchange programs with the various film schools around the world but we also need to develop a teacher exchange program across the film schools. Exchange programs should have equal opportunity for all eligible faculty members regardless of regular or contractual positions.

(v) It was suggested that collaborations with various film equipment makers and software companies need to be explored so that faculty members and students could participate in their research & development programs and explore new upcoming technology.

The faculty members gave their suggestions in writing as asked by JS (Films). The suggestions are placed at ANNEXURE-E

11. After the interaction, the members were taken to the newly constructed Class Room Theatre Complex and the newly constructed building of Department of Screen Acting in the

campus. Members had a first hand experience of the state of art 4K projection system and DOLBY ATMOS surround sound system. The Diploma film of Acting students directed by noted film maker Sunil Sukthankar was screened for the members.

These State-of-the-art Classroom Theatres (CRTs) were added to the growing infrastructure of Film and Television Institute of India (FTII) Pune on Friday, 7th December 2018.

- The largest among them is 96-seater, equipped with a digital cinema projector which is DCI compliant (DCI-- Digital Cinema Initiative, an international consortium setting technical standards) having a native 4K resolution that provides top quality projection for the 23 feet wide X 9.5 feet high screen. This is at par with the best cinema theatres internationally. It is equipped with Dolby Atmos Surround Sound System which provides for a more immersive sound experience.

- The two smaller CRTs (seating capacity 30 each) have Digital Light Processing (DLP) projectors and a 7.1 surround sound system comprising of an eight-channel audio system which enhances audio definition.

- Apart from the three CRTs, there's also an additional Classroom with wall-to-wall carpeting and plush seating.

The Acting Building besides office space, has two Studio Floors which are named after FTII acting luminaries, Late Shri Om Puri and Late Shri Tom Alter.

12. In the concluding session of the day, members of the Expert Committee had a tour of the campus and visited different departments. The members visited the Prabhat Studio, the oldest and largest studio in Asia which is still in use. This was followed by a visit to the Camera store where all cameras beginning from the Mitchell camera of the 1930s to latest ARRI ALEXA, which are used in the industry were displayed. The members were also shown two ARRI Mini Cameras which were the latest addition to FTII Camera Store in March 2019 at a cost of 2.7 crores. The members were also taken to the construction

site where construction for a 619 seater auditorium & Knowledge Centre was going on. While appreciating the existing infrastructure, the members concluded their visit with a tour of the Sound Department which has the only DOLBY training lab of the country.

Annexure-A

List of participants:

- (1) Shri Bimal Julka, Commissioner, Central Information Commission – Chairperson
- (2) Shri Shyama Prasad, Film Maker
- (3) Shri Rahul Rawail, Film Maker
- (4) Shri A. K. Bir, Film Maker
- (5) Shri T. S. Nagabharana, Film Maker
- (6) Shri Ashok Kumar R. Parmar, JS (Films), M/o I&B - Member Secretary
- (7) Shri Bhupendra Kainthola, Director FTII
- (8) Shri Varun Bhardwaj, Registrar FTII
- (9) Shri Dhiraj Meshram, Dean (Films) FTII
- (10) Shri R. N. Pathak, Dean (TV) FTII
- (11) Shri G. M. Maske, Chief Accounts Officer FTII

Limitations/ Weaknesses/ Areas of Improvement

1. Increase in Number of Courses over the years but new regular positions have not been created.

The Film and Television Institute of India, Pune has been the cradle for training students in the art and craft of Film & Television production for decades.

Over the years, the number of regular courses conducted by the institute have also expanded. From 4 full time courses in the year 2000, the institute now has 11 full time regular courses. The increased number of courses have greater requirement of faculty & support staff, but no regular positions have been created to address this problem. Furthermore, the syllabus revision in 2003 and 2016 have also altered requirements of support staff to execute the exercises and projects.

If one takes into account all minor and major student exercises and projects, FTII currently produces about 150 various kinds of productions in a year which includes short Films / Documentaries/ Dialogue exercises/ Long Take etc. Among these, around 62 exercises & projects are infrastructure and manpower intensive. There is very limited regular staff and majority of these productions rely on outsourced support staff. The number of the support staff including light boys, electricians, carpenters, painters, attendants for camera & sound, production assistants, makeup assistants, drivers, demonstrators, multimedia personnel, non-technical staff etc. has ranged between 120 to 160 at different times over the years.

With two and a half years of implementation of New Syllabus introduced in 2016, the requirement of outsourced technical & non-technical manpower is likely to cross 200 when three batches i.e. 2016, 2017 and 2018 run parallel activities and 2019 batch joins the institute.

There is a need for creating more regular positions so that shooting activities are not hampered.

2. Availability of Quality Teachers

Industry experts who are well versed with the changes the medium are not always keen to take up full time regular position or venture into teaching jobs. Interviews are conducted regularly for vacant positions, but there is a difficulty in finding suitable candidates.

3. No of Seats

Currently, there are only 10 seats per discipline except Feature Film Screenplay Writing which has 12 students. The seats are required to be increased for implementing 10% reservation for economically weaker sections. There are infrastructural limitations in increasing the seats.

4. Content of Syllabus : Theory vs Practical

Currently, the full time courses are shooting oriented which is infrastructure intensive. When activities of multiple batches run in parallel, there is demand and pressure on existing resources. This leads to engagement of manpower and hiring of equipment where ever required

5. Students resorting to Flash Protests frequently

Due to frequent protests by the students, many a times, the timelines and schedules are not adhered to. Due to en mass nature of these protests, pressures are put to shift the completion timelines which affects the academic schedule.

ANNEXURE-C

Following short courses were conducted by FTII under SKIFT, PMKVY & Short Course Unit

No.	Name of the Course	Place	Participants
1	Foundation Course in Screenplay Writing	Mumbai	
2	Film Appreciation	Mumbai	
3	Foundation Course in Acting	Mumbai	50
4	Film Appreciation	New Delhi	156
5	Foundation Course in Screenplay Writing	New Delhi	
6	Foundation Course in Acting	New Delhi	55
7	Acting W/s for Children	New Delhi	22
8	Film Appreciation	New Delhi	138
9	Foundation Course in Digital Cinematography	Port Blair	24
10	Foundation Course in Screenplay Writing	New Delhi	24
11	Foundation Course in Digital Cinematography	Mumbai	24
12	Foundation Course in Screenplay Writing	Mumbai	22
13	Foundation Course in Acting	Mumbai	24
14	Editing - PMKVY (First)	Pune	10
15	Animation	Pune	10
16	Acting for Children - Diwali	Pune	23
17	Film Orientation - I (Diwali)	Pune	10
18	Foundation Course in Digital Cinematography	Leh	15
19	Weekend FA	Pune	172
20	Weekend FA	New Delhi	120
21	Film Orientation - II (Diwali)	Pune	13
22	Film Appreciation	Srinagar (UK)	100
23	Film Appreciation	Srinagar (J&K)	139
24	Film Orientation for Children	Port Blair	150
25	Editing - PMKVY (Second)	Pune	10
26	Weekend Acting	Pune	12
27	Fiction Writing for Television	New Delhi	22
28	Acting W/s for Children (First)	Pune	27
29	Writing for TV Fiction	Pune	17
30	FA for NSD Students	Pune	26
31	Acting W/s for Children	Port Blair	28
32	Film Appreciation	Jaipur	122
33	Film Appreciation	Haridwar	100
34	Film Appreciation	Guwahati	60
35	Film Appreciation (13 - 17 Nov 2017)	SGT University	100
36	Weekend Screen Acting Course	FTII Pune	12
37	Film Appreciation	IIT Bombay	53
38	FA for Indian Women Press Council	FD New Delhi	60
39	Winter Film Appreciation (15 days)	FTII Pune	47
40	Film Appreciation (13 - 23 Dec 2017)	A'bad Univ.	45
41	Foundation Course in Screenplay Writing	New Delhi	25
42	Film Orientation Course for Children	Patna	50
43	Film Appreciation - G H Ralsoni University	Nagpur	68
44	Weekend Screenplay Writing	Pune	12
45	Foundation Course in Digital Cinematography	New Delhi	24

46 Foundation Course in Acting	New Delhi	24
47 Acting Workshop for Children	Rudraprayag	25
48 Film Orientation Course for Children	Rudraprayag	25
49 Film Appreciation Course	Amravati	52
50 Film Appreciation Course (14 - 20 Feb 2018)	Bhubaneshwar	95
51 Basic course in Digital Cinematography	Pune	12
52 Acting Course for Nepali actors	Pune	20
53 Film Appreciation Course (25 Feb to 01 Mar 18)	IIT Roorkee	110
54 Film Appreciation at YASHDA	YASHDA	21
55 Writing for TV Fiction (19th March to	FTII Pune	15
56 Digital Film Production Course	Srinagar	15
57 Film Orientation for Children (05 - 11 April'18)	Patna	35
58 Weekend Indian Film Music Appreciation	FTII Pune	59
59 Film Appreciation (11 - 15 April' 18)	Nainital	93
60 Film Appreciation (12 - 16 April' 18)	Port Blair	46
61 Children Acting - I (23 April - 07 May)	FTII Pune	40
62 Film Orientation - I (23 - 29 April)	FTII Pune	40
63 Film Appreciation (23 - 27 April)	Mumbai	40
64 Film Appreciation (25 - 29 April' 18)	Jhunjhunu	50
65 Still Photography (25th April to 14th May)	Srinagar	24
66 Screenplay Writing (25th April to 14th May)	Srinagar	17
67 VFX (02 May)	FTII Pune	12
68 Film Orientation - II (02 - 08 May)	FTII Pune	40
69 Digital Cinematography (03 - 23 May' 18)	Mumbai	24
70 Acting (03 - 23 May' 18)	Mumbai	24
71 Screenplay Writing (03 - 23 May' 18)	Mumbai	23
72 Film Orientation for all (15th to 19th May)	Nagpur	37
73 Film Appreciation (09th to 13th May)	Jammu	40
74 Acting for Children (14th to 28th May)	Pune	40
75 Fiction Writing for Television	FTII Pune	15
76 Digital Editing (23.05.18 to 15.06.18)	FTII Pune	12
77 Digital Cinematography (01 - 23 June 18)	Nagpur	24
78 Screen Acting (01 - 23 June 18)	Nagpur	24
79 Screenplay Writing (01 - 23 June 18)	Nagpur	23
80 Film Appreciation (06 - 10 June 18)	Dehradun	116
81 Film Orientation (20 - 30 June 18)	Jaipur	31
82 Film Appreciation (21 - 23 June 18)	Mussoorie	180
83 Screen Acting (25 June to 14 July 18)	Baramulla	30
84 Screenplay Writing (09th to 31st July 18)	Jaipur	24
85 Film Appreciation (10th July to 20th July 18)	Jaipur	85
86 Film Appreciation for NSD students	FTII Pune	10
87 Digital Cinematography (12th July - 03rd Aug)	New Delhi	24
88 Screen Acting (12th July - 03rd Aug)	New Delhi	24
89 Fiction Writing for TV (12th July - 03rd Aug)	New Delhi	24
90 Music Appreciation (14th & 15 July)	New Delhi	60
91 Acting for Children (17 - 31 July)	Port Blair	11
92 Film Orientation for Children (19 - 25 July)	Rangat	40
93 Mobile Film Making - I (21st - 30th July 18)	Baramulla	40
94 Digital Editing (23.07.18 - 10.08.18)	Pune	9
95 Film Orientation for Children (28 July - 03 Aug)	Car Nicobar Islan	50

96 Mobile Film Making - I (01st - 10th Aug 18)	Baramulla	40
97 Film Appreciation for Defence Trainees	Pune	100
98 Screen Acting (06th - 28th Aug)	Nainital	15
99 Digital Cinematography (08th to 30th Aug 18)	New Delhi	24
100 Smartphone Film making	Jammu	50
101 Screen Acting for Tribals - BARTI	FTII Pune	25
102 Digital Film Production (15th Sept to 04th Nov)	Port Blair	15
103 Screen Acting (26th Sept. to 17th Oct)	Pattan	24
104 Music Appreciation (29th & 30th Sept)	Mumbai	30
105 Music Appreciation (06th & 07th Oct)	FTII Pune	94
106 Film Orientation (11th to 17th Oct - Welham)	FTII Pune	9
107 Children Acting (Diwali)	FTII Pune	40
108 Film Orientation (Diwali)	FTII Pune	16
109 Film Appreciation	Bangalore	99
110 Film Orientation (Diwali)	FTII Pune	35
111 Screen Acting	Lucknow	26
112 Appreciation of Song Picturisation	New Delhi	50
113 Foundation Course in Comic Acting	FTII Pune	24
114 Art & Heritage Photography	Srinagar	15
115 Comic Appreciation	FTII Pune	60
116 Film Appreciation	Haldwani	50
117 Smartphone Film making	Baramulla	25
118 Foundation Course in Screen Acting	Chhindwara	10
119 Foundation Course in Screen Acting	Baramulla	22
120 Still Photography (04th to 24th Jan) Only Army	Pattan	15
121 Weekend Film Appreciation (05/01 to 03/02)	New Delhi	117
122 Weekend Screenplay Writing (05/01 to	FTII Pune	15
123 Smartphone Film making (07 - 17/01/19)	Chhindwara	11
124 Film Appreciation (15 - 19/01/19)	Imphai	67
125 Comic Acting (20 - 24/01/19)	FTII Pune	24
126 Basic Acting Workshop for Children (28/01-11/02)	BB Cantt. Srinaga	30
127 Screen Acting (5-27 Feb 2019)	Lucknow	9
128 Screenplay Writing (5 - 27 Feb 2019)	Lucknow	7
129 Digital Cinematography (5 - 27 Feb 2019)	Lucknow	12
130 Film Appreciation (6 - 10 Feb 2019)	Chandigarh	70
131 Smartphone Film Making (14 - 20 Feb 2019)	Chandigarh	40
132 Weekend Film Appreciation (15/02 to 17/03)	FTII Pune	120
133 Film Appreciation (20/02 to 24/02)	Hyderabad	77
134 Film Appreciation NSD	FTII Pune	20
135 Film Appreciation (03 - 07 April 2019)	Coimbatore	55
136 Smartphone Film Making (03 - 09 April 2019)	Nainital	12
137 Film Appreciation (10 - 14 April 2019)	New Delhi	90
138 Screenplay Writing (13/04 to 02/ 05)	Panaji, Goa	15
139 Screen Acting (13/04 to 02/05)	Panaji, Goa	20
140 Editing	FTII Pune	
141 Children Acting (morning)	FTII Pune	26
142 Children Acting (afternoon)	FTII Pune	27
143 Film Orientation	FTII Pune	51
144 Comic Acting (08 - 12/05/19)	FTII Pune	24
	Total	6028

CAO's Office

Film and Television Institute of India, Pune

Statement showing Grant received, Revenue received & Expenditure

(Rs in lakh)

Year	Head	Budget Estimate	Revised Estimate	Grant Received	Expenditure	Revenue	Interest earned on Deposit
2013-14	CAT III (NON PLAN)	1872.00	1927.00	1927.00	2197.60	192.17	68.82
	CAT II (PLAN)+ HRD	1555.00	1545.00	1545.00	1545.00		
2014-15	CAT III (NON PLAN)	2101.00	2044.00	2044.00	2141.06	191.16	56.43
	CAT II (PLAN)+HRD	2555.00	1945.00	1945.00	1945.00		
2015-16	CAT III (NON PLAN)	2206.00	2158.00	2158.00	2082.74	140.26	130.84
	CAT II (PLAN)+ HRD	1855.00	1795.00	1795.00	1795.00		
2016-17	CAT III (NON PLAN)	2466.00	2354.00	2354.00	2505.57	211.78	168.12
	CAT II (PLAN)+ HRD	2045.00	2045.00	1922.35	2060.13		
2017-18	CAT III (NON PLAN)	2922.10	2921.30	2921.30	3284.59	609.32	105.35
	CAT II (PLAN)+ HRD	1845.00	1845.00	1781.00	1740.27		

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27/12/19

Chief Accounts Officer

Admin Office

ANNEXURE - E

Suggestions discussed at faculty meeting with the review committee setup by I&B Ministry, which visited FTII on 10th, and 11th May 2019.

- 1) Initiate teacher-training program to develop teaching methodology and upgrade their knowledge in their respective departments.
- 2) Organize seminar at FTII with eminent filmmakers who visit IFFI and willing to share their viewpoints with students, faculty members and film enthusiasts.
- 3) Digitize, categorize and archive FTII films, which are available in various formats like celluloid, tape etc., so it could be used as resource for generating revenue with planned strategy.
- 4) FTII can also generate exclusive programs related to film education and film appreciation, which could be made under the proposed "Knowledge Center". FTII can broadcast these programs with the help of "Doordarshan" and also can develop own web portal (OTT Media Services) in future.
- 5) Develop video-conference facility at the campus in all the departments so the students and faculty members could participate in many national international programs and interact with filmmakers or subject specialists.
- 6) We have student exchange program with the various film schools around the world but we also need to develop a teacher exchange program across the film schools. Exchange programs should have equal opportunity for all eligible faculty members regardless of regular or contractual positions.
- 7) Collaborate with various film equipment makers and software companies so that faculty members and students could participate in their research & development program and explore new upcoming technology.
- 8) Cinema is a practical art so we need provision for all the faculty members to practice their craft and update their knowledge regularly. The practicing craft could be in a form of audio-visual medium or in the form of submitting a thesis, which relates with cinema.
- 9) FTII can introduce Cinema as an elective subject in other Universities with UGC collaboration and provide support for developing syllabus, teaching and study material. This will help to develop cinema as a study subject in Indian universities.
- 10) Upgradation of Multi-cam setup in HD format at TV wing in view of the current technology.

To

Shri Bimal Julka; Information Commissioner, Chairman

Shri Ali R. Rizvi; AS & FA (M/O IN&B),

Shri Ashok kumar R. Parmar; JS (Films),

Shri T.S. Nagabharana; (Film Maker)

Shri Shyamal Prasad ; (Film Maker)

Shri A.K. Bir ; (Film Maker)

Shri Rahul Rawail; (Film Maker)

Ministry of Information and Broadcasting and Committee Members for Review of Autonomous Bodies

Date: 18th July, 2019

Respected Sir,

As per the conversation we had, hereby I am mailing you the list of Issues and points that the SRFTI students (updated and latest) would like to bring forward to you so that you may review them :

Academics-

We urgently appeal to provide Satyajit Ray Film and Television Institute the scope and acknowledge it as an Institute of National Importance.

Revision of Course but not breaking its Structure: The recent Academic Council Meeting also has brought forward the idea of the 3 year Course with an option to leave after two years having a diploma and third year being an optional year. In the meeting which happened with the faculties of S.R.F.T.I and Eminent Filmmakers and part of the Committee like Rahul Rawail, the committee members had strongly recommended against breaking down the course that will make the education here poor. We certainly require up-gradations and changes but by not by changing the entire learning process of Film-making. We request you to prevent this plan from getting implemented here at S.R.F.T.I.

Budget for Projects: The funds that we receive for the projects are not enough whether it is for the film wing or EDM (electronic and digital media) wing. We have already lost one project, the playback project; the experience of which was very vital to work in the Indian Film Industry. Even after slashing down that project and keeping in mind this market of inflation, the budget for projects

remain the less and meagre (especially for EDM wing). While it is not that we are trying to say that good product will come out of from more budget but several project ideas are given up because of the insufficiency in amount. We request for a raise in the fund for projects (for both film and EDM wing- for their dissertation film and documentary film)

- We have a fine campus but we fail to avail it often due to the high payment required (mainly for our dissertation films). Within the budget that is provided, we have to pay more if we rent equipments, suites and places in SRFTI (than outside) for our projects. We request to provide us a subsidised rate for the sound studios, edit studios, sets, director's bungalow and other viable shooting option inside campus. This will lead to better utilisation of the facilities with the provision of income from them. We propose that the availability of equipments and the developing infrastructure should be prioritised in a way that the current students get the highest priority and then outsiders.

Exposure for the students: Rightfully said, the students of this institute receive lesser exposure than others. Developments for the same in the form of internships, exchange programmes need to be implemented as soon as possible. Arranging more workshops to get well known people from the film and media industry to take classes has to happen for better exposure. We often fail to invite famous personalities due to lack of funds and lack of enthusiasm from the administration. Funds for the same are requested to be released and increased so that we can invite more people from the film and media fraternity. The admin need to be pro-efficient; we often miss on famous personalities to visit us and the Institute as the admin fails to set up contact in time.

- Internships for all departments for students who are interested so that students of SRFTI make more connection with the outside media and film platforms (mainstream and alternative)
- Workshops at a regular basis are to be organised for students so that students learn up the latest ways of film making and media works.
- Exchange Programmes (within country and internationally) be provided to students of every batch (both Film and EDM wing)
- Recommendations from faculties for students (while they leave the institute) need to be provided to them if the students ask for the same.
- Holding International Film Festivals and events yearly for more exposure of SRFTI and its students can be another way of exposure.
- Sending the student made films to more festivals (state level, national and international) and allowing students to represent their films in these platforms (funding the representation) should be implemented. The FRO holding the post for this job should be more efficient.

Course made to MA EQUIVALENT: We now have one common entrance exam for FTII and SRFTI. Referring to this, all diploma courses of FILM and EDM Wing should be made MA equivalent like FTII, so that we are not seen as the secondary film institute.

Reduce Hike in Fees: While there is no rise in budgets and facilities, for the last couple of years, we have had a considerable amount of Fee hike. We appeal for decreasing the fee amount for the coming batches since we are losing students and it is difficult for many of us to pay with such high fees per semester. Also we would like to request to decrease the entrance exam fees considerably so that students from all economic backgrounds can apply and come to our film institute.

Provision for scholarships and loans: Please consider and enter the institute in the national system for the students to access the option for central scholarship to study here. Also make provisions so that a student can take a loan to study here, which is now very difficult to get.

Library assets increase: As we are aware, we receive a considerable amount to purchase new and required books for each department. Even then departments like Animation lack books that will help students. Hence we ask for our library to be developed, DVDs to be made more accessible to students, new DVDs need to be purchased, more books for students of EDM and animation is brought and allowed to be lent.

Main Theatre Renovation: At several National and International occasions we fall short before a house full audience as our Main theatre projections stop functioning. Renovating and developing the main theatre at the institute so that screenings and festivals can happen uninterrupted. This will also help grow our Institute at a National level before others and be would a valuable asset.

Additional fund for students for film festival visits and for students from economically weaker sections: We ask you to create and generate fund be to help students who need money to go for a film festival inside or outside India since that only brings SRFTI to the spotlight before the world. We would also request to begin a fund to help out a certain number of students if he or she requires some help financially to study here.

Transparency between Administration and Students: Often due to lack of transparency, several issues arise and get serious that lead to loss of time. We request for a more transparent system to be put in place between the administration, faculties and students so that doubts can be cleared.

Consideration for Special cases: Recently a student has fallen very ill and even after submitting all the medical certificates; he is being further pushed into stress and pain by asking him to stick to the schedule. We appeal that on cases such as medical issues, students be considered and given reasonable amount of time to recover and join curriculum. This result is avoiding complications and will reduce in unwanted delays.

Attendance monitoring: Having a required percentage of attendance is necessary but the lack of attendance should be managed in a disciplinary manner and fines for the same should be revoked. Fines do not compensate for the classes the student had missed. Under this same issue, we would like to say students sometime choose to miss classes because of the lack of efficiency in the faculty teaching them.

Admission Related Issue and reservation of seats: For a long time now, the Administration and the people involved of the administration of S.R.F.T.I haven't followed and implemented the laws of reservation in the proper and best possible manner during taking in new students every year. Students from reserved categories are not allotted merit seats even if they have secured them. This has made them tougher to get through and join SRFTI (compared to the situation if there was no reservation at all) We request this matter to be looked into and corrections be made to the procedure if any. In addition to this we have also been made aware of certain incidents of caste discrimination and hence would like the opportunity to open a Social Justice Cell to address such issues and grievances.

Issues of Film Wing:

Infrastructure: While the Cinematography dept. of the Film wing is nearly sorted, other departments require thorough up gradation. Editing labs can be opened for more hours for better workflow. All systems need to have authentic (not pirated) softwares and machines should be updated, upgraded and calibrated. The Direction Department of the film wing requires a thorough renovation. Along with resources, there is also depletion of man power when it comes to assistance in making projects. Even after the Cinematography Department being the finest department, the department is in need equipments like New Cine Camera, new focus pulling systems and calibrated machines in order to catch up with the latest digital era entirely.

Teaching: Some of our faculties are irresponsible and fail to give us proper inputs in class since they often fail to update themselves and on several occasions fail to provide us detailed and efficient guidelines to do our projects finely and in time. The faculties fail to schedule for students (especially regarding projects) which are feasible for students. Often schedules presented to students are hectic and is causing trouble for students to give their best as they land up depleted soon. The same goes for making guidelines for projects (which are sometimes vague and illogical in sections). We need the faculties working on these to be more alert, aware and considerate of situations while doing these jobs. Several departments like the Animation, Cinematography and Editing department need are in dire need of another faculty to run the department at its best.

Animation Department development: Even after three years since this department has been opened, there is no proper infrastructure or proper faculties for the students. More machines, Labs for VFX, animation and Stop Motion need to be developed immediately. The students of all batches are very unhappy with the two prominent faculties (including the HOD) for their lack of efficiency and help, that should be looked into.

Issues of the EDM (Electronics and Digital Media) Wing:

Infrastructure: The EDM wing is still under construction and in the developing phase and students are facing serious issues because of that. A committee be places to sort out the wing issues, faculties be requested to be more approachable to students. Also before increasing the intake of students, the whole wing should be developed and should be running efficiently.

Syllabus: Even though the students have asked for revision of syllabus, the new syllabus is made without considering the students opinions. Students even fail to get proper inputs and plan projects due to lack for proper scheduling. Students are mostly avoided while planning any curriculum that concerns the students. We request the administration and faculties to be inclusive of students.

Faculties: Faculties like the Editing department HOD and the Sound Department HOD are not available at all times during the class hours. We request for efficient faculties.

Matters that concern students on a daily basis (other than academics)-

Hostel Renovation: Both the hostels need to be renovated immediately, the girl's hostel ventilation system is so poor that it becomes impossible for students to live there, arrangements be made to control heat. We request to begin renovation in a full-fledged motion to help students live properly.

Requisition for building a new hostel: A new hostel should be made so that students can stay on campus since it often becomes a requirement. Due to lack of accommodation students fail to get admitted here. Another hostel need to be made with a proper planning so that the living conditions are smooth there along with the three hostels should be able to accommodate 350 to 400 students in all.

Water Crisis: The water situation in our campus is terrible. Most days we receive water that is full of mud. Yellow runny water is the kind of water we use for our daily activities like bathing and cleaning. Water crisis in this campus needs to be addressed at immediate basis. Better water quality should be provided and also water in sufficient amount should be provided. It is only basic.

Food crisis: The mess that we have here running provide us unhealthy food with ingredients that often lead to people falling ill. Every other day, we have at least a couple of students suffering due to the food consumed from mess. Food quality in mess needs to be improved. We wish the subsidy be increased so that we get decent vendors for the mess. Healthy food is a basic requirement.

Hygiene and cleanliness: The admin is failing to their jobs in the matter of cleanliness and safety of the cleaning staff. Even though the admin say that the products are issued, often it doesn't reach to the rooms of the students. Hygiene is necessary and so is the safety of the students and the workers. Strict measurements should be taken to establish proper hygienic conditions for the hostels and the mess.

Sexual Harassment case: There has been a case of sexual harassment (a non-teaching staff; namely Manoranjan Deshmukh harassed a student) which was overlooked by the director until stressed upon. The Director neglected the complaint until the student body went to follow upon it. Before the ICC was informed, a male faculty of the aggrieved student's department took matter into his own hands (we are unaware of the idea about how he learnt of this case) and tried to settle the issue amicably discouraging the student to complain further. The recent ICC which is in place is running slow and questioning the aggrieved unwantedly and harassing her further. The alleged perpetrator is still on duty, only his office being shifted. *Immediate actions need to be taken on the defaulter, and the Director of SRFTI for being negligent. Even after ICC had published the finding and*

the report, the acting Registrar took the privilege of writing a new report which surpasses the report of the ICC declaring the man to be innocent of all charges. We ask of the formation of a more corrective, dedicated ICC which can look into this case and all upcoming cases with sensitivity and diligence. And we request that the report written by the acting Registrar (and the actions taken on the basis of that report) to be made null and void.

Keeping this issue in mind, we would propose that Workshops of sexual harassment and SH at workplace be made compulsory for faculties and admin staffs along with students.

Need of a Registrar: A permanent registrar should be put in place to look after administrative matters so that students don't have to get involved at all times in working on issues like searching for mess vendors and looking for accommodation facilities for students. This person needs to be responsible and aware of his or her duties.

Director of SRFTI: Whether it is academics or administrative or disciplinary, the Director of our institute has to serve the purpose of the students on several occasions. Due to her lack of understanding, students are sometimes pushed to retaliate. We deserve someone who understands film making and will run this national level institute of film making and EDM in the best interest of the budding media personalities and film makers. Not providing clarity, not taking required steps in time in cases of offenses occurred, differing on the words given and promises made, and constant threats to lose projects and diplomas (without seeing into the causes in details) are leading to a general grievance that the students are having against the Director. We have a really bad experience with her in matters of disciplinary issues as she often fails to provide immediate redressal.

We know an Enquiry was instituted by the Government against the Director on the basis of a bunch of complaints placed by a girl student. The complaints were-

- Our present Director, Dr. Debamitra Mitra allegedly shared the same address with a professor who was found guilty of sexual harassment by ICC, during the course of enquiry against the professor
- The Director had humiliated and harassed the mother of the complainant in her room such that she had fallen seriously ill.
- On the Director's instructions, the guards did not let this girl student enter the campus and caused such distress that she had attempted suicide.

There was an enquiry done by the ICC of SRFTI on the basis of these charges as asked by the Ministry. Can we know the findings of the enquiry? We request you for the findings to be made public to the knowledge of the students since the students are agitated enough with the Director as

she fails to take proper actions required. As previously said, she was reluctant and not efficient in handling the recent sexual harassment case filed by the student against a non-teaching staff.

- A student (Nishant Shailajan, batch 13) has consecutively shown acts of violence. Within a matter of few months he has physically injured two students (a junior and his batch mate) to an extent that they had to be hospitalised and are still in recovery. While the first time he was asked to leave hostel, a repeat offense of this kind should call for immediate rustication. The Director has turned deaf ears to our constant plea. It has been four months since the second incident and the victim is thoroughly injured but she has failed to conduct a proper enquiry with a fruitful result.

Need of a Chairperson: The Academic Council meetings are often chaired by the Director and therefore our pleas land to deaf ears we feel. We require a Chairperson in SRFTI who is from a Film Making background, to whom we can approach with our specific problems (related to film making and media) when the Director fails to help us out.

All of the above issues seriously concern us and we are now looking up to you to help us in these matters. *We are also worried and disturbed since our demands or issues are being tampered with by the administration before it is reaching to you from their side.* We would like our situation to be more secure so that we can present our issues without having to worry about genuine important being removed or fabricated.

We shall be highly obliged if all these matters are looked into and the development is done to the best of our interest.

Thanking you in anticipation,

Yours Sincerely,

Nairita Thakurata (Ex-president, Student Body, S.R.F.T.I)

Mahesh Krishna (President, Student Body, S.R.F.T.I)

Manas Krishna (Vice president, Student Body, S.R.F.T.I)

Akash Chabra (General Secretary of Film Wing, Student Body, S.R.F.T.I)

Anirban Das Gupta (General Secretary of E.D.M Wing, Student Body, S.R.F.T.I)

Suyash Kamat (Asst. General Secretary of Film Wing, Student Body, S.R.F.T.I)

Aakash Chowdhury (Asst. General Secretary of E.D.M Wing, Student Body, S.R.F.T.I)

Student Community of SRFTI



Students' Association
Film and Television Institute of India,
Law College Road,
Pune: 411004

Date - 24/07/2019

A report on the problems faced by students of FTII

To start with we would like to go back in history and remind you the basic objective of the institute which is hugely violated in recent times.

Following the recommendations of Patil Committee (1959), the institute was setup with the objective of providing technicians to the film industry.

The Khosla committee redefined these narrow objectives. It commented that when the Patil Committee recommended that the primary objective of the institute is to provide technicians, little did it know that the industry would become "... a wild and fiercely competitive jungle, money grabbing producers, greedy distributors and unscrupulous exhibitors who keep the medium in a vicious stranglehold..." and it felt that the objectives of the institute need to be redefined.

In words of Khosla Committee, the aim of the institute should be to

"Impart training aimed at raising standard of films to make them aesthetically and artistically more satisfying and realistically more acceptable and convincing. There should be a constant endeavour to raise the taste of the cinema going public by promoting the making of films which possess technical and artistic excellence...to give a complete academic aesthetic and practical training in film making so that the diploma holders can find ready entrance into the world of film making".

But this major objective of FTII is repetitively broken by Governing Council and Academic Council and by the current Director. We believe that the structure of the institute itself is flawed since it allows a few individuals to meddle around and dilute the syllabus, make changes in the way of functioning despite the fact that these changes are against the objectives of the institute, they're continuing the same.

If we talk about recent times, specifically from 2016 onwards the institute has been managed in a very autocratic manner by the director Mr. Bhupendra Kainthola. These are various issues for which the students have approached the administration in vain and tried to resolve many times. This attitude of the director has only resulted in the degradation of the quality of education in the institute and is detrimental to FTII being the premier film school in India. With no clear definition of the deciding authority of academic decisions, all the power rests on the director not just to make administrative decisions but also the academic decisions where he is hugely influencing the discussions of academic council in a authoritative manner, it will be more clear if anyone goes through the recording of last two academic council meetings. The director is influencing and sometime making decisions on our academic workshops, general screenings, stalling the screening of student exercise, surveillance by the armed security personnel in campus, painting and modifying the spaces within the campus (where students shoot their exercises) without the consultation of the students has majorly affected the learning of the students in the institute.

These decisions of the director have done irreparable damage to the learning in the institute as it has created an environment of fear and intimidation which isn't conducive to practice film as an art form freely. We are trying to give you brief overview of our major problems one by one, so that you understand them, act upon them and it helps you to restore the basic purpose of the institute's existence.

Continuous fee hike:

If we go through the minutes of 76th AC we can see, from the year 2011-12 uniform fees of Rs.33, 000/- across all courses was implemented. Using that as a base, fees were subsequently increased by 10% in the following years. The director gave reasons of hike that it's there to increase the inflow and also to provide more resources, better quality faculty and more infrastructures to the institute.

But we all know that how this promised things are not there. If we study the state of the institute academically and infrastructure wise, there's not much of a change. We're lacking resources. Departments are lacking good faculty, workshop money isn't allocated on time, or workshops has been cut. And more importantly the shift to digital itself is costing less money in terms of projects and exercises. But still this 10% hike is very much on place.

The money which students pays as fees is very small amount compared to the budget FTII gets from government and by conducting short courses and entrance examination. Rather than upgrading the technicalities involved in filmmaking and upgrading the standard of education Institute is spending money on unnecessary beautification, building of nationalistic monuments, conducting programme with no relation to filmmaking or education etc.

In near future the result of fee hike is going to be that in a place where an ordinary Indian could have hoped to get training in film making will become inaccessible to him/her. Education in film making, which is an activity which can and does influence the thinking of people, should not become the monopoly of wealthy.

More importantly it's not the institute did not have enough financial resources but the priority assigned in spending them is what needs to be cross checked.

Problems regarding implementation of current syllabus:-

After three years since new syllabus is passed and implemented it's almost clear to everyone that implementation of this syllabus isn't at all possible on three years, even after cutting a major exercise like playback. Even in this syllabus it's hard for a student to get proper academic inputs and this syllabus doesn't help the students to complete his/her learning curve. Mostly they designed it having the plan how to prevent year lags.

The new syllabus was not approved by the Academic Council, even when the Orientation process of the 2016 batch, the batch on which the new syllabus was to be experimented, was going on. The students who started the academic semester had a few concerns regarding the course and have asked for an entire syllabus for the 3 year program. The administration and the Dean's office informed the students that the document cannot be given to the students. Thus the academic activity of the new batch started without the students having access to the syllabus. The administration had then informed the students to go through the copy which the student representatives in syllabus review committee had. While going through the document the students, having too many concerns, wanted the audience of both the academic and administrative heads of the institute to address the new batch and clear the same. The administrative head of the institute, Mr. Bhupendra Kainthola, the newly appointed director of the institute denied the audience. The Dean and HODs of the department addressed the students and assured them that everything has been taken care of. But nothing of the sort has been done and repeatedly the students in this new syllabus are going on protests, for academics and infrastructure, because of the lack of vision and concern to the education of the students.

This first came in light when the 2016 batch students started facing some logistical problem in the execution of their 3rd semester curriculum. The norms of exercise and projects are still not clear and admin is moulding them as per their convenience.

There have been instances in previous batches where the course was completed in three years along playback and also student's learning wasn't compromised.

A syllabus review is happening without student representation in the panel.

Even if we're happy with the kind of academic input this syllabus promises us, still there will be problems on execution of practical, exercises and projects. This is happening mostly for lack of infrastructure, improper planning and lack of vision.

There is no long term planning of the institute about the structure of functioning, all the decisions are made in ad-hoc basis, that's why there are problems of implementation.

Let us give you a major example of this ad-hocism - As far we all know when the new syllabus was approved it was clearly mentioned that without two upcoming studios in new land of FTII the courses can't run properly. In 76th AC it was said that those studios are likely to be completed in all respect by June 2018. But we all have seen what happened, not even a single brick has been laid of those studios.

And to cover up their failure the institute forced the students to conduct exercises after academic hours in a sharing basis in the existing studios. For 2018 batch they have divided one studio with black curtain and forced the students to conduct exercise in that. Which is hampering the learning curve of the students and it is a violation to the constant betterment as suggested in the objectives of FTII.

Exclusion of student representatives from Academic Council:-

In the Governing Council meeting after 75th AC a decision was made, to curtail the rights of the students' representatives, from most of the relevant matters, like academics, discipline, faculty, staff, fees, syllabus, scholarship etc. (the document is available with the GC and Student's Association). Subsequently, before the 76th Academic Council Meeting agenda was sent to the Students' Body, an amendment, from the Governing Council was sent to the students' representative stating the curtailing of the rights of the students representatives in all matters concerning, academics, discipline, scholarships, faculty, staff, fees, etc.

Even after 79th AC the Student Association wrote a letter to Chairman to revoke the ban, but the governing council was adamant to its earlier decision.

Probably with the notion, that the students are the best judge to their academics and all day to day activity in this campus back in 1974 Khosla Committee recommended to form the student's association and also gave us power to represent ourselves in Academic Council.

Not only that committee in 1978 the reports of Satish Chandra Committee also states the same. It says - "The students are intelligent and articulate, and their viewpoint on matters affecting them must be heard." [Para3.21]

The academic council provides an institutional forum for expression of student's view on practically every matter concerning them, and have prevented many ugly situations which have marred functioning of the institute.

If we get back our representation in AC, it would be helpful for betterment of the institute and its future.

We would like to request you again in this report to help us get back our rights.

Procurement, safety and corruption:-

If we see that 29th September, 2018 crane falling incident in Divyagarh as an example, it's very clear to us that the root of this ignorance towards safety concerns of students is somehow corruption, ad-hoc decision making and no procurement of institute's own cinematography grips.

In 64th AC it was decided that the Institute will conduct an enquiry about all aspects before contacting any vendor. Also In future the employment of certain agencies should be strictly monitored as per law. [Item no -12]

But again, like other instances we can see there's no such enquiry before giving the tender to any agencies. These are sheer cases of ignorance from administration's side. There's no safety audit of the equipments we use. And we student community of FTII feels that Ministry of I&B shouldn't tolerate this ignorance from FTII administration anymore in this question where life of students are at stake.

Now we would like to describe in which manner the hiring process goes on at FTII and the discrepancies involved in it.

On 27.09.2017 almost two years back, the HOD cinematography had requested for alternative arrangement of light equipments in view of the then forthcoming student exercises and projects as the procurement was still not complete. The Associate professor – production (APP) who is current Dean (films) also, Mr. Dheeraj Meshram writes a note that the light and grip equipments were outsourced in the previous year too and that there was an agency empanelled for outsourcing. Dean (films) of that time, Mr. Amit Tyagi recommends it and there goes the goose.

Three year back, on 12.07.2016, Mr. Dheeraj Meshram(APP) makes the official note for additional requirements for the purpose of timely execution of student exercises/projects for the period between August 2016 to March 2017. Approximate budget calculated for hiring was Rs. 91,41,200/- and that for purchase was Rs. 41,19,200/-

These official notes are mentioned to bring your notice the fact that the "process of acquiring new lighting gear and grip equipments" is a never ending process. We are still waiting for the grip equipments three year after the appointment of Mr. Kainthola.

As per the estimates, in last two financial years after the first note, the institute spent 2 crores of rupess in renting out light and grip equipments! And we are now repeating the cycle with another round of outsourcing,

It would be clearer to you if you kindly go through **Annexure A**. Which is extracts from a letter written by FTII Student's Association to the director FTII at 30.08.2018.

Also we are unable to get the root of these issues as FTII deliberately bypasses guidelines of the Department of Expenditure and CVC with regard to the transparency to be maintained in the procurement process. We are pointing to the incomplete uploads at the Central Public Procurement Portal which are to be mandatorily maintained as per various OM's of the Ministry of Finance.

The very fact that FTII does not update the said portal brings out the vested interest in deliberately concealing information. If the authorities at the institute are not hand in glove with the corrupt officials, we request you to thoroughly check into the matter and make details of the various contracts FTII entered into Public at the CPP portal.

The Director, FTII was updated about this anomaly at the CPP portal in February 2018 and the status remains same.

Not only procurement of cinematography related equipments but also Art Direction and Production Design related procurement has major discrepancies. The proofs of financial corruption at ADPD department are available with FTII Student's Association for further enquiry.

We sincerely request you to look into the matter discussed above at the earliest as it involves heavy expenditure on the exchequer in the name of students and their projects which is ultimately going to benefit of certain individuals.

Illegal Surveillance and proctor:-

When the committee from the ministry of I&B visited us we raised this concern about illegal surveillance by the appointed security people with the help of Security Head Mr. Sanjay Yadav and FTII Director Mr. Bhupendra Kainthola.

In spite of having CCTV cameras all around the campus the security guards intrudes in our private spaces often like hostel rooms, washrooms etc. They illegally take our videos on their phone with the name of security. Several times they have made videos of women without their consent. This is a punishable offence according to the section 354D and 509 of Indian Penal Code. In spite of knowing these entire issue FTII Director still have not taken any actions against them. If the situation doesn't change even after writing to you, we have to take legal measures to protect our privacy.

Proofs of such illegal surveillance is available with FTII Student's Association for further enquiry.

Also the number of security guards employed in this place is excessive if you compare it with SRFTI or any colleges or universities with this number of students.

The director is interfering constantly in our academic screening activities such as CRT night screenings and General Screenings. In a liberal Art School like FTII such kind of surveillance in academics is not expected at all.

For the 14th of April, 2017, the students decided to celebrate Ambedkar Jayanthi, with a symposium on Dalit Art and Expression. Several academics and artists were invited to the symposium. The plan of the program was submitted to the director, with the Main Theatre as the venue, but he denied the permission for the same. He said he can allocate two hours with the blood donation camp conducted by the administration. Since the students have got permission and the keys of the CRT for two days, to screen films related to the symposium, we decided to go ahead with the program in CRT. The program was quite enriching and successful. The experts visited were also satisfied with the program since such discourses are relevant for practicing artists. The next working day after the symposium was conducted, the administration sent a notice to the screening secretary, stating that there has been a breach of trust, from the students towards the administration, because we conducted classes and screenings in CRT, instead of just screenings as mentioned in the request letter. Along with the notice there was an order from the admin that from now on the CRT will only be allocated to the students on the express permission from both the director and the registrar, in which the name of the film and the synopsis should be enclosed, and only after that the CRT will be allocated to the students. But very recently in December, 2018 after the death of Mrinal Sen, renowned filmmaker and previous chairman of FTII society students wanted to hold a screening in CRT and went with synopsis of a film about him to registrar he denied the students for screening.

One of 2012 batch student's documentary screening was organized on the 10th of September 2018. Three Police officers from the special branch came to the screening and they were identified and sent out by the students before the screening resumed. The involvement of police and its special forces in an academic environment is not at all desirable to keep the atmosphere favourable for learning. We request you to take this surveillance issues seriously so that we can enjoy a healthy atmosphere of learning.

Now coming to the issues created by Proctor with instructions from Director's office. There is a proctor in the institute for disciplinary issues of students in Campus. But the way proctor function is very random and vague. As said by the proctor (Mr. Jijoy. P.R) that the Director office sends him list of students if anyone does any misconduct, but there is no set of rule he follows. There are multiple examples where the student is accused but he was not present at the campus at that time. Also there is a case where the proctor notice came in the name of a student who was not even admitted to FTII.

The problem is if any student is given a proctor notice there is no enquiry and his/her scholarship, foreign exchange programme and other academic perks are immediately cancelled. This is affecting us very much; where in the name of proctor the director is targeting the student who voices their opinion.

We are requesting you enquire this issue properly. All the proofs are available with FTII Student's Association.

Institutional harassment of women:-

You must be aware of the case of a female student whose diploma project was cancelled earlier sighting disciplinary issues after her complains of sexual harassment and intimidation at workplace.

Later after the enquiry of IC her diploma cancellation was withdrawn but there is no punishment for the accused though there was enough evidence against FTII Director Mr. Bhupendra Kainthola about his interference and influence in the mentioned case.

Recently the only women faculty of Film Wing resigned from her post as she was being intimidated in workplace by FTII Director and Registrar of that time Mr. Varun Bharadwaj. When she went to IC for complaining the IC refused to take her complains and which led her to resignation. 55

There are several cases when people from position of power are have intimidated or harassed women in FTII. And if she is going for complain she have to face the backlashes from the person/s in power.

We request you to enquire about these cases immediately. Not only with the IC as they speaks the same language as administration and director manipulates the proceedings of IC as per our observations, but by talking with every women student and stuffs.

Quality of Education provided and CBCS system:-

From 2016 batch onwards we are following the new syllabus. Where the medium used for shooting and post production is digital. But there is very less input from the faculty about digital aesthetics in film making.

The state of learning in the cinematography department that has produced great artists in the past is at an all-time low with poor faculties and lack of proper classes. The condition is so low that the cinematography students of 2016, 2017 batch have not analyzed even a single scene from a film in the past years. The major and only source of learning for the cinematography students is their practical exercises and due to the new syllabus, the number of practical has been severely curtailed. Lack of quality faculties and external workshops further dents their learning process.

Art Direction and Production Design students are also experiencing the same.

We are following a CBCS system in this new syllabus. But it's very sad to say that no one including the academic co-ordinator and Deans (film and TV) has proper knowledge about the system and existing syllabus.

Here are some points which we want to add about the followed CBCS system.

- 1) In the current system the duration of the common module, where the students would be introduced to all branches of cinema is reduced thus affecting the comprehensive knowledge of it and also the spirit of independent film making.
- 2) The reason of the sequencing of modules is unclear.
- 3) The work load on the teachers is increased on the evaluation of a student thus affecting the regular teaching.
- 4) Although the system is learner centric, the scope for concentrating on understanding and guiding a particular student based on his learning objective and aesthetic interest is minimal.
- 5) Assigning credits to a student based on contact hours is not possible and obscure for a course on filmmaking unlike other courses as the students for the most part are not in contact with the faculties.
- 6) No due study is made on the learning plan of students as a result most of the students are ending up without even referring to the prescribed textbooks.
- 7) The system could be more open and windows should be given for the students to engage in other arts related to cinema.
- 8) The norms for the projects in the current system are not upgraded as per the practices of the contemporary cinema thus limiting the possibilities to explore.

We are requesting you to conduct a proper workshop for faculty and the students about the existing syllabus and CBCS system so that the admin cannot fool the students and mould the syllabus and CBCS as per their convenience.

Apart from the mentioned issues there are several existing problems -

- Maharashtra State Government Scholarship for all reserved categories that is pending since 2011.
- The fees for applying for FTII have been increased substantially after introducing the JET which the aspirants of lower economic strata can't afford for whom the institute of ours should very much inclusive.
- Nepotism in appointments of faculties. You can take example of the discrepancies involved in appointment of current Dean Mr. Dheeraj Meshram. A recent RTI report about it and a case in Central Vigilance Commission by one faculty are proofs of it, and we request to crosscheck you the details of the appointment.
- The director overruling the dean in academic decision making- There now exists a tendency that the Director, despite having any formal training, or

knowledge of the medium of cinema (which he himself accepts), still interferes in every academic process, which is quite detrimental to the academic objectives with which the institute has been running. Now, the power of the Dean's office is just nominal. Every small decision like hostel allotment of students also goes through the director.

- There are violations of reservation norms in appointment of Faculty and Staff also in the admission process of students there is no female or SC/ST member in the panel according to Government of India norms.
- Without showing proper reason current Dean (Films) Mr. Meshram is curtailing already existent norms. And formulating many norms which are detrimental in learning of the students. Such as - Cancelling the existent open house assessment process and turning it into a closed room internal assessment, stopping the screening of our own exercise and films of our seniors in Main Theatre, watermarking our films, stopping the small allowance students used to get for watching contemporary films in theatre etc.
- We are still facing shortage in manpower especially in the areas of Carpentry, Moulding, Painting, Camera and Lighting department.
- Every exercise the students make is also intellectual property of the student crew members of the films. But the Institute doesn't allow students to send their films in various festivals nationally and internationally which actually helps them in learning and creating further possibilities in their upcoming career.
- TV camera department needs a major technical up gradation. As they are shooting their diploma in 5D Mark III camera while this camera is used in Film wings first camera module. So there is a major inequality happening in learning of TV camera students we believe.
- The recently started six moth TV writing course is running completely on ad-hoc basis. There is no proper syllabus and course structure for them.

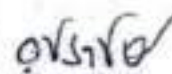
Finally we request you to take all this above mentioned points seriously and act upon that as soon as possible so that the Student community can be benefited and the objectives of this institution is restored again.

Thank You,

Yours sincerely



Aadhith V. Sathvin
(President, FTIISA)



Rajarshi Majumdar
(General Secretary, FTIISA)

The third year of 'Urgent Hiring'

58. On 27.09.2017, almost a year back, The HoD, Cinematography had requested for alternative arrangement of light equipments in view of the then forthcoming student exercises and projects as

6

Scanned by CamScanner

the procurement process was still not complete. The Associate Professor - Production (APP) writes a note that the light and grip equipments were outsourced the previous year too and that there was an agency empanelled for outsourcing. The Dean(films) recommends it and there goes the goose.

59. Two years back, on 12.07.2016, The Associate Professor- Film Production makes the official note for additional requirements for the purpose of timely execution of student exercises/projects for the period between August 2016 to March 2017. Approximate Budget calculated for hiring was Rs. 91,41,200/- and that for purchase was Rs. 41,19,200/-.

60. These official notes are mentioned to bring to your notice the fact that the 'process of acquiring new lighting gear and grip equipments' is a never ending process at the Institute. More than two years into your tenure and we are still in the process!

61. As per these estimates, in the two financial years that followed after the first note, The Institute would have spent nearly 2 crores of rupees in renting out light and grip equipment! We are now about to repeat the cycle with another round of outsourcing.

62. Every single official at the Institute knew beforehand that this is going to be our light and grip requirement and this is going to crop up at this time of the year. Instead of speeding up the procurement process, they waited till the last to hire them out. None of the officials concerned took the initiative.

63. With the burden of hiring equipments piling up, you seem to be moving towards the easiest way your predecessors chose out; extend the semester vacation of one of the batches, and delay the workshop of the other batch. This is how backlogs pile up.

64. A sample study of the additional expenditure on one diploma film of the 2012 batch brings out the following facts. Harsh Cine Equipments was the external empanelled agency. Invoice No 473 dated 24.11.2017 is taken as a case study.

Correction of Anomalies in the Submitted Bills

65. An interesting note behind the copy of the invoice provided under an RTI application reads that 'Bill dated 24.11.2017 was returned for correction due to anomalies. Corrected bill was received on 21.03.2018'.
66. Four bills submitted by the vendor was returned for correction of 'anomalies'. The corrected bills received on 21.03.2018 or afterwards carry the same date as in the previous bill.
67. The 'anomaly' in the said bills were that the items shown as having been rented by the Institute were not reflected in the light and grip requirement filled in by the student cinematographer! There was a mismatch between the two and the empanelled agency was charging the institute over the roof.
68. This anomaly in the bill wasn't noticed by the office appointed Production Assistant too! Under every bill, the Production Assistant's certifies that 'the materials mentioned in the bill were used for the shooting satisfactorily', with their signature and date, which was countersigned by the Production Manager, Associate Professor- Production as well as the Dean (Films).

69. Until a couple of years ago, the student cinematographer was supposed to sign on the bills submitted on the date of the shoot, as being the immediate user of the equipments, and that process of counter verification has been discontinued since for obscure reasons.
70. When the concerned officials were alerted to this mismatch, the reason offered was that this was done in order to accommodate the 'special requirements' of the student units!
71. For your information, every requirement of the student unit for a project are put to thorough scrutiny at the Production Conference and no requirement outside of the PC is permitted in any shoot. So we do not understand what these 'special requirements' are.

72. This correction in the submitted bills of an outside agency was permitted by the Institute after an RTI application in February 2018 sought the bills by the empanelled agency and the forms filled in by the students indicating their light requirement. The bills with the correction were not provided in the first instance citing untenable reasons and were provided only in July, 2018.
73. The above said bills and documents are very much available with the Institute and you can verify them any time. This being the truth behind the bill submitted by the external agency, let us look into the materials that were rented out.

Materials hired

74. More than half the bill consists of fabrics, frames, clamps and stands which can be procured in a fraction of the amount being spent in renting them out.
75. When an additional expenditure of Rs. 1,11,200/- was made on a single diploma project, Rupees 23,500 was used up for renting out fabrics of different kind, the cost of procuring them being well within the rent amount paid. A major chunk of the bill, Rs 45,000/- goes into transportation and manpower.
76. This being the case, doubt arises with regard to the intention of such an exercise because certain private individuals are making a windfall out of this. In the previous years, we rented out around twenty to thirty percent of our requirement. This year, we are going in for hundred percent outsourcing.
77. Out of the equipments so hired, the lights, track and trolley as well as the crane are the only capital intense items. This is a one time investment and with proper maintenance, they would last a long time.
78. As far as we are aware, a professional industry standard track and trolley would cost in the range of 6 to 8 lakh rupees.
79. The lights that are hired the most are the 2.5/1.2 KW HMI lights and the Kinoflos. An original Arri make 2.5 KW HMI light would cost in the range of 6 to 8 lakhs while Chinese made Arri clones are available at the Mumbai market anywhere between 2 to 3 lakh rupees at the maximum.
80. Since a major part of the inventory of FTII consist not of original Arri lights, but cheaper alternatives, if cost is the deciding factor for an educational institute, we would request you to explore the chinese options too as they are cheaper and superior in quality to the ones currently procured by the Institute.

81. Considering the fact that nearly half of the bill goes into manpower and transportation, that too at double the rate at which the Institute normally hires, we seriously need to probe this lucrative business. The 'project season' thus becomes a major source of financial misadventure at the Institute.

Delayed Procurement & Maintenance -Impetus for hiring

82. The delay on the part of FTII in procuring these readily available items point to the fact that there is an unholy nexus working within the Institute deliberately avoiding making this one time investment and bleed the institute financially over the years.
83. Another equipment that was rented out during the last project season was an On Board Monitor for the cameras during the shoot. An amount of Rs. 1.75,000/- was paid while the very equipment wouldn't cost more than a lakh at the then prevailing market prices.
84. Another brazen display of financial impropriety was with regard to the renting of laptops for on site data transfer for the documentary exercise of the 2016 batch. Laptops were hired at Rs. 30,000/- per month per piece in 2018 while the specifications of the machine that were given was that of a 2013 release of Macbook. That apart, better spec laptops are available for hire at around a quarter of the amount so cited within Pune City limits.
85. Lenses were purchased last year spending around one and a half crores and none of that came to the Institute's rescue when we face acute shortage of lenses for the practicals and projects. The lenses so purchased, if cant be put to use now, raises serious questions with regard to the planning we make in purchasing equipments. Like the recently purchased gels and diffusions, these too are only to spend the budgetary allocation without putting in any thought towards the running of the academic courses.
86. With regard to the lights proposed to be hired for the new project season, we would like to bring to your notice that we have enough lights at the Institute to run 4 shoots simultaneously with a minimum of two pieces provided of the major lights except for the Kinoflos.
87. The condition they are in now, some of which were procured as recently as in 2013, if they are out of order, squarely rests on the officials who were supposed to maintain them.
88. FTII goes on procuring items, and sans maintenance they get out of order, making the excuse to hire them out at the last moment. Seems everyone under your watch was napping until the moment of crisis.

89. Almost all the kinoflo lights we have at the Institute are out of order for at least the last two years and we have been renting them out on a consistent basis without getting the said lights repaired as these are quite handy and indispensable in any shoot.
90. We would like you to look into any conflict of interest arising out of the Maintenance Engineer of the Institute holding the additional charge of the Purchase Officer for nearly a decade now. If that is the case, then there is a deliberate attempt in maintaining the equipments of the Institute unusable so that it can be rented out at the last moment citing the urgency in completing projects. The bottleneck in procurement too needs to be connected to this rental exercise since ultimately it benefits the same few individuals.

9

Scanned by CamScanner

The Procurement that never happens.

91. The 4k lights, the mainstay of the shoots, are said to be out of order, some of which were procured as recently as 2013. If that is indeed the case, the equipments procured are of substandard nature and we would request you to blacklist the manufacturer and go for better quality controlled products in the next procurement.
92. We have 9 4k's in the FTII inventory and none of them carries a serial number! Some of them carries the logo of ARRI SUN, a world renowned manufacturer of cine lights. An engineer from ARRI LIGHTS, on a visit to the Institute, confirmed that those were not ARRI products.
93. You looked into the matter and the tenders we had floated were found to be for the locally made clones. We wouldn't have in our inventory what we haven't bought. But the question remains as to why those logos were put into those cloned products that we bought.
94. The recent tender to procure lights, PN 1387, was shelved after anomalies in the tender documents surfaced. It was in fact tailor made to suit the particular equipment manufacturer in question.

95. The items were divided into packages. Model names like MF-40, MF-18, Baby 56-revolutionary' etc were specified. The guidelines for procurement were broken. All of us know about the M series lights from ARRI, but none in the Institute knew of these 'MF' series except for the persons who made the recommendation.
96. One of the reasons provided for the lack/delay in procurement is the lack of response for the tenders. This points to a collusion between the FTII officials and the suppliers, some kind of a cartel formation in the procurement process at the Institute, for these items are readily available in the market.
97. Also, the rates at which the manpower is proposed to be hired out is double the rate which the Institute pays to the already employed manpower carrying out the same duties. This goes against the fundamentals of the Supreme Court ruling in State of Punjab & Ors vs Jagjit Singh & Ors which says equal pay for equal work constitute a clear and unambiguous right. CIVIL APPEAL NO. 10356 OF 2016.

The vicious bureaucrazy

98. What we lack at the Institute are supporting equipments for the lights like frames, diffusion clothes, black flags etc. A few months back, some official at the institute took an initiative and brought in around 30 4x4 frames that are crucial for every shoot at a cost of around Rs. 800/- per piece.
99. The local shop owner who made the frames was made to run around for a couple of weeks for getting his due payment released. After making him do so many rounds, the Institute finally informed him that since he doesn't have a GST number, the payment can't be released.
100. Contrast this to the bills submitted by the empanelled agency for outsourcing of equipments and manpower. The bills dated 2018 still carry a service tax number which was abolished on July

1, 2017 when the GST came into force. But the Institute had no problem in releasing the payment, running into lakhs of rupees, to the empanelled agency without a GST number!

Lack of Transparency and the inhibition to interact

101. The list of financial impropriety on the part of the Institute doesn't end here and a long list of seemingly systematic wrong doings are to be cross checked. In spite of the transparency assured by the union government and the various legislative bodies, FTII as an autonomous Institute doesn't follow the particular statutes which would make possible a social audit of the accounts of the Film and Television Institute of India.
102. Certain recent purchases, like the procurement of color correction gel papers, needs to be properly checked for as the items procured are lighting consumables, and the quantity which is procured is insane.
103. A readily available item in the market, the said purchase made with an urgency towards the end of the last financial year, when the project season was over, gains significance as the purchase was in the range of 20 to 40 lakh rupees at the current market prices.
104. If we look up this tender PN 1776 at the CPP Portal, it was published on 22.12.2017. The bids were opened mid January 2018, and the status was updated on 30.01.2018.
105. The portal still displays the status that the financial bid opening is still in progress while the purchased items already reached the Institute with the payment probably made.
106. The cinematography department feigns ignorance of the purchase passing the buck on to the production department. In this blame game, precious resources of the exchequer are being siphoned off.
107. We are unable to get to the root of the issue as FTII deliberately bypasses guidelines of the Department of Expenditure and CVC with regard to the transparency to be maintained in the procurement process. We are pointing to the incomplete uploads at the Central Public Procurement Portal which are to be mandatorily maintained as per various OM's of the Ministry of Finance.
108. The very fact that FTII does not update the said portal brings out the vested interest in deliberately concealing information. If the authorities at the Institute are not hand in glove with the corrupt officials, we request you to thoroughly check into the matter and make the details of the various contracts FTII entered into public at the CPP Portal.
109. The Director, FTII was updated about this anomaly at the CPP Portal in February 2018 and the status remains same.

Development of SRFTI in a progressive path.

Animation Cinema Department and its proposed growth in Five years period.

Animation Cinema is a growing field in terms of Film making and Visual effects. Since the entire industry moved away from the analogue to digital, the transition also affected the students undergoing animation education.

We are producing Critical thinkers who can make a definite change in the visual communication field. Where their skills combined with creativity will solve lots of communication issues and collectively we can progress in the coming years.

For leading them into the technological future our institute should work towards the indulgence of the students into various industrial practices through exposure to them by integrating educational trips to the production houses in Mumbai and Hyderabad. This will change their perception and make them realize their dreams in a shorter span of time to reach the industry.

I propose the following for the Animation department:

- a) Industrial visits
- b) Adding more new softwares and suitable hardwares to support them
- c) Creating an active link with the industry through different portals and representing SRFTI and spreading awareness of the great work being done out here.
- d) Making links with the Software manufacturers for them to share knowledge and technology with SRFTI by involving them in the creative education process (by making the students write online exams and get the certification from the software companies directly which can also qualify them as a trainer of the software.)

The following are the suggestions to improve the overall marketability of the Institution SRFTI as a brand.

- e) Creating a service centre module for SRFTI which will cater to the animation services needed for the Govt. Bodies and Private bodies. Within 2-3 years it will be self reliant and will generate constant revenue for the institute through its projects. We require expert management guidance in this area since it's totally new for the institute.
- f) There should be a dedicated marketing wing for the SRFTI which will decide and execute with concurrence of the Director and Dean the independent content providers from the institute, They will quote and get projects for SRFTI. The service centre will execute the orders.

A.S.Krishnaswamy
HOD Animation Cinema
26.06.2019

Subject: **Re: Feedback for improvement of the Institute & us**
From: Abheri De <abheri.de@gmail.com>
To: <director@srfti.ac.in>
Date: 2019-06-27 10:23



Dear Madam,

Just making bullet points :

1. The endowment fund should attract projects those are valuable to the institute in terms of quality & make. These should not only earn money for the institute's fund, but also should allow a better remuneration(read industry standard) for the crew, from which institute shall cut nothing. This satisfies everyone monetarily as well as creatively.
2. The insulitute severely lacks hygiene & cleanliness in all corners. Everyday dusting, sweeping & mopping should be made mandatory across all the buildings, in every floors & toilets.
3. The canteen shouldn't look like a road side hotel, it should maintain a basic minimum professional quality in terms of food menu, hygiene etc. It's high time that the canteen is upgraded. And it should be open even on Saturdays/ Sundays when there's classes going on in the campus.
4. Though srfti is an academic institution the faculties do not enjoy any vacation time to rejuvenate themselves in the semester break. There should be a provision made for taking leave that's outside the perimeter of EL or HPL.
5. There should be a social media manager on behalf of SRFTI who creates an official SRFTI fb PAGE and controls it, may be renovate the website, creates a Twitter handle, be active on Instagram. SRFTI lacks presence on the internet & social media overall. It may be launch an SRFTI app.
6. An online server is required where year/batch wise projects would be accessible by anyone who wants to view it. Documentary films, Mise en scene projects & diploma films. These must contain the names of the student crew members.

I think these were the points I tried to mention. Sorry for being late since I am down with severe fever.

Regards,
Abheri De

On Tue, Jun 25, 2019, 12:31 PM Director, Satyajit Ray Film & Television Institute <director@srfti.ac.in> wrote:

Dear Colleagues,

Please recall the discussions all of us had with the members of the Review Committee on 25th 26th April 2019. You are

requested to send me your opinion and feedback on future overall improvement of the Institute by tomorrow (26-6-19)

so that I can send a report to the Ministry.

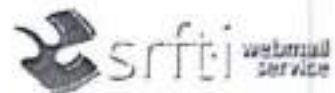
With Regards,

Dr. Debanitra Mitra
Director
Satyajit Ray Film & Television Institute
E.M. ByPass Rd, Panchasayar
Kolkata-700094
Phone: 913324328355, 24328356, 24329300

Fax: 91332431-0723

Web: <http://www.srfti.ac.in>

Subject: **Re: Feedback for improvement of the Institute**
From: Amares Chakraburttty <achakraburttty@gmail.com>
To: Director, Satyajit Ray Film & Television Institute <director@srfli.ac.in>
Cc: SRFTI Dean <dean@srfli.ac.in>
Date: 2019-06-26 10:29



To
Director
SRFTI

Madam,

Following are the points discussed in the meeting with the review committee on 25th April 2019.

1. It is necessary to offer students an Integrated Master degree rather than Diploma which does not give any opportunity for pursuing higher study and research in the field to bring overall development to the art, craft and entrepreneurship of cinema in India. The same is possible by not affiliating to any University and be under its governance but through an act in Parliament so that the Institute can create its own Masters, Post Masters and Doctoral Programs.
2. SRFTI has to venture into offering academic programs about the economics aspects of Cinema today like Promotion, Distribution, Marketing, Film Festival Management, Film Finance etc.
3. SRFTI needs a Chairperson immediately, its more than three years now that the Institute is operating without a Chairperson.
4. SRFTI needs to conduct "Training the Teachers" Programs as new film schools are coming up through out the country and there is a scarcity of properly trained teachers.

Thanking you
Amaresh

Amaresh Chakrabarti
Professor, Dept of Direction & Screenplay Writing,
Satyajit Ray Film & Television Institute (SRFTI)
E.M.Bypass Road
Kolkata - 700094 (W.B)
India.
Tel/FAX: +91-33-24328354 (Department)
033-24325310 (Home)
Website: <http://srfli.ac.in>

On Tue, 25 Jun 2019 at 18:29, Director, Satyajit Ray Film & Television Institute <director@srfli.ac.in> wrote:

Dear Colleagues,

Please recall the discussions all of us had with the members of the Review Committee on 25th 26th April 2019. You are

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so that I can send a report to the Ministry.

With Regards,

Dr. Debamitra Mitra
Director
Satyajit Ray Film & Television Institute
E.M. Bypass Rd, Panchasayar
Kolkata-700094
Phone: 913324328355, 24328356, 24329300

Fax: 91332432-0723
Web: <http://www.srfti.ac.in>

Dear Madam,

Many thanks for asking my feedback for the improvement of the Institute.

The suggestions that I want to make are hereunder:

1. Academic Reputation

Initiatives to be taken to enhance the academic reputation of the Institute. These reputations are built by the faculty members in the top Institutions of the world. The 'rockstar' Professors are the ones who are amongst the highest research outputs. Outputs attract international students, bringing in holistic reputation for the Institute.

Eg. Institute may nominate faculty members, with high teaching philosophy, innovation and acknowledgement for CILECT Teaching award every year.

2. Brand Image

The Institute already has a brand image of its own in its fraternity. But, there is dearth of the same in the international level. The authorities of the Institute has been incessantly trying to regularise the workflow in a disciplined manner. Now that it is set in a motion, the Institute should look ahead building an international reputé.

Eg. Institute may initiate exchange or joint development of curricular plans or programs with other Institutions/Organisations/Universities. These establishments of long-term professional and personal relations with experts, educators, student peers and staff on a global basis shall create a presence of the Institute. Subsequently, a brand image, thus created, will yield a high-scale recognition for the Institute.

3. Encouraging subject specific research

At the top Institutions of the world, faculty members are strongly oriented towards research, not teaching. For teaching support to the students for a hands-on training of the craft, the teaching assistants suffice. Occasionally, the Professors may conduct a session/workshop to motivate the students with subject related contents. World Class Research output, publication of books and other study materials and participation in symposium/conferences/festivals are areas that requires serious attention.

Eg. Internal mandate may be given to the faculty members to present one complete work (literary or artistic) on behalf of the Institute, with or without marginal support. The Institute later may choose to publish (in case of literary work) or send for festival participation (in case of artistic work).

4. Productivity

Cumulative efforts must be taken to increase the productivity of the Institute's assets, be it human or physical. These assets should be encouraged and nurtured incessantly. Resultant effect shall not only be the fiscal benefit for the Institute. But, a qualitative atmosphere shall prevail with a lot of positivity.

Eg. Encouraging faculty, teaching and administrative staff members to organise major events, at least one from each department every year, to be made open to all interested participants. The theme can be multidisciplinary in nature, or may be restricted to experts of the concerned field. The Institute may deploy initial support to make the event independent in nature.

Hope this suffices your requirement, madam, I can share more examples, if needed.

With warmest regards,

Ashim S Paul
Assistant Professor
Management - EDM

SRFTI is one of the Institutes which should be termed as a highly successful Institute given the laurels achieved by it in such a short span of time. However, SRFTI has been plagued by two concerns which need serious attention.

- a) The least time that the scheduled 'Three year diploma course in Cinema' has taken to complete is 3 years and 10 months (10th batch).
- b) The recent spate of disciplinary issues is taking a toll on the overall atmosphere of the Institute particularly the image of the Institute in the social media in particular.

While a 2 years long intensive input only programme consisting of theory, practical and workshops only followed by a 2 years flexible project module may be a solution to address the first problem, however such a change will not be easy to implement. Hence SRFTI should be put under the aegis /umbrella/recognition/affiliation of a central body like University/deemed to be a University /central Institute which will not permit any change by local administration. This central Institute/University will confer Masters Degree to the Two years input only course and M.Phil to the remaining two years course which will consist of research followed by Film (Project). A committee consisting of experts from foreign film schools/Universities, Indian Universities, Film academicians need to be set up to finalise the syllabus and curriculum of the Masters and the Project module (M.Phil) so that credit exchange is possible in domestic and international level as well.

Regarding the second problem stated in (b), it should be borne in mind that the students' Hostels in SRFTI campus are partially insulated from the society where as students come from different economic and social backgrounds. This leads to problems which are interpersonal in nature. Such problems are increasing to an unmanageable extent and a serious thought needs to be put into combating such issues which no longer remains within the domain of the Institute because of the intervention of the social media. As a result of this the academic health of the Institute deteriorates so does the reputation of the Institute. A committee consisting of experts from the specialised fields of sociology, Judiciary, academics, etc needs to be set up wherefrom advice and help can be sought to prevent and deal with such issues.

Thanking you.

Debasish Ghoshal

Professor

SRD (Films)

Opinions and Feedback on the Future overall improvement of the Institute

- 1) **Faculty Training/Exchange Program and allowance for international cinema events like conferences, summits**

This will encourage faculty members to do research in innovative methods of filmmaking through faculty exchange programs, short term courses, fellowships, conferences, summits. This will help a faculty bring back a pool of experience and knowledge for the future students. With the rapid changes in technology and film making methods it is very important for a faculty to upgrade himself/herself with the current trends and exchange ideas with fellow academicians and widen his/her world view.

- 2) **Getting Individual Industry contacts**

Using personal contacts and having an industry/ institute collaboration is a welcomed idea for increasing the popularity of SRFTI and also to generate additional income. Each faculty or office member can bring in outside contacts for a prospective collaboration for film making, corporate films, documentaries, music videos, viral ads, short films etc. This would make the institute environment dynamic and also open up avenues for generating the revenue.

- 3) **Encouraging faculty to work on industry projects**

SRFTI being an institute in teaching film making, it is important for a faculty to work on projects outside. This will upgrade his/her skills, increase his knowledge base and also will help SRFTI to earn money and also engage SRFTI students to collaborate with the faculty members to work on live projects.

SRFTI can also think of utilizing its equipment resources and facilities for outside projects involving faculty to earn money.

- 4) **Restructuring of the current 3 year collaborative project based academic structure**

I strongly feel that in order to streamline the academic structure and churn out the diploma films within stipulated time frame, SRFTI needs to restructure its current academic structure which is collaborative project based and dependent on inter-linking of the departments. It is an observed fact that the delays in academic activities happen primarily after first year integrated course. If the students are given a choice of carrying out individual projects just like a thesis/research in institutes like IITs, IIMs, NIDs, the delays can be avoided and the departments can take responsibility of finishing their academics on time.

Liya Hitesh

Assistant Professor,
Department of Cinematography,
Satyajit Ray Film and TV Institute,
Kolkata - 700094
+919167769039

Opinion & Feedback for the improvement of SRFTI

In my opinion, the institution education system is well defined to cater industry needs in the form of creative and skilled professionals. We also have the world class infrastructure to fulfill the demands of media and entertainment industry. But as we progressed, we don't realize the importance of time management with the creativity.

The recommendation of Institute of National Importance status in the model of National Institute of Design (NID), Indian Institute of Management (IIM), and even National Institute of Fashion Technology (NIFT) will wider the horizon in the excellence of cinematic art in the context of art, aesthetics and techniques.

We need to offer a full-fledged Masters degree program in Cinema, Television & New Media instead of Post Graduate Diplomas. The degree should be a two years in length instead of three years as per the norms of UGC or AICTE which will be more compatible and uniform for further education. We also need to introduce a research oriented program with the core areas in cinematic art and new media. The program should be in the form of project led and/or practice based, in which the written thesis part will be less and the assessment truly based on creative practices of the discipline.

In the context of self sufficiency, the institute should introduce self financed diploma program and core specialized programs modules frequently for the target learners from basic to advance levels with the strong support of alumni. This model will help the institution in financial grounding.

The institute initiate more and more partnerships with the industry controlled bodies and world's renowned film schools which is associated with CILECT. This academic association will helps in developing the curriculum, recent trends and practices on wider side of the discipline.

We have all, the Ambition, Focus, Execution and Inspiration.

By
Manish Joshi
Professor, PFT
SRFTI Kolkata

Subject **Re: Feedback for improvement of the Institute**
From Oindrilla Hazra <oindrillahazrapratapan@gmail.com>
To Director, Satyajit Ray Film & Television Institute <director@srfti.ac.in>
Date 2019-06-26 12:49



Madam,

I have listed in point form some points which i remember were discussed and could be beneficial to us

1. There are no institutes in India for Phd's or higher studies in cinematography or filmmaking as such, so a tie up with a university for Phd's or research would be beneficial so that guided research can be undertaken at the SRFTI itself
2. Teachers need more academic exchange/technical upgradation possibilities or should have the opportunity to do a Phd, post doctoral or doctoral research, within the country in their own field of expertise. Such opportunities are not available in the country.
3. Many media , theatre and film courses are being offered by colleges with affiliation to various universities, and they offer degrees, but do not teach in depth at all, so upgrading the diploma to a degree would bring back esteem to the courses, as interested students do the degree courses and then come to us and have to be deschooled considerably first.
- 4.The strength of teaching staff may be increased by at least 1 person (part time/guest affiliate at least) in each department as taking leave or working on a research papers becomes a big issue with the current 3 year/6 semester-3faculty system.
5. Refresher's courses in film praxis may be made an yearly event combining industry stalwarts and teachers in india to keep faculty and practitioners updated and in sync with new technology and developments.
6. More academic exchange programs with foreign universities may be initiated for faculty sharing only.
7. Regular short term outreach programs during summer may be conducted with other government colleges where students of other courses may do a Film and TV orientation suitable to their elected course.

Oindrilla Hazra Pratapan
Assoc. Prof, cinematography
SRFTI, Kolkata

On Tue, Jun 25, 2019 at 6:41 PM Director, Satyajit Ray Film & Television Institute <director@srfti.ac.in> wrote:

----- Original Message -----

Subject:Feedback for improvement of the Institute
Date:2019-06-25 18:36
From:"Director, Satyajit Ray Film & Television Institute" <director@srfti.ac.in>
To:Oindrilla Hazra Pratapan <oindrillahazrapratapan@gmail.com>

Dear Colleagues,

Please recall the discussions all of us had with the members of the Review Committee on 25th 26th April 2019. You are

requested to send me your opinion and feedback on future overall improvement of the Institute by tomorrow (26-6-19)

so that I can send a report to the Ministry.

With Regards,

Dr. Debanitra Mitra
Director
Satyajit Ray Film & Television Institute
E.M. ByPass Rd, Panchasayar
Kolkata-700094
Phone: 913324328355, 24328356, 24329300
Fax: 91332432-0723
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Dr. Debanitra Mitra
Director
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Subject: Re: Feedback for improvement of the Institute
Date: 2019-06-25 19:44
From: PANKAJ SEAL <pankojseal@gmail.com>
To: director <director@srfti.ac.in>

I doubt, my following observations, feedbacks or opinions will be consistent to the discussions of the review committee, if it doesn't sound reasonable, please discard it immediately.
A communication University may be established at earliest for conferring degree. IIMC may be considered for the same. FTII & SRFTI may be considered as the off campus of IIMC in that case (similar to the off campuses of TISS). Undergraduate, postgraduate and research programmes may start at both FTII & SRFTI. EDM or Film wing may be considered as undergraduate course and other one may be in postgraduate level. Research wing may be guided by the faculty members of IIMC as they are qualified for the same, according to the UGC guidelines. Undergraduate and postgraduate courses may not have any co-ordinated project.
Co-ordinated or individual projects may be considered at M.Phil or Ph.D level. These two programmes may be considered under self financed courses.
User charges may be enhanced to reduce the financial dependence on ministry.
The present courses or specialisations may be restructured according to the modern need. There may be five specialisations: 1) Writing 2) Direction and producing 3) Audio visual technique (which includes motion picture photography, editing, colour correction and sound recording & design) 4) Computer graphics, VR and special effects 5) Acting for screen.
Rules and regulations of the institute may be reviewed accordingly.

Regards
Pankaj Seal
Associate Professor
SRD (Films)

On Tue 25 Jun, 2019, 12:31 PM Director, Satyajit Ray Film & Television Institute,
<director@srfti.ac.in> wrote:

Dear Colleagues,

Please recall the discussions all of us had with the members of the Review Committee on 25th 26th April 2019. You are

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so that I can send a report to the Ministry.

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Dr. Debamitra Mitra
Director
Satyajit Ray Film & Television Institute
E.M. Bypass Rd, Panchasayar
Kolkata-700094
Phone: 913324328355, 24328356, 24329300
Fax: 91332432-0723

Web: <http://www.srfi.ac.in>



Subject **Re: Feedback for improvement of the Institute**
From Fourmoons <fourmoons1@gmail.com>
To Director, Satyajit Ray Film & Television Institute <director@srfti.ac.in>
Date 2019-06-25 17:51



To
The Director,

These are broadly the suggestions/feedback for improvement of the Institute-

A list of suggestions:

1. To set up a panel of experts to write film textbooks. Currently we are using American books in a random and free flowing fashion in such a way that the class content is totally left to the whims of the teacher. However the experts need to be the very best from abroad and from India. Otherwise if the quality is not good it's better to have no textbooks than substandard ones. Hollywood and East Europe are very good with film pedagogy.
2. To introduce concept of Artist in Residence where a filmmaker is invited to spend a month on campus. Can be from abroad and India alternate years. This introduces a reference of what constitutes excellence to the students and is inspirational.
3. To Improve exchange programs. To set them up with the highest film schools abroad like UCLA, NYU TISH, Lords film school, Beijing Film Academy etc. Currently we have an exchange with Zelig which is not up to the mark.
4. To have Sabbatical for teachers where they can refresh and upgrade themselves and avoid burnout through excessive contact hours with students.
5. The teachers should be given a choice as to what upgradation option they choose as each teacher has a different skill set- someone may make a film, some one else may take an online course or attend a course, someone may opt for reasearch or writing a book.
6. Improving teachers means improving students. Better pay scales and better terms (on par with private schools) will fetch better people as teachers.
7. The current course structure is out of synch with modern times. The restructuring of the course with a panel of experts and with faculty. The issues, problems of the current course can be gone into in greater detail elsewhere.
8. Setting up feature film pitching platforms, international students' film festivals and other activities that connect filmmaking practices of students globally.
9. Having an annual job placement exercise for our students to be absorbed in the industry. For this the govt could set up tie ups with major studios and production houses in Mumbai and in the South Indian Industry as well as NFDC, FD etc

Hope that's fine,

Sincerely
Putul Mahmood
Associate Professor
Direction and Screenplay Writing Dept.
Srfti.

Sent from my iPhone

On 25-Jun-2019, at 12:31 PM, Director, Satyajit Ray Film & Television Institute <director@srfti.ac.in> wrote:

Dear Colleagues,

Please recall the discussions all of us had with the members of the Review Committee on 25th 26th April 2019. You are

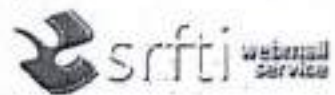
requested to send me your opinion and feedback on future overall improvement of the Institute by tomorrow (26-6-19)

so that I can send a report to the Ministry.

With Regards,

Dr. Debamitra Mitra
Director
Satyajit Ray Film & Television Institute
E.M. ByPass Rd, Panchasayar
Kolkata-700094
Phone: 913324328355, 24328356, 24329300
Fax: 91332432-8723
Web: <http://www.scfti.ac.in>

Subject **Re: Feedback for improvement of the Institute**
From Rohitaswa Mukherjee <rohitasmukherjee@gmail.com>
To <director@srfti.ac.in>
Date 2019-06-26 22:12



Dear Madam,

My observations and suggestions after the meeting with the members of the Review Committee on 25th 26th April 2019, are as follows...

1. maintain basic hygiene of toilette/s
2. quality control for main canteen
3. basic(roti,rice,daal,bread omlit etc) and pocket friendly food/s availability in the main canteen.
4. **faculty exchange program for both individual and in group/s.**
5. **spontaneous cooperation from management and flexible work schedule for faculties who get chance to work and update themselves in industry assignments.**

reg,
Rohitaswa Mukherjee.

On Tue, Jun 25, 2019 at 6:08 PM shantanu pal <shantanupal1@gmail.com> wrote:

----- Forwarded message -----

From: **Shantanu Pal** <spal@srfti.ac.in>
Date: Tue, 25 Jun 2019, 17:49
Subject: Fwd: Feedback for improvement of the Institute
To: <shantanupal1@gmail.com>

----- Original Message -----

Subject:Feedback for improvement of the Institute

Date:2019-06-25 12:31

From:"Director, Satyajit Ray Film & Television Institute" <director@srfti.ac.in>

To:sukrithy@gmail.com, Hitesh Liya <hiteshliya@gmail.com>, Sumitava roy roy <sumitavaroy@yahoo.co.in>, Shyamal Karmakar <samal.kamar@gmail.com>, Saugata Bhattacharya <fro.srfti@gmail.com>, Chandan Goswami <chgoswami@gmail.com>, Pankoj Seal <pankojseal@gmail.com>, Pankaj Kumar Seal <pseal@srfti.ac.in>, Debasish Guha <debasishguhaedit@gmail.com>, Debasish Guha <dguha@srfti.ac.in>, Debasish Ghoshal <dghoshal@srfti.ac.in>, Freesudipto <freesudipto@gmail.com>, Ashoke Viswanathan <ashokeviswanathanfilm@gmail.com>, Dean <dean@srfti.ac.in>, Swamykrishn <swamykrishn@gmail.com>, Mandiramitra1 <mandiramitra1@gmail.com>, Somdev Chatterjee <somdevc@srfti.ac.in>, Putul Mahmood <putulm@srfti.ac.in>, Nilanjan Banerjee <nilanjanban04@gmail.com>, Abdul Rajjak <arajjak@srfti.ac.in>, Shantanu Pal <spal@srfti.ac.in>, manzilechar@gmail.com, Rohitaswa Mukherjee <rohitasmukherjee@gmail.com>, ashim@srfti.ac.in, orebababholebaba@gmail.com, fourmoons1@gmail.com, somdevchatterjee@gmail.com, manishjoshiz@yahoo.com, abheri.de@gmail.com

Dear Colleagues,

Please recall the discussions all of us had with the members of the Review Committee on 25th 26th April 2019. You are

requested to send me your opinion and feedback on future overall improvement of the Institute by tomorrow (26-6-19)

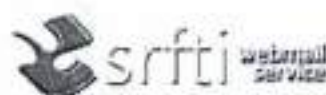
so that I can send a report to the Ministry,

With Regards,

Dr. Debanitra Mitra
Director
Satyajit Ray Film & Television Institute
E.M. Bypass Rd, Panchasayar
Kolkata-700094
Phone: 913324328355, 24328356, 24329300
Fax: 91332432-0723
Web: <http://www.srfti.ac.in>
--
Shantanu Pal

--
rohitaswa

Subject **Re: Fwd: Feedback for improvement of the Institute**
From Saikat Sekharieswar Ray <saikatsray@srfti.ac.in>
To Director, Satyajit Ray Film & Television Institute <director@srfti.ac.in>
Date 2019-06-26 17:42



Dear Madam,

My feedback regarding the meeting held on 26th April where I was present is as follows:

1. Delay in course time has always been an issue and has prevented the institute from taking effective steps towards development in this field. The entire workforce remains busy in the complex mathematics of scheduling and rescheduling courses, finding out reasons of delay, taking efforts to realign the projects on time and failing every time because no single student or faculty can ever be penalized in a 'collaborative project' structure.
2. The day's meeting also, on the other hand, reinstated the fact that film school learning cannot be an individual effort but a collaborative process of learning. So there is a catch 22 situation which is a difficult problem to solve. But the total course time of 3 years can be reduced considering the present technological platforms.
3. The faculty up-gradation is of utmost importance and should be taken up seriously and compulsory assignments/workshops/submissions should be introduced. Filmmaking should be encouraged within the faculty groups so that they are always kept up-to-date with the present technology/styles. The members also talked about collaboration with other filmmaking wings of the government for the faculty as well as the students for experience and up-gradation.
4. Exchange programs with other institutes are needed for the students and the faculty in and outside India.

Regards;

On 2019-06-26 15:37, Director, Satyajit Ray Film & Television Institute wrote:

----- Original Message -----

Subject:Feedback for improvement of the Institute

Date:2019-06-25 12:31

From:"Director, Satyajit Ray Film & Television Institute" <director@srfti.ac.in>

To:sukritiv@gmail.com, Hitesh Liya <hiteshliya@gmail.com>, Sumitava roy roy <sumitavaroy@yahoo.co.in>, Shyamal Karmakar <samal.kamar@gmail.com>, Saugata Bhattacharya <fro.srfti@gmail.com>, Chandan Goswami <chgoswami@gmail.com>, Pankoj Seal <pankojseal@gmail.com>, Pankaj Kumar Seal <pseal@srfti.ac.in>, Debasish Guha <debashisguhaedit@gmail.com>, Debasish Guha <dguha@srfti.ac.in>, Debasish Ghoshal <dghoshal@srfti.ac.in>, Freesudipto <freesudipto@gmail.com>, Ashoke Viswanathan <ashokeviswanathanfilm@gmail.com>, Dean <dean@srfti.ac.in>, Swamykrishn <swamykrishn@gmail.com>, Mandiramitra1 <mandiramitra1@gmail.com>, Somdev Chatterjee <somdevc@srfti.ac.in>, Putul Mahmood <putulm@srfti.ac.in>, Nilanjan Banerjee <nilanjanban04@gmail.com>, Abdul Rajjak <arajjak@srfti.ac.in>, Shantanu Pal <spal@srfti.ac.in>, manzilechar@gmail.com, 'Rohitasa Mukherjee' <rohitaswamukherjee@gmail.com>, ashim@srfti.ac.in, orebababholebaba@gmail.com, fourmoons1@gmail.com, somdevchatterjee@gmail.com, manishjoshiz@yahoo.com, abheri.de@gmail.com

Dear Colleagues,

Please recall the discussions all of us had with the members of the Review Committee on 25th 26th April 2019. You are

requested to send me your opinion and feedback on future overall improvement of the Institute by tomorrow (26-6-19)

so that I can send a report to the Ministry.

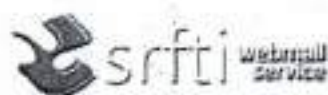
With Regards,

Dr. Debanitra Mitra
Director
Satyajit Ray Film & Television Institute
E.M. ByPass Rd, Panchasayar
Kolkata-700094
Phone: 913324328355, 24328356, 24329300
Fax: 91332432-0723
Web: <http://www.srfti.ac.in>

--
Dr. Debanitra Mitra
Director
Satyajit Ray Film & Television Institute
E.M. ByPass Rd, Panchasayar
Kolkata-700094
Phone: 913324328355, 24328356, 24329300
Fax: 91332432-0723
Web: <http://www.srfti.ac.in>

--
Saikat Sekharieswar Ray
Asst Professor, Satyajit Ray Film & Television Institute
m: 9831841822 a: D3, Staff Quarters, SRFTI

Subject **Re: Feedback for improvement of the Institute**
From Sougata Bhattacharyya <fro.srfti@gmail.com>
To Director, Satyajit Ray Film & Television Institute <director@srfti.ac.in>
Date 2019-06-25 13:17



Madam,

Fortunately I was present in both the meeting and from the version of Sri Bimal Julka it was evident that the proposal is: Disengagement of Government.

We were not prepared for it. We shared several plans of ours like, Announcement of Centre of Excellence so that we could offer degree, we could start doctoral programme and all, we proposed course restructuring, faculty up gradation etc. These are all required for our Institute, but none of these plans suffice a self-sustainable model.

Now if all concerned people share their different opinion once again, a compilation report may not address the exact problem.

Madam, I request you to please call all concerned people whom you think important (including the accounts) for a meeting and ask to draw a road map, may be for next 5 / 10 years or whatever, a timeline, where income will increase and expenditure will decrease and finally we shall reach in a breakeven point . From that minute, a good report may be prepared.

Sincerely,

Sougata

On Tue, Jun 25, 2019 at 12:31 PM Director, Satyajit Ray Film & Television Institute <director@srfti.ac.in> wrote:

Dear Colleagues,

Please recall the discussions all of us had with the members of the Review Committee on 25th 26th April 2019. You are

requested to send me your opinion and feedback on future overall improvement of the Institute by tomorrow (26-6-19)

so that I can send a report to the Ministry.

With Regards,

Dr. Debanitra Mitra
Director
Satyajit Ray Film & Television Institute
E.M. Bypass Rd, Panchasayar
Kolkata-700094
Phone: 913324328355, 24328356, 24329300
Fax: 91332432-0723
Web: <http://www.srfti.ac.in>

Sougata Bhattacharyya
Film Research Officer
Satyajit Ray Film & Television Institute

Subject **Re: Feedback for improvement of the Institute**
From Shantanu Pal <spal@srfti.ac.in>
To Director, Satyajit Ray Film & Television Institute <director@srfti.ac.in>
Date 2019-06-26 16:23



Dear Madam

First of all thank you for giving the opportunity to write about my opinion regarding the improvement of this Institute.

I have some observations regarding this:

- Academic curriculum needs to be reviewed on a regular basis. Because, both the technology as well as approach is changing very fast in audio-visual world.
- Teachers need to be trained with up-to-date technology on a regular basis.
- Visit to various institutes/universities abroad is necessary to keep the teachers updated with latest teaching methodology.
- Student should be encouraged in participating in more co-curricular activity. If possible that could be evaluated by internal assessment like CBSC board.
- A campus recruitment plan could be initiated with the interested Departments and students.
- The new academic building of EDM needs to ready and furnished as early as possible. Because editing department of EDM is functioning from a makeshift place with lots of difficulties.

Thanking you

With Regards

Shantanu Pal

Assistant Professor

Editing (Digital)

EDM

SRFTI

KOLKATA

On 2019-06-25 12:31, Director, Satyajit Ray Film & Television Institute wrote:

Dear Colleagues,

Please recall the discussions all of us had with the members of the Review Committee on 25th 26th April 2019. You are

requested to send me your opinion and feedback on future overall improvement of the Institute by tomorrow (26-6-19)

so that I can send a report to the Ministry.

With Regards,

Dr. Debanitra Mitra
Director
Satyajit Ray Film & Television Institute
E.M. Bypass Rd, Panchasayar
Kolkata-700094
Phone: 913324328355, 24328356, 24329308
Fax: 91332432-0723
Web: <http://www.srfti.ac.in>

--
Shantanu Pal

Subject **Re: Feedback for improvement of the Institute**
From shyamal karmakar <samla.kamar@gmail.com>
To Director, Satyajit Ray Film & Television Institute <director@srfti.ac.in>
Date 2019-06-27 13:22



Dear Madam

1. The new course should be designed keeping in mind the changing time, format and general approach towards the film making and its academics as soon as possible.
2. Most of the editing equipment in the department are declared vintage. We may immediately start replenishing them.
3. Manpower and infrastructure should be developed.
4. A different cell may be created to give more priority to the revenue generation through different activities and other short courses.

Regards.

Prof. Shyamal Kumar Karmakar,
Head, Editing Deptt.,
Satyajit Ray Film and Television Institute,
E. M. Bypass Rd.,
Kolkata 700094
Phone: +91 8420000384

On Wed, Jun 26, 2019 at 11:00 AM Director, Satyajit Ray Film & Television Institute <director@srfti.ac.in> wrote:

----- Original Message -----

Subject:Feedback for improvement of the Institute

Date:2019-06-25 12:31

From:"Director, Satyajit Ray Film & Television Institute" <director@srfti.ac.in>

To:sukritiv@gmail.com, Hitash Liya <hiteshliya@gmail.com>, Sumitava roy roy <sumitavaroy@yahoo.co.in>, Shyamal Karmakar <samal.kamar@gmail.com>, Saugata Bhattacharya <fro_srfti@gmail.com>, Chandan Goswami <chogswami@gmail.com>, Pankoj Seal <pankojseal@gmail.com>, Pankaj Kumar Seal <pseal@srfti.ac.in>, Debasish Guha <debashisguhaedit@gmail.com>, Debasish Guha <douha@srfti.ac.in>, Debasish Ghoshal <dghoshal@srfti.ac.in>, Freesudipto <freesudipto@gmail.com>, Ashoke Viswanathan <ashokeviswanathanfilm@gmail.com>, Dean <dean@srfti.ac.in>, Swamykrishn <swamykrishn@gmail.com>, Mandiramitra1 <mandiramitra1@gmail.com>, Somdev Chatterjee <somdevc@srfti.ac.in>, Putul Mahmood <putulm@srfti.ac.in>, Nilanjan Banerjee <nilanjanban04@gmail.com>, Abdul Rajjak <arajjak@srfti.ac.in>, Shantanu Pal <spal@srfti.ac.in>, manzilechar@gmail.com, 'Rohitaswa Mukherjee' <rohitaswamukherjee@gmail.com>, ashim@srfti.ac.in, orebababholebaba@gmail.com, fourmoons1@gmail.com, somdevchatterjee@gmail.com, manishjoshiz@yahoo.com, abheri.de@gmail.com

Dear Colleagues,

Please recall the discussions all of us had with the members of the Review Committee on 25th 26th April 2019. You are

requested to send me your opinion and feedback on future overall improvement of the Institute by tomorrow (26-6-19)

so that I can send a report to the Ministry.

With Regards,

Dr. Debanitra Mitra
Director
Satyajit Ray Film & Television Institute

E.M. ByPass Rd, Panchasayar
Kolkata-700094
Phone: 913324328355, 24328356, 24329300
Fax: 91332432-0723
Web: <http://www.srfti.ac.in>

--
Dr. Debamitra Mitra
Director
Satyajit Ray Film & Television Institute
E.M. ByPass Rd, Panchasayar
Kolkata-700094
Phone: 913324328355, 24328356, 24329300
Fax: 91332432-0723
Web: <http://www.srfti.ac.in>

Subject **Re: Feedback for improvement of the Institute**
From: Sudipta Bhaumik <freesudipto@gmail.com>
To: Director, Satyajit Ray Film & Television Institute <director@srfti.ac.in>
Date: 2019-06-26 17:02



Dear Madam,
My key opinions are listed below :

- A dedicated department with adequate resources may be set up to deliver commissioned audio-visual turnkey jobs round the year for revenue generation and which may function like a full fledged production house. This may partially fulfill the objective of becoming self reliant.
- To facilitate future scope of academic research related to audio-visual media a separate center may be set up to take up academic research in the audio-visual documentation, archiving of ethnological and other areas of social impact. A core committee may be set up to carve out a blue print of the center.
- In this age of fast paced technological changes, periodic review and necessary up-gradation of infrastructure as per recommendations by Academic Council/ Technical Committee.
- To cope up with the future digital technologies the Electronic and Digital Media wing's syllabus & curriculum may be reviewed every academic year and appropriate resources may be planned.
- Students may be encouraged to take up internships during semester breaks to familiarize them with the specific M& E industry interface.
- Regular implementation of faculty development program-both nationally & internationally

Regards,
Sudipta Bhaumik
Professor EDM Management

On Tue, Jun 25, 2019 at 12:31 PM Director, Satyajit Ray Film & Television Institute <director@srfti.ac.in> wrote:

Dear Colleagues,

Please recall the discussions all of us had with the members of the Review Committee on 25th 26th April 2019. You are

requested to send me your opinion and feedback on future overall improvement of the Institute by tomorrow (26-6-19)

so that I can send a report to the Ministry.

With Regards,

Dr. Debanitra Mitra
Director
Satyajit Ray Film & Television Institute
E.M. ByPass Rd, Panchasayar
Kolkata-700094
Phone: 913324328355, 24328356, 24329300
Fax: 91332432-0723
Web: <http://www.srfti.ac.in>

Fwd: Request for signature on the last page of Bimal Julka Committee Report.

From : Surajit Indu <surajit.indu27@gov.in> Tue, Jun 02, 2020 09:54 AM
Subject : Fwd: Request for signature on the last page of Bimal Julka Committee Report.
To : T C A Kalyani <jsfilms.inb@nic.in>, sr.yadav MIB <sr.yadav13@nic.in>, NAVIN KUMAR <sofadesk-moib@gov.in>, ftidesk@hotmail.com

From: apurbabir@hotmail.com
To: "Surajit Indu" <surajit.indu27@gov.in>
Sent: Monday, June 1, 2020 7:40:16 PM
Subject: Re: Request for signature on the last page of Bimal Julka Committee Report.

Dear Surajit Indu ,

Due to the present lockdown situation and my printer being out of order , I am unable to take out the printout of the last page of the report for my signature . As per the discussion with JS(Films) with regard to this , I am giving my acceptance of the report . Pleas treat this as my consent .

Regards .

A.K.BIR

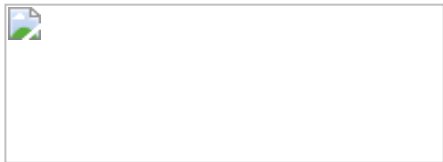
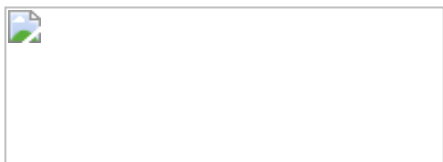
From: Surajit Indu <surajit.indu27@gov.in>
Sent: Monday, June 1, 2020 8:39 AM
To: rahulrawail53@gmail.com <rahulrawail53@gmail.com>; apurbabir@Hotmail.com <apurbabir@Hotmail.com>; shyamaprasadr@gmail.com <shyamaprasadr@gmail.com>; shruthalaya@gmail.com <shruthalaya@gmail.com>
Cc: T C A Kalyani <jsfilms.inb@nic.in>; sr.yadav MIB <sr.yadav13@nic.in>
Subject: Request for signature on the last page of Bimal Julka Committee Report.

Sir,

Scanned copy of the last page of Bimal Julka Committee Report is attached herewith for kind signature please.

SURAJIT INDU
Under Secretary (Films-II)

Ministry of Information & Broadcasting



Fwd: Request for signature on the last page of Bimal Julka Committee Report.

From : Surajit Indu <surajit.indu27@gov.in> Tue, Jun 02, 2020 09:56 AM
Subject : Fwd: Request for signature on the last page of Bimal Julka Committee Report.
To : T C A Kalyani <jsfilms.inb@nic.in>, sr.yadav MIB <sr.yadav13@nic.in>, NAVIN KUMAR <sofadesk-moib@gov.in>, ftidesk@hotmail.com

From: rahulrawail53@gmail.com
To: "Surajit Indu" <surajit.indu27@gov.in>
Cc: apurbabir@hotmail.com, shyamaprasadr@gmail.com, shruthalaya@gmail.com, "T C A Kalyani" <jsfilms.inb@nic.in>, "sr.yadav MIB" <sr.yadav13@nic.in>
Sent: Monday, June 1, 2020 4:34:01 PM
Subject: Re: Request for signature on the last page of Bimal Julka Committee Report.

Sir,
Due to the lockdown, it is going to be difficult for me to send you a hard copy. Please treat this as my acceptance of the same.

Warm regards
Rahul Rawail

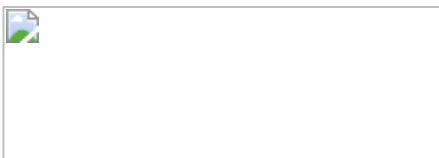
Cell: +91 9820073668
Skype: Betaab 83

On 01-Jun-2020, at 14:39, Surajit Indu <surajit.indu27@gov.in> wrote:

Sir,

Scanned copy of the last page of Bimal Julka Committee Report is attached herewith for kind signature please.

SURAJIT INDU
Under Secretary (Films-II)
Ministry of Information & Broadcasting



<Last page of Final Expert Committee report.pdf>



Fwd: Request for signature on the last page of Bimal Julka Committee Report.

From : Surajit Indu <surajit.indu27@gov.in> Mon, Jul 20, 2020 03:14 PM
Subject : Fwd: Request for signature on the last page of Bimal Julka Committee Report. 📎 1 attachment
To : NAVIN KUMAR <sofadesk-moib@gov.in>

From: shyamaprasadr@gmail.com
To: rahulrawail53@gmail.com
Cc: "Surajit Indu" <surajit.indu27@gov.in>, apurbabir@hotmail.com, shruthalaya@gmail.com, "T C A Kalyani" <jsfilms.inb@nic.in>, "sr.yadav MIB" <sr.yadav13@nic.in>
Sent: Monday, June 1, 2020 5:05:42 PM
Subject: Re: Request for signature on the last page of Bimal Julka Committee Report.

Dear sir,
Kindly see as attached the signed copy of acceptance.

Thanks

Shyamaprasad

Sent from my iPad

On 01-Jun-2020, at 4:34 PM, Rahul Rawail <rahulrawail53@gmail.com> wrote:

Sir,
Due to the lockdown, it is going to be difficult for me to send you a hard copy. Please treat this as my acceptance of the same.

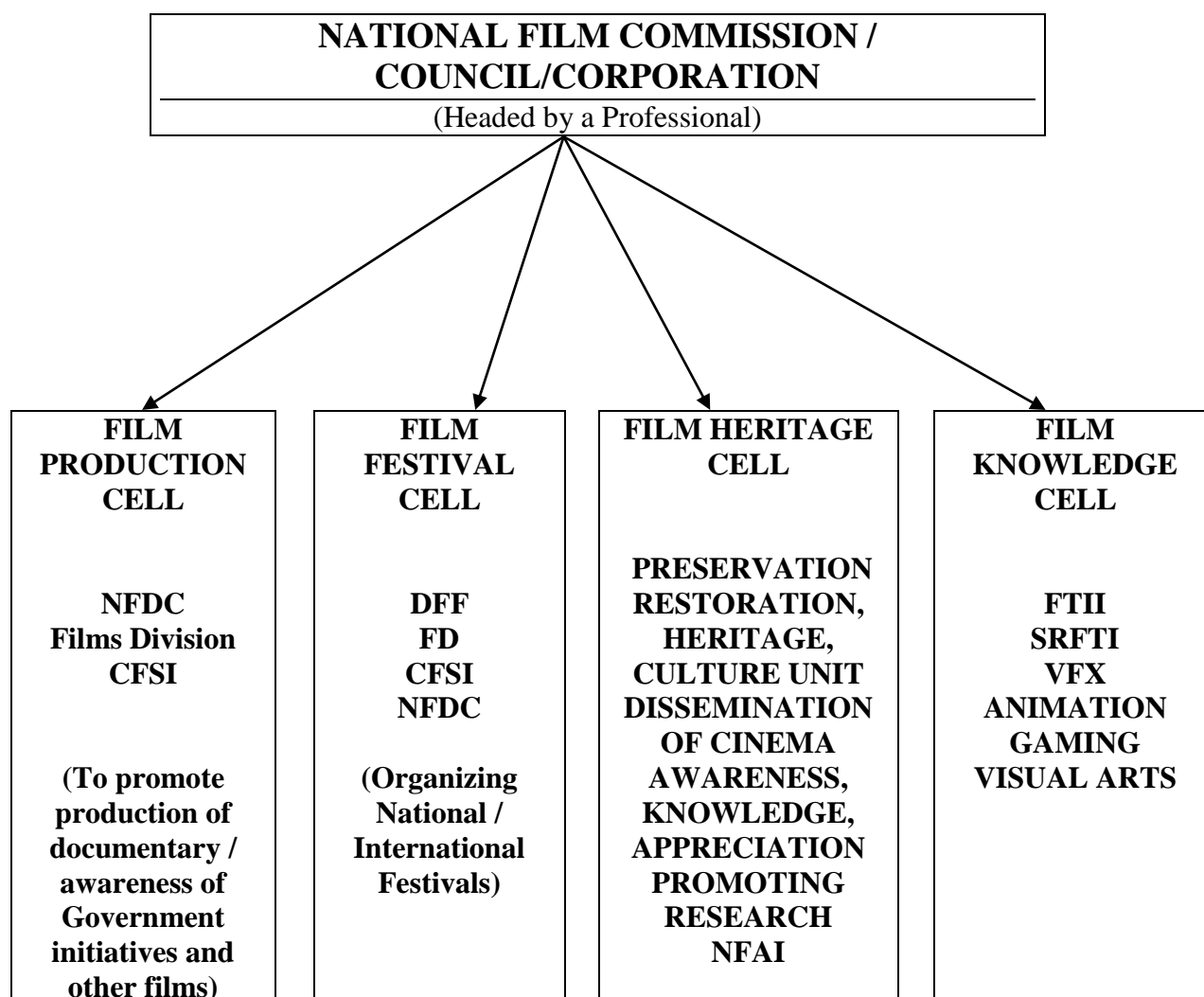
Warm regards
Rahul Rawail

Cell: +91 9820073668
Skype: Betaab 83

On 01-Jun-2020, at 14:39, Surajit Indu <surajit.indu27@gov.in> wrote:

Sir,

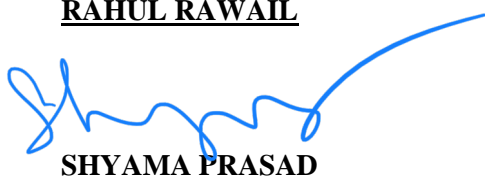
An implementation Cell could be constituted for the merger of these units with a co-ordinated head (preferably a professional) who could be assisted with the bureaucratic system. A rough sketch of the proposed module is as under:-



BIMAL JULKA

RAHUL RAWAIL

A. K. BIR



SHYAMA PRASAD

T. S. NAGABHARANA

SPECIAL SECRETARY & FINANCIAL ADVISOR (I&B)

JOINT SECRETARY (FILMS)

Fwd: Scan Copy

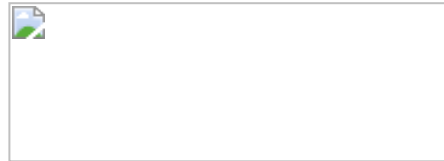
From : Surajit Indu <surajit.indu27@gov.in>
Subject : Fwd: Scan Copy
To : NAVIN KUMAR <sofadesk-moib@gov.in>

Mon, Jul 20, 2020 03:14 PM
📎 1 attachment

From: shruthalaya@gmail.com
To: "Surajit Indu" <surajit.indu27@gov.in>
Sent: Tuesday, June 2, 2020 3:00:17 PM
Subject: Scan Copy

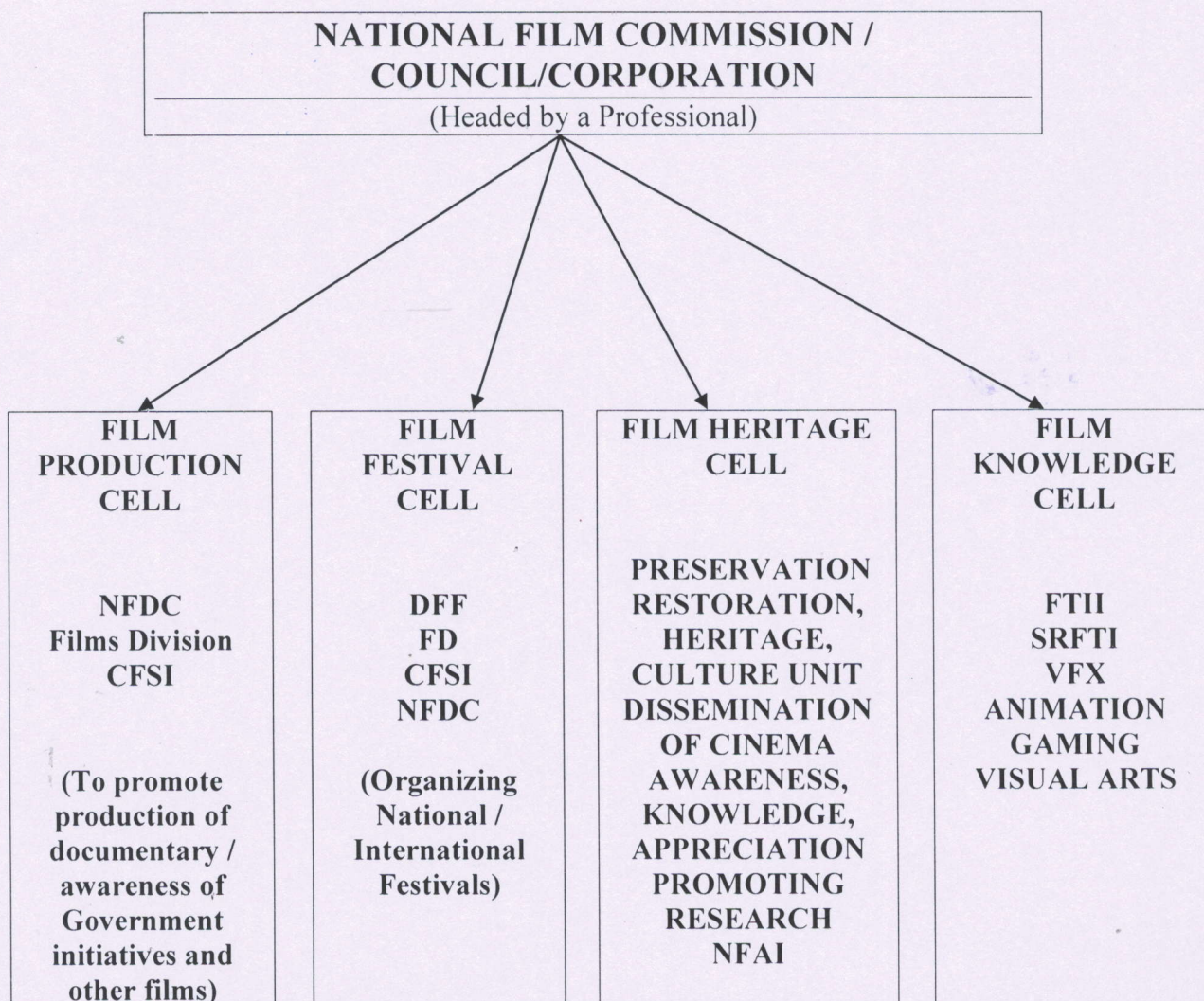
Sir,

Thank you for this e-mail
Find the Document, send signed copy



 **NFCCC.pdf**
588 KB

An implementation Cell could be constituted for the merger of these units with a co-ordinated head (preferably a professional) who could be assisted with the bureaucratic system. A rough sketch of the proposed module is as under:-

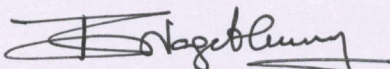


BIMAL JULKA

RAHUL RAWAIL

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