

# **FILM AND TELEVISION INSTITUTE ARUNACHAL PRADESH**

**(FTI AP)**

**An Academic Institution of Ministry of Information &  
Broadcasting, Government of India**

**Under the Administration of SRFTI, Kolkata**

**Academic year: 2024 - 2026**



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# WELCOME NOTE

Film and Television Institute Arunachal Pradesh (FTI AP) is a prestigious institution for creative individuals aspiring to excel in film, television, or OTT media. The objective of this institution is to provide students with the knowledge, skills, and creativity necessary to craft captivating narratives across audio-visual platforms. FTI AP offers three unique two-year postgraduate diploma courses in Screen Acting, Screenwriting, and Documentary Cinema for the upcoming academic session. The institution aims to support students in making informed decisions about their future goals through a cutting-edge curriculum.

FTI AP welcomes students and provides unwavering support to help them achieve their desired goals.



# ABOUT THE FILM INSTITUTE

Film and Television Institute Arunachal Pradesh (FTI AP) is a creative center in North Eastern India, offering academic excellence and practical training for filmmakers, actors, storytellers, and content creators. The campus is located in Jollang-Rakap (Jote), Papum Pare, Arunachal Pradesh, 24 km away from Itanagar. The campus aims to provide a stimulating learning environment for the students amidst lush green mountains.

## VISION

To be an academic institution in dynamic equilibrium with its social, ecological and economic environment striving continuously for excellence in education, research and technological service to the nation.

## WHY FTI AP ?

- An aesthetic interdisciplinary approach to foster the development of creative minds.
- Practical content creation courses with hands-on practical exercises.
- Master classes, workshops, and self-directed learning.
- Media & Entertainment industry-experienced faculty members.
- Access to state-of-the-art equipment and facilities.



# **Two-Year Postgraduate Diploma**

## **Academic Programmes**

**SCREEN ACTING**

**SCREENWRITING**

**DOCUMENTARY CINEMA**

The Film and Television Institute, Arunachal Pradesh offers the following PG-Diploma Courses each of 2 years duration:

- Screen Acting (20 students)
- Screenwriting (20 students)
- Documentary Cinema (10 students)

All the three courses are of four semesters each, spread over two years. The first semester for all the three courses is a common integrated course.





# DEPARTMENT OF SCREEN ACTING

# About the course

The Screen Acting course at FTI AP focuses on preparing individuals for contemporary performance practice, recognizing the need for versatility in various forms, styles, and settings. Screen Acting is an artistic process where actors use their inner thoughts and emotions to create vivid and expressive portrayals of characters. It involves a collective experience where actors engage with an audience and convey universal human emotions, providing insights into human situations and nature. It is a complex process involving actors' careful labor and evolving conventions in acting styles.

The postgraduate course in Screen Acting enables students to refine their craft and enhance their skills to become seasoned professionals.

## Course Objective

This postgraduate course in Screen Acting equips students with essential skills for the entertainment industry. Students learn character development, scene analysis, emotional authenticity, and technical aspects of on-screen performance under the guidance of experienced faculty members. The curriculum blends theoretical foundations with hands-on practical training, ensuring students gain valuable experience through workshops, rehearsals, and performances. The course prepares students for various challenges and opportunities in Screen Acting, regardless of their passion for drama, comedy, action, or experimental film. FTI AP is the ideal place for this transformative journey and unlocking one's potential as a versatile screen actor.

## Overview of Indian Screen Acting Sector

The Indian media and entertainment industry has grown enormously to produce content with worldwide significance, crossing geographical and linguistic borders. The industry engages consumers globally through a variety of media and genres. India's cultural diversity and technological capability will soon make it a global media superpower. With the world's largest film industry, India's Screen Acting profession is one of the most in-demand, with many aspiring to a career in Bollywood and beyond.

# Course Structure

The Screen Acting course aims to equip young actors with the necessary skills to navigate through the film industry. It focuses on developing their creative, emotional, and intellectual capacities, inspiring excellent performances and fostering an appreciation of acting's transformational potential. The course begins with a comprehensive introduction to filmmaking, followed by specialized instruction from regular and guest faculty members. This approach ensures students refine their understanding and gain a deep appreciation for the artistry and skill required to excel in screen acting.

This is a two-year course to be delivered over four semesters.

## **SEMESTER I** (Common to all 3 Courses)

The first common semester intends to introduce students of all 3 courses to the history and aesthetics of audio visual media and its production. Laying the foundation of audio visual media practices, it will take the students through a comprehensive overview of the principles, techniques, and practices involved in the art and craft of audio visual storytelling. Through a combination of theoretical classes, practical exercises and projects, students will gain a fundamental understanding of direction, production, screenwriting, cinematography, editing and sound design.

Semester Ending Project: A 3 Mins / 10-Shot Exercise through Video Images, Edit and Sound.[All 50 students will do an individual project]

## **SEMESTER II**

The second semester of the Screen Acting course will focus on a strong foundation on acting fundamentals. Course topics will include basics of methods and techniques of acting. Students will go through theatre games, sense memory exercises, imagination exercises, improvisation exercises, mime workshop and performances. Regular technique building through relaxation, concentration, voice training, physical training and folk art based practices would be a part of the semester as well.

Semester Ending Project: Individual performances by students will be showcased at the culmination of mime workshop. [All 20 students will do an individual performance]



### SEMESTER III

Based on the fundamentals acquired in the second semester, the third semester aims at an advanced input of the craft of screen acting. Course topics in the third semester will include different approaches to character development, scene work, improvisation, monologue work, make-up workshop and theatre performance. Building up finer nuances based on authenticity and subtlety is the prime drive of the semester while relaxation, concentration, advanced vocal technique, physical training and folk art based practices will continue to be a part of the semester as well.

Semester Ending Project: Theatre performance with a practicing director built up through a theatre workshop. [Students will do an ensemble theatre performance].

### SEMESTER IV

In the fourth semester the students will focus on preparing their career in the industry while expanding their range as performers and fine tuning their knowledge-base on technicalities and techniques. Course topics in this semester will include advanced scene works, camera and sound techniques, auditioning strategies, industry negotiation and diploma projects. Throughout the semester, students will participate in intensive scene work, technical training, performance labs and industry interaction to apply their skills in a professional world.

Semester Ending Project: Diploma film projects under guest directors and other professionals with students as actors. [Each of the Students will perform in the diploma films as a final showcase. Two diploma films will be produced for two separate groups of students.]

Total No of Seats: 20 (Twenty)

UR	8	OBC_NCL	5	SC	3	ST	2	EWS	2	Total	20
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# DEPARTMENT OF SCREENWRITING



## About the course

FTI Arunachal Pradesh, offers a two-year postgraduate course in Screenwriting designed to nurture the next generation of screenwriters. This intensive program will blend rigorous academic coursework with practical, hands-on experience, giving students a deep understanding of the art and craft of screenwriting. Students will engage with a multidisciplinary curriculum, including classes in narrative theory, character development, dialogue, and genre studies, alongside workshops and master classes with visiting professionals. The programme will emphasize the importance of storytelling in film, television, and OTT, encouraging students to explore and refine their unique voices. With access to state-of-the-art facilities and a collaborative learning environment, students will be well-prepared to produce original, compelling scripts by the end of their studies.

## Course Objective

The intensive curriculum integrates demanding academic study with practical, experiential learning, offering students a thorough comprehension of the art and technique of screenwriting. The primary goal of the two-year postgraduate diploma in Screenwriting is to cultivate and support the artistic abilities of aspiring screenwriters, enabling them to create unique and captivating storylines for movies, television, and streaming platforms. Upon completion of the two-year course, graduates will have a thorough understanding of the screenwriting process, and the skills required to excel as versatile and adaptive storytellers in the media and entertainment industry.

## Overview of Indian Screenwriting Landscape

The Indian screenwriting industry is complex and diverse, reflecting the country's cultural, historical, and socio-political characteristics. Since its origins in the early 20th century, it has evolved to include various genres like drama, romance, action, comedy etc. Bollywood and South Indian films dominate the industry, while regional language films add diversity and artistic quality. The rise of digital platforms and streaming services has significantly impacted screenwriting, enabling writers to explore innovative storylines. Web series have emerged as a new domain for narrative expression, offering more artistic autonomy. India produces nearly 200,000 hours of original content in television, OTT, and cinema. Global access to regional content is transforming storytelling, fostering cultural connections and unique experiences. There is a constant need for innovative, diverse, and engaging stories that resonate with both local and global audiences.

# Course structure

This is a two-year course to be delivered over four semesters.

The Screenwriting course introduces students to the history and production of audio-visual media, covering principles, techniques, and practices. It includes screenwriting essentials like formatting, character development, and dialogue writing. Students will analyze classic and contemporary films and screenplays, focusing on narrative techniques. They will learn genre analysis, format understanding, and episodic storytelling for TV and web series. The course aims to shape students into competent professionals through workshops and individual mentoring.

## **SEMESTER I** (Common to all 3 Courses)

The first common semester intends to introduce students of all 3 courses to the history and aesthetics of audio visual media and its production. Laying the foundation of audio visual media practices, it will take the students through a comprehensive overview of the principles, techniques, and practices involved in the art and craft of audio visual storytelling. Through a combination of theoretical classes, practical exercises and projects, students will gain a fundamental understanding of direction, production, screenwriting, cinematography, editing and sound design.

Semester Ending Project: A 3 Mins / 10-Shot Exercise through Video Images, Edit and Sound.[All 50 students will do an individual project]

## **SEMESTER II**

In the second semester, the students will be acquainted with the fundamentals of the screenwriting process. Course topics will include screenplay formatting, scene and story structure, character development, and dialogue writing. Analysis of classic and contemporary films and screenplays across various genres will allow students to gain a firm holding on the understanding of narrative techniques in short and feature film storytelling. The learning process will include lectures, screenings, practical exercises, feedback sessions, workshops and masterclasses from industry professionals. At the end of the semester the students will be proficient in the basics of script writing softwares and its operation.

Semester Ending Project: Writing of a short fiction film of 10-15 mins length. [All 20 students will do an individual writing project.]



### **SEMESTER III**

Based on the foundations laid down in the second semester, the third semester will take the students through writing techniques in the medium of TV and web series. Course topics will include analysis of TV/OTT in principal genres and formats, mythology, folktales, melodrama in mainstream genres and fundamentals of episodic storytelling in writer's room structure. Through workshops, demonstrations and interactions with industry professionals the students will be proficient in creating episodic shows on Indian TV and OTT platforms.

Semester Ending Project: Conceiving a TV / Web Series show in Indian context in multiple episodes and writing the screenplay with dialogues of the pilot episode. [All 20 students will do an individual writing project.]

### **SEMESTER IV**

The fourth semester of the course will prepare the students as competent professionals who are ready to step out into the industry. The course topics will include feature film screenplay writing and methods of script pitching for industry. Specific workshops on feature film writing, pitching and individual mentoring will form the backbone of the semester.

Semester Ending Project: Ideating, Researching and Writing a Feature Film Script (of 80 mins- 90 mins in length) and creating and presenting a writer's pitch docket for the same. [All 20 students will do individual feature film scripting and pitch docket preparation.]

Total No of Seats: 20 (Twenty)

UR	8	OBC_NCL	5	SC	3	ST	2	EWS	2	Total	20
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**DEPARTMENT OF  
DOCUMENTARY CINEMA**

# About the course

The Documentary Cinema course at FTI AP will establish itself as a distinctive entity, focused on training future documentary filmmakers. This course is designed to equip students with the knowledge and skills required to excel in the dynamic and evolving field. Students in this program will undergo rigorous training in various aspects of documentary filmmaking, including research, storytelling techniques, cinematography, editing, sound design, and production management. They will learn to conceptualize, plan, and execute documentary projects that explore real-world issues and narratives. The department will provide students with access to state-of-the-art equipment and facilities, enabling them to produce high-quality documentaries. Through practical exercises, workshops, and interactions with industry professionals, students will gain hands-on experience and develop a deep understanding of the documentary filmmaking process.

## Course Objective

The two-year PG course in Documentary Cinema teaches students about making documentary films, including research, storytelling, and technical tools. It also teaches students about the history and significance of documentaries in society. Students practice making films, analyze them, and develop new ideas. The course covers ethics, funding, and distributing documentaries globally. By the end of the programme, students are prepared to create meaningful documentaries that can positively impact society.

## Overview of Global Documentary Film Market

The market for documentary filmmaking is anticipated to surpass \$16 billion by 2030, as the demand for factual content continues to rise. The wide range of subjects explored in documentaries provides filmmakers with opportunities to express their individual viewpoints. The significance of technology, particularly streaming platforms, in expanding distribution and reaching a worldwide audience is substantial. Proficient filmmakers with compelling narratives can achieve success in the international arena. In addition to influencing public discourse and increasing awareness of social issues, documentaries offer captivating narratives. Gaining knowledge of market dynamics, experimenting with different methods, and implementing latest technologies are critical for students to succeed in this dynamic industry.

# Course Structure

Students will gain an understanding of the aesthetics and historical development of audiovisual media, with an emphasis on the techniques, principles, and practices that comprise nonfiction storytelling. The curriculum encompasses a wide range of subjects, including but not limited to social and cultural studies, documentation processes, ethical considerations, narration techniques, research methodologies, interview-based exercises, and direction and production. In addition, theories of new media convergence, experimental forms, and fundraising are covered. Students will be equipped with the skills necessary to become accomplished documentary filmmakers through an emphasis on production, critical thinking, and execution.

## **SEMESTER I** (Common to all 3 Courses)

The first common semester intends to introduce students of all 3 courses to the history and aesthetics of audio visual media and its production. Laying the foundation of audio visual media practices, it will take the students through a comprehensive overview of the principles, techniques, and practices involved in the art and craft of audio visual storytelling. Through a combination of theoretical classes, practical exercises and projects, students will gain a fundamental understanding of direction, production, screenwriting, cinematography, editing and sound design.

Semester Ending Project: A 3 Mins / 10-Shot Exercise through Video Images, Edit and Sound.[All 50 students will do an individual project]

## **SEMESTER II**

In the second semester, students will be introduced to the fundamentals of documentary filmmaking. Course topics, addressed through lectures, screenings, hands on exercises and workshops, will include social and cultural studies, history and evolution of documentation processes, international and Indian documentary film genres, ethical issues in documentary production, storytelling techniques in documentaries, research and writing, camera work, editing work, sound work specific to non-fiction filmmaking, location based exercises and interview based exercises.

Semester Ending Project: Location based film of 5- 7 mins in length. [All 10 students will do an individual film, with facilities of the institute in and around the campus]



### SEMESTER III

Based on the skills acquired in the second semester, the third semester is intended to impart advanced understanding and finer nuances of the form of documentary filmmaking. Through guided lectures, screenings, hands-on exercises and workshops, topics addressed will include advanced social and cultural studies, theories and practice of new media convergence, expanded definitions of documentary films, experimental and hybrid forms. Advanced research methodologies, camera work, editing work and sound work along with documentary production methodologies, fundraising and pitching will address the executive skills of the students.

Semester Ending Project: Prepare a Pitch Docket and Pitch for a documentary based on research at the end of an extensive pitching workshop. [All 10 students will do an individual project pitch.]

### SEMESTER IV

The final semester of the course prepares the students as competent documentary filmmakers with understanding and command of execution, production and critical thinking. The semester will be largely project oriented where students need to ideate, research, pitch, shoot and complete the post production of a diploma film as their final show case. The whole process will be closely monitored through personal mentoring sessions by faculties and experts.

Semester Ending Project: Ideating, Researching, Pitching and making of a Documentary Diploma Film. [All 10 students will do an individual film] The nature of the Documentary Diploma will be Partly Commissioned- Shoot in commissioned format where the institute provides a portable edit facility with each student to come up with a rough cut, while the project is remotely monitored by faculty; the final post production will be carried out physically at the institute.

Total No of Seats: 10 (Ten)

UR	4	OBC_NCL	3	SC	1	ST	1	EWS	1	Total	10
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# EQUIPMENT & FACILITIES AT FTI AP

- Still photography equipment
- Testing equipment for standardized production
- Action camera with accessories
- Cine camera with accessories
- Cine lens set
- Lighting equipment and accessories
- Display units
- Storage devices
- Track and trolley
- Grip equipment
- Camcorders
- Equipment storage devices
- Camera support system
- Setups for color correction
- Setups for mobile editing
- Software for the courses
- High resolution viewing/screening/projection systems
- Professional studio workstations
- Required software platforms
- Digital audio workstation
- Speakers, headphones and pa systems
- Professional microphones for location recording
- Handheld field recorders
- Projectors and screens
- Sound systems
- High-quality microphones (shotgun, lavalier, handheld)
- Boom poles and windshields
- Audio mixers
- Reflectors and diffusers
- Light meters
- Editing suites with high-performance computers
- Industry-standard editing software
- Sound editing software

# ADMISSION PROCEDURE 2024

## ESSENTIAL QUALIFICATION

Graduate in any discipline from a recognized university or equivalent. The candidates who have not received their graduation degree before the application date are required to submit the same before the date of admission.

## ADMISSION PROCESS

The admission process consists of written test, followed by subsequent rounds of Orientation / Audition (for Acting) and Interview. The students are selected on the basis of their scores on written test, performance in the orientation/audition and interviews. Candidates should note that the mere fulfillment of minimum eligibility criteria will not ensure consideration for shortlisting by the institute.

The written test will be of 2 hours for 100 marks.

Question papers will be Multiple Choice Questions (Single Answer type) and should be answered on the OMR sheet.

On the basis of performances in the written test, the list of shortlisted candidates for Audition / Orientation Course (OC) and Interview will be announced. OC & interview will be held online whereas Audition for 'Screen Acting' will be held offline at SRFTI, Kolkata campus only. The final merit list for admission will be prepared based on 20% marks of Written Test, 50% marks of OC/Audition and 30% marks of Interview, subject to qualifying Medical Test.

For OC/Audition & Interview candidates will be shortlisted as per the following ratio against each seat:

- i) Unreserved, OBC\_NCL and Gen\_EWS: 1:3 (One seat:3 candidates)
- ii) SC, ST, Gen\_PwD, OBC\_NCL\_PwD and Gen\_EWS\_PwD: 1:5 (One seat: 5 candidates)
- iii) SC\_PwD and ST\_PwD: 1:7 (One seat: 7 candidates)

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

The Bachelor's degree obtained through Indian University/ Foreign University/ State University/ Private University and /or equivalent must be recognized by the University Grants Commission (UGC) / Association of Indian Universities (AIU) of India. Candidate must submit said recognition (which must be valid for the course & duration of studies in the said University/ Institute) at the time of document verification, failing which such academic qualification will not be considered and the candidature will be cancelled. Also, candidates claiming Diploma courses equivalent to Bachelor's degree must submit equivalence certificate from University Grants Commission (UGC) of India or from Competent Govt. Authority.

The onus of obtaining of recognition certificate lies with the concerned candidate. Degree(s) obtained through Open University / Distance Education mode, needs to be recognised by UGC. The onus of obtaining recognition certificate lies with the concerned candidate and must be submitted at the time of document verification, failing which candidate will not be allowed to participate in further admission process.

If any relevant certificate is not in Hindi or English language, duly certified translated equivalent certificate in Hindi or English, notarized by a public Notary, must be submitted at the time of document verification. Without it, the candidate will lose the claim against such a certificate.

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

Candidates already admitted to any other Full Time course or employed will be required to produce a withdrawal / resignation certificate from the institution/ organization concerned at the time of admission. Students are not allowed to be engaged academically or professionally with any other educational/ occupational institute or organization.

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

No change in written examination/ Audition/ Orientation/ Interview/ reporting date will be entertained.

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

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

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

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

Candidates appearing for the final year of Bachelor's degree, and awaiting results, can also apply for admission. However, it may be noted that such candidates, if selected, are allowed to join the programme, only if they submit a passing certificate from the Controller of Examinations / Principal / Registrar of their University / Institution, by the date stipulated by the Institute stating that they have completed all the requirements for obtaining the Bachelor's degree, on the date of the issue of the certificate.

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



**NOTE:**

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

**RESERVATION POLICY**

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

- 15% seats in each specialization are reserved for candidates belonging to Scheduled Castes (SC)
- 7.5% seats in each specialization are reserved for candidates belonging to Scheduled Tribes (ST)
- 27% of the seats in each specialization are reserved for candidates belonging to Non-Creamy layer of the Other Backward Class (OBC-NCL)
- 5% of total seats are reserved on horizontal basis for Person with Disabilities [PwD], with 40% or more disability, cutting across all sections i.e. SC, ST, OBC Non-Creamy, EWS and General Category.
- 10% of total seats are reserved for candidates belonging Economically Weaker Section (EWS). Applicants applying under these categories should declare their category in the application form itself.

**RESERVATION RULES:**

- SC/ST/PwD/ EWS candidates and candidates belonging to OBC (Non-Creamy layer) (as per the Central list of OBC available on website [www.ncbc.nic.in](http://www.ncbc.nic.in)) must enclose a photocopy of the certificate, either in English/ Hindi, issued by a Competent Authority in the prescribed format, while submitting the application form and while document verification. In case, the said certificates are in regional language, official translated certificates in Hindi/English, notarized by a public notary, must be submitted along with the application form and at the time of document verification. Candidates failing to meet the above requirements will be considered as UR candidate from the very first stage of admission process, i.e. from the written examination stage.

- In addition to above, OBC candidates will have to satisfy the caste and creamy layer requirements detailed on the following National Commission for Backward Classes (NCBC) websites:

- (a) [www.ncbc.nic.in](http://www.ncbc.nic.in)
- Candidates claiming OBC-NCL status may please note that the OBC certificate, including Non – Creamy layer status should have been issued on a date within one year before the closing date of receiving application.
- Candidates claiming PwD reservation should submit latest certificate in the prescribed form which should have been issued on a date within six months before the closing date of receiving application. Otherwise, the PwD certificate should have permanent validity.
- Certificates not fulfilling these conditions will be held invalid, and therefore unacceptable.

As per the provisions of The Rights of Persons with Disabilities Act, 2016 (RPwD Act 2016), 5% of total seats are reserved for Persons with Benchmark Disabilities (PwD).

“Person with benchmark disability” means a person with not less than forty percent (40%) of a specified disability where specified disability has not been defined in measurable terms and includes a person with disability where specified disability has been defined in measurable terms, as certified by the certifying authority. “Specified disability” means the disabilities as specified in the Schedule of the RPwD Act 2016.

The categories of disability are:

- A. Blindness and low vision
- B. Deaf and hard of hearing
- C. Locomotor disability including cerebral palsy, leprosy cured, dwarfism, acid attack victims and muscular dystrophy.
- D. Autism, intellectual disability, specific learning disability and mental illness
- E. Multiple disabilities from amongst persons under clauses (A) to (D) Including Deaf Blindness.
- F. Other ‘specified disabilities’ mentioned in ‘The Schedule’ of the RPwD Act 2016

The candidates with benchmark disability will be eligible for reservation under respective categories only after fulfilling other prescribed qualification requirements in this regard.

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

1. Candidates with benchmark locomotor disability should be able to stand with aid and appliances (assistive kit) and should be able to work with both the hands.
2. Candidates with benchmark disabilities in the categories of “Deaf and Hard of Hearing”, “Deaf-Blindness”, “Blindness” and “Low Vision” should be able to use aid and appliances (assistive kit) for all operational purposes.
3. Candidates applying under this category should have Certificate of Disability issued as per sub-section (2) (a) of section 58 of The 66 Rights of Persons with Disabilities Act, 2016(49 of 2016) in Form V, Form VI or Form VII as per rule 18(1) of the notification vide number G.S.R. 591 (E) dated 15th June, 2017. The certificate should be issued by a medical authority designated under sub section (1) of section 57 of the act and rules 17 (a) and (b) of G.S.R. 591(E). Such candidates are required to produce the original Certificate of Disability at the time of Admission to the Institute.

This year PWD reservations will be as follows:

No	Department	Category	No. of seats	Nature of disability
1	Screen Acting	UR_PwD	1	Deaf & hard of hearing
2	Screen Acting	SC_PwD	1	Autism, intellectual disability, specific learning disability and mental illness
3	Screenwriting	EWS_PwD	1	Blindness and low vision
4	Screenwriting	ST_PwD	1	Locomotor disability including cerebral palsy, leprosy cured, dwarfism, acid attack victim and muscular dystrophy
5	Documentary Cinema	OBC_NCL_PwD	1	Other ‘specified disabilities’ mentioned in ‘The schedule’ of the RPwD Act 2015

4. The candidate with benchmark disabilities has an option of making an arrangement for the writer / scribe on his / her own at the time of written test. PwD candidates bringing their own scribe need to submit the prescribed affidavit at the time of registration. Scribe must be undergraduate as far as his/her qualifications are concerned and should not have any academic qualification in film and / or television.

6. Candidates selected under reservations for persons with benchmark disabilities will be adjusted against the respective category i.e. SC / ST / OBC / General/EWS. In other words, there will be 5% horizontal reservation for Person with benchmark Disability cutting across all sections i.e. SCs, STs, OBC-NCLs, EWS and General category. Reservation for the candidates belonging to SC, ST, OBC-NCL, EWS category is vertical reservation and persons with benchmark disabilities category reservation is horizontal reservation. Horizontal reservation cuts across vertical reservation (interlocking reservation) and candidates selected against the quota of persons with benchmark disabilities will be adjusted against the category (SC/ ST/ OBC-NCL/ General/EWS) of that particular person with benchmark disabilities candidate.)

7. There will be no separate question paper(s) for candidates with benchmark disabilities.

## **INSTITUTE'S SCHOLARSHIPS:**

- The Institute's scholarship will be awarded on the basis of semester wise merit cum means.
- Only those student(s) who are promoted without supplementary examinations shall be eligible for institute scholarship in that semester.
- A student even being awarded scholarship on the basis of merit cum means, should show impeccable compliance with the curriculum and exemplary conduct in respect of institute's objectives/guidelines/rules; otherwise the scholarship may be withheld or stopped.
- Only one scholarship will be awarded per specialisation.

## **FELLOWSHIPS:**

Merit based attractive fellowships will be awarded to students towards successful completion of the course to generate major aspiration for the flagship programmes amongst the students. This will be awarded beside the usual scholarships. This grant will be provided based on a project proposal from the student. The students have to present a comprehensive proposal consisting of all standardized documents following industry/academic practice. The grant will be disbursed in phases linked to stages of completion of the said project.

### APPLICATION FEE:

- Application fee for the candidates other than SC, ST & PWD category is Rs. 2,000/-.
- Application fee for candidates in SC, ST & PWD categories are Rs. 600/-.
- Application fee for female applicants across all categories are Rs 600/- .

## Fee Structure

### Course Fee:

No	Details	At the time of Admission	2nd Semester onwards
1	Admission Fees (One time)	7704/-	Nil
2	Security Deposit (One time)	64,433/-	Nil
3	Tuition Fees (Per Semester)	43,411/-	43,411/-
Total		1,15,548/-	43,411/-

### Hostel Charges:

No	Details	Fees at the time of allotment	Next Semester onwards
1	Hostel Admission Fees (one time)	1402/-	Nil
2	Hostel Security Deposit (One time)	8,404/-	Nil
3	Hostel Fee (per semester)	22,759/-	22,759/-
Total		32,565/-	22,759/-

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



# ADMINISTRATION

FTI AP is under the administrative control of Satyajit Ray Film & Television Institute (SRFTI).

SRFTI is a fully funded autonomous institution under the Ministry of Information & Broadcasting, run by a Society constituted by the Government of India. The Society, headed by a President, runs the institute through a Governing Council (GC), which includes, in addition to the experts in the field of cinema and officials of the Ministry as ex-officio members. The Governing Council forms different committees, like Standing Finance Committee, Academic Council and any other committees as it may deem fit to deliberate and recommend for taking appropriate policy decisions falling within their areas of competence. The Society, Governing Council and Standing Finance Committee have officials of Ministry of Information & Broadcasting as ex-officio members representing the Government. There is an Academic Council, which is empowered to take policy decisions as regards all academic and production-related affairs of the Institute.

## ACADEMIC COUNCIL

The Academic Council (AC) is a statutory body responsible for overseeing academic and pedagogy-related issues. It comprises Chairman of the Governing Council, Director (SRFTI), Deans of FTII and SRFTI, Registrar (SRFTI) five External Experts, one Educationist, Alumni and Student Representatives.

### External experts of the current Academic Council :



Shri Biren Ghose is the Country Head of India for Technicolor, a leading global animation studio. He has established India as a hub for Technicolor's CG animation business and manages strategic alliances with DreamWorks Animation. He has a background in marketing and business strategy, having served as CEO/COO at UTV, Usha Shriram, Escorts, and UB group. He has also been Executive Director at EROS International Films and CEO of Kahani World Inc. Shri Ghose is a thought leader and industry evangelist, recognized by government and industry as a mentor and visionary. Technicolor's brands and clients have won over 8 Emmy Awards, 4 Academy Awards, and numerous global awards.



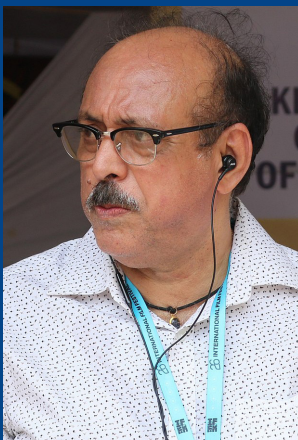
Shri Resul Pookutty is an acclaimed Indian sound designer known for his exceptional work in the film industry. He won an Academy Award for Best Sound Mixing for the film Slumdog Millionaire and he is a member of the Executive committee of Academy of Motion Picture Arts & Sciences (Oscar Committee), Motion Picture Sound Editors Guild (MPSE) and CAS (Cinema Audio Society) of America. With a career spanning numerous critically acclaimed projects, Pookutty has made significant contributions to both Indian and international cinema. His innovative approach and dedication to the craft have earned him recognition and respect worldwide.



Shri Sankalp Meshram is a renowned Indian filmmaker and film educator with over 24 years of experience. With over 150 film projects completed as a Writer, Producer, Director, and Editor, he has received five National Awards. Meshram is currently working on web series and feature film projects. In addition to his professional career, he is a passionate film educator and has taught at prestigious film schools across India.



Shri Santosh Sivan, born on February 8, 1964, is an Indian cinematographer, film director, producer, and actor known for his contributions to Malayalam, Tamil, and Hindi cinema. He graduated from the Film and Television Institute of India and has completed 55 feature films and 50 documentaries. Shri Sivan is a founding member of the Indian Society of Cinematographers and is considered one of India's finest cinematographers. He has won numerous awards, including twelve National Film Awards, six Filmfare Awards, four Kerala State Film Awards, and three Tamil Nadu State Film Awards. Shri Sivan also made significant contributions to the field of documentaries. He was the first cinematographer in the Asia-Pacific region to join the American Society of Cinematographers membership and was awarded the Padma Shri in 2014.



Shri Suresh Kumar is an Indian film producer and actor known for his significant contributions to the Malayalam film industry. Born in Trivandrum, Kerala, he began his career as an assistant director with Thiranottam in 1978 and later started producing feature films under Sooryodaya Creations. In 1993, he founded Revathy Kalamandhir, producing over 32 Malayalam films under this banner. Kumar has appeared in various Malayalam films, including Ramaleela and Marakkar: Lion of the Arabian Sea. He is also the President of the Kerala Film Chamber of Commerce.

# BEST WISHES



SRFTI is the best thing that happened to me in my growing years as a filmmaker. I am very optimistic that FTI AP will further enhance the practice of film art in this region and the common language of film will bind the entire North East and the rest of the country.

- Haobam Paban Kumar



SRFTI became a space for me where I could probe my innermost curiosity, lifelong dilemmas and at the same time encounter new forms of arts, which I believe ultimately helped me to form an identity.

- Saurav Rai



Stepping into film school was like entering a whole new world for me. The customary pursuit of a regular education was suddenly replaced by the vibrant world of cinema and I was immersed into a kaleidoscope of stories and perspectives that I had never imagined before. I encountered a diverse array of people - filmmakers, mentors, and luminaries - each with their own unique insights and experiences. Through spirited discussions and collaborative projects, I found my worldview expanding in ways I never thought possible.

- Sange Dorjee Thongdok



## **DISCLAIMER**

The information provided in this prospectus is intended as a general guide to the courses, facilities, and resources offered at Film and Television Institute, Arunachal Pradesh (FTI AP). Although the information is believed to be correct at the time of publication, FTI AP retains the right to modify course content, delivery methods, as well as facilities and resources without prior notice.

FTI AP cannot be held liable for any omissions, errors, or changes. This prospectus serves as an online informational guide and should not be construed as forming a contractual agreement between FTI AP and the students.

**FILM AND TELEVISION INSTITUTE  
ARUNACHAL PRADESH**

**(FTI AP)**