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Auroville  
FILM INSTITUTE



HIMALAYAN INSTITUTE  
OF ALTERNATIVES, LADAKH

# Open Space Documentary Arts 2025

1 yr Diploma Programme starting 12th July

Express your interest at [filminstitute@auroville.org.in](mailto:filminstitute@auroville.org.in)  
For more information visit: <http://filminstitute.auroville.org> / <https://hial.edu.in/>

The poster features a painting of a young person wearing a cap, holding a vintage movie camera to their eye. In the background, there's a hillside town with many buildings, a large yellow dome-shaped structure, and trees under a warm sunset sky.

Auroville Film Institute in collaboration with Himalayan Institute of Alternatives, Ladakh calls applications for:

## **OPEN SPACE DOCUMENTARY ARTS PROGRAMME**

**1 Yr Diploma** starting **12 July 2025**

A multi-site, dynamic, production oriented diploma programme, incorporating experiential learning modules in Auroville-Pondicherry and Ladakh.

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At HIAL, we've always believed that the best learning happens beyond exams and rote memorization. With the Open Space Documentary Arts Program, we are opening doors—literally and figuratively—for students to step out, see the world through their lens, and bring unheard stories to light. This is not just a course; it's a movement to reimagine education and filmmaking as tools for change. Join us, and let's create a new cinematic language together!

- Sonam Wangchuk,

Engineer, Innovator and Education Reformist,

Founding Director, Himalayan Institute of Alternatives, Ladakh

Consultant, OSDA Programme.

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Some stories can't be contained within four walls, and neither should learning. The Open Space Documentary Arts Program is a playground for curious minds—where cameras replace textbooks, real-world experiences become classrooms, and creativity knows no borders. In collaboration with the Auroville Film Institute, we're crafting a space where storytelling meets exploration, and where students don't just watch the world but engage with it. Are you ready to tell the story only you can tell?

**- Gitanjali J Angmo,  
Social Entrepreneur and Educationist,  
Founder & CEO, Himalayan Institute of Alternatives, Ladakh  
Consultant, OSDA Programme.**

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Film schools are usually stationary, however films, especially documentaries, unfurl on-site at real locations among real people. So what if a film school moves from site to site, what if we can take cinema-centric learning journeys cutting through distances and dichotomies, arriving at the essential emotions and existential conditions, across a diversity of people and states ? Open Space Documentary Arts Programme embraces this approach – making mobility, flexibility and trans-cultural-disciplinarity a key to this programme.

**- Richa Hushing,  
Documentary Filmmaker and Editor,  
Founding Director & Chief Executive, Auroville Film Institute  
Curriculum Designer & Programme Director, OSDA Programme.**

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One may wonder—why Auroville, why Ladakh, and how do these two come together in a filmmaking curriculum? It's not merely about geographical extremes; it's about a civilizational spectrum. The course invites participants to cinematically engage with the present actualities of these two unique cityscapes—one ancient, the other futuristic. They thus offer us the ground for this art of enquiry, of seeing and of learning.

**-Rrиву Laha,  
Documentary Filmmaker and Cinematographer,  
Founding Director & Chief Creative, Auroville Film Institute  
Co-Director & Mentor, OSDA Programme.**

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## **OVERVIEW:**

Open Space Documentary Arts Programme finds its relevance in the proliferating new media environment, where the form and function of a so-called documentary is evolving out of its well-organized and channelised framework of production and distribution - into much more dynamic, spontaneous sprouting from unforeseen spaces, accessible and authentic; be it immediate, interior and imaginative or extending into the unfolding events of the world.

Anchored in this philosophical and integral approach, the programme offers hands-on training through extensive inputs, interactions and exercises, experiential journeys calling for introspection and observation, abstract conceptualization, active experimentation and creative expression with one's chosen subject, site and style.

Auroville, an international city, the city of the future, off the Coromandel Coast in South India contrasting with Ladakh, the trans-Himalayan high altitude desert at the Northern frontier, provides a spectrum of spatialities and temporalities. The geo-ecological, the biodiverse, the archaeological, historical, political, socio-cultural and magico-mythical multiverses open up, stimulating new imaginations, cultivating connections, circulating ideas and enabling scholarly and artistic interpretations. Rather than mainstream, the programme offers a multi-stream approach, attempting to push the boundaries, cross the borders, bridge the gaps and thus, empower storytellers from a more expansive territory.

The programme will unfold in 4 modules - over 2 semesters - as follows:

Module-1:	In Ladakh	For 09 weeks:	From 12 Jul to 7 Sept 2025;
Module-2:	In Auroville	For 12 weeks:	From 1 Oct to 7 Dec 2025;
Module-3:	Site of Choice + Home Site	For 12 weeks:	From 8 Dec to 15 Mar 2026;
Module-4:	Production Site + Auroville	For 06 weeks:	From 16 Mar to 30 Apr 2026.

In terms of a worldview and an approach, the **1st Module** in Ladakh will be anchored in a biocentric approach, from a deep ecology perspective, that explores self as deeply connected with and as part of nature, not disassociated with it, rooting an individual in ancient civilization, natural heritage and fragile ecosystem; while the **2nd Module** in Auroville will be anchored in an anthropocentric approach, from a human ecology perspective, that explores an international human settlement with peak population of 3000 - at the center of all decision making processes for the development of a futuristic city as per the gazetted Master Plan Perspective 2025, that will drastically reshape / reconstitute the environment of the entire bioregion.

In terms of pedagogy and practice, the 1st Module will revolve around the understanding of the language of cinema, overviewing key practices that have shaped the history of cinema - specifically documentary; developing perspectives and building foundational skills - the production of short creative documentaries will be the focussed output of module 1; While the 2nd Module will evolve around new media and expanded documentary practices - exploring the potential of the footage, beyond the potential of the film; audiovisual archiving practices; video art, sonic art and other digital practices in contemporary documentary; virtual or in-situ installations utilizing documentary material; also, tangentially exploring social media and advertising with respect to documentary. Thus, production of new media artefacts will be the focussed output of module 2.

The 3rd module will be dedicated to self-directed diploma projects. Mentorship will be extended on project basis- towards ideation and research, pitch development and production planning, production and post production. There will be two project mentors - one internal, assigned by AVFI-HIAL and another external mentor / subject specialist brought on board by the student .

In the 4th module, diploma projects and other productions and ancillary media artefacts completed over the year will be consolidated. Portfolios will be created for each of the works; distribution strategies and forward linkages will be explored; and the student will be well groomed and geared to step out into the world of actualities and encounters with the real.

Weekly student-led study circles will be integrated into the programme, to create space for specific interests of the students. Also, thematic curations of student films will be organised, during Module 1 in Ladakh and Module 4 in Auroville.

This being a site-centric course, the exploration of sites will go hand-in-hand with the understanding of the cinematic art and craft. Study tours to a range of sites in Auroville-Pondicherry as well as in Ladakh are integrated in the programme. Sun & Earth Festival at HIAL; and various Auroville orientation activities at AVFI are also included in the programme.

#### @ HIAL, Ladakh



#### @ AVFI, Auroville



#### **STUDENT PROFILE:**

The programme aims to draw national and international students, having diverse professional backgrounds and interests including: film, art, architecture and design; anthropology and other social sciences. The trans-cultural-disciplinary participation aims at a productive exchange of ideas and insights setting up a diversity and inclusive experience of collective learning. Regional admissions from Auroville bioregion and Ladakh are encouraged.

## **BASIC QUALIFICATION & SELECTION PROCESS:**

The students for this programme will be selected via a 2-tier selection process:

Step1 - Applications will be shortlisted on the basis of 2 main factors:

- (i) Up to 250 words statement of Purpose / motivation to join the programme.
- (ii) General Orientation -not necessarily related to filmmaking; but reflecting specific interests.

Step2 - Online interaction with Shortlisted Applicants.

Final Selected Applicants will be guided to HIAL portal to submit documents, accept terms of participation and pay the fees to register the admission.

Minimum age required to participate in the programme is 18+; No upper age limit.

## **INFRASTRUCTURE:**

This being a site-centric course, prime emphasis will be exposure to a range of sites and facilitating extensive field-work; also facilitating interaction and integration with the local communities. Mobility during organized field visits will be taken care of in Auroville as well as Ladakh. However, mobility required for individual and smaller group exercises is expected to be worked out by respective individuals/groups. A local study station / base camp / classroom - will be available, well equipped with screening facilities. Conference Halls and Auditorium will be available as and when needed in the schedule.

## **EQUIPMENT:**

Students are expected to have their own basic equipment: (i) Camera (ii) Tripod (iii) Sound Recording Device (iv) Editing Laptop. Additional gears are an advantage – however not compulsory. No specific recommendations for the camera models. The editing machine however, should be capable enough to process footage shot from one's own camera, whichever camera one may have. Those willing to purchase new equipment specifically for this programme may consult us.

AVFI - HIAL will have equipment sets; they will be used for demonstrations; they can be issued to the students as back up on special requests - as and when required.

## **CERTIFICATION:**

Diploma Certificate will be issued by HIAL in association with AVFI.



### **FEES:**

**For Indian Students : - ₹1,85,000/-**

**For International Students:- € 5000/-**

**\*Please refer to this [PDF to see the list of countries eligible for subsidised international fee.](#)**

\*The fee does not include accommodation. Accommodation charges will be approximately ₹8000/€200 per month in Ladakh and Auroville. Guest Houses in Auroville and Campus Accommodation in Ladakh will be facilitated on twin/triple sharing basis. Those preferring single occupancy can opt for it at a premium. Meals can be opted locally - at basic rates on daily/monthly subscriptions.

### **FACULTY & COURSE DIRECTION:**

The course is conceptualized and curated by Richa Hushing with contributions from Rrivu Laha, Gitanjali J Angmo and Sonam Wangchuk. The Course will be conducted with a faculty pool of documentary arts practitioners and interdisciplinary field experts who will direct specific units and discourses within the modules - with inputs, exercises, interactions and overall mentorship - online as well as onsite.

The main faculty for documentary arts specific discourses include: Avijit Mukul Kishore, Debkamal Ganguly, Ishita Shah, Koel Sen, Richa Hushing, Rohan Shivkumar, Rrivu Laha, Soudhamini and Stanzin Dorjai Gya. Additional faculty will be invited in the programme - with their subject specific inputs as and when required.

The main interdisciplinary field experts and consultants for students' projects and explorations include: Sonam Wangchuk, Padma Shri Morup Namgyal, Rev Elijah Spalbar Gergan, Prof. Tashi Dawa and Viraf Mehta among others from Ladakh; while from Auroville, key experts from the Town Development Council, the forests' and farms' groups, and the residents' assembly. Gitanjali J Angmo will explore students' ideas / endeavors in light of Sri Aurobindo's philosophy.

### **QUERIES:**

AVFI at [info@aurovillefilminstitute.com](mailto:info@aurovillefilminstitute.com) / +91 9969879319 (Richa) / +91 9500506397 (Rrivu)

HIAL at [study@hail.edu.in](mailto:study@hail.edu.in) / +91 8097073592 (Atharva) +91 7051992140 (Dechen)



## **APPLY HERE**

**Last date of application: 15 June 2025**

## **COURSE DIRECTOR'S PROFILE :**

**Richa Hushing:** An alumna of the Film and Television Institute of India (TV Direction, 2005), Richa Hushing is a filmmaker, editor and an educator whose work bridges cinema, anthropology, pedagogy and community engagement. She began her career with the feminist collective Majlis in Bombay (2005-07), where she joined Godaam, a storehouse of documentary footage. As junior documentarian, Richa witnessed the evolution of Godaam into pad.ma (Public Access Digital Media Archive), a pioneering online platform of densely text-annotated video material. This formative engagement with fragments, off-cuts, and "time that did not find space in film" laid the foundation for her evolving practice as an audiovisual archivist and storyteller. Richa helmed the Dharavi Documentation Project (2007-08), filming character portraits and community life during one of its critical phases of redevelopment. Her short doc Director Painter Shri Baburao Laad Saheb (2010), a tribute to a charismatic local artist running a five-star acting school in Dharavi, was showcased in the Retrospective of Indian Documentaries at the Iran International Documentary Film Festival. She received the Maharashtra State Government Award for Devrai - The Sacred Groves (2013), a film exploring the ecological significance of forest groves in indigenous cosmologies. Her first feature-length documentary Nicobar, a long way... (2016) explored the Nicobarese community in the aftermath of the 2004 Tsunami. Eschewing anthropological detachment, Richa adopted a deeply human gaze, observing the relentless human spirit that resurrected the islands. The film has been internationally recognized at festivals such as Ethnografilm (Paris), Royal Anthropological Film Festival (Bristol), World Film Festival (Estonia), Viscult (Finland), Film South Asia (Nepal), Smaragdni Eco Film Festival (Croatia), and Pêcheurs du Monde (France), and received a Special Mention at the Millennium Film Festival (Brussels). After a decade-long practice based in Mumbai, Richa along with her partner Rrivu Laha moved to Auroville in 2017, where they co-founded the Auroville Film Institute in 2019. As Creative Director and Curriculum Designer, Richa curates and facilitates cinema-centric, practice-based learning journeys. Her teaching style emphasizes introspection, observation and experimentation; exploring cinematic arts as a practice of presence and transformation. Alongside her current engagement as the Course Director of the Open Space Documentary Arts Programme, Richa is working on: A commissioned biographical film on Padma Shri-awarded archaeologist K. K. Muhammed for the National Film Development Corporation (NFDC); And a community engagement project: Auroville Timelines, developing an immersive, archival narrative platform playing with non-linear storytelling to trace the philosophical, ecological, and social histories of the Auroville community.

## **ASSOCIATE DIRECTOR'S PROFILE :**

**Rrivu Laha:** graduated from St. Xavier's College Calcutta in Mass Communication and Video Production (2003); he did PG diploma in Motion Picture Cinematography from Film and Television Institute of India, Pune (2007). His documentary filmography began with student film 'Aamchi Kasauti' (2006) winning Best Documentary at IBDA Dubai and at Jeevika Film Festival of Livelihoods; selected in Mumbai International Film Festival and Tehran International Film Festival (2006). 'Vasudev, the singing minstrels of Maharashtra (2007) won Special Jury Mention at Youth New Wave,

Sri Lanka; 'Dhananjay Kulkarni 'Chandragupt (2009) won a 'Special Jury Mention' at Jeevika International Film Festival Film Festival (2011) and showcased in the Retrospective of Indian Documentaries – Iran International Documentary Film Festival (2013). As a Cinematographer, his work began with 'Thread' that showcased in 64th Locarno International Film Festival and Clermont-Ferrand Film Festival among others. He has worked as DoP for short films, ads and documentaries. As a film and media practitioner, critical media pedagogy has been Rrivu's chief preoccupation. He has actively sought to contextualize and contemporise his cinematographic practice in a rapidly evolving media environment. His interest in media for education brought to his repertoire, his role as a Creative Producer of educational projects: '1000 science activity videos for IL&FS Education Technology' (2011-13) 'Audiovisual Training Modules' for various silvicultural and forestry practices (2013-16); other public service spots and process documentation projects. Post his stint in the Nicobar Group of Islands as associate director and cinematographer for a documentary 'Nicobar, a long way...' (2017), Rrivu moved to Auroville with his partner, Richa Hushing. He envisioned and co-executed 'Auroville Timelines' an in-situ video art project, born out of research of Auroville's archival footage (2017-19). In 2019 Rrivu co-founded Auroville Film Institute to experiment with a new pedagogy, encouraging new practices in cinematic arts. He has co-directed Documentary Film Workshops; he is at present a collaborator for the Open Space Documentary Arts Programme.

#### **ADDITIONAL FACULTY PROFILES :**

**Debkamal Ganguly:** an alumnus (1996-1999) from Satyajit Ray Film and Television Institute, Kolkata, is an independent filmmaker, researcher and teacher of cinematic arts. He has taught for 08 years (2012-2020) in Film and Television Institute of India, Pune, in the departments of Editing, Direction and Screenplay Writing; he took active part in curriculum design, implementation of Choice-based Credit System (CBCS) and getting approval of masters level equivalence for the film wing courses from Association of Indian Universities (AIU). He has taught as guest faculty in National Institute of Design (NID), Ahmedabad, Flame University, Pune, School of Film and Media Sciences, Kalinga Institute of Industrial Technology (KIIT), Bhubaneswar. He has worked as Syllabus Committee Member at SRFTI, Kolkata, and Member of Board of Studies for KIIT Bhubaneswar. He is associated with Auroville Film Institute since 2021, offering specially designed courses on short films, documentary, analysis of works of master filmmakers, film-philosophy, spatial and temporal concepts of cinema, appreciation of editing. His independent creative video work got published under special curator-ship from Lowave, Paris. Video and film works have received recognition, including 'Tiger Award for Shorts' in Rotterdam (2007), Special Jury Award for Non-fiction in Indian National Film Awards (2019) He has presented papers on themes related to cinema & media studies, film-philosophy, immersive sound, visual art, intertextuality, collective memory, literature, craft traditions at CARA-CIECT conference in Witwatersrand University, Johannesburg (2018), CILECT conference in VGIK, Moscow (2019), Lithuanian Academy of Music and Theater (2019), University of Arts, Stockholm (2022), Sapientia University, Romania (2022, 2023). His research based essays got published in academic journals including publication from Routledge (2022). He is a participant & coordinator of India in an international project for artistic research involving BRICS countries (2018).

**Dr. Soudhamini's** : works of the past thirty years lie in the cusp between cinema and other forms of traditional and vernacular culture in South India including music, poetry, performance and ritual. She is deeply committed to understanding how technology can inflect these forms in an inter-medial, non-hierarchical relation, and in discovering the aesthetic first principles common to all. Following a Post Graduate Diploma in Film Direction from the Film and Television Institute of India, Pune, she began her professional career assisting avant garde film-maker Mani Kaul, and since then has been working across platforms and genres making short fiction, feature length non-fiction and experimental installations, receiving commissions from the Government of India as well as International Institutions like the ZDF, Germany, the Prince Claus Fund, Netherlands and the Australian Council for the Arts. Her work has been shown at all the leading international documentary festivals including Oberhausen Film Festival, FID Marseille, Creteil International Women's Film Festival, Cinema Du Reel, Festival du Popoli, Asia Society, and the Leningrad International Documentary Festival, Russia, besides regular screenings at the India International Film Festivals (IFFI and MIFF). She has officiated on International Selection Committees and Competition Juries and has been Artist in Residence in Japan (2003) Munich (2006) and Berlin (2010).

**Avijit Mukul Kishore and Rohan Shivkumar's** shared passions for film and architecture rendered them natural collaborators. Kishore is a filmmaker and cinematographer who stretches the boundaries of documentary filmmaking, incorporating multidisciplinary elements as he explores the capacity and influence of moving images. Shivkumar is an urban designer and architect interested in the social issues that shape usage of and infrastructure around built spaces. As collaborators they have delved into an exploration of Indian modernity that encompasses a look at the country's changing citizenry and evolving ideas about how architecture defines notions of home, spotlighted in their recent film *Nostalgia for the Future*, which was part of Chicago Architecture Biennial (2019-2020), screened at Documenta 14 (Athens, 2017) and Dhaka Art Summit (2018) and awarded the Best Documentary Award at IDSFFK, Trivandrum. Kishore has directed nearly a dozen films and worked as a cinematographer on more than fifty. Shivkumar has served as principal of his own architecture and interior design firm since 2002 and is the Dean of Bachelors at Kamla Raheja Vidyanidhi Institute for Architecture, Mumbai. Both have deep roots in academia, regularly giving lectures, publishing articles, and curating film programmes. Their other films are *Vertical City* (2010), *Electric Shadows* (2016), *Squeeze Lime in Your Eye* (2018) and *Lovely Villa – Architecture as Autobiography* (2019).

**Koel Sen** is a filmmaker and artist based out of India. Her work challenges conventional moving image making by pushing boundaries of original footage, found footage, home videos and personal archives, often mixing them with text, stills and algorithms. Her work revisits collective thought and memory, marginalised histories with a keen interest in the personal film. Women's role in the history of art and emancipatory movements have often been themes of her works. Alumnus of the Film & Television Institute of India and La Fémis, Paris, Koel's work has been screened at numerous film festivals, art spaces as well as online curatorial platforms. Her short documentary, 'Bahava' was screened at the Grenoble Indian Film Festival, and won the Emerging Talent Award at the IAWRT, Philippines. Her short fiction 'Valay', premiered at the IDSFFK Kerala. Selected as Berlinale Talent 2023, Koel developed 'In the Light of Darkness', a documentary and new media project at the Doc

Station. Koel has been a resident artist at the Akademie Der Künste der Welt (ADKDW) Cologne. Most recently, Koel was awarded the Maecenia Grant for women artists, in Frankfurt, in 2024.

**Stanzin Dorjai Gya :** from the village of Gya in Ladakh, had a semi-nomadic childhood, spending half of the month tending his family's herd of yaks and cashmere goats, while attending school during the other half. Unable to pass the necessary standardized tests to complete high school, Dorjai began attending an alternative school, SECMOL where he learnt more about the visual medium. In 2000, Dorjai worked on his first feature *Tsondus*, and subsequently founded Himalayan Film House in Leh. In 2015, he presented his films "Jungwa: The Broken Balance" and "Lighting Up Himalaya," which both showcase climate change, mitigation and adaptation, at the United Nations COP21 Paris Climate Change Conference. The highlight of his filmography is the internationally acclaimed "Shepherdess of the Glaciers", a film starring his sister. Released in early 2016 and went on to win over 20 awards, including the **Grand Prize at the Banff Mountain Film and Book Festival 2016**. The film made its US premiere at The Trailing of the Sheep Festival in 2017. Later that year, it was also shown at the Rubin Museum in New York City.

**Ishita Shah:** Ishita Shah is trained as an interior designer and an architectural historian. Over the last few years, she has been developing a community-based curatorial practice, which focuses on cultural preservation and creative collaborations across individuals, families, and organizations invested in building a culture for archiving in India and across South Asia. Her work is situated under the aegis of a self-founded collective, Curating for Culture. She is currently a consulting archivist and curator at Pattani Archives, Bengaluru, Queer India Archives, Mumbai, and Shreyas Foundation, Ahmedabad. She also teaches across various programs and cities. Ishita has previously worked with Biome Environmental Solutions Pvt. Ltd. to curate their recent publication, *Biome Diaries: Ecological Architecture from India*, as well as collaborated with organizations like the National Centre for Biological Sciences, INTACH Bengaluru, Arthshila Ahmedabad, the Ministry of Culture India; to curate and develop a wide range of public interpretation projects. Before this, she was an educator and the coordinator to the UNESCO Chair in Culture, Habitat, and Sustainable Development at the Srishti Institute of Art, Design, and Technology. She has also been the founding archivist and oral historian at CEPT Archives and worked with the Royal Institute of British Architects (UK), INSITE Magazine, SPADE India Research Cell, and Design Innovation and Craft Resource Centre. Ishita is also a Graham Foundation Grant recipient (2020), Khoj CISA Fellow (2021), and a fellowship student at The Alternative Art School (2022)."

The list of additional faculty will evolve over the course time - depending on specific inputs, interactions and mentorship requirements.

Also, interdisciplinary subject experts shall join from time to time to add perspectives to the understanding of the sites and its subjects.

The two key interdisciplinary consultants for the course, among others being :

Sonam Wangchuk and Gitanjali J Angmo.

**Sonam Wangchuk:** A mechanical engineer by education, Sonam Wangchuk has been working in the field of education reform for more than 30 years. In 1988 he founded SECMOL (Students' Educational and Cultural Movement of Ladakh), which aimed to bring reforms in the government school system in the trans-Himalayan region of Ladakh, India. He was instrumental in the launch of Operation New Hope, a triangular collaboration of the government, village communities and the civil society to bring reforms in the government schools system. The programme involved formation of village education committees to take ownership of state schools, training of teachers in child friendly ways and re-writing and publishing localised text books for Ladakh. As an engineer Wangchuk teaches innovation at the school, where together with the students he designed and built solar heated buildings that are low cost, made of earth and mud but maintain +15 C even when the outside temperature is -15 C in Ladakhi winters. In order to solve the water crisis facing mountain regions due to climate change and fast melting glaciers he also invented the Ice Stupa artificial glacier which stores the wasting stream waters in winter in the form of giant ice cones or stupas and releases the water in late spring when farmers need water. He is now extending this experience of learning by doing to higher education and is the founder of HIAL Himalayan Institute of Alternatives, Ladakh which will follow the pedagogy of experiential learning.

**Gitanjali J Angmo :** is a social entrepreneur and educationist. After having founded several business and social ventures, she is setting up Himalayan Institute of Alternatives, Ladakh, as its Founding CEO & Dean. HIAL is an alternative institute for mountain development that aims to revolutionise higher education in India through the pedagogy of contextual and experiential learning that is trans-disciplinary. Gitanjali is a spiritual seeker with a deep interest in Indian Spirituality. She teaches Vedanta and the Gita in the Light of Sri Aurobindo. She is a Chevening fellow and is the recipient of the Women Transforming India national Award from the Government of India. Herself a multifaceted person, a black belt in Karate, an Odissi and Russian Ballet dancer, she believes in holistic education that makes a complete person.



## **APPLY HERE**

**Last date of application: 15 June 2025**



**Himalayan Institute of Alternatives, Ladakh**, is a collaborative exercise between learners and facilitators, and aims to inspire the seekers of knowledge to explore both outside and within themselves. Instead of solving problems with the conventional 3Rs (Reading, Writing, and Arithmetic), HIAL encourages learners to problem solve using the 3Hs: Bright Head, Kind Heart, and Skilled Hands.”

HIAL's Guiding Principles are:

- Collaborative Teaching
- Learning by Doing
- Integrating traditional wisdom with cutting edge technology

Its key pillars are: Holistic and Integral Education; Contextual Education; Experiential Learning; Trans-disciplinary Approach.

To know more about Himalayan Institute of Alternatives, Ladakh, visit: <https://hial.edu.in/>

**Auroville Film Institute** offers innovative short term courses, workshops and cinema-centric learning journeys anchored in exploration of 3S : Self-Surrounding-Stories.

The Guiding Principles of Auroville Film Institute are:

- Unending education and constant progress;
- Technical training for mastery over the art and craft of filmmaking;
- Time travel: Create narrative vehicles taking us from deepest within to farthest around in the past, present and the future; widening our consciousness, giving us 'Darshan' / insight;
- Courageous flights between dreams, realities and alternatives;
- Critical appreciation, mentoring and production of conscious cinema; also of innovative experimental new media art forms;
- Human Unity

To know more about auroville Film Institute, visit: <https://filminstitute.auroville.org/>