



MANIPAL UNIVERSITY
JAIPUR

M C F A Chronicle

Department of Media, Communication and Fine Arts
Quarterly Newsletter | Volume 3 - Issue 2 | April- June 2026



Table of contents

- From the editor
- Founder's day celebrated on the 128th Birth Anniversary of Dr.T.M.A Pai
- Faculty members complete FDP at IIM- Indore
- UTOPIA- The cultural soul of Media, Communication & Fine Arts
- Faculty Achievement: Advancing creative practice in film-making
- Academic achievement and professional contributions (April- June 2026)
- Student Dissertation spotlight
- The monsoon in Indian Cinema: A Visual language
- Story in bloom: The man who found his home in nature
- Jaipur's summer cultural scene and what the media actually covers
- Emerging trends in Digital storytelling: Spotlight on short-form video, podcasts and AI in Media
- Cultural calendar: upcoming film festivals, theatre and exhibitions in Rajasthan
- In Tribute to a Teacher of Democracy: Remembering Dr. Subhash C. Kashyap

Editorial Board

Editor- Dr. Devam Thapa

Associate Editor- Ms. Mandeep Kaur

Designed by: Mr. Rohit Dawar

Student Coordinators:

Ms. Nandita Garg

Ms. Suchita Sharma

Ms. Anika Soni

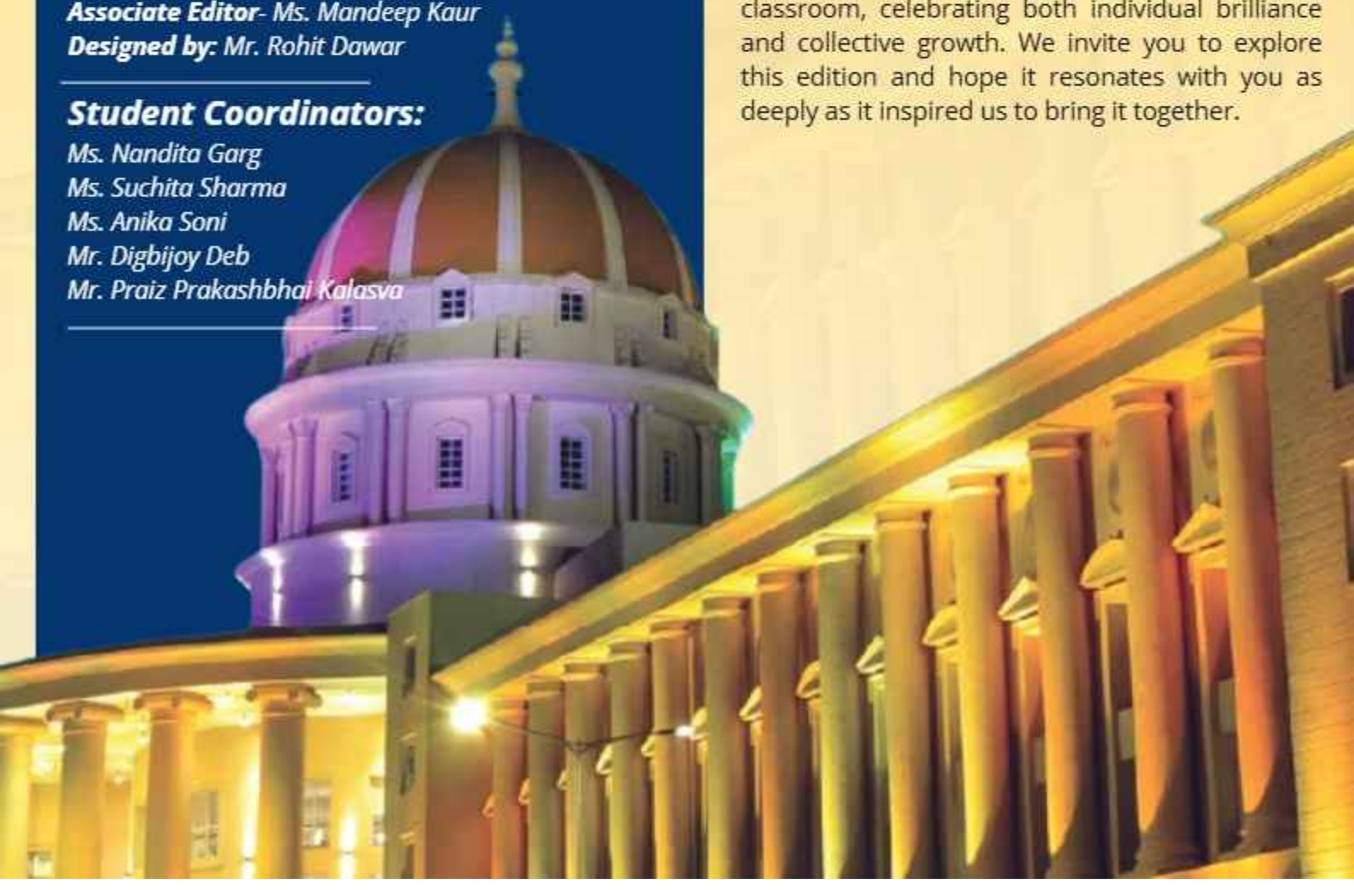
Mr. Digbijoy Deb

Mr. Praiz Prakashbhai Kalasva

The SMC Chronicle, the official quarterly publication of the Department of Media, Communication & Fine Arts at Manipal University Jaipur, continues to capture the spirit, creativity, and intellectual vigor of the department. Led by Dr. Devam Thapa and a passionate editorial team, the newsletter brings together a rich tapestry of student milestones, faculty accomplishments, and innovative pursuits that define the department's evolving narrative.

The opening quarter of 2026 has unfolded as a vibrant chapter marked by enthusiasm and noteworthy achievements. In this edition, SMC Chronicle curates a compelling snapshot of the months gone by, featuring inspiring student-led initiatives, academic and creative accomplishments, enriching expert lectures, and dynamic departmental engagements. From immersive and thoughtfully organized student events, as well as reflective student voices and articles, every section echoes our shared commitment to experiential and holistic learning.

More than just a record of activities, SMC Chronicle serves as a living canvas of ideas, aspirations, and collaborations that breathe life into our department. It offers readers a glimpse into the energy that drives us beyond the classroom, celebrating both individual brilliance and collective growth. We invite you to explore this edition and hope it resonates with you as deeply as it inspired us to bring it together.



From the editor

VOICES, VISIONS AND TRANSFORMATIONS: CREATIVITY, COMMUNICATION AND THE FUTURE WE SHARE

Dr.Devam Thapa,
Editor

Department of Media,
Communication and
Fine Arts



The months from April to June represent a period of transition, reflection, and renewal. As one academic cycle concludes and another unfolds, we are reminded that the world around us is undergoing profound transformations. Technological innovation, shifting cultural landscapes, and evolving modes of communication continue to redefine how we create, connect, and engage. At the same time, humanity confronts one of its greatest collective challenges: the climate crisis. In this changing world, the responsibilities of media, communication, and the arts have become more significant than ever.

The theme of this edition, "Voices, Visions and Transformations: Creativity, Communication and the Future We Share," celebrates the power of ideas, creativity, and dialogue in shaping societies. The contemporary communication landscape is marked by unprecedented connectivity and constant transformation. Stories today travel across platforms, cultures, and communities with remarkable speed, shaping attitudes, informing decisions, and inspiring civic participation. In such a milieu, journalists, communicators, filmmakers, and artists serve as both interpreters and creators of meaning, helping society navigate uncertainty, celebrate diversity, and engage critically with the issues of our time.

Perhaps no issue illustrates this responsibility more clearly than the climate crisis. What was once regarded as a future concern is now an immediate reality, visible in changing weather patterns, environmental degradation, and increasing ecological vulnerabilities. In responding to these challenges, media and artistic expression become powerful catalysts for awareness and action. They transform scientific data into compelling narratives, making global concerns tangible, relatable, and impossible to ignore.



Universities occupy a unique position in this effort. As centres of learning and innovation, they cultivate informed citizens capable of addressing pressing social and environmental concerns. Within our Department of Media, Communication and Fine Arts, students and faculty continue to explore how communication can support sustainable development, how artistic expression can foster ecological consciousness, and how emerging technologies can be harnessed for the public good. Whether through research projects, creative works, community outreach initiatives, or media productions, we seek to contribute to a more informed, inclusive, and environmentally responsible society.

The rise of artificial intelligence, immersive media, and digital platforms has opened exciting possibilities for storytelling and engagement. Yet these developments also invite critical reflection on ethics, accountability, and sustainability.

As educators and learners, we must ensure that innovation remains guided by human values, social responsibility, and a commitment to truth and equity. The future of communication depends not only on technological advancement but also on our capacity to use these tools wisely and compassionately.

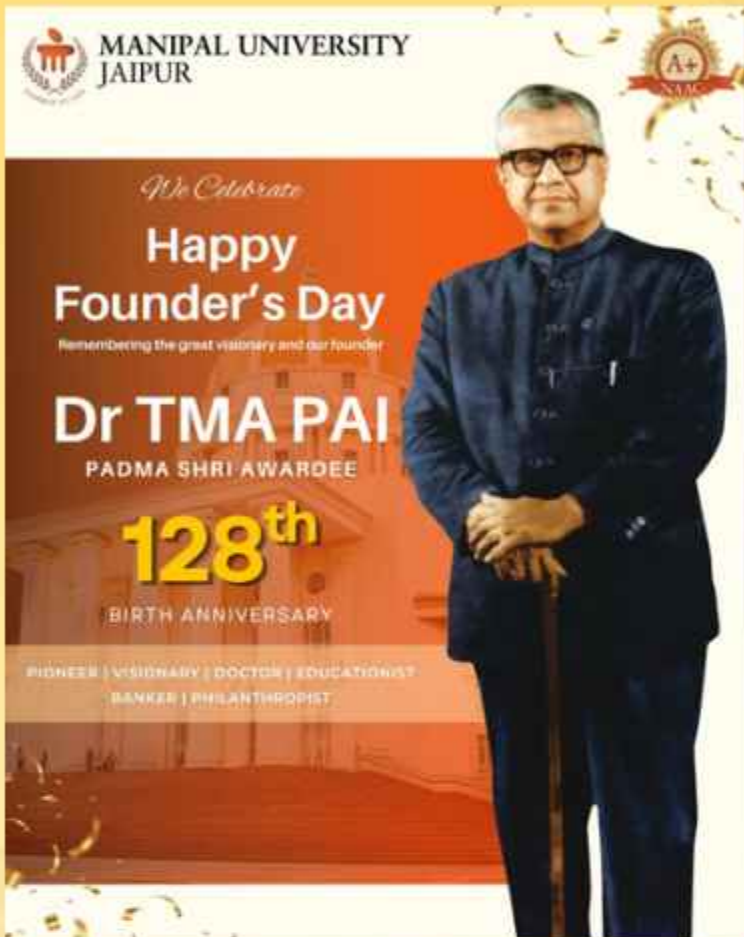
This edition celebrates the achievements, creativity, and scholarly contributions of our students, faculty, alumni, and collaborators. It also serves as a reminder that every voice matters, every story has the power to create impact, and every act of communication can contribute to positive change. As we navigate an increasingly interconnected world, may we continue to embrace creativity, critical thinking, environmental stewardship, and ethical responsibility.

Let us use our voices to inform, our visions to inspire, and our collective efforts to build a more sustainable, resilient, and compassionate future.

Happy Reading!

FOUNDER'S DAY CELEBRATED ON THE 128TH BIRTH ANNIVERSARY OF DR. T. M. A. PAI

ANIKA SONI



Manipal University Jaipur commemorated Founder's Day on 30 April 2026, marking the 128th birth anniversary of Dr. T. M. A. Pai, the visionary founder whose pioneering efforts transformed the landscape of education and healthcare in India. Across the Manipal Group of Institutions, the occasion was observed with deep respect and gratitude, honouring a legacy that continues to inspire generations.

Dr. T. M. A. Pai firmly believed that education is not a privilege but a powerful instrument of social transformation. Through his foresight, commitment, and relentless pursuit of excellence, he built institutions that created opportunities for countless learners and contributed significantly to nation-building. His enduring vision of accessible, inclusive, and quality education remains at the heart of the Manipal ethos.

addressing the gathering, Dr. Niti Nipun Sharma, President, Manipal University Jaipur, reflected on Dr. Pai's extraordinary journey and emphasized that his principles of excellence, inclusivity, and service continue to guide the university's mission. She noted that MUJ carries forward the Founder's vision through its commitment to innovation, academic excellence, and societal development.

The occasion also marked a significant academic milestone, with the announcement of several new industry-oriented academic programmes for the 2026-27 session. These initiatives reaffirm the university's commitment to preparing students for emerging global challenges while remaining rooted in the values envisioned by its founder.

As the university community paid tribute to Dr. T. M. A. Pai, the celebrations served as a reminder that his legacy lives on in every classroom, every aspiration nurtured, and every life transformed through education.



FACULTY MEMBERS COMPLETE FDP AT IIM INDORE

NANDITA GARG & PRAIZ KALASVA



The Department of Media, Communication and Fine Arts, School of Arts, Faculty of Management, Commerce and Arts, proudly congratulates Dr. Ram Pratap Singh and Dr. Sumit Kumar Pandey on the successful completion of the Annual Faculty Development Programme on Teaching Pedagogy and Research conducted by the Indian Institute of Management (IIM) Indore from 7 April to 9 May 2026.

The comprehensive programme focused on contemporary approaches to teaching, learning methodologies, academic leadership, research excellence, and innovative pedagogical practices. Participation in such prestigious professional development initiatives reflects the department's commitment to academic quality and continuous improvement.

The accomplishment of Dr. Singh and Dr. Pandey exemplifies the spirit of lifelong learning and professional growth that defines the academic culture of Manipal University Jaipur. Their enhanced expertise and insights are expected to further strengthen teaching effectiveness, research engagement, and student mentorship within the department.

The department extends its heartfelt congratulations to both faculty members and wishes them continued success in their academic and research endeavours. Their achievement serves as an inspiration for peers and students alike, reinforcing the importance of continuous learning and institutional excellence.

UTOPIA - THE CULTURAL SOUL OF MEDIA, COMMUNICATION & FINE ARTS

NANDITA GARG

UTOPIA is not just an event, it is a celebration of talent, creativity and togetherness. It is the annual cultural fest of our department conceptualized by the students, for the students. In the midst of our hectic academicschedules, assignments and examinations, UTOPIA comes as a breath offresh air. It is a platform where classroom walls disappear and the stage comes alive.

UTOPIA brings forth the hidden stars of our department as they showcase their passion in Singing, Dance and many more artistic expressions. The fest is a beautiful blend of various art forms. The soulful singing performances mesmerise the audience, taking them from the depths of classical melodies to the energy of contemporary music. This is followed by the much energetic dance performances where the stage comes alive with both grace and power.

The most awaited and show stealing attraction of the evening is the Ramp Walk. Itis not merely a fashion parade, but acelebration of confidence, personality and poise. As studentswalk the ramp with grace, attitude and a bright smile, they embody the true spirit and glamour of UTOPIA, making it a visual delight for everyone present.

Beyond the performances, UTOPIA holds a deeper significance. As the entire event from backstage management, decoration and coordination to hosting and execution is managed by the students themselves, it becomes a true learning ground for leadership, teamwork and creativity. It is not justan event but a comfortable place where we cheer for each other applaud every effort and create memories that will last far beyond our college life. UTOPIA is a feeling a day of music, rhythm, laughter and memories. It reminds us that beyond books and assignments " we are artists, performers and dreamers."

FACULTY ACHIEVEMENT: ADVANCING CREATIVE PRACTICE IN FILMMAKING

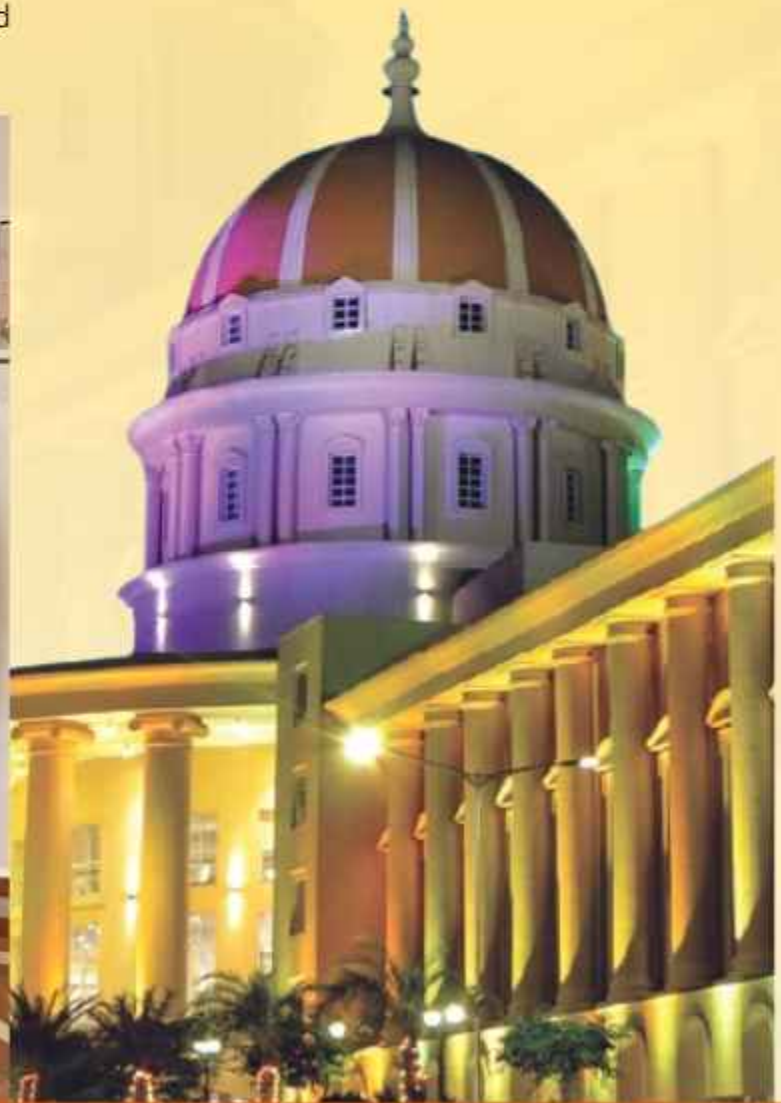
EDITORIAL DESK



Dr. Ajay Somra and Dr. Gaurav Chhabra, faculty members of the Department of Media, Communication and Fine Arts, successfully completed the Foundation Course in Filmmaking at Arthouse Film Academy, Goa, from 12 to 25 May 2026. The intensive certificate programme provided comprehensive exposure to the creative and technical aspects of filmmaking, covering script development, cinematography, lighting, sound design, editing, and film production.

Designed with a strong emphasis on experiential learning, the course enabled participants to engage directly with the filmmaking process, from conceptualizing stories and planning shoots to producing and editing short audiovisual projects. Through practical exercises and collaborative assignments, the programme deepened their understanding of how narrative, image, sound, and editing work together to create compelling screen content.

The experience has enriched their academic and professional perspectives, equipping them with valuable industry-oriented insights that will strengthen teaching, research, and creative practice in media and visual communication.



ACADEMIC ACHIEVEMENTS AND PROFESSIONAL CONTRIBUTIONS (APRIL-JUNE 2026)



Dr. Sumit Kumar Pandey

Assistant Professor,
Department of Media, Communication
and Fine Arts, School of Arts,
Manipal University Jaipur

Research Publications (April-June 2026)

- Published the Web of Science indexed research article "Regional and National Media Narratives on the Indus Waters Treaty During Operation Sindoor: A Comparative Framing Analysis in Post-370 Jammu and Kashmir" in ShodhKosh: Journal of Visual and Performing Arts. DOI: <https://doi.org/10.29121/shodhkosh.v7.i12s.2026.8331>.

Book Chapters Published (April- June 2026)

- Published the chapter "AI-Powered Journalism: Redefining News Creation, Ethics, and Audience Engagement" in the Springer Nature (Scopus-indexed) volume AI-Assisted Journalism and Media: Opportunities and Challenges. DOI: https://doi.org/10.1007/978-3-032-19648-4_6.
- Published the chapter "Social Media Addiction and the FOMO-Fuelled Economy: A Psychological Perspective" in Technology Addictions and Digital Diseases: Theories and Practices published by IGI Global Scientific Publishing (Scopus Indexed).
- Published the chapter "Digital Hate Speech, Religious Disinformation, and Peacebuilding in India: A Multidisciplinary Perspective" in Digital Hate Speech, Disinformation, and Peace in Religiously Diverse Regions published by IGI Global Scientific Publishing (Scopus Indexed). DOI: <https://doi.org/10.4018/979-8-3373-6068-3.ch005>.

Research Supervision

- Ph.D. scholar Mr. Sharoz was awarded the doctoral degree in June 2026 for the thesis titled "Media Literacy in Indian Education: A Study of Sr. Secondary Schools in Srinagar, Kashmir."
- Ph.D. Scholar, Mr. Shakir Hussain enrolled under the supervision of Dr. Sumit Kumar Pandey Since July 2026.

Academic Contributions

- Continued supervision of doctoral research scholars in the areas of media literacy, journalism history, terrorism coverage, and smartphone-enabled journalism research.

STUDENT DISSERTATION SPOTLIGHT: EXPLORING VOICES, IDENTITIES AND DIGITAL MEDIA

INTERVIEWED & COMPILED BY
ANANNYA CHAKRABORTY

INTERSECTIONS OF CASTE, GENDER AND IDENTITY IN BAMA'S WRITINGS

DIKSHITA

Dikshita's dissertation, "Memoir and Lived Experiences: Select Works and Interviews of Bama Through the Lens of Caste, Gender, and Matrimonial Intersectionality," examined the experiences of Dalit women through a qualitative, intersectional framework. Using thematic analysis of Bama's works, particularly Manushi, the study explored caste oppression, gender discrimination, and marital identity. Despite limited secondary literature and challenges in coding qualitative data, the research revealed how multiple social identities shape lived experiences and perpetuate systemic inequalities. The study contributes to emerging scholarship on intersectionality, particularly the underexplored dimension of marital identity in Dalit feminist discourse. Dikshita encourages future researchers to engage deeply with primary texts and prioritize critical analysis over simplified interpretations.

CULTURAL IDENTITY IN THE AGE OF SOCIAL MEDIA

AVISHA PAREEK

Avisha Pareek's dissertation, "Representation of Cultural Identity over Social Media," investigated how digital platforms influence the expression and preservation of cultural identities. Employing a qualitative and interpretivist approach, the study analysed academic literature and digital media discourse through thematic analysis. The findings highlighted social media's dual role: while it enables communities to showcase cultural heritage globally, it can also encourage cultural stereotyping and homogenization. Focused particularly on young digital users, the research underscores the need for responsible online engagement and intercultural understanding. Avisha advises future dissertation scholars to select topics they are genuinely passionate about, maintain consistency, and rely on credible academic sources throughout their research journey.



AI, NEWS CONSUMPTION AND MEDIA VISIBILITY

GAURI

Gauri's dissertation, "AI-Driven Summaries and News Visibility in India," explored how generative AI is reshaping audience engagement with online news. Using a quantitative research design, the study examined changing consumption patterns and their implications for news organizations. The findings revealed that AI-generated summaries significantly reduce click-through rates, encourage preference for concise content, and contribute to declining direct traffic to news websites. The research also identified potential financial challenges for media organizations as audience behaviour shifts toward quick information access. By highlighting the evolving relationship between AI and journalism, the study offers valuable insights for media professionals and digital marketers. Gauri's advice to future researchers is simple: choose a topic that sparks genuine curiosity and sustains long-term engagement.



THE MONSOON IN INDIAN CINEMA: A VISUAL LANGUAGE

ANIKA SONI



Monsoon is a season that people all over India eagerly wait for each year. Whether it's the relief from months of scorching heat or the happiness of sitting by the window with loved ones while enjoying a cup of chai or a steaming bowl of Maggi, monsoon holds a special place in the lives of people in India. It is an emotion, something that provides a sense of comfort and nostalgia. However, the importance of monsoon extends far beyond such personal experiences. A large section of India's poor population, especially farmers, heavily depend on rain for their livelihoods. For them, rain is much more than a means of escaping the heat.

Perhaps, this is the reason why Indian cinema rarely uses monsoon as just a backdrop. It is used as a powerful storytelling device which helps in expressing emotions that the characters often struggle to convey through words. Over the years, monsoon has been used by filmmakers to symbolize romance and new beginnings, longing and separation, hope after hardship, transformation and self-discovery, as well as grief and emotional release. Beyond conveying emotions, films also incorporate rain as a form of visual storytelling. Rain-soaked streets, reflections in puddles, grey skies and dramatic lighting, all work together to add depth to the narrative and create striking imagery.

In *Lagaan* (2001), rain is used as a symbol of hope and triumph. Set in the village of Champaner during British India, the movie follows the lives of farmers struggling to make ends meet and pay taxes to British officials as an ongoing drought leads to a failed harvest. As a way to address the villagers' appeal, the British officials challenge them to a game of cricket, a victory in which would provide them with relief from the heavy taxes imposed on them. In the climax of the movie,

the victory of the villagers is followed by an abrupt shift in the weather and ultimately, it starts raining. In this scene, rain does not just symbolize the end of a drought; it symbolizes the triumph of the villagers after years of suffering under British rule. The rain washes away the years of hardships they have endured and brings hope for a brighter future. The scene is deeply moving, with the villagers jumping and crying tears of joy while celebratory music plays in the background. This, along with the rain amplifies the overwhelming sense of happiness, relief and hope portrayed in the scene.

In *Guru* (2007), rain symbolizes freedom and self-discovery. The song "Barso Re" features Sujata (played by Aishwarya Rai) dancing joyfully in the rain while celebrating her decision to secretly elope with the man she loves. Similar to *Lagaan* (2001), in this film, rain depicts the elation of freedom, but here it is the freedom of a woman who has decided to defy her family's expectations and choose to live her life on her own terms. Through the use of beautiful cinematography that shows lush green landscapes, waterfalls, rivers and the falling rain, the movie perfectly showcases Sujata's emotions. Rain isn't just used as a backdrop here; it becomes an extension of her happiness, excitement and hope, allowing the viewers to experience her emotions with her. In *Wake Up Sid* (2009), rain is used much differently than the other two films. Here, monsoon is presented as a symbol of Sid's (played by Ranbir Kapoor) journey of finding direction in his life and forming his own identity. Rain also plays a significantly important role in moments of love and realization in the film. In the climax of the film, when Sid realizes that he has fallen in love with Aisha (played by Konkana Sen Sharma), he rushes through the rain to confess his feelings to her. Here, monsoon acts as a reflection of his emotional clarity and the beginning of a new chapter in his life. Rather than being used as a symbol of struggle or triumph, rain in *Wake Up Sid* (2009) showcases the character's growth, acceptance and the courage to embrace his true feelings.

In the end, these three movies reflect how a single season can act as a representation of a wide range of emotions. In India, rain has always been much more than just a change in the weather. It acts as a feeling, a memory, and an experience that connects people from all over the country. Indian cinema captures this emotion beautifully, transforming monsoon into a visual language that communicates with people when words often cannot.

STORY IN BLOOM:THE MAN WHO FOUND HIS HOME IN NATURE

SUCHITA SHARMA

Ruskin Bond is a beloved Indian author and poet who, through his stories and poetry, has won the hearts of readers for decades. Growing up in the Himalayan foothills, nature was always present in Bond's life, almost like a companion. He was born in Kasauli and later settled in Mussoorie, remaining surrounded by the mountains throughout his life. This close relationship with nature was reflected in his later works, where it was not just something to observe, but a friend and comforting presence that always remained with him.

Bond's writing portrays his love and growth with the same companion. It reflects a deep, quiet love for the hills, trees, and small creatures of the Himalayan foothills. Quotes like "and when all the wars are over, a butterfly will still be beautiful" and "But the trees seemed to know me. They whispered among themselves and beckoned me nearer. And looking around, I noticed the other small trees and wild plants and grasses had sprung up under the protection of the trees we had placed there. The trees had multiplied! They were moving. In one small corner of the world, Grandfather's dream was coming true and the trees were moving again," beautifully reflect how Ruskin, a small boy or a renowned author from the hills, sees the true beauty of nature and understands that no wealth or luxury can replace the gentleness and peace that comes from the very nature from which we are all born. His writing also expresses his quiet companionship with trees, birds and the wind, treating them as friends while reminding us to slow down and notice small details like dandelions, ferns, butterflies and seasonal rains.

In today's fast-moving world, Ruskin's words become even more relevant. Stuck in deadlines, city life and screens, people forget the true essence of life, which is the joy of a slow and unhurried existence. He emphasizes the importance of connecting with nature because it has always been there with us. His work feels familiar and comforting, like taking a walk through the Himalayan forest where every little thing seems alive and has a story to tell.

Ultimately, Ruskin's stories and poetry tell us that a real home is found in the shade of an old tree, in the calm of the mountains or even just the sweet call of a bird. It leaves the readers with the thought that nature is not a separate being but a part of us, nature is where we belong and where we find ourselves, and if the last tree ever fell, we all would cease to exist.

JAIPUR'S SUMMER CULTURAL SCENE AND WHAT THE MEDIA ACTUALLY COVERS

MR. AKSHAT RATHORE

A lot of people who live in Jaipur don't really know about the city's summer cultural scene. There is a general presumption that once the heat sets in, the city shuts down culturally and everyone is more or less waiting for winter and the festival season to begin again. That's not really accurate, though. Rather, what is happening simply isn't loud enough for people to notice unless they are actually looking for it.

Jawahar Kala Kendra is probably the one institution that keeps things going fairly steadily through this period. It runs summer workshops for children in painting, dance, theatre and music. These are not one-day events; they continue for weeks and attract a considerable number of participants, not just the usual art-community crowd that already knows about these spaces. JKK also continues to stage plays at Rangayan, its indoor theatre, through the hotter months, while exhibitions, mostly featuring local artists, continue in its galleries.

Alongside this, smaller galleries around MI Road and near Bapu Bazaar continue to hold exhibitions through the summer. The footfall is quieter, but these spaces do not really stop. Often, the exhibitions are solo shows by artists who are not particularly known outside their own circles and are unlikely to receive coverage from larger publications.

Heritage walks also continue, although they are shifted to early mornings because walking through the old city at noon in this heat is hardly practical. Some follow the more familiar City Palace and Hawa Mahal routes, while others take a more specific approach. One example is a walk around local flora and desert ecology near Kishan Bagh rather than the usual monument-focused tour. It offers a different way of looking at Jaipur and is clearly not designed solely around the typical tourist experience.

There are craft workshops as well, including block printing, pottery and traditional knot-work using local materials such as khajur, khejri and moon grass. These are often run by smaller cultural groups or artisan collectives rather than larger institutions, which may explain why they remain relatively invisible even to people living in the city.

Folk music sittings also take place at smaller venues. Unlike large festival stages, these are more informal gatherings, where audiences are generally there because they are genuinely interested in the music rather than because they happen to be tourists passing through.

EMERGING TRENDS IN DIGITAL STORYTELLING: SPOTLIGHT ON SHORT-FORM VIDEO, PODCASTS AND AI IN MEDIA

PRAIZ KALASVA

Taken together, the workshops, small exhibitions, theatre performances, heritage walks, craft sessions and folk music sittings suggest that there is actually quite a lot happening in Jaipur during summer. It is simply scattered, relatively low-key and often aimed at children and local residents rather than visitors.

This brings up the more interesting question: why does so little of this appear in local media coverage of culture in Jaipur during these months?

If local newspapers are followed for a while, the pattern becomes fairly noticeable. JKK's summer workshops, which run for weeks and involve a large number of children, often receive little more than a small photograph and caption, sometimes buried in a city supplement, if they are covered at all. Compare that with a single evening cultural performance organised for tourists at a heritage hotel, which is more likely to receive an actual write-up, sometimes even a full feature with quotes and photographs of performers in costume.

As a result, smaller, shorter, one-off events can end up receiving more media space than ongoing, community-based cultural programmes. This raises questions about who these events are assumed to be for and what kinds of cultural activity are considered newsworthy.

There is also a language divide worth mentioning. Hindi newspapers, particularly Patrika, tend to cover smaller, localised events more consistently, including neighbourhood cultural committees, temple-linked programmes and exhibitions in havelis. English newspapers, on the other hand, tend to lean more towards events with a heritage-tourism, luxury or NRI-oriented angle. Depending on which newspaper someone reads, they could therefore come away with a very different picture of what is culturally happening in the city. Smaller galleries barely receive coverage at all. They may send out their own press releases, but this is less a reflection of how much culture is actually happening and more a reflection of who has the capacity, resources or contacts to get noticed in the first place.

None of this is to say that Jaipur goes culturally quiet in summer. That is a fairly simplistic assumption based largely on the city's heat narrative. The more accurate picture is that the visibility of cultural events is uneven and shaped by who organises them, who they are intended for and how newsworthy they are considered by different media outlets.

For anyone trying to understand Jaipur's cultural life, the coverage, or lack of it, during the summer months may therefore say as much about media priorities as it does about the city's cultural activity itself.

The technological shift from traditional media to digital media in the 21st century has changed the way people consume information and stories. There was a time when people were more accustomed to reading newspapers and magazines, whether in the morning or during their free time. Today, audiences are increasingly shifting towards short-form videos, podcasts, audiobooks and other forms of digital content.

The importance of digital media continues to grow with the popularity of platforms such as YouTube, Instagram, Facebook and X. Social media has become one of the most widely consumed mediums, changing the way people discover, understand and share information. As people's habits, interests and preferences change, the way stories are presented has also evolved.

As a journalism student, I personally spend more time reading on my phone or watching reels and other forms of digital content. I often get information through videos, podcasts and digital platforms rather than physical newspapers. Traditional newspapers have also adapted to this change through digital applications and websites, allowing readers to access information at their convenience.

Digital storytelling is not simply about creating a video or animated graphic. It is about presenting a story in a way that helps audiences understand and engage with information. The focus is increasingly audience-centric, where the format, length and presentation of a story are considered according to how people consume content. Short-form video has become an important part of this shift. Videos lasting 30 to 60 seconds can provide audiences with a quick overview of a topic and encourage them to explore longer forms of content. This format is particularly useful for audiences who want quick access to information while managing busy schedules. Podcasts, on the other hand, allow audiences to engage with more detailed discussions and information while doing other activities. Together, these formats show how digital storytelling can adapt to different audiences and their preferences.

Another important development is mobile journalism. Smartphones and easily accessible digital platforms allow journalists and ordinary citizens to create, record and share news directly with audiences.

This has made the production and distribution of information more accessible and has allowed new journalists and independent creators to build direct relationships with their audiences.

Digital media has also played an important role in social movements and public communication. Social media was widely used during movements such as the Nirbhaya protests, the #MeToo movement and farmers' protests to share information, raise awareness and encourage public participation. Student movements and protests have similarly used digital platforms to communicate their demands and reach wider audiences. This demonstrates that digital storytelling can extend beyond entertainment and journalism to become a tool for social participation and change.

Artificial intelligence is now adding another layer to this transformation. AI tools are increasingly being used to assist with content creation, editing, research and other media processes. While these technologies create new opportunities for journalists and content creators, they also raise questions about accuracy, originality and the role of human judgement in storytelling.

Digital storytelling is therefore no longer simply an alternative to traditional media. Through short-form videos, podcasts, mobile journalism, social media and AI, it has become an important way of learning, creating, connecting and sharing information. As technology continues to evolve, storytelling will continue to change alongside it.



CULTURAL CALENDAR: UPCOMING FILM FESTIVALS, THEATRE AND EXHIBITIONS IN RAJASTHAN

MR. AKSHAT RATHORE

Rajasthan's cultural calendar for the coming weeks is busier than it may appear at first glance. Jaipur has film, theatre and exhibitions, while other cities in the state have their own festivals and cultural programmes running alongside them. Rather than forming one large cultural season, these events are spread across different venues, audiences and art forms. Looking at the calendar more closely reveals a steady stream of activity taking place across the state.

Jaipur's film calendar is set to see several events in August, with film festivals and student-focused programmes scheduled for August 26 and 27. One of the notable developments is the scale of student participation, with organisers of one of the film programmes expecting around 50,000 students to participate this year, compared with around 25,000 in 2025. The focus on students shows how film festivals in the city are increasingly trying to reach audiences beyond people already working in or closely following cinema.

The film programmes also include different sections and formats, giving space to films beyond conventional feature-length cinema. A Rajasthan-focused section, in particular, gives local filmmaking a place within a wider programme. This allows audiences to see films from outside the state while also bringing attention to work being produced closer to home.

Theatre has a rather different rhythm. *Mere Krishna*, a theatrical production based on the life of Lord Krishna, was scheduled at BM Birla Auditorium on August 15 and 16. The production combines theatre, music, dance and multimedia to present different stages of Krishna's life. With tickets starting at around ₹750, the production also offers an example of how established venues in Jaipur continue to host large-scale theatrical performances alongside the city's other cultural events.

The exhibition side is much more continuous. Jawahar Kala Kendra remains one of the main spaces for art and cultural programmes in Jaipur, with exhibitions, craft displays and heritage-related activities taking place throughout the year. Albert Hall Museum also continues to attract both tourists and local visitors through its exhibitions and heritage activities. Unlike a film festival or a theatre production, these institutions do not necessarily announce their programmes as one major cultural season. Much of the activity is simply part of the city's ongoing cultural calendar.

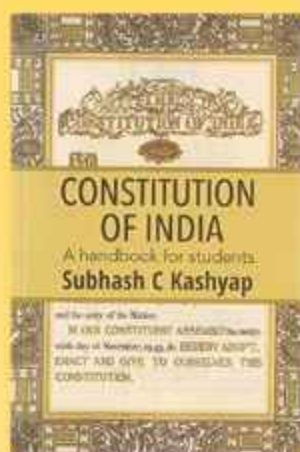
Taken together, film festivals, theatre productions and exhibitions occupy different parts of Rajasthan's cultural calendar and attract different audiences. Some programmes are aimed strongly at students, while others appeal to theatre audiences, tourists or people already interested in art and regional culture. The cultural activity in Rajasthan, therefore, is not particularly difficult to find, but it does require some looking. Instead of sitting under one large banner, it is spread across institutions, auditoriums and festivals. That may be why the calendar can appear relatively quiet at first glance, while revealing a much busier cultural scene once the individual programmes and venues are looked at more closely.

IN TRIBUTE TO A TEACHER OF DEMOCRACY: REMEMBERING DR. SUBHASH C. KASHYAP

DR. DEVAM THAPA

The Department of Media, Communication and Fine Arts mourns the passing of Dr. Subhash C. Kashyap, one of India's most distinguished constitutional scholars, former Secretary-General of the Lok Sabha, and a lifelong champion of parliamentary democracy. Dr. Kashyap passed away in June 2026 at the age of 97, leaving behind a remarkable legacy of scholarship, public service, and constitutional education.

Widely regarded as an authority on the Indian Constitution and parliamentary procedure, Dr. Kashyap devoted nearly four decades of service to the Parliament of India and served as Secretary-General of the Lok Sabha from 1984 to 1990. His expertise made him one of the country's most trusted voices on questions of parliamentary practice, legislative procedure, and democratic governance.



A prolific writer and public intellectual, Dr. Kashyap authored more than one hundred books on the Constitution, Parliament, governance, and public affairs. Works such as ***Our Constitution, Our Parliament, Parliament of India: Myths and Realities, The Ten Lok Sabhas***, and the multi-volume ***History of the Parliament of India*** have become essential reading for students, researchers, journalists, and civil service aspirants alike.

For students of media and communication, particularly those studying Parliamentary Reporting, Dr. Kashyap's contributions extend far beyond academic scholarship. His writings helped generations of aspiring journalists understand the structure and functioning of India's democratic institutions. Through his clear and accessible explanations of parliamentary procedures, Question Hour, committee systems, privilege motions, and legislative processes, he transformed complex constitutional concepts into practical knowledge for reporters and citizens alike.

His work also bridged disciplinary boundaries. Students of journalism, political science, law, public administration, and governance have long relied on his books to develop a deeper understanding of the relationship between institutions, democracy, and public accountability. At a time when constitutional literacy is more important than ever, Dr. Kashyap consistently emphasized informed citizenship and respect for democratic values.

As educators, students, and scholars, we remember him with profound respect and gratitude. His books will continue to guide classrooms and newsrooms, ensuring that his contribution to constitutional understanding and parliamentary education endures for generations to come.

May his soul rest in peace, and may his legacy continue to inspire informed citizenship and democratic inquiry.

^{M C F A}
Chronicle