



Chalachitra Conference 2025
Concludes with Vibrant Dialogue on Film,
Education, and Industry Collaboration



Kathmandu University School of Arts, Department of Languages and Mass Communication (DOLMC), officially launched the second edition of Chalachitra Conference 2025 on 6 July at the Nepal Tourism Board Hall. Organized in association with the Film Critics Society Nepal, the Film Directors Guild, and Kathmandu International Mountain Film Festival, and supported by the Nepal Tourism Board, the two-day conference

aimed to initiate critical dialogue and bridge gaps among filmmakers, scholars, students, and cinema enthusiasts. The conference was inaugurated by Chief Guest and veteran actress Basundhara Bhusal, alongside Keynote Speaker Harihar Sharma, a celebrated actor in Nepali cinema. The ceremony was chaired by Dr. Nirmala Mani Adhikary, Head of DOLMC, with opening remarks by Ms. Ekku Maya Pun, Dean of KUSOA, who

emphasized the importance of academic and creative exchanges in shaping Nepal's cinematic discourse. Several prominent guests including Surya Thapaliya (Senior Manager, Nepal Tourism Board), Ramyata Limbu (Chair, KIMFF Foundation), Janak Deep Parajuli (Chair, Film Directors' Guild of Nepal), and Samipya Timalisina (President, Film Critics Society of Nepal), extended their support » continue to page 2

Kathmandu University
Honors
Dr. Nirmala Mani Adhikary
as a Full Professor of
Media Studies



Department of Languages and Mass Communication, Kathmandu University takes pride in welcoming one of Nepal's most distinguished scholars, Dr. Nirmala Mani Adhikary, as a Full Professor. He was formally felicitated by the Department's faculty members and scholars, in an event organized by the Department of Languages and Mass Communication. He is also the first Full Professor in Media Studies at Kathmandu University. Internationally acclaimed as a pioneering communication theorist, Dr. Adhikary is renowned for developing the Sadharanikaran Model of Communication – a groundbreaking theory that offers an Eastern perspective on the dynamics of communication. His presence and leadership as the Head of Department » continue to page 2

Interaction between KU
and FNJ: Doors open for
partnership and collaboration



FNJ President Ms. Nirmala Sharma at Kathmandu University, School of Arts.

An interaction program between the Department of Languages and Mass Communication, Kathmandu University, and the Federation of Nepali Journalists (FNJ) was held at Kathmandu University School of Arts, Hattiban premises. Officials from the central, provincial, and district committees of FNJ attended the event alongside KU faculty members, staff, and scholars, to explore possibilities of collaboration in journalism education and professional development.

The interaction emphasized the need to create online learning opportunities for working journalists, provide scholarships for those in need, and offer targeted training in specialized journalistic skills. Head of the Department, Associate Professor Dr. Nirmala Mani Adhikary, outlined areas where the University can contribute. "From developing courses and offering immersion training to documenting the history of Nepali » continue to page 2

National seminar at KUSoA
explores indigenous research and
communication theories

Subrishti Karki The Department of Languages and Mass Communication (DoLMC), Kathmandu University School of Arts (KUSoA), organized the 'National Seminar on Indigenous Research and Communication Theories' on June 11, 2025, at the Hattiban premises. The seminar welcomed participants from the

the Advertisement Board Nepal; and Keynote Speaker Dr. Ni Gusti Ayu Ketut Kurniasari from Budi Luhur University. Associate Dean of KUSoA Dr. Uddhab Pyakurel delivered the opening remarks for the seminar, emphasizing on the importance of critical understanding of existing documents in indigenous research.



The cohort of attendees pose for a group photo after the formal session of the seminar.

Bachelor in Media Studies (BMS), Master in Media Studies students (MMS), and Ph.D. scholars from the Department. A highlight of the event was the release of the 13th issue (Vol. 10, No. 4) of Bodhi: An Interdisciplinary Journal. The seminar began with a formal opening ceremony with the presence of esteemed guests and scholars: Chief Guest Dr. TN Joshi, Vice Chancellor of Sudurpaschim Prajna Pratisthan; Guest of Honor Mr. Laxman Humagain, Chairman of

Joining the conference online, Dr. Kurniasari elaborated on the Hindu perspective in communication theory and urged scholars to derive connections between Eastern and Western philosophies. Humagain discussed the impact of advertising and media on people's perceptions, while Dr. Joshi congratulated all the students for their achievements in presenting their respective research papers. The seminar marked a significant » continue to page 2

Chalachitra Conference 2025...

and reflections on the evolving film landscape of Nepal.

Day one featured two panel discussions. The first, titled “The Visual Language of Nepali Cinema: Strengths and Limitations,” was moderated by filmmaker Dipa Basnet and featured panelists Suyog Gurung, Renesha Bantawa Rai, Janak Deep Parajuli, and Gyanendra Deuja. The discussion explored the challenges faced by filmmakers, particularly in artistic expression, gender dynamics, and the effects of censorship on visual storytelling.

The second panel, “Festival Film VS Domestic Market,” moderated by Prasun Sangroula, brought together actor Keki Adhikari, director Subarna Thapa, filmmaker and critic Dipendra Lama, and producer-distributor Binod Poudel. The discussion revolved around the disparities between films made for international festivals and those made for the local market, touching on marketing gaps, aesthetic divergence, and audience engagement. Emphasis was placed on the role of criticism in bridging understanding and boosting cinema literacy.

Additionally, a short film Sawari Sahitya by BMS alumna Urja Acharya was screened, contributing to the creative reflections of the conference.

Day two of the conference opened with two rounds of academic paper presentations. The first session, chaired by Dr. Sudhamshu Dahal with commentary by Mr. Shekar Kharel, included:

“A Content Analysis of Migrants’ Representation in In Search of the Riyal and The Riyalists” by Deepali Shrestha

“Evolution of Film Production Technology in Nepal” by Shiva Thapa Magar

“Monochrome to Polychrome: A Critical Analysis on the Historical Trajectory of Nepali Cinema” by Dr. Sachin Ghimire

The second session, chaired by Dr. Dinesh Kafle with commentators Surya Thapaliya and Alok Lamsal, included:

“Dasdhunga by Manoj Pandit: The Art of Adapting Real-Life Events into Film” by Suvash Chaulagain

“The Impact of Modernization on Indigenous Culture in Gaun Aayeko Bato” by Pradip Lamichhane

“Rhetorical Analysis of Seto Bagh and Seto Surya” by Bigyan Sapkota

“Women in Recent Nepali Cinema” by Smriti Dhungana.

These papers collectively addressed migration, modernization, gender, historical evolution, and the influence of visual rhetoric in Nepali films.

Two films were also screened on the



second day: A Mother’s Embrace by Diamond Upreti and Songs of Love and Hate by Saurav Ghimire.

The final panel discussion, “Nurturing Nepali Cinema: Conversation on Film Education,” moderated by Alok Adhikari (Kathmandu Doc Lab), featured educator Manoj Babu Pant, actor Miruna Magar, filmmaker Sikuma Rai, and filmmaker-lecturer Ngima Gelu Lama. The panel emphasized the necessity of structured film education to foster critical thinking, interdisciplinary learning, and industry-

readiness among students. It also addressed audience literacy, the evolving tastes of viewers, and the role of film schools in sustaining cinematic innovation.

In the closing ceremony, convener Ngima Gelu Lama expressed gratitude to all guests, participants, and volunteers. Dr. Nirmala Mani Adhikary concluded the event with a reflection on the success of the conference and acknowledged the collaborations that made the event possible.

Interaction between KU and FNJ...

journalism, KU stands ready to collaborate closely with FNJ,” he said, adding that the Department is also keen to advocate for journalist safety and press freedom through academic initiatives. He further emphasized that the University can provide scholarships to working journalists and aspiring journalists seeking formal university education.

FNJ President Ms. Nirmala Sharma called for joint efforts in curriculum development, internships for students, and policy reviews to address challenges facing journalists today. Both parties agreed on the need for an international seminar on

media and journalism and stressed the importance of language preservation, cyber policy research, and sustainable media practices.

Mr. Ramhari Karki, President of FNJ Lalitpur District, spoke about the necessity for formal journalism education and training, especially in light of the evolving media landscape. Similarly, Tennis Roka, President of FNJ Valley Province, emphasized the urgent need to preserve the Nepali language, stating, “Language is deteriorating, and the University must play a role in saving it.” He also called for research on print media’s future, cyber policy, labor

issues, and the social security of journalists.

FNJ Central Treasurer Ram Krishna Adhikari expressed concern over the declining interest in studying journalism and urged collective efforts to address this pressing issue. He also highlighted the need for fellowship opportunities, academic coordination, and research on media law and journalism.

FNJ Central Vice President Nitu Pandit highlighted the importance of collaboration between the University and FNJ to address the evolving challenges in journalism, including policy-making, technological integration, and platform development. She

also stressed the need for security measures, trend analysis, and stronger engagement with industry stakeholders through academic partnerships.

The interaction session opened up the dialogue between journalists and academic representatives, with discussions around Academic interventions in journalism careers, cyber policies, content creation, journalistic professionalism, and safeguarding linguistic integrity. Experiences shared by both parties highlighted current issues in the media industry and inspired a long-term commitment among both academia and media sector.

National seminar at KUSoA...

milestone, seeking to explore paradigms related to communications rooted in Asian traditions, philosophies and narratives.

The paper presentations were divided into three sessions.

The first session, chaired by Associate Professor Dr. Ramchandra Poudel, featured second-year BMS students presenting on Philosophical Approaches to Communication. Commentators Trishna Acharya and Sushil Gautam focused on examining communication through multiple lenses of Eastern and Western perspectives.

The second session, based on the theme ‘Communication Traditions in Nepal and Asia,’ was chaired by Sahishnu Poudyal, and it included paper presentations from

first-year MMS students.

The third session titled ‘Language Literature and Philosophy’ was chaired by Associate Professor Dr. Sudhamshu Dahal, with commentary from Associate Professor Dr. Ramchandra Poudel and Assistant Professor Dr. Siddhartha Dhungana. The session, featuring PhD. scholars delved into the philosophical foundations of literature and its role in preserving indigenous knowledge.

“The seminar was a graceful opportunity that allowed us to understand our course beyond the walls of our classroom.” said Udek James Moktan, a second year BMS student and co-author of the paper for ‘Study of Nyaya Philosophy from the communication

perspective’presented in the first session.

He added that presenting in front of the scholars was a first experience, which encouraged deeper engagement into their research topic.

“It felt like a practical test that made us dig deeper into the ideas we had researched on. We learned greatly from it, improving our presenting skills and deepening our understanding. This seminar has also boosted our confidence. As undergraduate students, to be able to have this rare opportunity has definitely prepared us for similar experiences like these in the future.” Udek said.

Similarly, Reeva Khanal, also a second year BMS student and contributing author

for the same paper ‘Study of Nyaya Philosophy from the communication perspective, emphasized the seminar as a valuable opportunity to learn and grow. It was a great opportunity to network with our Department’s PhD scholars and Master’s program students. “We also were actively involved in the conference as both volunteers and presenters”, Reeva said.

The ‘National Seminar on Indigenous Research and Communication Theories’ fostered discourse on communication theories and perspectives rooted in traditional norms and philosophies. It provided a platform for students across all levels to showcase their critical thinking and research insights.

Kathmandu University Honors...

have elevated the Department to new heights, enriching academic discourse not only within the university but also across the globe.

Dr. Adhikary’s scholarly reputation transcends borders, with his models and theories actively discussed, debated, and applied in academic and practical settings worldwide. Alongside the Sadharanikaran Model, he is also celebrated for his contribution to Sancharyoga Theory, further cementing his status as a visionary in the field.

His academic journey is a testament to interdisciplinary excellence, with his doctoral and post-doctoral research exploring intersections between communication theory and Hinduism. Author and editor of more than 60 published books, Dr. Adhikary’s key works include Theory and Practice of Communication Bharata Muni (2014) and Sanchar Siddhantikaran (Communication Theorization-2019). Furthermore, he has contributed over 80 research articles in esteemed journals and anthologies internationally.

Beyond scholarly contributions, Dr. Adhikary has shaped journalism education in Nepal. Before joining Kathmandu University in 2007, he headed the Department of Journalism and Mass Communication at a Tribhuvan University-affiliated college. He was also the Founding Director of the Communication Study Center (CSC) in Kathmandu and the President of the Media Educators’ Association of Nepal (2007).

Dr. Adhikary’s illustrious career has been recognized with numerous awards

and honors, including the Bharatamuni Chair Research Fellowship (2012-2013) and the Best International Media Researcher Award in 2022. Currently, he serves as the Chief Editor of Bodhi: An Interdisciplinary Journal, further strengthening his role in shaping scholarly conversations.

Under his leadership, the Department of Languages and Mass Communication at Kathmandu University continues to flourish, positioning itself as a hub for academic innovation, research, and cultural discourse.

Interview with the Dean

Dr Uddhab Pyakurel, the Dean of School of Arts, is an Associate Professor of Political Sociology at Kathmandu University. He served as Associate Dean of School of Arts since 2024 and as Director of Global Engagement Division of the Office of Vice-Chancellor for 3 years since 2021. He completed his Master in Political Science and Sociology from Tribhuvan University, M. Phil from Delhi School of Economics (University of Delhi), and Ph.D. from Jawaharlal Nehru University, New Delhi. Being an Adjunct Fellow at School of Social Sciences and Psychology, Western Sydney University of Australia, he engages in academic journal articles and book chapters on poverty, people's participation, social inclusion/exclusion, conflict, identity, democracy, election, Nepal's foreign

relations and other socio-political issues of Nepal and Asia. He has authored and co-authored several books, including *Maoist Movement in Nepal: A Sociological Perspective* (New Delhi: Adroit Publishers, 2007); *Dalit Representation in National Politics of Nepal* (Kathmandu: NNDSWO 2012); *State of Conflict and Democratic Movement in Nepal* (New Delhi: Vij Books, 2013); *Nepal-India Open Border: Problems and Prospects* (New Delhi: Vij Books, 2016); *Reproduction of Inequality and Social Exclusion: A Study of Dalits in a Caste Society, Nepal* (Singapore: Springer Nature 2021); and *Socialism, Prosperity and Development* (Shangrila 2022).



Nutgraf team sat with him for an interview on his plans to take the School of Arts forward as its new dean.

Congratulations on your appointment! Could you reflect on your journey so far with Kathmandu University and share some key experiences that have shaped your professional path?

Thank you very much. I joined the Kathmandu University School of Arts almost 14 years back as a fresh PhD graduate from Jawaharlal Nehru University, New Delhi. I, being a Tribhuvan University graduate (for IL BL and MA), had no idea about KU and its teaching/learning approach. I had some experiences as a primary school teacher as I joined that profession after my SLC. Without previous exposure to deal with adults, I started teaching for Master level students and also supervising a PhD student. PhD supervision was part of my project related job as I was getting my salary from a multi-universities project called Nepal on the Move (NEMO). Subsequently, I was requested to teach some courses for Undergraduate students as well.

As far as I know, I was the first full-time faculty from Political Sociology. My background as a first-generation schoolgoer from a rural set-up of Nepal, and exposure to higher education (from Tribhuvan University, University of Delhi and Jawaharlal Nehru University) might have become a strength for me to teach courses such as, Society, Culture and Politics, so I could deliver good contents in the classroom. Once students received my courses well, the university authority started offering more and more responsibilities to me. I took MA students to their Rural Community Internship, through which I could visit more villages and learn different aspects of the society together with students. I guess, the then school leadership (Prof. Mahesh Banskota) liked my learning attitude while teaching, and offered a post of Coordinator for Masters program under the School of Arts. That is how I started my career at the School of Arts.

As You have previously served as the Associate Dean of School of Arts and have now been appointed as the Dean, could you kindly share your vision for the future direction and development of SoA?

I am happy to be introduced as a Political Sociologist, and I am trying to understand Nepali society from socio-political reality within. And the School of Arts is a platform which can make Nepal known to the world in a true sense through teaching and research. In other words, SOA can create good scholars of Nepal offering multi and interdisciplinary courses, and also disseminate unique evidence-based facts and figures of Nepali society through rigorous research.

Working together with like-minded national and international scholars and research institutions to expand SOA's teaching and research visibility should be the only vision of our School, and I will try to work on it.

How will you strengthen academic programs and promote interdisciplinary collaboration within the School?

I will strengthen and promote interdisciplinary collaboration within the Departments under the SOA, and also seek to work together with inter school scholars and programs. One we have a strong interdisciplinary team within KU and SOA, it will be easier for us to approach external (national and international) partnerships. I will help create an open

platform within SOA so that more scholars and academics with a very strong vernacular background join as a team to fulfill our objectives.

Having already been actively engaged as the Director of the Global Engagement Division (GED), how do you envision strengthening and expanding partnerships with the international arts community moving forward?

My 3-year long stint at GED helped me understand probable partners and their interests to work with us. International partnership will be sustainable only if we show our strength in teaching and research. We have to upgrade our classrooms and pedagogy so that we can welcome a good number of short-term and long-term exchange students from abroad. They will eventually become the bridges for any kind of future partnership. The primary focus will be to bring international students in our program, train (teach) them well and send them back to their own country as brand ambassadors of KU and KUSOA.

There is a growing trend among the younger generation to pursue higher education abroad. How do you plan to encourage and inspire students to consider continuing their education here in Nepal?

The reason behind a growing trend among the younger generation to pursue higher education abroad is due to the push and pull factor. Governments other than Nepal, are working on how to make education related political and institutional infrastructures friendly to international students. And the Nepali way to deal with its youth is to somehow support youths to go abroad, not to explore opportunities within the country. "There is nothing good for Nepali youths within the country" is the narrative set by politicians, and it is being often supported by Nepali intelligentsia as well.

It is time for us to deconstruct the narrative, and it can be done only through exposure and evidence. As we send our students abroad for a short-term exchange, they will share their own learning experiences to their peers. Also, they will be convinced to stay back in Nepal if they see more and more foreign students coming to KU for their further study.

What steps will you take to enhance student engagement and support creative learning environments?

I will start by upgrading classrooms and pedagogy to enhance teaching/learning environments. Similarly, I will increase national and international collaboration to help enhance student engagement as they want to learn from exposure and interaction beyond the classroom.

What message would you like to share with students, faculty, and alumni as you begin this new chapter?

Since the School of Arts has been a great hope for the KU leadership to enhance inter and multidisciplinary teaching and research, we (faculty and researchers) have enormous opportunities to work in collaboration. We need to work together to fulfill the dream of the leadership, and it will be a great contribution to the Nepali state and society if we succeed. Let us be ready to take the School of Arts to new heights.

DoLMC holds ‘Communication and Media Theories’ seminar with Asiacentric focus

Subrishti Karki
On Feb. 6, 2025, Kathmandu University’s Department of Languages and Mass Communication (DoLMC) conducted a seminar on ‘Communication and Media Theories’ with an aim of building an understanding of communication theories, Asiacentric perspectives, de-westernization, and the connection between Eastern and Western approaches.



A group photo after the seminar.

The seminar welcomed distinguished Keynote Speaker Dr. Aditya Kumar Shukla, Head of The Institute at Amity School of Communication, and Guest of Honor Durga Prasad Pokharel, poet, Sanskrit scholar, and assessor for Cambridge University. It also featured the participation of second-year BMS students, first-year MMS students, and Ph.D. scholars of DoLMC. Shukla, who joined virtually from India, shared his insights on the Sadharanikaran Model, arguing for its potential in shaping a new, culturally rooted paradigm of

communication, while emphasizing the importance of de-westernizing communication theories and building upon Asiacentric perspectives. There were three thematic sessions conducted in the seminar. The first session was moderated by Pallavi Chattopadhyaya, covering topics under ‘Communication Theories.’ The session was mentored by Chetana Kunwar,

Ghimire, Upendra Khadka, and Madan Rai, with presentation by Shreeya Devkota, Shilan Shrestha, Samjhana B.K., and Suvechhha Dhungana presented their papers. Associate Professors Dr. Sudhamshu Dahal and Dr. Kashiraj Pandey emphasized on the successful collaboration behind the event. Dr. Nirmala Mani Adhikary, Associate Prof. and Head of DoLMC, delivered the

Deepak Aryal, Rajani Khadka, and Kedarnath Gautam, with presentations by Vashkar Dahal, Samir Dulal, Pawan Adhikari, and Samaya Lama. The second session, led by Arun Poudel and mentored by Nisha Kunwar, Trishna Acharya, and Binod Dhungel, featured paper presentations by Yixuan Hou, Dikchhya Thapa, and Jing Shi, exploring the theme ‘Redrawing the Boundaries’. The final session, chaired by Pradeep Lamichhane examined ‘Media Theories,’ and was mentored by Sahisnu Paudel, Prabhakar

concluding remarks on the success of the seminar and praised the presenters for their understanding and use of communication theories to analyze the role of media in the digital landscape. Adhikary expressed pride in the Department’s progress and outlined future plans for academic expansion, including launching a master’s degree in Asian communication theories, a Film Studies program, and the recently launched Bachelor in English and Mass Communication & Journalism (BA-EMCJ) program.

KU signs an MoU with KIMFF

Suchita
Kathmandu University (KU) and the KIMFF Foundation signed a Memorandum of Understanding (MoU) on May 23, marking a significant step towards nurturing creative talent and strengthening academic-industry collaboration in Nepal. Kathmandu International Mountain Film Festival (KIMFF) is the organizer of one of the country’s prominent platforms for showcasing independent cinema. The MoU lays out a framework for mutual cooperation in the fields of higher education, filmmaking, institutional development, and training. With this agreement, KU continues its commitment to building bridges between academia and the creative industries in Nepal. A key highlight of the collaboration is the launch of the \$1,000 KU Emerging Filmmaker Award, which is to be presented at KIMFF. The award will recognise filmmakers in the early stages of their careers, specifically those with no more than one feature-length film, competing in the Nepal Panorama and International Competition categories. Beyond the award, the MoU envisions a broader academic partnership. KU and KIMFF plan to co-host conferences, workshops, and seminars on filmmaking, utilize each other’s technical and academic resources, and work towards a shared goal.

Philip Blenkinsop delivers guest lecture on power of photojournalism



Anushka Karmacharya
The Department of Languages and Mass Communication (DoLMC) at Kathmandu University School of Arts (KUSoA) hosted a special guest photojournalist Philip Blenkinsop on Dec. 11, 2024. His work focuses on human rights, conflict, and significant political events. Blenkinsop has won major awards, including the Amnesty International Photojournalism Prize, for his powerful and meaningful photography. In his talk, he shared insights from his decade-long working experience as a photojournalist and also spoke about his first visit to Nepal in 2001 to document the Maoist war. He said he has been returning to Nepal ever since to capture more moments and important events. Blenkinsop also showcased some of his work and emphasised the importance of building a narrative through captured images. The guest lecture was attended by first-year and third-year BMS students. It was an insightful session that allowed them to ask questions and learn more about photography and photojournalism.

KU hosts second Trans-Himalaya conference on communication and social development

Subrishti Karki
The second edition of the Trans-Himalaya Communication and Social Development Conference officially took place from Oct. 2 to 4, 2024 at Kathmandu University (KU), Dhulikhel. The three-day symposium was jointly organized by KU’s Department of Languages and Mass Communication (DoLMC), the University of Electronic Science and Technology of China (UESTC), and Kangba Television. The event featured the participation of distinguished scholars, communication experts, policymakers, and students. The conference began with a warm welcome from Professor Hu Jun, Vice Dean of the School of Public Administration at UESTC. He acknowledged the presence of scholars from Nepal, China, India, Bhutan, Pakistan, and the United States, and highlighted the importance of cross-border communication and cultural understanding in the Himalayan region. The conference was inaugurated by Nepal’s Minister of Communication and Information Technology, Prithvi Subba Gurung, who emphasized the importance of strengthening digital infrastructure and communication systems, as well as the valuable collaboration between Nepal and China in this domain. Vice Chancellor of Kathmandu University Dr. Bholu Thapa, also addressed the gathering, noting that “the integration of information technology presents both opportunities and challenges. Our focus should be on



transforming these challenges into opportunities for our nation.” Dean of the School of Arts Ekku Maya Pun, emphasized Kathmandu University’s goal of blending theoretical and applied knowledge in communication studies. She also affirmed the university’s commitment to delivering curricula that reflect both academic rigor and real-world application. Associate Prof. Dr. Nirmala Mani Adhikary, Head of DoLMC at Kathmandu University, described the conference as a bridge for collaborative research and knowledge-sharing. The symposium also brought together numerous distinguished Keynote Speakers across countries such as China, Nepal, India, Bhutan, Pakistan, and the United States. Professor Arvind Singhal from the University of Texas, Professor Li Siqiang from Tsinghua University, Professor Manukonda Ravindranath from Jawaharlal Nehru University, and Professor Sarita

Anand from the University of Delhi was present at the event. Among the Keynote Speakers were Professor Wo Fei of Zhejiang University, Professor Ghani-ur-Rahman from Ca’ Foscari University, Chemi Wangmo, Editor at Kangba Television, Bhutanese researcher Yangchen Siringjen, and renowned Chinese scholar Professor Han Hong. Additionally, the conference also featured more than 100 research papers that were presented at the event. These papers covered a diverse range of topics, including digital communication, language and media studies, social development, and technology-enabled cultural exchange. The symposium aimed not only to foster academic dialogue but also to lay the groundwork for future research collaborations, joint programs, and innovation-driven partnerships among institutions in the Trans-Himalayan region.

KU hosts 10-day filmmaking workshop with German experts



Participants from the workshop pose for a group photo with the experts and the Head of Department at KUSoA.

Suchita
Kathmandu, May 2 — A 10-day intensive filmmaking workshop concluded successfully on May 1 at the Department of Languages and Mass Communication

equipping aspiring filmmakers with hands-on, practical training.
The program was organized in collaboration with Germany's Senior Expert Service (SES) and RIVA Films. Facilitators



SES expert Stephan Krause reviews a student production with participants during an editing session at the workshop.

(DoLMC), Kathmandu University School of Arts. Held from April 22 to May 1, under the mentorship of international experts in the field of documentary and narrative filmmaking, the workshop aimed at

included Ewerhard Ed Engels from RIVA Films, Stephan Krause from SES, and Ganga Sagar Rai, a Lalitpur-based documentary and filmmaker.
Over the course of 10 days,

participants (mostly students and faculty members from the university's Master in Media Studies program), engaged in hands-on training covering various aspects of filmmaking. The sessions included

By the end of the workshop, the participants had to work in small teams to produce and present their own short film projects. The final day of the workshop featured a screening of these short films,



SES expert Stephan Krause (left) demonstrates lighting techniques with students during a hands-on session.

instruction in camerawork, lighting, sound design, and editing. It focused on experiential learning over theory to better prepare students to meet the evolving demands of the media industry.

followed by feedback sessions from the facilitators and peer discussions.
Engels also hinted at the possibility of conducting another edition of the workshop later this year.



Facilitators (right) guide students through camerawork.

DoLMC Hosts Semester Workshop to Strengthen Course Planning

Suchita
The Department of Languages and Mass Communication (DoLMC) at Kathmandu University School of Arts (KUSoA) organized its semester workshop from August 22 to 25, 2024. The three-day event brought together faculty members to review and refine their course plans. It was

university's evaluation and examination systems. Associate Professor and Head of the Department Dr. Nirmala Mani Adhikary then gave an overview of the Department and outlined the objectives of conducting the workshop at the beginning of every semester.
Over the three days, faculty members

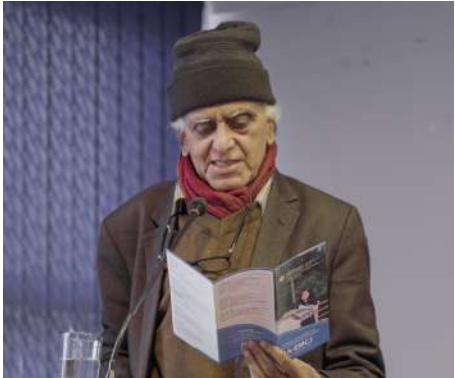


conducted to strengthen teaching-learning practices.
The workshop began with welcome remarks by Associate Professor Dr. Kashiraj Pandey, followed by a presentation by Associate Professor and KUSoA Exam Unit Head Dr. Sudhamshu Dahal on the

presented their course plans and received feedback from peers, refining them through discussion and reflection. The workshop concluded on August 25 with a renewed focus on academic collaboration and clarity in course delivery.

Kathmandu University launches BA in English and Mass Communication & Journalism

Subrishti Karki
Kathmandu University officially launched its Bachelor of Arts in English and Mass Communication & Journalism (BA-EMCJ) program on Jan. 7, 2025, during a special program launch and press meet.
Associate Professor Dr. Nirmala Mani Adhikary, Head of the Department of Languages and Mass Communication (DoLMC), emphasized the program's commitment to participatory and transformative pedagogy. He also highlighted the initiative to take a maximum of 20 students per intake to ensure individual mentoring.
Professor Dr. Abhi Subedi highlighted the program's unique blend of literature and communication studies, stating that it offers a comprehensive educational experience. Similarly, Associate Professor Dr. Kashiraj Pandey provided an overview of the program's features, underscoring its interdisciplinary approach.
"The four-year program conducted under the semester system, allows students to obtain specialised knowledge and skills in English and Mass Communication & Journalism with a single degree", said Ekku Maya Pun, Associate Professor and Acting Dean of the School of Arts.
"Kathmandu University remains committed to nurturing intellectual growth and professional excellence with innovative programs," Pun added. "The program is aimed at preparing graduates for impactful careers in teaching, journalism, publishing, public relations, research, development



sectors, corporate communications and more."
The BA-EMCJ is a four-year, 120-credit undergraduate program designed to integrate English language and literature, journalism, and cultural studies to equip students with critical thinking, creative writing, and analytical skills, preparing them for diverse roles in academia, media, and cultural sectors. The curriculum includes courses such as British and American Fiction, Photojournalism, Critical Thinking, Children's Literature, Broadcasting and Digital Media, Film Studies, and so on. The program is open to students who have completed high school (10+2) or equivalent, and the course structure revolves around classroom teaching, presentations, internships, project work and a research thesis.
The launch of a new course reflects Kathmandu University's aim to address the ever-evolving communication and media landscape, while fostering academic excellence.

Know Pages, Know Screen 2024 focuses on pre-production in cinema

Subrishti Karki

The second edition of Know Pages, Know Screen, an intensive filmmaking workshop jointly organized by LSM Productions, the Department of Languages and Mass Communication (DoLMC) at Kathmandu University School of Arts, Hongjun Nepal, and Global Media Makers, concluded successfully. The workshop ran from Dec. 22 to 29, 2024.

The workshop spotlighted a crucial part of cinema: pre-production. Eleven participants were selected from more than 90 submissions to become a part of this edition's cohort: Ambika Bhandari, Ankit Ghimire, Bhisma Joshi, Gaumaya Gurung, Khushi Giri, Luja Manandhar, Patrika Ghimire, Ritesh Gurung, Sanjiwan Rai, Shyam Bahadur Limbu, and Siddhartha Nepali.

The workshop covered numerous aspects of pre-production, such as script analysis, script breakdown, production design, storyboarding, casting, and directing actors.

"I was elated when my script was selected for the 'Know Pages Know Screen' workshop. Getting the chance to participate in productive discussions with

fellow participants from different backgrounds, and with varying levels of knowledge and experience in filmmaking, was extremely insightful. The workshop happened just at the right time—when I was working on a short film as part of my Film Production course—giving me a greater understanding of the intricate and often overlooked aspects of filmmaking," said Ankit Ghimire, one of the participants.

"Having the opportunity to pitch my short film to industry professionals and producers in the concluding session of the workshop greatly boosted my confidence. I am very grateful towards LSM Productions and Sailesh R.C. dai for organising this wonderful workshop and giving my script the opportunity to be a part of it," he added.

The seven-day workshop concluded with eight-minute pitch presentations from the participants on the final day. The panel for the pitch included notable figures from the Nepali film industry, including Shirley Dong; Professor Zhang from Hongjun Nepal; and filmmakers Shekhar Kharel, Saroj Sapkota, Abhimanyu Dixit, Sunir Pandey, Shushant Shrestha, Smriti Basnet, Shashank Shrestha and Diamond Upreti.



KUSoA holds mental health awareness program

Anushka Karmacharya

The Kathmandu University Mental Health Centre organized a mental health awareness session for first-year BMS students at the Department of Languages and Mass Communication (DoLMC), Hattiban.

The program aimed to help students better understand mental well-being and how to cope with stress, anxiety, and depression. With active participation from students and faculty, the session focused on key topics such as emotional triggers, self-care, and balancing personal and academic life.

A core message was that mental health is just as important as physical health, and no one should feel ashamed to ask for help. It was also a reminder that KU's Mental Health Center is always open for support and guidance.



The event received positive feedback from the students, many of whom appreciated the safe space to ask questions and learn coping strategies. The

Center plans to organize more such programs in the future to continue nurturing a healthy and supportive campus environment.

KUSoA plans to launch Master in Film Studies

Subrishti Karki

The Department of Languages and Mass Communication (DoLMC) at Kathmandu University School of Arts (KUSoA), as it prepares to launch a Master's program in Film Studies, organized a stakeholders' meeting held on May 2, 2025. The event brought together faculty members, students, and key figures from the Nepali film fraternity. A layout of the designed course was presented to the stakeholders to gather the industry insights. The session served as a forum for exchanging ideas and expectations regarding the vision and scope of the upcoming course.

DoLMC conducts a symposium on social support for online sexual crime victims

Subrishti Karki

Kathmandu University's Department of Languages and Mass Communication (DoLMC), in collaboration with PMC KOICA and the Nepal Police, conducted a symposium on social support for online sexual crime victims on Jan. 28, 2025 at the School of Arts, Hattiban.

The event brought together experts from South Korea, university professors, legal and victim support professionals, and high-ranking officials from INTERPOL and the Nepal Police Cyber Bureau to address issues regarding online sexual crimes and victim support.

The symposium began with a welcome address by Associate Professor Dr. Sudhamshu Dahal, who emphasized the importance of collaboration across institutions and borders. Dr. Nirmala Mani Adhikary, Head of DoLMC, followed with an opening remark acknowledging the growing complexity of new media environments. He also stressed the need to evolve social support strategies accordingly.

The event was also segmented into



thematic discussion rounds, including psychological impact and social support led by Professor Sun Kang from Suwon Science College, South Korea. He delivered a compelling presentation on the psychological trauma experienced by

victims of online sexual crimes, highlighting the critical role of social support systems for recovery.

SP Deepak Raj Awasthi, spokesperson for the Nepal Police Cyber Bureau outlined the current landscape of online sexual

crime in Nepal, identifying social media platforms such as Facebook and TikTok as mediums for crimes. He also emphasized the vital role of law enforcement in ensuring victim protection and shed light on the ongoing initiatives as well as the existing gaps within facilities and resources.

Amrita Poudyal, country director of ECPAT—a global network of civil society organizations that works to end the sexual exploitation of children—presented a more systemic perspective and outlined a structure for victim rescue, rehabilitation, and reintegration. Associate Professor Kapil Aryal from Kathmandu School of Law addressed obstacles in the Nepalese legal system and proposed actionable strategies to improve victim support mechanisms.

The symposium concluded with closing remarks by Dean Ekku Maya Pun, who acknowledged the importance of collective efforts from policymakers, educators, law enforcement, and support networks to effectively combat these issues.

‘चलचित्र प्रदर्शनी’

Film Screening Event Showcases
Retrospectives of Ngima Gelu Lama

Subrishti Karki

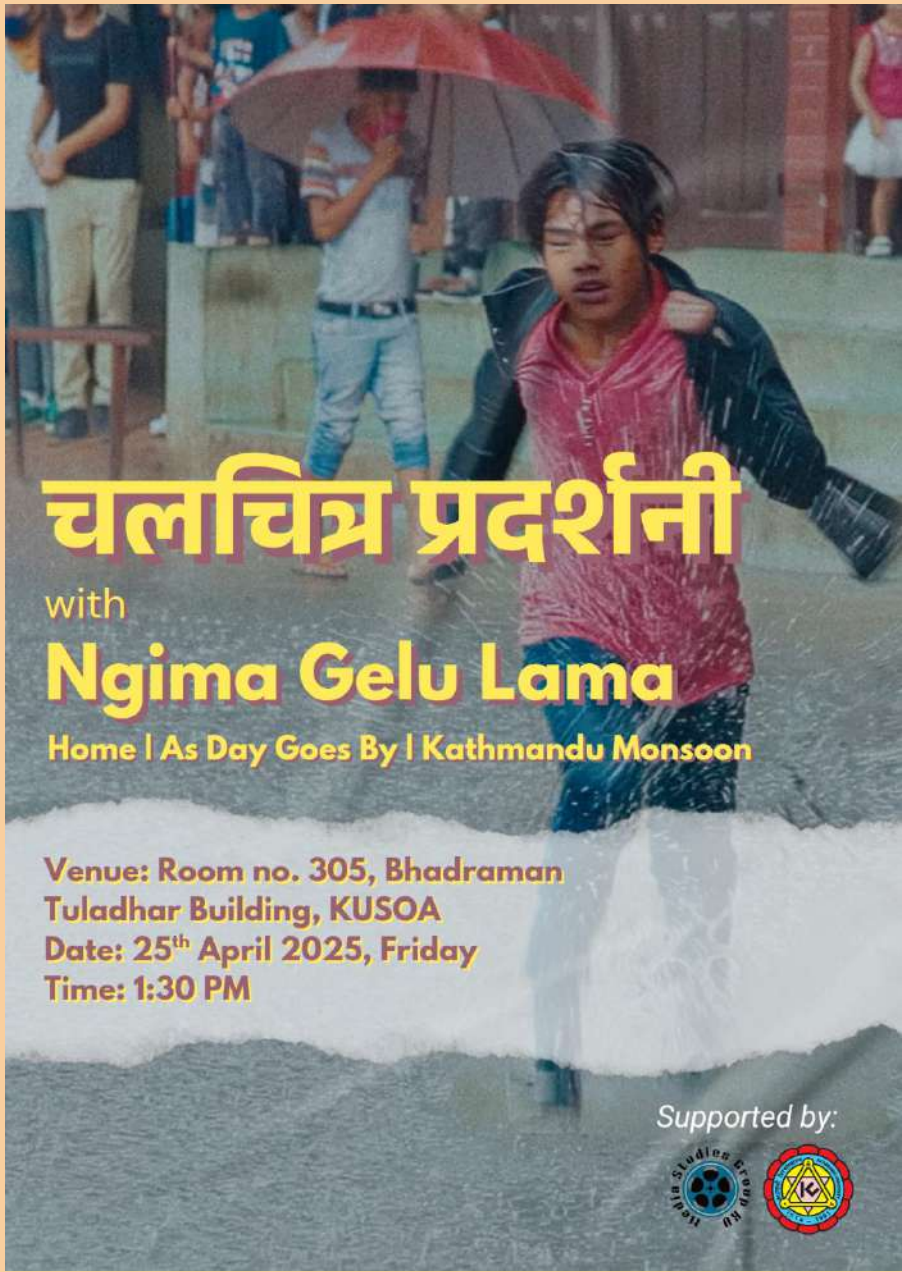
On April 25, 2025, Media Studies Group (MSG) at Kathmandu University School of Arts (KUSoA) conducted a film screening event, ‘चलचित्र प्रदर्शनी’, curated and coordinated by Bibidh Chalise, a third-year BMS student. The session officially began with the opening remarks from Associate Professor Dr. Nirmala Mani Adhikary, Head of the Department of Languages and Mass Communication.

This edition celebrated the work of Ngima Gelu Lama (also known as Ngima ‘Gelu’ Sherpa), an independent filmmaker and academic based in Kathmandu. Born on February 16, 1993, in Solukhumbu, Sherpa

has garnered international recognition, with films featured at festivals including Oberhausen, Yamagata, Uppsala, and New Orleans.

The screening showcased three of his most recent short documentaries: Home (2021), Kathmandu Monsoon (2022), and As Day Goes By (2024).

With around 70 tickets sold during the screening, the venue was filled beyond initial expectations. The screenings were followed by a Q&A session that provided a platform for interactive discussion and allowed the audience to put forth their queries on the films.



DoLMC Conducts Second SMC Immersion Cohort

Suchita
The Department of Languages and Mass Communication (DoLMC) at Kathmandu University School of Arts (KUSoA) successfully conducted the first batch of its short-term immersion course, SMCS 501: Immersion Course on the Sadharanikaran Model of Communication, from January 11 to

theoretical foundations of the participants, particularly in the context of indigenous research and epistemologies.

The course content spanned foundational texts such as the Natyashastra and Vakyapadiya, delving into their contributions to communication theory. Participants also engaged in critical



February 1, 2025. The course drew participation from 25 scholars and faculty members, representing 16 universities across Nepal, India, Indonesia, and Oman.

Rooted in indigenous knowledge systems, the course offers a platform for scholars to explore the Sadharanikaran Model of Communication (SMC), a communication theory developed in the South Asian philosophical tradition by Associate Professor Dr. Nirmala Mani Adhikary. With a credit hour value of 1, the course is designed to strengthen the philosophical and

appraisals of the Sancharyoga Theory and explored the Reorientation perspective of SMC, including discussions on its applicability in contemporary research contexts.

Encouraged by the success of the first batch, the Department is now conducting a second cohort, with classes that started from May 18, 2025. This batch has 13 participants from Nepal, India, the USA, Brunei, and the UK. Besides faculty members, scholars, and academics, the participants also include judges and lawyers, with a special focus on the application of SMC in mediation.

Sudurpaschim Academy honors Dr. Nirmala Mani Adhikary with national talent award

Suchita
The Sudurpaschim provincial government, through Sudurpaschim Pragya Pratishthan, has honored Dr. Nirmala Mani Adhikary, Head of the Department of Languages and Mass Communication at the School of Arts, Kathmandu University, with the prestigious Pahalman Singh Swar Memorial National Talent Award 2082. A formal letter of commendation was also presented on the occasion.

Named after Pahalman Singh Swar, who is regarded as the first modern Nepali playwright for his role in transforming traditional drama, the award recognizes efforts to the development of drama and literature in the country. Dr Adhikary received the honor for his contribution to this development through his work rooted



in Natyashastra, an ancient Sanskrit text on performing arts.

The award ceremony was held during the Nepal-India International Literary Conference and the Second Provincial Poetry Festival in Dhangadhi, Kailali.

DoLMC organizes research seminar exclusively for Ph.D. scholars

The Department of Languages and Mass Communication (DoLMC) at Kathmandu University School of Arts (KUSoA) organized a Research Seminar for Ph.D. Scholars on Wednesday, December 4, 2024.

In the opening session of the seminar, Head of the Department Dr. Nirmala Mani Adhikary presented the outline of the program. Chief Guest and Acting Dean of KUSOA, Associate Professor Ekku Maya Pun, congratulated the DoLMC for taking the initiative to organize the first-ever research seminar that is exclusively organized for the Ph.D. scholars. She emphasized that such seminars should be conducted not only at the Departmental level but also at the school level. She expressed her belief that this kind of seminar will give further guidance to the scholars of the School of Arts.

Similarly, Professor Dr. Sagar Raj Sharma, former Dean of the School of Arts,

commented on the needs for research and the challenges of evidence-based policymaking in his Keynote Speech. Sharma stated that the research conducted by the scholars should not only contribute to academic study but also benefit society.

Likewise, Associate Dean of the School of Education, Professor Dr. Hem Raj Kafle, remarked that scholars should pursue studies not merely for degrees but for personal development.

Associate Professor Dr. Ram Chandra Paudel delivered the welcome speech in the session.

The two working sessions were chaired by Dr. Sudhamshu Dahal and Dr. Hem Raj Kafle, and moderated by Dr. Shree Ram Khanal and Dr. Kashi Raj Pandey respectively. Ph.D. scholars Deepak Aryal, Sudarshan Prasad Dahal and Trishna Acharya presented research papers from the communication discipline. Similarly, Ph.D. scholar Pallabi Chattopadhyay



presented a research paper from the discipline of linguistics. It is to be noted that the Department offers Ph.D. programs in different disciplines, including communication, English and Nepali.

In the closing session, Associate Dean of KUSoA Dr. Uddhab Pyakurel, and former

Dean of KUSoA Professor Dr. Sagar Raj Sharma addressed the participants. The concluding remarks were delivered by Dr. Nirmala Mani Adhikary, in which he highlighted the accomplishments of the Department and encouraged the Ph.D. scholars for their future endeavors.



Chalachitra Conference

'Rhetorics and Reflections'







Saumya Joshi

The popular term “Pinterest Inspired/inspos” is all over the internet. Among young teens and adults, Pinterest is a popular social media platform in the race with Instagram. The app evolved from the earlier app called Tote. Initially, the platform was used for virtual sharing and creating pinboards, but now it has become an influential hub for virtual inspirations of lifestyles, aesthetics, and fashion.

The present digital culture has made each of us hop around various platforms. Our perception of reality is gradually turning into a mediated one. We might be signing in for fun; however, in return, our perception of reality is changing per algorithm. The narrative of realities is getting fabricated with multiple mediated realities. We are perceiving them based on what has been shown to us. Whatever we have been consuming in the name of content is coming up with ramifications. Contents popular among young teens and adults like “Shopping Therapy”, “It girl inspos”, “That girl lifestyle”, “Clean girl aesthetics”, “Main character energy”, “Quiet luxury”, and “mob wife aesthetics”, might have popped up on your feed once or twice atleast, where young creators and influencers could be seen promoting the brands subtly without making it an obvious promotion. Those contents are merely produced to serve the target audience, in a

“
These fast fashion brands are here to make money, where they emotionally manipulate consumers through promotional videos, driving consumers towards normalizing overconsumption over sustainability, which is toxic in the long run.
”

way that is satisfying enough to watch and effective enough to influence.

The subtle shift from choice to pressure

Looking at the shifting trend through a critical lens, it propagates the notion that happiness comes from buying. Such contents are targeted especially at young teens and adults, where appearance itself is a societal and peer pressure.

Consequently, businesses thrive while creators and audiences get trapped in consumeristic culture. At present, Pinterest holds an influential power over

Gen Z. There is a constant chase towards a Pinterest-inspired aesthetic lifestyle. Contents that get along with their aesthetics fuel their chase. Let me justify this with an example. Contents like “Hot girl drinks” seem aesthetic to GenZs, but it demands them to consume certain drinks to look “put together and desirable”. I wonder where this aesthetic is driving us? No surprise that cafes are making a hefty amount of money, while the rest, burdened with “no aesthetic value”, are getting financially ignored.

This is no backlash towards any influencer; this is a critical question to all of us, the “victims” of consumerist culture, where influencers themselves are bound to produce such demanding content to remain updated and admired. Consequently, we have been drowning in the publicity and mundane glamour. The constant pressure of “having more”—publicity, admiration, and influence—is leading us towards utopian expectations from life.

Contemporary social media marketing-Soft promotion of overconsumption

The brands coming up with content like “Must have summer stocks”, while creating FOMO(fear of missing out), are guiding impulsive buying among young teens and adults. Such brands approach young and influential creators, make them upload content on Q\$ pay, “shop with xyz codes”, and “flash summer sales”. There was a recent controversy over the popular fast fashion brand Shein, where it was condemned for promoting overconsumption with cheap products. Amidst the controversy, Norchen Lama, a Canadian-residing Nepali content creator, was seen being vocal in a video about her experience and stance on working with Shein. She says, “These fast fashion brands are here to make money, where they emotionally manipulate consumers through promotional videos, driving consumers towards normalizing overconsumption over sustainability, which is toxic in the long run”. Therefore, these contents conceal life beyond aesthetics, i.e, child labor, animal testing, and microplastic pollution. Since the internet glamorizes industries and capitalism, it is quite obvious for us not to come across such realities. Audiences are in a constant race towards updating, curating, and shifting impulsively in fashion and lifestyle, often sidelining their actual need with the influence of such commercially driven content.

Fitness

Fitness, once considered a way towards a healthy life, is more likely a trend

now. Fitness clubs and spaces have become a hub for content and business corporations. Influencers use fitness spaces for the promotion of their lifestyle, in collaboration with the owner. As a result, businesses double up on their subscriptions. The present fitness culture has shifted to aesthetics over actual health. The concept of fitness, from flexibility, balanced nutrition, and mental well-being, has been sidelined by “before and after transformations”, “gains”, “summer body inspos”, “progress glow up”, and “pre-workout glam”. It is less about fitness and more about content. Such portrayal questions the existence of a normal human body, set unrealistic expectations, and lead to low self-esteem, constant comparison, and self-hatred. Such a portrayal makes us ignorant of the working mechanisms of the real human body.

The Internet fuels the concepts, like all gym goers have abs and are slim, which often sidelines the working mechanisms of the real human body. It overshadows the actual course of time the human body takes to reach health standards and sets a mediated narrative about fitness. It states that being muscular is being healthy, while sidelining the mental and social well-being. The discussions on hormonal barriers and health issues, like PCOS, where weight fluctuations are unstable, are rare. It shows how the media downsize the real conversations while showing the partial side of what actually exists.

Luxury

The contents supporting consumerism seem convincing to almost all of us. Content like “A day in the life of a Rich wife” is questionable because these are merely seen propagating patriarchal ideologies on a deeper level; they influence young women with the idea of having a rich guy in order to achieve a successful life. In reality, the audiences are kept out of the truth, as those are just concepts, where luxurious brands endorse creators for their creativity and promotion.

Therefore, it should not be upsetting to say that we have been overtaken by the mediated reality. We solely believe what the media shows without analyzing it further. It is high time for media users to be cautious regarding their choices of content consumption. Media awareness has become a prerequisite to flush out the unrealistic junk from the feed. Reality is beyond Pinterest aesthetics. Hence, the users should be aware of algorithmic functions and should critically analyze the productivity of the contents rather than falling into the trap of corporations.

Ph.D. scholars present research on Natyashastra and SMC at KU seminar

Subrishti Karki

On May 8, 2025, the Department of Languages and Mass Communication (DoLMC) at Kathmandu University School of Arts (KUSoA) successfully conducted a Ph.D. Cohort Seminar on Natyashastra from the perspective of the Sadharanikaran Model of Communication (SMC). The Seminar, held as part of the Department's Immersion Course, provided a platform for its Ph.D. scholars to present their research findings and papers on communication theories.

The seminar featured remarks from Associate Prof. Dr. Nirmala Mani Adhikary, Head of the Department and the author behind Sadharanikaran Model of Communication, along with presentations from Ph.D. scholars in the Department.

The seminar brought forth insightful understandings and critical reflections on Natyashastra, one of the oldest texts on dramatic arts and expression by Bharata



Muni. It further delved into the different elements present within Natyashastra, the fundamentals of communication of Natyashastra, and how these theories can be applied to provide an indigenous framework for developing a new discourse

based on Eastern communication theories. Additionally, the seminar also discussed how the SMC model can be used to further examine these topics and contribute to building an Asiacentric discourse on communication theories.



The seminar not only served as a platform for Ph.D. scholars to share their observations but also contributed to advancing the academic movement toward indigenous research and theories.

How Threads of Humanity Weave Across Borders

Divya Adhikari

When I made Nepali chiya for the first time in a German kitchen, I didn't expect anyone to get emotional. But Luna's mother took a sip, closed her eyes, and whispered, "This smell takes me back to the ghats of Banaras."

In that moment, I realised we weren't just sharing a cup of tea; we were sharing something far deeper—memory, nostalgia, and the invisible string that connects all of us.

In the 1980s, a young German backpacker named Stephan went on a journey to North India and Nepal. When he returned, he often said, "There's no place in the world like that. I can't explain how it feels—you have to be there to feel it," to his friends and family.

Years later, this love for Nepal was passed down to his daughter, Luna, during her first visit. For Luna, Nepal became more than just a place on the map, it became a land of friendships, special memories, and something deeply personal.

Fast forward to few months back, me and my friend travelled to Germany as exchange students. Through a series of unexpected connections, we met Luna. She warmly invited us to her apartment, and from the moment we met her, it felt like we had known her for years.

We had heard from mutual friends that Luna loved Nepali food, especially chatpatey and dal bhat. So, as a thank-you gesture for her kindness, we brought spices and ingredients along with us. When we served her those familiar flavors, she was amazed. It felt like the taste of Nepal had bridged the distance and time since her last visit.

Luna's apartment was warm, not just from the heater but from the way she welcomed us as if we were old friends. That



warmth followed us into the New Year.

Luna invited us to celebrate New Year's with her family. At her parent's home, we were welcomed with big smiles and open arms. Stephan's wife was especially curious about the spices, and soon, stories began to flow.

They shared memories of their travels in Nepal and India—bustling markets, peaceful temples, and the kindness of strangers. They shared what aspired them to have their children Hindu middle names. Stephan's wife told us that during their India trip, she found out she was pregnant. Inspired by their journey, they gave their children Hindu middle names.

The oil sizzled as cumin seeds cracked. The room filled with the scent of turmeric and garlic, wrapping us all in a comfort that felt like home, even miles away. That whole day, we cooked a feast from panipuri and

chatpatey to dal bhat, saag, achaar, and of course, momo because a Nepali meal isn't complete without it. Watching Stephan and his family enjoy the food with such joy was heartwarming. It reminded me that food goes beyond language and culture. It is a universal way of showing love.

Something clicked as we reached for second servings and laughed over stories from two different worlds. This wasn't just hospitality—it was connection.

After dinner, we all sat together in front of the fireplace. With tea in hand, they asked us for the recipes. They wrote them down carefully, asking questions and wanting to understand each spice and step. In that moment, I felt like a grandmother sharing her recipe with the next generation—passing down not just food, but a piece of culture, a piece of home.

At the same time, it felt a little strange. Back in Nepal, I never measure anything when I cook. So when they asked me how many cumin seeds to use, I was stumped. I didn't really know—I just go by instinct. My parents never taught me exact measurements either. For us, the measurement was always "whatever feels right." But that felt too complicated to explain in that moment, so I just smiled and said, "A pinch full."

Before we left, we gave them all the spices we had brought. Now, they had a little piece of Nepal in their home.

As we said our goodbyes, Luna's mother said something that stayed with me. "Girls," she said, "remember this: we are all humans, no matter where we are from. We are connected by a thread of humanity, and we have to spread this love that brought us together."

On the train ride back, her words echoed in my heart. Our bond with Luna's family wasn't just about food or stories, it was about a shared humanity.

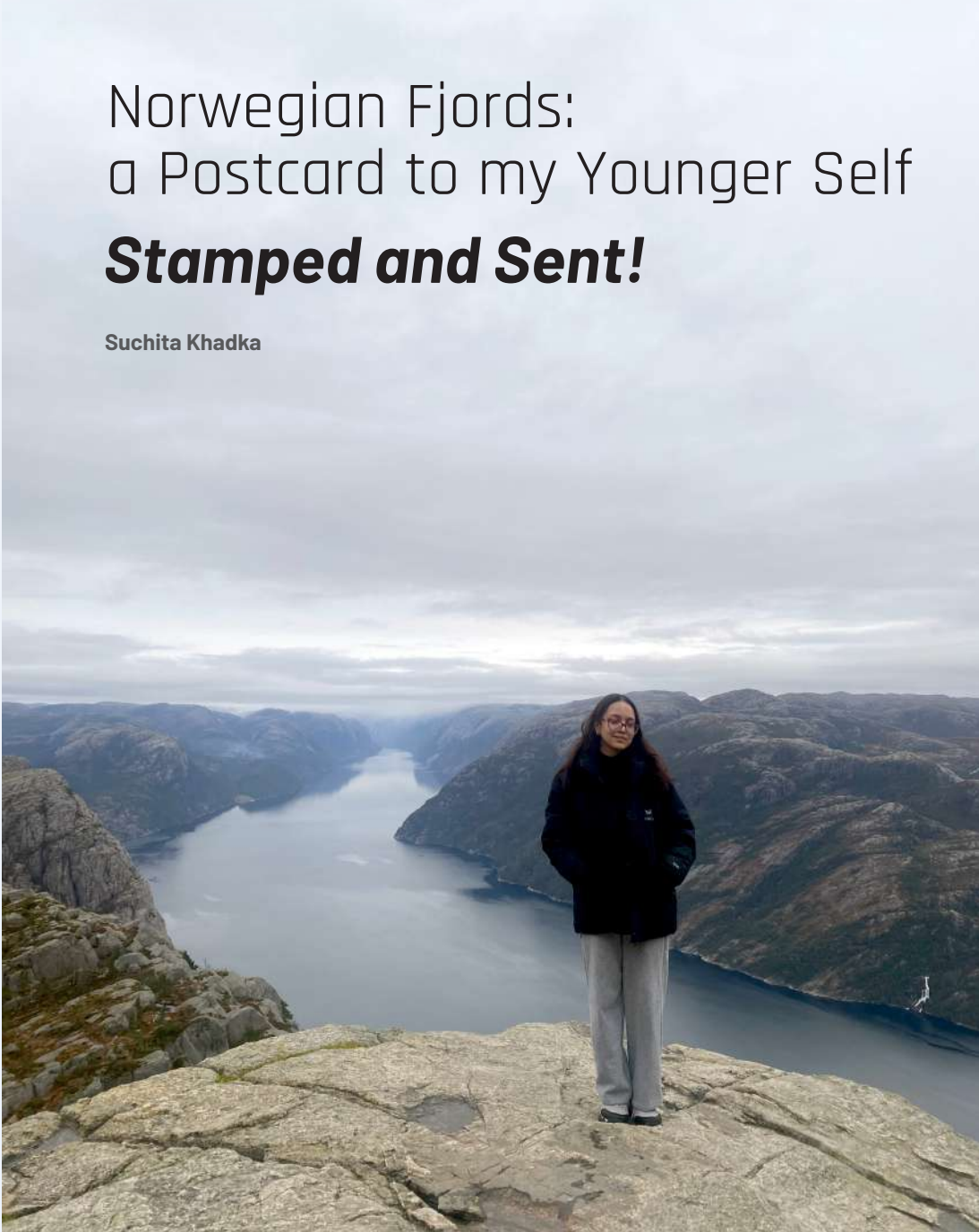
Stephan's family showed me the beauty of a life where kindness and curiosity go beyond borders, and strangers become family. In their home, I felt the essence of Nepal: a place where humanity and hospitality are truly celebrated.

Months later, I made chiya again, in my home in Nepal. The steam flew toward the ceiling, carrying a memory, a smile, a story, a family. I had taken ingredients with me, but what I brought back was far more precious: memories filled with laughter, kindness, and connection.

That cup of tea held more than warmth. It held a memory that had traveled thousands of miles, only to return home in the shape of a story.

Norwegian Fjords: a Postcard to my Younger Self *Stamped and Sent!*

Suchita Khadka



The fjords are still vivid in my memory, not just from when I finally traveled to one, but from the very first time I came across them online, back in middle school.

Even through a screen, I had marveled at their otherworldly, majestic stillness. What I saw felt larger than life; the water was pristine enough to mirror the towering cliffs that seemed almost too massive to be real. And they stood there with such tranquil grace, it felt almost like they were calling me in. Not urgently though, but with a patient invitation, as if they spoke to me in a longing.

And who could have known, a decade down the line, I would finally find myself there? I was no longer staring at a screen; I was there, under a lovely grey sky, watching the fjords surround me as I breathed in the cold air, I once only could imagine. It was better than I had ever dreamed.

It finally happened during my exchange semester in Norway last year, when I hiked to Preikestolen, an 8-kilometre trail to the top and back.

I hiked alone for the most part. My flatmate had fast legs and an adventurousness you simply can't contain. I, on the other hand, like to take my time, to soak in experiences as much as I can.

It was nearly the dead of winter, an off season for hiking, though we hadn't realized it. And thanks to a series of mishaps with our itinerary, we couldn't reach the basecamp until around 1 in the afternoon. A November day in Southwestern Norway, so one would expect the sun to set by 4.

It was rash, of course, but we had to be back in our dorm the same night. I had a class the next morning.

So, we climbed.

Seeing me hike alone, panting and slow, many stopped to ask if I was okay. Some suggested I reconsider. I was grateful for the concern, but high on adrenaline, I kept going.

Although, not very well. I was breaking down every kilometer, spamming my Instagram story, venting to my friends and family. They were flooding me with comments of encouragement – hyping me up and cheering me on. Mid-hike (and it had only been 30 minutes, and I was already dying), I spotted a single string of Tibetan prayer flags strung through the woods. My heart paused. It felt like a reassurance from home.

I knew Sherpas had made the trail, and suddenly, even this foreign land resembled Nepal. I looked around and saw that the steps looked just like the ones I was used to hiking on, back home. So, for the first time that day, I didn't feel alone or scared. I felt right at home.

At almost 3 p.m., I reached the top of the rock. There it was – Lysefjord. I stood there for five minutes. Just five, because I had to hurry back down before dark. But up there, in those few minutes, I lived a lifetime.

I thought of my younger self.
And I wrote her a postcard in a picture,
Stamped it with my memory,
And sent it for hers to keep.

“Fleckered”

Suspended between earth and sky, they seem to reach for something ancient and intangible. Rato Machindranath jatra speaks of courage, ritual, and the eternal balance between danger and devotion.



Amidst a vibrant gathering of devotees, two imposing figures of Buddhist deities adorned in ornate crowns and rich fabrics stand as icons of spiritual power and cultural heritage. Captured during Samyak Mahadan 2080, the image reveals the living tradition of Vajrayana Buddhism, where devotion, artistry, and community converge.



A skilled artisan paints the face of Rato Machindranath. This intimate scene, bathed in shadows, reveals the deeply spiritual and meticulous craftsmanship behind Nepal's sacred art.



The crowd, tightly woven like fabric, stands shoulder to shoulder in reverence and anticipation. Eyes turn upward toward the towering structure — not merely wood and cloth, but a symbol of collective memory.



The strength and vulnerability of a man amidst thousands, all driven by a shared faith. Every hand raised, every shout, and every step taken is a tribute to ancestral devotion — raw, communal, and alive.



Beneath the golden glow of lamplight, a mass of people swirls around a palanquin carrying a sacred structure during a Bhimsen Jatra in Patan. The scene pulsates with energy—hands raised in worship, phones capturing moments, faces lit with awe and anticipation.

Becoming Media Literate

"Our students have lost the practice of and taste for reading... As long as they have the Walkman on, they cannot hear what the great tradition has to say. And, after its prolonged use, when they take it off, they find they are deaf."

"The ability to access, analyze, evaluate, create and act using all forms of communication."

The media once felt tangible. We used to turn it on with intent; and put it away just as easily.

Not anymore.

Now, we sip it with our morning coffee, carry it in our pockets, let it ping between emails and messages, and scroll through it when dopamine runs low.

It sits with us at lunch. And at night, it glows like a cold moon over our weary faces. And in between, a plateful of bites: a reel here, a meme there, a headline somewhere in between.

But the cookies we accept online aren't all that sweet. They track our every move and feed us more of what we already like; not what might broaden our palate or challenge our "taste." In media terms, that's an echo chamber.

So next time, spare the politeness. Deny the cookie; if you would rather not fill up on dessert and miss the main course. Then again, media isn't something we consume anymore.

It consumes us—wholly.

And almost without question, we let it.

But just this once, pause, dear digital natives.

Hear me out; because if history has taught us anything, it's this: the power of media is often underestimated, until it overwhelms. On October 30, 1938, at 8 p.m. ET, a moment unfolded that changed media history. Orson Welles, an American director, actor, writer, producer, and a magician of sorts; broadcasted a radio adaptation of H.G. Wells' "The War of the Worlds" on The Mercury Theatre on the Air.

The performance was styled as a live news bulletin, reporting in chilling detail an alien invasion of Earth. Listeners who tuned in late, had missed the context, believed it was real, and panic ensued.

The broadcast became a landmark example of mass media's power to induce mass hysteria.

What could have prevented such hysteria? Sure, catching the disclaimer. But more importantly; something that feels obvious to us now: media literacy.

Media literacy is a set of 'learned'

competencies--tools that enable us to think critically about media messages, and to create our own, thoughtfully and conscientiously.

The National Association of Media Literacy Educators defines media literacy as:

"The ability to access, analyze, evaluate, create and act using all forms of communication."

Media, in this sense, includes both the texts (produced by broadcasters, filmmakers, web designers) and the technologies (television, film, digital technologies like phones, iPods, cameras) used to produce and share the texts.

But the need for media literacy isn't a modern concern. In The Closing of the American Mind (1987), Allan Bloom wrote: "Our students have lost the practice of and taste for reading... As long as they have the Walkman on, they cannot hear what the great tradition has to say. And, after its prolonged use, when they take it off, they find they are deaf."

If walkman could potentially make someone "deaf", one can only imagine how Bloom would have felt about doomscrolling.

Especially, in this digital age, it gets more complex. Technology is rapidly evolving, and with it, the media landscape. Now, literacy doesn't only refer to the ability to engage with media texts, but doing so, consciously and critically: pausing before retweeting a sketchy tweet or verifying the reliability of the source before sharing that too-good-to-be-true headline. Becoming media literate isn't about resisting the media.

It's about not surrendering your agency to it.

It's about choosing what to engage with, how to engage, and understanding why it matters that you do.

So, when your screen lights up like a cold moon again tonight, ask yourself,

"Who's really in control here, me or my algorithmically curated FYP?"

Becoming a Grey Sheep

The world runs in black and white, meaning that people believe in the concept of either this, that or nothing else. However, I encountered this saying while selecting a course to study after my tenth grade.

I don't know exactly when it happened, but I had built a strong urge to explore the literary world, and I knew that studying the arts would help me find my way to it. I was ready to steer clear of the bandwagon and pursue the ever-vilified "humanities". My decision was final, and my parents were on board, but, as expected, society wasn't.

The three-month-long break after my SEE was filled with only one question: "Science or management?", and that was the black and white of my world. Even today, most people in Nepal believe that studying science must be your truth, and if not science, then try pursuing management instead! When I expressed my interest beyond those two, I was met with a bamboozled face and a piece of advice that I was tired of hearing, "You should take up A-levels or IB instead!".

I thought that I had won the war after completing my tenth grade. But surprisingly, it had just begun. The battle of prioritising my calling while being constantly manipulated by the customary "canon event"—choosing science and realizing that it makes you miserable—was a tough one to fight. So, back then, all I could do was let out a sigh!

One of my friends' fathers was a literature teacher who taught plus-two students in my school. I often imagined how cool he must be to be pursuing and teaching literature.

Once, when I visited the friend's house, I also met her father. It was the first time I had seen him outside the school premises. He asked what I was planning on studying after the break. With an expectation of his approval, I proudly announced that I would pursue the arts. Reality swooped in when the teacher I admired raised his hand, mimicking a slap and uttering, and I quote, "paiya garchhu ma", expressing his disapproval. He might not have slapped me, but the dilemma did.

Before deciding to undertake humanities in plus-two, my middle-school self also thought that I would end up studying science like my father and brother, or management like my mum. With time, I had figured out my calling. Nevertheless, the itch of "what if" remained somewhere in my subconscious, and this small incident with a teacher, himself an arts student, ignited it towards my consciousness, too. Nevertheless, I clung to my calling, stood up to the questions and answered them through my achievements.

When I look back at that time today, I pat my own shoulder—both literally and figuratively—for not stepping back from following my pull. During those two years of plus-two, I lived in the land of Shakespeare, John Donne, Francis Bacon, Willa Cather, Kate Chopin and Gabriel Garcia Marquez. I got to experience society through the eyes of Dor Bahadur Bista, Karl Marx, Sigmund Freud and others.

Following my passion, which was merely a hobby in the eyes of society, was the best decision I made. I understood the intricacies of the world and its people better when I submerged myself in the beautifully crafted thoughts of these artisans.

Eventually, I shed my literature-centric skin and adapted to mass media, but I wouldn't have reached my high if I had let the societal black-and-white dictate my future.

Picking humanities in plus-two because it is your genuine inclination does not make you an "incapable" human. Rather, it is a sign that you have successfully identified yourself and your goal. Pursuing humanities as a subject means that you are embracing creativity, critical thinking, and a deeper understanding of society. It reflects courage to follow passion over pressure, and the confidence to carve your own path.

So, you must step into the grey; to embrace and understand that the blinding ideas of the black-and-white stories are suppressing our abilities to think beyond.

To this day, I remain the only one in my immediate family to pursue the arts; and that is how I became the black sheep, or rather, the grey sheep of the herd. And I must say; grey is my favourite colour of me.

Risheka Joshi is currently pursuing her undergraduate in Media Studies at Kathmandu University School of Arts.

DEVIATION

The Privilege of Being a Student

Prerana Subedi

We are told that student life is the best time of our lives, but what exactly makes it so special?

It may not just be the achievements or the highlights of adulthood, but the little moments in between like the anxiety before a presentation, the silence of a lonely hostel or rented room, the assignments we've procrastinated on for days, the questions and uncertainty about our future and jobs that comes along, and also the countless classroom dramas. Somehow, amidst all that chaos, classmates become the kind of peers we earn while stumbling through the phase of student life. We build ourselves together, and that's a beautiful part of being a student.

I always remember that one piece of advice from my professor Dr, Sudhamshu Dahal that this is the one and only phase in life where making mistakes is not just allowed but expected. To learn critically, we must make mistakes because no curiosity and no mistake blinds a student's mind. We learn from books and theories, we learn about people, responsibilities, and most importantly ourselves, with our view towards the world shared with our classmates. But does this privilege come without a price?

Sometimes, student life feels like a race rather than a journey. Assignments pile up endlessly, and we wait for that last minute procrastination-push that somehow always gets us to the finish line. I still wonder where that energy to do it all at once comes from. Amidst the classroom dramas, personal breakdowns, homesickness, episodic adulthood anxiousness, navigating the time to maintain friendships and networks can start to feel like another task on the list. If you're living alone, household chores are the cherry on top. Living, knowing and experiencing all this, it is easy to forget that student life is supposed to be

“Living alone in a city as a student, surrounded with people from different paths of life, people with different opinions, values, and beliefs, teaches us more than any textbook. We start seeing the world through many lenses.”

joyful, something we'll one day look back on with nostalgia.

Yet, through these messes and the madness, a beautiful thing happens. We grow.

Living alone in a city as a student, surrounded with people from different paths of life, people with different opinions, values, and beliefs, teaches us more than any textbook. We start seeing the world through many lenses. Some of us feel the need to rebel and break norms, some learn to blend in and find comfort in belonging, while some wander around questioning the philosophical aspects of life. All paths are valid. All are human nature, and realizing this as a student is a quiet victory in itself.

For me, studying media changed me as a student. It opened doors for me, to a world where insights comes from conversation with friends and teachers, from observation, and from reading different genres of books, from watching

various movies, from experimenting with the kinds of artworks you want to make, and living life while noticing things through the lens of art. Art, I've realized, doesn't judge. It listens and asks to keep expressing in whatever form possible. Through this process, it heals our unidentified wounds while we grow. It allows us to say the things we sometimes can't put into words. And expressions through different media platforms gives that sense of belonging. Whether it's through writing, film, photography, or other ways of expression, each story holds value, and we who deliver these stories are responsible for it. We learn to ask the right questions, to observe, to create, and to express. And in those small wins, figuring out how to adapt skills like communicating with people having varied perspectives, capturing and editing videos, recording clean audio clips, designing a campaign, or hosting a live seminar or programs while leading a group

of people, we find our purpose.

I remember one evening walking back to my room after class. I had just finished shooting a short TV news package, and even though I hadn't eaten anything since morning, I felt full. I felt content with the sense that I had created something from scratch, crafted a story with all my willpower and these are just some small wins that count in a student's life. Most of the time, we talk about big dreams like changing the world, making an impact. But I think, as students, we're already doing that in quite small but significant ways that cater to development. Being present, daring to speak where necessary, listening to the problems, and capturing what others might overlook has an impact, too. Years from now, we might forget the exact lessons of $(a+b)^2$ or the rush of deadlines, but we'll remember how we kept evolving in the smallest moments, we quietly grew into who we were meant to be, pillars of the nation indeed.



Get a Degree From a Good School

Pichu Ranjit

My dad always used to tell me, "Getting a degree from a good school is really important to live in society". But I used to think that degree was irrelevant to survival. I wasn't a bright student from the beginning. I had bad grades, a short attention span, and not much interest in some subjects. Even though I excelled in logical subjects like math and science, my performance in others made it seem like I didn't study or was lazy.

Being an average student, I was better at extracurricular activities than academics. Which is why I really wanted to believe that studies weren't everything, like my parents used to say. My sister was a prodigy academically. She was the school captain of St. Xavier's School, which is an honor only select can achieve. This raised the bar for my parents' expectations from me which I couldn't meet. My grades were very slow to improve.

In my ninth and my tenth grade. I started to get recognised by the school. I was good at music and did very well in science fair projects. I brought all the ideas for science experiments to present in competitions, and we won most of them. I was even handpicked for many of the musical programs conducted by the school.

This reinforced the idea in me that a degree is not

everything. However, as time passed and I grew older, two distinct incidents changed my perspective.

Once, a friend I had just met, used to talk to me in a derogatory and demeaning way, as if he were from an elite school and I was illiterate. I let it slide all the time, but one day he asked me, "Where did you study?" When I answered with "St. Xavier's School," he immediately stopped speaking to me disrespectfully. It was like the respect just came from the mention of my school.

Another time, I was chatting with a group of friends, and a new friend asked me, "Where did you study?". After I answered, he replied with "I knew it. No wonder you speak English so well."

This made me remember what my dad used to say again. I reflected on it and finally understood what he was trying to say. Yes, you need a degree to live, but in a society where people judge each other based on what they look like, or where they study, among others, having a good degree from a reputable institution helps a ton in being respected and recognised in the society.

So in the end, what I believe is that, even if it's bad to judge a book by its cover, yet the world does it anyway. So getting a good cover for yourself wouldn't hurt at all.





How media is shaping global diplomacy:

Reeva Khanal

Media often serves as a tool for public diplomacy. It informs, advocates, and raises awareness about ongoing circumstances. From the traditional broadcasting era to today's digital age, media has played a crucial role in shaping global perspectives and advancing national interests. Media is a

tool for communication, and within communication, persuasion plays a vital role. Persuading people to adopt a particular idea, narrative, or ideology can sometimes lead to manipulation as well. According to the Oxford English Dictionary, "global diplomacy" simply refers to "the

management of international relations by a country's representatives abroad, often involving negotiations and communication between countries."While traditional diplomacy revolved around political negotiations, modern diplomacy involves non-state actors, such as media and civil society, in creating dialogue and understanding across border relations. By providing timely, accurate, and diverse coverage of global events, journalists and media help shape the conversation around diplomacy and international relations. Whether through investigative reporting, cultural exchange, or coverage of global challenges, media helps in fostering cross-cultural understanding, builds trust, and promotes collaboration on issues that transcend borders, such as climate change, public health, and human rights. During the early 2020 of COVID-19 pandemic coverage, as the crisis unfolded, media outlets from around the world reported on the spread of the virus, sharing updates on scientific discoveries, health protocols, and government responses. Media played a crucial role in disseminating information about the virus's impact, the need for global cooperation in vaccine distribution, and public health measures. The media coverage helped to shape diplomatic conversations around the pandemic response, with countries coordinating on research, vaccines, and healthcare support. The media's global coverage, especially on social media also

helped all citizens take part in the conversation, asking governments to take action and work together. In the context of Nepal, while traditional diplomatic negotiations happen behind closed doors, the public largely becomes aware of global partnerships—such as USAID-funded projects or China's Belt and Road Initiative (BRI)—through media coverage. From infrastructure development to health and education support, the role of the media in reporting these news often shapes public perception and it influences diplomatic narratives. Journalists are acting as mediators, highlighting issues of national interest. The global news, whether online or in print is the result of the media's role in bringing information to the forefront. Whether it's news about the India-Pakistan conflict or the diplomatic tactics employed by officials, it is the media that keeps us informed. It is also increasingly becoming a medium through which narratives can be reinforced or manipulated. As the world continues to evolve, the media definitely has a greater role to play in meeting the world's growing needs. For global peace and compassion— media connects wider audiences and creates a sense of closeness which is important for the media to protect its credibility so that only factual and reliable news is shared.

Utsab Pudasaini

Nagadesh's Night Market

When Bhaktapur sleeps, Nagadesh wakes up. Nagadesh, an ancient Newar city in Madhyapur Thimi, Bhaktapur, has been giving space to farmers to sell their vegetables in the night-time. Every night more than 80 farmers come to Nagadesh to sell their produce to buyers who buy the vegetables in large quantities to resell later. Although it might seem odd to us diurnals—active during the day—it is business as usual in Nagadesh's night market from 11 p.m. to 4 a.m. And it is not a new phenomenon. Some believe that the night market has been happening for more than 100 years. What has changed is the opening time. Before the COVID-19 pandemic, the business hours ran from 1 to 4 a.m. However, in 2020, the hours were changed to start at 11 p.m. to facilitate faster distribution of produce, a change that has remained in place. At around 11:30 p.m., the brightly lit street of Nagadesh is filled with the smell of fresh spinach. The vegetables are neatly arranged along the sides of the street, leaving only a little room in the middle for buyers to walk through. Those who live nearby, bring greens in dokos and kharpans, while those who come from far away, use their scooters and motorcycles. Along with that, you can hear the revving engines of small bolero trucks with a large amount of produce in the back. The farmers hurriedly try and set up their vegetables for display before the buyers arrive. Nagadesh is filled with the sound of plastic bags crackling as farmers take out their vegetables and put them on display. By midnight, the tea shops are open for business. The farmers sip tea, light cigarettes and talk to each other about what prices they will be offering that day. Even at night, the market seems to bustle. Kancha Rai, 55, originally from Ramechhap, has been selling vegetables in this market for more than 10 years. He is a farmer during the day and a vegetable seller at night. He was introduced to this market



after moving to Saraswotikhel, a place near Nagadesh. "All my neighbours were selling vegetables here at night, so I also decided to do it", says Rai. Rai enjoys farming, it provides him with the opportunity to grow the crop that yields the quickest harvest. "It is an easy profession. You lease land and you grow whatever grows the fastest," he adds. Primarily a farmer, Rai also supplies fertilizers, which he brings from Panchkhal and distributes it around the Bhaktapur area. Unlike many others, he is not a regular here; he just comes here once or twice a week. He grows small quantities of spinach and sells it in the market. Nevertheless, Rai is frustrated at the falling prices of the vegetables. The same spinach he sold in Nagadesh for Rs35 per bundle is now selling at Rs15, and sometimes it goes as low as Rs5. He is upset with the incompetence of Nepali government for failing to promote Nepali agriculture products and instead importing them from India. Even with all the challenges, Rai continues farming, saying he knows no other job. His experience reflects the joys and frustrations of farming. Similarly, Kamala Maharjan has faced her own challenges in this market. Maharjan is

in her mid-40s and comes to Nagadesh every day with her group made up of her neighbors and friends. She has been coming here for 17 years. Initially, it was challenging for Maharjan, as it took an hour of walking from her home in Duwakot to reach Nagadesh. She recalls slipping and falling during a rainy day while going home at 4 in the morning. Now, they have booked a vehicle to drop them off and pick them up, making it easier to travel to the market. Despite the challenges, what motivates Maharjan to come here every night is to earn money for her kids. But now that her kids are all grown up, she plans to quit in two or three years. "I like bakeries. I want to open my own bakery someday," says Maharjan. The number of buyers is low compared to the farmers. One such buyer is Khagendra Parajuli, who has been coming to Nagadesh every single night for the past 21 years, except on days when he has personal emergencies. Parajuli buys the vegetable for his shop in Kalimati—a popular vegetable market. He walks around carrying a small torch and a weighing scale. He is a very picky buyer as he rejects most of the vegetables he sees

in front of him, buying only what he likes. "It is about the taste, which I have developed over the years," says Parajuli when asked how he picks vegetables. Parajuli expresses his concern about the decreasing prices of vegetables. He had not seen such a drop in 15 years. The reason seems to be rumours that the vegetables contain large amounts of poisonous pesticides. Parajuli blames the government for failing to educate the farmers on the proper use of pesticides. Nagadesh's night market has become a source of livelihood for many. People from all over Bhaktapur come here in hopes of selling their self grown vegetables. Despite the market's popularity among regular buyers, not all of the vegetables get sold. Some farmers have to settle for very low prices or return home with their produce. Most choose to settle at lower prices out of fear that vegetables will rot if left unsold. At 4 a.m., everyone starts packing up and the shops begin to close. Those who sell early leave early, but those who do not sell their vegetables stay up all night just to take them back home. Although Nagadesh provides a platform for selling vegetables without having to set up shops or pay any fees, it is not without its own challenges.

A BLACK Tin Box

Chakshita Rana Pathak

In the corner, sits– about three feets in length, black in colour, bits of chipped paints, the greyscale metal peeking through. There are two hefty– rounded latches to it. A silver lock hangs onto one of the latches. The lock is old and slightly rusted– orange. The lock reads “Alba” engraved with the decades of grime stuck onto it. On the front face, stenciled in white military font– ‘H/ Capt.’ reads an army personnels name. It isn’t new, one recognisable.

This piece remains unpleasant as a piece of decor nor fits the aesthetic of any rooms within our maximal-tuscan fused with Nepali lahure apartment (pardon my nitty gritty design preferences). It is not a traditional– proper piece of furniture, yet quite functional and heartfelt to throw out. The box seems quite enduring– seems to have lasted decades without rusting unlike other metal boxes made today.

Whether it be at my Grandparents home, or my maternal family members home– I have always seen one. A tin box– painted in black, padded and secured with the name and ranking of a military personnel.

I have always been the inquisitive one in the family. Always seeking answers and stories. Questioning traditions, cultural practices, wanting to witness and soak in dance, music– anything that gave me a whiff of the past! I recount the times when my mum shares how I would not let her sleep– even if it was midnight, without getting an answer to my questions.

I, nor anybody in my family could comprehend my inquisitive behaviour. I was just the annoying member of my family– who dwelled in stories from the past or was interested in cultural practices, which in their outlook were deemed invaluable when compared to modernity. Like many, they seem to run away from the past, modernity seems elating, envisioning the future seems comforting.

Even today, by nature I am quite nagging (blame it on my rising horoscope). I keep asking questions, A LOT of questions!. To my family, to a stranger that I meet or a friend. Not only orated answers but unconsciously, I seemingly also seek any material possession that carries a story. A part of somebody, A part of a community or anything that embodies a part of history within itself.

I have been eyeing my grandfather’s dented, almost 50 year old tea mug. The mug is not just to drink from, during his days in the army it served multi-functionary purpose. Drinking water from it or using it as a jug when they had to bathe during ‘Jungle– training’.

This led me to dwell upon how anything made for the army was ensured to be multi-functional.

I don’t remember how or since when this box entered our home. It has always been around. Like many, it paints the name and ranking of my grandfather– from when he was in the army. The box that sits in the corner of my room today has travelled with me to each house that I have lived in.

I asked my mum about the box. “It was one of the many such belongings that travelled with the family”– she says. From one home to the other, in accordance with the posting of my grandfather from one army camp to the next one.

To her remembrance it was not– the only box, it was one amongst the many boxes that had travelled with the family. This particular one ensued with my mum– today in our home.

The black tin box originated in India, likely in Benaras and is contemporary to my

Dehradun, the forts of Kashmir, ghats of Benaras, to Haridwar. From Haridwar travelled to Siliguri, then Pathankot, from the bustling chaos of Bombay, to the serenity of Ladakh. It even went to my mum’s hostel in Madras to Palawa then back to Kota– where my father first met my mum.

The box now in my view turned into a symbolic character, not just an object. It witnessed not only places but also stories of people, incidents– time and change. Initial notions when talking, pondering about the box were limited to it being “a



mum. Primarily, equivalent to a suitcase back in the day it carried essentials, clothes, utensils, locked, then was led onto the train, then onto a bus and finally into a home.

The metal box dutifully functioned as a box– either stored yarns and woolen goodies made by my grandmum, sometimes kept old winter clothes, stored the extra utensils (fancy ones! so my grandmum says) for when guests visited or old artworks, stored important documents, files and certificates or even medals that my Mama’s won in their schools or competitions for children within the army camps.

As I questioned more, mum became nostalgic– she laughed and alluded, how the seemingly functional storage unit was never limited to being just– a– “Black Tin Box” or a “Metal Suitcase”. It changed roles and responsibilities, maybe as a bench to sit on– with mats put on top and cushions laid out, a coffee table at the center of the living room for guests to lay down their cup of tea and the snacks.

It possibly was a Television stand, it held onto the old chunky CRT TV, which at exactly four o’clock in the evening– got surrounded by the kids (my now uncles and aunts– I guess) of the army camp to watch “Vikram aur Betaal”. It even was a floor–seat study table for the myriad of students my mum tutored.

The metal–suitcase, if it had a passport, would have had dozens of stamps– ‘Entered on’, ‘Exited on’. From the foothills of

mere metal box”. But as stories unfolded it carried (pun intended) many ‘things’– much heavier than one can fathom.

The box then arrived in Delhi, at my fathers home. There it carried my mum’s collection of books. Lastly, from Delhi it entered Kathmandu– after the passing of my father. It brought back not just books of my mum but of my father’s too. Accompanied with memories– much heavier than the books coalesced together. The box witnessed momentous events, my birth and the short– time my parents had together in Delhi.

My mum always had been a creative– expressionist– never was interested in making friends or to listen to music, she rather is a devout workaholic and a hobbyist engaging hours at end to her craft and mastery. I knew of her extensive collection of quilts and trinkets she had made during our time in Brunei. The moment she had any free time my mum either experimented with dishes and cuisines or immediately went into her sewing room.

The sewing room had bountiful fabrics laying around. Long drapes, colourful, many patterned cut bits, or the patchworks ‘not to be touched’ for they were to be sewn in the meantime to the handy iron on the dedicated ironing station and the mighty metal–wood sewing machine.

My childhood also encompasses the rhythmic– sound of the sewing machine. The times I went beneath it to play with the big round wheel– as the long drapes of

fabric drooped and engulfed me into a cave of its own. Quilts were a big part of my childhood, I had quilts to mark significant folds of my life– my birth, my 5th birthday and more. I never really emphasised on understanding this tradition or the craft, but was well versed as to how my mum embodied this craft.

After the demise of my father, the craft lessened and lessened. The sewing room’s door was shut most of the time. The patches waiting to get sewn, the rhythmic machine was quiet, dusts piled up within the room. The smell of cut–fabric faded and the atmosphere of the sewing room changed– became reticent.

Then I remember us returning to Kathmandu, with largely packed hundred kilo cargo boxes, we were now returning. The fabrics and unfinished quilt projects were also packed and brought back to Kathmandu.

Somehow books from the non aesthete– functional storage unit were put to shelves.

The quilt projects somehow were packed into the same box for years. It was in an epoch later that I began pondering about the box, how it was a meagre piece of ‘furniture’ but ventured into how it must have more say to it.

On one of my organisational surges, I opened up the ‘Black Metal Box’ and found the fabrics and many intricately sewn– quilted collections– finished and unfinished ones. I had never given it a thought– Where must those fabrics be? How about those unfinished patches of work?

Years later as I quested into understanding family history, the sequel of questions about the box. I later registered how or why did my mum ever stop her favorite hobby–craft? I was on a run delving too far into the past that I never questioned the immediate past, a past I directly am intertwined to. I eventually kept pushing conversations with my mum, suggesting how she could possibly go back to doing a hobby she adored. I even suggested putting up an exhibition for a craft that has a lot of value in the arts scene of Kathmandu but a handful of crafts–women and artists. She did try to go back to the craft but it was a break–through conversation that revealed why it all came to a halt.

My mum benumbed herself from a hobby she creatively expressed herself through. The loss of her dearest, to becoming a single parent all became daunting– “The Chore of Life” was enough to distract her from any expressive activities. Despite trying numerous times– she was unable to pick up where she left. She rather felt at peace when the quilts were enclosed.

The quilts might remain as it is, enclosed as memories and might turn into works of art in the near future. It deems uncertainty. As I stare into the box– noticing the painted texts, the scratched paints, the dents, grime and stains, I ponder upon the journey this box has taken. What I am certain of now– is the history of my family and their journey.

Workshop on ICT for Development by Professor Richard Heeks

April 10, 2025

Professor Richard Heeks from the University of Manchester conducted a workshop for BMS third-year students at Kathmandu University School of Arts. The session was part of their ICT for Development (MEDS 322) course.

Students gained valuable insights into the role of information and communication technologies in driving social and economic development, engaging actively with the expert’s practical knowledge and research.



Kathmandu University, School of Arts

Media Studies Group

The Media Studies Group (MSG) at Kathmandu University's School of Arts is making a meaningful difference, working to create a more inclusive, engaging, and supportive campus experience for Media Studies students. Formed with the goal of bridging the gap between students and the Department, MSG is more than just a student council—it is a support system, an event team, and a creative collective dedicated to enriching the experience of Media Studies students throughout their time at the university.

MSG was formed with a clear goal: to build a bridge and foster communication between students and faculty, supporting peers when they bring forward new creative ideas, or addressing issues students may encounter, and create a vibrant and inclusive community. Whether it's lending a hand to a classmate struggling with coursework or ensuring smooth coordination between the student body and administration, MSG stands at the intersection of care, collaboration, and leadership.

Headed by a team of seven committed students, each bringing their own diverse strengths to the table. President Risheka Joshi, who oversees the group's overall vision and leadership, supported by Vice President Utasv Pudasaini, responsible for supporting operations and coordination; Treasurer Sudip Mahato, who manages the council's financial matters; and Secretary Pratistha Maharjan, in charge of documentation and internal communication. Joint Secretary Suhana Lama contributes to logistics and planning, while Executive Members Suyasha Adhikari and Shreya Gautam offer creative input and hands-on support across all MSG activities.

Throughout the academic year, the MSG team has successfully carried out several impactful initiatives. One of the highlights was the Freshers' IceBreaker event, a welcoming program designed to help first-year students feel comfortable and engaged from the start. With games, informal interactions, and friendly conversations, the event created a friendly atmosphere that helped ease the transition into university life.

In addition, MSG has also hosted film screenings that bring students together for both entertainment and reflection, fostering critical discussions around cinema, culture, and media. These screenings often include opportunities to engage directly with the filmmakers, giving them the opportunity to learn from a closer look and broaden their understanding of the creative and cultural contexts behind the films. Another memorable activity was the Heritage Walk, during which students explored Patan Durbar Square, gaining insights into the history and cultural significance of Patan. This experience allowed them to appreciate the region's rich heritage while fostering connections outside the classroom environment.

Beyond these major events, MSG has played a crucial behind-the-scenes role in ensuring the success of various Departmental functions. Acting as the face of the Media Studies Department, MSG represents student interests while maintaining clear communication between faculty, students, and staff. Their proactive involvement helps streamline operations, resolve unforeseen challenges, and contributes significantly to the vibrancy of the Department's academic and cultural calendar.



Guest Lecture by Associate Professor Srijana Shrestha for BMS First-Year Students



June 12, 2025

Associate Professor Ms. Srijana Shrestha joined as a guest lecturer for the first-year BMS students at Kathmandu University School of Arts. The session was conducted as part of their course, MEDS 152: Foundation of Social Sciences II.

Professor Shrestha shared valuable insights on key social science concepts, helping students connect theoretical knowledge with real-world understanding. The lecture was well-received and enriched the ongoing course discussions.

Visit from Dr. Speranța Sofia Milancovici and Team



June 9, 2025

Kathmandu University School of Arts welcomed Dr. Speranța Sofia Milancovici, Associate Professor and Dean at "Vasile Goldiș" Western University of Arad, Romania. She was accompanied by her team members during the visit.

The meeting provided an opportunity to explore potential academic collaborations and strengthen international ties. The Department was honored by their presence and looks forward to future engagements.



Ad Creative Workshop with Branding Expert Inder Kumar

May 13, 2025

An engaging Ad Creative Workshop was held with Inder Kumar, a seasoned expert in Brand Strategy, Communication, and Corporate Branding.

The session was organized for BMS second-year students enrolled in MEDS 208: Advertising Principles and Practices, along with BFA students studying Innovation and Entrepreneurship. Participants explored the power of ideas, visuals, and storytelling in branding, gaining practical insights into how creativity drives effective communication. The workshop was both inspiring and informative, bridging classroom learning with real-world application.

An Interview with Mr. Manohara, Inaugural KU Emerging Filmmaker Awardee at KIMFF 2025



At Kathmandu International Mountain Film Festival (KIMFF) this year, a new tradition was born and a rising star was celebrated. Indian filmmaker Mr. Manohara K. became the first recipient of the KU Emerging Filmmaker Award—an initiative by Kathmandu University (KU)—to encourage aspiring filmmakers. He won the award for his debut feature, *Bird of a Different Feather* (Mikka Bannada Hakki). The film tells a coming-of-age story of Sonia, a young girl with albinism. Manohara delivers this narrative with such raw authenticity that it tugs at heartstrings as the protagonist eases into herself and gradually finds her place in the world that too often renders her invisible. What makes Sonia’s journey so affecting is not only her resilience in the face of adversity and societal stigma, but her ability to make light of even the heaviest moments. Her salvation was herself, as she slowly learned to accept her difference and embrace it. In conversation with The NutGraf, Mr. Manohara talks about his journey from a child actor in rural Karnataka to a filmmaker and what it means to tell personal and social truths in stories.

Could you tell us a bit about yourself?

I’m from a remote village on the outskirts of Bangalore. My family comes from an agricultural background, and I still do farming in my free time. Right now, I’m pursuing a Master’s in Commerce. I started my career in cinema at the age of 13 as an actor in *Railway Children*, directed by Prithvi Konanur. That film changed my life. I received the National Film Award for Best Child Artist in 2017.

We heard you started out as an actor. What made you step behind the camera instead?

Even though I received recognition for *Railway Children*, I wasn’t offered many acting roles afterward. But Prithvi Sir kept supporting me, still giving me roles and opportunities. Watching him work, his creativity and how much he enjoyed the filmmaking process, inspired me deeply. I realized that instead of waiting for opportunities, I could create my own. That’s when I decided to write and direct *Mikka Bannada Hakki*.

Could you walk us through the inspiration behind ‘Mikka Bannada Hakki’, and what made you want to tell this particular story?

I wanted my debut film to inspire young people. I didn’t know much about albinism until I read Sonia S’s autobiography, *Mikka Bannada Hakki*. Her journey about overcoming personal struggles and learning to see herself differently truly moved me. It felt like a story that needed to be told.

What was it like working on the screenplay for the film with Sonia S?

The film is a mix of both our lives, her experiences with albinism and mine growing up in poverty. We shared a lot of thoughts and personal stories while writing. We were both first-time writers, so we made some mistakes along the way, but we also had a lot of fun.

What was the experience of making the film like? Were there any unique challenges or memorable moments during the shoot?

As a debut director, I learned a lot. About my mistakes, my strengths, and how to adapt. One of the biggest challenges was working with Jayashree, our lead actress who has albinism. She couldn’t be in the sun for long, and she would tire easily. But she was committed. A truly memorable moment was getting guidance on set from my mentor, Prithvi Sir.

As an emerging filmmaker who comes from a rural area, what are some of the biggest challenges you’ve faced in the Indian or South Asian film space?

Funding is the hardest part. There’s also a lack of support from local institutions as you need so many permissions, and the process is slow. Sometimes, people treat film shoots as something suspicious or illegal.

Your film won the first-ever KU Emerging Filmmaker Award at KIMFF. What does this recognition mean to you, both personally and professionally?

It means a lot. As a young filmmaker, this recognition gives me motivation to do even better. And, I dedicate this award to Prithvi Sir, who’s always supported me. This award isn’t just for me. It’s for anyone who’s trying to create something meaningful against the odds.

What kinds of stories do you hope to tell in the future? Are you working on something now?

I want to make films that hold up a mirror to society. Stories that make people question their own thinking. Right now, I’m working on a new script that looks at how today’s youth are moving forward in the world. It’s still in development, but I’m excited about it.

Lastly, what would you say to aspiring filmmakers who may not have access to big production houses and teams or film schools but still want to tell meaningful stories?

Don’t lose confidence. Sometimes things take time. *Mikka Bannada Hakki* came after seven years of waiting and learning. You don’t need a big team or formal training to tell a good story. What matters most is your dedication to the story and your willingness to keep going. Never give up.

Cultural Exchange with Students from Florida International University



June 5, 2025

Students from Florida International University, USA, visited Kathmandu University School of Arts for a cultural interaction program, accompanied by Professor Dr. Prem Chapagain.

The session featured lively exchanges of ideas, experiences, and cultural perspectives, creating a meaningful platform for mutual learning and global connection. The event highlighted the value of cross-cultural dialogue and academic collaboration.

Guest Lecture on Media Literacy by Mr. Ujjwal Acharya

June 5, 2025

Master in Media Studies students at Kathmandu University School of Arts attended an inspiring guest lecture by Mr. Ujjwal Acharya, Managing Director of the Center for Media Research – Journalism Academy and Founding Chairperson of the Center for Media Research, Nepal.

Mr. Acharya shared valuable insights on the current status of media literacy in Nepal, discussing its challenges and opportunities. He also emphasized the crucial role of responsible journalism in the digital age. The session was highly informative and appreciated by all attendees.

BMS Students Meet Renowned Photojournalist Min Ratna Bajracharya



May 9, 2025

Second-year BMS students had the unique opportunity to meet acclaimed photojournalist Min Ratna Bajracharya, whose powerful work has captured Nepal’s evolving history through the lens of his camera.

During a visit to his residence in

Budhanilkantha, students engaged in a meaningful conversation about the art, ethics, and impact of photojournalism. The interaction offered valuable insights into storytelling through images and the role of photography in shaping public memory and awareness.

Department of Languages and Mass Communication

EVENTS



Ranjan Adiga on Writing and Publishing
On June 28, 2024, Associate Professor Ranjan Adiga from Westminster University, USA, interacted with students and faculty at KUSoA, and shared insights on writing and publishing.



Guest Lecture by Dr. Paleswan Joshi Lakhey
On July 31, Prof. Dr. Paleswan Joshi Lakhey of TU Teaching Hospital delivered a lecture on "Women in Science" and its relevance to social sciences.



Storytelling Lecture by Deependra Gauchan
Veteran filmmaker Mr. Deependra Gauchan delivered a lecture on storytelling on July 1.



Visit by Kathmandu Photographers Association Officials
KPA President Mr. Hari Ghimire and Vice President Mr. Ananda P. Ghimire visited the Department on August 11.



International Sanskrit Day Observed
On August 19, the 7th International Sanskrit Day was celebrated at the Samudra Man Vidya Foundation, Kathmandu.



Sadharanikaran Seminar Proceedings Released
Proceedings of the International Seminar on the Sadharanikaran Model were launched on August 11.



Visit from Korean Delegates
Prof. Kang Sun and Mrs. Sun from Suwon Science College, South Korea, visited the Department on July 8.



Guest Lecture by Dr. Aakriti Sharma
On September 17, Dr. Aakriti Sharma spoke on behavior change communication in healthcare.



Crafting Cinema Workshop Concludes
The Crafting Cinema workshop concluded on July 11 with screenings and a certificate distribution ceremony.



Academic Writing Course Concludes
A three-month academic writing course concluded on August 18 with a certificate distribution ceremony.



NTV Studio Visit
On July 12, first-year BMS students visited the Nepal Television studio, where they gained insights into broadcasting operations.



Dr. Adhikary at KPA Program
Dr. Nirmala Mani Adhikary delivered a Keynote Speech at a KPA event on September 14.



Interaction with Actor Vijay Khandel
Bollywood actor Vijay Khandel (VJimmy Sharma) interacted with BMS students on July 15, and shared his industry experiences.



Utsab Pudasaini Secures 2nd Place in Photo Contest
Third-year BMS student Utsab Pudasaini won second prize in the World Photography Day event by KPA.



End Sem Fiesta
The End Sem Fiesta held on July 19 featured performances and celebrations among students and faculty.



National Seminar on Statodynamic Progressivism
On October 26, DoLMC hosted a national seminar on Statodynamic Progressivism, a theory developed by Dr. Nirmala Mani Adhikary.



KIMFF Screening: Ganesha – Elephas Maximus
BMS 2019 alumni Bigyan Sapkota and Gaurav Bhandari screened their film "Ganesha – Elephas Maximus" at the Kathmandu International Mountain Film Festival (KIMFF) 2024 on June 2.



BMS 2024 Icebreaker Event
A successful icebreaker event for BMS 2024 students was held on September 27.



Heritage Photo Walk (KPA 2024)
On August 17, a heritage-themed photowalk was held at Basantapur in collaboration with KUSoA.



Orientation Program Held for the New Batch
An orientation program for BMS and MMS students was held on September 24.

PhD Cohort Seminar Explores Natyashastra Through the Lens of Sadharanikaran Model



May 9, 2025
The Department of Languages and Mass Communication hosted a PhD cohort seminar on Natyashastra, examining the classical text from the perspective of the Sadharanikaran Model of Communication. The session offered a rich academic discussion, connecting ancient Indian

dramaturgy with contemporary communication theories. Participants explored how traditional performance aesthetics align with the principles of shared understanding and effective communication outlined in the Sadharanikaran framework.

Interaction Program with Mr. Prashanta Kumar Shill



May 9, 2025
The Department of Languages and Mass Communication at Kathmandu University School of Arts hosted an engaging interaction program with Mr. Prashanta Kumar Shill, senior faculty at Port City International University, Bangladesh, and international political analyst. Mr. Shill delivered an in-depth presentation titled "Unleashing the Current State of Mass Media in Bangladesh." He explored the evolution of Bangladeshi media since the 1990s, focusing on media convergence, the rise of digital platforms, and ongoing challenges related to media freedom and government regulations.

Ph.D. scholars and faculty members participated actively, raising insightful questions about centralized reporting, the influence of social media, and the effects of globalization on journalism. Mr. Shill emphasized the vital role of media in shaping societal values and encouraging informed public debate. The session strengthened academic collaboration between institutions and concluded with closing remarks by Dr. Nirmala Mani Adhikary, Head of the Department of Languages and Mass Communication, who thanked Mr. Shill and expressed enthusiasm for future knowledge-sharing events.

Workshop on Syllabi for Bachelor, Master, and PhD Programs

A productive four-day workshop focused on reviewing and updating the syllabi for Bachelor, Master's, and PhD programs was recently completed at the Department of Languages and Mass Communication, Kathmandu University School of Arts. The workshop brought together faculty

members to enhance curriculum quality and ensure alignment with current academic and industry standards. This collaborative effort aims to strengthen the Department's academic programs and better prepare students for their future careers.



Screening of *The Takatsu River* with Director and Producer Q&A

May 9, 2025
Students from the first, second, and third years of the BMS program had a unique opportunity today to attend a special screening of the Japanese film *The Takatsu River* at the BMT Building Media Hall, Kathmandu University School of Arts.

Following the screening, the audience engaged in a lively discussion and Q&A session with the film's director, Nishikori Yoshinari, and producer, Tadashi Yasukawa. During this rare interaction, students explored the film's artistic vision, storytelling techniques, and cultural significance.



PROFILE

Department of Languages and Mass Communication



Prof. Dr. Nirmala Mani Adhikary
Head of Department

Dr. Nirmala Mani Adhikary is a Professor and Head of the Department of Languages and Mass Communication at Kathmandu University. Prof. Dr. Adhikary is a prominent communication theorist, who is internationally acclaimed for the construction and development of the Sadharanikaran Model of Communication and the Sancharyoga theory. His doctoral and post-doctoral research are interdisciplinary works on communication theory and Hinduism. Prof. Dr. Adhikary is author/editor of more than 60 published books including Theory and Practice of Communication Bharata Muni (2014) and Sanchar Siddhantikaran (Communication Theorization-2019). More than 80 research articles written by him have been published in journals and anthologies from across the world. He has contributed several popular articles and thematic videos on philosophy, theory, research, culture, communication, and various contemporary issues.

Prof. Dr. Adhikary's works have been translated into several languages and some of them are already part of university curricula in various countries. He is one of the most accomplished media researchers in Nepal, who has led several research projects including Supporting Safety of Journalists in Nepal: An Assessment based on UNESCO's Journalists' Safety Indicators (2016). His research contributions include diverse areas including readability studies, media ethics, media functions and effects, journalism curricula, journalists' safety, media monitoring and content analysis, media policy, etc. He is a well-known communication strategist too. Prof. Dr.

Adhikary is also acclaimed for his visionary leadership role in the designing and/or implementation of proactive curricula at different universities.

Also, he has been writing/editing textbooks on mass communication and journalism, social studies and life skills education, and human value education for secondary and tertiary levels. Besides, he has designed and conducted training and workshops for beginners as well as mid-career journalists. He has been actively involved in the research methodology training/workshops across and beyond Nepal. Before joining Kathmandu University in 2007, he was Head of the Department of Journalism and Mass Communication at a college affiliated to Tribhuvan University. He was the Founding Director of Communication Study Center (CSC), Kathmandu, and President of Media Educators' Association of Nepal (2007). Previously, Prof. Dr. Adhikary was a working journalist. His career in journalism started as a district correspondent of a newspaper, and his career spanned over the years as Special Correspondent, Feature Editor, News Editor, Executive Editor and Chief Editor.

He has been contributing as a columnist after leaving regular journalism practice in order to join the academia. Prof. Dr. Adhikary has been awarded/felicitated with several fellowships, awards, prizes and public felicitations across Nepal and abroad. He was the Bharatamuni Chair Research Fellow in 2012-2013. He was awarded as the Best International Media Researcher in 2022. Currently, Prof. Dr. Adhikary is the Chief Editor of Bodhi: An Interdisciplinary Journal.



Ms. Ekku Maya Pun
Associate Professor

Associate Professor Ms. Ekku Maya Pun joined Kathmandu University as a Lecturer of English in 1994 at the Department of English in School of Science. She along with other colleagues of English and Nepali Departments were later transferred to the Department of Languages and Mass Communication under School of Arts. Since then, she has been working as a member of KUSOA. She is passionate about teaching and enjoys interacting with young people. She believes that all the students are unique in their own way and are capable of realizing their potentiality.

The only difference is some require more effort than the others. She believes that, along with the professional skills and knowledge of their chosen discipline, the students should be imparted with life skills and moral values which will help them to be a good human being besides an educated one. Her areas of research interest are Literature, especially short stories, Gender Studies with focus on women and Media Practice and Communication Contexts.

For her, the most rewarding achievement of her career is the students themselves who have successfully established themselves as professionals in their field. The opportunity to work and interact with them as colleagues gives her the sense of fulfillment. With the trust and support of the KU leadership and motivation from Department and school colleagues, she is proud to successfully contribute as the teacher representative to KU's Executive Council (EC) and the Acting Dean of School of Arts.

She feels that, as the first woman to hold these important positions, is an added responsibility to set an example for future women office bearers at KU. Currently, she is devoting most of her time to establishing the School of Arts as an esteemed institution, not only for social sciences and performing arts but also for humanities programs, with plans to launch English and Nepali programs in the near future.



Dr. Kashiraj Pandey
Associate Professor

Dr. Kashiraj Pandey, an Associate Professor of English at Kathmandu University, is a life-long educator and teacher-trainer. His teaching and research focuses on the practical application of theoretical principles in everyday life and learning contexts of our students. Dr. Pandey, who also received the Murdoch Teacher Education Prize for the best PhD dissertation (2018-2020), completed his higher studies in Transformative Education (English) from Murdoch University (Perth, WA) with the Australia Awards scholarship.

Dr. Pandey views education as a pathway to students' holistic personality development through connection, creativity, context, collaboration, critical reflection, care, and performance. His

continuous endeavours in transformative learning and reflective practices have accumulated insightful interactions with peer educators, students, parents and other stakeholders during his full time teaching and research commitments at Kathmandu University. Serving as the Series Editor for Bold Visions in Educational Research (Brill|Sense Publishers, The Netherlands), Dr. Pandey is also an Editor of BODHI (An interdisciplinary Journal of Kathmandu University). Besides his regular appearance in several literary and research platforms, Dr. Pandey has recently published his second book, "Theorising Transformative Learning: The Power of Autoethnographic Narratives" from an internationally esteemed publisher, Sense/Brill (The Netherlands).



Dr. Ram Chandra Poudel
Associate Professor

Dr. Ram Chandra Poudel is an Associate Professor at the Department of Languages and Mass Communication. He holds a Ph.D. in Nepali from Kathmandu University and an M.A. in Nepali from Tribhuvan University. Additionally, he has an M.A. (Acharya) in Purvamimamsa from Nepal Sanskrit University.

Dr. Poudel's teaching career spans several positions at Kathmandu University, including temporary teaching assistant, fulltime faculty member, lecturer, assistant professor, and currently, associate professor at the School of Arts. He has also taught at Kathmandu University School of Law and Dhulikhel Medical Institute. Within the Department of Language and Mass Communication, Dr. Poudel instructs undergraduate students in compulsory Nepali subjects and offers non-credit Nepali language courses to postgraduate students.

He has also served as a coordinator, teaching Nepali to foreign students from Japan, Korea, Australia, and China. Dr. Poudel is a prolific writer, with publications in esteemed magazines and books covering topics such as Mimamsa Philosophy, Scientism in Gurukuliya Education Tradition, and Sankhyadarshan. He has authored a biography on Krishnaprasad Bhattarai and a book on Kulchandra Gautam and Prapannacharya. In terms of international engagement, Dr. Poudel represented Kathmandu University in a program organized by Erasmus+ in Germany.

He also visited Tibet University in China, where he participated in various academic programs. Dr. Ram Chandra Poudel's academic contributions and experiences showcase his expertise and dedication to the field of Nepali language and education.



Dr. Sudhamshu Dahal
Associate Professor

Dr. Sudhamshu Dahal is an Associate Professor at the Department of Languages and Mass Communication. He is a distinguished academic and professional whose career is defined by an unwavering commitment to harnessing Information and Communication Technologies (ICTs) for societal development. Holding a doctoral degree in Communication for Development (C4D) with a specialised focus on ICT for Development (ICT4D), Dr. Dahal has emerged as a leading voice in this interdisciplinary domain. His academic work is distinguished by a meticulous exploration of how digital media and open data can catalyse transformative change, particularly in developing regions such as South Asia.

At Kathmandu University, his curriculum, encompassing topics from Media and Information Literacy to Communication Research and Planning, blends theoretical rigour with practical application. Beyond the classroom, Dr. Dahal serves as the Coordinator of Examinations at the School of Arts, upholding the highest standards of academic integrity and rigour.

As a visiting professor at universities across Asia and Europe, Dr. Dahal engages in collaborative research, delivers guest lectures, and facilitates workshops that promote cross-cultural academic dialogue.

His research portfolio is both extensive and impactful, addressing pivotal issues such as Digital Media Literacy, Open Data, Open Government Data, and Open Contract Partnership in Nepal. As a principal researcher and team leader, Dr. Dahal has spearheaded empirical studies that directly inform policy and practice. His contributions have been instrumental in developing frameworks and

strategies that enhance transparency, accountability, and civic engagement through the use of ICTs.

A standout achievement in Dr. Dahal's career is his leadership of the European Union's inaugural Strategic Communication project in Nepal. This pioneering effort sought to refine the EU's communication strategies in the region, fostering stronger connections with Nepalese stakeholders. Dr. Dahal's adept management of this complex international initiative underscored his expertise in strategic communication and his capacity to deliver results on a global stage.

As a trained media ethnographer and analyst, Dr. Dahal brings a sophisticated understanding of the media landscape to his work. His ethnographic research offers deep insights into the cultural and societal dimensions of media production and consumption, bolstering his contributions to media institutions and ICT4D initiatives with sharp analytical precision. Dr. Dahal's collaborations with international organisations, including UNICEF, UNDP, and the World Bank, exemplify his ability to bridge academic inquiry with real-world impact. Through his strategic communication and ICT4D training programs, he has empowered government officials, civil society groups, and local communities to leverage ICTs for sustainable development.

A prolific scholar, Dr. Dahal actively contributes to academic discourse with an impressive publication record. His articles in high-impact journals and chapters in internationally recognised volumes reflect his dedication to advancing knowledge in communication, media, and ICTs, tackling complex challenges with scholarly depth.



Mr. Sudarshan Prasad Dahal
Assistant Professor

Mr. Sudarshan Prasad Dahal is an Assistant Professor of Media Studies at Kathmandu University School of Arts. Having a double degree in Media and Communication Science with a focus on Political Communication from Mid Sweden University, Mr. Dahal has been involved in teaching and research activities in the field of Social Sciences particularly on Communication, Media, Journalism, and Democracy. Currently, he is pursuing Ph.D. in Mediated Corruption Scandals in Nepali Press. As a research fellow he has obtained a semester-long fellowship under Erasmus program in Bielefeld University, Germany in spring 2022 session. As a teacher, he has been teaching a number of courses in the Bachelor in Media Studies program and Masters in Media Studies that includes Media, Culture and Society; Introduction to Media Studies; Development Communication; Public Relations; Media Ethics; and Research Application in Media. He has published several research articles related to media autonomy, media bias, journalists' democracy building roles and news coverage practices in the context of Nepal.

Similarly, he has been publishing a number of opinion articles on

the area of politics, education, development and natural resources in national dailies and weeklies of Nepal since decades ago. As a visiting fellow, he has delivered several lectures in the universities of China and Germany. He is a founding member of the Asia Pacific Higher Education Network-Intangible Cultural Heritage (APHEN-ICH), a network of 22 member universities of Asia-Pacific higher education institutions. The UNESCO Office (Bangkok) has initiated the program that provides intangible cultural heritage related courses and programs in the higher academic institutions across Asia-Pacific region including South Asia. Since 2016, Mr. Dahal, as the focal person of the Kathmandu University School of Arts, has been leading the Quality Assurance and Accreditation (QAA) program that monitors and enhances the quality of higher education academic institutions across the country which is supported by the University Grants Commission of Nepal. Before joining Kathmandu University in 2011, Mr. Dahal served in various teaching and non-teaching capacities in Tribhuvan University and Purbanchal University of Nepal.



Mr. Chandi Raj Dahal
Assistant Professor

Mr. Chandi Raj Dahal is an Assistant Professor at the School of Arts, Kathmandu University, specializing in visual and multimedia journalism. Since January 2015, he has been teaching various courses at the undergraduate level, including Introduction to ICT, Social Media Networking, Multimedia Applications, Research Methodology, Broadcasting, Radio Production, and Television Production. Alongside his teaching responsibilities, he has also taken key positions within the School, such as Coordinator for Admissions and Students' Welfare and Coordinator for the Erasmus+ Global Mobility Program in collaboration with Jade University, Germany. Mr. Dahal is actively involved in curriculum development and revision and is a member of the Subject Committee for Media Studies Programs at the Department. Mr. Dahal holds a Master's degree in Conflict, Peace, and Development Studies from Tribhuvan University, where he conducted research on the perceptions of Tibetan refugees living in Nepal. He also holds a Master's degree in Journalism from The University of Hong Kong, where he directed a documentary titled "Daughter of Gurkhas." He completed his Bachelor's degree in Media Studies at Kathmandu University, with his Media Project titled "Nepalese Perception on Globalization." Mr. Dahal has authored an article on the

"Narrative Phenomenon Model," published in Bodhi: An Interdisciplinary Journal. He has also contributed an article on "Design Thinking for Documentary Filmmakers," which was included in Packaging Science for Public Interest, a publication by Vigyan Prasar, India. He was invited to deliver lectures at Jade University, Germany on Community Radios in Nepal in August 2017 and on Journalism in Nepali and Global Context in 2022. Similarly, he had presented a paper on "Nepalese Perception on Globalization" at the Open Society Foundation Student Conference held in Thailand in 2013. Mr. Dahal has received prestigious awards such as the South Asia Scholarship Award from the Open Society Foundation and the Overseas Talent Scholarship from the Journalism and Mass Communication Center, HKU, for his academic achievements, both for the 2013-2014-academic years of his Master of Journalism degree program. Mr. Dahal's expertise lies in Journalism and Media Studies, and his extensive teaching experience, research contributions, and academic achievements make him a valuable asset to the Department of Languages and Mass Communication at Kathmandu University School of Arts. Mr. Dahal is currently pursuing PhD in Journalism at the Missouri School of Journalism, USA



Dr. Dinesh Kafle
Assistant Professor

Dr. Dinesh Kafle is an Assistant Professor at the Department of Languages and Mass Communication, School of Arts, Kathmandu University. He also serves as Acting Associate Director of the Global Engagement Division, Office of the Vice-Chancellor, Kathmandu University.

Dr. Kafle has a Ph.D. in English Literature and Cultural Studies

from Jawaharlal Nehru University, New Delhi. He has held several editorial positions in the media and publishing sector, including Editorial Researcher at Routledge Books, News Producer at The Wire, and Editorial Page Editor at The Kathmandu Post. He translates between English and Nepali and writes a regular column for The Kathmandu Post.



Mr. Ngima Gelu Lama
Lecturer

Mr. Ngima Gelu Lama is an independent filmmaker and lecturer at the Kathmandu University School of Arts. Over time, he has expanded his creative roles to include writing, directing, producing, cinematography, and editing for his films featured at prestigious international festivals such as Oberhausen, Yamagata, DMZ Docs,

New Orleans, Reykjavik, among others. A recipient of a full Erasmus+ scholarship, he earned an MA in fiction film directing through the Kino Eyes: The European Movie Masters program (2018-2020), studying across Lisbon, Edinburgh, and Tallinn. He is also an alumnus of Rotterdam Lab and Berlinale Talents.



Mr. Subindra Shrestha
Lecturer

Mr. Subindra Shrestha is a lecturer at Kathmandu University, specialising in mass communication and journalism. He holds a master's degree in the same field from Tribhuvan University. With around two decades of professional experience, Mr. Shrestha has made significant contributions to Nepal's media landscape.

Mr Shrestha has worked in the post of senior subeditor for Kantipur Television and as a specialist in the legal beat; his impactful reporting against corruption and raising social issues is remarkable.

As a multimedia expert, Mr. Shrestha has good experience in digital storytelling. He served as an investigative reporter for Avenues Television and two of the country's leading media houses.

He taught at Santwona Memorial Multiple College Baneshwor and Ganeshman Singh Multiple Campus Kalanki, affiliated with Tribhuvan University. His dual role as an academician and media practitioner has enabled him to bring real-world insights into the classroom, bridging the gap between theory and practice.



Mr. Alok Lamsal
Lecturer

Mr. Alok Lamsal is a lecturer at Kathmandu University with a strong academic and professional background in media and literature. He holds an MPhil and a Master's degree in English from Pokhara University and a Bachelor's degree in Media Studies from Kathmandu University.

Mr. Lamsal has worked as Creative Director for Ambition Guru and the popular reality show The Poet Idol. He was also Assistant Director for the Nepali films Loafer and Agnidahan, and has written

and directed several music videos, short films, and documentaries that reflect Nepali culture and everyday life.

His media experience extends to journalism, having served as editor for Yes Magazine and world dainik news portal, and as a reporter and translator for The Kathmandu Post and recordnepal.com. He has also taught at Ratna Rajya Laxmi Campus and King's College. Mr. Lamsal believes in the quiet strength of storytelling.



Ms. Manusha K.C.
Communication Assistant

Ms. Manusha K.C. is a communication and media professional with a Bachelor's degree in Media Studies (2022) from Kathmandu University. She began her career as an Assistant Producer at Various Nepali Televisions, where she spent two years working in the range of informative and entertainment-based programs.

Currently, Manusha works as a Communication Assistant at the Department of Languages and Mass Communication, Kathmandu

University, School of Arts. In this role, she supports Departmental communications while also handling key administrative and admissions responsibilities at both the Departmental and school levels. Her experience bridges the fields of media production, institutional coordination, and academic communication, making her a valuable asset in a multidisciplinary field.

PhD Fellows and Scholars

- Binod Dhungel
 - Bishnu Gyawali
 - Chetana Kunwar
 - Deepak Aryal
 - D.B. Khatri
 - Gobinda Bahadur Karki
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