VISTA

NISCORT MEDIA COLLEGE

New Institute of Social Communications Research and Training

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ADMITTED TO CAMPUS, EXILED TO DEATH TRAPS

by Austin Michael



Rescue by the SDRF, ITBP and other agencies after a multiple storey building collapsed at Satya Niketan, New Delhi, on Sunday. (Photo by Afshana Ali from The Indian Express)

NEW DELHI — By the time you read this, the heavy machinery in Southwest Delhi's Satya Niketan will have cleared the worst of the concrete dust. The emergency tape will look faded, and the five-storey heap where seven people—including five Delhi University students—died on a quiet Sunday afternoon will slowly dissolve into just another grim city memory.

In the immediate aftermath of the collapse, the facts laid bare a familiar story of fatal negligence. As reported by The Indian Express, a labourer had allegedly placed an urgent phone call to the hostel operator hours before the building gave way, warning him that the structure could not handle the load of ongoing basement construction. The operator, Sudhanshu, later told the police that he had cautioned the building owner's son against the renovations, claiming the 50-year-old foundation lacked the strength to support the extra storeys.

Both the operator and the property owners were arrested. Municipal officials quickly moved in to inspect other facilities run by the firm, noting that several branches violated basic safety guidelines, such as lacking secondary fire exits.

The sequence of events is clear, but treating this solely as a municipal crime or an engineering blunder misses the point entirely. The real question is not just how those basement pillars failed. It is why hundreds of young people were forced into those precarious rooms in the first place.

Reading the critique offered by former NCERT director Krishna Kumar in The Indian Express, titled "When the hostel goes missing from the imagination of education," made me realize that the root cause of this tragedy lies far deeper than illegal construction. As Kumar pointed out, higher education reforms like the Common University Entrance Test (CUET) were designed to encourage students from every corner of India to pack their bags and head to central universities. We actively tell young teenagers to dream big and move across state lines.



Rescue operation underway after a building collapsed near Satya Niketan at South-West Delhi on Sunday. (ANI Video Grab, Enhanced using AI, from The Indian Express)

Yet, as the column argued, this grand The physical surroundings of Satya Niketan illustrate this contradiction clearly. Just a short walk from some of the city's most prestigious institutions, diplomatic missions, and luxury hotels, outstation students are packed into dense, unmonitored tenements. When premier colleges provide on-campus accommodation to only a tiny fraction of their students, the university effectively washes its hands of them the moment the evening bell rings.

That institutional void is where unregulated private operators step in. When a university does not see safe, dignified housing as an essential part of learning, housing turns into a purely transactional black market. Landlords feel free to add illegal floors, neglect secondary escape routes, and excavate basements under aging foundations because they know students have nowhere else to go. Desperate for decent meals and proximity to morning lectures, teenagers settle for rooms with no emergency exits and walls that tremble under basic renovation.

Looking back at this tragedy, I feel the true disaster took shape long before that first wall cracked on Sunday. It began when our educational system decided that learning happens only inside seminar halls and lecture theaters, while the question of where a student sleeps at night is somebody else's problem.

Until safe, regulated, and affordable student housing is recognized as a fundamental right of student life rather than an afterthought, Satya Niketan will not be an isolated tragedy. It will simply remain the hidden, fatal cost of daring to pursue a college degree.

SEQUENCE OF EVENTS

- **Morning Warning:** A site labourer alerts the PG operator that the 50-year-old building cannot bear basement excavation and ongoing renovations.
- **Sunday Afternoon — The Collapse:** The five-storey Satya Niketan PG crumbles, claiming seven lives, including five Delhi University students.
- **Wednesday Arrests:** Delhi Police arrest operator Sudhanshu in Burari after he fled the spot; owner Hariram, his son, wife, and contractor also detained.
- **Safety Scrutiny:** MCD inspects seven sister hostels in the area, flagging critical violations including single entry-exit bottlenecks.

7	50-YR-OLD	4
DEAD	STRUCTURE	ILLEGAL FLOORS

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NISCORT Marks Hindi Diwas with Katha Kathan Pratiyogitagita'

by Charanjeet



To celebrate the richness, as well as the unifying power of the national language, HINDI NISCORT organized a 'Hindi Katha Kathan Pratiyogita' on 11 September Focused on the theme –" Hindi : ekta or sanskritik gaurav ki veshwik awaaz".

The competition commenced with the introductory remarks delivered by the co-anchor Ankit Dhapra, followed by the interesting literary session. Altogether 18 participants took part in the competition, demonstrating their eloquence, narration skills, and creativeness in their performances. The participants presented a wide range of literary genres, including kavita (poems), dohas, short story, and the extract of a story (gadhyansh), all loaded with meanings and reflections on the Hindi language's role as a uniting factor.

The performances were evaluated by a panel of judges, Dr. Sr. Michelle Patricia Matthias and Mr. Sushil Lal, who scored the contestants' performances for the content and theme, presentation, and articulation. In addition, the competition was organized by the faculty coordinator, Mr. Akash Singh.

After a few hours of thrilling performance and evaluation, the results were announced, with Tanvi Sikka (BAJMC Semester I) securing the 1st position, Rohit Minz (DJMC) taking the 2nd position, and Shambhavi Verma (BAJMC Semester III) bagging the 3rd position.

On the closing remarks, the esteemed Principal of NISCORT, Dr. Ritu Dubey Tiwari, emphasized the importance of the Hindi language not only in the students' lives but also on a global scale. She also praised the participants for their clever and insightful performances on the topic of the competition and encouraged them not to forget to flaunt their language skills

Finally, the anchor Ritika Pastor, on behalf of the NISCORT students, gave the vote of thanks to the esteemed management, judges, faculty members, and students for organizing and participating in the competition, as well as making the event unforgettable.

Unleashing Creativity: Doodling Competition at NISCORT

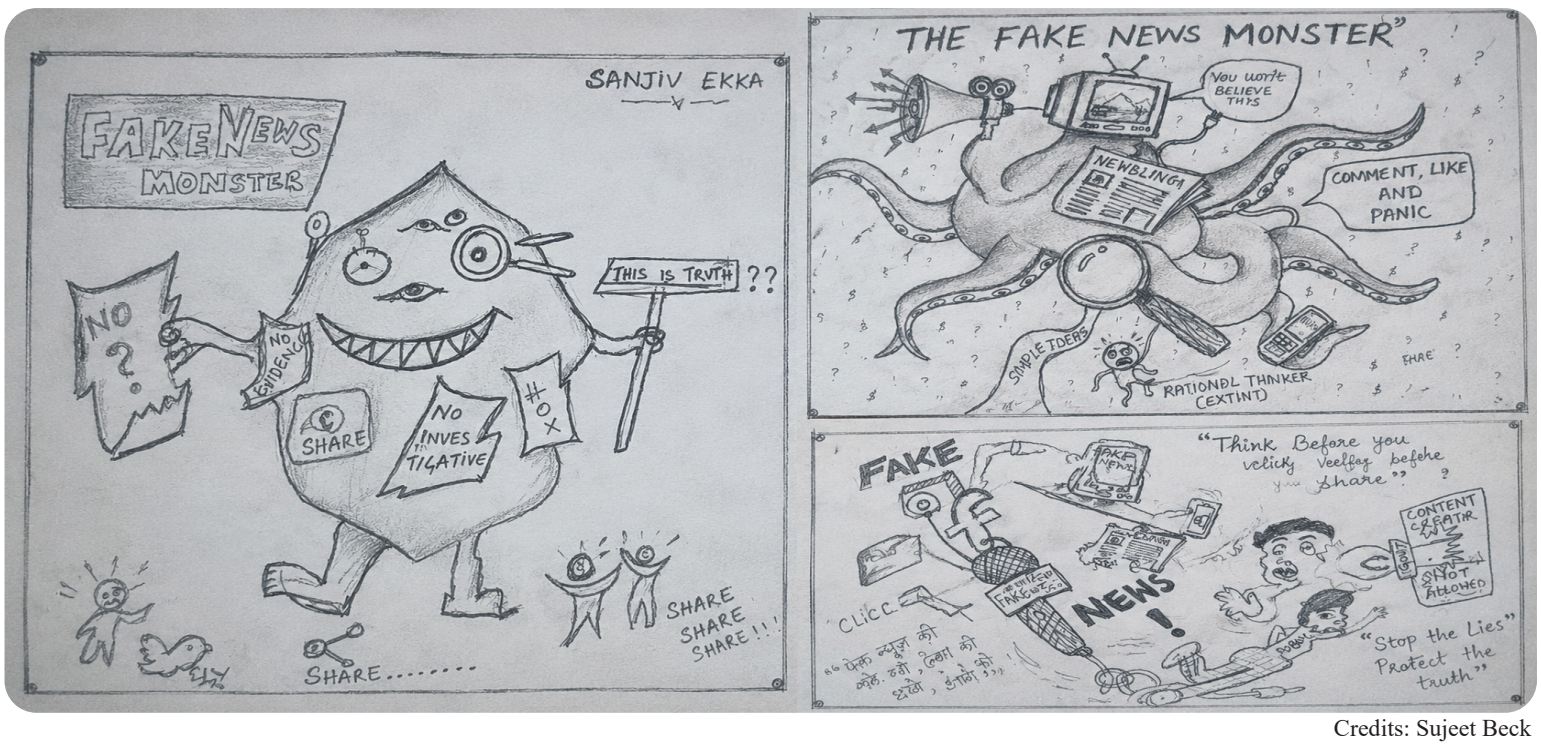
by Sujeet Beck

NISCORT Media College has organized a Doodling competition to promote the creativity, illustration skills, imagination, and art of the students. It was indeed a fun-filled event as all the students enjoyed spending a cheerful day at college. The competition organized was a mandatory event for all the students of the college, which provided them with an incredible platform to showcase their art skills.

Participating students got immense opportunities to express their ideas and thoughts freely on doodles, drawings, and sketches. Moreover, all the participating students were provided with a time limit to finish their art. As such, the event created a healthy competition among the students and enhanced their creative abilities.

There were two themes related to media and communication; 'The Evolution of News' and 'Behind the Lens.' Students expressed their ideas and thoughts freely on the topic, 'The Evolution of News,' which emphasized the evolution of news from conventional forms to modern-day social media platforms through doodling. While students showcased their imaginative skills on 'Behind the Lens,' by drawing anything related to photography, including cameras, photographers, lenses, and photos.

Every student displayed their art with extreme enthusiasm and energy. All the students displayed different styles and created unique masterpieces by using diverse designs, patterns, alphabets, and symbols.



Credits: Sujeet Beck

While some students created complex doodles, some made extremely adorable artworks with simple designs, catching everyone's attention. This doodling competition was a fun-filled event for the students, providing them with a platform to explore and test their artistic skills outside the traditional classrooms and overcome the fear of expressing their art.

The competition was a great success as all the students demonstrated their creative ideas and unique artistic skills. The competition encouraged students to establish a strong connection between their artistic skills and topics related to media and communication. The healthy participation of the students in the event creates a positive vibe of excitement and enthusiasm among the students of the college.

The artworks of the students were assessed based on various aspects, including creativity, presentation skills, originality, and design. All the winners were appreciated and acknowledged for their outstanding performance in the competition.

The prize winners of the competition were announced, with Fr. Ajesh bagging the First Prize, Sanjiv securing the Second Prize, and Shambhavi winning the Third Prize.

The students who took part in the competition were recognized and awarded for participating enthusiastically in the event. The prize winners were appreciated and congratulated for their extraordinary skills and phenomenal performance in the competition. Additionally, the organizers acknowledged and appreciated the students for their extreme involvement and enthusiasm in the organization's event.

Finally, the competition encouraged students to enhance their art skills while having a great time. Organizing such events will promote healthy competition among the students while creating a positive environment at the college.

Beyond the Frame: The Stories Behind the Winning Photographs



Credits: Silviyush Horo



Credits: Binoton E

Photography is not just about capturing what appears in front of the camera; it is about observing a moment, finding a unique perspective, and transforming an ordinary scene into a meaningful image. The winning photographs of the photography competition reflect different approaches to seeing and experiencing the world through a camera. To understand the stories and creative thoughts behind these photographs, we spoke to the winners about what inspired their shots, what viewers might not immediately notice, the emotions they hope to create, and how their photographs reflect their growth as photographers.

When we asked Jesvin, who won the first prize, about the exact moment and environment that inspired his winning photograph, he explained that he had been waiting patiently at Qutb Minar around 12 to 12:30. The sun was directly overhead, and he knew that the harsh light could affect the photograph. Instead of taking the shot immediately, he waited and positioned himself in a way that prevented the sunlight from directly affecting the image while still allowing him to use its light. The right moment arrived when the clouds partially covered the sun. Jesvin then captured the photograph from a corner where he could show the beauty of Qutb Minar along with a small section of its historical architectural carvings. His intention was to bring two different elements together in a single photograph. Speaking about the story behind the frame, Jesvin wanted to present Qutb Minar from a different perspective. While the beauty of the monument is immediately visible, his focus was also on the architectural pillars surrounding it. He described the composition as a "frame within a frame," where the historical architecture creates a natural frame through which Qutb Minar can be seen. For Jesvin, the photograph carries a larger message about imagination and creativity. Qutb Minar is a vast historical site that offers countless opportunities for photography. According to him, the monument can be photographed from ten or even a hundred different angles, and every photograph can look different depending on the photographer's imagination, creativity, and position. When asked how the photograph represents his growth, Jesvin described photography as a continuous learning process, recalling his first photograph of a toy car when he was young. He believes photography cannot simply be taught; a person must be willing to learn and develop the imagination required to visualise the image before taking it. He says he would never call himself a master because there is always more to learn, living by his words: "Practice Makes a Man Perfect."

Moving to the second-prize winner, Binoton revealed that the main inspiration behind the winning photograph came from a teacher. Binoton was drawn towards the peaceful surroundings and the beautiful reflection of the monument in the water. The combination of symmetry, architecture, and the calm atmosphere caught the photographer's attention and created a moment worth capturing. The photograph was not simply about documenting a monument; Binoton wanted viewers to experience the calmness present in the scene. The reflection and symmetry helped create a balanced composition, allowing the photograph to communicate a sense of tranquillity. When asked what emotion or message they hoped viewers would take away, Binoton said the image was intended to create a feeling of peace and appreciation for heritage. It also serves as a reminder to slow down and notice the beauty that surrounds us. The photograph represents Binoton's growing interest in composition, symmetry, reflections, and storytelling through images, helping develop an understanding that even a simple frame can communicate both beauty and emotion.

The third-prize winner, Silviyush, found inspiration in a completely different atmosphere. Describing the moment behind the winning photograph, Silviyush recalled a calm morning at Patrika Gate in Jaipur. The Pink City was slowly emerging from the night into a new morning, creating a peaceful and soothing environment. Although it was not a perfect Golden Hour, the early morning atmosphere created a special moment. Patrika Gate is one of Jaipur's well-known destinations, but at that particular time, before the arrival of the crowds, the location was almost completely silent. It was this quiet atmosphere that Silviyush had been waiting to capture. Behind the photograph was also the experience of exploring a new city as the first destination on the itinerary, arriving very early in the morning before sunrise. The photographer explained that there is a constant urge while exploring to see new things and capture experiences that make us feel we are actually living in the moment rather than watching a screen. This philosophy is captured in the phrase: "The Moment, not the Monument." For Silviyush, the photograph also represents a journey of continuous practice, inspired by a mentor who said, "For a Good Cinematographer you need to become a Good Photographer." Practising mobile photography helped develop the ability to look at a scene from a creative viewpoint with greater attention to composition, atmosphere, and storytelling.

The three winning photographs may come from different places and represent different styles, but they share one common idea: photography is about the way a person sees. Jesvin found his winning moment through patience, light, and perspective at Qutb Minar. Binoton found beauty through reflection, symmetry, and tranquillity, while Silviyush looked beyond a famous monument to capture the atmosphere of a quiet Jaipur morning. Together, their stories show that a photograph is more than an image. Behind every successful frame lies a moment of observation, an idea, a creative decision, and, most importantly, a photographer willing to see the world differently.



Credits: Jesvin Jose

Ultimately, these works remind us that great photography does not depend on elaborate equipment or distant destinations, but on the presence of mind to pause and truly look. By approaching familiar landmarks with fresh eyes and quiet patience, each photographer transformed a fleeting second into a timeless story, proving that the art of the frame will always belong to the vision of the storyteller.

SWOT Analysis of Mirzapur



by Arpit Alan Minz

The movie successfully capitalizes on the popular Mirzapur Amazon Prime Video franchise's established fan base. Driven by a powerhouse ensemble cast, popular Television actors like Pankaj Tripathi in the role of Kaleen Bhaiya, Ali Fazal as Guddu, and Divyenndu as Munna, return to deliver their best performances to date, while Ravi Kishan adds a regional flavor to the political drama. This has generated massive box office returns, as the film's ₹80-90 crore production budget has already earned back more than three times its investment within its first three weekends of release, making it one of India's highest-grossing films of 2026. The success is further elevated by sharp writing, where Puneet Krishna's witty dialogues effectively employ the sharp one-liners and characterization techniques that made the source material so compelling, while adding depth to the protagonists' flawed humanity.

However, the film suffers from noticeable weaknesses in pacing and runtime. With an extended runtime of 197 minutes (over three hours), the film drags out its second half with the lengthy desert sequences shot in Rajasthan. The narrative is also held back by sanitized content, because cuts were made to the film to secure a theatrical release with an 'A' certificate which include diluting the intimate content by fifty percent and removing the characteristic profanity of the OTT series. In addition, there is heavy plot dependency, as the plot serves as a mere device to showcase the characters and sometimes meanders into a generic gang-war narrative that requires the viewers to be well-versed with the source material.

On the other hand, promising opportunities lie ahead in streaming synergy. As an Amazon MGM Studios co-production, the film's eventual release on Prime Video will likely drive massive viewership by re-engaging the platform's core subscriber base. The momentum also creates immense scope for franchise expansion, because the financial success of this "interquel" proves that Indian OTT properties can sustain theatrical releases, opening the door for future spin-offs or a broader cinematic universe within the Mirzapur lore. Furthermore, there is room for political nuance, where reframing the underworld power struggle as an OBC vs. Brahmin war offers an opportunity to explore deeper, politically resonant storylines in future installments.

Nevertheless, the project faces critical threats from legal and censorship battles, especially after a Public Interest Litigation (PIL) in the Allahabad High Court sought a stay on the release over alleged obscenity and derogatory references to the Mirzapur district. Adding to this are controversial content reactions, as the honourable Delhi High Court directed the Central Board of Film Certification (CBFC) to review the usage of the song "Shoorveer" following objections that a track celebrating Maharana Pratap was inappropriately used for gangsters. Finally, there remains the risk of alienation of new viewers, since the film's heavy reliance on established character arcs and relationships from Season 1 might alienate theatrical audiences who are not already invested in the web series.

Movie Review: Resident Evil

by Arpit Alan Minz

Zach Cregger (Barbarian, Weapons) is directing this 2026 resident evil reboot . This movie manages to revitalize this famously hard-to-adapt franchise by shunning the complicated lore to focus on the survival horror aspects. It stars Austin Abrams as an everyman thrust into a horrifying video game scenario and manages to capture that panic-inducing sense of running away from hordes of enemies towards the goal.



The movie does not focus on resident evil's staple super soldiers and elite agents. Instead, we get to experience this gruesome ordeal from the perspective of Bryan (Austin Abrams), an average-looking and seemingly incompetent deliveryman. He gets stuck in Raccoon City during the night and has to get through the madness to the hospital to deliver his mysterious package. There are no leon kennedy or claire redfield-type characters to help the protagonist; he barely manages to survive this experience to return home to his pregnant girlfriend.

The movie's script is all about the survival horror's core gameplay loop of avoiding enemies and completing objectives while double-clicking the reload button. It does it by presenting a seemingly impossible mission with a variety of randomized encounters, inventory management, and limited resources. In terms of visual presentation, Dariusz Wolski uses fixed-featured camera angles that would appear in a third-person shooter game. There are plenty of clever references to the iconic survival horror video games, such as plants that restore health, typewriters that save your progress, and more.

Zach embraces the rubber chicken aesthetic of the video game genre and runs with it. Abrams' shapeshifting performance captures the chaos and the despair of an ordinary person who is not prepared to fight alongside Lovecraft's monsters. Austin Abrams is excellent in this movie; he is not as polished and heroic as one would expect him to be. He spends most of the runtime screaming in panic and muttering angry profanities at himself for even attempting this mission.

VISTA

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