

Issue 1
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The ARCHIVES

An
MA Mass Communication
Production



IILM University, Greater Noida, established under the Uttar Pradesh Private University (Amendment) Act 2022, is a young and dynamic institution dedicated to fostering academic excellence, innovation, and holistic development. Nestled in the vibrant educational hub of Greater Noida, the university is strategically located to provide students with access to a global learning environment and opportunities for industry exposure. With its foundation rooted in the principles of inclusivity, integrity, and quality, IILM University is committed to creating a transformative educational experience for all its stakeholders.

The university offers a wide range of undergraduate, postgraduate, and doctoral programs across various disciplines, including Management, Law, Engineering, Sciences, Liberal Arts, and Social Sciences. Its curriculum is designed to integrate academic rigor with practical relevance, ensuring that students are well-equipped to meet the demands of an ever-evolving world. At IILM, the emphasis is not only on academic learning but also on nurturing critical thinking, creativity, and leadership skills, which are vital for personal and professional growth.

ABOUT US

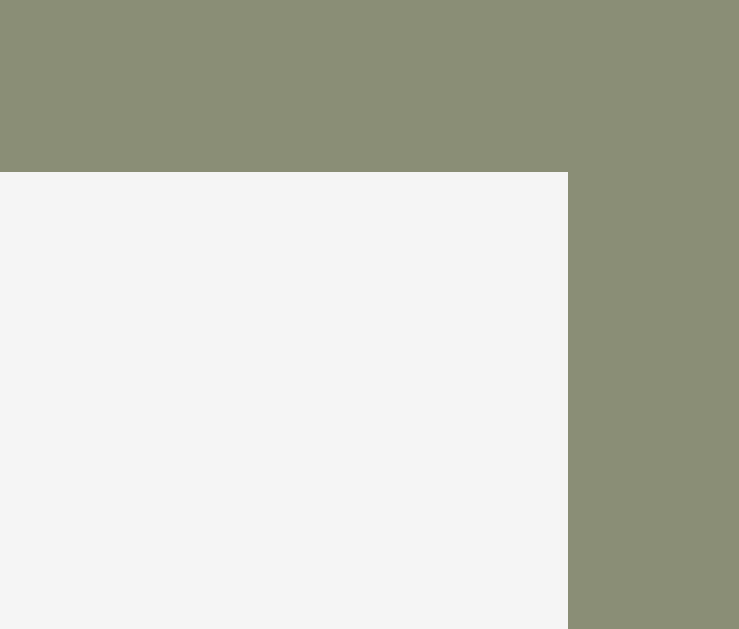
The Mass Communication Department at IILM University, Greater Noida is part of its School of Humanities & Social Sciences. We deliver dynamic, future-oriented programme in media and communication, including a bachelor's degree , BA (Hons) Journalism and Mass Communication and a postgraduate course, MA Mass Communication.

Our curriculum blends academic theory with practical media-making. Students gain hands-on experience across print media, broadcast, digital content creation, public relations, advertising, corporate communication and emerging media platforms. With access to modern studios, multimedia labs, and expert faculty, the department emphasizes skill-based learning – from journalism and editing to digital storytelling, media management, and strategic communication.

The Mass Communication Department aims to nurture media-savvy, socially responsible communicators. Graduates emerge well-equipped for careers in journalism, digital media, public relations, corporate communication, advertising, content creation, and other media-related fields.

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DEAN'S MESSAGE



DEAR STUDENTS,

I strongly believe that the highest form of learning is by doing – and as students of media, your primary responsibility is simply to create. When you create with honesty, skill, and consistency, everything else naturally follows: confidence, clarity, and purpose. This magazine is one such step, through which you enter the real world of storytelling, editorial choices, and creative leadership.

Traditional journalism today faces many challenges – shrinking newsrooms, reduced trust, and a fast-changing media landscape. But remember this – enormous strength lies in youth. An awakened, informed, and responsible youth can build a nation. India's future will be shaped by media professionals like you, who choose truth, creativity, and public interest over convenience.

IILM University awaits each of you to rise as independent, digital, community-driven, and bold journalists who will shape this nation.

Warm Regards,
Dr R S Aswani (Associate Dean)



EDITOR'S NOTE

DEAR PEOPLE,

In an age saturated with fleeting images - endless social feeds, algorithms, and digital noise - the still photograph retains its quiet power to pause, pierce, and provoke.

In classrooms, we often discussed gatekeeping, representation, and narrative sovereignty. But theory finds its true test in practice. Through these photo essays, our students have practised and reimagined it. They have stepped beyond the lens into others' lives.

From the frostbitten Cold Mornings to the silent eloquence of aged hands in Dastan-e-Dast, from the vandalised whispers on Delhi's monuments in to the aching coexistence along the polluted ghats of Agra, and further into the shimmering resilience of heritage craftsmanship in Threads of Tradition and the cultural microcosm of Delhi's Tibetan Market - each project is a testament to the belief that photography is not merely about seeing.

As the two-time Pulitzer Prize awardee, Danish Siddiqui once said, "As a photojournalist, I have the privilege to witness humanity at its best and its worst and everything in between. My role is as a mirror and I want to expose you to the raw truth and make you witness it." These words have made an impact on the students and resonate deeply with the spirit of their work.

This magazine is thus more than a compilation of images. It is a collective act of reorientation - a gentle yet persistent call to look again, to look closer, and to remember that behind every frame is a human being who has entrusted a moment of their life to the gaze of the viewer.

Warmly,
Syed Ahmad Rufai (Assistant Professor)
Editorial Board

The ARCHIVES



COLD MORNING

STORIES FROM THE STREETS

-Aditya Raj Singh and Suman Yadav

On the cold morning of November 20, 2025 - still dark at 6 a.m. - the streets of Noida Sector 51 and its connecting arteries into Delhi lay under a winter stillness. While most residents remained sheltered indoors, a quiet, uncelebrated world stirs outside - a world of endurance in the face of biting cold.

This photo essay captures that fragile hour - the threshold between night and day - when survival takes precedence over comfort and resilience is worn like a second skin.

Across twelve unposed frames, the lens documents the lives often overlooked in the city's rush. These are not staged narratives or anonymized statistics - they are real people, rooted in place and time. The cold may be picturesque, but it does not shimmer - it bites.

This series is not an indictment, nor a plea for pity. It is an invitation - to witness, to remember, to reorient one's gaze. In the anonymity of urban life, recognition itself can be an act of compassion.

Winter will thaw. But the structures that leave so many exposed to its harshest hours remain long after the frost lifts.

Because before the city wakes, they are already awake.
And they've been surviving long before the sun rises.



A person sits on his haunches near a street vendor on the deserted Delhi-Noida corridor.



An elderly man sits cocooned in heavy blankets on his charpoy bed in a neighbourhood in Greater Noida.



On the barren edge of Greater Noida, a couple start their day on a cold morning alongside their makeshift home.



Against the skeleton of an unfinished building, a family huddles behind a makeshift home.



A woman washes her hands with cold water while cooking the first meal of the day.



An auto-rickshaw driver waits for the first ride on a cold morning in Greater Noida.



A woman donning a traditional Rajasthani dress and ivory bangles prepares the day's first meal on an open roadside.



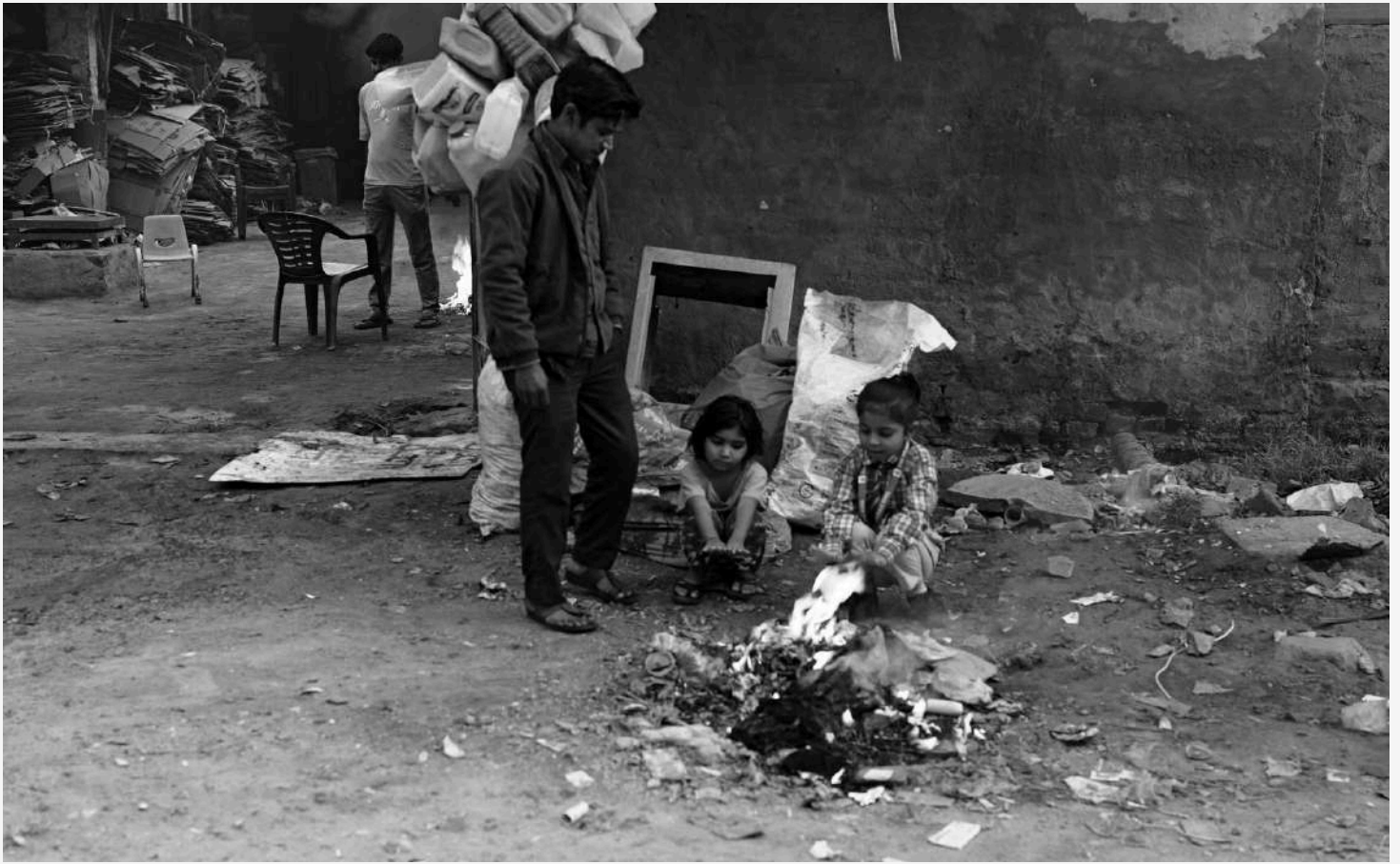
A man stands motionless in the cold fog while a stray dog scavenges through garbage-choked drains.



Wrapped in layers of shawls and jackets, a family braves the cold to cook and live outside their brick shelter.



Dressed in layers against the cold, sanitation workers sweep streets on a winter morning.



Two children huddle over a roadside fire amidst the harsh winter routine of the streets.



Men gather around a makeshift bonfire, finding warmth and community against the biting winter fog.

DASTAN - E - DAST

-Tanishqua Kashyap and Yash Singh Kishan



A pair of wrinkled hands, mapped with sunspots and veins, gently places each piece of jewellery in order.

Dastan-e-Dast (Stories of Hands) narrates stories without a word. It is a quiet profound meditation on human presence - rendered not through faces or voices, but through hands.

In the photo essay, the hand is transformed from a mere anatomical feature to a vessel of identity, history, and emotional resonance.

Dastan-e-Dast's works in a refusal of sentimentality in favor of dignified realism. It does not exoticize labor nor romanticize ageing. Instead, it allows hands to speak in their own vernacular of scar, stain, tremor, and tenderness. The essay unfolds like a tactile symphony - creation (craft, music, cooking), care (nurturing, healing, comforting) and continuity (tradition, apprenticeship, legacy).

It also resists hierarchy and construct a subtle but powerful socio-visual commentary: all hands that engage meaningfully with the world are worthy of witness.



Inseparable hands draped in tradition and identity.



Gritty hands clean the sweet potatoes on a street.



A person arranges shoes outside their shop for display.



With steady hands, a person carefully sketches the baby's soft smile.



A person plays the flute alongside a street.



A warmth transpires as a person holds a baby in their lap.



Stringing harmony through every note, a person plays the Ektara.



Inanimate hands donned with traditional clothes.



A person patches together pieces of fabric on the roadside.



A person raises their hand for blessings.



A pair of hands gently sorts the flowers.

MONUMENTS

SCARRED BY INK

-Namrata Satpathy & Pallavi Prakash



Across Delhi's historic landscape, centuries-old monuments stand as testaments to empires, artistry, and time itself - yet many now bear the unintended palimpsest of contemporary impulse.

At sites such as the Qutub Minar complex, Humayun's Tomb, Tughlaqabad Fort, Purana Qila, one finds not only the elegant geometry of different empires, but also a growing layer of modern intervention: names scrawled with keys and chalks, intertwined hearts carved beside floral arabesques, declarations of love etched over Persian inscriptions, and dates - some recent, some decades old - stacked like graffiti.

These acts, often spontaneous or ritualistic - performed by visitors seeking a fleeting immortality - accumulate into a slow corrosion. The damage is rarely catastrophic in a single gesture, but collectively, it is insidious.

And yet, paradoxically, these same surfaces over time have become unofficial archives of public sentiment. The walls of Delhi's monuments have long served as silent witnesses to decrees, poetic verses, colonial inscriptions, wartime graffiti, political slogans, and now, the digital-age impulse to tag presence - I was here.

In this sense, the stone has become a palimpsest of collective memory - some layers sanctioned, many uninvited - recording not only who built, but who passed through, paused, and chose, however mistakenly, to leave a trace.

What remains urgent is the recognition that while memory is human, heritage is finite. These structures were never meant to be diaries - but cathedrals of time.



Initials carved deep into the arch of the *Bara Gumbad* monument at Lodhi Garden.



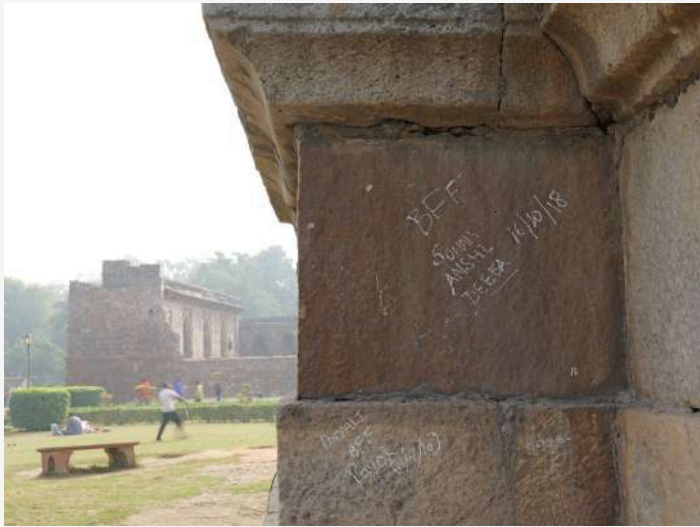
A delicate niche meant for ornament now scarred by a single desperate attempt to be remembered.



Historic stonework buried beneath layers of names, hearts, and signatures competing with the architecture itself.



As people walk past, the scratches stay.



Names of friends written on the pillars where the dead rest.



Bricked-up window to the past becomes a crowded notepad for the present.



Next generation looks at the defaced monuments.



The tunnel of history illuminates by the light of modern disrespect.



A plastic bottle lies beside a forced engraving.



Arch of pillar layered with writings.



People walk past the chalk scratches.

L I F E

ON THE EDGE

-Prachi Gupta



Three friends walk through the thick haze alongside the Yamuna river bank.

The Yamuna Ghats in Agra is a silent testament to a deep crisis.

This photo essay approaches the subject with a serious, yet gentle, observation of a spiritual heartland consumed by neglect. It quietly captures the persistent rhythms of life - the fervent prayers, the daily struggles of washing and fishing, and the simple existence of families in nearby makeshift homes - all unfolding against a background of environmental decay.

The once-sacred river is now a sorrowful stream, its surface often obscured by toxic foam and choked with the waste of a city.

These images do not shout, but rather whisper a profound truth: the people who live here are forced into a tender, tragic co-existence with the devastating pollution, embodying both the unwavering devotion and the heavy price paid for a dying waterway.



A makeshift home on the edge of Yamuna.



The fading colours of devotion on a polluted shore.



A woman walks with her family in the difficult haze at Yamuna ghat.



Daily livelihood extracted from the dying river



A woman carries a plastic water bottle.



People go for a morning walk



on the dusty, foggy river bank.



People wake up near the river dying a slow death.



Remnants of devotion' cover the dying riverbank.



Garbage dump on the ghat of Yamuna.



Mohit, the artist, carefully shapes intricate Aari patterns on soft fabric.

THREADS OF TRADITION

INSIDE ZARDOSI CRAFTSMANSHIP

-Ayushi Tiwari and Vidhu Krishna

Zardosi work is one of India's most elegant and long-standing embroidery traditions, known for its beauty, skill, and precise creativity.

Zardosi, whose roots may be traced back to the Mughal imperial courts, blends metallic threads, sequins, beads, pearls, and rich textiles to create luxurious designs. Each piece is created by trained artisans who carefully stitch patterns that reflect cultural heritage, craftsmanship, and narrative.

Zardosi has evolved into more than just beautiful embroidery in the modern era. It represents a living tradition that has been passed down through generations of artisans who have preserved and evolved the skill in the face of modernity.

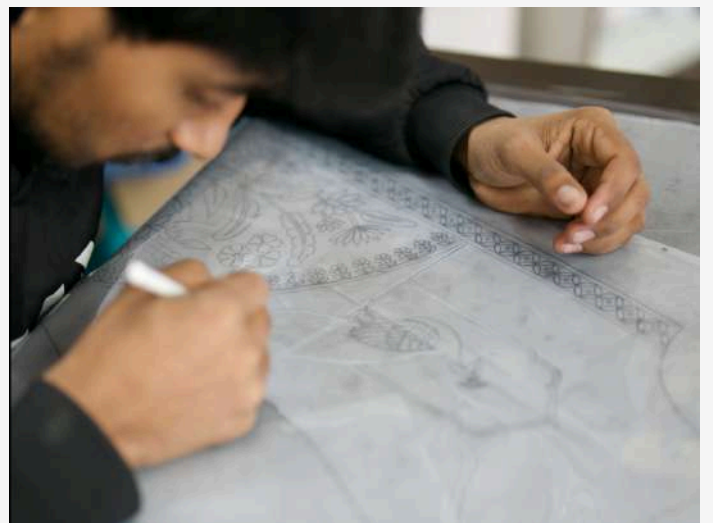
This photo essay depicts the delicate process of Zardosi, from the hands that weave metallic threads to the textures, tools, and quiet moments that show the soul of handmade creativity.



Master craftsmen hand-embroider luxury garments inside Shahpur Jaat workshops.



A bustling corridor connecting designers, artisans, and curious visitors in Shahpur Jaat, New Delhi, India



Artisan drafts patterns that soon transform into shimmering embroidery.



The handcrafted sherwani blooms with Chikan birds (white) and Dabka florals (gold).



Ravi adds life to the zardosi design with precision.



White Chikan work meets golden Dabka for rich textile detailing.



Every stroke builds the peacock's delicate and colourful feathers.



An artisan, Ravi focuses on piercing to shape each zardoosi detail.



A garment glows with dense, hand-embroidered zardoosi detailing.



Stacks of fabric waiting to be engraved with handcrafted zardoosi art.

THE TIBETAN MARKET

-Shivansh Kumar



People walk through a busy alley in Old Delhi's Tibetan Market selling clothing

The Tibetan Market, also known as Monastery Market, is a popular shopping area located near Jama Masjid in Old Delhi. It is famous for its affordable winter wear, Tibetan handicrafts, and street-style fashion. The market is run mostly by the Tibetan refugee community and gives a small glimpse into Tibetan culture.

The stalls inside are usually packed with handcrafted and machine-made winter clothes brought from Himachal, Ladakh, and Tibetan settlements across India. This market also reflects the Tibetan refugee community's livelihood, culture, and craftsmanship, making it not just a shopping spot but also a cultural experience for visitors in Delhi.



A woman stacks pieces of scarves and winter garments in her shop.



A young vendor scrolls through her phone amidst towering stacks of fabrics.

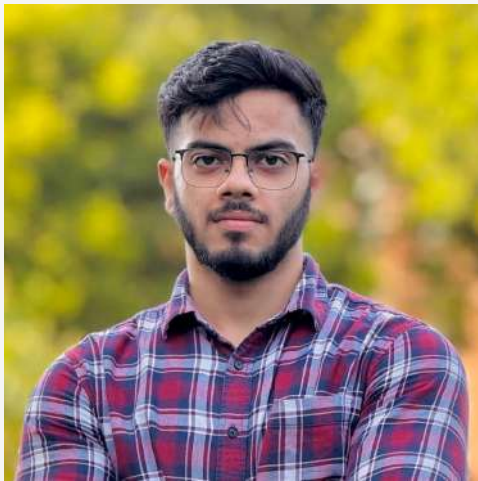


A woman showcasing colorful knitwear and cardigans at her shop.



A vendor sits behind his counter, surrounded by a vibrant display of textiles.

The ARCHIVES



Aditya Raj Singh

Aditya is currently pursuing his master's in Mass Communication with a strong passion for technology. Singh loves exploring how digital tools change the way we connect and share stories.



Ayushi Tiwari

Design has always been Tiwari's favorite language, and she expresses stories through visuals & thoughtful concepts. She enjoys crafting work that feels aesthetic, and deeply connected to people.



Namrata

Namrata is an aspiring content creator who wants to change the world, despite the odds. She stays on script. Blending creative ideas with strategic thinking, she turns her ideas into reality.

CONTRIBUTORS

Shivansh Kumar

Shivansh is pursuing his master's in Mass Communication to transform himself into a skilled media professional and communication executive.



Suman Yadav

Suman is a video editor and designer currently pursuing her Master's in mass communication, with a background in DTC and digital marketing.



Tanisqua

Tanisqua is a budding journalist who loves writing about the everyday stories that make up mainstream media. She focuses on honest, human narratives.





a Satpathy

copywriter determined to
e her own life refusing to
sharp storytelling with
urns everyday chaos into
as.



Pallavi Prakash

Pallavi is pursuing her master's in Mass
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Prachi Gupta

An event manager crafting immersive brand
experiences, Prachi is passionate about dance and
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CONTRIBUTORS

a Kashyap

exploring culture, people,
es often overlooked in
e is especially drawn to
s that feel lived and real.



Vidhu Krishna

Vidhu has a keen interest in filmmaking, content
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and creative expression.



Yash Singh Kishan

Yash has a passion for storytelling, media
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journalism, digital media, and public relations.



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