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A British traveller finds his way in Nepal through family, language and filmmaking.

Jack Turner bought a camera to promote a trekking business in Nepal. The business never took off. The camera, however, gave him a way to keep exploring the country and eventually helped turn a visitor from England into the travel creator known as Jack Dai.

It is a useful place to begin his story. Before the videos, musical collaborations and public recognition, there was the less

photogenic business of trying to make a living. Turner wanted to stay in Nepal. Finding a way to do so took several attempts.

His attachment had begun long before he started filming. It ran through his family, and particularly through his father, Jan Turner, whose projects helped bring international endurance events to Nepal. Father and son would find different reasons to return, and different kinds of work to keep them connected.

Jan was born in Bermuda in 1957 and moved to England as a child. He studied painting at St Martins and the Royal College of Art, first reaching Nepal in 1981 during travels through Asia. Painting gave him a reason to come back.

When his student funding approached its end, he needed another means of returning. Sporting events became that possibility. Working with Tony Hunt, Jan developed the Everest Marathon idea during the mid-1980s, with the ambition of raising money for Nepali charities.

His subsequent projects included the Annapurna Triathlon, Kathmandu Marathon, Annapurna 100 and Everest Ultra. These were collaborative undertakings, and his own account acknowledges the Nepali partners and communities whose efforts helped make them possible.

Jack grew up in Eastbourne, on England's south coast. He first visited Nepal at around ten and returned during his teenage years.

In a later video about his father and the Annapurna 100, he identifies 2004 as the year of that first arrival.

The family connection matters because it gives a longer history to the man audiences encounter online. Nepal had already been a place of work, friendships and repeated journeys for his father. Jack's own relationship with the country developed over years.

There is a practical resemblance between the two stories. Both men had to find a way to sustain their attachment. Jan organised races; Jack tried farming and planned a trekking company. Eventually, the camera bought for the business became the instrument of a different career.

A failed venture can look like a neat turning point when told backwards. At the time, it leaves a person with the same unresolved question: what next? Turner's business attempts are part of the story because they explain the distance between wanting to live somewhere and finding workable employment there.

His experience also complicates the familiar image of a traveller who simply decides to stay. A lasting move involves routines and responsibilities as well as enthusiasm. The landscape may provide the reason for arriving, but everyday work helps determine whether it is possible to remain.

For Turner, speaking Nepali became central to the work that followed. He learned through listening, repetition and mistakes, without formal language classes. That learning now allows him to conduct conversations directly with people he meets.

The difference is substantial. When a visitor relies on someone else to translate, an encounter has to pass through another person. Speaking the language allows questions, replies and jokes to move between the participants themselves. It gives the person being filmed more room to explain.

For an audience, there is also something immediately recognisable in the sound of an everyday conversation. Place names and views identify a location; familiar expressions give it a social life. A conversation can reveal differences in personality that a landscape alone cannot.

The name Jack Dai fits that world. “Dai”, meaning elder brother, is used with affection and respect beyond immediate family relationships. It makes a British first name sound entirely at ease in a Nepali sentence.

There is a family connection in his adult life, too. Turner has publicly referred to his wife in his social media posts. In one message about his background, he clarified that she belongs to the Limbu community. An affectionate post in November 2024 also showed him with his wife.

Those glimpses add context without explaining the whole marriage. They establish that his life includes personal ties beyond the journeys audiences follow. The public image of a traveller is necessarily selective: the camera records a visit, a performance or a conversation, while much of ordinary life remains elsewhere.

Music is a more visible part of that life. His collaborations with Jitbir Gurung include an acoustic version of “Deurali Ma Batas Chalyo”, shared on his page in July 2025. A recording of the pair performing “Furfuri” also circulated that June.

The songs give audiences another way to encounter him. In travel content, viewers follow a person moving through a place. A familiar song asks them to listen to something they may already know, bringing their own memories to the performance.

That familiarity can travel a long way. Someone hearing a Nepali song abroad may associate it with friends or family, while another listener remembers a particular journey. The musicians provide the recording; its meaning continues with the people who hear it.

Collaboration also puts another person alongside the creator. Jitbir Gurung is part of the music, and the shared performance depends on the participants listening to each other. It is a small but useful reminder that these cultural encounters are made together.

Turner describes his channel through villages, treks, local culture and everyday life. These subjects allow him to move between the places visitors come to see and the experiences of the people living there.

His work on Thali Naach, the plate dance, offers an example. In a public video post, he describes hearing a woman's account of the tradition and acknowledges her cultural contribution. Attention falls on someone who carries the story as well as on the dance.

That changes the questions a film can ask. A performance has a history, people who learned it and people who continued it. Listening to their accounts helps explain how something becomes a tradition, and how it remains part of a community's life.

His documentary with Harry Oliver, *The Road That Honey Built*, makes a similar connection between an arresting subject and its everyday significance. Himalayan mad honey hunting provides the central activity. The story also examines how honey income supports village infrastructure.

The relationship between the harvest and community needs gives viewers a reason to look beyond the immediate drama. Earnings, shared priorities and livelihoods become part of the picture. The people doing the work have interests that continue after the filming ends.

That is an important consideration for any account of rural Nepal. A place can be beautiful and still need better services. A tradition can be culturally significant and also involve demanding labour. Showing these things together gives a fuller account of why people do what they do.

It also leaves room for residents to have ambitions of their own. A village filmed by a visitor is someone else's home, workplace and future. Its inhabitants may value familiar ways of life while wanting change in other parts of it.

By June 2026, Turner was bringing his perspective to Nepal's tourism industry. He spoke at the Himalayan Travel Mart's Insight Forum, presenting "Nepal through the Eyes of an Explorer" to a gathering of tourism professionals and international participants.

The invitation placed a travel creator within a discussion about the sector's future. Videos can influence the places viewers become curious about, sometimes before they start thinking about a trip. That gives editorial choices a significance beyond the popularity of an individual post.

Whose story gets told, who speaks and what receives explanation all matter. A recognisable presenter can draw an audience, but the lasting value of a travel film depends partly on what viewers learn about the people around that presenter.

Turner's public activity has also included more immediate requests. During the August 2026 emergency in Nepal, his page appealed for sanitary supplies and other relief goods, and shared information about donation collection points.

The posts were practical. They directed attention towards basic necessities and ways to contribute. An audience brought together through travel videos was being asked to respond to needs within the country those videos explored.

Taken together, the business attempts, language learning, marriage, music and films show how many different things sit behind a simple statement about finding home. They give the story a chronology, with commitments accumulating over time.

Jan Turner found reasons to return through painting and sport. His son found a different route through a camera. The connection between their stories is clearest in the persistence of those returns, and in the work each built around them.

For Jack, that work continues through the people and places he films. The name his audience knows is short enough to call across a street: Jack Dai. Behind it are years of coming back, learning to speak and finding something worth staying for.

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