



STUDY GUIDE

INTERNATIONAL PRESS



31 Oct - 01 Nov 2026

LETTER FROM THE EXECUTIVE BOARD

Delegates,

You have joined the only committee at this conference with no agenda, no placard, and no vote. That is not a smaller role. It is a different job, and it is the one most commonly misunderstood.

Here is the misunderstanding. Many first-time press delegates believe their task is to watch committees and write down what happened. If you do that, you will produce accurate, dull summaries that nobody reads, and you will not be recognized. Every delegate in that room already knows what happened. They were there.

Your actual task is to produce something the participants could not produce themselves: a version of events with an angle, evidence, and a reader in mind. A delegate leaves committee knowing what was said. A journalist leaves knowing what it meant, who lost, who is bluffing, and what happens next. A photographer leaves with the one frame that carries the whole session.

That requires you to be more prepared than the delegates you cover. You cannot identify the significant moment in a debate on precursor control if you do not know what a pre-precursor is. You cannot ask a follow-up question that lands if you accepted the first answer. You cannot photograph the moment a bloc fractures if you do not know which two delegations were allied that morning.

So the first thing to understand about International Press is that it is not the easy committee. It is the one where preparation is least visible and most decisive.

A note on what makes this conference different. Sabarmati MUN 2026 is a first edition. There is no archive of past coverage to imitate and no house style you are inheriting. Whatever you file over these two days becomes the record of what happened here, and it becomes the reference point for every press corps that follows. That is a rare thing to be handed at your first conference or your fifteenth.

You are also covering agendas that are unresolved outside this room. Forced evictions in a hosting city. Women earning through platforms that deny being their employers. Takedown powers exercised without notice. A Governor's signature that does not come. A drug control system outpaced by chemistry. None of these were invented to make a weekend interesting, which means the reporting you do has a standard to meet beyond entertaining the room.

One request about tone. Three of these agendas involve people losing homes, livelihoods or lives. Report them plainly. The temptation in press is to reach for drama the facts already contain, and it reads as inexperience every time.

The Executive Board

Sabarmati Model United Nations 2026

WHAT INTERNATIONAL PRESS IS

Where are we sitting, and what can we actually do?

Your Assignment Is Your Outlet: In a UN committee, a delegate represents a country and argues from its interests. In press, your outlet is your country.

- **Reuters:** your job is speed, accuracy, and neutrality so rigorous it becomes invisible.
- **Al Jazeera:** you bring a Global South editorial lens and a habit of centering the affected population.
- **The Economist:** you write with a view and defend it.
- **A state-aligned outlet:** you write from that perspective, and doing it well means doing it in a way a real correspondent for that outlet would recognize, not as parody.

Three things follow:

- **Research your outlet before the conference.** Read ten of its recent pieces. Note article length, headline style, how it attributes, whether it uses first person, how much analysis it permits in a news piece, and whether it runs opinion separately from reporting.
- **Maintain the voice consistently.** A Reuters correspondent who files an impassioned editorial has broken character as surely as a delegate for Switzerland calling for military intervention.
- **Do not confuse editorial stance with dishonesty.** An outlet with a perspective still reports facts accurately. Slant lives in selection, emphasis, framing, and the choice of whom to quote, not in inventing things. A press delegate who fabricates a quote has committed the one unforgivable error in this committee, and we will treat it as such.

What Press Can and Cannot Do:

- **You can attend committee sessions** and observe debate, subject to chair permission and to not disrupting proceedings.
- **You can interview delegates** during unmoderated caucus, breaks, and at designated times. Never during formal debate.
- **You can question delegates at press conferences**, where these are held.
- **You cannot participate in debate**, submit working papers, vote, or negotiate. Ever.
- **You cannot lobby.** A journalist who tries to shape an outcome has stopped being a journalist. This includes feeding one bloc information about another's plans, a temptation that arises constantly and that you must refuse.

- **You cannot enter a committee's private negotiations** without invitation.
- **You cannot fabricate.** Not quotes, not sources, not events, and not "a delegate said on condition of anonymity" where no delegate said anything.
- **You cannot publish before verifying,** and where you are unsure, you say what is unconfirmed.

Pro Tip: The single most valuable habit in press is the notebook discipline of writing quotes verbatim with the speaker's full title and delegation, marked with a time. Paraphrase from memory produces misquotation, and misquotation is how press delegates lose credibility with both the EB and the committees they cover. If you did not get it exactly, quote nothing and paraphrase openly. Write "the delegate argued that" rather than inventing quotation marks.

THE FIVE COMMITTEES YOU WILL COVER

What are these rooms actually arguing about? You do not need a delegate's depth, but you need enough that nobody can bluff you and enough to ask a question that has not already been prepared for. Read the full study guide for whichever two you choose as your primary beat.

UNHRC: Development for whom. Forced evictions, migrant labour and the human cost of hosting a global sporting event. The room cannot bind states, cannot regulate FIFA or the International Olympic Committee, and cannot stop an eviction. Watch for the moment a delegation moves from demanding a halt to demanding a timeline, because that is the concession that makes a text passable and it is where the story is. The contested figure to know: death tolls on hosting projects diverge enormously depending on whether the count is all-cause mortality among migrant workers or work-related deaths on specific sites. Any delegate who cites one number without saying which it is has given you a question.

UNCSW: No employer, no maternity leave, no hearing. Women in the platform economy. The live development is the ILO's adoption of Convention No. 193 on decent work in the platform economy in June 2026, and the accompanying Recommendation that was not negotiated in time. Watch for who cites the Convention and who avoids it. Watch also for the March 2026 agreed conclusions adopted by recorded vote rather than consensus, the first break in seventy years, because a delegation that raises it is signalling willingness to break consensus again.

Lok Sabha: Whose finger on the delete key. Online speech, takedown powers and the limits of executive discretion. This room runs on Indian Parliamentary procedure, so attribute by office and party rather than by name. The live constraint is that the Supreme Court stayed High Court proceedings on the relevant petitions in July 2026, which means parts of this subject are before the courts. Watch how members handle that, because a member who argues the House should not discuss a matter under judicial consideration and a member who argues the House is not bound by it are having the real debate.

AIPPM: Who actually runs a state. Governors, elected assemblies and powers never meant to be used. The pivot is the Supreme Court's advisory opinion of November 2025, which held that courts cannot prescribe timelines for gubernatorial assent and that deemed assent is impermissible, while also declining to sanction indefinite inaction. Every position in that room is downstream of how a party reads that opinion. Watch for a party that shifts from a constitutional argument to a political one, because it usually means they have lost the first.

UNODC: Beyond the control list. Adaptive frameworks against emerging synthetic drugs and precursor chemical diversion. This is the most technical room and therefore the easiest to report badly. The vocabulary that matters: precursor, pre-precursor, designer precursor,

generic or class-wide scheduling, and provisional control. The core trade-off is that every control measure has a cost in the availability of pain medicines somewhere. Watch for the delegation that concedes this before an opponent raises it, because that delegation is usually the one drafting.

Two warnings about covering these five. First, three of these agendas involve deaths, evictions and people in real distress. The facts carry the weight without your adjectives. Second, four of the five turn on a recent legal or institutional development, which means a delegate operating on older information will say something confidently wrong. Your job is to notice, not to humiliate. Report the claim, report the correction, and let the reader draw the conclusion.

Build a one-page sheet per committee before you arrive: the agenda in a sentence, the three or four contested questions, the main blocs, and five names to watch. That sheet is the difference between reporting and transcribing.

THE SHARED CRAFT: FINDING THE STORY

Both tracks depend on the same underlying skill, and it is not writing or shooting. It is recognizing which of the two hundred things that happened in a session actually matters.

Here is a chain of reasoning that will serve you in every committee you cover:

1. Committees produce enormous volumes of speech and very little change
2. A story exists where something changed, meaning a position moved, an alliance broke, a proposal died, or someone conceded something they had refused an hour earlier
3. Change is usually visible in a small signal: a delegation that stops speaking, two delegates who were caucusing separately now sitting together, a phrase quietly dropped from a draft
4. So the reportable moment is almost never the impassioned speech; it is the quiet concession that follows it
5. Therefore your attention should be on movement, not on volume

That reframing is the whole job. The delegate who speaks longest is rarely the story. The delegate who was going to block something and then did not, always is.

Five Story Types You Will Always Find:

- **The Fracture.** A bloc that arrived unified splits. Who broke, over what, and who is now isolated?
- **The Reversal.** A delegation abandons a stated red line. What did they get for it?
- **The Blockage.** One delegation prevents an outcome everyone else wants. Why, and what would it take to move them?
- **The Absence.** Something expected did not happen: a paper not submitted, a bloc that never formed, a country that stayed silent all session. Absence is harder to notice and usually more interesting than presence.
- **The Human One.** A first-time delegate who spoke for the first time; a delegation assigned an indefensible position doing it well; an exhausted chair holding a room together. These make the best features and are systematically under-covered, because they require you to look at people rather than at proceedings.

How to Prepare: Read the study guides for the committees you will cover. All of them, before the conference. You do not need the delegates' depth, but you need enough that a delegate cannot bluff you, and enough that you can ask a question they have not already prepared an answer to. Build a one-page sheet per committee: the agenda in a sentence, the three or four contested questions, the main blocs, and five names to watch. That sheet is the difference between reporting and transcribing.

THE JOURNALISM TRACK

What are you actually producing, and how is it built?

Your Deliverables. Every reporter files **four pieces** across the two days:

- **Two news reports**, 300 to 500 words each, covering two different committees
- **One analysis piece**, 600 to 900 words
- **One interview**, either published as a question-and-answer or mined for quotes across your other pieces

The filing deadline is sixty minutes from the close of the session you are covering. A piece filed late is marked as late, and a portfolio delivered in a single block on the final evening reads as retrospective summary rather than journalism.

Those four are the floor, not the ceiling. Additional work is welcome and counts, including live coverage during sessions, opinion or editorial where your outlet runs them, and a feature developed across both days. The feature is the highest-risk and highest-reward item available to you, and it is the one most likely to be remembered.

What each format is for:

- **The news report.** The core unit. Factual, tightly structured, filed fast. What happened, who did it, why it matters.
- **The analysis piece.** Explains a development rather than reporting it. Requires you to know the subject well enough to say what the visible event implies.
- **The interview.** Mining it for quotes across several pieces is usually more valuable than publishing it as a question-and-answer.
- **The opinion or editorial.** Only where your outlet runs them, and clearly labeled as such. Never blend opinion into a news report.
- **Live coverage.** Short, fast updates during a session. Rewards presence and speed; punishes anyone who did not do the reading.
- **The feature.** Longer, character-led, produced across both days.

Structure: The Inverted Pyramid. News writing puts the most important information first and descends in significance. It exists because readers stop reading, and because editors cut from the bottom.

The lede is your first sentence. It carries the single most important fact and it must not exceed about 30 words. Test it: if a reader read only this sentence, would they know what happened?

- **Weak:** “The Human Rights Council met on Saturday to discuss forced evictions and heard statements from several delegations.”
- **Strong:** “A bloc of six hosting states forced the removal of all reference to compensation timelines from the Human Rights Council’s draft on Saturday, leaving the text with no obligation attached to the only clause affected families had asked for.”

The difference is not vocabulary. The first reports that a meeting occurred. The second reports what changed. The nut graf is the paragraph after the lede that explains why this matters. It answers the reader’s “so what.”

The body develops in descending order of importance: supporting facts, the strongest quote, context, the opposing position, background.

Never bury the opposing position. A news report that gives one side four paragraphs and the other a single line at the bottom is advocacy wearing a news byline. Even outlets with a clear editorial stance report both positions in news pieces.

Quotes: Use them where the exact wording matters, meaning a commitment, an accusation, a striking phrase, or a moment of genuine emotion. Do not use them for information you could state more clearly yourself.

- **Weak:** “We think that the resolution should be adopted,” the delegate of France said. This wastes a quote on a fact.
- **Strong:** “We have negotiated in good faith for six hours and been handed the same text we rejected this morning,” the delegate of Brazil said. This carries frustration, a factual claim, and a timeline that a paraphrase would flatten.

Pro Tip: In the Indian committees, attribute by the office or party the delegate is representing rather than by their name, and be exact about it. “The Leader of the Opposition argued” and “a member from the Treasury benches argued” carry different weight, and getting it wrong in an Indian Parliamentary room is the fastest way to lose the confidence of the delegates you are covering.

On attribution: name the delegation and, where relevant, the person’s role. Use “said,” because it is invisible, which is the point. Avoid “claimed,” “admitted,” or “insisted” unless you intend the editorial coloring they carry, because they are not neutral verbs and a careful reader will notice.

Interviewing: Most press delegates conduct interviews badly in the same way. They ask questions the delegate has already prepared to answer.

- **Open with something easy** to get them talking. Then move to what you actually want.
- **Ask about specifics, not positions.** “What is your country’s position on precursor control?” produces a recitation of their position paper. “You said this morning you could not accept obligations on chemical manufacturers, and the draft now carries a reporting threshold rather than a licensing one. Does that move you?” produces news, because it requires them to respond to something rather than recite.
- **Ask the question they do not want.** Politely, once, and then follow up on the evasion. The follow-up is where the interview happens. Most press delegates ask one question, accept the answer, and move on, which is why most press interviews yield nothing.
- **Use silence.** When a delegate stops talking, wait two seconds before your next question. People fill silence, and what they fill it with is usually more candid than the prepared answer.
- **Confirm quotes before filing** where the quote is damaging or surprising. This is not weakness. It is the practice that protects you when the delegate later claims they were misquoted.

Press Conference Technique: Press conferences reward preparation and punish improvisation, and the EB is watching who asks well.

- **Write your question down** before you raise your hand. Questions composed live are long and unfocused.
- **One question, not three.** A delegate handed three questions will answer the easiest and ignore the others.
- **Closed questions force commitment.** “Will your delegation vote for the current draft, yes or no?” is harder to escape than “What are your thoughts on the draft?”
- **Follow up on the evasion, not the answer.** “You said you would consider it. My question was whether you would vote for it.”
- **Never make a speech.** A question that begins “Given the historical injustice of” is a delegate’s intervention wearing a press badge, and it will be marked as such.

What Winning Looks Like: Recognition goes to delegates who demonstrate, across a body of work:

- **Accuracy first.** Nothing you filed was wrong. This is the floor, and more press delegates fail it than you would expect.
- **Volume with range.** Consistent filing across the whole conference, in more than one format, covering more than one committee.
- **Stories nobody else had.** Anyone can report the vote. Recognition goes to whoever reported the deal that produced it, before it became obvious.

- **Consistent outlet voice.** Your portfolio should read as though one publication produced it.
- **Questioning that changed something.** A press conference question that forced a delegation to state a position on the record is worth more than three competent articles.
- **Clean, tight prose.** Short sentences. Active voice. No adjectives doing work that facts should do.

Common Failure Modes:

- **“I’ll cover everything.”** Delegates who float between six committees produce six shallow summaries. Pick two, know them properly, and let a colleague cover the rest.
- **“There was no story today.”** There is always a story; you did not find it. Go back to the five story types and check absence, which is the one people miss.
- **Editorializing inside news reports.** If your news piece contains the words “shamefully,” “rightly,” or “of course,” rewrite it.
- **Filing everything at the end.** A portfolio delivered in a single block on the final evening reads as retrospective summary, not journalism. File as you go.
- **Quote inflation.** Padding thin reporting with long quotes is visible immediately. If a quote runs over about 40 words, ask whether you are using it or hiding behind it.

THE PHOTOGRAPHY TRACK

What are you actually producing, and how is it built?

Your Deliverables. Every photojournalist submits:

- **Twelve captioned news photographs** across the two days, drawn from at least three different committees
- **One photo essay of six to eight frames**, sequenced with a narrative arc, covering a session, a day, or a theme

The filing deadline is sixty minutes from the close of the session you are covering for news photographs. The photo essay is due at the end of day two, sequenced and captioned, not as a folder of files.

Twelve is a submission count, not a shooting count. You will shoot several hundred frames. Selecting twelve is the skill being assessed.

What the twelve should contain:

- **News photographs with captions.** The core unit, and the one most often done badly, because a photograph without an accurate caption is not journalism. It is decoration.
- **Portraits.** Individual delegates, ideally environmental, meaning shot in the committee room rather than against a wall.
- **Detail and atmosphere frames.** Hands on a placard, a marked-up draft, an empty chair, the gavel mid-strike. These are the connective tissue of an essay and are usually what makes a set feel complete.
- **Support for the writers.** A photograph filed alongside a colleague's article is worth more to the publication than either alone. Coordinate.

Technical Baseline: Committee rooms are a hostile environment, with indoor lighting, mixed color temperature, no flash permitted during session, and subjects who move unpredictably.

- **Shoot in aperture priority or manual.** Wide aperture, meaning f/2.8 or wider if your lens allows, to gather light and separate the subject from a cluttered background.
- **Raise your ISO without fear.** A sharp image at ISO 3200 beats a blurred one at ISO 400. Noise is fixable; motion blur is not.
- **Shutter speed floor of about 1/125s** for people who are talking and gesturing. Faster if you want a gavel or a raised hand frozen.
- **Shoot RAW** if your camera allows, for latitude in correcting the color casts that fluorescent and mixed lighting produce.

- **Never use flash during formal session.** It is disruptive and will get you removed. If you must use it, do so in breaks and with permission.
- **Silence your shutter** where the camera permits it.
- **A phone is workable.** A modern phone in good light, held steady, braced against a chairback, with the exposure locked on the subject's face, will produce usable images. Lack of a professional body is not an excuse for a weak portfolio. Poor composition is.

Composition: What Separates a Record from a Photograph. Most conference photography fails in the same way: a person, centered, mid-speech, from too far away, with a cluttered background. It records that someone spoke. It says nothing.

- **Get closer.** The most common fault by a wide margin. Fill the frame.
- **Shoot from a different height.** Everyone shoots from standing eye level. Crouch, or shoot from the back of the room over the rows of placards, and your images will not look like everyone else's.
- **Use foreground.** Shooting past a delegate's shoulder, or through the gap between two placards, creates depth and makes the viewer feel present rather than observing.
- **Find the layers.** A speaker in focus, a listening delegate reacting behind them, the chair beyond. Three planes in one frame tells a story that a single isolated subject cannot.
- **Watch the hands.** Hands carry emotion that faces often conceal in a formal setting: gripping a pen, spread in appeal, folded in refusal.
- **Leave space in the direction of the gaze.** A subject looking left should have space on the left of the frame. Crop tight behind them and the image feels claustrophobic.
- **The decisive moment.** Cartier-Bresson's idea, and it is the whole discipline: the instant at which the elements of a scene arrange themselves into meaning. In a committee this is the handshake, the eye-roll, the moment two delegates realize they have been outmaneuvered. You cannot plan it. You can only be ready, framed, with your finger down.

Captioning: A photograph without a caption is worth very little in a press portfolio. The caption is where photography becomes journalism, and it is the thing most photographer delegates neglect.

A caption contains who is in the frame with delegation and role, what is happening, when, where, and if not obvious, why it matters.

- **Weak:** "A delegate speaking in committee."
- **Strong:** "The delegate of Qatar addresses the Human Rights Council on Saturday afternoon, moments after a bloc of hosting states struck the compensation timeline from the working paper she had co-sponsored that morning."

The second caption makes the photograph reportable. The first makes it wallpaper. Accuracy in captions is held to the same standard as accuracy in text. Misidentifying a delegation in a caption is the photographic equivalent of a misquotation.

Editing and Selection: This is the discipline that most distinguishes strong photographers from prolific ones.

You may shoot several hundred frames in a session. Twelve go in across the whole conference, and six to eight of them are sequenced into your essay. Ruthless selection is the skill being assessed, not volume.

- Cut everything technically flawed, meaning soft focus, blown highlights, or motion blur where it does not serve the image
- Cut near-duplicates. Keep the single best frame of any moment, not the best three
- Check your set for variety: wide establishing, medium, close, detail, portrait. A set of twelve medium shots of people talking is not an essay
- Crop to strengthen composition, and straighten horizons
- Correct exposure, contrast, and color. Do not add, remove, or move anything in the frame. That line is absolute in journalism, and crossing it is equivalent to fabricating a quote

Building the Photo Essay: An essay is not a good set of pictures. It is a sequence with a beginning, a middle, and an end.

1. Open wide, establishing the room, the scale, the setting
2. Move in to the actors, the speeches, the caucusing
3. Find the tension: the disagreement, the blockage, the exhaustion
4. Find the detail: hands, papers, the gavel, an empty seat
5. Close on resolution or its absence: the vote, the handshake, or the room emptying with nothing decided

Order your images so a viewer scrolling through them without reading a word understands what happened. Then write captions that add what the images cannot carry.

What Winning Looks Like:

- **A submitted, sequenced, captioned body of work**, not a folder of files. Photographers who hand over 200 uncurated images are marked below those who hand over 15 curated ones.
- **Caption accuracy and specificity.** Names, delegations, moments.
- **Range of coverage.** Multiple committees, multiple sessions, formal and informal moments.

- **At least one frame nobody else got.** The decisive moment. This is what people remember.
- **Technical competence under bad conditions.** Sharp, well-exposed images in a dim room.
- **Coordination with writers.** A photographer whose images ran with other people's stories has demonstrably contributed to the publication.

Common Failure Modes:

- **Shooting only speeches.** Formal debate is the least photogenic part of a conference. The unmoderated caucus, the corridor, and the drafting huddle are where the pictures are.
- **Shooting from one position all day.** Move constantly.
- **No captions.** The most common and most costly failure in this track.
- **Submitting everything.** Volume without selection reads as an inability to judge your own work.
- **Photographing only the loud delegates.** The visually interesting subject is often the one listening, not the one speaking.
- **Over-processing.** Heavy filters, crushed blacks, and saturated color mark an image as a personal aesthetic exercise rather than reportage.

ETHICS: THE NON-NEGOTIABLES

These apply to both tracks and are the fastest route to disqualifying yourself from recognition.

- **Do not fabricate.** No invented quotes, sources, incidents, or anonymous attributions. If you did not witness it or verify it, you do not have it.
- **Do not stage.** Do not ask delegates to re-enact a moment, pose as though debating, or hold a document for the camera and present the result as reportage. If an image is posed, it is a portrait, and you caption it as one.
- **Do not manipulate images beyond standard correction.** Crop, exposure, contrast, color. Nothing added, removed, or relocated.
- **Do not lobby, leak, or intervene.** You will learn things during interviews that one bloc would pay for. Carrying that information to them is the clearest possible breach of your role, and it also destroys your access, because delegates who suspect you of it will stop talking to you.
- **Respect off-the-record.** If a delegate says something is off the record before saying it, honor that. If they say it afterwards, you are not bound, but consider whether burning them is worth losing every subsequent conversation with that committee.
- **Give a right of reply** on serious accusations. If you are reporting that Delegation A accused Delegation B of bad faith, ask B for a response before filing.
- **Correct errors openly.** A published correction costs you less than an uncorrected error, which the EB will notice and the delegates certainly will.

WORKING THE CONFERENCE: A PRACTICAL RHYTHM

- **Before Day 1.** Read all five committee study guides, which you will receive with this one. Build your one-page committee sheets. Research your outlet and note its conventions. Prepare a standing list of questions you could ask any delegation. Charge everything, and bring spare batteries and storage.
- **Morning.** Identify what each committee you cover is trying to achieve today. Position yourself in the committee where something is likely to break, not the one with the most interesting agenda on paper.
- **During session.** Journalists: take verbatim quotes with times and full attributions, and note movement rather than content. Photographers: work the room, change position and height, and shoot the listeners.
- **Unmoderated caucus.** The most productive fifteen minutes available to you. This is where negotiation actually happens, where delegates will talk to you, and where the best photographs are. Do not spend it on your phone.

- **Between sessions.** File. Your deadline is sixty minutes from the close of the session, which means the break is the deadline, not the evening. A short report filed in the break beats a long one written at midnight.
- **Evening.** Journalists: draft the day's analysis while it is fresh. Photographers: cull, caption, and sequence the day's take, not the whole conference on the last night.
- **Throughout.** Talk to the same delegates repeatedly. Sources are built over a conference. The delegate who gave you nothing on day one will give you the story on day two, because you came back.

SELF-ASSESSMENT CHECKLIST

Run your portfolio against this before you submit.

Journalism:

- Is every fact I published verifiable, and every quote verbatim?
- Does each lede state what changed, in under 30 words?
- Does every news piece contain the opposing position at reasonable length?
- Have I filed all four pieces: two news reports, one analysis, one interview?
- Was every piece in within sixty minutes of the session closing?
- Have I covered at least two committees in depth?
- Would a reader who attended none of this understand it?
- Does everything read like the same outlet?
- Did I file throughout, or all at the end?

Photography:

- Is every image sharp where it should be and correctly exposed?
- Does every image have an accurate, specific caption naming delegations?
- Have I cut to exactly twelve, and cut near-duplicates and technically flawed frames?
- Is my photo essay six to eight frames, sequenced and captioned?
- Does my set contain wide, medium, close, detail, and portrait?
- Does the sequence tell a story without captions?
- Did I shoot outside formal debate?
- Have I processed only what journalism permits?
- Is there one frame in this set that nobody else could have got?

FINAL NOTE FOR DELEGATES

The two tracks in this guide are separated for convenience, and the best press delegates ignore the separation. A photographer who understands the agenda will anticipate the moment worth shooting. A writer who thinks visually will build stories around scenes rather than statements. If you can do both, do both.

And remember what distinguishes this committee. Every other delegate at this conference will spend two days arguing about what should happen. You are the only ones whose job is to establish what did.

There is one more thing, and it belongs to this conference specifically. Sabarmati MUN has no back issues. Nobody has covered this before. Whatever you file on the third and fourth of October is the first draft of the record, and the first draft is the one everything afterward is measured against.

Do that accurately, with an angle, and on time, and you will have done something the rest of the conference cannot.

IN SUPPORT OF



Building
Our Future
Together



IN COLLABORATION WITH



THE
WORLD
WE WANT



MY WORLD.
THE UNITED NATIONS
GLOBAL SURVEY
FOR A BETTER WORLD.



GENERATION
EQUALITY



HeForShe

JOINTLY ORGANIZED WITH



HOSTED BY



**SILVER OAK
UNIVERSITY**
EDUCATION TO INNOVATION

ORGANIZED BY



MUN
ACADEMY

FOR ANY CLARIFICATIONS, CONTACT
sabarmatimun@gmail.com

READ MORE AT
www.sabarmatimun.com