BACKGROUND

GUIDE



INTERNATIONAL

PRESS CORPS

PHOTOGRAPHY

Letter from the Executive Board

Dear Delegates,
Greetings to all.
We are honoured to welcome you to the ***International Press Committee*** *at the* ***Vidya Gyan Sitapur MUN 2026***

This year, your lens becomes your voice. You will step into the shoes of visual journalists, tasked not merely with documenting the conference, but with ***observing, interpreting, and telling its story through photography and film****. From diplomacy and deliberation to moments of tension, celebration, and spontaneity, your challenge will be to capture what words may not always be able to convey.*

The theme for this year explores the powerful intersection of ***Photography, Filmmaking, and Visual Storytelling in Model United Nations****. Throughout the committee, you will encounter various schools of photography and filmmaking, each testing a different aspect of your creative and technical ability. You will be expected to work both independently and collaboratively, transforming ordinary moments into compelling visual narratives.*

This committee is designed to challenge more than your camera skills. ***Observation, creativity, storytelling, teamwork, adaptability, and responsible journalism*** *will be equally important. You will be given tasks and challenges progressively throughout the conference, requiring you to think quickly, experiment with your visual language, and make the most of the environment around you.*

We invite you to approach the committee with a ***keen eye, an open mind, and a responsible spirit****. This guide has been prepared to help you understand the fundamentals, expectations, and creative possibilities that await you.*

Wishing you a ***creative, challenging, skill-sharpening, and rewarding committee experience.***

Best Regards,
Head of Photography,
International press.

INTRODUCTION

International Press is not merely about clicking photographs or writing reports, it is the newsroom of a conference; a space where delegate speeches, negotiations, personalities and turning points are converted into stories that the wider conference can understand.

An effective International Press team observes what others miss. It identifies the moments that matter asks the questions that create insight, documents the conference visually and editorially, and works under the pressure of rapidly changing information. For this reason, International Press is often described as the fourth pillar of an MUN; because it keeps people informed about government and public issues. It acts as a watchdog whistle blowing & reporting corruption and misuse of power. The press also gives citizens a platform to express their views. Thus, a free and responsible press helps strengthen Indian democracy by making the government accountable. **Government of the people, by the people, and for the people!**

Committee Dynamics

International Press-Photography is an important part of the International Press team in MUN. As an IP Photography mentor, I teach students the different schools and styles of photography and help them understand how photography can be used to tell a story. Students learn to capture important moments, emotions, and interactions throughout the conference.

Key Points:

- Learn about different schools and styles of photography.
- Understand composition, framing, lighting, and perspective.
- Capture meaningful moments and understand how to time the perfect moment.
- Learn how to use photography to communicate a story.
- Develop creativity and observation skills.
- Practice photography in real-time MUN situations.

Overall, IP Photography combines technical knowledge, creativity, and storytelling. Through learning different schools of photography, students develop their own visual style while documenting the MUN experience. Each photograph submitted should represent some thought or story that delegates want to portray through their lens.

Schools of Photography

As discussed earlier, the committee will run through different schools of photography, each with different dynamics, approach and judgement criteria. This will help the delegates learn and absorb different type of photography styles through practical learning and expand their knowledge about photography as a medium in international press. The schools of photography which we are going to touch will be:

Street photography:

Street photography is about capturing candid moments, people, places, and stories as they naturally unfold in everyday life. The focus is not merely on taking a technically perfect photograph, but on finding a moment that communicates emotion, context, or a unique perspective. Participants should observe their surroundings carefully and use light, composition, timing, and creativity to turn ordinary moments into compelling visual stories.

- **The Moment:** Capturing a candid, decisive, or unexpected moment that naturally draws attention.
- **Human Element:** Emotion, expressions, gestures, interactions, or human presence that gives the photograph life.
- **Light & Shadows:** Making creative use of natural light, shadows, reflections, and contrast.
- **Storytelling:** The photograph should make the viewer curious about what is happening and encourage them to interpret the scene.
- **Originality:** Finding an uncommon perspective or turning an ordinary scene into something visually interesting.
- **Context:** Including surroundings or details that add meaning and help communicate the story behind the moment.



Judgement Criteria — 10 Marks

- Composition & Framing – 2 marks
- Timing & Moment – 2 marks
- Creativity & Perspective – 2 marks
- Technical Execution – 1 mark
- Storytelling & Emotional Impact – 3 marks

Motion photography:

Motion photography focuses on capturing movement in a visually compelling way, freezing a decisive moment or creatively conveying the feeling of motion. Participants should use timing, shutter speed, composition, and perspective to make movement the central element of the photograph. The photograph should communicate energy, direction, and a clear visual story.

- **Freeze or Blur:** Participants can either freeze a moving subject sharply or use controlled motion blur to create a sense of movement.
- **Timing & Anticipation:** Capturing the exact moment where the movement creates maximum visual impact.
- **Movement & Composition:** Using direction, lines, framing, and subject placement to make the motion visually engaging.



1. Fast Shutter Speed — Freeze Motion

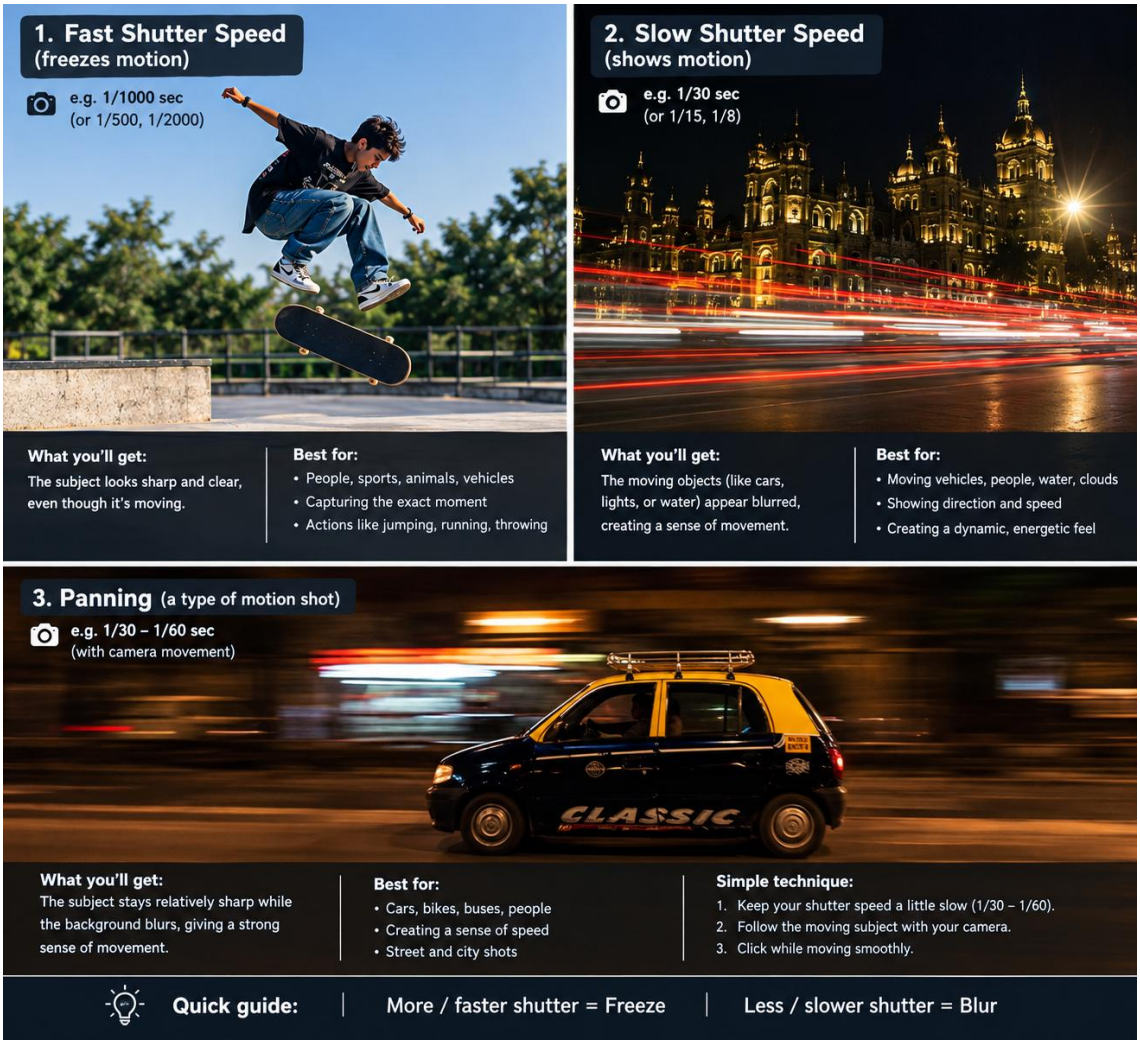
- Click when the subject is moving quickly; the camera captures a **single instant**.
- Keep your camera pointed at the subject and press the shutter at the right moment.
- Good for **jumping, running, sports, birds, vehicles**, etc.

2. Slow Shutter Speed — Show Motion

- Keep the camera steady while the subject moves through the frame.
- Moving lights, people, or vehicles leave **streaks/trails** in the photograph.
- Works especially well **at night or in low light** because the longer exposure captures more light.

3. Panning — Follow Motion

- Stand facing the direction the subject is moving and **follow it smoothly** with your camera.
- Start following *before* pressing the shutter and continue moving after clicking.
- The aim is to keep the subject in roughly the **same position in your frame** while the background becomes blurred.



Common Mistakes in Motion Photography

- **Wrong Shutter Speed** — Using a speed that is too slow to freeze the subject or too fast to create intentional motion blur.
- **Poor Timing** — Capturing the action too early or too late and missing the decisive moment.
- **Unstable Camera Movement** — Unwanted camera shake, especially while panning.
- **Losing Focus** — Failing to keep the moving subject sharp and in focus.
- **Poor Composition** — Leaving no space in the direction of movement or placing the subject awkwardly in the frame.
- **Ignoring the Background** — A distracting background can reduce the impact and clarity of the moving subject.

Judgement Criteria — 10 Marks

- **Timing & Capture** – 2 marks
- **Composition & Framing** – 2 marks
- **Creative Use of Motion** – 2 marks
- **Technical Execution** – 3 marks
- **Storytelling & Visual Impact** – 1 mark

Architectural photography:

Architecture photography focuses on capturing buildings and structures in a way that highlights their design, scale, details, and surroundings. The goal is to make the structure visually interesting while maintaining a strong sense of perspective and balance.

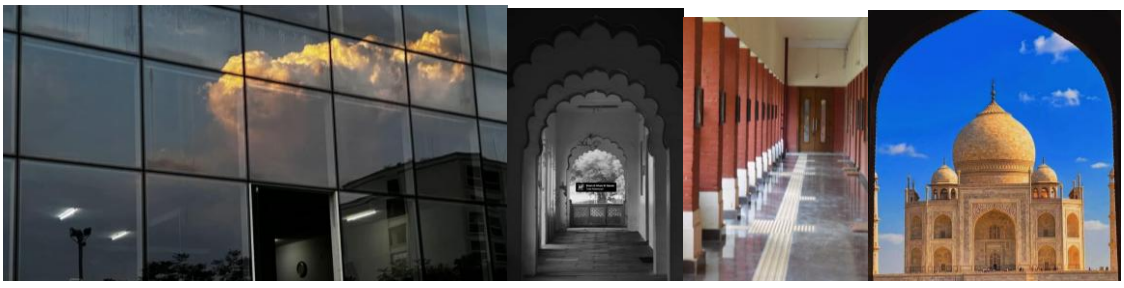
- **Lines & Shapes:** Look for symmetry, curves, patterns, windows, pillars, and leading lines.
- **Perspective:** Change your position—try shooting from low, high, close, or far to create a different view of the structure.
- **Light & Shadows:** Use sunlight, shadows, reflections, and artificial lighting to highlight the building's form and details.

Judgement Criteria — 10 Marks

- **Composition & Framing** – 3 marks
- **Perspective & Use of Lines** – 2 marks
- **Creativity & Uniqueness** – 2 marks
- **Technical Execution** – 1 mark
- **Storytelling & Visual Impact** – 2 marks

Elements & Fundamentals of Architecture Photography

- **Frame Within a Frame** — Use arches, doors, windows, or pillars to naturally frame the main subject.
- **Symmetry** — Create visual balance by aligning matching shapes, structures, or reflections.
- **Leading Lines** — Use roads, stairs, corridors, or architectural lines to guide the viewer's eye.
- **Patterns & Repetition** — Highlight repeated windows, pillars, tiles, textures, or geometric forms.
- **Perspective** — Experiment with low, high, close, and wide angles to create distinctive views.
- **Scale & Human Element** — Include people or familiar objects to communicate the size and grandeur of a structure.
- **Light & Shadows** — Use natural or artificial light and shadows to emphasize form, depth, and texture.
- **Reflections** — Use glass, water, mirrors, or polished surfaces to create symmetry and visual interest.
- **Architectural Details** — Focus on distinctive elements such as arches, textures, ornaments, or intricate designs.
- **Architectural Marvel** — Capture what makes the structure remarkable through its design, scale, engineering, or character.
- **Minimalism** — Simplify the frame and isolate a strong architectural shape or detail.



Nature photography:

Nature photography captures the beauty, atmosphere, patterns, wildlife, landscapes, and small details of the natural world. The focus is on observing the environment and using composition, light, timing, and perspective to create an engaging photograph. A strong nature photograph should make an ordinary natural scene feel visually meaningful.

- **Composition** — Arrange natural elements to create a balanced and visually pleasing frame.
- **Light & Atmosphere** — Use sunlight, shadows, mist, clouds, or weather to create mood.
- **Perspective & Depth** — Experiment with different angles, foregrounds, and backgrounds to give the image dimension.
- **Details & Textures** — Find interesting patterns, textures, colours, or small natural moments.
- **Timing** — Capture a unique moment, movement, interaction, or change in nature.
- **Storytelling** — Make the photograph communicate a feeling, moment, or relationship within the natural environment.



Important Things to Keep in Mind — Nature Photography

- Observe & Anticipate — Watch birds, insects, and animals to predict their movement and capture natural behaviour at the right moment.
- Focus & Timing — Keep the subject sharp and be ready for sudden movements, especially with birds and insects.
- Light & Background — Use good natural light and a clean, uncluttered background to make the subject stand out.
- Perspective & Composition — Experiment with angles, framing, and distance to make even small subjects visually interesting.

Judgement Criteria — 10 Marks

- Composition & Framing – 2 marks
- Light & Exposure – 2 marks
- Creativity & Perspective – 2 marks
- Technical Execution – 1 mark
- Storytelling & Visual Impact – 3 marks

People Photography:

People photography is a part of Street Photography that focuses specifically on the human element—expressions, emotions, gestures, interactions, and individual personalities. While street photography can capture an entire environment or a moment involving people, people photography places the person or human interaction at the center of the photograph. The aim is to capture genuine human moments and communicate something about the subject through the photograph.

- **Expression & Emotion** — Capture genuine expressions, emotions, or reactions that give the photograph character.
- **Moment & Timing** — Find a meaningful gesture, interaction, or fleeting moment and capture it at the right instant.
- **Composition** — Use framing, background, positioning, and perspective to keep attention on the person.
- **Body Language** — Observe posture, gestures, and interactions that communicate something without words.
- **Environment** — Use the surroundings to provide context and tell the viewer something about the person or situation.
- **Connection & Storytelling** — The photograph should make the viewer curious about the person or the moment being captured.





Common Mistakes in People Photography

- Focusing only on the face — Ignoring body language, posture, and gestures.
- Ignoring the background — Not checking whether the surroundings complement or distract from the subject.

- Misrepresenting emotions — Assuming an expression means something it may not, or forcing an emotion that isn't genuine.
- Poor timing — Missing the natural expression, gesture, or interaction that makes the moment meaningful.
- Weak composition — Poor framing or positioning that takes attention away from the subject.

Judgement Criteria — 10 Marks

- Expression & Moment – 2 marks
- Composition & Framing – 2 marks
- Creativity & Perspective – 2 marks
- Technical Execution – 1 mark
- Storytelling & Emotional Impact – 3 marks

Visual Observation photography:

Visual Observation photography challenges participants to look beyond the obvious and find interesting photographic opportunities in their surroundings. The focus is on noticing details, patterns, relationships, and moments that others might overlook. Participants should use their creativity and interpretation to turn an ordinary observation into a meaningful photograph.

- **Observation** — Notice small details, unusual moments, patterns, or visual connections that others may miss.
- **Interpretation** — Give the given clue or subject your own photographic meaning rather than taking the most obvious approach.
- **Creativity** — Find unexpected angles, compositions, or combinations that make the photograph stand out.
- **Composition** — Use framing, symmetry, leading lines, layers, and negative space effectively.
- **Context** — Include enough of the surroundings to help the viewer understand the observation.
- **Storytelling** — Make the image communicate an idea, emotion, or thought without needing an explanation.

Types of Tasks that we might have in the committee under this school of photography:

Task 1: Photography Treasure Hunt

The delegates will be divided into groups, with each group receiving a random object or visual clue from within the conference, such as a wall clock, a delegate's bottle, an Executive Board member's watch, or any other identifiable object. Their objective will be to explore the conference venue, observe their surroundings carefully, locate the assigned object as quickly as possible, and photograph it. The photograph of the found object will serve as their submission. This task is designed to test their **observation, alertness, speed, and ability to identify photographic subjects within their surroundings**.

Task 2: Colour Connection

Each group will be given one random colour, and they will have to independently choose a second colour that they feel complements or works well with the given colour. They must then explore their surroundings and find an object that naturally contains **both colours** within it, either through its design, patterns, or appearance. The photograph of this object will be their submission. This task aims to develop the delegates' **visual awareness, understanding of colour relationships, creativity, and ability to find photographic opportunities in ordinary surroundings**.

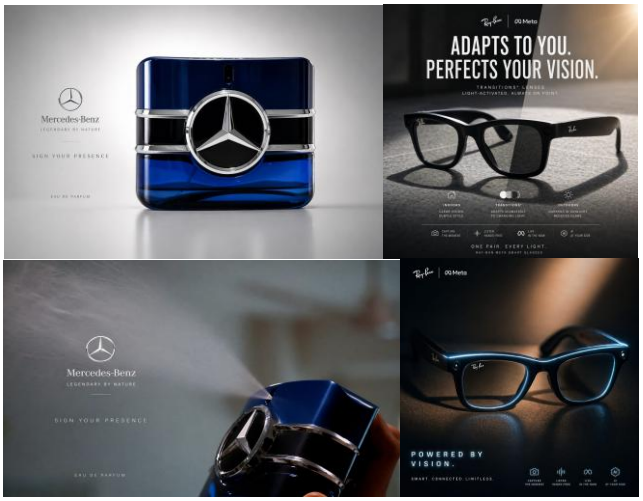
Judgement Criteria — 10 Marks

- Observation & Interpretation – 2 marks
- Composition & Framing – 2 marks
- Creativity & Uniqueness – 2 marks
- Technical Execution – 1 mark
- Storytelling & Visual Impact – 3 marks

Product Photography:

Product photography focuses on presenting an object in a visually appealing and purposeful way. The goal is to make the product clear, attractive, and meaningful through composition, lighting, perspective, and creative presentation. A strong product photograph should communicate what the product is while making it visually engaging.

- **Composition & Placement** — Arrange the product cleanly and intentionally within the frame.
- **Lighting** — Use light and shadows to highlight shape, texture, and important details.
- **Background** — Choose a background that complements the product without distracting from it.
- **Perspective & Angles** — Experiment with angles and viewpoints to present the product uniquely.
- **Details & Texture** — Capture important textures, patterns, and features clearly.
- **Creative Concept** — Add an interesting visual idea or context that enhances the product.



Important Things to Keep in Mind — Product Photography

- Lighting & Highlights — Use light carefully to reveal the product's shape, texture, and key features without harsh glare.
- Composition & Placement — Position the product intentionally and keep the frame clean and balanced.
- Background & Colour Contrast — Choose a background that complements the product and creates enough colour contrast to make it stand out.

- Angles & Details — Experiment with perspectives and capture distinctive details that make the product visually appealing**.**

Judgement Criteria — 10 Marks

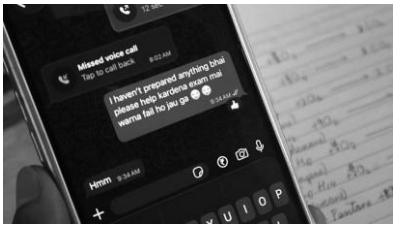
- Composition & Framing — 2 Marks
- Lighting & Exposure — 2 Marks
- Creativity & Perspective — 2 Marks
- Technical Execution — 3 Mark
- Storytelling & Visual Impact — 1 Marks

Documentary & Conceptual Photography:

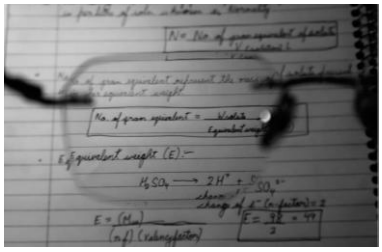
Documentary & Conceptual Photography combines real-world storytelling with creative interpretation. It can document people, events, or situations as they naturally occur, while also using composition, symbolism, and visual ideas to communicate a deeper message. The photograph should make the viewer understand, feel, or think about something beyond the subject itself.

- **Story & Context — The image communicates a clear real-world story or situation.**
- **Concept & Message — A strong idea or message is conveyed through the photograph.**
- **Visual Interpretation — Use symbolism, perspective, composition, or objects creatively.**
- **Authenticity — The photograph feels genuine and connected to its subject.**
- **Emotional & Visual Impact — The image creates a meaningful response or thought.**

1.  **2.**  **3.**



4.  5.  6.



Judgement Criteria — 25 Marks

- Story & Context — 7 Marks
- Concept & Message — 3 Marks
- Creativity & Interpretation — 2 Marks
- Technical Execution — 1 Mark
- Storytelling & Visual Impact — 3 Marks

FILMING SCHOOL

Filmmaking is the art of telling a story through moving images, sound, performance, and visual language. Unlike photography, it involves time, movement, dialogue, and sequencing, where every shot contributes to the overall narrative. A strong film combines technical control with creativity and storytelling.

Filmmaking — Things Involved

Basic Story Formation

- Idea — What is the film about? The script follows a definite script.
- Character — Who is involved in the story? Their depth & acting style matters.

- Setting — Where and when does it happen? The location plays an impactful siting of the whole movie.
- Conflict/Problem — What drives the story forward? The key element that the story wants to talk about.
- Beginning → Middle → End — Establish the situation, develop the problem, and reach a resolution. The script should hook the viewer to continue watching.
- Message/Theme — What should the audience take away? The script follows a specific genre; a basic category on which the film, plot, characters and settings are based on. It gives a clear image of the emotional response the viewers are supposed to give.

Shot Types

- Extreme Wide Shot (EWS) — Shows a very large area and establishes the location.



- Wide Shot (WS) — Shows the subject along with their surroundings.



- Medium Shot (MS) — Usually frames a person from the waist/chest up.



- Close-Up (CU) — Focuses on the face or an important object/detail.



- Extreme Close-Up (ECU) — Shows a very small detail, such as an eye or object feature.



- Over-the-Shoulder (OTS) — Shot from behind one person's shoulder, commonly used in conversations.



- Two-Shot — Shows two people together in the same frame.



- POV Shot — Shows the scene from a character's point of view.



Camera Movements

1. Pan — Camera moves horizontally from left to right or right to left.
2. Tilt — Camera moves vertically up or down.
3. Dolly — Camera physically moves towards or away from the subject.
4. Tracking — Camera moves alongside or follows a subject.
5. Zoom — Lens changes focal length to move visually closer or farther without moving the camera.
6. Static Shot — Camera remains completely still.

Shot Division / Shot Planning: A scene is broken into individual shots before filming.

Example: Person enters a room

- Wide Shot — Establish the room.
- Medium Shot — Person enters.
- Close-Up — Show their reaction.
- OTS — Show what they are looking at.
- POV — Show their perspective.

- Wide/Medium Shot — Continue the action.

This is essentially shot division: deciding *what needs to be shown, from which angle, and in what order*.

Types of Tasks that we might have in the committee under the school of Film-making:

Task 1 — Brief-Based Short Film

Delegates will be divided into teams of five. Each team will receive a topic/situation, a genre, and a set of mandatory shots or visual elements. Using these constraints, the team must develop a basic story and script and produce a 60–90 second short film.

The given shots may include specific actions or visuals such as *a moving fan, someone shouting, a person walking through a corridor,* etc. These shots must be incorporated naturally into the film at some point. Teams will be judged on how creatively they interpret the brief, build a coherent story, use the required shots, and turn the given elements into a complete short film.

The challenge: *You don't choose the brief — you choose how to tell the story.*

Task 2 — MUN After-Movie

Delegates will again be divided into teams, with each team assigned a specific committee, location, or theme to cover throughout the MUN. Teams will capture the important moments, interactions, atmosphere, and visual highlights associated with their assigned area.

At the end of the conference, footage from all teams will be collected and combined to create one cohesive MUN After-Movie. The challenge is to capture footage that works individually while also contributing to the larger story and energy of the conference.

The challenge: *Everyone captures a different piece of the conference; together, you create its story.*

Task 3 — Product Advertisement

Each team will be given one product and will have to create a short advertisement around it. The team must conceptualize the idea, storyline, visual presentation, and promotional message, using both product photography and filmmaking techniques.

The advertisement should showcase the product creatively through planned shots, camera movements, composition, lighting, and editing, while clearly communicating why the product is worth noticing. Teams can choose their own style—humorous, emotional, dramatic, cinematic, or commercial—as long as the product remains central to the concept.

The challenge: *Take an ordinary product and turn it into an advertisement people would remember.*

Essential Information Before the Committee

1. Committee Structure

- The committee will run across two days of the MUN.
- Delegates will be divided into teams of five.
- Each delegate will be assigned to one team and will participate in both individual and team-based tasks.
- Tasks will cover different schools of photography and filmmaking.

2. Individual & Team Evaluation

- Delegates will be evaluated individually as well as collectively as a team.
- Some tasks will test individual creativity, technical skills, and decision-making.
- Other tasks will require the entire team to collaborate and produce a common submission.
- More details about individual tasks, team tasks, and their requirements will be revealed progressively during the committee.

3. Instagram & Social Media

- Every team will be required to create a dedicated Instagram account for the committee.
- Selected tasks and content will have to be posted on the account.
- Social media performance will form part of the evaluation, including factors such as reach, engagement, and audience response.
- Teams should therefore focus not only on creating good content but also on presenting and publishing it effectively.

4. Awards & Recognition

This committee will have a separate award structure in addition to the conventional MUN awards.

Individual Awards:

- Best Delegate
- High Commendation
- Special Mention
- Other recognitions, as applicable

Team Award:

- Best Team — awarded on the basis of overall team performance across the two days, including tasks, collaboration, creativity, execution, and other evaluation parameters.

Delegates should therefore balance individual performance with teamwork, as both will contribute to their overall standing.

5. Conduct & Discipline

- Delegates will be strictly evaluated on their conduct and behaviour throughout the committee.

- Professionalism, discipline, teamwork, respect for fellow delegates and the Executive Board, and adherence to conference rules will be taken seriously.
- Any form of misconduct, inappropriate behaviour, disruption, cheating, misuse of equipment, or violation of MUN/conference rules may negatively affect a delegate's evaluation.
- Serious or repeated violations may result in disqualification/debarment from the committee or being asked to leave the conference, at the discretion of the organising authorities.

Creativity is encouraged; indiscipline is not.

6. What Delegates Should Keep in Mind

This is not a committee where you simply compete as an individual. Your individual performance, your contribution to your team, your ability to collaborate, the quality of your creative work, your social-media presence, and your conduct throughout the MUN will all matter.

Observe. Create. Collaborate. Compete.

As you step into this committee, just remember that this is more than a mere competition — it is a workshop where we come together, work as a team, and learn something new from one another. Here at VGS MUN, we are not just looking to find the best photographer or filmmaker; we are here to discover our potential, experiment with our creativity and grow as visual storytellers.

I'm here not only to guide you, but also to learn from you, and I hope that each of you takes something valuable away from this committee as well. Whether this is your first conference or your tenth, give it everything you have, step outside your comfort zone, and most importantly, enjoy every moment you spend here.

LET US COLLABORATE: CURATE: CREATE TOGETHER, AND MAKE IT WORTH OUR TIME.
ALL THE BEST FROM MY SIDE, YOU'VE GOT IT!