

THE COMMUNIQUÉ

Dear Reader,

The starting point is always an interesting place to stand. It is that precise, electric moment where thoughts we have carefully nurtured within ourselves are finally sent out into the world. When you build from the ground up, the instinct is often to look immediately upward, to focus entirely on ascending the peaks and reaching new heights. But the truest strength of a beginning lies in the quiet work done at the baseline.

The Communiqué is built on a simple belief: real, lasting impact is created from the ground up. It requires community, clarity, and a deep sense of intentionality about what we do, how we do it, and—most importantly—why we do it.

I hope it's a place where you can just pause, read, and maybe walk away with a slightly different outlook on something you hadn't questioned before. If a regular page here gives you some food for thought or helps you see the other side of the coin, then we're doing this right.

So here's to the foundations we lay today and the peaks we will climb tomorrow.

Onwards,
Aiden Juneja
General Secretary

MUNSOC

MUNSOC AT WHISMUN 2026



MUN Society dominates at WHISMUN 2026: Secures Best Delegation and Individual Laurels

Our MUNSoc delegation delivered an outstanding performance this June at WHISMUN 2026 in Nashik. Competing against several top teams our delegation brought home the conference's highest honor: the Best Delegation trophy.

Alongside the team victory, our delegates also won in individual committees;

- Aiden Juneja earned a Special Mention in Committee X (State Council of the Union of Sovereign States)
- Bhoomi Kothari was named Best Delegate in Journalism within the International Press Corps (IPC).
- Rajveer Jiwrajka secured a High Commendation in Photography (IPC)

These wins are a direct result of their hard work, research, and teamwork.

A massive congratulations to the entire team. The bar has officially been set high for the rest of the year!

THE WORLD CUP

HERITAGE OVER HYPE

The ongoing **FIFA WORLD CUP 2026** has been a marquee global event influencing the governance and cultural impact of international football. The event is the largest ever of its kind, with 48 teams qualifying for the tournament. As a result, FIFA fundamentally altered the socio-economic and geopolitical mechanics of global sports. The tournament has served as a platform where certain traditional heavyweights have been ineffective, and historically sidelined nations announcing themselves and gaining extraordinary global presence. By expanding to a 48 team format, the first of its kind, the tournament has successfully paired world class North American infrastructure with a broader, more inclusive representation of international football. Each host country provided a distinct, vibrant atmosphere for the event. Mexico provided the emotional heartbeat at the Azteca, with raucous fan support and incredible hospitality towards the fans of rival countries. Canada offered incredible cultural warmth, and the United States showcased an enormous commercial scale,

heavily boosting local commerce and civic pride. This massive stage allowed emerging nations from the Global South to thrive, turning on field success into immediate soft power and tourism growth. The biggest story coming out of the tournament has been the success of small island nations like Cabo Verde and Curacao whose performances attained global fame and helped leverage exponential visibility into immediate tourism and foreign economic inquiries, rewriting their developmental trajectories. We've seen this play out before. After Morocco made it to the semifinals in the 2022 World Cup, inbound visitation surged. Croatia's 2018 finals appearance took global awareness from 35% to 70%, according to its ministry for tourism. Google Trends show a search spike for Cabo Verde tourism packages. Concurrently, the competitive dominance of African nations like Morocco, alongside fierce challenges from Egypt and Algeria, overcoming Western sports narratives.

CRIMEA IN CRISIS



The current conflict between Russia and Ukraine has led to a revolution in modern military theory. On the 6th of July, Ukrainian drones struck Russia's largest oil refineries in Omsk, deep in Siberia. This marks the furthest Ukrainian attacks in the persistent war effort. As of late, Ukraine has administered a surge in armed strikes with aggressive campaigns against Russian oil refineries such as the Omsk attack being a significant foray past the Ural mountain range, a barrier that posed a significant challenge previously. This has proved to be a significant denominator with regards to the Russian fuel crisis.

Despite Russian President Vladimir Putin's assurance to stabilize the markets, the shortage has proven to be pervasive to the disruption of Russian supply lines. The economic effect on civilians and the ramifications of the drone strikes have become increasingly visible through civilian dissent. Russian civilians move to liquid petroleum gas driven vehicles, bemoaning the long lines and in certain cases, complete cutoffs of retail fuel supplies. Ukrainian drone strikes have not been limited to stationary targets like oil refineries; Kyiv Military states that Ukrainian drones have attacked a dozen tankers from Russia's "shadow fleet" on the 4th and 6th of July that were delivering fuel to Crimea.

The significant up-tick in attacks on logistics and energy infrastructure in Crimea has led to Russian-installed authorities declaring an economic emergency. The peninsula, annexed in 2014 as a precursor to the full-scale Russian invasion, currently serves as the frontier of Ukraine's attack against Russian various attempts to circumvent sanctions on Russian oil in international markets. Attacks on ports have led to further severing of supply chains. The advent of unmanned aerial vehicles into ballistic warfare has been a significant factor in the whittling away of Russian resources by a significantly smaller country, antithetical to traditional military expectations at the start of the conflict.

War however, remains bilateral; Russian forces continue the bombardment of Kyiv, visualizing a glaring lack of air-defence mechanism in the capital. Continuous conflicts in the region give little reason to expect any abeyance as despite the U.S. President Donald Trump's many promises of mediation U.S. diplomatic efforts have virtually stalled as Washington is focused on the war with Iran.

IN CANDID CONVERSATION WITH RAHINI SRIVASTAVA

For Rahini Srivastava, being in hospitality means being a jack of all trades.

When Rahini got her selection message the first thing she felt was gratitude. The second was the quieter realisation that being a core meant standing at the intersection of every expectation MUNSoc had to offer. Because in a committee like this, the hardest job isn't leading, it's balancing two things at once: the execs looking up to you, and the LT looking straight through you.

So we asked her about it. Not the job description, but the real one - the version that lives somewhere between the excitement of the message and the weight of living up to it. Here's what she had to say.

Q. What's your vision for the Hospitality department this upcoming year, especially as Mumbai MUN continues to grow in scale?

Rahini Srivastava: My vision is to uphold the legacy that my core and LT have left behind and to live up to that standard through my core year. One decision my co-core members and I feel strongly about is ensuring that every exec has a working knowledge of all the verticals under hospitality so that no one is left figuring out the basics from scratch on day one. Most importantly, I want to maintain the incredible delegate experience we provide, it's what we are most proud of.

Q. What is something that you learned as an exec that you would like to use now as a core?

Rahini Srivastava: Hands down, the mock drills conducted for us - the hospitality execs - on day zero of Mumbai MUN 2025 were the most impactful. They gave us real insight into how things would practically play out on the actual days of the conference, and how to manage delegates upfront. Combined with the questionnaire practice our cores ran, it felt like we had already experienced the actual event before it even began.

“**KYUNKI CORE
BHI KABHI
EXEC THA**”



Q. If the Hospitality department had a mascot, what would it be and why?

Rahini Srivastava: A swan, honestly. It's graceful, it feels welcoming, and that's exactly what hospitality should feel like. Plus, swans look so calm on the surface but are paddling like crazy underneath - which is basically us. Everything looks smooth from the outside, but there's a lot happening behind the scenes to make that happen.

Q. What will be your philosophy in terms of handling your execs?

Rahini Srivastava: I want to give my execs the space to work towards their own goals — whether that's building confidence or improving communication — and celebrate those small wins along the way. I was given that same space in my exec year, and I'd like to pass it forward. At the end of the day, I will try to understand what they're going through, because — “*core bhi kabhi exec tha.*” With a vision of genuine care for her executives and wanting to continue the legacy of her mentors, Rahini is proof that great leadership starts with remembering where you began.

WHAT'S HAPPENING IN MUMBAI

Not Drowning, Just Walking Through.

Somewhere in Andheri, a schoolbag is floating.

Not sinking, not swept away; just bobbing along a flooded lane, abandoned mid-wade by a kid who's already three steps ahead, trousers rolled to the knee. A BEST bus pushes through the same flooded lane. Nobody stops to make sense of it, this is just what mid-July looks like here. The Colaba and Santacruz observatories have clocked over 200 mm in a single day, red alerts stacking up like missed calls. And yet, barely three weeks ago, this same sky was withholding. June closed out drier than it should have been, the monsoon late to its own party. The city waited. Then it just kept walking.

There is a strange, stubborn poetry in that waiting - one that, a few kilometres away in a quiet Colaba gallery, had already been photographed. At Experimenter, Sohrab Hura's 'A Winter Summer' held two Indias side by side - the slow white hush of a Kashmir winter thawing through its three named colds - Chillai Kalan, Chillai Khurd, Chillai Bachha; and, on the opposite wall, a Madhya Pradesh village cracking open under a hundred relentless days of summer. Two extremes, two geographies, one aching subcontinent stitched together by contradiction. Standing in those rooms, Mumbai's own weather began to make a strange kind of sense - a city too dry, then too wet, but never settling on being just one thing. Because Mumbai doesn't stop for anything. It just keeps walking.

Maybe that's the connection worth sitting with this July: a photograph of melting Kashmiri snow and a schoolbag floating past Andheri station are, underneath, saying something similar - that places endure not despite their contradictions, but because of them.

The rain will stop eventually. It always does. And when it does, this won't go down as the week Mumbai drowned; just another one it walked through.



*A Winter Summer ran at Experimenter, Colaba
(16/18 Merewether Road, Sunny House, First Floor), through July 18, Tuesday–Saturday.*

HOT TAKES

A paradox of perspectives

Originality defined - "The ability to think and create something new" is a rare occurrence in the time we live in; every single thing that humans create, see, hear or consume is derived. The days of actual creation and originality are long gone. The world has reached a point where original thought is almost impossible to come by; everything is either rightfully copied or stolen. Sure, there are variations and developments made on pre-existing things, but the question that arises is: "Can developments made on old things really be considered original?"

When we look towards history, this is very evident. Some of the greatest discoveries weren't from one original thought or completely independent. Newton and Leibniz developed calculus separately, while the theory of natural selection was proposed by both Darwin and Wallace. These things suggest that many innovations have come from the sign of the times rather than original thought.

Art is something which is supposed to be original, passionate and intimate; something that sweeps humans off their feet and digs out the deepest emotions a person can feel. Even art can be traced back to inspirations and influences that artists built upon. This is not to discredit these great works, but to show that they didn't start from nothing. There have always been outside influences driving the creation of new things rather than originality itself.

While talking about originality in art, the giant elephant in the room is generative AI. Music, movies and artwork—anything you can name—is now being made by GenAI. We are creating an environment where we no longer want to have an original thought or create something new, instead handing that responsibility to machines, only strengthening this argument.

Regardless of this, humans continue to crave "originality". We have created almost perfect platforms in the form of social media to display our creativity, but that has been reduced to validation through likes, comments and followers. Familiarity is valued more than creativity, and the effort of putting in original thought has been thrown out of the window for virality.

Cinema, music or art, everything is influenced. Ideas are reshaped, reformed and passed on in an endless circle of borrowed thought. If every creation can ultimately be traced back to something that preceded it, then originality, as we know it, is nothing more than a myth.

Creation has never started with an empty page. It starts with bits of memories, things people said, books we forgot we read, songs we heard somewhere and questions that were never answered. Influence is not the same as copying someone. We all live in the same world, but how we experience it and what we decide to create from those experiences is our own. If being completely original was all that mattered, nothing would ever change. Every big change happened because someone looked at things differently.

If being original meant making something from nothing then no scientist, artist or thinker could ever be called original. Every discovery builds on what came before.

Every work of art is shaped by the culture it comes from. Being original is not about being uninspired; it is about what we do with the things that inspire us and being brave enough to challenge the norm.

The world gives us the same sounds, the same colours, the same words and the same questions. Yet no two songs, paintings, books or discoveries are ever the same. To insist that originality means having no inspiration is to misunderstand creativity. People often get originality mixed up with origin, but they are not the same. Origin asks, "Where did it come from?" Originality asks, "What did you do with it?"

This is especially important now that artificial intelligence is bringing questions about originality back to the forefront. Artificial intelligence can recognise patterns and combine old information in amazing ways, but being original is not just about combining things. It is about what you want to say, what you have experienced, how you feel and what you think. Artificial intelligence can copy a style. It cannot explain why a story needs to be told.

History reflects this distinction. Einstein did not discover a new universe; he changed how we perceive it. Jazz came from blues and gospel, yet became something entirely its own. Originality lies in new possibilities that are created.

Lastly, being original is not about being the first person to think of something. It is about taking an idea somewhere it has never been before. As long as people keep imagining, asking questions and creating, originality will never be a myth.

Is Originality A Myth?