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**Stuff to ponder on before starting-**

Before you start filling in the answers, please remember that your application is not simply something that you write and forget about once you get selected. Your application serves as a guide and an action plan for the entire year. While it is understandable that you are not going to do everything in you mention here, you are expected to do a majority of it. As such, please ensure that you do your groundwork properly and present concrete, feasible and executable ideas rather than abstract, complex ideas that you are not able to implement. Please fill in this application assuming that you are the convener, not just an aspiring one.

**Stuff to keep in mind when you're answering-**

- Keep answers short and to-the-point.
- Length doesn't matter. Ideas do.
- You are given the illusion of free choice. You are not required to answer all the questions, at your own risk.
- Avoid repetition. Feel free to redirect us to other locations of your application if needed.

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## Saarang

### 1) What is your vision for the Thespian Vertical in Saarang 2018?

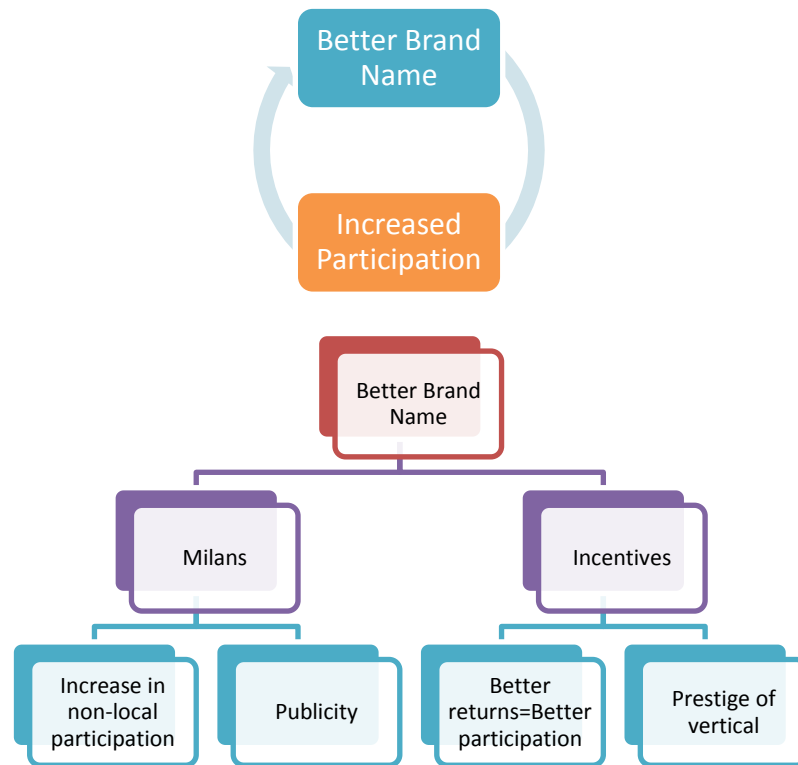
As of now, the Thespian vertical of Saarang has not yet achieved the level of fame that allows it to be self-sustaining, publicity-wise; therefore while we have a fairly consistent participant base, the level of prestige of our competitions is not such that winning it is a status symbol in itself. For this transformation to happen, we need to see growth in the vertical, in the following ways:

**a) Milans:**

Milans serve two purposes; pulling in participation via incentivization, and publicity for Saarang; rather, advertisement of the magnitude and scale of Saarang.

**b) Incentivization of the competitions:**

By providing bigger incentives, not monetary, but an opportunity to perform at a famous place, under the banner of a famous theatre company, will both increase the level of participation and increase the perceived prestige of the vertical until it becomes self-sustaining.



2) Discuss the positives and drawbacks of this vertical last year. Suggest solutions for the drawbacks.

a) Dramatics:

Positives	
1) The event saw many quality plays. 2) The trailer round was scrapped; instead by starting on Day 0, every team had the opportunity to put up the full-length play. 3) By starting installation of lights three and a half hours before we needed them, the lights were ready in time and we could allow for 25-minute tech rehearsals. 4) We saw increased participation from the previous year – 13 teams. We were able to incorporate a non-competitive mime performance by Stella Maris, which had been a problem the previous year.	
Drawbacks	Solutions
1) There was miscommunication and one of the judges was picked up late. 2) One team backed out last minute, one didn't show up. 3) There was a scheduling problem; one team showed up late, and another misunderstood their time slot. Therefore the entire schedule was delayed by an hour and a half.	1) A checklist of everything that needs to be done before/during/after each event, accessible and checked by the entire team. 2) Follow-up more frequently during the vacation; to ensure we don't let probable participants back out. 3) Call all the teams two/three performances in advance and have

	<p>them show an hour and a half in advance (Note: No team found this to be a problem).</p>
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## b) Monoacting

Positives	
<ol style="list-style-type: none"> <li>1) Monoacting saw good participation, of about 30-40 participants.</li> <li>2) The performances were of good quality.</li> <li>3) The venue selected had a good stage for the event.</li> </ol>	
Drawbacks	Solutions
<ol style="list-style-type: none"> <li>1) The venue was very nearly not opened on time. It was opened just before the judge came.</li> <li>2) There was a problem in bringing the judge into campus.</li> <li>3) Most of our participation was from Christ University.</li> <li>4) There was no sound system.</li> </ol>	<ol style="list-style-type: none"> <li>1) No FR coordinator was allocated our event. Better communication with the FR coordinator in charge instead of directly with the supercoordinator may have helped.</li> <li>2) There is protocol in place to prevent that. The security coordinators will be present at the gate from around 8:00 am. Giving them the license plate in advance, or</li> <li>3) More extensive publicity for monoacting must be done. Most specialized PR is done for dramatics. The same must be done for this. In addition, encouraging local colleges to send a drama contingent not just a play may help (contingent diplomacy).</li> <li>4) A venue with a functional sound system (HSB 336) can be selected and addressed to by FR; failing that we can bring a small portable speaker.</li> </ol>

## c) Vernacular Monoacting:

Positives	
<ol style="list-style-type: none"> <li>1) This was the first time this event was conducted, catering to a much wider group of people, and the local crowd (Hindi/Tamil).</li> <li>2) The event saw good participation, of 30 participants.</li> <li>3) The performances were of very good quality.</li> </ol>	
Drawbacks	Solutions
<ol style="list-style-type: none"> <li>1) The judge selected did not have a very good grasp of Hindi.</li> <li>2) Mostly Christ participation.</li> </ol>	<ol style="list-style-type: none"> <li>1) Solution: Judge selection should be done earlier. This year's experience shows that finding a judge well</li> </ol>

3) See (4) of monoacting.	versed in more than one vernacular language is not that easy. In addition, several professional actors have schedules made much in advance.
	2) See point 3 under monoacting Drawbacks. In addition, Street Play specialized publicity and verna-mono publicity can be coupled (see Street Play).

## d) Dial-a-Director

Positives	
1) Showed good participation for a new event. 2) Was aimed at the demographic which hadn't done serious dramatics before; did reach said demographic to some extent. The winner was someone who only had experience with short films, and there were participants who only just learned what a director was. 3) The event went off pretty seamlessly; started mostly on time and ran smoothly after that.	
Drawbacks	Solutions
1) The team is given 48 hours of preparation time. This year, we sent out emails to all the team leaders a little erratically. Additionally some teams got multiple due to registering multiple times. We also gave some on-spot registrations topics by word of mouth only. 2) The model is not conducive to brilliant performances. 3) See (4) of monoacting.	1) The release of topics can be done on the website; the sending of topics should be done earlier than it was this year (previous night). 2) Better publicity and understanding of the event may lead to better quality of participation.

## e) Street Play

Positives	
1) High quality of performances. 2) Better participation than the previous year – 7 versus 5 teams of the previous year. 3) The new venue – in front of the library – worked out very well. There was a very good crowd to watch the event, since it was just off the central road of Saarang.	
Drawbacks	Solutions
1) The participation is still not good enough for a Saarang event. 2) Many participants are opposed to the idea of a theme.	1) More targeted publicity to local colleges. Currently, calling colleges is restricted only to prospective colleges for dramatics. By starting earlier, we can contact local colleges

	<p>which specifically look out for vernacular events such as this to participate in.</p> <p>2) The theme is often sold as a sponsorship idea. If this can be avoided, then we need not have a theme.</p>
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3) Explain in detail all the events that you plan to hold next year. Note that you are to suggest at least one new event. Talk about the sponsorship, publicity, judges, venue and production requirements, prize money, target audience, feasibility etc. If you plan to radically alter or remove any of the existing events, justify.

**a) Dramatics:**

**i) Event format:**

- (1) It will be held on Day 0 of Saarang.
- (2) Depending on the number of participants (15 or less), a preliminary round consisting of trailers of maximum time 10 minutes may be held.
- (3) The plays will be approximately 50 minutes long – one hour from clear stage to clear stage.
- (4) If there is a preliminary round it will be held on Day 1. Else the event itself will commence on that day.

**ii) Production requirements:**

- (1) Lights – 12 parcans, 4 sets of three.
- (2) Sound system (CLT)
- (3) Wings
- (4) Basic props – chairs and tables, and other props in the thespian inventory.

**iii) Prize Money:** 1<sup>st</sup>:Rs 30,000; 2<sup>nd</sup>:Rs 20,000; 3<sup>rd</sup>: Rs 10,000.

Best Actor, Best Director:Rs 2500 each.

**iv) Target Audience:** Acting veterans from each college.

**b) Monoacting:**

**i) Event Format:**

- (1) Day 2 or 3 of Saarang.
- (2) 5-7 minutes per performance.
- (3) Two rounds – preliminary round where the participant puts up a performance, second round where the participant incorporates a chosen prop into the act. 8 people in finals

**ii) Production requirements:**

- (1) Stage.
- (2) Sound system (if unavailable in the venue, portable speakers will be arranged).
- (3) Thespian inventory of props:

**iii) Prize Money:** Rs 5000; 2<sup>nd</sup>:Rs 3000; 3<sup>rd</sup>: Rs 2000.

- iv) **Target Audience:** Anyone with any kind of acting experience. First timers are recommended to take the help of acting seniors.
- v) **Venue:** HSB 356/357, CRC 101-103, Chem Seminar Hall, DoMS 101, CS Seminar Hall, BT Seminar Hall.

## c) Vernacular Monoacting:

- i) **Event Format:**
  - (1) 5-7 minute performance in Hindi or Tamil. May include more languages like Telegu and Malayali, depending on judge availability.
  - (2) Only one round.
- ii) **Production requirements:**
  - (1) Stage.
  - (2) Sound system (if unavailable in the venue, portable speakers will be arranged).
- iii) **Prize Money:** Rs 5000; 2<sup>nd</sup>:Rs 3000; 3<sup>rd</sup>: Rs 2000.
- iv) **Target audience:** People from local colleges with a feel for vernacular theatre or comedy, any actor who is more comfortable in a language other than English. Experience recommended but not necessary.
- v) **Venue:** HSB 356/357, CRC 101-103, Chem Seminar Hall, DoMS 101, CS Seminar Hall, BT Seminar Hall.

## d) Dial-a-Director

- i) **Event format:**
  - (1) Four person team – three actors, one director.
  - (2) A topic will be provided to registered teams 48 hours in advance. If it is possible to update the website regularly to show topics, tha can be done. Else emails will have to be sent out, in a methodical manner, on one of the nights.
  - (3) A list of props which can be incorporated into the play; points will be awarded based on the usage of props.
  - (4) The performance must be ten minutes long; the director is not allowed to act or appear on stage at all
- ii) **Production requirements:**
  - (1) Stage.
  - (2) Sound system.
  - (3) Props from the Thespian inventory.
- iii) **Prize money:** Rs 8000; 2<sup>nd</sup>:Rs 4000; 3<sup>rd</sup>: Rs 2000.
- iv) **Target audience:** Directors with no directing experience, possibly only with some rudimentary knowledge of theatre. Actors with some acting experience is recommended but not essential.
- v) **Venue:** HSB 356/357, CRC 101-103, Chem Seminar Hall, DoMS 101, CS Seminar Hall, BT Seminar Hall.

## e) Street Play

- i) **Event format:**
  - (1) 6-20 team members, 15 minutes per performance. Multiple teams from a single college not allowed.

- (2) Acoustic and percussion instruments allowed.
- (3) Languages – Hindi, English and Tamil. Telegu and Malayali may be considered depending on judges but probably won't.
- ii) **Production requirements:** Carpets for the ground, and associated articles – tape, scissors, broom etc (these are less production and more FR)
- iii) **Prize money:** Rs 10,000; 2<sup>nd</sup>:Rs 8,000; 3<sup>rd</sup>: Rs 6,000.
- iv) **Target audience:** Actors and groups who are involved in the local and south Indian street play culture; as a form of vernacular theatre.
- v) **Venue:** In front of the library, on the road leading to Sarayu.

#### f) Mad Ads

- i) **Event Format:**
  - (1) Collaboration event with the comedy/informals club.
  - (2) Provide a fictional product to advertise, with ten minutes of preparation time.
  - (3) Each performance is 3-5 minutes long.
- ii) **Production requirements:**
  - (1) Stage
  - (2) Sound System, with mikes (if required)
- iii) **Prize Money:** Same as DaD.
- iv) **Target audience:** People who enjoy improv, with any kind of oratory skills and humour. Previous acting experience is not a prerequisite.
- v) **Venue:** HSB 356/357, CRC 101-103, Chem Seminar Hall, DoMS 101, CS Seminar Hall, BT Seminar Hall.

#### g) Online Scriptwriting:

- i) **Event Format:**
  - (1) Submit a script online for a 30-minute to one hour long play.
  - (2) This can also be done as an online Milan (see 6).
- ii) **Production requirements:** -
- iii) **Prize Money:** Rs 4000; 2<sup>nd</sup>:Rs 2,000; 3<sup>rd</sup>: Rs 750.
- iv) **Target audience:** Anyone with writing skills, and a slight knowledge of drama.

#### 4) Street Play has never been given much focus for the past three years, and yet it continues to sustain itself. Suggest plans to revamp it and scale it up. Is it practical?

Street Play caters to a specific audience – local colleges, who look for these certain vernacular events to bag. It is the only large-scale vernacular team event.

In terms of scaling it up, we can focus on increasing participation, by directed publicity.

- a) The SA list has the name of several local colleges we can contact for Street Play, which we generally don't call for Dramatics. By making a specific list of colleges, and making calls specifically for Street Play, we can make a wider audience aware of Street Plays at Saarang.
- b) We will pitch vernacular monoacting to the same crowd.

In terms of revamping Street Play:



- a) The theme should either be used for sponsorship early on, or removed (on the request of the participants).

This year, we were supposed to have 9 teams, but due to scheduling issues (judge) only 7 could come. There is definitely a good enough street play scene in Chennai and Bangalore to sustain it without changing the event in any way.

## 5) Suggest a few viable sponsorship avenues (both kind and cash) for this vertical.

Some viable sponsorship avenues for non-theatre-group cash sponsorship is:

- a) **British Council or the embassies** – This year, through Crea Shakti, we approached the German embassy Goethe, for sponsorship. By associating with Boondh, the Saarang social campaign, and aligning with their CSR, we may have gotten Rs 50,000 from the institute. However, due to excessive publicity requirements (aside from setting the theme of our Street Play, they also wanted Street Plays to be performed on the subject in local colleges as a part of Saarang's publicity). However, next year, we may be able to work out a workable arrangement. 400 years of Shakespeare was celebrated by British Council last year. By aligning with that, for example, we may have worked out a deal.
- b) **Government councils and cultural communities** can also be similarly approached; in exchange for visibility.
- c) **Radio stations**, Saarang's radio partner, can be approached by marketing vernacular monoacting. Possibly a judge can also be found from this avenue.
- d) **Alumni** who were interested in theatre can be contacted; however, at the moment such a database doesn't exist, and this has not been tried.
- e) **Small language schools**, such as Alliance Francaise Madras, Indo-French Culture Centre, can be approached.
- f) **Mad Ads** is a marketable event. (ask Devansh).

For kind deals, these were the attempts to make deals made in the previous years:

- a) Four years ago, Anupam Kher gave a free workshop to the best actor (male or female).
- b) Three years ago, Chilsag entertainment gave audition opportunities for a play they were casting, and free acting workshop entry to winners of Street Play and Monoacting.
- c) Five years ago, Crea Shakti gave the top three teams of Dramatics a chance to perform at Goethe.
- d) Three years ago, the winner of the Online Script Writing competition was to have a workshop with a Hindu Metroplus Playwright.
- e) Four years ago, Street Play was associated with TFI; they got to choose the theme and gave some of their shirts.

For the current year, the following avenues can be considered, in exchange for branding and publicity in Saarang:



- a) **NCPA:** The National Centre for Performing Arts, Mumbai, holds a number of workshops throughout the year, and stages several plays. An opportunity to stage the winning play under their banner, or a free entry for one of their workshops, can be provided as incentive. In addition to this, they show a lot of support for regional theatre, and hence similar deals can be discussed as incentive
- b) **International Theatre Festival of Kerala (February):** Another large-scale international fest, might let us put up our play, as an affiliated college-level performance. Although highly unlikely. At least, free participation in workshops can be requested. They also support regional theatre.
- c) **Hindu Theatre Fest:** A theatre fest held in Chennai, may allow us to put up the winning play as an extension to their fest. The only drawback is it is in August.
- d) **Khidkiyaan** is another theatre fest held in Mumbai.
- e) We can also look into **workshops held by different institutions/theatre groups.**
  - i) The Barry Jones Acting Studies (unlikely, expensive)
  - ii) Anupan Kher's, Actor Prepares.
  - iii) National School of Drama, Delhi (may be a problem, because up North)
  - iv) Additionally, we can look to associate with Bangalore Theatre groups like Jagriti and Ranganshankara; possibly through sponsorship associations either with them directly or their associates (aligning with CRS program).
- f) **Culture Machine:** Affiliating with Culture Machine can involve the winner getting a chance to act in a piece of his own idea, for them, under the banner of Put Chutney or Viva; can be considered for vernacular monoacting.

## 6) Talk about your plans for Milans and publicity in general. Split them along the lines of online and on-ground (Chennai, Bangalore and rest of South India).

This year, Milans will be held in Bangalore and possibly Hyderabad. Colleges like NALSAR in Hyderabad have their own theatre fest. Last year, attempts were made to collaborate with Jagriti for the Bangalore Milan; however nothing came through after initial contact. Additionally we had trouble with the venue.

Monoacting, and sketches will be held as on-ground Milans, and online scriptwriting as an online Milan (see below for details). Venue can be booked along with the Comedy and Oratory Club. We can try for associations with Jagriti and Rangashankara, either directly or as mentioned above; other theatre groups in Bangalore are Yours Truly Theatre, WeMove Theatre, Tahatto, and Bangalore Little Theatre. In Hyderabad, Bhoomika Theatre Group and Samahaara are options. However failing making a deal involving incentives or Saarang, we will need to contact them for judges.

Thespian Milans are for three events primarily:

- a) **Sketches** - 8-10 minute sketches can be performed, with minimum FR and no lights. On the basis of this, the travel(800) and accommodation(1600) for a ten person team for Dramatics, at least two of whom should have performed (as actor or director) in the sketch, will be provided, as a prize.
- b) **Monoacting** – This event simply increases crowd and pull in the cities; its objective is

not to bring its participants to Saarang, but to bolster the Dramatics events and increase publicity for the Milan. Incentives can be much smaller; Saarang goodies and possibly products obtained from commercial kind deals (in exchange for branding in Milan) can be provided to the winners.

- c) **Online Script Writing** - This will be held separately from Saarang Scriptwriting, in all major cities where Milans are conducted (Bombay, Bangalore, etc). No venue issues, or difficulty in finding a local judge. The incentive will be a cash prize+publicizing of scripts to contingents.

## 7) Draw up a comprehensive timeline for the odd semester. Ensure that your timeline is in sync with the timelines of relevant other departments.

### MAY

- a) Update judges sheet. Do background work on celebrity judges, if wanted (probably not). Sort out sheet in order of priority for Saarang.
- b) Make a list of PoCs from different colleges from this year.
- c) Start doing background work on theatre groups and fests.
- d) Make a comprehensive list of groups which may offer incentives, kind deals; and fests for the same.
- e) Make a list of potential cash sponsors, and institutions such as Goethe which may also offer kind deals.

### JUNE

- a) Event write-ups and rules and regulations for all events, for the website.

### JUNE/JULY

- a) Start talking to a sponsorship coordinator; since coordinator allocation won't be done by then, it will be an unofficial request.
- b) Start learning how to make pitches, make mock sponsorship calls.
- c) Start working on pitches, based on the list of groups/companies/institutions made.
- d) Start working on Milans – building a database of participants and judges with the publicity team.

### AUGUST

- a) Start talking to theatre groups for Milans judges/sponsorship.

### SEPTEMBER

- a) Submit write-ups for website.
- b) Start sponsorship pitches and calls.
- c) Working with publicity for logistics of Hyderabad Milans – venue, publicity, etc.

### OCTOBER

- a) Hyderabad Milan.
- b) Start sending emails to high-profile judges.
- c) Working with publicity for logistics of Bangalore Milans – venue, publicity, etc.

- d) Based on scene of sponsorship, roughly decide Saarang prize money and incentives for each event.
- e) Draw up a list of colleges, by region, to call for Saarang.

## **NOVEMBER**

- a) Final analysis of sponsorship for events of Saarang.
- b) Bangalore Milan.

## **DECEMBER**

- a) Call colleges for Saarang Dramatics; and for Street Play (two separate lists). In the first two weeks of December. Keep following up on them.
- b) Call judges for Saarang.
- c) Fill FR requirements, and finalize venues.

## **JANUARY**

- a) Finalize all judges.
- b) Based on registration, decide timings for dramatics and street play.
- c) FR dry run. Discuss lights and venue, finally.

*Saarang*

- 8) List out all the departments of Saarang and discuss our relation with each of them. Suggest ideas to smoothen out any issues that have occurred in the past.

### **a) Sponsorship –**

- i) A sponsorship coordinator is allocated to event verticals at the end of the summer. They are allocated approximately a month and a half to deal with event vertical pitches before Title sponsorship becomes a pressing concern. After this, the coordinators should take over pitching for kind deals.
- ii) Post this, he will work with us throughout the year, and help us get targeted sponsorship for our vertical.
- iii) That involves him/her selling our events to corporate brands for monetary or kind deals.
- iv) In the process he/she will guide the coordinators on how to negotiate with a few companies to start off with, after which they will continue negotiations on their own.
- v) Ideation for branding the sponsor in various customized ways will take place; a brochure for the vertical can be implemented for better conversion of sponsors.

### **b) Hospitality –**

- i) They take registrations for the different Saarang events.
- ii) For Milans, they will be involved in arranging free accommodation for the winning Milan teams.

### **c) Finance-**

- i) Our primary interaction for Saarang is for the prize money, with the PPM desk.
- ii) Additionally, we hand over our bills for reimbursements to Finance, where they get approved and further pass to accounts, where they are passed.

d) **Facilities and Requirements –**

- i) The FR team structure is as follows:

(1) **General Facilities:**

(a) Venue – Venue booking and allocation:

- (i) *KV, SAC, OAT*- To facilitate generic FR requirements in each venue.
- (ii) *Chandra*: Electrical equipment during Saarang
- (iii) *Sabol*: Water Supply.
- (iv) *EU* (Engineering Unit)
- (v) *Owzone*: Waste collection during Saarang.

(b) Transport-To pick up judges; we will be in contact with one transport coordinator.

(c) Arrangements.

(2) **Materials:**The Materials Desk, to pick up basic requirements for each event during Saarang.

(3) **Events:** Handle Litso events during the semester.

(4) **Department:**

- (a) Sponsorship
- (b) Marketing+Design
- (c) Security+Publicity
- (d) Hospitality
- (e) Finance

- ii) Before Saarang, we will fill in a sheet, detailing our requirements for each event, and our preferred venues.
- iii) The venue is followed up on by discussion with FR supercoordinator.
- iv) The final runthrough of all the requirements is done in the FR dry run of the event, with the QMS coordinator, FR supercoordinator and coordinators.
- v) During Saarang, the venue coordinator will have the keys for the required venue; all requirements are picked up from the FR room. A transport coordinator arranges vehicles for pick-ups and drops of judges.

e) **Publicity-**

- i) For Milans, the entire planning of the event takes place with the Publicity team, or more specifically the supercoordinator handling Milans in that city – from venue, FR requirements etc. Judges and incentives/deals/collaborations with

theatre groups, is handled by our coordinators with help from the spons coordinator.

- ii) For Chennai events, similarly, planning is done by the publicity team and the thespian events team.
- iii) The contacts of Saarang ambassadors is obtained from the publicity team, for us to do targeted Thespian publicity. Publicity on their part will send brochures, emails and make calls pitching Saarang and our vertical to colleges.
- iv) Internal publicity for Saarang is done (technically by Club Outreach Committee) in the form of targeted mailing and whatsapp bursts.

**f) Security-**

- i) We usually do not get allocated security coordinators.
- ii) Security coordinators are posted at the gates; to prevent mishaps from happening, we must call them to allow entry of judges, and the numbers of the posted coordinators is made available.

**g) WebOps-**

- i) Write-ups and photos are to be submitted to the WebOps coordinator when the website goes up. Preferably, rules and write-ups for all the events can be written in the summer.
- ii) We will be given control of the events portal; thus we can modify the information shown for each event and upload DaD topics.

**h) Design**

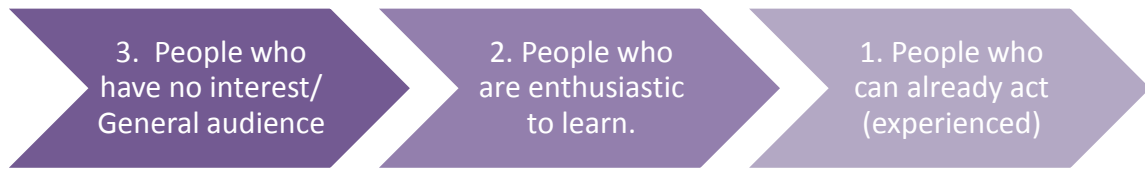
- i) Summer Training of Design coordinators will take place, with LitSoc posters.
- ii) A design coordinator will be allotted to us in August.
- iii) During the semester Saarang+Sangam+LitSoc work will take place.
- iv) Exclusively Saarang work commences immediately after end semesters.
- v) It takes three weeks to design a poster; therefore, again, if it can be done in the summer, it would be ideal.

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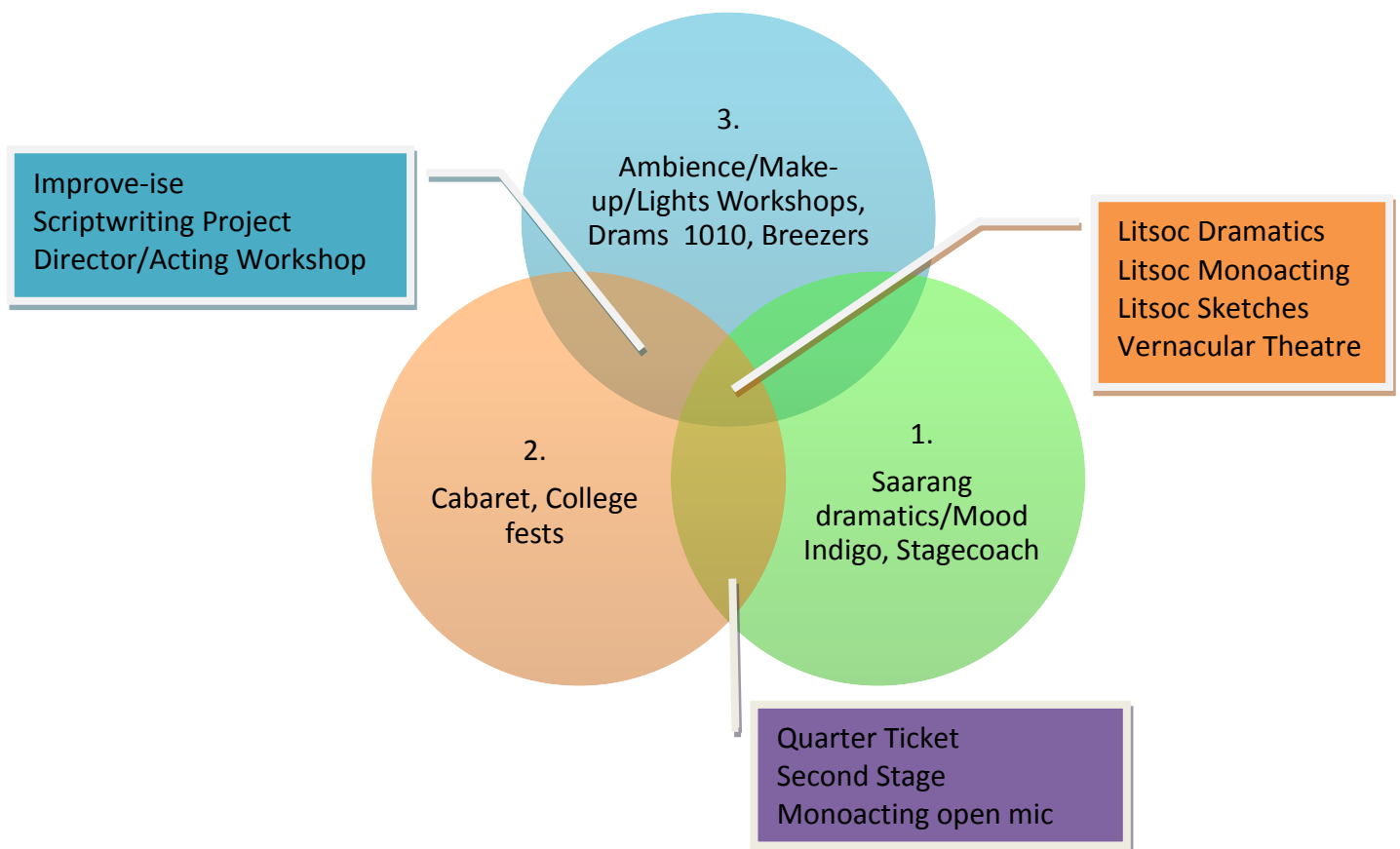
## Sangam and LitSoc

### 1) What is your vision for the Thespian Club? How do you think your stint as a convener will make a difference to it?

My vision for the Thespian Club involves inclusion of as many people as possible in a scene which is wrongly considered as elitist. To do this, we identify our potential audience as follows.



We then design events which will cater to each category. The final goal is to push as many people up categories as possible.



2) By its very nature, drama is exclusive. As such, the club currently has a very elitist image. Discuss.

I think this is because of the prevailing image that only those known to do drama get the opportunity to do drama. This is not true, however; the somewhat difficult audition system is what leads to this impression. By having enough events to include more people, aimed at different demographics, this idea will be dispelled (see vision, Q1). This year, there have been several positive steps towards inducting more people into drama. I hope that this trend is continued.

3) Critically analyse the events of last year. Suggest solutions for the drawbacks. Talk about both LitSoc and the club.

## a) Litsoc Monoacting

Positives	
1) The event saw good performance of about 20 people-30 people, with almost all hostels putting up performances, many putting up two.	
Drawbacks	Solutions
1) There was only one judge. 2) The venue was a HSB classroom with a very small stage, no sound system, which was cluttered. Additionally volumes had to be kept low to ensure that a nearby class was not disturbed.	1) Call the judges with more than a week's notice. 2) Venue booking can be done earlier; better coordination with FR.

## b) Litsoc Dial-a-Director

Positives	
1) This was a new event, and showed a decent grasp of the event and decent participation for a first time event. 2) We were able to implement the usage of specific props from the thespian inventory in the performances.	
Drawbacks	Solutions
1) The event started late, because one of the judges came an hour late; the other one was distinctly irritated by the time the event started. The first performing team also delayed the event. 2) The performances were not deemed to be of good quality.	1) Check previous years' reviews of judges and call more compatible judges. Update reviews. 2) For Saarang we therefore gave the participants 48 hours preparation time instead of 24 hours.

## d) Loose Characters – Krupa Verghese

Positives	
1) The event showed decent participation of about 20-30 people, mostly freshies.	
Drawbacks	Solutions
1) The event was not as engaging as could be hoped for.	1) Selection of less basic exercises, with specific examples; additionally ensure that we have experienced people in the crowd to move the improves along.

## e) Act-Outs

Positives	
1) There was a decent turn-out for the event.	
Drawbacks	Solutions
1) The scripts were not all immersive	1) Selection of better scripts, with comic



enough to keep the group hooked or give them enough of a feel.	value (Saarang 2016 play), trying to conduct it with the intensity of an audition.
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## f) Director's Workshop

Positives	
1) 20 people showed up for the workshop.	
Drawbacks	Solutions
1) Since it was an interactive session, it was more of a discussion than a workshop. It was not well structured.	1) Discuss beforehand what all points are to be addressed. Use a lot of examples, with a script to illustrate each point.

## g) Acting Workshop

Positives	
1) Publicity for the event in the form of posters in time. 2) There was a very good turnout. 3) It was conducted with a clear framework, addressing clear points about tonality and volumes.	
Drawbacks	Solutions
1) The publicity still only happened on the last day.	1) Earlier publicity (refer question on publicity).

## h) MMM's play

Positives	
1) Inclusivity of vernacular theatre groups. 2) The performance was good.	
Drawbacks	Solutions
1) Only one samithi put up a play. 2) There were no wings for their play.	1) Repeated pleas and discussion with the samithi heads about putting up a performance, and providing them with contacts, if we have relevant contacts. 2) Start coordinating with FR for wings in advance.

## i) Stagecoach

Positives	
1) The performance was very good. 2) There was a very good audience.	
Drawbacks	Solutions
1) The publicity for Stagecoach was done late. 2) Owing to miscommunication, difficulty in booking venue, small	1) Both directors and conveners should push for earlier publicity. 2) The venue and dates should be finalized a month and a half in

<p>details were overlooked; there was no photographer arranged for the event.</p> <p>3) There was difficulty in getting TAs; owing to the huge expenditures required, getting reimbursements was not convenient.</p>	<p>advance.</p>
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## j) Witness for Prosecution

Positives	
<p>1) The play was very good.</p> <p>2) The cast consisted of many freshers and was the first long play many of them had put up.</p> <p>3) The publicity and posters went up two-three days in advance.</p>	
Drawbacks	Solutions
1) There was less audience than there could have been, had it not been so close to the end semesters.	1) Having the play even a week earlier would have helped.

## k) LitSoc Drams

Positives	
1) The plays put up were of very good quality.	
Drawbacks	Solutions
<p>1) Only five hostels put up plays. LitSoc Dramatics got pushed to the end of the semester; hence it was seen as too much effort to put in, for the hostel points.</p> <p>2) The judge cancelled last minute; another judge was arranged for, last minute, however.</p>	<p>1) Try to ensure the planning of the LitSoc calendar such that no major events get pushed, with all clubs.</p> <p>2) Call at least two judges for each event.</p>

## l) CTI

Positives	
<p>1) The performance was excellent.</p> <p>2) Tickets for the play sold well; there was a good audience.</p>	
Drawbacks	Solutions
1) As it was a production by an outside theatre group, working with the members of the group did not go smoothly, for the members of the cast and the director.	1) If possible, clearer communication with the members of the group to set down guidelines.



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- 4) List out all the club and LitSoc events that you wish to hold next year in the form of a timeline. Ensure that you take a look at the subsequent semesters' academic calendars before you make the timeline. Include a short description of every event.

## **SEMESTER 1**

### **August**

#### a) **Club Orientation**

- i) A series of sketches on 'Why one should act?' – similar to what we did last year. It received positive feedback.

#### b) **Club Weekender**

- i) Improvisation, and theatre exercises. Try to convince more seniors to come and participate, to ensure that the event keeps moving.

#### c) **\*Breezers (Informals Club Collaboration)**

- i) A series of light-hearted improv games as follows:
  - (1) *Party hook-ups* - Around four participants per round pick chits with characters; all these characters are invited to a party; participants act as the characters. Points are given for fidelity to character/ability to communicate character to audience' flow and continuity in act (another variation of this - each character is expressing only one emotion throughout)
  - (2) *Taboo* - similar to the word-guessing game, the contestants must act out a situation involving/describing the word without using certain taboo words, in two minutes.
  - (3) *Scenes Cut From A Movie* - The contestants invent scenes that never made it into audience-suggested movies.
  - (4) *Let's Make A Date* - A contestant is on a dating program and must ask questions and guess the quirk for each date.
- ii) Since it is improv, there should be liberal participation from non-first-timers as well, to ensure quality in the event.

#### d) **\*Start of Media Club Collaborations:**

- i) The Media Club wants to shoot a Street Play, possibly for an event like Independence Day. Thus, the Thespian Club will work together with them to find willing actors and a director for the same.

#### e) **\*Ambience Set-Workshop (Quarter Ticket)**

- i) A workshop which may or may not be conducted in collaboration with the Fine Arts Club.
- ii) Set-building is extremely expensive; therefore, the practice of making good but simple sets for smaller productions is important.
- iii) To successfully conduct this workshop, examples can be taken from other college productions, and a repository of budgeted options maintained.



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iv) This can be used for Quarter Ticket Production.

## f) Quarter Ticket Auditions

### September

(Quiz 1 gets over September 12<sup>th</sup>)

#### a) Drams 1010 (Loose Characters)

- i) Basics of Dramatics Workshop – conducted by a drams senior.
- ii) Monoacting Fundaes as well.

#### b) LitSoc Monoacting

#### c) Improve-ise (Comedy Club Collaboration)

- i) A workshop-type event on how to do improv.
- ii) An interactive event conducted by the improve pros in insti, where they share tips on how to improve successfully, with examples involving themselves and the crowd (Whose line is it anyway type scenarios).

#### d) Freshie LitSoc

- i) Scenes-from-a-hat type event, but with more preparation time.
- ii) Give them a basic outline for a scene and half an hour of preparation time. Possibly with brief character notes.
- iii) The groundwork for this event should be done in the summer.

#### e) Freshie Night

- i) The Different People you Meet in Insti – A sketch which will be able to incorporate a lot of freshies, with brief screen time.
- ii) Can write it over the summer – just a bunch of scene ideas.

### October

#### a) \*Cabaret – An evening of short sketches by the freshies.

- i) 10-25 minute plays; scripts need to be searched for in the summer.
- ii) Encourage second years to direct; it will be their debut direction experience.
- iii) One and a half intensive weeks practice.

#### b) \*LitSoc Sketches

- i) A modification of Dial-a-Director, this is based on the observation that as it is a competitive event, the idea of it being for a newbie director is most definitely not implemented.
- ii) Additionally, the humour and slightly surreal comedy in these plays was unappreciated because of the event format.
- iii) Therefore, making it an event stressing on the unconventionality of the performances, with the following rules (similar to Dial-a-Director):



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- (1) An abstract theme will be given 48 hours in advance.
- (2) 10 minutes performance.
- (3) A list of props which ought to be incorporated into the play, with a marking system based on the number of props one incorporates.
- (4) Basically, this event is an opportunity to bring to stage random and funny ideas – an opportunity to trip on the abstraction of the theme.

(Quiz 2 gets over on 27<sup>th</sup> October)

## c) Drams 2010 (Loose Characters)

- i) A follow-up to Drams 1010, once again held by a drams senior.
- ii) Mock-audition type script reading; with feedback.
- iii) Participation of a few experienced actors is imperative.

## November

### a) Quarter Ticket

- i) An opportunity for anyone to direct and act, Quarter Ticket is a free ticket to experimenting in drama, for experienced veterans to first timers.
- ii) A series of productions will be put up, based on the number of willing directors; language no bar.
- iii) An exclusively post-graduate play will be included in it; including a separate play catering to post-graduates may ensure more participation, as matching the schedules of undergraduates and postgraduates often proves to be problematic.

### b) Saarang Dramatics Auditions

### c) \*Start of Scriptwriting Project:

- i) A production starting from scratch; a project which involves one/two students writing full-length scripts (half an hour/one hour) adaptations or original material.
- ii) The script will be written over the winter with the help of a professional scriptwriter.
- iii) The finished play can be staged after Litsoc Dramatics.

## SEMESTER 2

### January

### a) Make-up Workshop

- i) The first part of a series of workshops for LitSoc dramatics.
- ii) Is held early on in the semester, as interested parties for make-up does not change.
- iii) A professional artist will explain how to put stage make-up and hairdressing; maybe for cases such as for a ghost.
- iv) Possibly the session can be recorded for later reference.

### b) Director's Workshop (conducted by a professional)



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- i) At this point, directors should hopefully have been selected for LitSoc Dramatics.
- ii) Getting a script, or scripts, to work with, to explain how direction is done – using niche examples.
- iii) Structure should be planned and discussed in advance.

## c) Stagecoach Auditions

### February

#### a) Acting Workshop

- i) The second part of a series of workshops for LitSoc dramatics.
- ii) LitSoc drams cast should have been selected.
- iii) Professional actor conducts it; similar to the one conducted by Prasanna this year.

#### b) Second Stage Auditions

#### c) \*Monoacting open mic:

- i) Conducted at Himalaya foyer; will hopefully not require a sound system if conducted there.
- ii) An opportunity for people to put up monoacting pieces, in any preferred language.

#### d) Vernacular Theatre Day Auditions

(Quiz 1)

### March

#### a) Lights Workshop

- i) The third part of a series of workshops for LitSoc dramatics.
- ii) If it can be right before LitSoc Dramatics, then it will be similar to a technical runthrough; need not be by a professional.

#### b) LitSoc Drams

- i) Most inclusive event; as the amount of participation is the highest.

#### c) Scriptwriting Project – Staging.

- i) Right after LitSoc Drams, so that there is no additional cost for lights and wings.

(Quiz 2)

### April

#### a) Vernacular Theatre Day

- i) Marathi Mitr Mandal's play – other samithis find themselves unable to find people with initiative to put up plays.
- ii) Including a Street play put up in Himalaya lawns.

b) \*Second Stage

- i) Based on the success of Urmika's play this year, Second Stage is to be another full-length production.
- ii) While the hype and status surrounding Stagecoach usually ensures that only veteran actors end up performing in it, Second Stage is an opportunity for many budding actors to learn under a (hopefully) experienced director by doing an equally long and intense production.

c) Stagecoach

*Note: College fests we could potentially send plays/contingents for:*

- a) Mood Indigo
- b) Anna University (Theatron)
- c) SSN (Instincts)
- d) VIT Chennai (Vibrance)
- e) MCC
- f) Christ/PES/RV

5) From the above, elaborate on the new events you have in mind. Suggest at least one for LitSoc and two for the club.

Please see Q4. All new events are starred.

6) How do you propose to enhance the quality of performances put up as a part of LitSoc Dramatics?

To enhance the quality this year, we will hold four workshops; this was planned this year as well, but only two of them took place, and publicity was only done for one of them – the acting workshop. Please check Q4 for the details of the workshops.

7) Propose a budget for the club. Justify your expenses.

Please check the excel sheet sent with the application.

8) A major drawback this year was late and lackluster publicity. How do you plan to tackle this issue? Give a structured publicity plan for your events.

As mentioned in the question, a major problem faced is late publicity. Therefore, a structured publicity program will be as follows:

- a) Send out an email for the event two-three days before the event.
- b) Contact the design coordinator 3 weeks in advance of the event. Design coordinators switch to working on Saarang mid-October, and therefore will take time to respond to requests. Since we will be allocated a design coordinator in the summer, it is preferable that we finish posters and write-ups then, for sure events like LitSoc; edits to the date can be made by the coordinators later. Alternatively, if we have coordinators with design skills, we can try to internalize the process for small events.



- c) Posters must be put up two days before the event, and shared by as many people possible, to relevant Facebook groups.
- d) The Facebook page must be kept active. Photograph albums of our larger events can be posted after the event. Getting photographs for the event will involve requesting the media club two or three days in advance.
- e) Talking and networking with freshers to spread the word about events.

#### 9) Elaborate on your plans to make the club more PG friendly.

Although there is some improvement in postgraduate participation, PG participation is still extremely low in all events. This is largely because of the isolation of the PGs from a cultural scene dominated by undergraduates and their larger workload and difficult schedules. However, the following things can be done.

- a) By improving networking among the PGs; maintaining a list of interested PGs who show up for Sangam events, and contacting them specially for auditions, etc.
- b) Through having an exclusively PG play (see answer 4).

#### 10) Talk about initiatives to get more freshies into the club.

- a) Cabaret is an attempt to capitalize on the enthusiasm of freshers following Freshie night by giving as many of them a chance to act in a small production, since the only way to get a feeling for theatre is by acting in a play.
- b) Breezers, Drams 1010, Drams 2010, while not being aimed specifically at freshies, are most likely to be attended by them as they are events to attract to and coach first timers.
- c) By having a large number of productions, including two big productions, it should give plenty of opportunity for enthusiastic freshers to act in a play.

#### 11) Discuss the state of vernacular thespian events. How do you plan to improve the situation?

- a) Right now, vernacular thespian events take place only in collaboration with the regional samithis.
- b) Marathi Mitr Mandal puts up a play every year, whose production (lights) is supported by the Thespian Club.
- c) This year, we were unable to put effort into repeatedly following up with the heads of regional samithis, to put up a play.
- d) The heads are often unable to find enough enthusiastic people. Noting the names of prospective actors interested in vernacular theatre, based on the turn-out for Monoacting open-mic (see later) and other club events, and contacting them in such event should tackle that problem.
- e) Additionally, by including two Street Play opportunities (Media Club and Vernacular Theatre Day), having no bar on language in Quarter Ticket, and having Monoacting

open mic including vernacular languages, one hopes to increase inclusivity of vernacular groups (see Q4 for details).

- 12) Do you think club collaborations are a good idea? Do you plan on collaborating with other clubs in the coming year? Elaborate. Make sure that you talk to the current and aspiring conveners of the relevant club before proposing anything.

Yes, club collaborations are a good idea. Please refer to question 4 for relevant club collaborations in Sangam. Additionally, a club collaboration between the Thespian Club and Music Club can be done, to put up a musical. This will require a willing director, a sufficient number of people with both music and acting skills, and external guidance. While the idea was discussed this year, nothing came of it. Should it happen, it can be coupled with one of the plays i. e. Be put up on the same weekend.

- 13) What are your views on LTAP? Discuss in context of the club.

If drama classes are to be held, they should be held in the form of a workshop with an entry for all (guaranteed role for all participants):

- a) The instructor will function largely as a director.
- b) Sessions in the week will be equivalent to practices.
- c) A play will be put up at the end of a month or so.

However, the following problems are faced:

- a) Difficulty in holding a workshop for more than 10 people; they will not be given an equal experience due to constraints in the script and in their role.
- b) To put up a good play, daily practice is required, which far exceeds the number of LTAP classes held in a week.
- c) Finding a professional to function as a director/instructor will be difficult, owing to the nature of the project; it is not of interest to directors per se.

Thus, I feel LTAP classes are unnecessary, and the kind of inclusivity gained from LTAP classes is better executed by having more small productions.

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## Misc.

- 1) Detail the team structure that you would like for the coming year. Keep in mind the amount of work from both Saarang and Sangam sides and justify any changes you wish to make.

The Thespian Club's Saarang+Sangam team ought to consist of two conveners and four-six coordinators. The proposed increase in the number of coordinators is because compared to the events that took place this year, this proposed timeline is rather more hectic; in order for the Sangam events to be an absolute success, it requires more than just making the event happen. Thus, in order to handle both Sangam and Saarang, and be able to make each event happen to its fullest capacity, I propose that we have two more coordinators added to the team.

2) Discuss the institute's relations with external theater organisations.

Past attempts at kind deals have been detailed in the question regarding sponsorship. For many years, Crea Shakti has been our primary sponsor for Saarang. This meant that we had little interaction with other theatre groups as the entities themselves, although we called judges from those organizations to judge in LitSoc and Saarang. Last year we did CTI with Crea Shakti, however we had minimal sponsorship and judges from them in Saarang. As of now, relations are undetermined with them.

3) Use this question to mention any points or initiatives that do not fall under the purview of any of the previous questions.

- a) Senior system – The 'senior system' works towards engaging the veterans of the Thespian Club in such a way that they want to give back to the club but do not feel overly obliged to do so. On the very first session of the Thespian Club, introduce seniors who have been acting and participating in theatre for years to the freshers as 'Drams Seniors'. Prior to the event, request all such seniors to be present, and explain to them this initiative – to make these seniors more accessible to the freshers. It will also build the hype about this club, favourably. Before fresher/initiator events, we can possibly ask them to put up guest performances pertaining to the event. This may favourably impress them so that they engage in the not-so hyped events (other than Stagecoach and Saarang Drams) such as Quarter Ticket.

4) What makes you think that you are suitable for this position?

I believe that I have the necessary experience for this position, having been a Thespian coordinator and having seen it from an administrative viewpoint and acted in/directed plays put up by the club. I have a vision, and ideas for the club, and would love to see them implemented.

5) Give credentials and references.

- a) Thespian Coordinator (2016-2017), Saarang and Sangam  
Reference: Sunaina Bose and YVV Aditya
  - b) Deputy Placement Coordinator, Placement Team (2016-2017)  
Reference: Shobhit Shrivastava
  - c) Ambience Coordinator, Shaastra (2016-2017)  
Reference: Jasvitha Madine
  - d) Theatre
    - i) Stagecoach 2017
    - ii) Stagecoach 2016 production
    - iii) Directed a play, 'Sure Thing', for Quarter Ticket.
    - iv) LitSoc Dramatics, 2016 – First Place.
-

## People you are advised to meet

- Previous year conveners (Sunaina Bose and YVV Aditya)
  - Previous year coordinators (Meenakshi Kumar, Ramya Vijayram, Briti Ghosh and Gopesh Bajre)
  - The following cores of the next year-
    - Events (Competitive)
    - Sponsorship
    - Publicity
    - FR
    - QMS
    - Design and Media
  - The following department liaisons of last year
    - Sponsorship Coordinator (Devansh)
    - Publicity Strategists (Manasa and Aravind)
    - FR Super-Coordinator (Bharat)
    - QMS Manager(Raghav)
  - Apart from these, you are required to meet the cores of any department that you require to work with in any of your initiatives.
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