Application for Post of
CLUB CONVENOR 2018

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The app will be divided into two parts - Ideas and Constraints. You can elucidate your plans in the former and in the latter, you will be questioned on constraints that the former convenors have faced/anticipate. Good luck on your application.

Ideas

This section is intended to understand your ideas for the club and your 'vision' for the upcoming year. Two things to note here. One, feel free to explore any corners of your imagination, for the second section will keep that in check. Two, it's okay to not *always* have new ideas. An answer aligning to and appreciating the status quo is not a wrong answer. In fact, I think we'd be flattered.

Club Verticals

Background: In its first venture, the club focussed itself upon four main verticals, namely Stand-Up, Improv, Content Generation and Sketch Comedy. It was assumed that the four verticals would cover the entire spectrum of comedy events that the industry spans into and *any* comedy event could be absorbed into one or more among the above

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Question: Analyse the validity of the above assumption, and in doing so, tell us if there needs to be additions or partitions (or truncations?) made to the verticals. If so, what would these be, and justify the modification appropriately.

You are free to revamp, redefine or retain this system with any amount of changes. Exhaustiveness of the union is essential.

The flowchart below gives the breakup of various avenues through which comedic content is consumed, in terms of the **skills required to present them**.
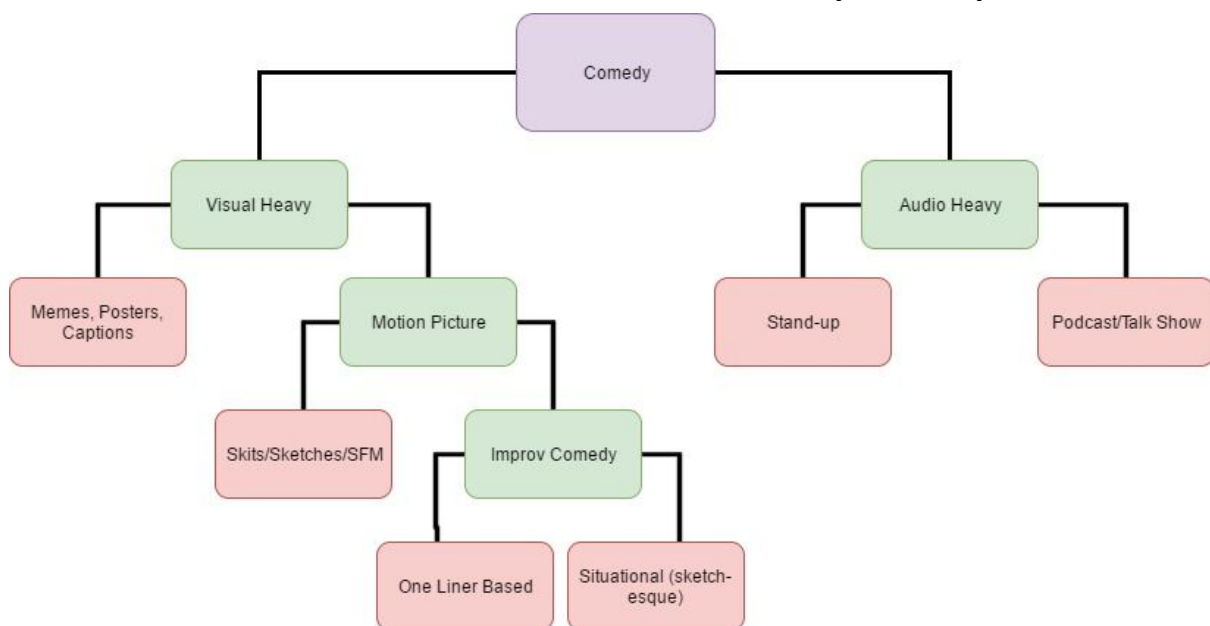
The assumed split (stand-up, improv, skit and content generation) is a slightly vague classification of comedy events. Rather than look at events from a **consumption perspective** (how they are presented to an audience), which would work in organizing an industry, perhaps truncations based on *skill set* basis would cater better to the functions of the Comedy Club, which are not primarily the creation of content, but training those who wish to be able to create it.

Each pink bubble represents a form of comedy. Broadly speaking, they can be surmised as:

- **Memes, Posters, Creative Writing**
  - Content Generation

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- **Skits/Sketches/SFM**
  - Content Generation
  - Direction, production, sound, lighting
  - Acting
- **Improv Comedy**
  - Improv content Generation
  - Acting/Delivery
- **Stand-up**
  - Content generation
  - Delivery
  - **Improv Comedy**
- **Podcast/Talk Show**
  - Content generation
  - Acting/Delivery

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Club Events

Background: Having segmented your club into verticals, your next role would be to identify the events under each verticals. At least broadly, while keeping them open to ideas of your coordinators.

Questions:

- Who according to you plays the major role in event ideation, the conveners or the coordinators? Explain either choice.

- The **convenors** must take the lion's share of the task of event ideation. This doesn't mean coordinators do not take part at all.

- The **Club Vision** as laid by the convenors must be the target, and they must establish a preliminary set of events to carry out to carry the club forward towards that goal.

- Once the coordinators are selected, the convenors will explain to them their long term vision for the club. The convenors must then

discuss the vision, and must **brainstorm on new events** that can be conducted to **complement the events already planned**.

- Should you have answered the former,

Enlist your event ideas for each vertical, both currently pursued and newly introduced. Lay special emphasis on the validity of new events, and identify collaborations and clashes if any. And if the latter, Explain the mechanism you'll set up for your coordinators to ideate on new events, starting with the application of course, and further on to the summer. *You may choose a combination of the above, explain your structure either way.*

Workshops

Workshops will be aimed at skill building. Initiator events will have no entry barrier, in the form of skills, and will be engaging and fun. As the semester goes on, the nature of the workshops can change and become a lot more performance oriented. Tentative list of workshops (in the order I wish to conduct them) are-

- Improv Night -1- *not a workshop, but an* **Informals Collaboration** *event where we play ice-breakers style improv games, like Ad-Zap and Shipwreck. Purpose will be to establish Comedy Club as an entity, and gauge enthusiasm for subsequent Improv comedy participation*

- Stand-up Content Generation workshop -1- *focus on joke building and how to craft material*

- Stand-up Delivery Workshop -1- *focus on delivery styles. This should be an interactive session, perhaps as a carry over from the content generation workshop. Informal mentorship will be requested at some of the open mics that we hold during the years.*

- Sketch Comedy workshop -1- **Thespian Club Collaboration/Bioscope Factory Collaboration** *which focuses on content generation and acting for sketch comedy*

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- Sketch Comedy workshop -2- **Thespian Club Collaboration/Bioscope Factory Collaboration** where teams formed from the previous workshop present their 4-5 minute original skits. Feedback will be provided by instructors.
- Improv Comedy workshop -1- *focuses on various fundae for improv exercises, as well as improv skill required for stand-ups. This will immediately precede LitSoc Couch Potatoes*
- Writing Workshop -1- **Writing Club Collaboration** *which will focus on various forms of written comedy, such as satire and short stories*
- Videography Workshop -1- **Bioscope Factory Collaboration** *which will focus on cinematography and videography skills to make comedic videos, like Vines and short films, for instance. This will immediately precede the Meme and Vine Battle event*

LitSoc Contests
- Improv Comedy- Couch Potatoes *(odd semester)*
- <To be decided by coords>- *(even semester)*

Non-Litsoc
- Open Mics- aside from organising open mics in the institute with mentors to give feedback, we will work on attempting to send insti performers outside to perform at external open mics. A sort of peer review system can be initiated between insti comedians, and performers from SRM and SSN. I have confirmed with stand-up enthu people from these colleges that they will participate, and help source people to provide feedback. The reasons to send our comedians to external open mics are-
    - Exposure to the comedy circle
    - Establishing IIT Madras as a centre that produces good comedians
    - Development of pride in the comedy culture in the institute

■ Grooming of insti students who can provide mentorship to the uninitiated

The participants groomed in the open mics will perform at an entirely insti sourced comedy show in the even semester, which will consist of stand-up acts, skits and screening of content sourced through Media Club.

- <u>Meme and Vine War</u>

Event will be conducted online, with prior registrations. Roughly speaking, the memes with the most likes/shares after 24 hours win. Gift vouchers can be offered as incentive, as well as the possibility of showcasing the content on Pod, Da's Facebook page.

- <Further events to be decided by coords>

Making Coords Ideate

- During the summer, coords will be told what the convenors envision the club as, and where it should go. They will be urged to look through our current proposed set of events, and point out redundancies, and suggest new events. Each coord will be asked to come up with at least 4 new events, workshops or contests

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- What possible collaborations with other clubs/verticals do you envision? How can you use the existing framework of clubs and groups within the institute to complement the work done by the Comedy Club?

Aside from the workshop collaborations mentioned above, the major collaboration will be with the Media Club and Bioscope Factory. View "Club Collaterals" for more details regarding this.

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Club Timeline

Background: With events sorted, the next bit comes into scheduling the events. But this is a far more difficult task than given credit for. Primarily because when developing talent, continuity and coherence are of importance. A poorly

coordinated timeline can result in chaos among your club loyals with no effective value creation at either end of the chain.

Questions:

- Explain the logical pathway you would like to follow for the events in each of the above defined club verticals.
- Having done this, create a Google Sheet/Calendar charting out a tentative weekly timeline for these pathways.

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Saarang

Background: The big word thrown around everywhere, Saarang is your opportunity to utilise the resources of one of institute's most well coordinated teams to brand yourself at the biggest of cultural stages. Sponsorships, associations, incentives, publicity, social media et al. everything takes centrestage as a possibility and potential at Saarang.

Question:
Explain your plan for Saarang in terms of events and collaborations.
In particular, if you're hoping to carry forward club events into Saarang, explain the value addition you hope to create with the Saarang platform in terms of the verticals mentioned in Background.

Pre-Saarang Sketch Contest
Structure
- It is a **Sketch Comedy SFM** exercise
- Content can be in the form of
  - Skits
  - Sketches (Every Monday Morning Ever, 10 types of College Roommates, etc. The kind of stuff CollegeHumour put out)
  - Miscellaneous content (Akin to the Rowan Atkinson solo acting sketches)
- Contest will be announced two months before submission deadline

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- **Publicity-** Saarang Ambassadors, Partners (tentatively Culture Machine), Facebook
- Deadline will be around Day -1
- After entries are collected, our team will screen them based on preliminary criteria given by judges. Each entry will be rated by 3 coords before a final score is given
- A predetermined number of screened entries will be given to the judges, who select the winners
- **Incentives**- Cash prizes, Winning entry gets to recreate their video with Culture Machine's local team

Feasibility

- **Participants**
    - Spoke to stand-up enthu people and content generation enthu people in the following local colleges to see if incentives were enough to demand participation- Stella, SSN, SRM, SVCE
    - Spoke to publicity team to see if this will attract participation outside Chennai
- **Judges**
    - Spoke to Aswin Rao of Culture Machine. He was fine with the judging model as well as the incentives. He seemed eager to get the paperwork done early

Stand-Up Show Down Finals

Structure

- **Stand-Up competition**
- First round will be held in Chennai colleges and Milans in Bangalore, Hyderabad, Mumbai and two other cities Publicity is yet to confirm.
- Sets of 4-6 minutes, based on judges preferences
- The performances will be **video recorded** by the Publicity team
- Coordinators will **screen the video entries** based on preliminary criteria given by judges

- The screened entries go to the judges, who select 10 finalists to come to Saarang
- The selected contestants will attend the workshop before they perform
- Here, sets will last 6 minutes.
- Audience will vote for their top two performers
- Judges select their top three
- In case the audience favorite does not match with judges rulings, all 5 prizes will be given
- **Publicity-** Saarang Ambassadors, Partners (tentatively Evam) and Facebook
- **Incentives-** cash prizes, possibility of opening for Saarang comedy show *(proshows were keen on this, but it depends on whether Panache ends on time, and whether the Saarang artist trusts the winner to warm up his crowd)*

Feasibility

- **Participants**
    - Spoke to friends in the following Chennai colleges to see if this event would attract participation- SSN, SRM, SVCE
- Rabhinder from Evam said they would be able to provide judges, and will get back to me with a tentative set of judging criteria soon

Whose Line is it Anyway

Structure

- Same as Saarang 2017

Workshop

Structure

- Evam has modules, from which they will be able to provide a comprehensive content generation and/or delivery workshop
- Entry for 30 people excluding the 10 finalists of the Stand-up Show Down
- Evam would prefer having people with some open mic experience. So during registrations, first preference will be given for people who have performed

- To ensure commitment, they recommended it should be a paid workshop

Feasibility

- Evam has several modules and has done similar workshops before

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Club Collaterals

Background: The club currently possesses the Facebook page as its lone standing publicity/content collateral. Even so, the activity on this page has been bare minimum, and this has affected the resultant engagement of the page.

Questions:

- Ideate on the need/possibility of additional collaterals alongside the Facebook page or at the very least, content modules and their structures to boost the Facebook page activity.
- What is the scope that the Comedy Club, through its facebook page or otherwise, has for content generation - considering existing avenues and platforms for content? Consider a **Content Release Model** - where internally created content is released on the platform to the public, or an **Open Platform Model** - where we receive content from the student body and moderate/facilitate its' release; or a mix of both.

Facebook reach needs to be boosted for the following reasons-

- Creating buzz about the Club
- Ensuring far reach for publicity of workshops/events

Having said this, Comedy Club cannot serve as a content generating body. Content generation can come through existing media, or from the student body. The latter is highly unreliable, and so to **ensure regular content release,** we must rely on the former.

All content coming from the student body must be **organic,** and **not forced**. We can accept and publish media in the following forms-

- Memes
- Articles (satire, mostly)
- Videos

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To facilitate videos, we can collaborate with Bioscope Factory, acting as their source of participants through our workshops and events. Our workshops, along with theirs, will encompass the whole process of making a sketch. We would cover the content generation and acting portions, while they take up the direction and videography portions *(Manish and Vineeta both gave the go-ahead for this plan).*

To ensure regularity of content, we must rely on existing media. This can be achieved by regularly sharing YouTube clips such as-

- Journey of a Joke *(where Abhish Mathews dissects the comedy sets of famous Indian comics)*
- American stand up analysis videos, like those by TheNerdWriter
- Stand-up clips, featuring various styles of comics
- Improv video clips, such as Whose Line is it Anyway and Mock the Week

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Constraints

This part of the app hopes to prepare you for any difficulties you may encounter during the tenure of your convenorship. Of course, forecasting is never fully accurate, and these are just constraints that we have faced and anticipate. Some of the questions in this section may seem to overlap with the questions in the previous section - but the point of this section is for you to **show us your work**. These are the specific areas where we don't just want you to elucidate ideas, but to go into detail on feasibility.

1. Why does the institute need a comedy culture? With close reference to your tentative list of events, suggest why each of the events cannot be subsumed by an existing institute Club/Vertical?

- **Platform for promoting, nurturing, and showcasing talent (stand up, and content generation)**

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The Comedy Club, in its first year, showed that there is a pre-existing talent pool of people willing to engage in presenting comedy (mainly stand-up and improv). Therefore, the Club would take charge of the following tasks-

- *Identifying talent*- people at various skill levels, who wish to hone their skills at comedy (be it stand-up, improv, content generation)
- *Nurturing talent*- providing workshops and enough organized practice sessions for interested stakeholders
- *Connecting to the industry*- providing the platform to link people to the industry

Event-wise Analysis

- Online content generation

Sketch content is gaining popularity in India and comes directly under the purview of comedy club. The nature of the content created is a better fit for Comedy, than anything else.

Possible competitors: Media, Thespian

- Stand-up Hunt/Open mics

Stand-up comedy is the poster boy for comedy. No other club will treat it uniquely as the art form it is. Other clubs may be able to arrive at separate judging criteria for it, but at heart, it will be diluted by the attitude of the kind of participants they attract. It will cease to be unique.

Possible competitors: oratory, thespian

- Whose Line is it Anyway

The game, in the form it was presented in Saarang 2017, could not be consumed by any other existing club, as rounds featured a variety of skills and talents, all of which are not given importance by any single club.

Possible Competitors: oratory, thespian

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2. Comedy Club 2016-2017 did not achieve much success in integrating improv and sketch comedy into the club's calendar. Keeping in mind the existing improv and sketch

comedy scene in Chennai and feasibility of holding these events in the institute, as well as how they will be received, make an argument for/against the inclusion of these events. (With reference to your answer under **Ideas - Club Verticals**, check feasibility.)

The improv related events I had planned are-

- **Improv Nite (Informals collab)-** Will be the first calendar event of the year, will serve as an icebreaker of sorts. Will be modelled off a party. Will serve as a taste of improv, and to inculcate the improv mindset (like thinking quick, always adding to ideas for example)
- **Improv Workshop-** an interactive session with instructors (possibly the judges of Couch Potatoes). Will go over the basics of improv exercises
- **Couch Potatoes (LitSoc)-** will immediately follow the workshop, and will give a chance to put into practise what was taught in the workshop
- **Whose Line is it Anyway-** saw good participation in Saarang. Good way to gauge the improv scene in Chennai.

Aside from this, Comedy Club could take up organising **Ad-Zap** at Freshie Nite.

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3.With close reference to the past two questions, would you categorize Comedy as a competitive or a non-competitive vertical with regards to Saarang? State your preference, and justify it. **Actually, why not justify both**? Cover the points given below.

- a. Competitive -
    - i. Can stand-up comedy be judged objectively? If yes, or even if no, suggest some criteria for judgement. Be careful to ensure that the criteria will allow for objective evaluation.
    - ii. With reference to Question 2, what is the scope for a competitive improv event at Saarang? Evaluate the possible success with reference to how Whose Line Is It Anyway was conducted at Saarang 2017 - using the criteria of turnout, judging, professionalism, etc - as well as any new model you may have suggested in the **Ideas** section.

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I prefer comedy being a competitive vertical in Saarang. With events like Whose Line and Stand-up Showdown, the club fits the bill of a competitive vertical much more than it does a non-competitive one. Having said this, it doesn't rule out the space for having workshops.

Competitive

- Stand-up comedy, like most other performance arts, can be judged, fairly objectively. While one cannot hope for 100% objectivity, we can come as close to it as any other art form.
- Some performance rubrics could be-
  - *Humour-* audience reaction to the jokes, whether the judges felt they were funny
  - *Originality*
  - *Delivery-* style of the comedian, whether he was clear, stage persona, etc

Another set of criteria could be-

- *Timing-* whether the comedian used nearly all of the allotted time
- *Stage persona-* how clear the comedian is able to convey moods, having a unique style
- *Creative Material-* originality of content
- *Crowd Reaction-* how the material was received by the crowd
- *Memorization-* how fluent the set was, whether he/she fumbled/forgot lines in between
- *Professionalism-* crowd work, clarity of delivery
- *Appropriate Material-* the comedian avoids dirty/vulgar material for an easy laugh

Both these set of criteria can be run by the judges, who can pick criteria they are comfortable with.

Scope for Improv

There is definitely a place for a competitive improv game at Saarang. Whose Line was well received generally in terms of-

- *Turnout-* the expected 25 odd teams turned out

- *Judging-* the crowd reaction more or less aligned with the judge's decisions
- *Professionalism-* the participants were of generally high calibre, and both the rounds went off smoothly

The format of the game was good, with it testing a wide array of skills. In terms of improv events, it achieved the goal of going through the whole gamut of improv activities pretty well.

    b. Non - Competitive - Provide and justify a model for non-competitive events at Saarang with reference to:

        i. Any prospective workshops under verticals you have proposed.

        ii. Comedy Shows - to be held as standalone Comedy events, or in collaboration with the Proshows team.

        iii. Any other ideas you may have

Workshop on Content Generation

Structure

- Evam has modules, from which they will be able to provide a comprehensive content generation and/or delivery workshop. Given an idea of the background and intentions of the performers *(both of which we may be able to know beforehand if we open online registrations)* Evam can tailor a workshop to fit our audience
- Entry for 30 people excluding the 10 finalists of the Stand-up Show Down
- Evam would prefer having people with some open mic experience. So during registrations, first preference will be given for people who have performed
- To ensure commitment, they recommended it should be a paid workshop

Feasibility

- Evam has several modules and has done similar workshops before

Comedy Show

- The space for collaboration with Proshows is in the opening act for the comedy show
- We could promise the winner the chance to open for the Saarang show

- However, this depends on some more criteria-
  - Panache should end on time *(historically, it has not adhered very well to it's schedule)*
  - The artist must be okay having an opening act, with little performance experience, one just out of open mics
  - The winner of the contest must be comfortable performing in front of such a large crowd

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4. The 2016-2017 Comedy Club team had a specific structure for holding Open Mic Nights.
    c. Evaluate the efficacy of these events and
    d. suggest a new model in terms of
        i. their ability to induce participation
        ii. frequency of events (as a trade-off with larger audiences)
        iii. production value
        iv. curation of content (while we're on this, tell us how you feel about censorship/inappropriate or offensive content)

Open Mics held in odd sem

Strengths	Weaknesses
- Feedback was given to performers before they presented their material - Attracted large crowds, both to participate and listen - Managed to attract new participants later on in the sem	Better described as "curated shows" than completely "open" mics

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● Had good control over any "inappropriate" content	
Opportunities	**Threats**
● Showcased that there is a demand for curated stand up shows with insti performers ● Showcased there is enthusiasm to perform as well	● Moving away from the idea of open mics

Structure of events

I feel we should segregate the curated shows from the open mics. Keeping this in mind, I propose the following minimalist open mic structure-

- Smail sent out three days prior, reminder sent on the day of the open mic
- Book a classroom/small venue, perhaps in HSB for the open mic
- No curating, walk in performances

These open mics are not meant to attract crowds, but to provide regular platforms for testing content and delivery. Combined with participation in external open mics roughly once a month, it is aimed at building a contingent of insti based performers. These would be fairly frequent (ideally two a month). Curated shows can be arranged for insti events, like Club Weekender, for instance.

Production

Production for open mics are limited to venue and mics.

Censorship

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With regard to censorship, I feel that for it is essential for large audiences, but not needed for open mics. Performers content will be censored for shows. For both shows and open mics, regular disclaimers will be given to the audience.

I am not for censorship. I feel any kind of content, should be allowed, as long as the intent is to make people laugh or think, and the content is not aimed at being offensive/gross for its own sake. I recognize that judging this intent is hard by itself. Having said all this, there is the need for censorship at public shows, as everyone that comes there may not be accepting of offensive content. This is especially true if the show is a part of a bigger event, when performers need to be all the more careful. However, at open mics, the understanding is that people who come to perform/listen will be more accepting of stand-up, and so of what may be considered offensive content. Disclaimers would be given however, to ensure that everyone is aware of the fact that they might find offensive content being presented.

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5. You are holding an Open Mic Night/Comedy Show at Himalaya lawns. The event is being broadcasted through Speakers and can be heard by passers-by as well as the audience. With close reference to 5b.iv. and what you have categorized as "offensive" content.

    e.   How would you ensure that the comedy being performed at this venue is not objected to?

    f.   What is an ideal venue in the institute for performing comedy? Evaluate the relative benefits and disadvantages of open venues vis - a -vis closed venues.

- Firstly, the performers will be told before hand to avoid any offensive content. In the case of a stand up show, this can be curated, but it won't be possible for an open mic.
- Disclaimers will be given to the crowd regularly.
- In case the performer starts venturing into a string of offensive jokes, (he/she doesn't stop at just one or at maximum two) his/her microphone's output will be cut and the speakers will play "Chaccaron

Maccaron" loudly. The performer will be escorted off the stage, and the MC will take over and the music will stop.

In my opinion, CLT is a good choice to perform comedy. The seating arrangement is comfortable and the seats are such that they face the performer. In other venues, people can sit facing another direction, and this facilitates distraction. Aside from this, the spotlight is possible here, and it gives a very conducive atmosphere for performers and the audience. Also, entry and exit are possible from the side, in a way that will not distract the performer, who may lose his composure on seeing people leave in the middle of their set.

Dynamic Crowds- the advantage of holding comedy shows/open mics in such open places is that the performers are exposed to a much wider range of people, meaning more people are likely to laugh. This also means that the audience must be handled with the knowledge that not all of them are invested in the performer and want to listen to the material being presented. It also means that the performers have to be more careful with regard to any offensive or edgy content they wish to present. Their temporary attention can be bought through the visual medium, rather than the auditory one. So skits (and very energetic stand-ups) are likely to attract crowds. The crowd is also fickle, inasmuch as, even one performance they deem "not funny" would lead to exodus. Herd mentality is a danger here. The crowd is easier to win back though, unlike the alternative.

Static Crowds- the advantage of holding open mics/comedy shows in closed spaces is that the audience is there **for** the event, meaning they are willing to laugh, and won't need to have their attention bought and competed for. Also, they may not be coming in with an urgent engagement. They are likely to be a little more accepting of "not funny" performances, and may be willing to give the next performer a fair shot. But once they leave, it is nigh impossible to get a crowd back.

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6. How does your proposed model of events ensure the following in terms of club membership:
- g. a steady inflow of interested new participants and attendees.
- h. a set of interested and focused performers/writers/comedians who can use the club to hone their skills and interests?

Influx of new members can be addressed through holding regular events, and through publicity. Aside from publicity in the form of posters we can get a buzz/fan following through the content we post- self made/audience submitted memes and creative writing pieces, the YouTube videos and the videos made by Bioscope Factory, and other colleges through our online skit contest. We must work on showcasing Bioscope Factory as an accessible place that any interested member can visit with their idea.

For the interested members, the sheer number of opportunities to perform at open mics is stellar. Aside from the workshops and open mics we conduct, they will be put in touch with college city youth who all want to improve as stand-ups. The interactions they have will hopefully aid the club serve as a launching platform for comedians, and to earn insti a name as being a source of good comics.

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7. As far as regular operations are concerned, how many coordinators do you anticipate you will need? What are the functions of a coordinator? Do you plan on dividing functions between coordinators or evenly distributing them? With reference to both ideation and execution, how do you ensure that club structure does not become top-heavy?

I estimate we will need 6 coordinators.

Functions of Coords

- Going through the proposed list of events, judging their fit with regard to the vision and suggesting changes
- Proposing new events

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- Getting acquainted with the comedy scene in Chennai, trying to maintain good relations with all stakeholders
- Calling judges/mentors for contests/workshops in insti and for Saarang
- Arranging venues and FR for Sangam/Saarang events
- Maintain relations with other teams- like FR, Design, Finance, Publicity to name a few
- Screening video entries based on criteria (that judges will provide) for Saarang Stand-up Show down and the sketch comedy contest
- Keeping track of the performers list at Open mics, both insti ones and outside insti ones
- Choosing content to post on Facebook by going through submitted entries, and Youtube

The duties will be evenly spread out, barring for maintaining relations with other teams, when one coord will be assigned to design, FR, finance and publicity.

To ensure it isn't top heavy, each event, be it an open mic or workshop or Litsoc event will be assigned one coord in charge, and he/she will take care of the micromanaging for that particular event. This ensures the convenor's role is limited to ideation and guidance. Convenors will take charge of the first few events, to show exactly what all needs to be done.

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8. For competitive events, workshops and shows, the club has to rely on help from outside - judges, performers etc. It is often the case that coordinators are left frantically searching for judges/performers on the day before an event. What are you suggestions in order to make managing this network more reliable?

After fixing the calendar of events, the coords and convenors will work on making a database of potential judges and performers, with contact information.

- After choosing a judge/mentor for an event/workshop, they will be called two weeks prior by the coord incharge.

- Assuming he agrees to the dates, he will be notified one week prior and then three days prior
- Meanwhile, two other potential judges will be selected, preferably of the kind that can be called one or two days prior, in case the selected judge/mentor backs out suddenly
- In case the selected judge does back out, the identified substitute judge will be called

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In order to ensure that you are the right candidate for the position, we will be procuring feedback from your past convenors/super-coordinators/cores on your performance and ability to work in a team. To that end, provide the name and contact details of:

- Two teammates, and
- Two superiors

who you have worked with while carrying out a Position of Responsibility in the institute. Questions will be asked on and weightage will be given to the following criteria:

- Ability to work in a team - cooperativeness
- Leadership skills
- Creative thinking
- Consistency, Discipline, Accessibility and Timeliness
- Organisation and Professionalism

and so on.