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

Ans: Expansion into non competitive events in the nature of workshops along with increasing participation in competitive events with an increased focus(with respect to the last year) on street plays and other avenues of dramatics(sketches for example) apart from the traditional saarang dramatics event that occurs every year(which will still be given all due attention, just not exclusivity).I want to see the vertical expand into all avenues of theatre next year and to build a brand off iitm theatre. Eventually with the following years I would like to see the club expand on the brand and finally reach a point where it has such a name for itself that I can call it iitm theatre fest(We'll be calling it something much catchier of course) and people will still attend even if saarang gets cancelled(\*ahem\* dean \*ahem\*). Don’t get me wrong here im not suggesting anything in the nature of a break from saarang. That would be incredibly absurd. It is just the scale to which I want the club to expand. Thespian should eventually become an integral part of saarang like the proshows albeit catering to a different audience who finds it integral. Obviously this level of branding cannot happen in a year, but I believe that the initiatives I have suggested along with those of the co convenor and coords will let us get started on this path while ensuring that the next year for thesp itself is a lot bigger.

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

Ans: **POSITIVES**

A) Good participation in most events(can be improved though considering that a lot of the participation was due to our lord and saviour I.e Christ university.

B) Barring a minor cups, events ran smoothly.

C) The new event Dial-A-Director went rather well. It was received well and as a participant ,it was an enriching and engaging experience.

**NEGATIVES**

A) Judges were called late, resulting in us resorting to crea for last minute judges for drams.

B) Teams should have been called earlier and proper follow up of the slotting should have happened for drams, as one team arrived late resulting in a gap with no plays happening which led to the judges getting annoyed. Also publicity for drams can be started earlier.

C) 1.Street play judge scheduling issue caused the event to break for lunch before resuming.

2. Venue for street play was fixed very late, and a better venue could have been obtained(the one we got I.e library road was good, but it didn’t have enough breadth) .

3. More publicity should have been done, as street plays are an untapped event and we can expand on the scale at which we host them with many colleges in the city itself having street play scenes.

D) Overall better publicity needed. Milan didn’t happen.

E) A performance poetry workshop was planned but didn’t occur. This is a good idea, not only in the sense that slam poetry should be explored but also that workshops can be held for people looking to learn rather than compete.

F) as a minor cup the lights came late for drams by 4 hours,but it was a significant improvement from last year and we'd allowed for enough leeway anyhow.

G)The tech rehearsal timings should be stuck to strictly and extra time should not be given for any team, even our own as that led to unnecessary delay and one team had to do tech rehearsal in the morning.

1. 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.

Ans: **Competitive**

**Sketch comedy**:(undecided)

**Sketch comedy** comprises a series of short [comedy](https://en.wikipedia.org/wiki/Comedy) scenes or vignettes, called "sketches", commonly between one and ten minutes long. Such sketches are performed by a group of comic actors.

Collaboration with the comedy club is suggested but not very necessary as comedy theatre does fall under our vertical. Time limit should be 5 to 10 minutes. Structure followed will be loosely similair to drams I.e we'll provide basic props like chairs table and any extra if requested and feasible will be provided. Judging should be based on both acting,presentation and content. For this we should call judges with background in comic theatre (ideally) or a mix of drams and comedy judges(worst case). We can also see the response from the online milans(see milans) to judge the level of participation.

Production wise again should be minimal as lights wont be needed unless we're getting clt which isnt needed and wont happen tbh. Depending on the number of participants,the venue could be chem seminar hall or something larger like cs

On a whole though while viable outside saarang im not altogether sure if there will be space for this.An online competition might be more viable.

**Scriptwriting(online):**

Relatively straighforward. Collab with writing club if possible.

**Non competitive**

**A)** **Performance (Slam)poetry workshop**

For a detailed explanation of why slam poetry is important refer to the sangam part of the app.

The workshop can be conducted in 2 parts. First an introduction to the art form and the teaching part which includes writing the piece and performing it.

A collaboration with the writing club is suggested for this. In any case we can still handle the performance part ( pieces can be selected beforehand including ones by relatively popular artist e.g Neil Hilborn). A collaboration is still highly recommended as a part of the charm of slam poetry is writing your own piece. The second part need not necessarily be a part of the workshop itself but should at the least be held right after or the next day(to give participants time to prepare their own piece or practice a pre existing piece), is an open mic(not the comedy club kind) for slam poetry pieces. This will give people a taste of the simple charm of the event. People from and outside the workshop can present their pieces.

**Venue**: Preferably a lawn but due to lack of those without noise,pack(the point is if we can get say sac lawn with no loud soundshack, beautiful but that’s not happening. Maybe himalaya?). The second best option would be any of the upper crcs or any small room. A smaller room is preferred so people can be heard and to promote the 'cozy atmosphere' that goes with slam poetry. Ambience can be done to make the venue feel as comfortable as possible which will end up being minimalistic with respect to cost as we are spefically going for a look which is simplistic and cozy(eg. Close the windows and the door and have fairy lights(the tiny lights we put up in himalaya).This is just an example and is not what we'll be doing in a fixed sense).

**Production requirements**: writing material.

**Target audience**: Both high school and college students.

**POSSIBLE CONTACTS**:

* 1. **Poetry couture**: A pro-bono initiative across prime cities including Delhi, Mumbai, Kolkata and Chennai, Poetry Couture revives the culture of reading poetry and prose. It is a not-for-profit, literary initiative with an eye to revive café poetry reading culture. The well known platform for performance poetry, they organise monthly open mic nights free for all. They have young and veteran poets who enact their verses in languages like English, Hindi, Bengali, Urdu apart from Tamil. Founder Raghavendra Madhu mostly promotes the events at cultural spaces, restaurants and cafés to give more exposure to the talents and bring their work into the mainstream. *91 9560441193*
  2. **The spoken word**:Chennai-based designer and lawyer Nimisha Philip along with Varshita Ravindranathan started this non-profit community to connect all forms of art from visual to musical on one platform to promote upcoming talents. Apart from poets, they showcase the works of painters, musicians, photographers, theatre actors, designers, architects, writers, dancers, make-up artists, animators, sculptors, water sports and fitness enthusiasts through their various events. They recently showcased their grand inaugural event at the 250 year old bungalow Luz House featuring 10 popular bands, 10 budding poets, graffiti artists and they have plans to do their next event in December at ECR. The non-profit movement also aims to raise funds for unprivileged children.

*+91 9566058884.*

* 1. **The young poet** :Launched by Chennai-based poet, NV Subbaraman in 2000 at Loyola College, the Young Poets Club of India aims to promote young people who read and recite poetry. The editor of the poetry magazine, Subbaraman, believes that the interest in poetry has not diminished, despite various distractions in their curricular and extra-curricular activities, but the right kind of exposure can bring the magic back. He started the group and the journal - Young poets club, that receive contributions from budding as well as accomplished poets in India andacross the US, Britain and Southeast Asia. The group organises workshops, competitions and poetry festivals for budding poets. http://www.youngpoet.org/index.php
  2. **Mockingbirds**:Founded in 2015, Mocking Birds aims to inspire and spread the art of spoken word in India by creating a platform for poets to share their work. It inspires budding poets to portray self-expression through versification, poetry or words. Founded by Devendran V, this group of young Tamil and English poets get together twice a month to perform at various venues like cafés, restaurants or pubs. Michelle Ann James, another founder of the group welcomes people from all walks of life to share their poetry. The poetry readings are pretty much like an open mic session with a particular theme where poets read out their works or emotional experience in verses.
  3. **Open sky slam**: Open Sky is a platform that allows artists around the World to showcase their talent. It is the melting ground of several opinions and lifestyles which comes together to form a beautiful co-existence of open minds. Poetry,Music,Dance,Theater,Magic and Art keeps us attached ignoring all the barriers created for creative enthusiasts. The essence of Open Sky has reached to Mumbai, Calicut, Pune,Chennai, Hyderabad, Karachi and Gold coast,Australia along with it's parent city Bangalore.

08088238525

* 1. Poetry with Prakriti is a two-week long festival of poetry held annually in Chennai to coincide with the famed Chennai music season. The festival brings together eminent and emerging poets, featuring readings to small, intimate audiences. These readings take place at several venues in the city, including colleges and cafeteria, IT parks and green public parks and spaces, and select shops and commercial establishments. The idea is to bring poetry closer to the public of Chennai. This year’s festival is the ninth edition.

We could try associating with them. Even if that doesn’t work out , still go ahead with the slam scene in saarang its very doable.

The above can be contacted to conduct the workshops themselves and to provide a community to participate in the open mic

Emphasis is laid that while the event will be cost minimal it is because of the nature of the event itself. Simple and above all non judgemental. Every effort must be made to make the participants feel as comfortable as possible to let themselves open up as artists who will in the future contribute further to events in saarang. Basically it should seem informal and totally not competiton or money oriented since that’s against the spirit of it and more importantly the community doesn’t like it. Ideally this will eventually grow into saarang slam becoming a yearly event with a large congregation of slam poets. Once we've built up a brand we could even have further pre saarang sessions for the outside community to build up to saarang as the costs are minimal and it will be attractive to the participants to a great deal because of the campus(its freaking beautiful and without any intended offense a lot of the poetic types seem to be into nature. Jokes aside, insti has several beautiful locations which maybe not viable in saarang can be used in the rest of the year for excellent slam.)

**MIME WORKSHOPS**

Many participants in saarang have requested a mime workshops(some dramatics participants have even included mimes in their plays). With mime becoming popular as an independent art form and as an addition to plays, we should give due focus to. Initially a mime workshop is enough, if participation is good then future years can hold mime as a comp event.

Contacts

* 1. MacTrics: MacTrics, a leading Mime and Body Theatre Group formed in 2009is a division of the Entertainment Company MacrocosM. The Artistic Directors of MacTrics are Victor Jayaraj and Sravanth. The team consists of young zealous group of Mime artists (Mummers) who come from various parts of Chennai.What started off among a group of college students performing mime in cultural competitions later transformed into a joint passion that led to the venture – Mactrics. Competing with the leaders and older groups, Mactrics has created a niche for itself in the theater arena in mime and Body Theater.

<http://www.mactrics.com>

2. G MIME Studio:

1. 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?

Ans: Ramping up street plays is relatively straighforward. The city along with the state has a good street play scene. All we have to do is reach out to them. Publicity should be carried out well for street plays, with perhaps larger incentives. Participants should be called well in advance. To be honest theres no radical idea to implement here. We just havent focused on this and we should. This is a whole new crowd we'll be bringing to saarang by doing so,a crowd that isnt influenced by crea. Also we need to lose the topic for street plays as even after a few they get monotonous and especially since we're aiming for more participation this is crucial. Have it earlier in the morning say 9. Cross college restrictions can be removed for street play without seeing serious repercussions.

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

Ans: **Cash**:

1. Alumni: with interests suitably inclined towards theatre. Attempt to build such a database, work with IAR to that end.
2. Theatre groups: Primarily targeting ones that operate outside Chennai(due to friction that may be cause with crea). Hence they will be targeted for sponsoring milans,(If they're already milan sponsors, we can approach them for saarang too. The likelihood of this succeeding will be bolstered by a successful milan).
3. Theatre schools: We'll primarily target these for kind deals, but there is a small chance of cash sponsorship.
4. Radio stations: Vernacular mono acting is marketed to them primarily.
5. Language and culture centres: British council, Goethe, Alliance Francaise of Madras, Hayakawa Japanese Language School & Cultural Center, Russian Center of Science and Culture.
6. Print media bodies(newspapers,magazines etc).(for scriptwriting primarily).
7. Regional cultural groups.(for street play)
8. Cash sponsors are more generic and any and all companies theoretically may sponsor an event, relevance to the same is not required. E.g Even a consumable based company like PepsiCo sponsors college cultural events, simply because of the target audience As such the sponsorship and PR team has a better skillset at finding these. On our part, we simply have to focus on increasing participation and viewership bases, to make spons's life easier.

**Kind**:

1. **Workshops + Opportunities to perform**
2. **Theatre schools**:

* National School of Drama, Delhi
* Bhartendu Natya Akademi, Lucknow
* Shri Ram Centre for Performing Arts, Delhi
* Ninasam, Karnataka
* Barry John Acting Studio, Mumbai
* Anupam Kher’s Actor Prepares, Mumbai
* Roshan Taneja School of Acting
* Bangalore School of Speech and Drama
* The National Centre for Performing Arts, Mumbai

1. Theatre groups:

* Yourstrulytheatre,Bangalore
* Jagrithi theatre,Bangalore
* MISFIT,Bangalore
* Rangashankara,Bangalore
* WeMove Theatre ,Bangalore
* Tahatto ,Bangalore
* Bangalore Little Theatre,Bangalore
* Bhoomika,Hyderabad
* Nishumbita,Hyderabad
* Samahaara ,Hyderabad

1. **Opportunities to perform**

* Theatre groups(refer above) : Can be approached to let the winners perform e.g Through Crea Shakti - top three teams of Dramatics given a chance to perform at Goethe.
* Theater schools(refer above) :

Can be approached to let the winners perform

Both the NCPA and the National School of Drama stage plays and can be approached to let the winners perform.(The NSD festival - Bharat Rang Mahotsav is widely acknowledged to be the largest theatre festival in Asia and as such will be difficult to gain access to, but if we do greatly adds to brand and scale of our events.)

* Theatre fests: They can be approached to let the winners perform as a part of the fests:

1. [Ranga Shankara Theatre Festival](http://www.rangashankara.org/home/rangatest/)
2. [Going Solo](http://goingsolo.in/)
3. [Prithvi Theatre Festival](http://www.prithvitheatre.org/)
4. [Centrestage](http://ncpamumbai.com/festivals-landing.aspx?e=113)
5. [Nandikar festival](http://nandikar.net/)
6. Hindu Theatre Fest
7. [International Theatre Festival of Kerala](http://www.theatrefestivalkerala.com/) (ITFoK)
8. [Bharat Rang Mahotsav](http://nsdtheatrefest.com/)

The last two are the most feasible as they happen right after saarang(jan-feb) . Of the two ,ITFoK is more feasible as it is in the south and not as high profile as Bharat Rang Mahotsav. The others happen pre- saarang and as such present a problem.

Further events like online scriptwriting,street play have some niche sponsorship bases, with print media bodies for scriptwriting (e.g The winner of the online scriptwriting workshop was to have a workshop with a hindu metroplus playwright. Something along these lines for kind) and regional cultural groups for street play(e.gThamizh Mozhi koodam etc)(we should still ensure that there is no partiality to a language.)

1. 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).

Ans: Milans should ideally happen in both bangalore and hyderabad, but at the very least in bangalore(it has a very good theatre scene).

Milans of three types are planned as of now,them being :

A) **NORMAL MILAN**

This will be structured similair to the one planned last year or any milan in general. The difference being, in addition to a short dramatics performance,mono acting can be included(atleast in bangalore). Now this will scale up the event by a lot. Addressing the issue that the quality will drop, the same argument could be made for the short dramatics but it will not be valid. Now bangalore is a city with a high quality theatre scene such that the quality is never going to drop to levels that affect saarang.Sure we might get one or two bad participants but as long as we get the good colleges to participate it wont be an issue. With respect to legitimizing the event in the eyes of the drams colleges in bangalore and hyderabad,we need to associate with well known theatre groups and colleges known for strong dramatics(cough christ cough).A point I would like to add here is **fest** **diplomacy**,we can associate with other fests too and also this year send people there as opposed to just kulting from them.Also as far as incentivizing goes, we can provide travel and stay for winning teams in drams,and perhaps either travel or stay for the runners up etc. The monoacting winners can be given direct entry into saarang mono finals. Also certificates,trophies medals etc can be given when cash prizes are too expensive(if at all,possible then yes cash prizes).

Possible contacts

bangalore:

1.Yourstrulytheatre: <http://yourstruly-theatre.com/contactus.htm(detailed> info can be found on their respective webpages more comprehensive than a transcript by me so as such I shall just provide the links, where in contact avenues,details about the group etc can be found,as and when necessary I shall add a snippet:e.g this is a non profit organization, which will make them easier to get a deal with but less budgeted and thus harder to actually make the event happen with).

2. Bangalore school of speech and drama: <http://www.bssd.in/bssd.html>

3. Jagrithi theatre:http://www.jagrititheatre.com they cupped though

4. MISFIT:http://misfit.co.in.

5. Rangashankara: <http://www.rangashankara.org/home/rangatest/>

Hyderabad:

1bhoomika:.http://www.bhoomika.in/home.html

2.nishumbita: <http://nishumbita.com>

**B)MEGA MILANS:**

We can collaborate with the music club and comedy clubs(for examples) and go to a city which has a strong music,dramatics,comedy(overall good cultural scene) as a college and have a milan at a much larger scale.

**C)ONLINE MILANS:**

We can conduct online competitions such as online video sketches comedies, dramatics(put up videos of the dramatics),monoacting etc. This has numerous pros in that its relatively easy to execute, gives a lot of publicity and can reach far and away places where we couldn’t have a milan, Even if a city didn’t have a theatre scene,it might have a few people who do drams and we can reach them through this. Now we can bring down the winners of the online milans to saarang if cost feasible. It will incur additional expenses but will overall add to the brand of the thespian vertical and saarang as a whole and that is definitely important as I would like the thespian verticals presence in saarang to grow.

**Publicity:**

**On ground publicity**:

* 1. Milans: Provide prominent visibility, and greatly enhance the brand value of the thespian vertical in saarang. Both the created visibility and PR and the incentives will help bring participation to Saarang.
  2. School fests(minor source,if it pulls through): We'd work with publi ,conduct an event in association with their fest, possibly mad ads, again incentivize them to come to saarang by offering incentives and showcasing all that saarang has to offer

The above two will be supplemented by the usual posters and video material wherever possible.

* 1. Unofficial networking through student contacts in targeted cities.
  2. Sending contingents to other fests. If their fests are post Saarang,then contact earlier and work out mutual attendance.

**Online publicity:**

Online publicity follows a standard template of content generation and sharing across respective forums. While both steps are taken care of respectively by design and publicity, we should have an active role in both ,especially with respect to generating new content,as that is our responsibilty with the design team executing the content ideas(e.g we can give design details of the poster and let them do it, or we can sit with them throught the process and add our own inputs ,which will lead to a better output)

**Content generation**:

* 1. **Posters**: Straightforward. Should include all relevant details, coordinate with spons team for placing of logo. Follow up with design team, and in the case we have a specific design in mind, sit with them through design phase. Submit to publicity team 2 weeks before event (and spons coords) .
  2. **Video material**: This is varied, and depends on the event. While some events can have their own video content, it might be useful to put together a thespian saarang teaser video from footage of previous years(from whatever's available, if quantity and quality are not enough then we will focus on what we can generate instead(below)).It should be noted that well made, well presented videos with good branding will give a very large increase in publicity hence, we should increase focus on them.
     1. **Slam poetry**: video snippets of artists known in slam circles in respective cities. Contact them about saarang slam, and ask if they'll come and we can use one of their performance pieces for publicity. If they cooperate, then have multiple videos of different artists (not more than a minute long) acting as teasers for saarang slam.
     2. **Street play**: Perhaps one video with a mash up of street play performances. (if footage is present)
     3. **Dramatics**: A video compilation of photos taken during dramatics which most certainly should be obtainable. Add a soft soundtrack. This will also have the advantage of not blurring the line of stage and screen for thespian. Now the same video compilation of photos approach can be used for the all events if good quality footage is not present.
     4. **Monoacting**(English and Verna): Ideally the approach is a video compilation of very short key snippets of a monoacting piece(10 seconds maybe).
     5. I have not include videos for Dial-A-Director since its rather difficult to present it on screen as something different from a mini dramatics. An approach can be to film the behind the scenes making of a performance, with total focus on the director as a short clips of about 30 seconds maybe not as a standalone but part of the bigger thespian video.

Above mentioned video content will be generated by a group effort of design and thespian(Perhaps media club). Priority is given to quality not quantity both in terms of length and number of videos.

**Sharing material**:

We will loosely follow the below template for sharing.

**When**: we start releasing content slowly, from october end till saarang. We have to share it in a slow and gradual manner building it up. We peak in terms of quantity once when second rounds of calling are going on and once a week before saarang. I will explain what I mean when I say in a gradual manner, for example take saarang slam. I will first release a poster defining its brand image. Then one of the artist videos with #saarangslam(we could invite people to add their own videos and share with the hashtag) with one more every week(or the appropriate time interval depending on how much content we have). All videos left will be release the week before saarang, with maybe a compilation video and spam that with the poster across all relevant spaces.

**Where**: We will share content across the following forums with a hierarchical priority order the same as the order in which they are mentioned.

* 1. Saarang Facebook page
  2. Other fest Facebook pages, other college official pages, thespian pages etc.
  3. Theatre group pages
  4. Generally popular pages amongst student community(as long as they don’t overly stray from thespian brand).

The above pages can be contacted and requested for permission to share, they will most likely have their own demands, coordinate with other departments to see if they are feasible or not.

Apart from Facebook, the we can also share officially through Instagram and twitter, with Instagram being a very good tool for sharing videos and posters.(I do not believe saarang has an Instagram or twitter account, perhaps one could be created, if not we will create thespian specific accounts for both)

Unofficially, we share them throughout all our networks on social media(I.e from personal coord accounts) through Facebook, twitter, Instagram, whatsapp etc all with a common hashtag.

**How**: Roughly the content released should follow this order:

* 1. Poster defining the brand we want for the event.
  2. Video content supporting it.(if any)
  3. Supplementary content\*.(if any)
  4. Poster + compiled video spam.

Unofficial sharing and word of mouth should be continued throughout with bursts at the start and finish.

\*Supplementary content: In addition to the above we can run side pr campaigns for events. E.g "A share your favourite script " campaign- where you share your favourite script with a small 4 ine ish write up on why you love it as supplementary for online script writing. One of us could read out the best write ups for scripts that are submitted maybe with annotations of our own. Many such ideas can be feasibly executed,as such this kind of content is subject to a great deal of ideation and possible expansion.

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

Ans:

(all dates given as per other department timetables, subject to appropirate changes)(above timeline for saarang and associated events only)

**May:**

1. Coord selection: deadline - May 20th.(ideally 3 days after app submission).
2. Compilation and background work for the following:

A) Judges: update judges sheet,

B) List of points of contact for other colleges(previous and new)(from earlier thespian team, publicity list and self found contacts)

C)List of points of contact for other theatre groups(previous and new)(from earlier thespian team, publicity list and self found contacts)(for sponsorship and milans,add to relevant database)

D) List of possible sponsors. Start background work on the sponsors.Train team on spons hunting with help of spons. (contact last year coords, or the ones appointed this year).

1. Make contact with publicity coord assigned to vertical( may 2nd week )
2. Obtain list of colleges with pocs, background(festivals,exams etc) from publicity : may 3rd week to 4th week.

**June:**

1. Complete compilation work started in may, if any spills over.(This is the base target, as and when new contacts found, they are added)
2. Online forums for publicity start to be searched for by publi, offer help and add any contacts available to us.
3. Event ideation.
4. Draw up events write up and rules and regulations( both the above before June mid.)
5. Online milan event ideation, event ideation for prelim events in chennai(4th week)
6. If tie up with schools go ahead, presence at reverberations(PSBB culturals),preferably with mad ads.

**July:**

1. Finalize online milan events, rules,regulations, all required background work. Work with publicity.
2. Presence in VIdya Mandir culturals(reflections)(If school tie up goes ahead, earlier culturals was successful)
3. Start compiling Milan database, judges ,participants etc. Reach out to contacts compiled earlier in other cities for the same(theatre groups and colleges).Work with publicity
4. Make contact with spons coords(either officially or unofficially depending o whether they’ve been assigned to verticals yet). Train team on making pitches.

**August**:

1. Contact theatre groups and colleges for milans. Start networking.
2. Compile regional forums for publicity for milans. Priority given to online milan , after completion of which we move on to the same for normal milan.
3. Completed information on judges and participants given to publicity.
4. Networking started for saarang slam poetry. Networking here means an unofficial outreach. We share open mics of poetry groups,join them, attend said open mics get a feel of the scene both in terms of the event and people. After we have contacts,start introducing the idea of saarang slam.

**September**:

1. Work with publicity for logistics of milan 1 (either Hyderabad, or Bangalore depending on which is more feasible at the time e.g if many colleges in Bangalore have ongoing exams while those in Hyderabad don’t. This will be looked into and decided with help from the earlier background compilation)
2. Submit writeups for website.
3. Start spons pitches.
4. Milan 1 -(4th week).

**October**:

1. Logistics for milan 2.
2. Draw up rough draft of list for colleges to be invited, for dramatics and street play(2 lists).
3. Rough draft of saarang prize money, incentives etc
4. Announce the existence of Saarang slam. Call contacts unofficially, do ground work, generate interest. Network through all slam circles and spread the word. Continue to do so. Online publicity via video snippets of slam associates.(elaborated in publicity section)
5. Milan 2 - (4th week).

**November**:

1. Finalize sponsorship analysis and prize money and incentives.
2. Finalize college lists(to be called) . Call once before endsem (week 1- some work can be given to freshie volunteers, who are acquired by informal networking to manage workload. If the same does not pan out then we will not have 2 rounds of calling, only one after the endsems).
3. Background work for saarang online event(week 1)

**December**:

1. Round 2/1 calling of colleges for dramatics, street play (while calling pitch all events).
2. Call judges. Try to get multiple judges for events so that backups are there.
3. Keep list of backup judges ready.
4. Follow up continually on colleges.
5. Finalize venue,fr.
6. Officially spam posters release video compilation for saarang slam on as many forums.
7. Work with contacts to spread the word as much as possible,call all available people.

**Saarang**:

1. 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.

Ans: For any department, be it publi,design,fr etc I feel that as far as possible by the team we should do our own work, delegating only the crucial parts which will be better handled by them. This way we'll have a lot more control and can make adjustments to requirements a lot more flexibly. Also by giving the other departments less to do, that will hopefully let them do the work we do give them in a far mor comprehensive way.

Good relations and rapport are essential with all the departments as far as possible especially those that affect us directly.

A)publicity: Extremely important for the milans and without good publicity any event will bomb. We have to ensure that the require work is done and continually follow up, maintaining a good rapport is paramount. Ensure we share our vision for publicity with them early on and work closely with them.

B)fr: Er, try do work ourselves as much as possible and in the unavoidable cases inform them as early as possible and continually pain them for it.

C)Design: we'll need them for posters. Try to have a coord be involved in the design of a poster or video to see that its keeping in track with what we want. (we can send them a detailed description of what we want and even in the best case scenario that they do a great job, the outcome might not be what was expected so if a coord is present necessary changes can be made as and when required)

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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?

Ans: I would like to see the thespian club grow massively over the next few years, expanding into all avenues of theatre while bringing fresh talent into the theatre scene in the institute. In my first year when every enthu freshie was talking about clubs I heard a lot of people saying that thespian is elitist,'not that cool','lite'. People didn’t think it was as relatable and far reaching as music. Which is going to change. At the end of my tenure,I want people to look to the thespian club as the 'it' club. It is just wrong that it itsnt already. Sure you can express yourself through different avenues but by acting you literally become another person expressing with every ounce of your soul. People want glamour, acting has loads of it. The art has untapped potential and places to go, things to rekindle and reinvent. I would see my tenure as an oppurtunity to contribute to this. I have many ideas that will be I hope a success the following year,but they can be built upon and brought to new heights the following year. As such sustainability and growth is important as the club will need to work and grow vigourously in the next couple of years if it is to attain the status it deserves. As such the next year will be focused on bringing new people to the theatre scene and nurturing them, alongside with delivering quality and using that to rebrand the club.

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

Ans: "By its very nature, drama is exclusive" - Respectfully, my answer would be NO. The club has an elitist image because we have never focused on growing internal talent. I understand, people fluent in english have an advantage but that is not a criteria. Difficulties like that can easily be avoided by choosing westernised scripts for fluent english speakers, and non westernised scripts for people who are not yet comfortable in english. Vernacular theatre can be promoted by working with the sabhas and samhitis who already do a good job.People can try out monoacting where they can take their own piece which theyre comfortable with, or try sketch comedy or mime and most significantly open drams(see events). Drama is only elitist if we choose to make it so. Now unfortunately we've ended up with this image. The steps we should take to fix this are:

A)Freshie participation: Massively ramp up the number of freshies we pull. This will be done in a very structured manner in the odd semester with a pulling event(see weekender play) followed by teaching event( see workshops) and capped of by a practical learning event( see freshie short plays(due ideation credits: Ramya vijayaram). In addition to this the nature of our presentation at the club weekender. Elaborated on later.(see events).

B) expansion into new avenues: see events(slam poetry, sketches,open drams,verna theatre,scriptwriting/adaptations). Some arent expansion as much as renewed focus.

C) Overall more plays and theatrical content. The variety introduced by new events will balance out any possible monotony caused by having multiple plays.

D) Including more light hearted scripts and comic scripts to relate and engage to the audience better.(need not be comedy,e.g see christ play- swami and friends). Serious plays will still be done. Just not exclusively.

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

Ans:

A)Club weekender: we had set of short skits about insti life with the convenors talking for a bit about the club. Followed by a set of acting exercsises.

We'll be doing something a bit different this year for the weekender(see events)

Apart from that the venue itself is fine (sac lawn) since we need the volumes.Despite it being outside,the venues inside sac are too noisy.

B)Acting workshop/Loose characters/act out sessions- Basically a compilation of acting exercises and some script reading.Now these are useful events yes, but not in the way we use them. Last year these and workshops were how we taught people how to act which frankly is a bad idea. The only way you learn acting is by actually acting. The only one of these events I found useful was prasannas workshop and that was because I had already done a play and was mid doing another so I knew what difficulties I faced and got those cleared. It is very hard to explain blocking to a person in the form of a workshop. Hence we will have these events happening next year but for the purpose of acting introductions and tasters. Theyre essentially a compilation of acting exercises which are realllllyyyy fun and should be treated as such.They will teach you how to improve as an actor not to be an actor. That being said they are really fun so are a good way to start interacting with new crowd to drams. The actual learning will come from the freshie short plays, other plays and open drams.

C)Lights workshop/production workshop- Neither of the two actually happened but in theory are very good ideas. Both are integral parts of plays and should be given importance. The idea of holding them before litsoc events is good and should be followed.

D)Plays- three full length plays and two short plays(in quarter ticket) happened this year not including the saarang play. The number of internal full length plays is enough as it is. Perphaps scripts with more number of minor characters can be chosen to allow more people to get a taste of acting. Number of smaller plays has to increase. We need to send teams to more fests as well.

E)Litsoc events:

1.Monoacting: no issues. Unfortunately verna monoacting cant be done due to large linguistic variety in insti and difficulty finding a judge who speaks all the languages.

2.Dial-A-Director: No issue,it’s a good idea. Gives more chances for people to act.

3.drams- yet to happen hence cant really analyze cups. Maybe should be held in the first sem to have more participation since by the time it happens this year clear leaders are established in the litsoc table and people lose enthu.

4. Freshie litsoc: scenes from a hat became too much of loose improv comedy with no acting involved at all. Id suggest open drams instead. This session of open drams should have a good turnout. Perhaps mad ads.

1. 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.

Ans:

Note: name loose characters will be changed.

To begin with the bulleting is only very loosely indicative of the order within the time frame(e.g quiz 1 to quiz2). As such most workshops and non litsoc events will be held closer to the start of time frame(I.e just after a quiz) and litsoc events will be held later on. Any workshops will be held before the relevant event without too much of a gap( e.g direction workshop before litsoc DAD) lights and production workshop before litsoc drams).

This is not including fests that we will be sending teams to. Also since the coc is remodelled to give litsecs a greater say in the scheduling of litsoc events , they are subject to change in the timeline.

As such the timeline is open to ideation and most probably will not be the exactly the same one we go ahead with. What will stick is the structure of the timeline I.e the scheduling of workshops before relevant events , the early play,workshop and freshie play combo etc.

**ODD SEM**

A) Club weekender: Instead of talking during the "introduce your club" bit, the convenors will perform a slam poetry piece about the club. This will be completely different from what the other clubs do and will help break the impression that thespian is only plays and add depth to us as a club in the minds of the freshies and be impactful. It will be hard to do but with good preparation easily doable. This will be followed by a minute of covering what could not be covered in the poetry piece and then a skit(as of now im thinking"how not to do a play" but is subject to change on further ideation by the team). For the rest of the weekender (the sac lawn session), we can have some acting exercises from previous and a new acting exercise.This will be based on the event ""in the popular show "who's line is it anyway" . The coords will act as directors, give the actors a scene and assign characters to the actors and a setting. For example "imagine you are a couple driving down a country road and see a farmer trying to put down a fire in his house" characters"Rockstar, depressed person, etc" setting"do it like you're all robots" etc. This is will be fun to do and watch and will actually help develop acting and characterization skills.We'll also publicize a play happening the following week.

B)First play: This will be a short play roughly 30 mins in length. Well budgeted, freshies will be included in production team. Acted by the 2nd years who will be back on july 16th for their workshops so they will have adequate time for practice. Direction can be done by localite experienced actors(E.g Ramya Vijayaram,Urmika Sinha, Anyone else who will be free then, Ganesh Dileep failsafe: Me). The play will be publicized during the weekender and happen in the following week.(publicity in the form of posters will be started before then but the most on the ground publi will happen in the weekender)The idea behind this is to present a quality play early on to the freshies ( by this I mean fresh to drams, not just first years) when they're most free and impressionable, This will build a highly positive image of the club and theatre in them and will bring them into the folds of theatre. This will be followed up appropriately.

C) Actoutsession/loose characters session: have one of each within the following two weeks(this time may be changed)

D) CTI audtions depending on the amount of prep time required auditions will be held. Applications for directors sent out in the summer itself.

E) Mad ads(with informals): Not decided.

**QUIZ I**

A) Freshie short plays:(ideation credit: ramya vijyaram) A set of short plays acted by freshies. Directors chosen by application(If directors arent found ,coords will direct). This will provide a fun and vital learning experience for both the actors and directors(who probably will be directing for the first time).

Auditions will be held right after quiz 1. play will happen after a 1-2 weeks of practice.

B)Freshie litsoc : Open drams(see next question)

C)Freshie night:

D)slampoetry workshop:(read next question)

D)Host a session with a director(e.g freddie – stage fright) and the litsoc drams directors

E) CTI actually happens towards beginning of october.

F) slam poetry litsoc

**QUIZ 2**

D) Lights and production workshops.(separate):

F)Host a session with a director(e.g freddie – stage fright) and the litsoc drams directors

A) Litsoc drams

B) Open drams session(with goodies)(see next question)

C) saarang auditions.

**ENDSEM**

**SAARANG**

**EVEN SEM**

A) Acting workshop

B)stage coach and MYTF auditions(if we don’t get it,then an internal play)

C) Litsoc monoacting

D) open drams 2.

E)Performance poetry open mic:(read next question)

QUIZ 1

A) Directing workshop:So the one we had this year was kind of like a fireside chat. Very useful if you have question, but if youre completely new then harder to utilize. I suppose we could have the director(guy doing the workshop) gives an outline , a timeline of sorts by which he directs.E.g For a full length play blocking should be done by this date, lines by that date etc. And explain the basics of what a diector is supposed to do(explain stuff like blocking etc), Basically talk for a bit in a structured manner rather than questions to bring out these same answer. Then questions. End it by having the director direct a small scene for 5 to 10 minutes(his choice of scene,if hes too busy to be choosing ,we'll do it prior and confirm with him).

D) Loose characters.

B)litsoc dial a director

C) Quarterticket: same as last year(more publi ob) hopefully more plays too.

QUIZ 2

D) Vernacular theatre day

A) Scriptwriting workshop

B) litsoc scriptwriting

C)stagecoach and mytf

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

Ans:

All performances as far as possible will be recorded. Especially events like monoacting and slam.

**A)OPEN DRAMS:**

This is an event based on dial a director with the essence of an open jam or acoustic night.

A team of 3 to 4 participates(1 director + actors). An abstract of a plot will be provided.( basic plot, settings and character. think what i mentioned for the weekender but not only comic and more fleshed out. This will be provided to the team on spot or via WhatsApp. They get 40 mins prep to put up a 5 min performance. They may stray from the abstract if they wish so it .basic chair tables props provided..They might be asked to use some props in specific.This is based on my experience of dial a director in saarang for which my team had only 40 minutes of prep with the ridiculously abstract theme of “time”> It was extremely challenging yet exceedingly fun and was the closest simulation to a play i had found and made me develop as an actor. I believe by providing a much more fleshed out abstract the teams will be able to put up an act quite easily. This will teach people how to act much better than any workshop and is quite fun. One major reason why people don’t try plays is that it is a major time commitment,this however is not. You just need to get a group of your friends with enthu, show up and start. The coords will act as guides. Now this event can be incentivised with goodies?(id rather not make this comp like litsoc because well, this is meant to be easy and fun, a place to start or a place to casually put up a play.This will provide a very comprehensive acting experience which is a great place to start.

In short the advantages:

1.Best way to learn acting short of a play

2 Easy to do,people will be more enthu to participate because all you require is enthu and you don’t have to commit a lot of time.

```````3 production minimal

4 In addition to being a great place to start it is also a great way to refine your skills. It’s a fun 45 minutes of acting and directing which will help actors grow

5 Helps break elitist image as anyone can just show up and try this, with varying abstract scripts catering to all.

The real hard work with this event will be finding the abstracts which will be found/made in the summer.

**Slam poetry workshop and open mic:**

Slam poetry is a very fast growing art form and an avenue of acting that we have not yet tapped into but should. Now why is this in our vertical? Its called PERFORMANCE poetry, the delivery as important as the content. Now a collab is suggested with the writing club, in fact highly recommended since part of the charm is performing your own piece. Now we can start by showing them samples of pieces by popular artists, followed up with training on writing the piece followed by actually performing it. After this the people conducting the workshop can perform a few pieces. The open mic which happens later will give an oppurtunity for people to write and perform their own pieces, For contacts refer to the saarang part of the app. This workshop will be much less intensive than the one in saarang. The open mic will be given feedback.

Now this is a new avenue we're exploring and appeals to a different crowd then the people we normally have in a dramatics again breaking the "elitism". Overal the culture of slam is so non competitive charming and soothing that it will be a very valuable addition to the institute where competition and stress is life.

While collab with writing club is highly recommended one with the oratory club is not. We can contribute far more to the performance part than they can.

**Script writing/adaptation:**

Workshop + litsoc competition.

Very straightforward. Workshop followed by competition.(entries online).

**Sketch comedy –litsoc (onlline videos plus screening or onstage)(undecided)**

Refer new events- saarang and club collabs(comedy).

1. How do you propose to enhance the quality of performances put up as a part of LitSoc Dramatics?
2. Propose a budget for the club. Justify your expenses.

Ans refer attached document. Increase in budget for same reasons as increase in coords(read next section)

1. 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.

Ans: For internal events, It's rather straightforward. Start the publicity early not late. We split it into those that require prep and those that do not:

WITHOUT PREP:

For any given event the poster and mail(smail and google groups. And also make the mails nicer. No walls of text, short ,succint,witty and pictures if not the posters) should be out by a bare minimum of 3 days (ideally 4 –5)before event. Keep sharing the posters over that time not in a burst , but continually over those three days. Whatsapp bursts(2 one at the 3 day mark and one the day before event). Also on ground publi involves getting posters out(done asap) and getting as many helpful people as we can to talk about this(while this sounds informal af this kind of networking greatly helps, people are much more likely to come if they hear about it from a friend).

WITH PREP(Anything that requires a deal of time to prepare for e.g drams monoacting scriptwriting etc)

Same plan as above except start much earlier wrt to the level of time needed. And again start sharing online and whatsapp bursting.

PLAYS:

A) poster and publi(henceforth I use this term to mean the sharing and stuff I mentioned above) for auditions.

B) poster and publi for play itself( a week before the play).

C) share a trailer of the play online( a very engaging snippet of the play performed In costume if possible ).

1. Elaborate on your plans to make the club more PG friendly.

Ans: Most of the new events are far less preparation intensive and hence friendlier to pgs. In addition the scheduling of practices for plays should be done such that it accommodates their timetable. In addition, the initial set of freshie short plays can be extended to include pgs in the cast and even a pg only play. The same will happen in quarter ticket.

1. Talk about initiatives to get more freshies into the club.

Ans : Read questions 4 and 5.

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

Ans: As of now the sabhas and samhitis put up good plays.We should try and work with them in the sense that we offer them help wherever we can ,for example, with venues production etc but not limited to that. Apart from that vernacular theatre day will help improve the state of vernacular thespian events.

1. 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.

Ans: In theory,yes club collaborations are a good idea. Many events are cross verticals and a collaboration in theory is the best way to handle them. It will have an increased scale,publicity,workforce,budget and participation. All this in theory, since the actual coordination of the event is difficult to do. As such no collaborations with the thespian club happened this year. However it Is doable(poc- karaoke night- music club + informals). Hence the following collaborations are suggested for the next year:

A)Writing club:

1. Performance poetry workshop: A collab here is highly suggested since a good part of the charm of slam poetry is writing your own pieces. As such the writing club will be able to deal with actual writing part of the piece. Now the thespian club is essential here to deal with the delivery and the performance. It is more suitable that we work with the writing club than the oratory club since we are far more well versed in the level of performance that is required in slam. To back me up on that, performance poetry pieces are very often performed in mono acting which proves my point that this is something we should be doing.This can be done without them ,since we can still handle the performance parts(see saarang part of app) but its highly recommended that we do.

2. Scriptwriting workshop: ^ Same as above except the event is completely about good writing hence it is even more essential. Again understanding of theatre and plays is essential to write a good script(something I painfully learned while writing the script for freshie nights play).Not recommeneded at all that we do with without them.

B)Comedy club:(?) For sketch comedies. Now the question mark is because in theory the event can completely be handled by either them but to bring quality it is essential for us to be there. Sketches are not funny because of just the one liners, they're funny because of the characters. I'd encourage whoevers reading this to watch sketches like fry and laurie(theyre incredibly funny) and you will see that a lot of the humour comes from the characters theyre playing and hence thespian should be doing this. Comic theatre anyhow falls in our vertical. In additon for a sketch(a good one) to be made it requires costumes and set all of which we can handle. We can handle the event even without them ,since as earlier said comic theatre is a part of us(and tbh we can come up with the comedy ourselves; no offense meant). Doable without them(I.e feasible,apart from maybe decrease in participation and scale we wont have any tangible drawbacks).

C).Media club: Not a collab technically but we'll need a bit of help in filiming trailers for plays.

More importantly, if sketch comedies are being done online(for sangam) then a collab with media club for filming it will be very useful since good videography adds to the quality of the event by a very good deal.

Fine arts club/ambience: Collab with them for production workshop,costumes and make up workshops.

D) informals club: Mad ads collab- They will hugely increase publi and participation. While it will be an easy and fun event to conduct it doesn’t really add much to acting per se, hence this is still undecided. Perhaps in saarang it could happen since the adzap scene is very very big in schools in chennai ,but then again making space for this might not be worth it.

1. What are your views on LTAP? Discuss in context of the club.

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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.

Ans: Id like to increase the number of coords to 5-6 . This is in view of the fact that we are introducing 3(for sure: slam poetry, open drams ,script writing., possibly 5: sketch comedy, mad ads) new events in sangam, 2 new workshop(lights and production and the production , costumes make up might be split into two). In addition to this in saarang we are introducing two new non comp workshops(slam poetry and mime) and possibly 2 new comp event sketch comedy(online mostly) and online scriptwriting .The workload is increasing very largely. In addition to this we are trying to rebrand the thespian club and to this end we need a good number of good coords. Last year had 4 coords, with the workload increasing by 60 to 100 percent I feel that 5-6 is good number of coords to work with.

1. Discuss the institute’s relations with external theater organisations.

Ans: Firstly with theater organisations outside the city we have started reaching out last year and should continue to do so. Building good relatiosn is essential.

More importantly. Crea.

Here goes.

As I understand it our relationship with crea has always been tumultuous. Now for next year the first thing I want to do is sit down with dushyant (preferably right after selection) and iron out the details.

Pros of association with crea:

1. CTI,MYTF.
2. Saarang participation wont be affected and we'll get money.
3. Guaranteed judges.
4. Workshops are easier to organise as you get people to conduct them easily.

Cons:

1. We wont be able to go to crea blacklisted college fests.
2. Need comedy club to pack evam.
3. They will try interfere in stagecoach.
4. No other club or us can associate with other standup / theatre groups.
5. We lose a measure of autonomy.

Now I am prepared to concede not going to blacklisted college fests since most of the fests we are planning to send people in chennai to are crea colleges .

I am not prepared to let them interfere in stagecoach,since it is our flagship and to be run by us.

I would like to have CTI and MYTF,but if we have to pack them we will have internal plays instead.

We will have to convince the other clubs not to associate with other groups. Now if crea block saarang participation, we deal with it by getting more dramatics particiaption from bangalore(primarily) and hyderabad and focusing on street play over which they have no control. I am open to them conducting workshops and accepting money for saarang as long as we maintain autonomy. If we don’t then pack.

Basically I am ok with crea having a presence as long as we don’t give up autonomy. I intend to talk to dushyanth with my co convenor after selections and clearly explain what we will and will not do and come to an agreement,be it associate or pack, before the year starts.

1. Use this question to mention any points or initiatives that do not fall under the purview of any of the previous questions.
2. What makes you think that you are suitable for this position?

Ans: I think I am suitable for this post because:

A) I have a vision for the club and so will focus on quality AND sustainability.

B) Im doing this because I have ideas for the club and genuine enthusiasm for theatre and a desire to grow the art form in insti and not for a P.O.R. I fully intend(as of now atleast) to stay on for one more year if I get selected and to continue my vision.

C) I have ideas for events and such which I genuinely think will be very useful,fun and create a lasting impact on the theatre scene in insti

1. Give credentials and references.

Ans: To begin with yes I am aware that I am a first year and as such lack the experience of 2nd years but I was a volunteer for thesp in saarang. I was exposed to a lot of the coords work(I did some of it). I also worked for thespian in freshie night, more so than the other freshies. I came up with the concept of the parody skits for freshie night. I wrote one of the scripts myself and was acting in it until the workload became too much and I had to drop due to poor health.I have take fundaes and will continue to do so till my tenure ends.

Work credentials:

1. Evolve volunteer.

2. Thespian volunteer.

3. informals volunteer till saarang.

4. Avanti fellow- mentor coordinator

5 class representative(pls to not laugh)

Theatre:

1. CTI- full length play.(silence ! the court is in session – vijay tendulkar). Was one of the only two freshies to be selected for it.
2. Witness for the prosecution-Agatha christie. Another full length play as the lead role.
3. Freshie night – ideated the concept for parody skits on tv shows . Wrote one script myself.

Misc:

4 Handled thespian , emceeing and cti practice until poor health forced me to drop one.

5. Placed in litsoc couch potatoes(Only freshie team to place)

6. Won second place in saarang 'whose line is It anyway'. I believe I have a good background in comedy and theatre which will help me undertand and execute comic theatre.

7. First place freshie stew.

8. Acted in the team that placed 3rd in SFM.

9. Emceed for freshie night. Emceed for Informals club. Emceed at Face of Saarang lifestyle event.

10 second place fandom quiz in litfest anna university.

11. Last 8 in saarang stew(over 60 participants)

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* 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
  + Finance
* 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.

FIN