

The
Metamorphosis



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PRODUCTION DETAILS

PRODUCTION: The Metamorphosis by Steven Berkhoff (Adapted from FRANZ KAFKA)

PRODUCTION COMPANY: Matchbox Productions

BIDDING FOR: Week 6 Trinity Term (+-1 Week)

CAST SIZE: 2f, 3m

RUN TIME: 50 mins

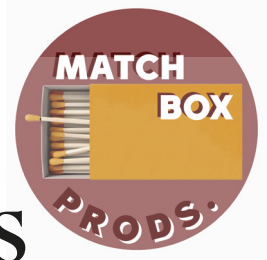
PROJECTED EXPENDITURE: £870.32 (alternatively £1365.32 - see budget notes)

Primary Contacts:

Producer - Sonya Luchanskaya
sofia.luchanskaya@exeter.ox.ac.uk

Director - Lily Berrell
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SYNOPSIS

Honoring Kafka's original seminal work, Berkoff dramatizes the dehumanization of an identity built on labor. Gregor Samsa, a young man with his whole future ahead of him, is a traveling salesman. He is stuck working for a cruel and demanding clerk in order to pay off his father's debt as well as support his parents and younger sister Greta. Gregor has ambitions for the future--such as sending Greta to a conservatory to play violin--but all hopes are dashed when he transfigures into a massive insect.

The Samsa family must adjust to Gregor's new state, and they approach him in different ways: His mother believes that he will always be her son; his father is disgusted and repulsed by the sounds Gregor makes; Greta is devoted to feeding him and cleaning his room. As time goes on, the family loses hope that Gregor will ever return to his normal state. But Gregor can hear and understand everything they say, wracked with guilt and loss. In Berkoff's adaptation, Gregor is always visible to the audience through the scaffolding that represents the Samsa house--as the family muses about their future, Gregor's deterioration and hopelessness is consistently on display. Through stylized movement and staging, Berkoff's *Metamorphosis* honors Kafka's original work in a compelling production of *The Theatre of the Impossible*.

CREW BIOS

SONYA LUCHANSKAYA - PRODUCER

Sonya is a Second year Biochemistry student at Exeter College. She has had acting and crew experience in theatre prior to and during her time at Oxford, including Assistant Directing 'After Life' at the Pilch (MT22), Marketing and Cast of 'The Three' at the BT (TT22), and Producing and Directing 'Love and Money' at the BT (HT23). She is currently the college representative for OUDS and co-founder of Match-box Productions. Having taken a production to the Edinburgh Fringe last year, she is experienced in and passionate about an administrative role in theatre.

MAX JONES - ASSISTANT PRODUCER

Max is a second year DPhil student in History at Pembroke College. He is currently the creative director at, and co-founder of, the student production company The Better Craftsmen. In this role, he has recently directed and produced a student-written performance of T. S. Eliot's 'The Waste Land' (MT22). He most recently has worked as the Production Manager of The Tempest at the Oxford Playhouse (HT23). In working on a Playhouse show in a position of high authority and responsibility, Max has learnt how best to manage a variety of departments and to ensure they all work holistically so the creative vision can become a reality.

KOBI MOHAN - MARKETING

Kobi is a Second year PPE student at Exeter College. He has had marketing, set and stage management experience in theatre prior to and during his time at Oxford, including assistant marketing for 'Sockpuppet' at the BT (HT22) and assistant stage managing 'Gabriel' (TT22). He is currently co-editor of the Cherwell stage section. As an avid fan and consumer of student theatre and art, he is looking forward to getting involved with more administrative and marketing-related roles in theatre.

CREW BIOS

LILY BERRELL - DIRECTOR

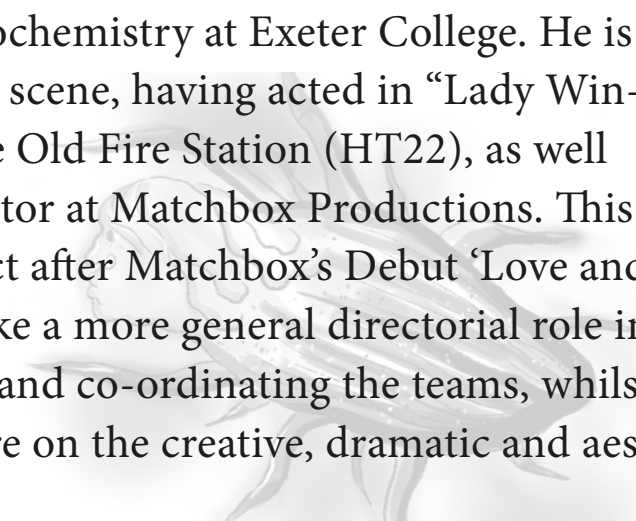
Lily is a second-year German sole student at Exeter College. She is particularly interested in the life and works of Franz Kafka and plans to write her dissertation on how Kafka's writing has been interpreted visually, including in theatre. Lily is also involved with the Cherwell and Oxford Blue student newspapers for which she has written various creative and journalistic articles about the arts, languages, and society. Whilst Lily does not yet have specific experience in theatre in Oxford, she has shadowed the cast and crew of *Love and Money* and *The Tempest* to gain an insight into stage production and prepare for her role as Director of the *Metamorphosis*.

ZARA DAVIES - ASSISTANT DIRECTOR

Zara is a second year studying German sole at Christ Church. She is well-versed in German literature, and has taken a special liking to Kafka. She has had theatre experience in Oxford, having been involved in the directorial team of '*Love and Money*' (HT23) and shadowed rehearsals of '*The Tempest*' (HT23).

VASCO FARIA - ASSOCIATE DIRECTOR

Vasco is a Second Year studying Biochemistry at Exeter College. He is very involved in the Oxford Drama scene, having acted in "*Lady Windemere's Fan*" (TT22), '*Vessel*' at the Old Fire Station (HT22), as well as being the Co-Founder and Director at Matchbox Productions. This will be his second directorial project after Matchbox's Debut '*Love and Money*' (HT23). He is excited to take a more general directorial role in organising the blocking, execution and co-ordinating the teams, whilst Lily and Zara will be focussing more on the creative, dramatic and aesthetic elements of the production.



CREW BIOS

ISABELLE KORI - SET/CREATIVE DESIGN

Isabelle is a second year Fine Art student at Exeter College. Her practise gravitates towards sculptural figure making within fictional settings, producing her own forms of backdrops and characters. She is interested in pursuing these characters and worlds further into new scales and environments, traditional theatre stages being one of these new places. As well as being a part of her practise she is actively involved in the OUDS community and since being in Oxford has made the most of the opportunities in drama as a set designer/ prop maker, most notably in Wishbone (BT Studio, MT22) and The Tempest (Oxford Playhouse, HT23). She is passionate about visual arts, the transformation of image to live-action and the translation of fiction to other kinds of forms and mediums.

EDITH PETTEFORD - DRAMATURG

Edith Petteford is a third-year History and Czech student at The Queen's College. Outside of Oxford, she has sound experience in both production and performance. As an actor she took part in Cuppers (2020), and Lockdown: Shakespeare Refreshed (2020), as well a regional youth production of Who's Afraid of Virginia Woolf? (2021). With regard to production, she has served in a variety of roles - Director, Lighting Director, and Costume Designer - for multiple concerts across her school career. Former Secretary, Membership Officer and Sponsorship Officer of the Oxford Opera Society, she has substantial experience in organising a production, particularly concerning financial oversight, GDPR and member welfare. In this production she will serve as Dramaturg, working alongside the Director and Designers in creating a historically and scholarly-informed piece. She will provide the cast and crew with relevant information regarding historical context and scholarly interpretations of the text, as well as ensuring the author's own views are respected.

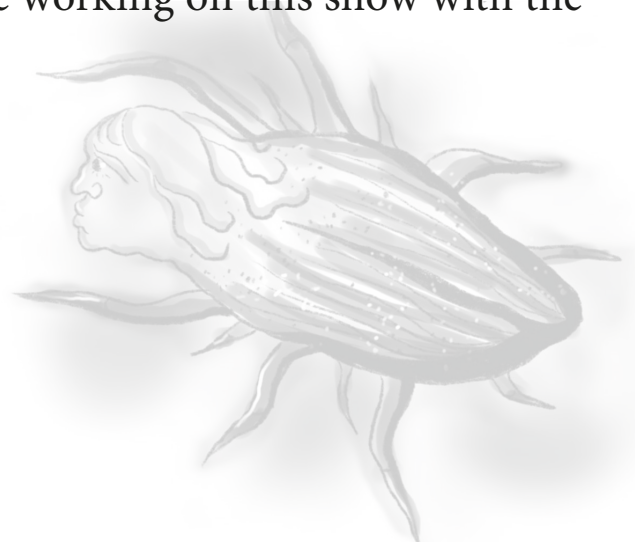
CREW BIOS

ALVA ORR - SOUND DESIGN

Alva C. J. Orr is a fourth year DPhil student in Engineering at Queen's College, having previously completed an MPhys in Physics at Trinity College, Oxford. They hold Stipendiary Lectureships in Physics at Brasenose College and New College. Alva has extensive sound design credits in musical theatre, straight plays and new writing, lately designing sound for a selection of new writing shows - SKIN (Keble O'Reilly), UNMADE (Oxford New Theatre), Plus One (Michael Pilch Studio), Smart Casual (The North Wall Arts Centre, Cockpit Theatre) and Half Baked (The North Wall Arts Centre). Most recently they designed the sound for Carrie: The Musical (Oxford Playhouse) and Sweeney Todd (Oxford Playhouse) and they are looking forward to returning to the Playhouse in 2023 to design The Tempest and An American In Paris. Alva runs their own production company, FishLasers Limited, and their creative portfolio (which ranges from vintage organ restoration and recording acapella groups, to blood-proof tiara microphones) can be found at www.fishlasers.co.uk

MATILDA JACKSON-LONG - LIGHTING DESIGN

Tilly is a 2nd year Classicist at St Anne's. She has worked on a number of student productions during her time at Oxford, most recently as the Lighting Designer on Dead Man's Suitcase at the BT studio in Michaelmas '22. She is super excited to be working on this show with the rest of the talented crew!



DIRECTOR'S STATEMENT

Kafka's *Metamorphosis*, first published in 1919, is one of Kafka's best-known works and a title that continues to be widely known. Both myself and Zara, the Assistant Director, study German and have looked closely at Kafka's work. This prompted us to consider how the *Metamorphosis* can be re-produced as a visual performance; Gregor's thoughts and feelings are expressed as an internal monologue and his transformation is mental as well as physical. Kafka did not intend or wish that Gregor be represented visually; by going against these wishes, we hope to do his work justice much in the same way that Max Brod went against Kafka's request that Brod destroy all his writing.

At the beginning of the *Metamorphosis*, Gregor Samsa wakes up to discover that he has transformed into 'some kind of monstrous vermin' or, as the original German has it, 'ein ungeheueres Ungeziefer'; the ambiguity of this phrase, which has caused scholars and readers alike much confusion, will be the foundation for our creative representation of Kafka's story. Our interpretation of Gregor's 'ungeheuer' appearance has been inspired by a range of adaptations, including Arthur Pita's 2011 production in which Gregor's human appearance is both maintained and subverted: he looks both human and inhuman, recognisable yet deeply abnormal. We will seek to maintain a 'human' appearance whilst unsettling physical movements and details in the costume such as a slimy substance will slowly infect Gregor's surroundings. Indeed, the domestic family setting will transition from a space of comfort and safety to a deeply unsettling and alienating space in which Gregor is outcast by both his family and society; the use of light and shadow will be central in depicting this isolation, which is why I have decided to use Steven Berkoff's theatre adaptation of the *Metamorphosis*.

It is important that this project will be a deeply collaborative one, in which the set, costume, lighting, and sound will all interact to create a highly immersive and deeply unsettling experience; this will be further supported by the intimate space of the Pilch, which enables different possibilities for set design whilst also incorporating the audience into the Samsa household. I have complete faith in the crew I have put together with Sonya, the Producer and Zara, the Assistant Director. Zara and I will be working closely with our dramaturg, Edith, to ensure that the representation of Kafka's work is done so with the greatest historical and literary accuracy, whilst maintaining our grotesque vision. Although the roles and inputs of every individual will be essential in putting together this production, I would like to emphasise the skill of Isabelle Kori, the Set and Costume Designer. Isabelle and I have discussed how the set will change as Gregor's own situation worsens: the lighting will draw attention to sheet curtains made with expanding foam, as well as unsettling shadow images that 'infect' Gregor's bedroom. Isabelle has suggested that the furniture deteriorates as the play progresses and is removed after Gregor dies, with only traces of material remaining to remind the audience of his existence. Fleshy and neutral tones will dominate the set and contrast with the Samsa family's bright and formal clothing, representing the divide between Gregor and his family, thus playing with the idea of othering: Gregor's family other Gregor in order to maintain the self, i.e., their human identities.

Ultimately, Kafka's *Metamorphosis* has not yet been performed by students in Oxford and remains popular among academics and bookworms alike. I very much hope and expect that our production will be a hit at the Pilch and attract a diverse audience due to the endless creative possibilities that Kafka's style of writing enables.

PRODUCER'S STATEMENT

“As Gregor Samsa awoke one morning from uneasy dreams, he found himself transformed in his bed into a giant insect.” So begins Franz Kafka’s 1915 novella ‘The Metamorphosis’, adapted into a weird and wonderful script by esteemed playwright Steven Berkhoff. ‘The Metamorphosis’ was and still remains an exceedingly relevant and well-known literary piece, having recently generated significant hype in online subcultures, whether in the form of light-hearted internet memes or in-depth political analyses. For this reason, when Lily, our director, approached me with a pitch for this play, I immediately knew that it would work perfectly for the Oxford drama scene.

Bidding for a slot in mid-late Trinity will allow for enough time to plan out and execute the intense aesthetic elements of the play. We are planning on having a disturbing and intricate soundscape to communicate the discomfort of Gregor’s condition. We plan to finalise our crew by the end of sixth week HT23, and have cast by the end of eighth week HT23. Casting in this time period allows us to audition promising new talent from First Year, as well as offering Second Years an acting opportunity before going into a busier finals year.

We note our commitment to diversity throughout the entire production process. It is important to assert that we are actively looking for BAME and LGBTQ+ participants as the Oxford drama scene can often appear underrepresentative and exclusionary. Working alongside our welfare officer, Kobi, I will be using my prior peer-support training to ensure the comfort and safety of the whole cast and crew.

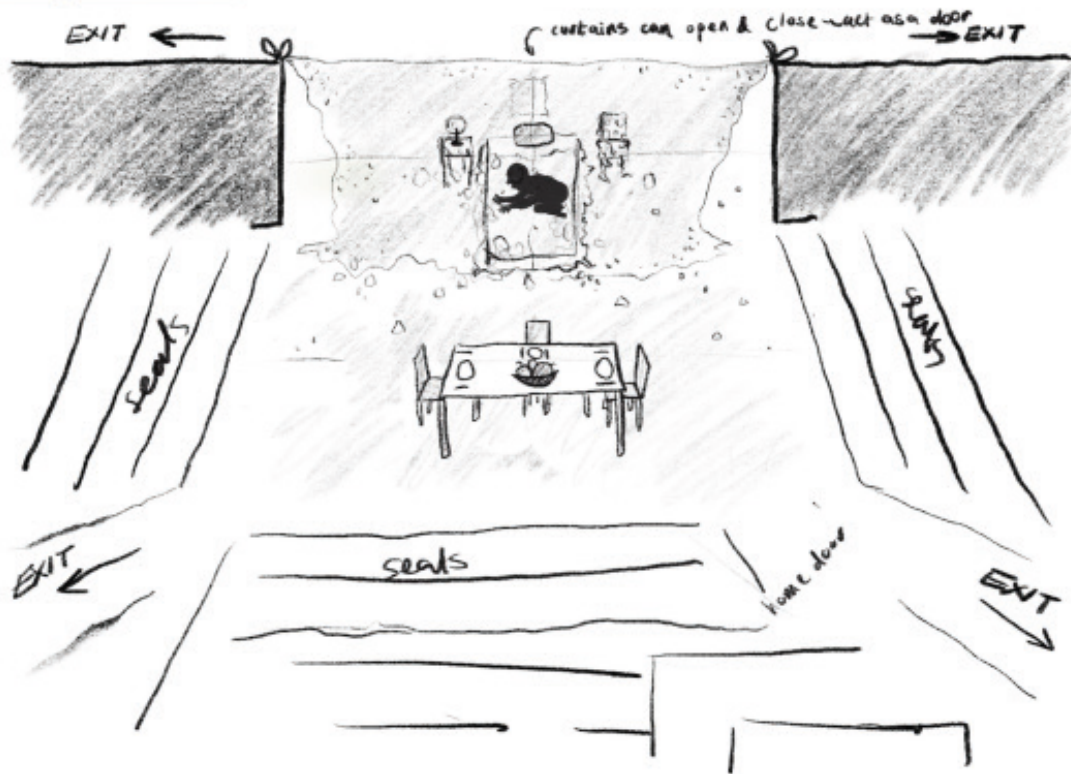
I am confident that we will breakeven on this production. We will need to sell only 25 (or 34 with ver.2 of budget) tickets per night in order to breakeven, and with our intensive marketing strategy as detailed by the marketing manager later on, I believe that we will exceed these numbers. Our budget is mainly taken up by the cost of rights and set - the sound and lighting will be simple and our printing costs are at a reasonable £90 allowing for sufficient posters to distribute across the city and programmes for the evening of the shows.

This production will bring something innovative to the Oxford drama scene - it is a fantastic mix of theatre, fine art and literature. Our dramaturg, Edith, is devoted to honouring Kafka's history and literary intentions in every aspect of the production. Our set designer and head creative, Izzy, will get to show off her impressive artistic talent with her aesthetic design. This in particular is the freshness that we will be bringing to the drama scene - the attention to fine detail and heavy emphasis on visual art will make the production reminiscent of an art exhibit. We of course intend to compliment this with strong acting skill from OUDS' talented cohort.

I have experience producing in and out of the Oxford Drama scene, having produced Dennis Kelly's 'Love and Money' at the BT last term, brought 'The Three' to the Edinburgh Fringe last summer, and Assistant Directed/Stage Managed/Set Designed 'After Life' at the Pilch in MT22. Alongside our experienced AP Max (The Tempest, The Better Craftsmen), I believe that we have a strong and competent team to execute this production in line with our vision.

DESIGN STATEMENT

Design statement:



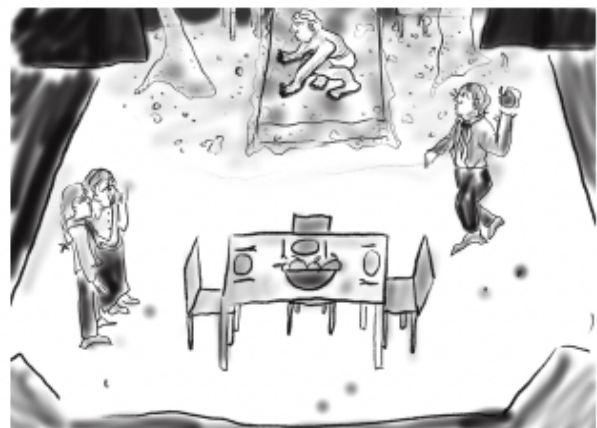
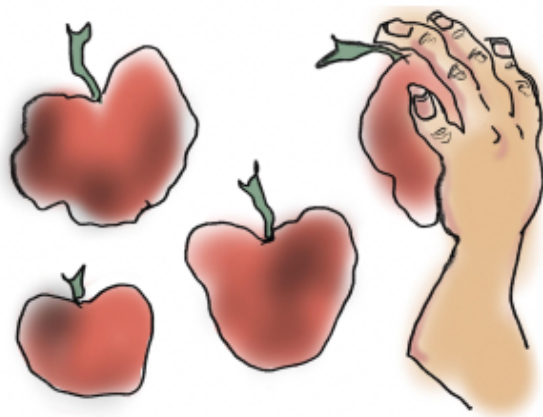
When discussing *The Metamorphosis* with Lily the elements of horror that presented itself within the human self retracting into the unknown, a paralysis or some form of psychosis is what interested us the most when thinking about how this could be done on stage. Gregor Samsa awakes one morning "transformed into an enormous bug"; in our rendition of the play we want to strip back this literalness of an insect and explore the human qualities of Kafka's Gregor Samsa, the psychology and inner darkness that the book possesses. The Pilch is the ideal location to explore these kinds of narratives due to the size and allowance for multiple perspectives which we can use to our visual advantage.





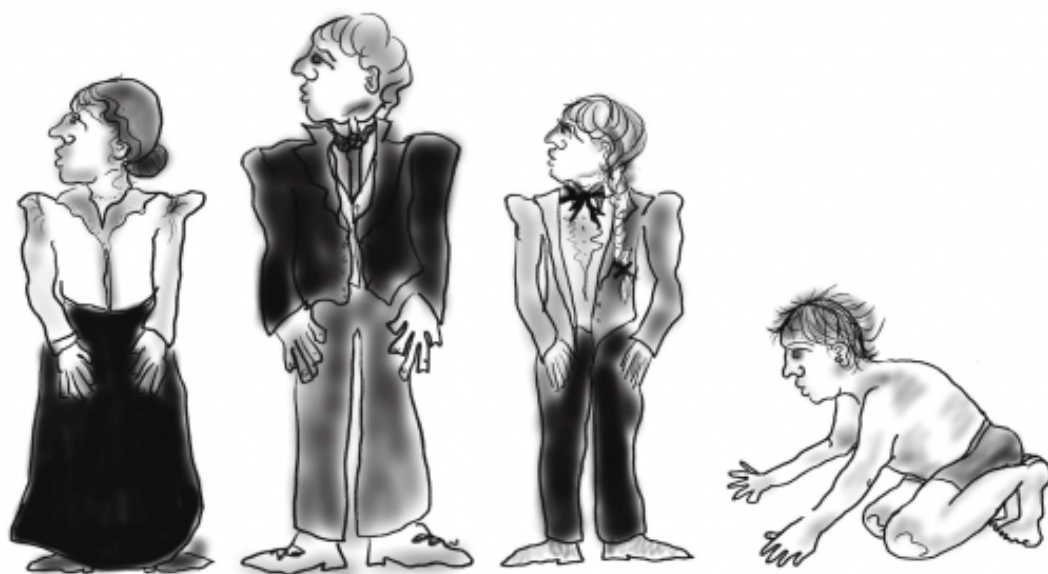
His bedroom being the heart of the play, will be the most materialistic element of the stage, with simple furnishings that have been coated in layers of expanding foam and messy materials to resemble Gregor's "infection". He will have a single bed, a bedside table, a lamp, a chair beside him and a ripped photo from a magazine of a woman in a fur coat - the only item of his possessions that will not be affected by the mess. A sheer curtain would hang in front of this area making Gregor's space a lucid, nest-like Chrysalis inhabited by only him. This curtain would act as a form of doorway that can open and close to reveal a more clarified view of Gregor that can be done by the Samsa family. Because the setting of Metamorphosis is a still one this makes these curtains important as an opening and revealing aspect and something that can be experimented with through lighting. At the beginning of the play Gregor's transformation can take place behind these curtains, with the focus on him and his body warping through shadowed forms.

By using The Pilch we will be able to explore how this could work in a more rounded scope, the different perspectives playing interesting to the viewers eye. Gregor's bed would be at the back centre of the stage taking up both entry points either side of him, making this space solely his. This will be emphasised by the overloaded visuals of his space (lots of mess, expanding foam pieces etc...) in comparison to the second area of importance, the Samsa dining area.



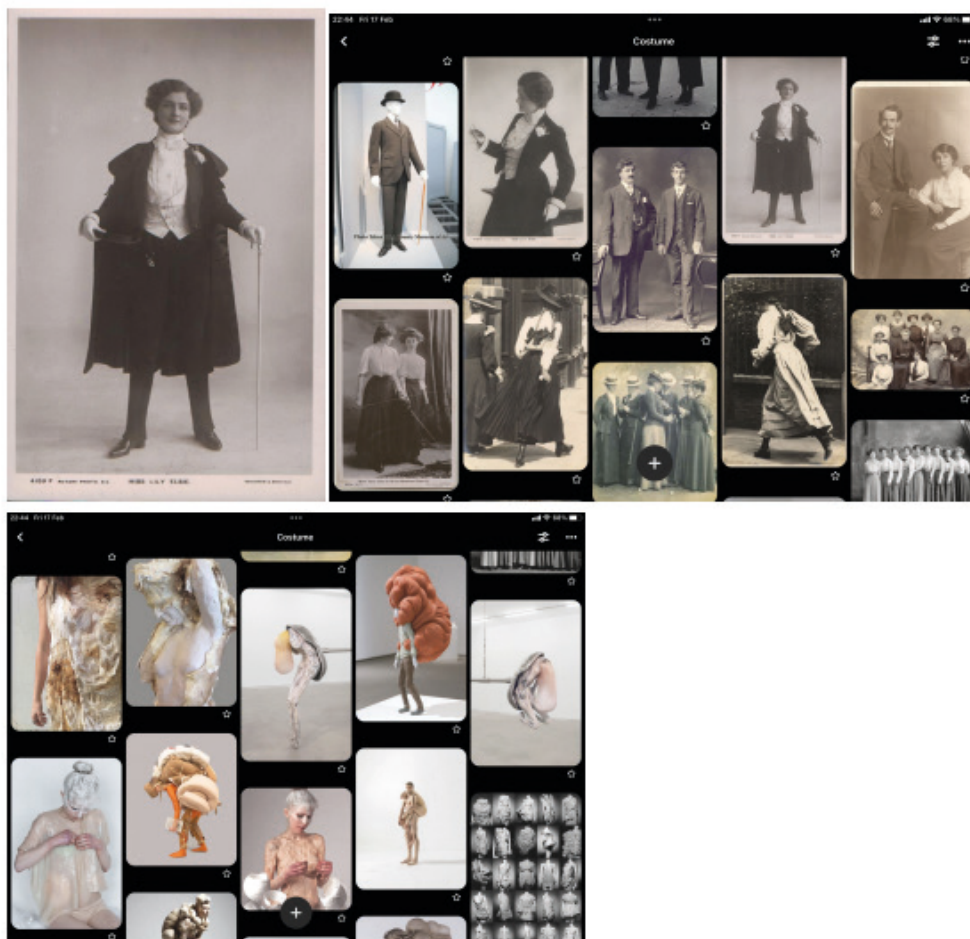
For the dining area it will be very minimalist, with a dining table, three chairs, three plated spaces and a fruit bowl filled with apples- which will be used later on by Mr Samsa in an act of anger. This creates an obvious exclusion of Gregor with his chair in his own room, and the seated area facing away from Gregor. This will be the most open area where the Samsa family can reside when on stage- their entry point being either side of the audience. This allows for even more of a gravity towards Gregor being at the epicentre of the stage which we are drawn to and also means the family are physically closer to the audience despite their distance emotionally- the opposite of Gregor. It will be very clean with only a small bit of mess surpassing Gregor's imaginary line to indicate the purity of the area and Gregor's infection not affecting them. This is something else we can play with on stage and how the actors can interact with the set, as the play becomes more grotesque, Gregor becomes more situated in his new form, part of his mess and furniture can be moved and pushed about on stage infecting the entire stage. This also accommodates for Gregor's death - Gregor and his surroundings are one so when Gregor dies the space also dies making the Samsa family outcasts to their own space- despite what they view as a victory their house is forever scarred with Gregor's bits no matter how far removed they may be (physically and emotionally).

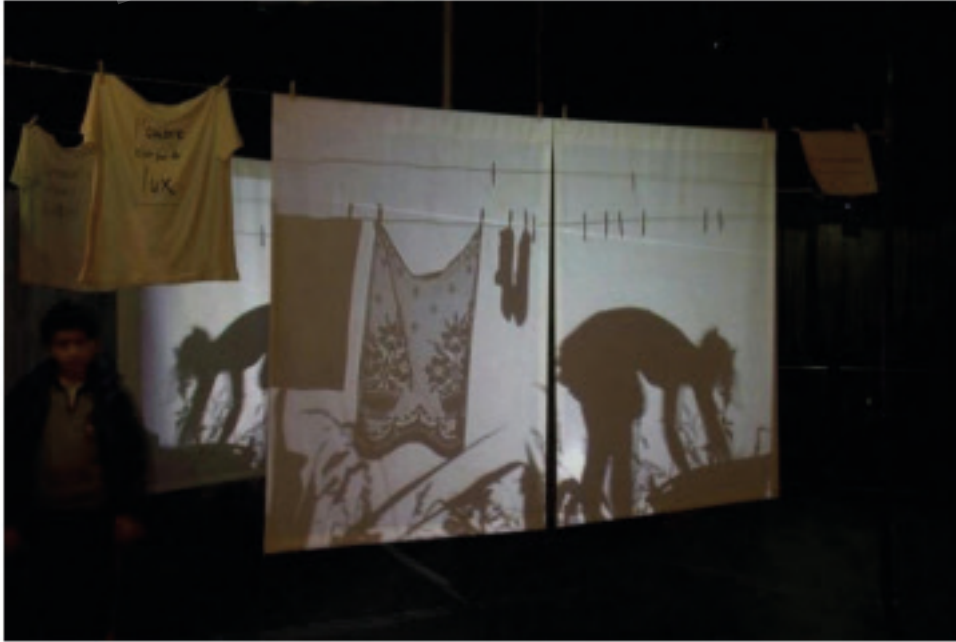
In terms of making the majority of the set with expanding foam//messy materials this will all be easily done as it is the main medium i use in my practise and not too expensive, and therefore can be used after the play is over rather than thrown away with only a single purpose. A lot of the set we will also hire from OUTTS to be more sustainable and money conscious, accommodating for a more challenging visual effort to be made with the rest of the materials we will be using. With hiring, and expanding foam the cost will be no more than £150 total.

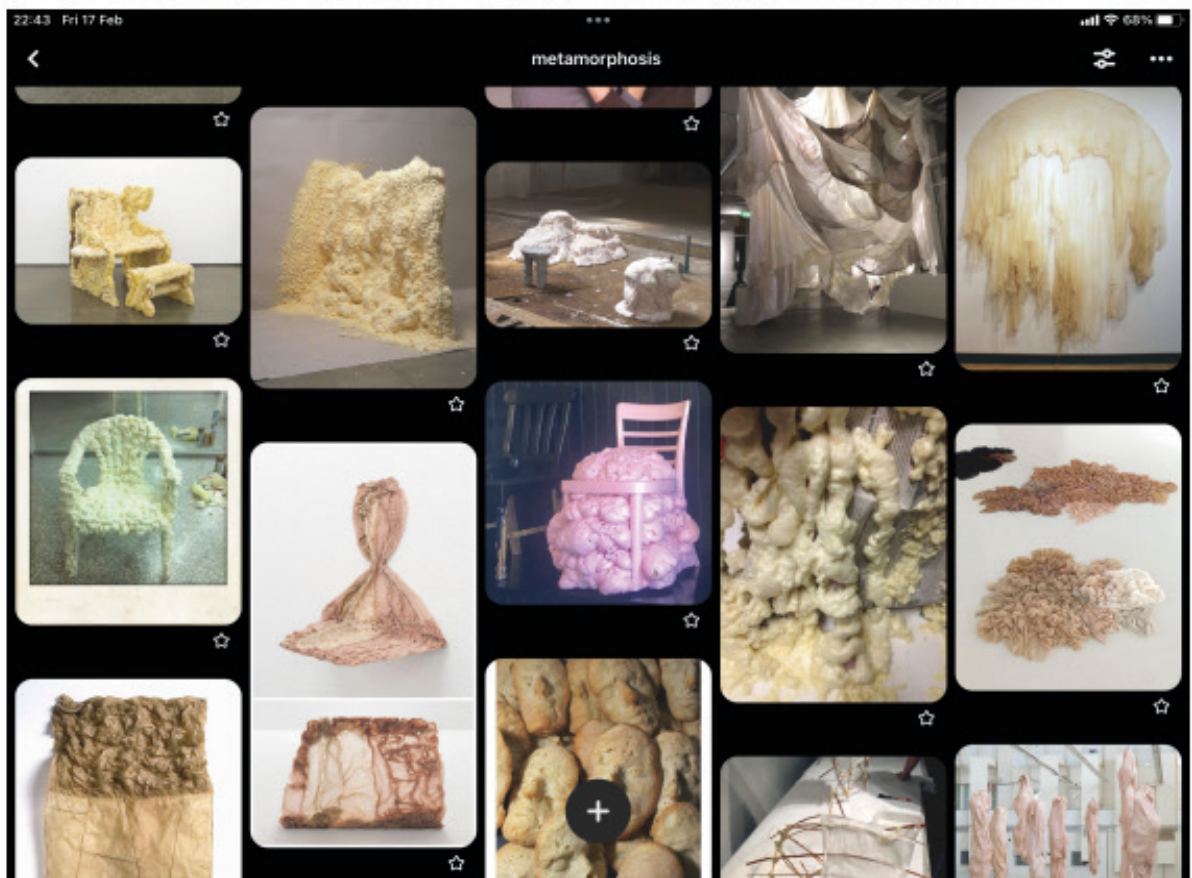
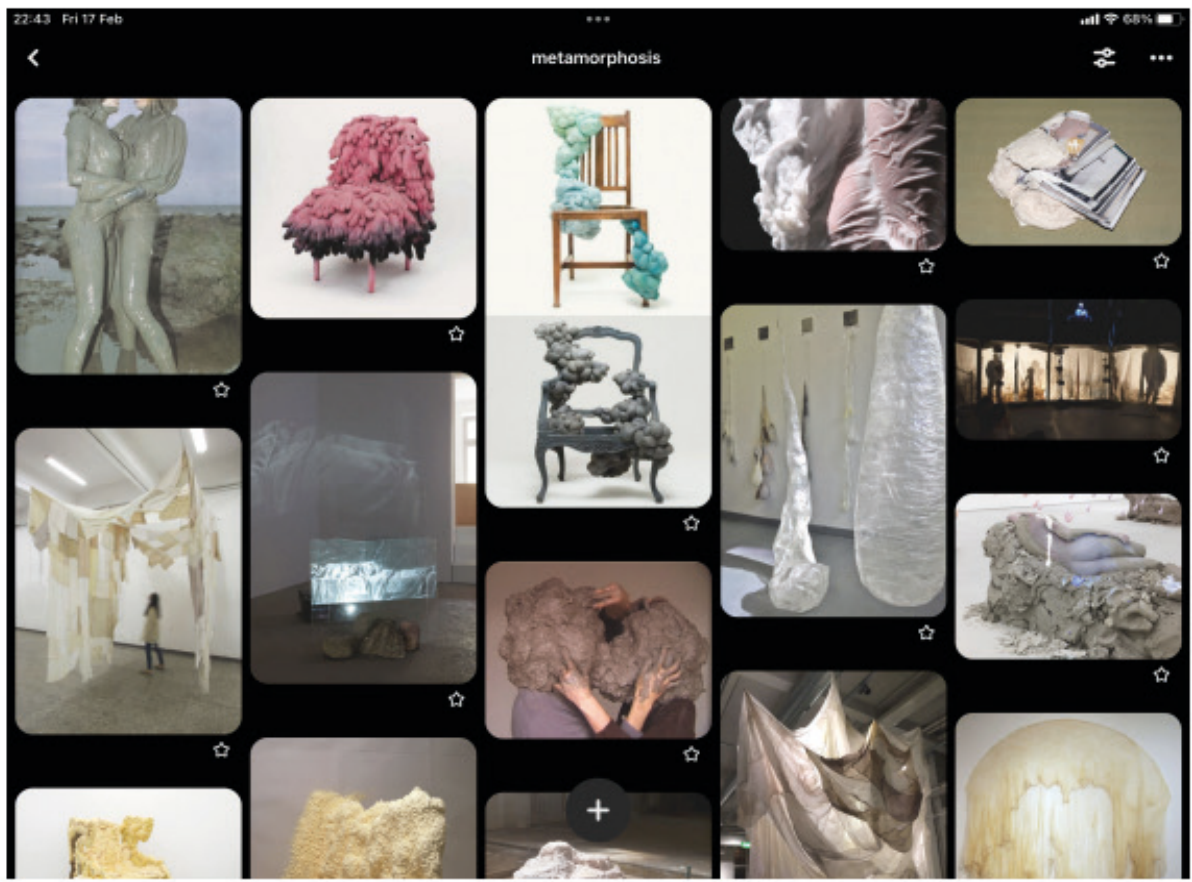


For costume, Gregor is the space he inhabits, making his outfit incredibly minimal to allow for lots of body movement and unusual positions. This means he will only be wearing nude/flesh coloured shorts and have some grubby/slimy makeup covering the rest of his body and hair to allow for the visual richness of his room. This will be the opposite for the rest of the Samsa family who will be dressed up in relatively classic 1910's fashion, neutral coloured and bland to fit in with the set, though still creating a somewhat ambiguous time period, as so to make Gregor's position a timeless situation. Mr and Mrs Samsa will have traditional clothing, a suit for Mr Samsa's banking position, and a long skirt and blouse for Mrs Samsa's role of housewife, with very minimal jewellery, as they are not wealthy people. In order to take in gender blind casting Gregor's sister Greta will have a far more androgynous outfit, in the same period as her parents of a jacket, shirt, tie and a skirt or trousers which would have been considered at the time to show she was of independent mind. Having her in this form sets her up to be a replacement of Gregor, while at the start she might look like a mirroring or imprint of Gregor out of love, as this changes and she is coerced by her parents or perhaps her own vicinity she seems to become a new Gregor for her parents to prosper for. This could be played with through items of Gregor's clothes that would be on the floor in his room, such as a hat, can be passed onto Greta as her brother is no longer considered to be this monster that inhabits his room.

For more insignificant characters such as the two lodgers that enter the stage towards the end they will also be wearing plain traditional outfits, such as a shirt, tie and trousers/skirt. I will source all of these outfits second hand, or from the actors own wardrobes -smart shoes etc. With second hand sourcing the costumes will cost no more than £50.







SOUND STATEMENT

The Metamorphosis is a play that explores senses and capacity for disgust for the unsightly and uncomfortable transformation of Gregor into a gruesome cockroach adjacent-being. This requires attention to all our senses - sound in particular has the capacity to evoke intense feelings of repulsion in the audience.

To bring this deep immersion to the Pilch, one idea is to use binaural audio. The system will consist of two parts. The first is a pair of microphones embedded in Gregor's bed. These capture audio in the exact same way as the real human ear. The second part is a headphone-based playback system. Each audience member will find on their seat a pair of stereo wireless headphones. The playback audio from the binaural head (as well as pre-recorded binaural soundscapes and effects) will be transmitted to these headphones, plucking the audience out of their seats and moving their aural perception to the centre of the stage, where the cockroach creature lays.

Following Gregor's transformation, the foley created by the actors will be mixed or entirely replaced with pre-recorded binaural effects. Loop programs will be used to allow onstage actors to generate composite soundscapes live (e.g. one set of footsteps building up into a party of many). I plan to work from the beginning of Trinity term on an eerie and uncomfortable soundscape, which I have had plenty of experience with during my time sound-designing at Oxford.

A second wireless channel will be made available with Audio Description superposed, cementing this production's commitment to accessibility. The usage of binaural audio for this production will give us a unique way to embed our audience in the world of Gregor, and bring immersive sound to the Pilch in a way never seen before in Oxford!

SOUND STATEMENT ctd.

NOTE this is one of two potential sound ideas - there has been precedent of such a project in the Pilch (Molly Sweeney) which was not carried out due to Covid, but we believe that the plan is nonetheless achievable. This would obviously require a bigger budget and more technical work, which is why we have an alternative option.

Our alternative is to create an intricate soundscape to set the disturbing tone of the play. This could consist of cries and wails, as well as squelching/scratching noises to evoke a strong sensory reaction. Alva has had plenty of experience working on soundscaping, and we could even incorporate surround-sound into this plan. This would be a cheaper alternative to binaural sound.

LIGHTING STATEMENT

In this production, shadow and darkness will be as important as light, and the lighting and set team will work closely together to create a stylised and abstract look. For example, Gregor's transformation at the beginning of the play will be seen as a shadow against a cloth hung upstage (as elaborated on by Isabelle in the set statement), created by either a profile or flood light shining behind it. As fire safety may be a concern here, the cloth will be hung and treated appropriately to ensure no risk of fire, the lighting source will be far away and the cloth will be made from a fire-proof material.

Another main function of the lighting in this production is to distinguish between different rooms of Gregor's house by creating clearly zoned areas through the use of colour. We aim to play with interesting textures to set the scene of Gregor's dingy surroundings and really amplify the sense of discomfort in the play. This will be achieved by hiring four LED Pars from TAFF, which will be hung from the upstage bars to create coloured washes. Colours can also be used to create surreal lighting states that complement the action in the play, creating a clear distinction between Gregor's life as a cockroach and the domestic life of the other members of the household.

MARKETING STATEMENT

Kafka's iconic short novel tells the tragic and disturbing story of Gregor Samsa who wakes up one morning to find he's been transformed into a gigantic insect.

Marketing will be essential to setting the tone of 'Metamorphosis'. Our poster will be key to communicating all of the grubby tragedy, squalor and existential angst of the narrative to our prospective audience, who may or may not be familiar with the tale. Marketing will be also be key to highlighting that our show will be an accessible retelling of this classic tale that does not demand extensive familiarity with the story for our target audience of students and university members that may not necessarily have read the short novel but will likely be aware of its iconic status.

Working in tandem with our graphics designer as well as the wider creative team, we will develop a poster design over the Hilary vac that conveys all of these themes and our vision for accessibility. Throughout Trinity term, we aim to use Matchbox production's various social media platforms to engage our primarily student audience who will be easily reached through these sites. We will first introduce the show by creating graphics with information about the original novel not just to inform those less familiar with 'Metamorphosis' but also to tease some of the concepts and history around the novel in order to build the world of the play for fans and newcomers alike. As we approach the dates of the show, we will create profiles for the characters, as well as crew and cast closer to the show. We will also share content from our rehearsals and throughout the creative process of the set, graphics and costume team to engage our audience and provide an insight into our intentions for the show.

At the same time, we will operate an in-person marketing campaign involving the distribution of posters and stickers across Oxford colleges, cafes and other community and student spaces to raise awareness of our show. We will also be in attendance at OUDS events in order to promote our show to students interested and involved in theatre and will be sharing our posters and other information about our show to as many colleges' JCR and MCR as possible once tickets are released. Also, as part of the effort to introduce and explore the concepts and context of the original novel, we will also look into getting in touch with relevant speakers in order to do pre-show talks since there are a range of Oxford academics that could shed light on the play in such a way that would be useful and engaging for students studying the texts or just generally interested in this and other works of Kafka. We hope to also secure an interview for our cast and crew with at least one of the student newspapers to further the reach of our publicity.

The iconic status of the original novel has a broad appeal that extends beyond just regular student theatre goers. It is this broader audience, for whom student theatre may be, for the most part, foreign, that we hope to engage. A slot at the end of Trinity term would be ideal for garnering a larger student audience given that most students will have completed their exams by this time. The opportunity to reach students with our show is one we'd be hugely grateful for and through our marketing, we will ensure we create interest amongst students that will translate into high attendance and engagement.

MARKETING TIMELINE



| | |
|----------------------|---|
| HILARY VAC | Draft posters, initial graphics and stickers to be decided and reviewed by the wider creative team |
| 0 th week | 'Metamorphosis' launched on Matchbox Productions social media sites , Generate interest through posts on social media (about original novel, context + info) |
| 1 st week | Poster and sticker designs confirmed and order Some behind the scenes content from creative team to be posted character , cast and crew profiles to be made |
| 2 nd week | Rehearsal photos taken, Poster reveal press interview secured Press invited to opening night |
| 3 rd week | Posters to be put up, Facebook event created, Cast and crew profiles posted |
| 4 th week | Sticker campaign begins, Facebook cover photos changes, |
| 5 th week | Regular rehearsal posts Post countdown to show |
| 6 th week | Post every day Press at opening night |



BUDGET STATEMENT

Overleaf are two versions of our budget. They are divided as described in the sound statement - one is the regular soundscape version which is significantly lower-budget and has a lower breakeven at 39.7%. This is achievable with an Exeter grant of £250, which is realistic as we recieved the same sized grant for our last production, Love and Money, which had just as much Exeter involvement. Since our sound technician, Alva, is from New College, we will be eligible for the New College Drama Fund grant.

The alternative budget (#2) is including the cost of the soundsystem - I have used the finance calculation from the Molly Sweeney bid as a template for how much the more complex binaural sound-system would cost. We would rent headphones, a transmitter and buy AAA batteries for each set. This cost for a four-night run with ~90 people per night would be around £500. This is manageable if we get a Cameron Macintosh Foundation Grant at £200 and an additional £100 loan from Jazz Hands. This leaves our breakeven at a higher 54.8%, however I believe that if we opt for binaural sound, we will certainly attract a larger audience as it is a unique selling point for the production, and breaking even will be less of a concern.

The set dressing and costume together will be £120 as we plan to use recycled fabrics for the curtains and the only costume we will have to buy any small costume props and some paint/body oil for Gregor. The lighting will make up a significant proportion of the mood in the setting, so the set itself will be minimal. TAFF can be used to rent any props eg. mattress for floor, chairs.

We have a £60 poster and £30 flyer budget which was shown by Love and Money to be an ideal amount to attract a crowd via marketing. This is enough to print around 100 posters to distribute through JCRs and the city, and enough programmes to hand out to the audience on the night.



BINAURAL SOUND COST

| Item | Cost |
|---------------------------------------|---------|
| Headphones | £276.81 |
| Transmitter x2 | £32.32 |
| Delivery of Headphones (Tues ->Sat) | £23.90 |
| 380 batteries | £102.14 |
| Delivery of AAAs (free for large qty) | £0.00 |
| Other consumables | |
| | |
| | |
| | |
| Total | £435.17 |
| | |
| Deposits | £60.00 |
| | |
| | |
| | |

BUDGET VER. 1

STEP 1

PROJECTED EXPENDITURE

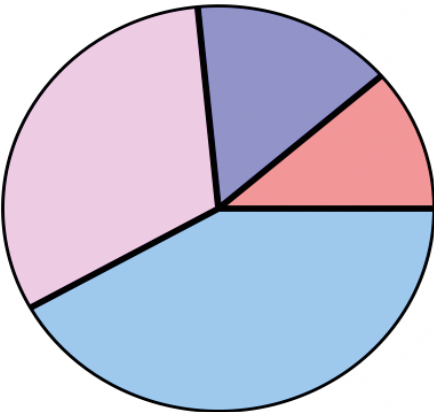
| | |
|-------------------------|--------|
| Rights | |
| Cost per Performance £ | 82.80 |
| Number of Performances | 4 |
| Subtotal £ | 331.20 |
| Venue | |
| Venue Hire £ | 250.00 |
| Technician Fee £ | - |
| Subtotal £ | 250.00 |
| Production Costs | |
| Scripts £ | - |
| Construction £ | 100.00 |
| Set Dressing £ | 100.00 |
| Lighting £ | 20.00 |
| Sound £ | 20.00 |
| Costume £ | 20.00 |
| Hand Props | |
| Insurance | |
| Transport | |
| Technical Costs | |
| Subtotal £ | 120.00 |
| Marketing | |
| Print £ | 60.00 |
| Online | |
| Venue Brochure Entry | |
| Programmes £ | 30.00 |
| Events | |
| Trailer | |
| Subtotal £ | 90.00 |
| Subtotal £ | 791.20 |
| Contingency % | 10% |
| Contingency £ £ | 79.12 |
| PROJECTED EXPENDITURE £ | 870.32 |



STEP 2

PROJECTED REVENUE

| | | | |
|--|-----|------------------------------|---------------|
| Seats | | Sales | |
| Venue Capacity | 90 | Audience Split | Ticket Prices |
| Total Performances | 4 | Concession | £ 5.00 |
| Total Complementary Tickets | 6 | Full Price | £ 6.00 |
| Maximum Occupancy | 354 | Average Ticket Price £ | 5.20 |
| Gross Ticket Revenue £ | | 1,840.80 | |
| Box Office Commission | | VAT on Box Office Commission | |
| Credit Card Commission (Box Office Only) | | Net Ticket Price £ 5.20 | |
| Net Ticket Revenue £ | | 1,840.80 | |
| PROJECTED EXPENDITURE | | By Category | |
| Total Sales Required | | Total Sales Required | |
| Sales Per Night Required | | Sales Per Night Required | |



STEP 3

FUNDING

| | | | |
|------------------------|-----------|--|---------------|
| Loans | | Guarantee | |
| Funding Body | Upfront | Against Loss | Total % Fund |
| OUDS £ | 500.00 | £ | 500.00 57.45% |
| New College Drama £ | 200.00 | £ | 200.00 22.98% |
| Funder 3 | £ | £ | - 0% |
| Funder 4 | £ | £ | - 0% |
| Funder 5 | £ | £ | - 0% |
| Funder 6 | £ | £ | - 0% |
| Funder 7 | £ | £ | - 0% |
| Funder 8 | £ | £ | - 0% |
| Funder 9 | £ | £ | - 0% |
| Total £ | 700.00 | £ | 700.00 80% |
| Grants | | Funding Body | |
| Grant | % Support | Grant | % Support |
| Exeter JCR £ | 250.00 | 11% | 29% |
| ChCh JCR £ | 100.00 | 0% | 11% |
| Grant 3 | £ | 0% | 0% |
| Grant 4 | £ | 0% | 0% |
| Grant 5 | £ | 0% | 0% |
| £ | 350.00 | 40% | 40% |
| The Metamorphosis | | TOTAL FUNDING £ 700.00 | |
| Matthay Productions | | 80.4% | |
| Michael Pilch Studio | | Overage/Deficit -£ 170.32 | |
| W6 TT23 | | 19.57% | |
| TOTAL FUNDING £ 700.00 | | Total financial support (Upfront) £ 1,050.00 | |
| | | 120.65% | |

BUDGET VER. 2

STEP 1

PROJECTED EXPENDITURE

Rights

| | |
|------------------------|--------|
| Cost per Performance £ | 82.80 |
| Number of Performances | 4 |
| Subtotal £ | 331.20 |

Venue

| | |
|------------------|--------|
| Venue Hire £ | 250.00 |
| Technician Fee £ | - |
| Subtotal £ | 250.00 |

Production Costs

| | |
|-----------------|--------|
| Scripts £ | - |
| Construction £ | 100.00 |
| Set Dressing £ | 100.00 |
| Lighting £ | 450.00 |
| Sound £ | 20.00 |
| Costume £ | 20.00 |
| Hand Props | |
| Insurance | |
| Transport | |
| Technical Costs | |
| Subtotal £ | 570.00 |

Marketing

| | |
|----------------------|-------|
| Print £ | 60.00 |
| Online | |
| Venue Brochure Entry | |
| Programmes £ | 30.00 |
| Events | |
| Trailer | |
| Subtotal £ | 90.00 |

Subtotal £ 1,241.20
Contingency % 10%
Contingency £ £ 124.12

PROJECTED EXPENDITURE £ 1,365.32



STEP 2

PROJECTED REVENUE

Seats

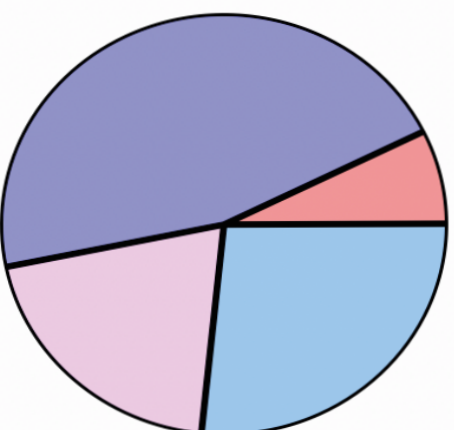
| | |
|-----------------------------|-----|
| Venue Capacity | 90 |
| Total Performances | 4 |
| Total Complementary Tickets | 6 |
| Maximum Occupancy | 354 |

Sales

| Category | Audience Split | Ticket Prices |
|------------------------|----------------|---------------|
| Concession | 80% | £ 5.00 |
| Full Price | 20% | £ 6.00 |
| Average Ticket Price £ | | 5.20 |

| | |
|--|----------|
| Gross Ticket Revenue £ | 1,840.80 |
| Box Office Commission | |
| VAT on Box Office Commission | |
| Credit Card Commission (Box Office Only) | |
| Net Ticket Price £ | 5.20 |
| Net Ticket Revenue £ | 1,840.80 |

Projected Expenditure By Category



● Rights
● Venue
● Production Costs
● Marketing

PROJECTED INCOME £ 2,490.80

BREAK-EVEN % 54.8%
Total Sales Required 138
Sales Per Night Required 34

STEP 3

FUNDING

Loans

Guarantee

| Funding Body | Upfront | Against Loss | Total | % Fund |
|---------------------|---------|--------------|----------|--------|
| OUDS £ | 500.00 | - | £ 500.00 | 36.62% |
| New College Drama £ | 200.00 | - | £ 200.00 | 14.65% |
| Jazz Hands £ | 100.00 | - | £ 100.00 | 7.32% |
| Funder 4 | £ | - | £ | 0% |
| Funder 5 | £ | - | £ | 0% |
| Funder 6 | £ | - | £ | 0% |
| Funder 7 | £ | - | £ | 0% |
| Funder 8 | £ | - | £ | 0% |
| Funder 9 | £ | - | £ | 0% |
| Total £ | 800.00 | - | £ 800.00 | 59% |

Grants

| Funding Body | Grant | % Support |
|--------------|--------|-----------|
| Exeter JCR £ | 250.00 | 18% |
| ChCh JCR £ | 100.00 | 7% |
| Cam Mac £ | 300.00 | 22% |
| Grant 4 | £ | 0% |
| Grant 5 | £ | 0% |
| Total £ | 650.00 | 48% |

The Metamorphosis
Matthbx Productions
Michael Pilch Studio
W6 TT23

TOTAL FUNDING £ 800.00 58.6%

Overage/Deficit -£ 565.32 41.41%
Total financial support (Upfront) £ 1,450.00 106.20%