

# **FAR FAR AWAY - A SHREK SUCCESSION CRISIS**



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## LETTER FROM THE SECRETARY GENERAL

Delegates, Club and Team Advisors, Parents, and Any Other MUN Folks,

It is my esteemed privilege to welcome you all to Davis Model United Nations Conference XXIII! My name is Brody Andrews, and I am honored to serve as your Secretary-General for the 23rd DMUNC. On the weekend of May 2-3, 2026, delegates will have the opportunity to engage in fruitful debate and cooperation, and hopefully, make lifelong connections.

As a senior at UC Davis, this will be my final DMUNC and my final Model UN Conference. I've been to over 30 conferences in the eight years I've been doing MUN but nothing I've gotten to do in my Model UN career has been as rewarding as DMUNC. Last year I got the opportunity to serve as the Director General of DMUNC XXII and it brought me so much joy to watch a massive number of future leaders bring their imaginative ideas to important debates. Thank you all for the opportunity to watch the magic unfold again, I truly cannot wait to see and be inspired by all of you in May.

I joined MUN my freshman year in high school and I could not be more grateful for the experiences it has brought me. Having been in your position I know how simultaneously nerve-wracking and exciting a MUN weekend can be. Whether this is your first conference or your 100th I'm happy you chose to come to DMUNC. In college, MUN has only become a larger part of my life. Not only has MUN afforded me educational and competitive opportunities, but it has also brought me lasting relationships with incredible people who continue to push and support me every day.

As someone who has done Model UN for so many years, I've had all the classic MUN experiences. Every author's panel, crisis update, closing ceremony celebration, and moderated caucus speech led me to DMUNC and I couldn't be happier. As graduation looms large, I want to remind all of you of the amazing joys that MUN can bring and all of the exciting things college has in store for all of you. When you love MUN, it loves you back. The skills you will improve, friendships you will form, and knowledge you will gain from even one MUN conference is enough to make having to explain what a crisis committee is to your non-MUN friends worth it.

I have had the honor of serving as the Director General of DMUNC XXII and as the crisis director for DMUNC XXI's The Muppets committee and DMUNC XX's Star Wars JCC on the Rebels side. With three DMUNCs and countless more conferences under my belt, I feel confident that my experience and passion will help make DMUNC XXIII a truly memorable conference. However, none of this would be possible without the hard work of the CONSEC and staff members who have worked tirelessly for months to prepare for DMUNC XXIII. Running DMUNC is in *no way* a one person job and I am eternally grateful to every single DMUNC staff member. My greatest thanks goes to my Director General Mae Tyson who has stepped up at every turn in extraordinary ways. Thank you Mae, CONSEC, head chairs, crisis directors, and all the DMUNC staff.

Delegates, we have been planning this weekend since August of 2025 and we're so excited for you to enjoy it. I encourage you to read through your committee background guides thoroughly and formulate collaborative resolutions. I look forward to the thought-provoking ideas that each of you will bring forth to your respective committees. Good luck! We truly can't wait to share this with you.

Sincerely,

Brody Andrews | Secretary-General

**Davis Model United Nations Conference XXIII**

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## LETTER FROM THE CRISIS DIRECTOR

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Delegates,

I am excited to see you at DMUNC XXI! Setting up this crisis committee has been a joy, and I can't wait to see what you make of it. I did Model UN throughout college and this will be the 5th DMUNC I will be staffing. I know how stressful preparing for a committee can be, so please don't hesitate to contact me with any of your questions, comments, or concerns. I'm here to help and love receiving emails from curious delegates.

I am currently a legislative aide for Assemblymember Juan Carrillo and get to spend my days doing work on policy for California. Part of how I got into my current job was through Model UN. Doing Model UN set me up to intern in multiple political offices and find a passion for local politics. I am eternally grateful to Model UN for opening those doors for me and sending me into a career I love. Whether or not Model UN helps lead you to a future career, I hope the weekend of DMUNC will be a fun and memorable experience.

*Shrek* is a great universe to explore because it is one full of satire and allusion to our real world. The problems the characters in *Shrek* face are deeply inspired by our own and interesting to explore. I hope throughout this committee you tackle these problems like Shrek would, with earnestness and a lot of jokes. Over the course of the weekend, I look forward to seeing you stay true to that spirit and make something truly Shrektastic.

See you in Far Far Away!

**Maeve Parasol** | Crisis Director

## LETTER FROM THE HEAD CHAIR

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Delegates,

I can't wait to meet you guys at DMUNC in 2026. I started Model United Nations in Grade 8 and actively participated in grades 11 & 12. I am a freshman at UC Davis in biochemical engineering. First time as the head-chair in DMUNC, but have been a head-chair and a vice-chair in other committees. I love STEM (obviously, who will take such a major like mine), I love K-pop, and I love watching C-Dramas. Shrek is an unprecedented character in the cartoon industry in the 2000s. When all the positive characters in the industry are pretty, handsome, and attractive. DreamWorks introduced a character originally portrayed as not a hero, but who performed actions that warmed the audience's hearts throughout the movies. It allows audiences to reflect on judging people based on their appearances. There are also several interesting themes, such as friendship and love. Let's enter the Magical World of Far Far Away, and there are so many things waiting for all of us!

**Selena Hsu** | Head Chair

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## COMMITTEE INTRODUCTION

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This committee is a fantasy crisis committee based in the *Shrek* Universe. This committee will take place at the very beginning of *Shrek 3*. Immediately following the collapse of the Fairy Godmother's influence and the public revelation of King Harold's past. Specifically, Shrek will still be in Far Far Away and will not yet have sailed off in search of an heir. It will operate in the same way that a traditional crisis committee would. Since it is set in a magical world, many characters will possess magical powers that enable them to perform certain actions throughout the story. If you have any questions or require clarification on the portfolio powers of your character, crisis arcs, or on the established rules and events within the world of *Shrek*, please do not hesitate to contact your dais or Crisis Director.

As per DMUNC procedure, this committee will utilize the two-notepad system. If you are unfamiliar with this system, only one notepad may be submitted to the backroom at a time. Please use your second notepad to draft your next crisis note and directives while waiting for a response to your first notepad. Both notepads can be out of the room at the same time unless otherwise instructed by the crisis director.

## INTRODUCTION TO THE SHREK UNIVERSE

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The Shrek Universe is a fairy-tale world, where traditional myths of prophecy, destiny, and “happily ever after” no longer guarantee stability or order. While kingdoms continue to rely on familiar structures, kings and queens, and their future generations, will inherit their thrones. However, the narratives have increasingly failed to resolve conflict or maintain legitimacy. Therefore, the Shrek Universe is not perfect; many times, it combines reality with political negotiation, power, and consequences.

Political authority is mostly organized around hereditary monarchies, yet legitimacy is not only about bloodlines but also about public perception and symbolic conformity to fairy-tale ideals. Events like royal marriages, heroic rescues, and magical transformations are political tools rather than personal decisions. Governance in the Shrek Universe often prioritizes appearances over government transparency, leaving institutions fragile.

As mentioned, Shrek Universe features many fairytale characters, so magic plays an important role in shaping both political and social systems. Often in the stories we have read, magic is used for a good purpose. However, later we will see that in the Shrek Universe, the power to wield magic is unevenly concentrated in the hands of a few powerful characters and often produces unintended consequences that destabilize existing norms. The power to control is similar to the power to control politics.

Shrek Universe is a space populated by different species: humans, magical creatures, and talking animals. Humans are most of the time in authority and power, while the other population is excluded. Over long periods, these different species develop strong and deep social divisions. Overall, the Shrek Universe is not a united Universe.

The Shrek Universe, which is originally a fairy-tale world, has been using the traditional system but seems to be weakening, with no solutions emerging. Dictatorship, social divisions, and unresolved injustices are hidden problems in the Shrek Universe. In this fragile environment, the decisions that the rulers make become significantly important. These decisions will not only determine the fate of individual kingdoms but the whole Shrek Universe, too.

## THE CURRENT SITUATION

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An image of Shrek and some of the other characters in this committee

The Committee will take place at the end of Shrek 2 and the beginning of Shrek 3. The fairy-tale world has entered a period of instability after the collapse of Fairy Godmother, who wielded immense power and magic. The immediate conflict could be avoided, but Fairy Godmother is an important person in Far Far Away. Far Far Away's system that once upheld political order and social legitimacy has been significantly weakened.

King Harold was transformed back into a frog and did not leave Far Far Away a clear ruler for the kingdom. Princess Fiona, who is a rightful heir to the throne, has rejected the opportunity and decided to follow Shrek back to normal life. This has created a growing power vacuum within Far Far Away's political institutions.

Furthermore, many fairy-tale creatures and displaced communities are increasingly questioning existing hierarchies. Rising tensions between human elites and non-human populations, combined with uncertainty over future leadership, have placed the fairy-tale world at a critical position, where immediate decisions will shape the political order to come.

## SUMMARY OF SHREK HISTORY

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An image of Shrek

Shrek lived in a fairytale world. Common fairytale characters like Snow White, Sleeping Beauty, and the Three Little Pigs all coexist with humans under extremely unequal conditions. Shrek is an Ogre and lives alone in the swamp. Shrek purposely isolated himself from others because, deep down, he is scared to face discrimination or humiliation as an Ogre.

At the beginning of the movie, Shrek lives in the Kingdom of Duloc, an extremely centralized and authoritarian state under the stressful rule of Lord Farquaad. Lord Farquaad has a pale face and blue eyes, and he loves to dress in red royal attire, a plumed hat, and thigh-high boots to emphasize his height. In pursuit of social order, aesthetic uniformity, and political legitimacy, Farquaad implemented policies to expel non-human and magical populations from the Kingdom. The unwelcome population, which includes Pinocchio, The Three Little Pigs, Big Bad Wolf, and many more, was forced to be relocated into ungoverned territories, including the swamp that Shrek lived in. This migration resulted in social and territorial tension. Shrek was disturbed by the new population. In order to have a quiet swamp for himself back, Shrek decided to proceed to the palace to find Lord Farquaad to find a solution. At the same time, the donkey decided to accompany Shrek to the castle.

Shrek carried out a deal with Lord Farquaad. Shrek is going to rescue Princess Fiona and Lord Farquaad will reclaim the migrated fairy-tale creatures and restore Shrek's quiet swamp back to its original place. Why does Lord Farquaad want to rescue Fiona? Lord Farquaad wanted to marry a Royal Princess to confer his formal legitimacy upon his rule; he would need to marry a princess. Lord Farquaad was given several princesses to choose from and chose Princess Fiona in the end.

On the journey to save the princess, the donkey accompanied Shrek and managed to save Princess Fiona from the dragon-guarded tower. Fiona is a fairy-tale princess, as everyone believes. However, only her parents know that she turns into an ogre when the sun sets. Throughout the journey, Fiona and Shrek fall in love with each other. However, Princess Fiona still followed Lord Farquaad back to his castle to get married. Just before the wedding, the donkey told Shrek that Fiona had feelings for him, too. Shrek rushed to the wedding

At the wedding, the truth of her curse was revealed quickly to the public. Admitting her own heart, Fiona chooses Shrek. Lord Farquaad was unexpectedly extremely furious and ordered Shrek's execution. To everyone's surprise, at this moment, a dragon came and killed Farquaad, abruptly ending his regime. Fiona and Shrek kissed together, but Fiona did not turn back to her original form; she remained as an ogre. Fiona and Shrek went back to the swamp and got married. That is the ending of "Shrek 1".



An image of Shrek, Fiona, Donkey, and Puss in Boots

Continuing from “Shrek 1”, Shrek 2 starts with a new power center: Far Far Away, which is the home of Fiona’s family. Fiona’s parents are King Harold and Queen Lillian. Fiona’s parents are a lovely couple. After marriage in Shrek 1, Fiona and Shrek were living happily in the swamp and were having a great time on their honeymoon. One day, the sweet couple is interrupted when a royal messenger arrives, bringing an invitation from Fiona’s parents to meet their dearest daughter's new husband. Fiona’s parents assumed that their daughter had married Prince Charming and not an Ogre in order to break the spell, like a traditional fairytale story. Shrek was not delighted about this invitation because he had faced the darkest humiliation from people to an ogre. However, Fiona believes her parents will understand and accept Shrek because of their love for her.

Expectedly, not everyone is happy. Upon Shrek, Fiona, and Donkey's arrival, tension arises between Shrek and King Harold over stereotypes. Far Far Away is a kingdom that has a strong emphasis on appearance. During the royal dinner later on, there was a violent fight between Shrek and King Harold. King Harold directly put the blame on Shrek; he is the one who had ruined his daughter's life, and Fiona defended her choice to live as she truly is.

King Harold’s reaction is caused not only by prejudice by fear. A long time ago, he was provided the opportunity to be transformed from a frog to a human through a trade with the Fairy Godmother. In exchange, the Fairy Godmother keeps the secret from King Harold, but King Harold’s daughter, Fiona, needs to marry her son, Prince Charming. Shrek and Fiona’s marriage had disrupted this trading relationship and affected the Fairy Godmother’s benefits. Fairy Godmother was terribly mad and threatened King Harold to destroy Fiona’s current marriage and follow the original plan, or else she would not be confident to keep King Harold’s secret.

King Harold feared and hired an assassin to kill Shrek. The assassin turns out to be Puss in Boots, a famous swordsman whose reputation far exceeds his size. Puss in Boots was found guilty of assassinating Shrek and switched sides, and became allies with Shrek and Donkey. The unsupportive voices surrounding Shrek and Fiona brought cracks in the new marriage. Shrek begins to doubt himself and turns to seek help from the Fairy Godmother at her potion factory. Our there, magic is mass-produced and bottled. Shrek can cross a potion named “happily ever after”. Shrek steals this potion and is transformed into Fiona’s ideal partner after drinking it. The potion indeed magically transforms Shrek into a human, Donkey into a magnificent stallion, and Fiona, connected by magic, back into a human again. The spell is unfortunately temporary. If Shrek does not secure Fiona’s true love before midnight, the transformation will become permanent in unpredictable ways. On the way back to the castle to find Fiona, Shrek experienced

social acceptance and admiration for the first time in his life, exposing the privileges that pretty and handsome faces get.

Fairy Godmother knew Shrek stole the magical potion and instructed Prince Charming, her son, to return to Far Far Away and falsely present to Fiona that he was Shrek, who had transformed into a human with the help of Fairy Godmother. Prince Charming positions himself to replace Shrek entirely because he understands Fiona's love for Shrek. The climax happens at the royal ball, which happens later in the evening. Shrek, aided by Donkey, Puss in Boots, and a coalition of marginalized fairy-tale beings, intervened to prevent the evil Fairy Godmother's plan from happening. At a critical moment, King Harold defied the Fairy Godmother by sabotaging her spell, choosing transparency and personal responsibility over continuing to be the bad guy and being allied with her. The spell rebounded, resulting in the Fairy Godmother's destruction and the collapse of her control over Far Far Away's magical and political systems.

As the clock ticks toward midnight, they are confronted with a decision. Firstly, keeping their human forms and social legitimacy. Secondly, return to their ogre identities. The temporary transformations have vanished. Shrek and Fiona both chose the second choice, both believing that the real self is way more important than appearances. Fiona finally accepted her ogre appearance through this incident. At the same time, Shrek also rejected the illusion of acceptance built on a handsome appearance that does not represent himself neither belongs to him.

After this incident, King Harold was transformed back into his original form, a frog. With the absence of the Fairy Godmother, there will be a change in the political system. Far Far Away might move towards a society that puts less emphasis on appearances and imagination due to the Fairy Godmother's past actions. However, everything is uncertain. Shrek and Fiona withdrew once more from a formal political life, leaving a world forced to redefine legitimacy, power, and the meaning of "happily ever after".

## CHARACTER LIST

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### **Big Bad Wolf**

After years of villainy, the Big Bad Wolf now performs as "Granny" and honestly seems happier. He's got powerful lungs (can literally blow down houses), surprising theatrical talent, and connections to both the criminal underworld and Far Far Away's LGBTQ+ community. The Wolf walks a complicated line between his violent past and his current identity. He's protective of other reformed villains and deeply knowledgeable about the kingdom's seedy underbelly. Some pigs still won't talk to him.

### **Cookie**

Cookie is one of the greatest chefs in Far Far Away! If only the rest of Far Far Away could look past that he is an ogre and see his specialty dish, chimichangas, for just how delicious they are. Cookie, despite facing discrimination for being an ogre, always remains positive. Regardless, he does feel passionately about ogre rights. When he is not cooking, he loves to dance. Cookie has many contacts with other ogres and the ability to cook food worthy of a Michelin Star.

### **Donkey**

The most well-connected information broker in Far Far Away! Donkey's endless chatter and friendly demeanor make him privy to gossip and secrets from every corner of the kingdom. His optimistic personality helps him build relationships across all social classes. He is happily married to his wife Dragon whom he shares multiple half donkey-half dragon children with. His network spans far and wide across Far Far Away.

### **Dragon**

The fierce guardian of the castle who controls key strategic territory and airspace. Dragon's immense size and fire-breathing abilities make her a formidable military asset, when she is not spending time with her husband Donkey or her half-donkey-dragon children. Dragon has the ability to provide aerial transport and reconnaissance that no one else can match.

### **Fiona**

Fiona is the wife of Shrek and daughter of the deceased King Harold. The warrior princess of Far Far Away combines royal diplomatic training with exceptional combat skills. Fiona understands **DMUNC XXIII | Twenty-Third Annual Davis Model United Nations Conference 2025**

both high society politics and the struggles of magical creatures, making her a bridge between different factions. Her royal status provides access to kingdom resources, while her ogre transformation gives her credibility with marginalized groups. Fiona excels at both negotiation and direct action when diplomacy fails.

### **Gingerbread Man**

Gingy is small, made of cookies, and has survived Lord Farquaad's torture, multiple battles, and being repeatedly underestimated. As a leader in the fairy tale creature resistance movement, he's organized rebellions, coordinated underground networks, and proven that courage has nothing to do with size. His connections run deep through Far Far Away's marginalized communities. Despite missing legs (milk-dunking incident), Gingy remains fiercely defiant and surprisingly tactical.

### **Captain Hook**

Hook lost his hand to a crocodile and his dignity to a failed theatrical career. Now he's a washed-up villain trying to stay relevant in Far Far Away's changing landscape. He runs a pirate-themed dinner theater, leads a crew of similarly past-their-prime villains, and occasionally does mercenary work when the bills pile up. Hook has naval expertise, swordsmanship skills that haven't entirely deteriorated, and connections to the maritime criminal networks. He's bitter about being overshadowed by newer villains and desperately wants one last shot at glory.

### **Magic Mirror**

The Magic Mirror has seen everything. Literally everything. Forced to serve whoever possesses him, he's watched kingdoms rise and fall, observed countless vanities and cruelties, and maintained his sardonic sense of humor throughout. Currently in Far Far Away's possession after Lord Farquaad's demise, the Mirror has encyclopedic knowledge of every person, place, and secret in the fairy tale world. He can locate people, reveal information, and provide game-show-style commentary while doing it. The Mirror's loyalty is to whoever holds him, but his real power is information—and he knows exactly how much every secret is worth.

### **Merlin**

Merlin is the most powerful wizard in the realm and he's completely checked out. After centuries of magical crises, prophecies, and saving kingdoms, he's retired to a life of napping and occasionally turning people into animals by accident. He taught at the Worcestershire Academy for magic students and now mostly wants to be left alone. When motivated Merlin can still perform reality-altering magic. He has ancient knowledge, connections to every magical being in existence, and the ability to see possible futures. His main weakness is that he genuinely doesn't care anymore and his spells can be unpredictable sometimes. Additionally, rumor has it he may have a connection to the possible lost heir of Far Far Away from his time at Worcestershire Academy.

### **Monsieur Hood**

Monsieur Hood is a French-accented "Robin Hood" wannabe who robs from the rich, gives to himself, and performs elaborate musical numbers about it. He leads a band of Merry Men who specialize in acrobatic archery and coordinated dance fighting. Despite his pretensions of chivalry and romance, Hood is ultimately a bandit with an inflated ego who got absolutely destroyed by Princess Fiona in hand-to-hand combat. He controls the forest roads around Far Far Away, runs a protection racket disguised as "charitable redistribution," and has connections to various outlaw groups. His Merry Men are legitimately skilled archers and performers, but Hood's insistence on theatrical flair over tactics is both his signature move and his fatal flaw. He still hasn't recovered from the humiliation Fiona dealt him.

### **Muffin Man**

The Muffin Man lives on Drury Lane and knows everyone's business. His bakery serves as a neutral meeting ground for Far Far Away's underworld—criminals, rebels, and spies all buy his baked goods and share information in his shop. He created Gingy and feels complicated guilt about bringing a sentient being into a world that immediately tortured him. The Muffin Man has his hands in every secret recipe and conspiracy in the kingdom. He can create living gingerbread warriors, has connections spanning from street level to aristocracy, and runs an information brokerage disguised as a bakery. He's carefully neutral in public but has strong feelings about fairy tale creature rights.

## **Pied Piper**

The Pied Piper controls minds with his flute and has zero moral compass about it. Currently employed by Rumpelstiltskin, he can force anyone who hears his music to dance, march, or walk off a cliff if the price is right. He's a mercenary who's worked for various villains over the centuries, always following the money. The Piper's power is absolute within earshot—only the strongest-willed can resist, and even they struggle. He's collected debts from towns across the realm and maintains a network of informants among musicians and performers. Cold, professional, and utterly amoral.

## **Pinocchio**

Pinocchio's nose grows when he lies, which makes him either the worst or best spy in Far Far Away depending on how you use him. He's desperate to become a real boy but has become invaluable to Shrek's crew as a walking lie detector. His carpentry skills and connections to Geppetto's workshop give him access to various tools and intelligence. Pinocchio struggles with complex moral questions—his involuntary honesty means he's thought deeply about truth, deception, and what makes someone "real."

## **Prince Charming**

Prince Charming is the most handsome prince in Far Far Away (just ask him)! Charming, despite his good looks and royal connections, struggles with living up to expectations and his now deceased mother's shadow. He feels entitled to Fiona's hand and bitter about being upstaged by an ogre. When he is not checking his hair in the mirror, he loves to rehearse dramatic monologues and plot his revenge. Following his mother's passing, Charming is working as an actor at a theater diner. Charming has access to some of his mother's resources and connections, plus surprising acting skills that help him manipulate others.

## **Puss In Boots**

A legendary mercenary and swashbuckler whose reputation precedes him throughout the land. Puss combines master swordsmanship with charming diplomacy and cunning strategy. Though he maintains a roguish exterior, he has a hidden noble heart and strong sense of honor. His connections span the criminal underworld, nobility, and fellow adventurers. Puss's "cute eyes" technique has proven surprisingly effective in high-stakes negotiations and when that fails, he is an effective fighter.

### **Queen Lillian**

Queen Lillian was the perfect royal consort—graceful, diplomatic, and soft-spoken. She's also the person who headbutted a stone wall to break out of prison. Fiona's mother spent years in a difficult marriage to a king who couldn't accept their daughter's curse, all while maintaining the poise expected of Far Far Away's queen. After her husband's death, Lillian has become a surprisingly progressive force in the kingdom, defending ogre rights due to her daughter's condition after navigating the conservative nobility. Don't let the tea parties fool you—she's got a core of steel and the political savvy to outmaneuver younger opponents. Additionally, she has access to the royal staff as the wife of the recently deceased King Harold.

### **Rumpelstiltskin**

Rumpelstiltskin is a deal-maker, a con artist, and someone who almost erased Shrek from existence. Obsessed with power and recognition, he specializes in magical contracts with devastating fine print. His wig collection is extensive, his temper is explosive, and his desire for revenge against Shrek is all-consuming. Rumpel has access to reality-altering magic that operates through carefully worded contracts. He's spent centuries perfecting the art of giving people exactly what they ask for in the worst possible way.

### **Rapunzel**

Rapunzel has extremely long hair and an even longer history of betrayal. Raised by the Fairy Godmother and genuinely in love with Prince Charming, she willingly helped them scheme and has no regrets about it. She's ambitious, manipulative, and tired of pretending to be a damsel in distress when she's perfectly capable of being the villain. Her hair is a versatile weapon that can strangle, bind, or climb, and she knows every secret the Fairy Godmother ever shared before her death. Rapunzel understands court politics, has connections to Charming's theater troupe, and genuinely believes that power should belong to those beautiful and clever enough to seize it.

### **Snow White**

Snow White is a friend of Fiona's and a princess herself. After years of being defined by her fairytale, she's become a tactical coordinator who uses her animal communication abilities for intelligence gathering and her connection to the Seven Dwarfs for access to mining resources and

underground networks. She's sweet, she's organized, and she knows how to turn a flock of bluebirds into a surveillance system.

### **The Three Blind Mice**

Visually impaired but never helpless, the Three Blind Mice are intelligence operatives who've turned their disability into an advantage. People constantly underestimate them and speak freely in their presence, making them exceptional spies. They've developed echolocation, work as a coordinated unit, and have access to Far Far Away's entire sewer and ventilation system. The mice are surprisingly well-connected in the criminal underworld and provide critical information to Shrek's allies. They're also accomplished musicians, which gives them cover for attending high-society events.

### **The Three Little Pigs**

Horst, Dieter, and Heimlich are architects, musicians, and construction workers. After the Big Bad Wolf destroyed their homes, they rebuilt and now run a successful construction business specializing in "wolf-proof" design. They're politically active in fairy tale creature rights and have strong opinions about building codes and security. The pigs bring technical expertise, and business acumen. They can build almost anything easily and cheaply due to their experience and contacts in the construction world.

### **The Witches**

The coven of witches are a group of women who fly broomsticks and brew potions. They're a diverse group united by their love of chaos, their skill in transformation magic, and their loyalty to whoever pays best. The witches are able to fly, can curse people, and specialize in making people's lives miserable in creative ways. They're excellent at aerial combat, surveillance, and spreading fear. Led by the particularly vicious Baba, they're individually dangerous and collectively terrifying.

## TIPS TO PREPARE FOR THE COMMITTEE

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Successful preparation for a Crisis Committee is impossible without an idea of how the Backroom will evaluate delegates. In the following section, we will explain what the Backroom is looking for to help you to craft the best character arc you can.

### **Our Opinion on Crisis Committees**

Crisis is no fun if the Backroom has a complete idea of how they want committee to go. For this committee, the Backroom does not have a set ending in mind nor will it steer the debate toward a pre-set resolution. Instead, the debate will be driven almost exclusively by crisis updates consisting of the best and most impactful actions that delegates will have made through the use of individual directives and crisis notes. On occasion, the crisis staff may choose to introduce new elements meant to throw the committee off (for example, ogres protesting for equal rights) in order to eliminate stale debate.

### **Crisis Arcs**

When planning your crisis arc, focus more on finding concrete ways to increase your character's power and influence. The more that you increase your influence, the greater your ability will be to get approvals from the Backroom, helping you to fulfill your crisis goal. Backroom highly approves of creative, specific, and memorable actions that will stimulate interesting debate and create fun and exciting debate. For example, you may choose to create a cult-like movement (be specific about the nitty-gritty details, this might take you multiple crisis notes but more attention to detail is always rewarded) that allows you to create your own campaign team and boost your support from the people for you to become the next ruler of Far Far Away. This is a great use of crisis notes as these are concrete, interesting, highly creative, and memorable actions that seem well thought out and would be the basis for a great crisis update as the committee works to deal with your actions.

### **Committee Directives**

Make sure your character plays a large role in addressing the issues brought up in crisis updates through committee directives. In addition, use the directives to increase your power. For example, you may try to convince the committee to appoint you as the new head of the Gingerbeard factory in a directive, and can use that new position to create gingerbread men to

help with your schemes — just don't get caught! Unless otherwise instructed, committee directives will be passed by a simple majority and the Backroom loves to see them passing frequently as it gives us a deeper understanding of the way the committee works together as a group. If there hasn't been a lot of committee consensus for a while, be ready for a timed crisis!

### **Note on *Shrek* Accuracy**

The Backroom is excited to see what you make of these characters and this world! We really want to see you make the *Shrek* franchise your own and encourage deviations from the established plots of the movies which deal with events similar to the ones you'll be handling. While you can and should feel free to use a variety of pieces of *Shrek* media as inspiration for your crisis arcs, the most successful delegates will bring something entirely new to the table. We also want to remind you that, although your characters may disagree and even be on different sides of the conflict, both in committee and in established *Shrek* canon, delegates should be friendly with one another. In the Frontroom, bullying, harassment, and cruelty of any kind will not be tolerated. In the backroom, we encourage you to find more creative solutions to the problems than just targeting other delegates. Attempting to take action against other delegates in your crisis notes will typically result in them failing to pass unless there is a well established justification for it. Focus on building your own individual power and only try to take out your enemies when it is strictly necessary.

### **Your Path to Best Delegate**

A creative, well-thought-out, and logical crisis arc in conjunction with excellent speaking, diplomacy, and communication in the front room that accomplishes character objectives to a high degree through the use of crisis notes and committee directives will help a delegate on their way to the gavel!

## QUESTIONS TO CONSIDER

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1. Who should be the ruler of Far Far Away if Shrek abdicates the throne?
2. Should it be the mysterious heir living in another kingdom?
3. Should the whole system be reformed? Or should it even be a delegate here who consolidates power?
4. What role should magic play in political decision-making following the collapse of centralized magical control?
5. To what extent should the committee prioritize short- term order over long-term structural change in a period of widespread uncertainty?
6. What responsibilities do current leaders bear toward ununited fairy-tale communities?  
What Actions can be taken to improve?

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