

Policy Evaluation Stichting InSPE

April 2018 - September 2018

Introduction

This is the policy evaluation of the founding and first board of Stichting InSPE.

This board consisted of:

Lotte Weedage - Chair and Commissioner of Logistics

Alina Isabel Ritter - Secretary and Commissioner of Promotion

Wouter Bos - Treasurer and Chief of Orchestra, Vice-chair

Meike van Wijk - Chief of Cast and Dancers

Kasper de Kruiff - Commissioner of Concept.

This policy evaluation summarises and looks back on the things we wanted to accomplish during the board year running from April 2018 until September 2018. The policy plan is stated below, with everything marked in yellow our evaluation.

Foundation

Idea

After the big success of Jesus Christ Superstar - The Raw Edition, there was great demand for another production of such a scale. Based on the experiences from last year it was obvious that this would require a group of at least four or five dedicated people to take over the organising. Together they decided that it was the best so found a special foundation for those type of productions. This would make it easier to organize because opposite to the association it does not require members to be signed up only participants. It is easier to get funds and donations. It is possible to pause process when no production is in the making and it would bear a lower financial risk for Apollo. The board took over the tasks of setting up the foundation and getting started on the next production.

Evaluation: Currently, we are in full preparation for the upcoming auditions and rehearsals. The first orchestra audition has been done on the 30th of September and the second one will be on the 6th of October. The cast audition will be on the 13th of October. After that, orchestra and cast rehearsals will start. The orchestra will rehearse on Tuesdays and the cast on Fridays. Everything about the financial status can be found in the Financial Report.

Name

The full name of the foundation is Stichting International Student Productions Enschede. It was chosen because it best describes the intention of this foundation: connecting all the students in Enschede to work together on one big production. The abbreviation InSPE refers to the Latin

phrase “in spe” which translates to “to-be”. In the context of the foundation, it stands for the future prospects of Student Productions in Enschede.

Goals

Cultural Collaboration

The most important aspect of the foundation is to get people with different interests together to work on one collaborative project. This way, we want to improve the cohesion between cultural student organisations and their members in Enschede. Furthermore, it supposed to provide a chance to work on a project which has a much higher scale than a single organisation's/ association's performances.

Evaluation: To give the collaboration between associations a head start, we contracted professionals who are linked to different cultural associations of the University of Twente. From here, we hope many people will apply as participants.

Performances

In April 2019 InSPE aims to perform a musical theatre production of West Side Story. We would like to do three performances in total on the 28th, 29th and 30th of April in the Rabozaal of the Schouwburg Hengelo. To achieve this, at least three professionals will be hired: a director, a conductor and a choreographer. In addition, we will look into hiring a repetitor / vocal coach for the cast. Our aim is to let all other participants (from the cast & the orchestra) be a student. However, if needed, we will have to hire musicians to fill in important parts of the music. The budget aims at a total amount of 1320 visitors which is a realistic expectation.

Evaluation: We contracted Robert Middelburg as Director, Peter Bogaert as Conductor and Melanie Leferink - Van Engen as Choreographer. We did not find a repetitor / vocal coach yet. The Schouwburg Hengelo has been contacted, which resulted in an option for the selected dates.

Committees

To support the board in organizing the Production there will be some committees to help. People from Cast, Orchestra and Dance Group can join the committees but external people are also welcome to join and help out.

Promotion Committee

The Promotion Committee helps our Commissioner of Promotion Alina Isabel Ritter with promoting the production. Together they will work on promotional materials like posters, flyers and videos. Furthermore, they will put together the Program Booklet, create the merchandise for

the participants and organize promotional events. Between August and January, the committee will work independently due to Alina doing her semester abroad. As board responsible she will still be reachable but can't attend physically.

Stage Design Committee

For the production West Side Story, there will need to be a stage. Since this is a lot of work for just one person to do this will be done together with the help of this committee. To realize the stage, this committee communicates with the director and choreographer to come up with a good and realistic stage design. The committee will then build it and if necessary recruit more people from the orchestra and cast to help with certain parts.

Costume and Make-Up Committee

This committee is responsible for making sure that when the performance is happening everyone wears the right clothes and grime. This means that the committee will first make a plan in discussion with the director and choreographer about clothing and grime. Then the committee makes and/or buy the extra costumes that are not already in the possession of the cast as well as provides the grime for the show.

Logistics Committee

Several months before the performance, a logistics committee will be set up. This committee will be in charge of making a planning and a script for the days before the performance and executing this plan in order to get all the decor, instruments and performers on the right place on the right time before the performance starts. The committee will also fix the logistics around this: e.g. the van and the technicians.

Evaluation: In the last months, we did not prioritise setting up the aforementioned committees. The workload was doable without them and some committees only become relevant in the next board year.

Participants and Rehearsals

Creatives

To ensure that the production does not lack in quality the board is employing a team of creatives. These creatives will each work on their own division, staging and advising the students according to the concept. For the upcoming performance the board chose:

Director - Robert Middelburg

Conductor - Peter Boggart

Choreographer - Melanie Leferink

Furthermore, the board is planning on arranging a vocal coach for some time.

Cast

The cast will exist of actors, dancers and singers, all people can either perform one or more disciplines. Through auditions, the cast will be composed. During the auditions, everyone will do all disciplines, even if someone only wants to apply for the dancing group for example. In this way hidden talents can be found, this has been proven in the previous show! For the upcoming performance, a dance group will be formed since the show needs skilled dancers, and a actors group, in which people with average and beginner dancing skills and higher acting and or singing skills will be since the show needs a high level of singing as well. The cast needs to be dedicated since the repetition process can be hard, next to the weekly rehearsals there will be rehearsal weekends as well. Last year there were people who quitted, and by informing the participants up front we want to prevent this. The Commissioner of Cast will make sure everything concerning the casts will be taken care of and will be the spokesperson for the cast.

Orchestra

A production without music is like a school without teachers: very ineffective. An orchestra is therefore essential to have. Just like for the cast, there will be auditions for the orchestra to find hidden talents who show a similar dedication as the cast members. The expectation is that the next production needs more musicians. Therefore, more attention has to be paid to promote the auditions.

Evaluation: We can not yet make a significant prediction of the number of participants in both the cast and the orchestra. We did promote a lot for the auditions and we will have to wait to see the result.

Helpers

Next to participants and committees, the board can use any help they can get. If there are people who want to help with the production but do not want to be on the podium, in the orchestra or in any committee, they can help with other miscellaneous tasks or join the stage, make-up and costume committee or the logistics committee.

Evaluation: Because our focus was on finding participants, we did not put effort into finding helpers for our committees.

Rehearsal Plan

To be able to perform a production, the participants need to practice. To make this possible a rehearsal plan exists that contains all the rehearsals that we plan to have. The plan is to have most orchestra rehearsals on Tuesday and cast rehearsals on Friday. There will also be rehearsals in some weekend days.

Evaluation: In consultation with the creatives, we altered the already existing rehearsal plan. The plan heavily depends on the availability of rehearsal locations and the need for rehearsal weekends. As the latter can not be determined yet, we will keep consulting the creatives.