

Result Elaboration

Income

1. Contributions UT

1.1 SFC Apollo

Subsidie Fond Cultuur Apollo supports projects for and by students. Because all cultural associations will be involved in the production, the production fits right under this fund. The SFC Apollo provided us with a subsidy of €750,- and a guarantee-subsidy of €750,-. The former comes with the requirement that we should use it to ensure the future of InSPE if possible. The latter will be used for €673,03 which is 89,7% of the total. This will entirely go to the production. The mentioned percentage is used for all guarantee-subsidies and guarantee-funds (see also 3.4). The result of the SFC Apollo is €1.423,03.

1.2 Apollo

The cultural umbrella organisation Apollo has paid €1500,- to set up West Side Story. This is 10% of the yearly revenue of Apollo, which shows their trust and appreciation towards InSPE and West Side Story. Apollo also granted us a loan to temporarily increase our liquidity.

1.3 Culture & Events

C&E is the centre of the cultural sector at the campus. Apart from their own performances, they support student associations with their activities and events. C&E has sponsored us the rehearsal locations at the Vrijhof. (See also A.3)

1.4 Student Union

The SU is the centre of all activities related to students at the campus. They also control the funds for cultural student projects. Because of the size of the project and the amount of participating students and associations, we expected that the SU would fully support the production.

The financial support of the SU consisted of the More Than A Degree award of 2017 which was awarded to Apollo for Jesus Christ Superstar. Apollo decided to give the financial reward of €350,- to InSPE. The SU also granted InSPE a loan to temporarily increase our liquidity. Unfortunately, an opportunity to apply for the Grolsch-Pepsi fund was missed because other funds took long to apply for.

1.5 College van Bestuur

The CvB regularly supports projects organised by students from the university. This is a big production which will result in regional exposure of the UT. We asked the CvB for a guarantee of a big part of the budget, in case InSPE would not succeed in getting enough funds and other costs may be higher than expected. This was necessary to maximise the financial security for InSPE.

Unfortunately, as expected the CvB was by law not able to give us the guarantee. However, we did find another third party who wanted to remain anonymous.

2 Ticket Sale

In our budget, we assumed that we would sell 1320 tickets. This amount was based on the number of seats at the Schouwburg Hengelo (Rabozaal, 880 seats, 50% sold) times three performances. The 50% sold estimate was based on the actual sales of the performance of Jesus Christ Superstar in April 2017. The average price of a ticket for this performance was €16,40. This left an estimated revenue of €21.500,- (rounded down).

Unfortunately, we did not make the amount of 1320 by a long stretch: 786 tickets were sold (Sunday: 326, Monday: 233 and Tuesday: 227). However, since we decided to increase the price of a regular ticket from €20,- to €22,50 (tickets for students were still €15,-) the average price per ticket was €19,70 (rounded down). The eventual income from tickets was €15.487,50

3 External Funds

Our production connects students and culture even stronger. Amateurs perform, with professional guidance, a big production. For many of them, this is an introduction for a production at this level and with this scale. With this message, we wanted to convince funds to help us financially.

3.1 Overijssel Fonds

The Overijssel Fonds has a culture-participation subsidiary. This finances projects in which the collaboration of amateurs and professionals result in unique, high-quality performances. In our production, this collaboration was not only present in the performance-area (between student and coach), but also in the organisational field (between the university and the association InSPE). By being the only culture-wide student production with this size in the wide area of Enschede and Hengelo, the unique characteristic of this production is even more endorsed.

To meet one of the requirements for this fund, we needed to increase our knowledge and develop the skillset of InSPE in a specific field. We decided to collaborate with a company specialised in marketing & communication: Comcept. To cover the cost, we increased the requested amount of money with €2.400,- which covered the given quotation of Comcept.

3.2 VSBfonds

The VSBfonds supports initiatives at which people meet and learn to know, understand and learn from each other. We bring students from different cultural associations together, as well as students from different educational organisations. Furthermore, we try to connect the University of Twente and their students to the Schouwburg Hengelo and the inhabitants of Hengelo. We hope that these connections also will result in new fruitful collaborations.

In our budget elaboration, we mentioned that the budget was higher because the fund indicated that we could ask for €10.000,- maximum. This was a small risk, so we decided to ask for €7.500,- which we could defend by mentioning that the production would perform three times, one more time than Jesus Christ Superstar in 2017. This was successful since our request was approved.

3.3 Municipality Enschede

A significant percentage of the inhabitants of Enschede are students. The municipality is aware of this and has made financial funds available to support the student life in Enschede. Especially big, regional student-projects and initiatives are key to promoting Enschede as a student city. For our production, this resulted in a subsidy of €3.000,-

3.4 Other Funds

At the time of estimating our budget, we thought it would be easier as a new, separate foundation to gain other funds from third parties, such as the Prins Bernhard Cultuurfonds, Hengelo Promotie, Universiteitsfonds and other local and regional organisations. The estimated budget was a rough estimate and, therefore, a risk.

Since InSPE is a new organisation, no list of funds was available and ready to use. More importantly, it was not clear what the criteria for each fund were. Much of the time has gone in creating such a list and finding out those criteria. The result is a list of almost 40 funds with requests sent to twelve of them. The following funds agreed to a guarantee:

Guaranteed Funds in 3.4 Other Funds	Guarantee (€)
Euregio INTERREG (Grensoverschrijdende ontmoetingen)	1.000
Prins Bernhard Cultuurfonds	2.500
Stichting De Houtmaat	1.000
Stichting Universiteitsfonds Twente	1.000
Total	5.500

This results in a maximum of €5.500,- of guarantees of other funds which we could have used if needed. If the SFC guarantee is added, the total of guarantees is €6.250,- which is enough for the total result to break even.

To break even, we needed €5.608,51 from our guaranteed money. This is 89,7% (rounded down). We multiplied each guarantee with this percentage to get the actual amount of money we will ask each fund to give. This results in the following division:

Resulting Funds in 3.4 Other Funds	Amount (€)
Euregio INTERREG (Grensoverschrijdende ontmoetingen)	897,36
Prins Bernhard Cultuurfonds	2.243,40
Stichting De Houtmaat	897,36
Stichting Universiteitsfonds Twente	897,36
Total 3.4 Other Funds	4.935,48
Resulting Guarantee Fund 1.1 SFC Apollo	673,03
Total Guarantees	5.608,51

4 Sponsoring

4.1 Crowdfunding

In the cultural sector, many would like to see more involvement from a new generation of students. For Jesus Christ Superstar, crowdfunding was used to reach those students which resulted in less attention than expected. Therefore, this time we expected no revenue from crowdfunding.

Despite our expectation, we found a different way to start a crowdfunding action. The differences were that it was free to start this time and it would be in collaboration with the Stichting Universiteitsfonds Twente. We set up a crowdfunding page on <https://steunutwente.nl> with a target of €2.000,- for covering our expenses under C (Production Costs, Decor, Clothing, Grime). While we did not meet the target, the result was still €480,- which is a really nice amount in our opinion.

4.2 Other Sponsoring

With the success of Jesus Christ Superstar, we hoped that more companies would be interested to sponsor the next production. To make sponsoring even more attractive, we investigated if the foundation can get an SBBI or ANBI status from the tax authority (Belastingdienst).

While we did not find companies who wanted to sponsor us, we did collaborate with the SU and especially their UnionCard department. This resulted in them sponsoring us for €250,- in return for promotion of the UnionCard.

Unforeseen Income

West Side Story also had some unforeseen income, which could not be put in one of the posts as defined in the budget. This resulted in €1.031,- extra income.

Of this income, €966,- is from selling West Side Story merchandise to the participants (Cast, Orchestra, Creatives and other volunteers). This covers the €888,64 spent on the same merchandise (see also Unforeseen Costs) and even leaves the merchandise at a result of €77,36.

Another €40,- of unforeseen income is explained by selling a part of the materials bought for grime (C.3) to S.D.V Chassé, which is the student Jazz dance association of the University of Twente

The last €25,- was a personal gift from the grandparents of one of the board members of InSPE.

Expenses

A Performances + Rehearsals

A.1 Licence Costs

We spent €5.395,08 on licence costs. This is lower than the budgetted €6.000,- and lower than the quotation on which our budget was based (€5.873,00). We do think, however, that it was wise to still budget €6.000,- since we did not know if the result would be higher or lower than the quotation. Furthermore, we needed to print the scripts and sheet music for the cast and the orchestra. The costs for printing those is also put in this part of the budget.

The spent €5.395,08 can be divided in two parts: the actual licence costs and the costs of printing sheet music and scripts. The former was €4.842,30 and the latter €552,78. The actual licence costs ended up really low because we eventually only hired the orchestra material for five months instead of eleven. This saved us €1.089,-.

A.2 Performance Location

The cost of the performance location (Schouwburg Hengelo) went a bit over budget. This is because the initial quotation did not take the change of tax law of January 2019 in consideration. Furthermore, the hire of some microphones for Decilux (see A.7) was not included (and accidentally booked under A.2). However, since we sold less tickets, the expenses for ticket sale and wardrobe for performance visitors was lower.

A.3 Rehearsal Rooms

As indicated in the budget, the rehearsal rooms provided by Culture and Events did cost €10.000,- for which we could rehearse two nights a week and some extra weekends. Of the other €500,- we only used €126,25 for hiring other rooms (such as a sport hall in the Sportcentrum). Some money was saved by collaborating with the Student Union. This collaboration resulted in multiple evenings of free use of a room in the Bastille (building on the campus of the University of Twente).

A.4 Instrument Rental

There was no need to rent any instruments since they were all brought by the musicians themselves.

A.5 Remplacants Orchestra

We hired two musicians (a guitarist and a contra-bassist) to fill in gaps in the orchestra. Both received €500,- for their work as remplacant. This is higher than normal, but we considered this fair because of the relative long performance duration and the extra performance relative to Jesus Christ Superstar.

A.6 Photography / Video

A professional photographer was hired to make photos. Because of the licence, it was not possible to record one of the performances. The photographer was a bit more expensive than budgetted because of the duration of the performance.

A.7 Light & Sound Technic

The company Decilux A.V. Rent was hired to help with all the technical issues and organisation concerning sound. The orchestra and the cast all got microphones and headseats to bring everything in balance and improve the quality of the performance as a whole. Decilux provided almost all microphones, all headseats, all cables and two specialists to set-up and handle the sound prior to and during the performances.

A.8 Program booklets

Based on the costs of the programme booklets for Jesus Christ Superstar, we expected to spent €900,- on them. Because we were conservative in the amount of printed booklets, we ended up printing 500 booklets for €403,44. This amount was a bit too low, but we did not found the time to print more booklets during the performances.

B Professionals

The prices for the professionals were higher than expected. Especially the conductor made it clear that he did not see his compensation as something which is self-evident from our budget. Because we have the opinion that professionals in the cultural sector should get a fair compensation for their work, we negotiated the contracts so that we would stay in budget as much as possible while still providing said fair compensation. We compensated the higher cost of the conductor by decreasing the amount of rehearsals where a vocal coach or repetitor was present.

C Production Costs

All costs on Decor, Clothing and Grime went to buying or hiring materials.

C.1 Decor

For the Decor we hired a scaffold and bought building materials (wood, fabric, paper, paint, glue etc.) or other items (Old sewing machine, fake knives, cash register, etc.) which would fit great within the entourage of West Side Story. It went a bit over budget, but the Decor was one of the highlights of the performances and worth every penny!

C.2 Clothing

The clothing was owned by the participants self, hired, bought, altered or created from scratch. When buying, we looked at <https://marktplaats.nl> and thrift shops. If something needed alteration or we needed something from scratch, fabric was bought.

C.3 Grime

We spent a bit less than expected for Grime. This was for make-up materials. Since some of the participants and volunteers in the crew had experience with grime, this was done by themselves, which saved some money.

D Promotion

D.1 Printed Matter

Printed Matter concern any posters, flyers, banners and any other physical promotion. We only spent 38% of our budget, of which €213,33 for the performances themselves. This could explain the low amount of sold tickets. The other €52,61 was focussed on finding participants for the auditions.

D.2 Digital

Digital promotion on Facebook, other websites and Social Media is one of many ways to reach potential participants and visitors. Therefore, we invested €140,- in paid Facebook promotion and €289,93 into hosting our own website until May 2022. The latter is also part of one of the SFC subsidy conditions mentioned in 1.1.

D.3 Promotion Actions

Unfortunately, there was no time to organise a promotional action. Therefore, we did not spend anything.

E Other Costs

E.1 KvK paperwork

Our budget was based on the cost of founding InSPE. This did cost €50,- as expected. The extra €7,50 was for a document of the Chamber of Commerce (extraction or "uittreksel" in Dutch). This was necessary to request some of the funds.

E.2 Catering

For longer rehearsals and during the performance-days it is vital that participants eat and drink enough. From the budget, we could provide dinner at two of the performance-days for 60 persons at the cost of €250,12. We provided pizza for the professionals at one of the audition days for €20,47. The rest went to coffee, tea, cookies and lemonade for longer performances and during the performances.

E.3 Gifts

We spent €25,97 on gifts for the professionals and €91,95 for 100 keychains which we gave to all participants and volunteers who helped with realising West Side Story.

E.4 Transport Costs

For West Side Story we decided to hire one big van with tailgate to:

1. Transport instruments between the Vrijhof and the Schouwburg Hengelo
2. Transport decor between multiple locations and the Schouwburg Hengelo
3. Transport groceries from multiple supermarkets to our cooking location
4. Transport dinner from our cooking location to the Schouwburg Hengelo

The cost of fuel and hiring the van was €613,20. Furthermore, we covered travel costs (€18,28) to ensure our funding. Lastly, we prevented hiring an instrument by covering travel costs for one orchestra member which costed €89,16.

E.5 Foundation Notary

Since we originate from Apollo and West Side Story would not exist with the foundation of InSPE, the budget considered the foundation costs of the notary. This stayed within budget with the result of €338,80.

E.6 Bank Costs

The foundation needs a bank account to keep an overview of its income and expenses, as well as the ability to perform transactions. The total cost until now is €38,06. However, since the bank account is an essential part of the survival of InSPE we must reserve money. Additionally, it is part of one of the SFC subsidy conditions mentioned in 1.1. To survive a next production, we reserved another €490,- for the second half of 2019 until and including 2022. This amount is based on €10,- per month as indicated by our bank.

Unforeseen Costs

West Side Story also had some unforeseen costs, which could not be put in one of the posts as defined in the budget. This resulted in €3.540,64 extra costs.

Of the costs, €888,64,- is from buying the West Side Story merchandise as mentioned in the Unforeseen Income.

The other €2.652,- is paid to Comcept, the company specialised in marketing and communication (see also 3.1), which we needed to fulfill one of the criteria for the fund of Overijssel. This is more than the quotation of €2.400,- given by Comcept, since that quotation was excluding tax. Since the quotation did not mention any taxes (not if it was included or excluded) and we did not check which was the case, we proposed to split the difference. This proposal was accepted by Comcept, which saved us €252,-.