

1. Introduction

In this document, we will write our story of the organisation of West Side Story: how it all started, what we have done and what we recommend you to do differently next time. Of course, you can do it your own way: this is only a guideline and a kind of 'written memory' to use for your information.

2. Board Formation Alina

When forming a new board for the foundation you should look for a good mix of people that is interested in making a new production possible. It doesn't matter that everyone has been a part of the last production or has tons of previous experience. Make sure the different interests and talents are sort of weighted out and that the people are truly interested. It is important to keep good contact with these interested people throughout the time. Inform them on time so January 2020 - September 2021 (this is long, so that needs to be clear in promotion).

Once the new board is formed have a team building activity together. That way everybody gets to know each other and its easier to work together. Another important aspect is to have a meeting together to discuss expectations of everyone. Have this meeting early on so that you can strat working on the same page. Expectations is not only about the production but also in terms of working ethics and availability.

3. Board Organisational Structure

We have had the following organisation structure:

Lotte Weedage	Chairman & Chief of Orchestra
Alina Ritter	Secretary & Promotion
Wouter Bos	Treasurer
Meike van Wijk	Chief of Cast & Clothing
Kasper de Kruiff	Decor and all the rest

The following tasks need to be divided. We recommend to have 6 people in the board instead of 5, since we experienced sometimes it was too much for us, and also it is nice to have someone extra during rehearsals:

- Chair
- Secretary
- Treasurer
- Cast -> point of contact Director/Choreographer (keep dance + theatre together!)
- Orchestra -> point of contact Conductor
- Promotion
- Staging (decor, clothing, grime, et cetera)
- Logistics (rooms, theatre, schedules)

All these tasks / responsibilities need to be divided at the beginning, since it needs to be clear who is responsible for what.

We would also recommend to have at least 2 people of the board present at every rehearsal. It is a lot to organise those rehearsals on your own and there are also a lot of participants coming to you with questions, so it is nice to do this with more than 1.

- In the most ideal case: 3 cast + 3 orchestra

Recommendation of board functions(open for change):

- 1 secretary + logistics (contact with helping hands)
- 1 person only promotion (maybe 2)
- 1 orchestra (stalker) + *chair*
- 1 cast (stalker) + *chair*
- 1 treasurer
- 1 concept (staging, clothing, grime, et cetera) + maybe promotion

4. Production choice Kasper

Production choice:

Despite InSPE is now known for doing a musical, this is not set. Also consider doing a film production, location theatre, something self written, abstract location based performance art or whatever. Just make sure it's a collaboration of multiple disciplines. Next production is during the lustrum of the Campus, it might be a good plan to do something for that. That is also a reason to get potentially more money since there is probably some money that has been set aside. Be quick with requesting such grants though, they are probably working on a budget plan.

Location:

The location that is used for both JCS and WSS is the Schouwburg Hengelo. This is a nice location and communication with them is pretty pleasant. We have checked whether we could perform in the Wilminktheater but they had already set an agenda. I have heard from Apollo that the Wilminktheater wanted to include more students. So definitely try to contact Marcel Bok<m.bok@wilminktheater.nl> ASAP to see if they can offer you something. The production doesn't need to take place at a big theatre necessarily. We had considered the Technohal, the empty wing of the gallery, an industrial hall like the spinnerij or just outside somewhere. The biggest problem with these places are the logistics and technique which will get more expensive, but you'll probably have to pay less for the location itself. Really do consider something on the campus because of the lustrum of the campus. Having the location be fully in Enschede might also incentivise the municipality to chip in some money.

Rights:

Les miserables is probably not going to happen any time soon. You could ask Tirza whether their musical group was able to secure those rights. They send a handwritten letter each time. So they are pretty motivated to get those rights.

For buying the rights there are two paths if you stay within the Netherlands: Grand Circle: <https://www.grandcircle.nl/>, and Almo <https://www.almo.be/>. Almo is the mediator of the BeNeLux, this body will consult with 'Cameron McIntosh (Overseas) Limited' - who basically

have a monopoly on the rights of all relevant productions - if the rights to perform may be granted to a specific (legal) person . This decision is made on the basis of how often a production has already been staged in a region, whether the rights are being held or not and whether there will soon be a production of a professional group.

'Grand Circle' is similar but then they are a mediator for the Netherlands. So they work together with Almo to get the rights from 'Cameron McIntosh (Overseas) Limited' for your production. We have contacted Almo directly because we thought and overheard that that might be cheaper. But we haven't really looked into that. If you would try to contact 'Cameron McIntosh (Overseas) Limited' directly they will send you to Almo.

On the site of grand circle you can also see a list of musicals of which the rights are available, so do check that out.

Something important to note, when we were bringing back some of the stuff we borrowed from the Hengelose Revue they told us that they get the rights sponsored by the schouwburg. Before you're going to contact any rights mediator I suggest you look into that.

When you do a physical production, think about how many performances you want to do moneywise and visitorwise.

5. Booking rooms and making a planning

When booking rooms the first thing to do is to look which rooms are available. The best way is to use the reservations-calendar for this on the university website:

<https://webapps.utwente.nl/reservationscalendar/theatre>

Also use the results of the programmers meeting, not everything is updated in the reservations calendar weeks beforehand. These results should be mailed to you and else you might want to ask Jolinde or any board member of a culture association.

The next thing you'll probably do is to make a rehearsal plan. Be careful however, there is a lot that is subject to change in the schedule of the Vrijhof. And it is nice for the participants to have a full plan that they can use for their own planning but once you introduce a rehearsal plan it is difficult to be flexible. Set is nice, but set is set. A group is not flexible.

We used google calendar to share the plan with the participants. This is great for the fact that you can still make some changes and it will be updated for everyone, in theory... Apparently, if you don't add the calendar in the right way or you do it on your phone than it can happen that you import only the dates that are in there at the moment of importing. So either mention this and give a solution or search for a different method of sharing the planning.

Historically Tuesdays were generally for orchestra and Fridays for Cast. However don't keep this as a golden rule. A lot of things are changing within culture; Contramime is not rehearsing anymore and there is a new dance association: Primo Ballerino. Also, we had the problem that from the second semester the workshop theatre technique started, so every Tuesday evening the Agora was occupied. I would advise to ask Joke, Jolinde, Han and Frans to ask if there will be any workshops or other things that are not yet in the calendar. In short, do your research and figure out what works best.

We were not SU recognised when we started. So we were also not at the programmers meeting. If you can be there and ensure rooms well beforehand, I highly recommend that. I had to send an email each week to reserve the rooms for the next week. It is doable, but we often needed to find last minute solutions like SmartXP, eduCafe, Sportzaal(50 euroish) or Atrium(50 euroish). It was quite a hassle a lot of times.

6. Professionals Meike

Finding professionals can be difficult, it is nice to have a network in which you can search, there are some contacts from last year, so you can always go back to them. Remember to be clear about what you expect from your professionals.

Director:

Last year our director was Robert, this was nice because he really had a heart for the whole concept of InSPE, and therefore he was willing to invest a lot of time in the project. On the other hand, he can be chaotic sometimes. You should think about what you are looking for in a director, and search for one according to these restrictions.

Conductor:

Last year our conductor was Peter, who was used to working with students, which is a great advantage because that can be a hassle for a conductor who has no experience with students. We also had a substitute one rehearsal, which was Pim Cuijpers, all orchestra members were very enthusiastic about him. Peter is more expensive, so you should think about that in your budget.

Choreographer:

Last year Melanie was our choreographer, she is always very enthusiastic, and creating choreographies that fit in a theatrical setting is something she is really good at. However, she can be chaotic, and a last time planner, so sometimes you we have to alert her that a plan is needed. She teaches at Chasse, and can sometimes give chasse members a privilege in her choreographies.

Repetitor:

Determine if you need a repetitor beforehand, last year we got Tasco later in the process, which was difficult, because therefore the bonding was not really there. He did a good job, but could sometimes use some more confidence.

Vocal workshop:

The vocal workshop we had last year was very appreciated by all cast members, we asked Marijke (sister of Melanie) for this. Especially for the solists this was very good.

Go sit together with the creatives to make a plan for the whole year (subject to changes) Before the rehearsals start!

Next a list of characteristics is given of what we think the professionals should contain.

Director

- Approachable
- Passionate
- Calm/stable
- Organized
- Should also give the cast members a voice

Choreographer

- Passionate
- Theatrical dancing
- Expression
- Organized

Conductor

Repetitor

If you're doing a musical: please keep in mind that some orchestra parts are with reed parts: this is difficult to arrange in an orchestra!

7. Budget Wouter

Use the budgets and results of last years.

Make a different budget for the production and a budget for the foundation

8. Support and funds Wouter/Kasper

a. Getting Internal Support

There needs to be a project plan + budget before begging for money

Om een groot project als dit van de grond te krijgen is er een groot draagvlak nodig. Zo zijn er verschillende instanties op de UT die enthousiast zijn over het opzetten van grote cultuurprojecten en over de middelen beschikken nodig om hierbij te ondersteunen. De volgende instanties hebben bij Jesus Christ Superstar kunnen bijdragen:

- Culture & Events
 - Contact with Mark about the idea and the support from Culture & Events
 - For events on the campus: First Mark, Pim Fij if need be.
- Vrijhof Techniek
 - Frans, considered, but will always refer to Han.

- Han, works best to be as direct and honest as possible. Sent questions over email but expect to be asked to come by to discuss it.
- Jolinde, she is sweet but adheres to the rules (mostly Han)
- Apollo
 - SFC for guarantee subsidy is an option, but we cannot get a gift from them anymore. Because InSPE already got a normal subsidy to avoid getting broke, the SFC will very probably be a guarantee subsidy next time.
 - Apollo can help with promotion, but don't expect too much from them
- SU
 - We're SU recognised
 - Ask for SU bergring next time again (maybe)
 - They were nice with helping with the Atrium, so you can ask them for help with that. (We received an enormous discount!)
- CvB
 - Involve them (let them know about things), especially if you're going to do something on the Campus.
 - They cannot help with much but always nice to be recognised and let them know we exist.
- Artez
 - Davy de Wit (pop academy)
 - Keep them in mind, they could be helpful for cast and orchestra members (involve them).
 - They don't have rooms available for rehearsals...:(
- Marketing & Communication UT
 - Diana Dalenoord moderates the Facebook page of the UT -> you can ask for promotion.

7. Getting money from external funds Kasper/Wouter

- Lot of work. Not necessarily less now we have more knowledge.
- Check / work on it regularly. Maybe create a specific committee and weekly committee meeting / work night?
- Meeting with VSB and Overijssel helped! Preferably visit with more than one person.
- Every fund has its own requirements for getting money. Know those before filling in the request.
- Every fund has also its own goal. Knowing their goal helps with filling in a request.
- Kleine theater fonds?

- Crowdfunding
 - Crowdfunding via UniversiteitsFonds was for free, so very awesome! Repeatable and we recommend doing this again! However, if you need to pay for it, don't. It costs a lot of "kicking persons" to get them to donate.

8. PR Alina

Promotion involves a lot of things and get more time and work intensive the closer you get to the production. Keep in mind that it is a lot and that you need to ask others for (professional) help occasionally. The commissioner of PR is the main coordinator of all the promotion and keeps the overview. It is recommended to have a committee or professional marketing agency help out with some more specific tasks and projects.

The daily promotion revolves around the website and the social media channels.

Website:

The website forms the main representative platform of the foundation. It contains all the necessary information about InSPE, lookbacks on the history and previous productions and can furthermore be used for more information and redirections of the current production. During the preparations for the new production you can use multiple features to promote it like the calendar, events, countdown, and newflash widgets. The website is hosted via Wordpress but has no payment gateway therefore you cannot sell anything specific on the website itself. For a ticket sale for example you need to redirect to the ticket website of the location.

Social Media Channels:

The social media channels are under the name of InSPE and can be used for updates on the progress, milestones and direct promotion. For all posts and text you upload it is important to use hashtags, emojis, tagging, direct links and if possible pictures. That improves the relevance in the algorithms and leads to a higher posting. When actively promoting sth include a clear call to action and make sure the action can be completed within three clicks.

Facebook can be used mainly for Milestones and big updates as well for events and the direct and urgent promotion. Keep in mind that less people are using facebook and that you need to reevaluate the usefulness and the actual use quit soon.

Instagram is a more frequent-use platform. Post can be used for more fun and regular updates as well as the direct promotion. The story tool enables keeping people involved in the process of the preparations and are a fun way to interact with the followers.

Linked In is the professional platform and the main purpose it for bigger entities and sponsors to stay updated on the general milestones and to give a site that the board members can indicated they work for.

More Promotional Channels

Other Promotion Channels are especially important to add once you get closer to the production. Make sure you start them on time.

The Cultural Sunday is an event in Enschede that happens every month. At these afternoon cultural entities of the area are invited to participate by handing out flyers or giving small performances. Keep these opportunities in mind but don't count them in too much. You can contact Jacintha Blom about promotional things on Cultural Sundays. Think of the rights if you want to do extra (promotional) performances, but don't be too strict in this.

A marketing agency like Comcept can come in really handy. They can help with delegating work of a promotion video, flyer & press releases. You can also ask them for a small training/workshop, advice or help with the preparations for all the promotion. Either way the money is well spent.

It is also very important to keep good contact with the other cultural associations. Especially NEST. They share the same audience as you and can be very helpful in general. Via the other associations you can promote auditions, committees and the production itself. You can ask to come by their lessons, put sth in their info mails or newsletter or social media shoutouts.

In general you should try to cover as much ground as possible with the end promotion for the show. Try to Flyer and poster everywhere in Enschede and Hengelo. Even though the foundation is for international production it is advised to have a Dutch student in charge of the promotion, since it involves a lot of contact outside of the university and with people that do not or limited English.

9a. Clothing Meike

Firstly you should have a meeting with the professionals about the image they would like on stage. You should also have a talk with the decor team to make sure the ideas do not clash with each other. From there on you can look for clothing. It is nice to have a committee of 3-4 people for clothing. Last year we hired clothing at the Hengelose Revue and Muziektheater Winterwijk, which are very reachable locations, and affordable (negotiate!). Make a visit to second hand shops as well, they often have some really nice stuff! Make sure you have an overview of everyone's measurements, and the clothing pieces you have, and need. In this way you cannot miss anybody. You should make sure there is a fitting session and a clothing rehearsal, to make sure everyone can move properly, and everything fits. Do this in time, so there is some time to look for new stuff, at last one month in advance.

9b. Decor Kasper

Decor team:

The very first thing that I noticed is that the decor team has all kinds of wild ideas of which most is probably difficult to achieve within the given timeframe. In the end I spent a week almost full

time finishing some of the decor by myself and familiarised myself with everything so I could be delegating tasks during the building days.

During the West Side Story production we had someone (Carlijn) responsible for the conceptual design of the decor, and someone (Vivian) who took the responsibility for the design of the physical construction. With these people and some who were interested in building we had a meeting somewhere between weekly and every other week depending on how much needed to be discussed at what time. Regular meetings are important to have a good division of tasks and an overview on how everything is coming along.

To build the decor a building location is needed. We have used the wood workshop in the Vrijhof for a couple of times. However, Han wants to be able to make sure that noone does anything stupid and since 2018/2019 somewhere he has enforced the policy that the woodworkshop can't be used any longer without supervision. After that we started working at Willem's place. Willem does believe in the project so I do think that he is willing to help again. We also did some disassembly of pallets outside the vrijhof at the back which I think technically is not jurisdiction of the Vrijhof anymore so rules are more flexible. However, the Vrijhof seemed very nitpicky about some nails that we didn't manage to sweep up. So if you're planning on doing that, then make sure you've talked to Vrijhof techniek and leave it such that you could eat from the floor.

Plan set building days or weekends as soon as possible. Maybe even already with making the planning. Don't forget to motivate people to also join those those building days! ;)

Make a list for the props that is *fully* complete and have one person be responsible to delegate people to get everything. We noticed that there was some confusion when the list was completed that apparently the list wasn't fully completed. Try to avoid that.

- Main person responsible for decor not someone within the board.
- Have good contact with the board and the decor
- Head of Decor is also a creative!
- Meeting with all creatives to be on the same page (at the beginning of the project and somewhere in the middle)
- Have a group chat with all creatives
- Try to find a location to build (wood workshop is difficult because Han)
- Don't be too ambitious
- Find a way to have people work on it
- Props, make an extensive list. Don't forget stuff because it's really annoying when there is this miscommunication.
- If it's possible plan a set building day/weekend as early as possible.
- Ask more people from outside

9c. Sound + Lights Kasper

- Is also a creative
- Include already early
- Make someone responsible for it.
- Don't forget to add external parties like Schouwburg Hengelo / Decilux.

11. Auditions Alina

A big part of your tasks is to organise the auditions of the production, if auditions are needed. It is hard to give a clear explanation about how to organise the auditions, since it will depend on the production. However, make sure you plan in time, make sure there is a location in time, and that you have all the information for the auditioners. Make sure there are at least two board members at the auditions, in this way, if you need to do something because something is not going to plan, there is always a back up.

12. Rehearsals

a. Orchestra

As we already said before, if you're doing a musical: look into the orchestration of the musical. If you have reed parts, this is really difficult to organise and you will have a lot of wind players that only can play half of the time.

We have had rehearsals on every tuesday evening in the Atrium. This is really a bad idea: the Atrium costs a lot of time to build up and build down, and moreover it is really noisy. It would be nice to have a good place to rehearse which is possible every week.

It would be an idea to rehearse in the weekends: maybe once every 2 weeks and then longer. You could look into that;)

- Communication in the orchestra

I send the orchestra more or less weekly update mails, with new stuff, the rehearsal location of that week and the planning.

- Calendar for the orchestra

I made a different calendar for the orchestra, with all important dates, the rehearsal weekends and the schedule of what we were going to play during the rehearsals.

- Slagwerkbrief

Before you can get the slagwerk to the performance location, you need to ask Vrijhof Cultuur about if you can get the Slagwerk. There is a so-called slagwerkbrief for this. If you don't know how this works: ask Shot or MSO:)

- Replacements

After a while, when you do not have the orchestra filled, you need to fix replacements for the last instruments. Ask MSO, Wilhelmina, TJSO, SHOT, Symfonia Jong Twente et cetera for this. If you still cannot find someone, you can fix professionals. Peter Bogaert knows some people, or you can go to the Orkest van het Oosten or just google:)

b. Cast Meike

You make sure the participants know when and where they have to be at all times. It will help if there is a clear planning beforehand, but this is not always possible. Sometimes the creatives do not like to plan far ahead, and sometimes you cannot change this. To keep everything clear, even if there is not a clear schedule, make sure there is a set day on which you sent the email for the schedule. For West Side Story, the participants always got the planning on wednesday the latest. This will make sure you do not get questions on when rehearsals will be every time. Also make sure you use as much e-mail as possible, for a lot of people this is more formal than a text message. Of course there are exceptions, in case you need a quick answer from one participant, or there is a last minute location change, you can always use a text message. Apart from that, you should see yourself as the manager of the rehearsals, this also means you will be at the rehearsals at all times. This is not always fun, but it is important that you are there to answer questions, make sure that the rehearsal gets started, and do any important statements.

As the commissioner of cast you are the spokesperson of the cast. This means that participants do not go to the creatives with all their questions themselves, but to you first. In this way, you can check where the question needs to go, can you answer it yourselves, does it need to go to the creatives, or a committee? If you act as a spokesperson, it will be very clear for the participants that they can always go to you for all their questions. It can also be dangerous, since it can happen that you are overloaded with questions. Be clear about when you are able to answer the questions, you do not always have to answer right away. For example, you can say that questions you receive on e-mail and whatsapp will be answered on either a monday or friday. This way you do not get yourself overworked, after all, it is a hobby!

As the commissioner of cast, you also are the person all the participants can reach in case they do not feel well, have a problem with one of the creatives, or any other problem. You need to bond with the participants in order for them to trust you enough, so they will come to you if anything is wrong. To make sure this happens, be open to everyone, make sure it is clear that you are there for all their questions and concerns about the production. It is also very important that you speak english all the time, since international participants can feel excluded if you do not. Try to make everyone feel comfortable with you, this does not mean you have to be best friends with everyone, but try to at least talk with different people every time there is a rehearsal. To rehearse, the participants will need several documents, like scripts, videos, music etcetera etcetera etcetera. Last year, a group drive was made to make sure participants could reach all their documents. The nice things of a google drive is that participants can also put rehearsal videos on there themselves. This also has a risk of not maintaining the structure. Make sure it is clear for the participants where to find and where to put certain documents.

The connection between participants is more important than you might think. A good connection makes sure people will be more comfortable, will be less critical, will have a good time, and will have a good connection on stage as well. To create and maintain this connection, it is important to have a way that everyone can connect. This can be done with a group chat of whatsapp. It may be that you need the group chat for important things as well, then it might be a good idea to create two group chats. Apart from that it is very good to initiate some activities, if you are enthusiastic, other people will be as well.

13. Communication Alina

Communication is key. What ever you work with you need to make sure that you communicate well with everyone involved. Always make clear what you want people to do and under what terms you are working. The board is the intermediate communicator between all the different parties involved. Therefore, it is really important to properly transfer all the information. When communicating with the creatives make clear which responsibilities lie with whom and if needed remind them of their promises and tasks. Keep an eye on their work to make sure they stay on track with the plans and don't "get creative" outside of the lines (plagiarism etc.). Clearly communicate your vision and ideas about the production to them and make sure they follow. Also keep close contact with the participants to stay informed and on track with tasks. Don't forget to arrange the replacements for the orchester. To ensure one overall picture include other creatives for design and implementation in the general vision and planning of the production. Make sure they are not left behind and stuck with all the small works where they could use some extra work.

-

Vrijhof People:

As a board person of InSPE you'll probably talk a lot with people from the Vrijhof. Mainly Han en Frans (from Vrijhof Techniek), Mark (Head Vrijhof Cultuur) and Joke and Jolinde(the make the schedules) Some interesting points: Han is basically the master of the house. He has the upper hand in what happens in the theatres and makes the rules. You'll see that when you talk to Frans about something that he quickly refers to Han. While Han rarely refers to Frans. Frans is very keen to help and has some good ideas and he is also a little less intense than Han so you might choose to talk to him first about certain issues. But in general, for all questions about rooms, instruments and technique in the Vrijhof you probably want to ask Han. You can send him an email, and I do suggest doing that, but he will always invite you to come by to discuss your questions.

Joke and Jolinde are very sweet and willing to help, but they will follow the rules that are set by Han.

Mark will be your guy for everything that is culture related on a more bureaucratic and organising level. Definitely also discuss your plans with him.

14. Show Wouter

14a. Set-up & General Rehearsal Wouter

- Logistics: Van for all days was needed. Bakwagen was awesome! Bit more preparation would be handy. We managed to deliver two batches to the Schouwburg and take a third in the van before stopping for the day.

14b. The shows

14c. Show Catering

- Location (scouting) was great! Help was needed, especially when making the Spaghetti Bolognese.
- Google Form worked properly, allergies and diet wishes were clear.
- Glutenvrij is a bitch to deal with
- We used the Van for moving the food.

14d. Clean-up

- Clean-up was a bit chaotic. We needed more people at Carlijn's place for unloading. There were also too little people when unloading the percussion at the Vrijhof (where we arrived at 02:00h). More planning about how to clean up
 - Bastille berging was not the preferred option for Decor, we're three weeks later still dealing with the aftermath.
-
- Locatie regelen
 - Voorstellingen verenigingen
 - Repetitie weekenden verenigingen
 - Universiteit-brede evenementen (bata)

- Opbouw

- Voorstellingen
 - Tijden techniek aanwezig
 - Backstage
 - Geluid
 - Licht
- Afbouw

- Financial: declaration policy and other declaration form
- Financial: stop bookkeeping in the ING Mobile App

15. Time Path Lotte