



Policy Plan

Stichting InSPE

October 2022 - September 2023

Introduction

The following is the policy plan of Stichting InSPE (International Student Productions Enschede) for the period October 2022 - September 2023. The current board of InSPE during that period consists of:

- Debbie Waninge as Treasurer and Commissioner of Funds
- Ivo Enrique Da Silva as Secretary and Chief of Cast
- Ray Wegewijs as Chair and Chief of Orchestra
- Pascal de Jong as Commissioner of Concept and stage management

This policy plan will detail how the board will run the foundation and what their aims are for the described period.

Foundation

Stichting International Student Productions Enschede (InSPE) was officially established in April 2018, after a successful production of Jesus Christ Superstar in 2017, followed by West Side Story in 2019 and Fiddler on the Roof in 2021.

The main goal of the foundation is to get University, HBO and MBO students with different interests and backgrounds together to work on one extensive collaborative project. This way, InSPE improves the solidarity between various cultural organizations and their members. In addition, InSPE provides a chance to work on a project of a larger scale. The vision of InSPE is to give students from different nationalities and backgrounds a creative outlet by working together towards a bigger goal in a fun and challenging way.



Goals

Expanding InSPE

The board would like to contact highschools in Enschede, Hengelo and Almelo to see the possibilities of having their students attend one of the shows as part of their curriculum, or just a fun thing they do. InSPE looks into a construction to offer tickets with discounts for high school students. This will spread the word of InSPE's existence to students who are planning to attend the UT, Saxion, ArtEZ, and ROC in a few years. This brings publicity and popularity to InSPE and involves youngsters in culture. At the same time, it expands InSPE's network. It is also a form of stable income that InSPE can rely on to fund the production.

Students from various student cities participated in the previous projects. InSPE wants to keep this going and expand InSPE's network through collaborating with other student cities, and hopefully inspire students in other student cities to start up similar projects. Currently InSPE is the only student foundation working on a large scale, student-led, international productions in the Netherlands. Making international student productions a nation wide concept while forming a collaborative network will have the benefit of helping each other and learning from each other. To achieve this, the current board wants to reach out to cultural umbrella's, culture associations and international student groups and set up a network to find possible participants for the current project and facilitate future collaboration. Student cities will be the main focus, starting with Utrecht, Nijmegen, Eindhoven and Groningen. These four cities have cultural umbrella's and therefore have a larger reach in their cities than individual associations. The board also has contact with PODIUM HU, a platform from Hogeschool Utrecht where they want to involve their students more within culture. InSPE is looking for collaboration opportunities.

Relations and Communication

Another important party for InSPE is Vrijhof Cultuur. The board wants to keep open and friendly contact with them, as they can help us find rehearsal locations at a central location on the UT. InSPE aims to have an agreement with Vrijhof Cultuur for these reservations and rehearsal locations, to have a more sustainable process. InSPE would also like to keep a good relationship with the other cultural associations at the UT. This will aid all parties involved in situations like trading rehearsal times/dates, borrowing props/costumes, and promoting each other's events.

InSPE aims on getting better contact with the Nederlandse Reisopera (NRO). The NRO has a lot of experience with stage make-up and decor design and construction, InSPE can learn a lot from them. The board is working on workshops from the Reisopera, and going there for a tour. After the production, the current board will reach out to the NRO to help out with the transition period with the next board. Besides that, the NRO offers a lot of side jobs. For example, helping out with building decor, and playing as an extra in their performances. Via our connections, InSPE can help them out and offer some great experiences for our network.

Rehearsals

This edition InSPE will again rehearse in the Vrijhof. The Fridays have been reserved for the cast. Rehearsals will be scheduled from 18:30 until 22:00. The cast will use both the Agora and the Audiozaal in the first half and the second half will only be in the Agora. Rehearsals are usually split up in the first half, as the name roles will be focussing on the long scenes while the ensemble learns the music or dancing in the Audiozaal. This maximizes rehearsal time and gives the creatives an opportunity to spend more time on details. Once returned from a 15-minute break, rehearsals continue in the Agora where everything learned will come together during a run through.

As for the orchestra, rehearsals are planned on Wednesdays from 18:30 until 21:00. The Amphitheater is the first choice as far as the available rehearsal spaces go on Wednesdays, however, if this has been reserved by external parties the Atelier is also a workable backup option.

Rehearsal days will be planned where the cast and orchestra members will rehearse separately and when possible join together to rehearse pieces that are ready for it. As the dates near the production full run throughs are planned for these days. To get everybody to know each other the rehearsals will start and end together with a warming up and cool down respectively.

Funds

The funders of the previous production will be addressed, as well as potential funders whose requirements for application could not be met previously. Furthermore, international funds and yet unaddressed opportunities will be looked into as well. The previous board already managed to make an overview of a lot of potential funds. The goal is to keep updating this to make it easier for future productions.

An important part of the income will be generated via funds. In order to obtain this money, a smooth process is important. Most funds open their application in December - February and some of them give the money after the performance, and InSPE will apply for them until this period.

Together with the Acquisition committee, InSPE is working on ways to generate money, besides fundraising. One of them is via case work, for example helping at Open Days, organizing a scary walk, selling serenades on Valetine's day and working on a festival with the participations. Another way is Sponsorkliks, a platform where InSPE can get money when you order products via webshops. There is also a crowdfunding page online and the acquisition committee is planning to reach out to companies for sponsoring.

Keeping the budget estimate of the previous productions into account, equity will be built up for continuation of InSPE. The size in which this will be built up this year is around 3% of the total budget.

Continuity

The board has experienced some trouble with reserving rehearsal spaces especially for the orchestra on Wednesdays. Since InSPE does not have a house sponsor contract with the Vrijhof the board is not allowed to have a set rehearsal reservation every week. The board wants to see whether an agreement is possible for InSPE to get at least a set reserved rehearsal space for the orchestra since it is very difficult to find alternative space when you are dependent on the percussion within the Vrijhof.

The board also wants to create more clarity with regards to the agreements made between the Vrijhof and InSPE. InSPE is allowed to reserve rooms for a certain amount of hours per year. The exact amount is not known. An aim is to clear up these uncertainties.

Furthermore, InSPE is allowed to make use of the percussion of the Vrijhof as long as InSPE asks for permission from MSO and SHOT. This has caused some communication problems and is not completely fair, since MSO and SHOT both pay for the usage while InSPE does not. The board wants to set up a contract, so InSPE can make use of the percussion without it being unclear what rights InSPE has in regards to this.

Social safety

Whenever unsafe situations occur the InSPE board will be the first point of contact and will discuss a suitable approach. Unsafe situations could involve everything like being treated unequally, bullying, power abuse, and sexually inappropriate behavior. The board will handle the situations that are within their responsibilities. The board has set up two confidential people in the production for concerns like this. An orchestra member takes care of the cast, and a cast member takes care of the orchestra. The contact details for these people are at the end of every email sent out to participants. Participants also have the option to discuss problems anonymously by a confidant who is not involved in the production. This can occur once the Student Union at the UT has this system in place. Everyone involved in the production will be notified about this and information will be published on the InSPE website.

Todo: propose giving confidential people explicit (mini) training

Accessibility shows

InSPE wants to increase the accessibility of amateur theater, by making our shows accessible for people with disabilities. The ways in which InSPE wants to do this, is by reaching out to a sign language interpreter and a sign dancer for one of the shows and have contact with organizations for deaf and hearing impaired people. For another show, InSPE aims to have audio description available for blind and visually impaired people, and give them the possibility for a meet & feel before the start of the show. On top of that, InSPE is looking into construction to offer tickets with a high discount (or even for free), for low income households. InSPE contacts funds and companies who can buy tickets that will be distributed among a certain target audience.