



# Policy Plan

# Stichting InSPE

November 2023 - September 2024

## Introduction

The following is the policy plan of Stichting InSPE (International Student Productions Enschede) for the period November 2023 - September 2024.

The board of InSPE during that time period consists of:

- Iris Snellenburg as Treasurer and Commissioner of Funds
- Charlotte Büscher Secretary and Chief of Cast
- Kjeld Truschel as Chair and Chief of Orchestra
- Pascale Verlaan as Production Manager

This policy plan summarises how the board will run the foundation and what they aim to accomplish during the aforementioned time period.



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## Foundation

Established in April 2018, following the triumphant staging of Jesus Christ Superstar in 2017 and subsequent successes with West Side Story in 2019, Fiddler on the Roof in 2021, and The Addams Family in 2023, Stichting International Student Productions Enschede (InSPE) stands as a beacon of collaboration and creativity.

At its core, InSPE is a nexus where students from diverse backgrounds converge to undertake ambitious joint ventures. By fostering solidarity among cultural organisations and their members, InSPE enriches the tapestry of student life within the Vrijhof community.

The foundation's mission transcends mere theatrical endeavours; it offers a platform for participants to engage in a larger-scale project, fostering mutual learning and camaraderie. Through this process, individuals are not only encouraged to challenge themselves but also to revel in the joy of collective achievement.

InSPE's vision extends beyond the stage, aiming to provide a creative outlet for individuals of varying nationalities and backgrounds. By harnessing the power of collaboration, it aspires to create a space where diversity is celebrated, and collective aspirations are realised through shared endeavours.



## Goals

### Safety

In the pursuit of fostering a safe and inclusive environment, InSPE implemented a proactive measure last year by appointing dedicated contact persons within both the orchestra and cast. This initiative was aimed at ensuring that all participants feel empowered to express themselves freely and explore within the framework of InSPE's disciplines. Central to this endeavour is the unequivocal commitment to safeguarding the well-being of everyone involved in the production.

Building upon the success of this initiative, our focus this year is to further fortify this system. We intend to augment the support network by assigning two individuals within the cast and one within the orchestra to serve as vigilant internal observers of potential situations requiring intervention. The idea for the confidential persons in the cast is that one of them will be a male, with the second person being a female to make them as approachable as possible. This decision is rooted in both the sheer number of individuals within these groups and the nature of the tasks assigned to the cast, which may predispose them to encountering uncomfortable scenarios. If a situation arises where participants do not feel comfortable contacting internal confidential persons, they can always contact the appointed confidential persons of the University of Twente.

In instances where unsafe situations arise, the InSPE board will serve as the primary point of contact, orchestrating a thoughtful and responsive course of action. These situations encompass a broad spectrum, ranging from instances of unfair treatment and bullying to abuses of power and sexually inappropriate behaviour. The board is poised to address these matters within the purview of their responsibilities with utmost diligence and discretion.

Recognizing the sensitivity of these issues, participants are also afforded the option to confidentially discuss concerns with a trusted confidant who is not directly involved in the production, thus providing an additional layer of support and reassurance.



## Preparations

The primary objective for the current calendar year is to lay the groundwork for a new production within InSPE. Ideally, the year will culminate with auditions for both the cast and orchestra. To kickstart this ambitious endeavour, the board is keen on selecting the creative team, comprising the director, choreographer, and conductor. Embracing a spirit of innovation, the current board has opted to bring in fresh talent, thereby invigorating InSPE with new perspectives while providing aspiring young professionals with invaluable learning opportunities alongside the participants.

Following the appointment of the vocal coach and director, the production itself will be chosen in collaboration with these key creatives. Subsequently, the choreographer and conductor will be enlisted to complete the creative ensemble.

Simultaneously, the board will embark on securing a suitable venue and date for the show. Priority is placed on securing a contract with a reputable theatre in Enschede or neighbouring municipalities, ensuring a steadfast commitment to InSPE's production. Furthermore, meticulous groundwork will be laid for funding, a topic elaborated upon in the dedicated 'funding' section.

To assemble the cast and orchestra, auditions are slated for September and/or October. Extensive promotion will target the broader student community at the University of Twente, including engagement at events such as the Kick-In, as well as outreach to ArtEZ Hogeschool voor de Kunsten Enschede, ROC van Twente, and Hogeschool Saxion Enschede. This concerted effort aligns with InSPE's ethos of inclusivity, striving to welcome students from diverse backgrounds into its fold.

Past productions have drawn heavily from cultural associations at the University of Twente, underscoring the importance of nurturing these relationships. To this end, scheduling of InSPE rehearsals will be meticulously planned to avoid overlapping with those of these associations. Additionally, production dates will be carefully coordinated to accommodate the rehearsal weekends and shows of these vital partners, fostering a spirit of collaboration and mutual support within the campus community.



## Relations

In a strategic shift, the current board has opted not to retain all of the creatives from previous productions, motivated by a desire to realign with the foundation's overarching objectives. At the heart of this decision lies a commitment to fostering an environment where participants can flourish creatively and personally, underpinned by a dedication to safety and growth. This year's board endeavours to extend this ethos to its creative team, providing a platform for emerging professionals to refine their craft within a supportive framework.

Acknowledging the constraints posed by the board's limited size and the myriad external commitments of its members, an innovative approach has been adopted to bolster its ranks. Through the informal integration of "Helping Hands" and the involvement of committee chairs responsible for areas such as decor, costumes, acquisition/funding, and promotion, the board's capacity is augmented. This collaborative model not only alleviates the burden on the board but also fosters a sense of ownership and engagement among enthusiastic participants, who contribute to the behind-the-scenes orchestration of the forthcoming project. Moreover, it presents valuable opportunities for personal and professional development beyond the confines of the board, enriching the broader InSPE community.



## Communication

Determined to uphold a standard of reliability and transparency, the board of InSPE has made it a priority to meticulously plan and communicate all aspects of the production process. This entails adhering to set rehearsal times punctually and furnishing both the creative team and participants with comprehensive plans well in advance.

To facilitate this endeavour, monthly meetings with the creatives have been scheduled to meticulously plan rehearsals and disseminate information to all involved parties. This structured approach not only ensures clarity but also facilitates the efficient booking of rehearsal spaces within the Vrijhof.

Furthermore, regular meetings with the "Helping Hands" have been slated to streamline task delegation, fostering an environment of productivity and collaboration. Additionally, bi-monthly meetings with the RvT (Raad van Toezicht) have been earmarked to swiftly address and resolve any emerging issues.

Recognizing the pivotal role played by Vrijhof Cultuur in facilitating access to centrally located rehearsal spaces on the UT campus, the board is committed to nurturing open and amicable relations with them. Acknowledging the challenges inherent in the reservation process, efforts are underway to explore avenues for a more seamless and mutually beneficial approach. By collaborating closely with Vrijhof Cultuur staff, InSPE aims to optimise the process of reserving rehearsal spaces, thereby enhancing operational efficiency and fostering a positive partnership for the present and future.



## Funds

To kick start preparations for the upcoming production, securing adequate funding is important. The board intends to tap into a range of potential sources, including previous funders as well as those whose requirements were not met previously. Additionally, exploration of international funds and untapped opportunities is on the agenda, with a commitment to continually updating and expanding the list of potential funding avenues for future reference.

Building upon the success of past initiatives, the board plans to reprise strategies such as participating in regional festivals to generate additional revenue. Not only does this approach provide an avenue for fundraising, but it also fosters team cohesion and camaraderie among participants.

Drawing on insights gleaned from past experiences, the aim is to secure 30% of the budget by the end of August, well in advance of auditions. This proactive approach ensures the financial stability of the foundation and mitigates the need for loans. To achieve this target, the board will prioritise early application to funds and refine planning processes to further streamline the funding acquisition process. By implementing these measures, the foundation can confidently embark on its production journey with a solid financial footing.





## Future of InSPE

Addressing the shortfall in meeting the Student Union's quota of 75% UT student participation has emerged as a pressing concern for the board, prompting a collaborative effort to seek a viable solution. Recognizing the benefits associated with maintaining InSPE's permanent SU recognition, such as access to UT funding and rehearsal spaces at the Vrijhof, the board is committed to working closely with the SU to address this issue.

However, the influx of participants from outside the UT, Enschede, and even the Netherlands in the previous production presents a unique opportunity to redefine InSPE's identity and reach. Rather than viewing this as a setback, the board perceives it as a catalyst for expansion and diversification.

The overarching goal is to cultivate InSPE into a robust foundation with strong ties not only to other associations but also to the broader learning community of the University of Twente. By embracing diversity and inclusivity, InSPE can evolve into a dynamic platform that transcends geographical boundaries, fostering cross-cultural exchange and enriching the overall experience for all involved. This strategic shift aligns with the vision of creating a vibrant, interconnected ecosystem where creativity knows no bounds and collaboration knows no limits.



## Sustainability

Continuing the legacy of financial sustainability established by the previous board, the current board is steadfast in its commitment to ensuring the long-term stability of InSPE. Building upon past efforts, the board will diligently manage resources and explore diverse funding avenues to maintain the organisation's financial health and viability by trying to take the initiative and manage contacts with those organisations.

In alignment with the growing imperative of environmental sustainability, the board will prioritise the use of second-hand costumes and decor throughout the production process. This initiative entails early commencement of work on general props and decor following the selection of the play, with a subsequent focus on crafting specific costumes once casting has been finalised. By embracing second-hand materials, InSPE aims to significantly reduce its carbon footprint while also potentially realising cost savings in the decor and costume budget. This eco-conscious approach not only underscores InSPE's commitment to environmental stewardship but also serves as a testament to its dedication to responsible resource management.

