



Policy Plan Evaluation

Stichting InSPE

October 2021 - September 2022

Introduction

The following is a review of the policy plan of Stichting InSPE (International Student Productions Enschede) for the period October 2021 - September 2022.

The board of InSPE during that time 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
- Anais de Cuba as Commissioner of Concept

This review will evaluate the goals and ambitions outlined in the policy plan. Did the board achieve the set goals? If not, how can they be in the next 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 organisations 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 new board is planning to take contact with the other student cultural umbrella associations in The Netherlands and establish mutual relationships to potentially endure a joint production, or at least provide useful information on rehearsal spaces and performance venues for InSPE. In the last production, students from 4 different cities in The Netherlands joined InSPE and were incredibly enthusiastic. This inspired the board to try to actively spread the word out in case anyone wanted to join InSPE.

The board attempted to contact the cultural umbrellas in Nijmegen, Groningen and Eindhoven. Sadly the board didn't get any replies from them. And due to the start of the production year the board decided to focus on the production.

Relations and communication

An important part on which the new board wants to improve on is the relationship between InSPE and the SU. At the moment InSPE has a temporary Student Union recognition. The aim is to apply for a permanent recognition this year. One of the agreements about getting this recognition would be a financially stable InSPE.

InSPE is happy to announce that as per August 2nd, 2022, InSPE is permanently recognized by the Student Union. This happened mainly because InSPE has a more healthy financial reserve compared to 2020, and is therefore able to withstand financial setbacks better.

Cultural associations at the University of Twente have been the main source of participants for the InSPE production. InSPE relies on these associations and it is important to maintain healthy relationships with them. One of the ways to achieve this is by planning the InSPE rehearsals in such a way that they will not overlap with rehearsals of these associations. Also with the production dates, rehearsals weekend and shows of these associations will be taken into account.

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. Reserving rehearsal spaces was an inconvenient process for both the board and the staff from Vrijhof Cultuur. InSPE wants to look for a more streamlined process for reserving rehearsal spaces together with the Vrijhof Cultuur staff, so it will be beneficial for both parties now and in the future.

Unfortunately, the lack of a “huissponsorcontract” makes it impossible to simplify the reservation process. Currently, InSPE must reserve rehearsal locations two weeks in advance with the Vrijhof.

Both cast and orchestra participants will rehearse once a week. The cast rehearses on Fridays first in the Audiozaal and then in the Agora. The board is looking into using the Logica building as rehearsal space for the orchestra together with the Vrijhof on Wednesday evenings. If this fails, the amphitheater will be used.

Furthermore the board seeks to expand its communication network to other student cities with active theatre and music associations. This will be achieved by contacting cultural umbrella organisations in other student cities. The board is going to contact the cultural umbrellas in Nijmegen, Groningen and Eindhoven to set the base for a network.

As mentioned before, the board reached out to the cultural umbrellas, but unfortunately this did not end in a collaboration. InSPE does have contact with other cultural organizations at this moment, like the Nederlandse Reisopera.

Lastly, InSPE has a lot of connections with people who have experience in organising theatre productions such as the Nederlandse ReisOpera and the cultural collaboration network Cultuurnoabers. As this is the first time the current board will set up a project of this scale, the board wants to engage with these people. They can give feedback on the process so InSPE can keep growing as a foundation.

No significant contact has been made with these organizations. This is mostly because, so far, the board has not needed extensive help. The RvT, Apollo board, and previous InSPE board has kept a steady stream of information to the current board. Furthermore, The board got in contact with Podium Utrecht and is going to send a proposal to Podium to get extra funding in order to realize an InSPE for a show in Utrecht.

New production preparations

The main goal for this year is to prepare for a new production. In the ideal case the board aspires to finish the year with auditions for the cast and orchestra at the end of September or the beginning of October. This means that first and foremost, a choice will be made on the production together with the creatives. The previous board advised to seek more direct contact at an earlier point with the creatives, as they have the expertise and knowledge on what is realistic for InSPE. Having creatives in different disciplines allows for a collaboration which brings out the best for each discipline (Acting, Dance and Music). For the last productions, InSPE worked with a stage director, a conductor and a choreographer. InSPE wants to involve these creatives again since their expertise allows the participants to grow and it helps the production to reach a high quality. In addition to

that, the board wants to involve a vocal coach more during rehearsals to increase the quality of the singing and improve the technique of the participants. To help soloists more the board wants to organise orchestra rehearsals with soloists at an earlier stage.

The board and creatives have decided to go with the Addams Family as the production for 2023. The director for the production will be Robert Middelburg and the choreographer will be Melanie van Engen. The board has appointed a new conductor: Michael Rein. Furthermore, for the first time, the board has also appointed a long-term vocal coach: Roxine Engelbarts.

Next a show date and location must be decided on. The board is aiming to book the large theatre in Enschede or Hengelo, and hopefully another large theatre in a different student city in the Netherlands. Furthermore, the groundwork must be done for the funding, which will be explained in more detail in the section funding.

The board started contacting venues in early March. However, most viable venues were fully booked during our preferred performance dates. This meant that the board had to think outside of the box in terms of show location. With insight from the RvT the board looked into performing in a Spiegel tent on the UT campus. With the production licensing acquired, the show dates are currently set to be 31st of May, 1st of June, and 3rd of June. All 3 dates are planned to have one evening show per date.

In order to form the cast and orchestra of the current production, auditions will be held in September and October. These auditions will be promoted amongst the cultural associations of the University of Twente, as well as the general student body of the University of Twente, ArtEZ Hogeschool voor de Kunsten Enschede, ROC van Twente, and the Hogeschool Saxion Enschede. This is in accordance with InSPE's goals to include all students, disregarding their background.

InSPE has promoted their auditions during the introduction weeks of both the University of Twente as well as Saxion. The auditions were promoted in cultural chats of the UT. The board also advertised to ArtEZ via their student newspaper. Lastly, the board promoted the auditions amongst the cultural associations during the rehearsals of MSO, SHOT and Musilon. Promotion was also done at Symfonia. This promotion resulted in a total of 75 audition sign-ups this year, surpassing the previous production's sign ups twofold.

Following the tradition of old boards and committees, team building activities will be held within the board. This will strengthen relationships within the board and give rise to better communication and cooperation. Furthermore, a similar strategy will be implemented in regards to the participants and the remaining committees to achieve similar goals. Ideally the team building committee will have more orchestra members compared to the previous production to make sure that the organised activities will be of interest to all participants.

Due to the fact that board was split between Enschede and Utrecht it was more difficult to plan moments in person. However, the board did meet up in Utrecht for dinner over the summer and held work moments in person together. Currently the board plans on setting up a team building committee once the rehearsals start.

Engaging people outside the board

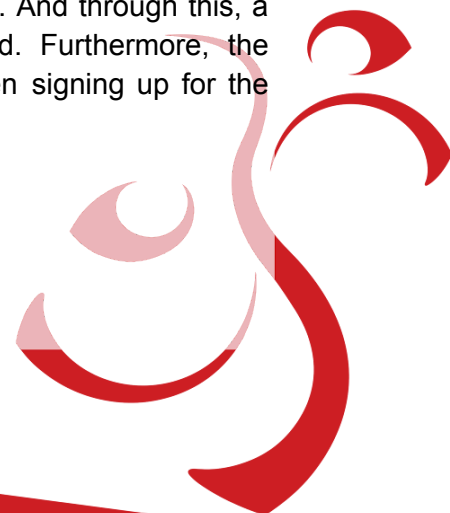
One of the goals of InSPE is to bring together multidisciplinary people with different backgrounds, nationalities, and experience. InSPE believes that good ideas surface in diverse teams. InSPE also believes in constant self-development and provides people with opportunities to learn and practice both new and existing skills. Fortunately, staging a large-scale production needs a lot of effort and manpower. There are many tasks not only on the stage but behind the scenes as well, for example, promotion, designing and making decor, makeup, teambuilding. With a current board of 4 members this means a huge amount of work and effort is needed to maintain the successful and efficient management of the foundation.

The previous board decided to delegate these responsibilities through the use of committees. This not only relieves some of the load from the board, but also engages the enthusiastic participants to be a part of behind the curtain organisation of the upcoming project. The board would also like to use this committee method, as well as potentially obtaining new enthusiastic board members. This both reduces the workload of the board member and provides self-development opportunities for people outside the board.

The board would like to organise a committee market event where we let participants and generally interested people have a look at the available committees -namely Decor, Costumes, acquisition, merchandise, teambuilding, promotion, and theatre tech respectively- and potentially sign up and start brainstorming. This could give a general idea of how many participants InSPE will have this term, while also giving less theatrically- and musically inclined people who are interested a chance to show their own unique artistic abilities.

Once the Board and the Creatives reach a consensus on the next InSPE production, a production and audition announcement event will take place to promote that the foundation is ready to start the next phase in the new board term.

A committee market was organised together with the production reveal. And through this, a substantial number of people already joined committees beforehand. Furthermore, the participants were also asked if they wanted to join a committee when signing up for the auditions which also helped committee membership.



Funds

In order to set up the next production, funding is required. 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.

Since the idea is to perform in more than one city, there will be contact with local cultural associations and organisations to look into the possibilities of other funders.

Based on previous knowledge and experience, the target is to have 25% of the budget available by the end of August, well before the start of the auditions to ensure liquidity of the foundation. An important part of the income will be generated via funds. In order to obtain this money, a smooth process is important. This will be realised by applying to funds early on and making a planning for this even more in advance. Most funds open their application in December - February and some of them give the money after the performance. According to this, there is a chance that there are some gaps in the budget that need to be filled. This will be done by getting loans. InSPE will avoid getting loans as much as possible.

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.

At the end of August, InSPE did not apply for any of the funds yet. So, 0% of the funds budget was available. The main reason for this was that there were still some uncertainties regarding the project, and the board could not finish their project proposal. Without a project plan, it is not possible to apply for funds.

Together with the acquisition committee, the board made a plan regarding the funds. A list of all the relevant funds, their requirements, and their deadlines, has been collected. After that, priorities have been made, and so a fund planning came to existence.

Continuity

InSPE wants to become more financially sustainable and made progress the last two years.

To keep this progress going this year, we want to add 'continuity' to our budget. Financial continuity and a healthy equity is important for the future of InSPE. Over the past few years it was difficult for InSPE to find financial guarantees which are needed in case of financial

difficulties and to be able withstand financial setbacks. Becoming financially stable is necessary in order to keep our recognition from the Student Union of the University of Twente. If InSPE would no longer be recognised by the Student Union this could possibly jeopardise the (financial) aid received from the University of Twente, such as rehearsal rooms, the loans and the SFC subsidy.

By adding 'continuity' to our budget, we want to get closer to a financially stable InSPE. To increase the speed at which we will reach the goal, we also plan to organise 'work days' with our participants. During these days, participants work at various events in and around Enschede, and donate their earnings to InSPE. This way, the participants actively engage in the future of InSPE, and help to realise their current project. Also, we are going to look into the possibilities of organising small events during the years that InSPE is not working on a large-scale production and write a plan for that. The income generated by these smaller events can then be used to build the equity of InSPE, making InSPE a financially sustainable organisation.

The budget is made, and €1.200,00 is budgeted for continuity.

On top of that, the acquisition committee started off, and brainstormed about plans to generate some extra money by organizing smaller events. The plan is to work on festivals during spring and summer 2023, and to organize a scary walk with an Addams Family theme at the end of 2022. Once the auditions are over, the board and acquisition committee will start to bring people together for these events.

Social Safety

Participants should feel free to express themselves and experiment within the disciplines. All the people involved within the production should feel safe. InSPE wants to strengthen this feeling by team building and thrust exercises during rehearsals.

Since the rehearsals have not happened yet, it is not possible to evaluate this point. The board still agrees with this statement, and wants to proceed to make sure the participants feel safe during rehearsals.

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 from being threatened unequally to bullying to power abuse to sexual inappropriate behaviour. The board will handle the situations that are within their responsibilities. Participants also have the option to discuss problems anonymously by a confidant who is not involved in the production. Everyone involved in the production will be notified about this and information will be published on the InSPE website.

InSPE made a plan for the confidential contact person (ccp). There will be two ccps, one for the cast and one for the orchestra. The ccp for the cast will be an orchestra member, and the other way around. During the first rehearsal we will ask if people want to volunteer for this position. As a board we will inform the ccps about their tasks, and inform them about the network the University of Twente already has implemented for this. This involves Student Union ccps, and a list of organizations in Enschede where the people can go.

