Policy Plan

Stichting InSPE

October 2025 - September 2026

Introduction

The following is the policy plan of Stichting InSPE (International Student Productions Enschede) for the period October 2025 - September 2026.

The board of InSPE during that time period consists of:

- Sanne van der Sterren as Chair
- Meta Frericks as Secretary
- Nico González Pérez as Treasurer
- Wolf Lopes Cardozo as Production Manager
- Marijn Fiselier as Chief of Orchestra and Funds
- Lotte Staal as Chief of Cast

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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1 Foundation

Stichting International Student Productions Enschede (InSPE) brings together students from a wide range of backgrounds to realise ambitious, multidisciplinary cultural productions. InSPE was established in April 2018 following the successful staging of Jesus Christ Superstar in 2017. With subsequent successful productions of West Side Story (2019), Fiddler on the Roof (2021), The Addams Family (2023), and The Prom (2025), InSPE has grown into an established centre of creativity and collaboration.

InSPE's mission reaches beyond realising productions. We offer an inclusive and collaborative creative environment where individuals can work together and learn from one another. By strengthening connections between cultural organisations and their members, InSPE contributes to a vibrant and connected community within the Vrijhof Sports and Culture. We see artistic collaboration not only as a means of producing theatre but also as an opportunity for individuals to challenge themselves, develop new skills, and build meaningful relationships.

The upcoming InSPE production will be the 10-year lustrum of InSPE as a foundation. This will be celebrated through lustrum (themed) activities in that year, such as a reunion party. In preparation for this, the lustrum will be emphasised in InSPE's funding requests.

Skills development

Stichting InSPE often works with new talents in the creative team. The productions have a low bar of entry, but are of a larger scale than most productions organized primarily by students. This puts Stichting InSPE in a unique position to give developing talents an opportunity to acquire and further develop the skills necessary to bring such as production to the stage. This development may be further bolstered by organizing workshops or other means of development for the creatives when possible.

2 InSPE visibility in non-production year

As InSPE is a project-based association with a performance every 2 years, there is one year of preparation time. During that year, as there are no regular rehearsals, members usually don't keep in touch. Keeping participants in contact during the preparation year would result in a stronger and closer team. To achieve that, we have planned a few activities. First, we want to organise a meeting with old members from the previous production "The Prom", where we will review that. There, we can also already advertise for our next production. Additionally, we want to get members to help out with the acquisition and funding of the next project. We want to start this year already with getting funds, at least through festival work. Lastly, we are planning to organise Workshops on any topic around Musicals where old members can join and learn something new to be prepared for the next production.

3 Preparation Year

General production plan

To ensure a smooth preparation for the next production, InSPE will use a rough timeline of the year with all the major deadlines. This should make sure that no major points are missed. For the first half of the year, the focus will lie on finding a creative team, a venue, and securing the rights to the performance. Once those are set, the focus will shift to planning the production year together with the creative team: auditions, rehearsals, etc.

In addition to this, InSPE will aim to take a proactive approach in assembling the orchestra for the upcoming production. Finding orchestra members has proven to be difficult in past productions, and making a head start, even in the preparation year, will hopefully alleviate some of those issues. The selection process for the orchestra will also be reevaluated, for example by having open rehearsals instead of auditions. The Chief of Orchestra will assemble a contact network of potential members. Improving relations with other cultural associations is also part of this.

Promotion Plan

The InSPE board aims to strengthen its online presence by implementing a more structured and consistent approach to promotion throughout the production year. To achieve this, we will develop a comprehensive promotion plan during the preparation year. This plan will outline both offline and online strategies, including guidelines for social media activity, content themes, engagement routines, and a posting schedule.

To ensure early visibility and a cohesive promotional approach, the promotion committee will be established (at least partially) before the summer 2026 to support promotion around auditions, raise interest for the upcoming production, and contribute to the development of the promotion plan. By involving the promotion committee sooner, we aim to create a well-coordinated and proactive promotion strategy that increases overall reach and engagement. The promotion plan will also include ways of having an online presence that is low effort so we can ensure that promotion happens in busy periods during the production.

Communication plan

The InSPE board aims to enhance clarity and consistency in communication between board, participants, committees and the creative team. During the preparation year, the focus will be on defining communication expectations, including how information is shared, through which channels, and setting expectations well.

To support this, a communication plan will be developed for the production year. This plan will outline at least what information is shared where, who are contact points for what topics, and the timing of communications (such as announcements). By establishing this early on, the board aims to ensure transparent information flows and a shared understanding within the board of communication expectations throughout the production year. The

communication plan will also include the approach for providing the production information to participants that join the production later, to make sure they are up to date with the production and are not missing any relevant information.

Accessibility plan

Enhancing accessibility in musical theatre is important for ensuring equitable participation and engagement. The board intends to provide features such as subtitling or open captioning, with or without translations, to allow individuals who are deaf, hard-of-hearing, or with language barriers to follow the narrative and musical components with ease. To ensure accessibility to people with physical disabilities, the performance location should be wheelchair friendly and easy to navigate. Implementing these features will require thorough planning in advance, by including them in the budget, and ensuring the performance location has the space and ability to provide them.

Accessibility should also extend to participants and production staff. This might involve offering alternative communication forms, adapting rehearsal processes, and being flexible and open to suggestions, to accommodate diverse needs. By including an option for participants to communicate their needs to the board in the sign-up sheets, the board will be to provide suitable accommodations to participants from the start of the production. The option to communicate accessibility needs will also be given throughout the production, for example through the midway check-in conversation and in infomails. The goal is that participants are aware that they can communicate their needs at a time that they are comfortable to do so.

4 Relations with culture Enschede & Twente

In accordance with the goal of being a nexus for culture in Enschede, InSPE intends to foster relations with other cultural associations, foundations, and other cultural institutions. To achieve this vision, InSPE will strive to be more visibly present at cultural gatherings in Enschede and on campus.
Of special interest are the associations at the UT that InSPE works together with, as a good relationship with them will make working together in the production year easier.
A potential additional way to achieve this that InSPE will explore is through the workshop committee, by either receiving workshops from other cultural bodies or doing a workshop where members from both InSPE and another association can attend.

5 Sustainability

While environmental sustainability plays a bigger role in the production year, InSPE aims to be proactive in its efforts. Sustainability efforts will be emphasised in funding requests with the aim to have a larger budget available to choose sustainable options for e.g. costumes. In the current year, the board will aim to purchase board clothing made from 100% cotton with a sustainable certification. Looking forward to next year, the goal to choose more sustainable

options where available will be communicated to committees from the start: from sourcing materials to choosing vegetarian catering options.

6 Safety

InSPE is committed to maintaining a safe, respectful, and inclusive environment for all participants. We will continue the practices fortified in the previous production, which include appointing confidential contact persons within both the cast and orchestra to provide support and guidance for anyone experiencing or witnessing unsafe or uncomfortable situations.

To further strengthen this system, we will improve the visibility and accessibility of the confidential contact persons, making their identities and contact information clearly known to all participants. This ensures that everyone knows who they can turn to and how to reach them.

The InSPE board serves as the primary point of contact for handling reported issues, responding thoughtfully and discreetly to matters including (but not limited to) bullying, harassment, abuse of power, or sexually inappropriate behaviour. Participants may also seek support from external confidential counsellors, such as those appointed by the University of Twente or from a trusted confidant outside the production.

By maintaining these measures and enhancing awareness, InSPE ensures that all participants can work, perform, and collaborate in an environment where their well-being is protected and supported.

7 Finances

Economic Sustainability

InSPE has been active for 10 years and has successfully put on 5 productions, which were all large financial undertakings, but all went through successfully. We want InSPE to continue being active for many years to come, but with rising costs and potential budget cuts to culture, we expect this to become more difficult as time goes on. Economic sustainability and a healthy equity are thus important for the future of InSPE. We would like to work on standardizing the process of requesting funds, to make it more certain at the start of the production that plans are financially feasible. We also want to work on strategies for what to do in case funds fall through, which includes having enough equity to withstand that burden. We also want to maintain our SU recognition since we benefit financially and organizationally from this recognition.

Furthermore, we want to keep doing fundraising activities like the ones done for the past production, such as bake sales, collaboration events and working at festivals for this pre-production year, so as to build up the equity and create a financial buffer ahead of the next

production. We found that these activities brought participants together, made a considerable amount of money and were generally approached with enthusiasm. We want to make these a usual thing for InSPE as they proved to be a solid source of income and a way to build community.

Bank Change

Currently, InSPE has their bank accounts at ING, which over time has proven to be difficult with administration, bureaucracy and particularly the process of switching representatives and UBO's after the board switch. We propose to change banks to Rabobank. Rabobank is much more efficient with communication and administration, the board switch is easier since they get notified automatically of changes in the KvK. Furthermore, the monthly bank costs are slightly cheaper than at ING.

Additionally, Rabobank offers a service called Rabo Club Support where associations can apply to receive money through a voting system. In 2025, they distributed €19.8 million among 35,016 clubs and associations across the entire country. People that have a bank account at Rabobank can become members and thus vote for the club they want to receive money. Hence, we can get InSPE participants that have a Rabobank account to become members and vote for InSPE, the more that vote the more money InSPE receives. This can become a useful source of income which we plan to promote to our participants and through our social media.
https://www.rabobank.nl/leden/clubsupport

Funds

To kickstart preparations for the upcoming production, it is important to acquire adequate funding. The board intends to use a range of potential sources, including previous supporters and funds whose requirements were not met previously. Besides funds, the board intends to use strategies of crowdfunding that worked in the past. These include bakesales, working at festivals, and more. Not only do these strategies provide potential funding, it also allows participants to help out, and with that potentially increases camaraderie and team spirit among participants.

Drawing on insights from previous productions, the board is starting fund applications early. With the help of a small acquisition committee, the first applications will be sent out in May. This will help ensure our budget needs will be met, and will help prevent stress and the need to find last-minute solutions.