ANU MTC

AGM MINUTES AND AGENDA

27 OCTOBER 2026 / 7:00PM / LOCATION: MARIE REAY ROOM 5.06

ATTENDEES

Callum Knussen u8241566, Georgia Macdessi u7653001, Sam Odgers u7649003, Taylor Pointon u7926809, Chloe Jones u8509198, Jessica Millin u7918788, Lexx Maniti u7244371, Lucy Mingay u8510758, Oscar Boswell u8149472, Liv Bradshaw u8221273, Emma Carpenter u7660032, Izzy Watts u7919145, Miles Britton u8490359, Archie Thomsen u7681479, Ty Advani u8242897, Lara Beer u7921149, Jasmine David u7497973, Laszlo Vodopivec u7685225, Yu Iwamoto u8392476, Maddie Young u7953894, Imogen Baggoley u8261719, Amira Hibberd u7956004, Kate Tarbotton u7281924, Gracie Shabtay u7282395, Sarah Clibborn u8486639, Erin Lesnie u8233924, Samson Tobias u8513044, Georgie Davis u8490714, Preimi Raveendiran u7477348, Dylan Adams u7919323, Char Symington u7927231

AGENDA

Last Meeting Follow-up

- Acknowledgement of country, welcome to everyone.

New Business

- Constitutional Amendments - Sam to briefly introduce the importance of moving through these quickly:
    - Rules:
        - If you agree with an amendment, there is no need to comment, you can click your fingers in agreement
        - If you disagree, you may raise your hand and briefly explain why you disagree
            - In the event where a second person disagrees and has an additional reason, they may also raise their hand
        - The affirmative will be allowed the right of reply

            - Similarly, In the event where a second person agrees and has an additional reason, they may also raise their hand
        - After the floor is heard, a vote will be counted. Two-thirds majority means an amendment will pass
        - These changes are not able to be modified, ie they either pass or they do not pass
    - Formatting amendments:
        - Does everyone approve for the definitions section to be numbered instead of dot points?
            - pass
        - Does everyone approve for the definitions to be in alphabetical order?
            - pass
        - Changing of some grammatical errors (eg, like a full stop but then there was another list item, adding “and” in etc). Approve?
            - pass
        - Approval to accept all grammatical errors throughout the document (someone never put full stops in this thing, was also allergic to capitalisation, and Executive is sometimes just “exec”)?
            - pass
        - Approval to make a lot of formatting changes (ie, headings should be numbered, then points under that heading should have subnumbers)?
            - pass
        - Delete all references to PARSA (doesn’t exist anymore)?
            - pass
    - Additions:
        - 2.1.2: Academic Year means the calendar year determined by the ANU calendar;
        - 2.1.4: Collective means the “ANU Musical Theatre Collective” or “ANU MTC”, as named in Section 1 above.
        - 2.1.6: Excluded Person means a member who is excluded from adopting a Major Role in a Production.

        - 2.1.8: Major Role refers to a lead role within a cast (defined as the top two billed roles by the rights licensor), the Director, and the Production Manager.
        - 2.1.15: Season means the productions to be produced by the Collective during the Academic Year.
        - 2.1.17: Student Member means any Member of the Collective who is also a Student.
            - PASSED
    - Code of Conduct
        - 5.1 “Upon purchasing a membership to be a part of the Collective, the person is automatically held accountable to the Collective’s Code of Conduct, annexed to this document at Annexure A.” Approval for this addition to 5.1 and addition of Annexure A?
        - 5.3.2 “After an amendment is made, all members must be notified of the amendments and sign a copy of the amended Code of Conduct.” Approval to strike?
            - PASSED
    - Membership
        - 6.1 “Full membership is open to all ordinary members of ANUSA and all ordinary members of PARSA who have paid the relevant subscription fee of the Collective ~~and signed the Code of Conduct~~.”
        - 6.5 “Members of the Collective are taken to be liable to the Code of Conduct upon paying the subscription fee."
        - Approval to get rid of the multitude of references after member which says “under either s 5.1 or s 5.2”? → this is irrelevant as we have now provided statutory definitions.
            - PASSED
        - 6.6 “Persons must be a member of the Collective in order to be ~~appointed as a member of the Production Team or offered~~ **appointed to a role within the Production**. ~~as part of the talent (cast or orchestra)~~. Temporary volunteer assistants (such as Front of House staff ~~or stage crew~~) are not subject to this requirement, but they must abide by ~~sign~~ the Code of Conduct, and disciplinary actions can be taken in the situation of a breach, such as removal from the production. Professional contractors are also subject to this

requirement and are not required to sign the Code of Conduct.”?

- PASSED

- The Executive
  - 7.1 “The Executive consists of a Core Executive and General Executive”
  - 7.1.2: “The General Executive includes the following representatives other exec representatives include the following:”
    - Including addition of stagecraft representative
  - 7.1.2.6: “~~Accessibility & Equity Representative~~ Equity & Grievance Officer.”
  - Approval of all subsequent wording replacements? (“Core Executive and General Executive”)
    - PASSED
  - 7.1.1 “All Executive representative positions may be held by multiple people including the availability of assistant positions.” - Discussion on this?
  - “7.2.3.1 (VP): (f) Lead the Collective in the preparation for Theatre Ball, by:
    - Liaising with other theatre societies in the preparation;
    - Delegating tasks to members of the Executive; and
    - Working in close relation with the Treasurer, Events representative/s and Marketing representative/s.”

    “(g) Oversee the procurement of rights and venue hire alongside the Secretary and Treasurer.”

    - PASSED
  - 7.2.5.1 (Treasurer): (j) “Provide the Producer of the relevant production with a general budget for the production.”
    - PASSED
  - 7.2.6.1 (Marketing representative): (a) “Manage all social media pages including, but not limited to:
    - The Instagram;
    - The Facebook;

- **The TikTok; and**
- The Website.”
    - PASSED
- 7.2.8 (Stagecraft representative)
    - 7.2.8.1. The Stagecraft Representatives(s) shall:

      Represent the Collective’s interests in managing the ANU Theatre societies’ shared storeroom;

      Be responsible for the custodianship and distribution of the Collective’s storeroom key amongst members of the productions;

      Be responsible for the advancement and development of stagecraft and crew skills for members of the Collective; and

      Be responsible for inclusive practices within the stagecraft community of productions.

        - PASSED
- Delete the Accessibility & Equity Representative section (noting description later for Equity & Grievance).
- 7.3: The Executive, save for the Equity & Grievance Officer (see 8.6.1.5), is to be elected at each Annual General Meeting of the Collective by a vote involving the members. Subject to Electoral Regulations in Section 14 of this constitution.

- Productions
    - Inclusion of “Equitable Inclusion” section (8.1-8.5):
        - The Collective values and prioritises equitable inclusivity in all of its productions and events. This must remain the priority throughout show processes, as outlined below.
        - The Executive and any delegates, being Production Team members, shall be responsible for ensuring that Productions are as inclusive as possible. This is in the greater interest of the Collective and ANU community. This requires a mandatory consideration of

the following factors when appointing members to positions:
    - Prioritisation of student members over alumniex-students;
    - Gender-inclusivity;
    - Racial and cultural inclusivity;
    - LGBTQIA+ inclusivity; and
    - Accessibility and inclusion of members with disabilities.
- In practical terms, when determining who to appoint to certain positions or roles, the above considerations for the interest of the Collective must be weighed against the 'show quality' interest of the Production in circumstances where it is perceived that these two interests are in conflict. The bar for this test is high, meaning that the interest of 'show quality' must be substantially greater than that of the public interest of inclusivity for an appointment decision to be made which may conflict with one of the above mandatory considerations.
- The Equity & Grievance Officer should be involved and present in all discussions where members are appointed to positions within a Production.
- The Equity & Grievance Officer is responsible for approving appointments before they are made, and must consider the test at 8.2-8.3 in this approval process.
    - COME BACK TO THIS - this has been tabled

■ Edits to old 8.2, new 8.7 (Appointment and choice of work):
- 8.2.1 ~~If the President wishes to be a part of the production, they should be limited to a minor role. The President cannot be (a) a Director (including Musical Director and Band Director) or assistant to these roles (b) a Producer or assistant Producer of the production (c) a Lead Role in the Production.~~
- 8.2.2 The Treasurer cannot be the ~~sole~~ Producer of a the Production.
- 8.2.3 An Excluded Person (defined at XX) cannot hold a major role in a Production, as defined at 2.1.5.

        - 8.2.4 The Executive Liaison Officer is not permitted to hold any role within the Production.
            - 22 yes, 3 no PASSED
    - Edits to old 8.3, now 8.8 (Appointment and choice of work)
        - 8.3.1 The choice ~~and (potential) re choice~~ of works
        - 8.3.1.1 The Core Executive shall appoint a panel of at least three members, one of which shall themselves be a member of the Core Executive, to select the works that should be performed for the upcoming season.
        - 8.3.1.2 Where a conflict of interest arises due to a member of the panel having a personal relationship with an applicant, they shall excuse themselves from providing judgment on that application.
            - PASSED
        - 8.3.1.4 Each work should be critically analysed and reviewed by **the panel** ~~at least 3 members of the executive~~ to ensure the final selection for the season ~~executive is confident of an alignment~~ aligns with the values of the Collective ~~ANU MTC~~ and the wider community. ~~(as outlined in section 3)~~
        - ~~8.3.1.5 This will occur by at least 3 people from the community who will not be involved in the musical, to read and critically analyse the works.~~
        - Re method of choosing:
        - 8.4.2: a publicly circulated request for Creative Production Team Members (including Directors, Choreographers and/or Music Directors) Directors to present applications with a work of their choosing, followed by an interview process.
            - PASSED
    - Addition of 8.9 (now 8.14)
        - The Equity & Grievance Officer shall be present at auditions to monitor that the process in section 8.8 is met, and that the audition space is warm, welcoming and positive.

→ (noting that s 8.8 places responsibility on the Production Team to conduct fair and equitable auditions / casting processes)

- PASSED

- Discussion of 8.11 (now 8.16)
  - 8.11: In the event that the Production Team is unable to cast a suitable person for a role in the production/work using an audition process, the Production Team may apply to the Executive to appoint an alternate person to the cast (such as a person who did not take part in the audition process).

    → get rid of this? Thoughts?

    - Removal of 8.11 PASSED
- Edits to 8.12 (now 8.17) (final casting)
- Addition of 8.13 (now 8.18) (main roles):
  - Subject to the discretion of the Equity & Grievance Officer, a member may not hold more than one main role per season. Subsequent to being appointed to this main role, they shall become an excluded person for the remainder of the season.
    - Looking at putting this in director and casting applications
    - PASSED
- Edits to equity and grievance:
  - Equity & Grievance Officers (permission to change all references to include equity?)
  - 8.17.1 This includes following the disciplinary procedure outlined in the Production Involvement Agreement, annexed to this document at Annexure B, should disputes or allegations arise within a Production. (also permission to annex?)
  - 8.17.5 The Grievance Officer is to be selected by a unanimous vote of the Core Executive, and must be a member of the Collective. A member may nominate

themselves to be the Equity & Grievance Officer for either a show, or for an entire season.
                - PASSED
        - Addition of exec liaison:
            - 8.20 The Executive Liaison Officer must be a member of the Core Executive. They must remain separate to the relevant Production in all and any capacities, aside from those outlined below.
            - 8.21 The Executive Liaison Officer(s) is responsible for providing a direct line of communication from a Production Team to the Executive, primarily regarding aspects relating to logistics (noting interpersonal, equity and grievance issues remain in the purview of the Equity & Grievance Officer). The Exec Liaison Officer(s) is to assist in providing guidance to a production where appropriate.
            - 8.23 The Executive Liaison Officer must be appointed by, and from within, the Core Executive before the commencement of each production.
                - PASSED
            - 8.24 The term of Executive Liaison Officer is limited to the term of the Production.
            - 8.25 In the event where the Equity & Grievance Officer is unable to fulfil their role, the Executive Liaison Officer may take on their roles and responsibilities for a given show.
            - 8.26 In the event where the Equity & Grievance Officer must handle an incident and requires advice or consultation, their first port of call will be the Executive Liaison Officer, who may provide help in whatever capacity the Equity & Grievance Officer deems necessary.
                - PASSED
    - Patrons
        - Removal of the section entirely
            - PASSED
- Treasurer’s report
    - $6 membership prices

        - Recommend keeping this
    - Next to Normal
        - Used seef funding
            - Taylor believes we no longer need SEEF funding
            - Made enough money to pay SEEF back
        - Total revenue: ~$8900
        - Continue with the structure of one small show and large show
        - Total revenue: $1956.43
    - HSM
        - Still waiting on humanitix
            - Expecting $8122 extra
            - Expecting to make $10102 total
            - Gross profit ~$10300
        - Expected to make roughly a small profit: ~$300
    - $2214 for the year
    - Additionally allocated $5000 for next year
    - Total: +$7214.20
    - Great financial position for next year
    - Venue hire
        - Kambri venue hire super cheap: ~$616
        - Depending on additional funding, recommendation is to try and use Canberra Rep Theatre (~$4000)
    - Events total:
        - $1021 -> $~200
            - Due to ANUSA funding
        - Bigger events budget for next year
            - Generates more budget and fun ways to catch up for our society
- President’s report + VP/Grievance report
    - Very good year for MTC and have turend profit
    - Preimis phone said “call in sick”
    - Reasoning for show selections this year
        - Panel gets picked by the executive
        - Selected shows for the following reasons:
            - Practicalities: rights, demographics, kmabri etc
            - Experience of the people pitching - want people who can manage big productions
            - Variety between the 2 shows

                - Engagement: how much people will want to do/watch the show
            - For next year: try and have people who do not want to be involved on the panel as much as we can
                - Using old people from handover docs
    - Looking to the future for improvements
        - This is the launching pad, lets jump!
        - Handover for the production team
            - Main issue is people consistently not knowing their roles
            - Handover doc get passed down to everyone
            - Proposals:
                - Handover folder
                    - Everything that you will need is year
                - Initial meeting to chat about their roles with exec liaison and grievance officer
            - Show community integration
                - Mandatory social chat
                - As many as possible at the readthrough
                - Social captains
                - Explicit of crew by production manager
                - Band integration
                    - Merging rehearsals
            - Facebook mtc page
    - Appointment of society to the non-for-profit register
- ELECTIONS
    - President
        - Not contested
        - Callum Knussen
    - Vice-President
        - Contested
            - Sam Odgers, Taylor Pointon
    - Secretary
        - Contested
            - Lucy Mingay, Liv Bradshaw, Jessica Millin
    - Treasurer
        - Contested
            - Sam Odgers, Taylor Pointon, Laszlo Vod

    - Marketing
        - Not contested
        - Chloe Jones
    - Marketing Assistant
        - Contested?
            - Miles Britton and Dylan Adams
    - Events
        - Not contested
        - Jess Millin
    - Events assistant
        - Contested
            - Lara beer and Maddie Young
    - Stagecraft
        - Not contested
        - Maddie Young
    - Gen reps (2)
        - Contested?
            - Lexx, Liv, Oscar
- Final 2027 Core & General Executive:
    - **President: Callum Knussen**
    - **Vice-President: Taylor Pointon**
    - **Secretary: Lucy Mingay**
    - **Treasurer: Sam Odgers**
    - **Marketing: Chloe Jones**
    - **Marketing Assistant: Miles Britton**
    - **Events: Jess Millin**
    - **Events Assistant: Lara Beer**
    - **Stagecraft: Maddie Young**
    - **Gen Reps: Oscar Boswell & Liv Bradshaw**
- Important: Theatre Ball pres where?
    - Fenner Terrace

ACTION ITEMS

1.

NEXT MEETING'S AGENDA

1.

Closed at: 10:37pm