

Lim Sze Jing

Civil Engineering, 1st Year

Running Position: Vice President

Proposer: Ahmad Adam Mohamad Adan (Chemical Engineering, 3rd Year)

Seconder: Colin Wong Jian Wei (Materials, 2nd Year)

'The stage is set, the lights are ready. 3, 2, 1... Thank you.' A Year 3 senior said during our second-last acting debrief.

Being 2 days away from the first MNight show, the 'thank you' was particularly touching – it was accompanied by appreciation, gratefulness, and sadness, accumulated with months of consistent practices that witnessed the learning journey of many first-timers. Without MNight, I would not have imagined myself acting in front of a 550-person audience, experiencing the adrenaline rush when the 'kompang' hits, and getting into a warm community of Malaysians and MNight enthusiasts.

I realise continuing MNight is a necessity – it provides a platform for new learners and forms the foundation for the ICUMS community. After understanding MNight more thoroughly through several chats with seniors, my manifesto aims at achieving several objectives:

- Catalysing consistent commitment from juniors and increasing bonding among the juniors
- Streamlining management efficiency
- Maintain satisfactory ticket sales, preferably more than 725 cumulatively
- Controlling the cost within a reasonable range

As such, given the tentative dates for MNight are **14 and 15 February 2026** to avoid Ramadhan and is **located outside Imperial**, my plans for the upcoming MNight are as follows:

1. Conduct the core committee inaugural meeting before the spring break.

The inaugural meeting will discuss the script's general direction, decide on MNight dates and performances, rank location preferences, practicing sessions timing, and date of screening.

While assembling a full core committee is a challenge to the producer, the positions below must be filled before the inaugural meeting:

- 1 Co-Producer
- 2 Creative Directors

However, assembling a full core committee remains the ultimate goal, and recruitment shall start a few days after results day (14th March 2025).

Several physical meetings will be conducted between late May and before summer (after written exams) to finalise the general script, title and theme. This provides sufficient time for choreographers, music and publicity directors to make relevant preparations. **The script ideas for Acts 1 and 2 should be completed before the summer break.** Meanwhile, the Act 1 and Act 2 scripts should be completed by September and winter break, respectively, and the final scene coordination should be done accordingly.

2. MNight in external performance theatres.

In the event that the Great Hall is not available for renting next year due to renovation, renting external performance theatres are necessary. The advantages include:

- Lighting cost (£7,000 - £8,000) will be removed
- Enhancing audience experiences by utilisation of performance-specific equipment such as stage 'wings' and decking that the Great Hall does not offer

Meanwhile, the disadvantages include:

- Venue renting cost will rise by more than £6,000 cumulatively, excluding rehearsal rentals
- Alienation of potential audiences from Imperial
- Increasing logistical problems for the props team
- Lack of rehearsal times at the actual venue

Therefore, to tackle logistical problems, £100 for van rental will be allocated for prop transportation. Meanwhile, rehearsals will be done on the morning of both nights. The venue should also satisfy the following conditions:

- Rent shall not exceed £4,500 per night
- No more than 40 minutes in travel duration from South Kensington
- Able to accommodate more than 375 audience members per night.

Some potential locations are listed:

- The Shaw Theatre, Euston Road (Around £4,000 per night)
- Bloomsbury Theatre, Euston Road (Around £3,000 per night)
- Susie Sainsbury's Theatre, Marylebone (Least preferred, 319 seats only)

Note that the prices are sourced from the official website and may vary in reality. The venue should be visited, decided and booked by the Producers, Co-Producers, and Creative Directors **in early April.**

3. Engaging juniors in MNight.

The MNight promotional videos should be recorded in mid-July and completed before late August. These messages will be constantly delivered during freshers' camp, promotional videos, taster sessions, welcoming sessions and emails.

Throughout the promotion period, several key messages must be delivered:

- MNight preparation is beginner-friendly and focuses on entertainment
- MNight serves as the bonding platform among Malaysians
- Emphasise on individual experiences, with footage of MNight Crew 2025

4. Increase the welfare budget and focus on performers' welfare.

The budget for snacks will be increased to £500 and will be available for all departments, **including publicity and the props team.** to maintain consistent commitment from juniors. Meanwhile, choreographers will be required to focus on bonding and mini-games for the 2 sessions.

Note that this will reduce effective training times. Hence, different periods, calculated from the sum of training hours from Dikir Barat, Trad Chinese, Malay, Indian, Borneo, Acting, Music, Senior and Modern Dances, will be introduced:

Chill Period (October 2025 – 30th November 2025): 14 hours per week

Crunch Period (1st December 2025 – 25th January 2026): 20 hours per week

Grind Period (26th January 2026 – 15th February 2026): 26 hours per week

Meanwhile, **getting weekly updates** from each department is necessary to identify potential problems. Relevant support and intervention will be made.

5. Ensuring sufficient rooms for Crunch Period and Grind Period.

Collaboration with other clubs to gain more annual booking hours should be done during the summer break. Startup clubs, such as TEDxImperial and Engineers Without Borders, are likely to agree to lending booking hours in exchange for promoting their events. Targeted annual booking hours are equivalent to cumulative training hours, as shown above.

6. Increased publicity on MNight

This includes:

- Support the publicity team through funds and manpower allocation
- Ticket bundles with UCL, KCL and LSE; collaboration reach out in mid-December
- Reach out to Malaysian-intensive universities for publicity collaboration purposes, including Manchester, Warwick, and Bristol, in early January
- Reach out to Imperial clubs for publicity collaboration in early January
- Introduce MNight merchandise sales in early December
- Collaboration with Zizou on the main trailer (workshops, equipment lent for free)
- **Encourage** more performers to increase their on-stage time by joining low-commitment performances, such as being a background character in acting, to encourage them to invite their friends

Note that UCL collaboration challenges lie under the ticketing system, hence, frequent meetings with the UCL Core Committee are expected.

Publicity is considered a success when 725 tickets have been sold.

7. Enhancing audience's experience

To increase the value of the ticket, I will:

- Introduce Traditional Borneo dances
- Breaking walls between the performances and audiences, such as engaging audiences during dances or introductory comedic talks
- Outreach to at least 3 sponsors, preferably F&B, as early as November 2025

A feedback form should be sent to all audiences within days for post-mortem purposes.

As for ICUMS, I will **assist the President in the general operations of the society** and focus on **expanding financial resources**. This includes evaluation and continuation of the STEM Conference and Ideathon (SCI), which is catered to meet sponsors' demand. Outreaching for more sponsors will be a collaborative effort between the ELOs, the President and the Vice President. Lastly, I will **maintain a positive working culture** within the society while **suggesting ideas to increase committee member bonding**.