Officially launched in September 2017, CENDANA aims to shape a vibrant, sustainable, and ambitious cultural economy for Malaysia. CENDANA was tasked to improve the cultural sector of the creative economy for Malaysia under the guidance of MyCreative Ventures Sdn. Bhd. (a wholly owned company of Minister of Finance Incorporated) and reports to the Ministry of Communications and Multimedia. With a specific focus on Visual Arts, Performing Arts and Independent Music, CENDANA is guided by three strategic pillars:

**ENERGISE THE ARTS**
- Enhance the overall vibrancy of Malaysia’s art and cultural scene by creating more opportunities to experience Malaysian arts via public arts programming, promotions, trade engagements and more.

**EMPOWER THE COMMUNITIES**
- Increase opportunities of success for Malaysian artists via a funding mechanism carved out specifically for artists and cultural workers in addition to professional development.

**REORGANISE POLICIES**
- Advocate frameworks to support and create sustainable growth in Malaysia’s art and culture sector.
DEVELOP AND TRANSFORM MALAYSIAN ARTS AND CULTURE INTO AN ECONOMIC DRIVER.

This Milestone Report covers our efforts and achievements since its inception in June 2017 to December 2018, with specific highlights on noteworthy programmes. As a commitment towards accountability and transparency, our beneficiaries and partners are required to submit closing reports at the end of their projects and participate in our surveys. We believe a consistent practice of data collection will help us assess the needs of the sector more effectively and this consequently allows us to demonstrate the high impact of our funded artists, cultural workers, and partners. Such Milestone Reports will be prepared annually on a best-effort basis to share the progress of our work with government grants provided to CENDANA.

In 2018, we also released a report on a comprehensive analysis of the cultural and creative economy in Kuala Lumpur. We measured the baselines of the key sectors driving the economy, identified areas of opportunities as well as challenges, and put forth recommendations to position Kuala Lumpur towards a cultural and creative city. The report is publicly available on CENDANA’s website.

CENDANA hopes to continue to make informed decisions based on concrete data in its efforts to support the different entities within the industry: creators, regulating bodies, private investors or businesses, policymakers, and consumers. With these relationships, we work to garner support – monetary or otherwise – and funneling aid to the different key sectors in order to boost and elevate their endeavours, currently focused on the three main areas of performing arts, visual arts, and independent music.

FOR MALAYSIA TO BE KNOWN FOR ITS GREAT ART AND ARTISTS, AND FOR KUALA LUMPUR TO BE RECOGNISED AS A CULTURAL AND CREATIVE CITY.
We are pleased to present Part 1 of the Cultural Economy Development Agency (CENDANA) Milestone Report. As a commitment towards accountability and transparency, this Milestone Report covers CENDANA’s efforts and achievements since its inception in June 2017 to December 2018.

In this period, we have taken great steps to reach and support artists and cultural workers who have demonstrated excellent work and in engaging Malaysians who have not previously had access to arts and culture. We worked on developing this pipeline of homegrown artistic talent by supporting 110 arts and culture activities, which created work opportunities for 5,241 Malaysian artists and cultural workers. The works of our artists and cultural workers have inspired more than 250,000 attendees.
In this journey, we also worked towards professionalising our local talent via various workshops and masterclasses that have benefitted 1,266 arts and culture practitioners. From grant giving, internationalising Malaysian artists to supporting local public arts programming, CENDANA’s work to develop and promote the arts has been broad-ranging.

CENDANA is committed to ensuring that Malaysia’s arts and cultural practitioners have access to resources to continue inspiring Malaysians. This is the same spirit our holding company MyCreative Ventures Sdn Bhd, embraces. MyCreative Ventures aims to spur Malaysia’s creative industry via strategic and innovative funding through equity or debt investments in Malaysian creative companies. By the end of December 2018, MyCreative had received a total of 400 submissions and approved a total of 149 loans amounting to a cumulative total of RM295.7 million in approved loans. A range of iconic and groundbreaking brands including Duck Scarves, Christy Ng, Bisque Bites, Fern the new Batik, Milestone Productions and Oyez! Books for children received financing. Through the funding approved, MyCreative was able to empower pivotal projects including the publishing of international, best selling book, ‘Sum of our Follies’ by Silverfish Books which sold more than 15,000 copies in France, Lil Critter’s Workshop’s production of ‘Hogie The Globehopper’ - the first Malaysian animated series to be shown on Netflix, the opening of three Breakout and Hauntu escape room outlets in the Klang Valley along with its international licensing model by Superdough Sdn Bhd and award-winning lighting, Stephanie Ng Design’s expansion into the Australian market.

AN APPRECIATION OF THE ARTS - AN UNDERSTANDING THAT ARTS AND CULTURE GIVE A NATION ITS SOUL - REMAINS IMPORTANT.

Having strong Ministries, board members, EXCO, Industry and International Advisory Panel, accompanied by a strong management and CENDANA team members has contributed towards CENDANA strengthening the ecosystem; and for great Malaysian arts and culture to thrive. This will continue to be a priority for us. As seen in this Milestone Report, our support has led to our beneficiaries, and in turn, their vendors, to create a total revenue of RM4.6 million and ultimately creating an economic multiplier of 2.82x. This gives us additional reason to not only support the arts for social and creative benefits but also for economic importance.

An appreciation of the arts – an understanding that the arts and culture give a nation its soul – remains important. Together with public and private stakeholders, we hope to continue supporting our Malaysian arts scene continuously and in inspiring more Malaysians via the arts. We will also continue to share our progress with the government grants provided to CENDANA.
Since our inception, CENDANA has engaged with parties from various sectors in creative and cultural platforms such as festivals, exhibitions, concerts, apprenticeship programmes, artwork, and research. We analyse the impact of our work through multiple data points to provide a comprehensive and holistic picture. CENDANA embarked on two kinds of activities:

**#1 PROGRAMMES INITIATED BY CENDANA, SOME WITH THE ENGAGEMENT OF THIRD-PARTY SERVICE PROVIDERS**

**#2 PROGRAMMES SUPPORTED BY CENDANA, THROUGH WHICH BENEFICIARIES RECEIVED MONETARY OR IN-KIND SPONSORSHIPS FROM CENDANA ITSELF, OTHER GOVERNMENT BODIES, AND THE PRIVATE SECTOR.**

**JUNE 2017 — DECEMBER 2018**

- **47** Arts and culture programmes initiated and supported by CENDANA
- **110** Total activities* supported
- **41** Beneficiaries

*Defined as individual events within arts and culture programmes supported by CENDANA; internal initiatives by CENDANA are not included.

**REVENUE**

Generated by organisers & vendors: **RM4.61 MILLION**
## MILESTONE REPORT PART I

### CENDANA’S MILESTONES IN REVIEW

<table>
<thead>
<tr>
<th>Category</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stakeholder Engagements</td>
<td>253</td>
</tr>
<tr>
<td>New Jobs Created</td>
<td>384</td>
</tr>
<tr>
<td>Industry Players Upskilled</td>
<td>1,266</td>
</tr>
<tr>
<td>总参与人数</td>
<td>254,427</td>
</tr>
<tr>
<td>Manpower Involved</td>
<td>5,241</td>
</tr>
<tr>
<td>Overseas Programmes</td>
<td>18</td>
</tr>
</tbody>
</table>

### ECONOMIC IMPACT GENERATED:

- **RM11.1 MILLION**
  - **RM9.2 MILLION** (Monetary)
  - **RM1.73 MILLION** (In-Kind)

### TOTAL VALUE OF SUPPORT RECEIVED BY BENEFICIARIES:

- **RM10.93 MILLION**
  - **RM9.2 MILLION** (Monetary)
  - **RM1.73 MILLION** (In-Kind)

**ECONOMIC IMPACT GENERATED:**

- Refer to ‘Economic Impact Assessment’ on page 38 for more details.
CENDANA sought to support programmes whose goals aligned with our overall vision, mission and ultimately our three pillars, and are categorised as such:

**ENERGISE THE ARTS**

- **SPONSORSHIPS**
  Funding and support of events catered to the public (e.g. festivals, exhibitions) and industry practitioners (e.g. capacity building workshops)

- **EMERGING ARTIST INCUBATION**
  The creation, adaptation or re-development of distinctive artistic content

- **MOBILITY FUNDING**
  Touring work focusing on participation at platforms that improves access to high-quality Malaysian art in Malaysia or abroad

- **ART IN THE CITY**
  A collaborative effort with the Ministry of Federal Territories and Kuala Lumpur City Hall, an outdoor visual display of local arts across Kuala Lumpur that serves as a strategic effort to promote the local arts community in expressing and showcasing their talents, while making art more accessible to the public

**EMPOWER THE COMMUNITIES**

- **BANDAR AKTIVITI SENI KUALA LUMPUR (BASKL)**
  CENDANA’s school holiday campaign that encourages families and high mobile individuals to visit participating cultural attractions and to escape to the arts together at participating venues around KL.

- **MOU (MEMORANDUM OF UNDERSTANDING)**
  Official collaborations with other arts organisations to foster knowledge and cultural exchange

**REORGANISE POLICIES**

- **ADVOCACY AND RESEARCH**
  Initiatives that serve to enhance CENDANA’s engagements with industry players
CENDANA HIGHLIGHTS:

Riuh
RIUH is a curated creative platform anchored in Kuala Lumpur that crafts a series of events with a variety of offerings such as food, retail, workshops, exhibits, and live performances over one weekend.

RIUH provides the creative community a pop-up space to showcase their talent and sell their wares, while urbanites can indulge in a weekend of exploration, education, and inspiration in the arts.

RIUH kickstarted in August 2017 and CENDANA supported several editions since then for the benefit of artists and the wider public. At their inaugural edition, the festival brought together an assembly of brands and people such as Biji-biji Initiative who conducted arts and crafts workshops, live performances by local singer-songwriter Russell Curtis, and DJ sets by a collective of vinyl enthusiasts, Disko Santan. RIUH also collaborated with Agak Agak, a modern Malaysian fusion restaurant, to launch a limited edition nasi lemak burger. Since then, we have supported 12 RIUH festivals, including special editions for festive seasons such as Gong Xi RIUH and RIUH Raya.
RIUH is the coolest event/bazaar for the creative scene, bringing out the best (and sometimes forgotten) art crafts and performances with contemporary interpretation that everyone can enjoy.

- Linda Oyez, May 2018
Among all the arts-related programmes supported by CENDANA thus far, the activities supported within RIUH catered to the highest number of attendees and generated the highest amount of creative entrepreneur sales:

109,447 ATTENDEES
RM 2.35 MILLION
REVENUE GENERATED FROM TICKET AND VENDOR SALES
Financial grants and in-kind sponsorships totalling a value of RM10.93mil were channelled to the programmes that were initiated and supported via three sources: CENDANA itself, other government bodies/agencies, and the private sector. Out of the total monetary amount approved for our beneficiaries, CENDANA funds made up almost 43% during the period of June 2017 to December 2018.

In-kind sponsorships include venue, accommodation, F&B, transportation, and prizes for activities, to name a few.

A NOTABLE DATA POINT IS THAT BENEFICIARIES WELCOMED MORE FUNDS FROM THE PRIVATE SECTOR IN 2018, INDICATING AN INCREASE IN PRIVATE INSTITUTIONS SUPPORTING ARTS AND CULTURE PROGRAMMES.
CENDANA supported a total of 47 arts and culture programmes during this period, with a progressively increasing number supporting Malaysian artists at overseas venues across countries such as Australia, Denmark, Spain, Netherlands, United Kingdom, Sweden, Germany, U.S.A, Portugal, Japan, Singapore, Philippines, China, and Korea.

Most of our artists are invited and hosted at these countries. This helped them open up new markets and broadened networks, with some leading to potential opportunities to bring their works or performances to more audiences or even to create new work. At the same time, in addition to having their expenses paid for, our beneficiaries were also able to generate revenue via avenues such as ticket sales.
CENDANA Highlights:

The Venopian Solitude

Photo credit: The Venopian Solitude
The Venopian Solitude (TVS) is a multiple award-winning EJM (electronic joget music) group founded in 2009 by singer-songwriter Takahara Suiko. She started out by producing and publishing her music online, garnering international attention. After signing on to a local label in 2013, her performance expanded from a one-woman show to one with a full-fledged band.

In 2018, TVS was selected to perform at several established festivals in Europe. They then launched a public callout for funding to embark on their first ever European tour. RM35,000 was approved to the band via CENDANA’s SPONSORSHIP FUNDING PROGRAMME.

TVS PERFORMED IN 6 COUNTRIES ACROSS 24 DAYS. HIGHEST NUMBER OF COUNTRIES COVERED IN A TOUR FUNDED BY CENDANA.
The most notable festival attended by TVS was Sónar Barcelona in Spain, which registered 120,000 attendees in the previous year. The tour also travelled to Germany, Denmark, the Netherlands, Sweden, and the United Kingdom, boasting to be Malaysia’s first electronic band to complete a festival circuit in this region.

This European tour also kickstarted the band’s collaboration with their booking agent in Europe, with the aim of developing a three- to five-year plan involving more tours and shows around Europe and other regions.
Each show showcases our specialty of fusing traditional Malay music with modern electronic sounds. We hope to represent Malaysia in a new light with a fresh image of modern + traditional.

- Takahara Suiko, to Rojak Daily.
Events such as festivals and exhibitions generate two types of income: sales by the organisers, such as admission tickets and merchandise, and sales by vendors invited to participate, such as F&B and handicraft sales.

**Total sales generated during this period:**

RM4.61 million

**Top revenue-generating events supported by CENDANA:**

RIUH: RM2.35 million (50.9% of total)
Borak Arts Series: RM1.65 million (35.6% of total)

**Funds approved by CENDANA vs. revenue generation**

Among the different types of programmes under our three pillars, sponsorship programmes received a majority of funds disbursed by CENDANA at RM1.24 mil (31%) and also generated the highest revenue at RM4.12 mil (89%).

*Note: Funds allocated for BASKL were utilised for the promotion and marketing of participating venues and their activities. As such, full reports from these participating venues were not provided and hence we are not able to provide specific data for this.*
Programmes that fall under talent development focus on knowledge and skills-building, such as apprenticeship and accelerator programmes, workshops, talks, and conferences.

One such initiative is the Arts Management Masterclasses in 2018, targeted at industry practitioners, festival directors, artists, performers, producers, and venue operators. CENDANA signed a MoU with Adelaide Festival Centre (AFC) for arts and cultural exchanges between Malaysia and Australia. Facilitated by professionals from AFC, CENDANA hosted the masterclasses together with the AFC and OzAsia Festival team, where participants learned all about pitching ideas, marketing for the arts, managing grants, fundraisers, and stakeholders, as well as producing a performance.

1,266 INDUSTRY PLAYERS UPSKILLED
At the local level, we collaborated with LOL Events, an established comedy club in Kuala Lumpur, to organise the Comedy Star Programme, a series of workshops designed to coach and guide individuals interested in developing their comedic talents. The 6-month programme was led by Muntoh Fong, a comedy writing and performing facilitator, and also featured mentorship by established comedians.

Other programmes funded include Southeast Asia Music Education Exchange (SEAMEX), the first dedicated marketplace for music education in Southeast Asia, Borak Arts Series, the only performance arts conference in the region, and Artistlabs, Malaysia’s first pre-accelerator 4-week programme for creative entrepreneurs.
We also assembled a band of Malaysian delegates to the Australian Performing Arts Market (APAM) in 2018, which was an initiative to connect Malaysian artists and cultural workers to the Australian arts ecosystem stakeholders and communities intended to encourage relationships, networks, and other international opportunities.

“I WAS TOTALLY IMMERSED IN THE PERFORMING ARTS THAT WEEK WHICH WAS WONDERFUL FOR A PERFORMING ARTIST, AND HELPED ME DISCOVER SOME INTERESTING MUSICAL ELEMENTS/FORMS I WOULD CONSIDER EXPERIMENTING WITH MYSELF. HAVING CONVERSATIONS ABOUT HOW THE CONTEXT AND CONTENT OF MALAYSIAN ARTS DIFFERS FROM WHAT WE SAW AT THE APAM, MADE ME REALIZE THAT OUR CREATIVE VISIONS INTERSECT QUITE NICELY, AND THAT THERE IS A LOT OF POTENTIAL FOR US TO WORK TOGETHER.”

— JILLIAN OOI (RHYTHM IN BRONZE), APAM DELEGATE
CENDANA HIGHLIGHTS:

Gallery Weekend KL
Gallery Weekend Kuala Lumpur (GWKL) is an annual 4-day celebration of aesthetic and cultural diversity in Malaysia’s capital city. Having launched successfully in 2016, GWKL brings together galleries, institutions, dining, accommodation and other partners across Greater Kuala Lumpur. The platform offers a unique interdisciplinary programme, which sees collaborations between textile museums, contemporary art galleries and restaurants, to raise the profile and marketability of contemporary art.

FOR TWO YEARS IN A ROW, CENDANA SUPPORTED GWKL WITH FUNDING, WELCOMING

850 VISUAL ARTISTS ACROSS 30 EVENTS
In 2017-2018, GWKL hosted participants and attendees across multiple art exhibitions, artist talks and workshops, digital features, and even gourmet projects. The 2017 edition also welcomed 2,500 visitors and achieved 18 media engagements across multiple mediums, increasing awareness and appreciation for art among Klang Valley dwellers.
CENDANA-supported activities also led to increased productivity and income within the creative and cultural sector, via the employment of manpower as well as the creation of new jobs. Also taken into account are internship or volunteering opportunities for students.

**5,241 MANPOWER INVOLVED**

**384 NEW JOBS CREATED**

**TYPE OF MANPOWER INVOLVED**

- Technical & support staff: e.g. videographers, translators, stage hands (2,879)
- Artists: e.g. actors, musicians, dancers (2,291)
- Panels/Mentors: e.g. panel judges, seasoned artists (71)

**TYPE OF JOBS CREATED**

- Permanent/Full-time: 29 (7.6%)
- Part-time: 355 (92.4%)

“DURING THE INTERNSHIP, I OBSERVED, LEARNT AND TOOK PART IN VARIOUS PROJECTS. THE ADAPTATION OF THE WORKING CULTURE AND ENVIRONMENT HELPED ME TO REFLECT MY PRACTICE IN MALAYSIA. ONE OF THE BIGGEST TAKEAWAYS FROM THIS INTERNSHIP IS THE SHARING OF KNOWLEDGE AND EXPERIENCE FROM THE KEY PLAYERS IN ADELAIDE FESTIVAL CENTRE AND OZASIA FESTIVAL.”

— KOE GAIK CHENG, INTERN WITH ADELAIDE FESTIVAL CENTRE IN 2018
IMPACT OF FUNDING: PUBLIC & STAKEHOLDER ENGAGEMENTS

Public events bring creative and cultural showcases to the forefront, enabling the cultivation of the rakyat’s interest and appreciation of the arts. We measure this via the number of attendees reached via the programmes that CENDANA has initiated and supported.

Our work is also made possible with the organisations we work with. Supporters of creative and cultural programmes come from all sectors: government entities, private organisations and even individuals.

253 STAKEHOLDER ENGAGEMENTS (VIA COLLABORATIONS, PARTNERSHIPS AND SPONSORSHIPS)
ACROSS 47 PROGRAMMES
AVERAGE OF 5,413 ATTENDEES PER PROGRAMME

Engagements also include the signing of Memorandums of Understanding with other arts and cultural organisations. CENDANA has signed agreements with the Adelaide Festival Centre (AFC), Badan Ekonomi Kreatif Indonesia (BEKRAF) and The Music Society, Singapore (SGMUSO).

“MY FIRST VENUE FOR BANDAR AKTIVITI SENI KL WOULD BE BALAI SENI NEGARA. TOGETHER, ME AND MY FAMILY LEARNED INTERESTING FACTS AND VIEWS OF ARTS BY VISITING THE MINTA PERHATIAN, RE-INVENTING THE WHEEL, TEH TARIK WITH THE FLAG AND TEKAD ENAM DEKAT EXHIBITION. A RATHER FUN ACTIVITY BUT MY KIDS CERTAINLY ASKED MANY QUESTIONS ABOUT THOSE EXHIBITS. I GUESS THEY ARE QUITE INTERESTED IN THEM TOO!”
— AZIYATUL IFIAH, SEPTEMBER 2018

“BORAK ARTS GAVE ME A BRIEF INSIGHT INTO THE CONTEXTS FOR PERFORMING ARTS IN VARIOUS SOUTHEAST ASIAN COUNTRIES. MEETING COLLEAGUES AND MAKING NEW CONNECTIONS IS ALWAYS THE GREATEST BENEFIT OF THESE GATHERINGS FOR ME... I THINK IT’S IMPORTANT TO ENCOURAGE AUSTRALIANS TO GO TO THIS MEETING POINT IN THE REGION AND TO NOT JUST ENGAGE WITH IT WHEN IT IS IN AUSTRALIA.”
— AMRIT GILL, DIRECTOR OF INTERNATIONAL DEVELOPMENT AT AUSTRALIA COUNCIL FOR THE ARTS
IMPACT OF FUNDING: POTENTIAL FUTURE ACTIVITIES

Through CENDANA's support, many local talents gained a platform to showcase their work. Some of CENDANA's beneficiaries captured the attention of other individuals and organisations such as foreign festival directors and were subsequently invited to perform at other regional and international events. This opportunity also becomes an avenue for them to enhance their creative skill sets and adapt their shows to different audiences.

KL SHAKESPEARE PLAYERS
KLSP was invited to perform in Seoul and encouraged to travel to Australia, after perfectly executing their performance at the 3rd Biennial Conference of the Asian Shakespeare Association in Manila, the Philippines.

TERRYANDTHECUZ
TerryandTheCuz debuted its play ‘Thicker Than Water’ in Joe’s Pub, New York, and was invited to do a return season, and to create new work.
MILESTONE REPORT

PART I

IMPACT OF FUNDING: POTENTIAL FUTURE ACTIVITIES

MAIN THEATRE
Main Theatre performed ‘Ingatan’ at Pesta Boneka, Jogjakarta, Indonesia, and was invited to perform in the future for Festival of Animated Objects: Calgary Puppet Festival in Canada.

CENDANA ACADEMY FOR CULTURAL ECONOMY (ACE)
Following demands for more such workshops to be conducted, CENDANA made the ACE programme a continued ground effort, with plans to travel to more than 6 different states in Malaysia, reaching out to various arts communities.

ROGUEART
After a successful #mejabulat joint workshop, RogueArt was approached to participate/nominate a visual arts representative to participate in a JKNN (Jabatan Kebudayaan dan Kesenian Negara) special committee workshop on arts education policy and also to contribute feedback on an Occupational Framework paper for occupations in Creative, Arts and Entertainment Activities.

KUALA LUMPUR COLLECTORS’ WEEKEND
Artist Saiful Razman was invited to Jakarta to talk and exhibit his works in 2019.

BORAK ARTS SERIES
Through Borak Arts Series 2017, ASK Dance Company (Malaysia) garnered the attention of KMP Artists (USA) and chatted about a potential collaboration for the 2019/2020 season. Lastly, Asia Duo Dance Company who performed “CanSur” and ASK Dance Company who performed “Eclectic Shift”, were invited to perform at Iskarnival 2017 in Johor.
CENDANA
Highlights:
Orang Drum Theatre
The name Orang Orang Drum Theatre (OODT) fittingly means ‘people’ and ‘community’ in both Chinese and Malay. Through exploring drum theatre of various combinations (of drums, vocals, physical expression, and other theatrical elements), they set out to search for a way to bridge between performing arts and the people it serves.
CENDANA supported OODT twice in 2018. First, as members of the Malaysian artists delegation to the Australian Performing Arts Market 2018 (APAM), Brisbane, where they performed the multi-award winning 'Hidup Ini Senget'. In 2014, this production was nominated in four categories at the 12th BOH Cameronian Arts Awards, winning for 'Best Music and Sound Design' and the 'Best Group Performance'.
The second round of funding assistance was to support the 17-man troupe to Quan Zhou and Choa Zhou in China where they brought the traditional 24-Festive Drums show to 3 venues and conducted 3 workshops.

At APAM, the group networked with Jozsef Kardos, Programme Director of Sziget Festival in Hungary who then extended an invitation to perform at the Festival in August 2019. Their subsequent 6-event China tour reached out to 2,000 people in total. In addition, their performance at Chao Zhou National Theatre was broadcasted to a live TV audience of 11,650.
We also conducted an impact analysis* on the programmes that we initiated and supported in this 1 ½ year period based on the multiplier effect, which occurs when there is an initial injection into the economy, resulting in a bigger final increase in national income.

From the 47 programmes supported and initiated by CENDANA, an economic impact of RM11.1 mil in total was estimated – RM8.31 mil direct and RM2.79 mil indirect. CENDANA’s direct contribution arises from the RM3.94 million awarded for arts and culture programmes. This means our monetary support resulted in an economic value 2.82 times of the amount awarded.

* The economic impact is calculated on a best-effort basis, derived from information made available in the reports provided by our beneficiaries. Some information may not be available, whether in full or in part, and as such the economic impact may be underestimated.
**DIRECT IMPACT**

**INCOME EARNED BY THE MANPOWER INVOLVED**
- Salaries
- Fees

**INCOME EARNED BY THE MANPOWER INVOLVED**
- Salaries
- Fees

**INDIRECT IMPACT**

**REVENUE GENERATED BY ORGANISERS AND VENDORS**
- Tickets
- Merchandise sales
- Vendor revenue

**VENUE INCOME**
- Space rental
- Public Address (PA) system rental and other set up expenditure

**CONTRIBUTION BY ATTENDEES**
- Land transportation

**CONTRIBUTION BY INDUSTRY PLAYERS**
- Accommodation
- Land transportation
- Air transportation
- Costume and prop rentals/purchases
- Gifts and tokens
- Incremental revenue and investments secured
- Shipping of equipment, training materials, etc.
- Printing and stationeries
**ANALYSIS METHODOLOGY & DISCLAIMER**

The information contained in this report are for the period between June 2017 and December 2018, and were collected from various documents provided by CENDANA to Frost & Sullivan and My Performing Arts Agency (MyPAA) as at August 2019, such as:

1. Final evaluation reports and project monitoring surveys
2. Progress reports
3. Post-event reports and surveys
4. CENDANA’s annual performances report
5. Funding details by CENDANA, i.e total funds approved and disbursed.

In addition, Frost & Sullivan collected selected publicly available information via secondary research, to validate and deep-dive in selected arts and culture programmes initiated and supported by CENDANA.

Frost & Sullivan later presented the findings from this analysis to CENDANA. These findings were included into an internal report provided by Frost & Sullivan to CENDANA. The information available in this document is extracted from this internal report developed by Frost & Sullivan for CENDANA.

Without prejudice to the generality of the foregoing paragraphs, CENDANA does not represent, warrant, undertake or guarantee that the use of data and information in this report will lead to any particular outcome or results. All data and information presented in this report have been obtained or derived from sources believed by CENDANA to be reliable but makes no representation as to their accuracy, completeness and timeliness. CENDANA shall not be held responsible and shall not be liable for any and all loss suffered arising from the use of data and information presented in this report, except for liability that arises under specific statutes or regulations applicable. By using this report, you accept this disclaimer in full.

**FROST & SULLIVAN’S DISCLAIMER**

While Frost & Sullivan has made every effort to ensure the accuracy of the data used in the internal report provided to CENDANA, we do not give any warranty as to the accuracy or completeness of the information. This is due to possible limitations in the extensiveness and quality of the data used for the analysis, such as follows:

1. No Data or Only Partial Data - There are instances where no data or only partial data are collected and provided by the internal reports and surveys received.
2. Data / Information Inconsistency - There are instances where data or information provided in the internal reports and surveys received are inconsistent. In this view, data or information collected may not entirely be comparable and may not be combined.

The analysis provided in the internal report to CENDANA is conducted on a best-effort basis based on available information. As such, the analysis does not purport to and may not be exhaustive. Frost & Sullivan takes no responsibility for the incorrect or limited information supplied by any party.

Frost & Sullivan also certifies that no part of our analyst compensation was, is or will be, directly or indirectly, related to the specific views expressed by Frost & Sullivan. Frost & Sullivan has conducted the analysis in an independent and objective manner.

Frost & Sullivan shall not be held responsible for the decisions and/or actions taken by the readers as a result of the information available in this document.
## EXECUTIVE SUMMARY DATA

### MODULE 1: PERFORMANCE ANALYSIS OF CENDANA

<table>
<thead>
<tr>
<th><strong>TOPIC</strong></th>
<th><strong>INDICATOR</strong></th>
<th><strong>SOURCE</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Funds</td>
<td>Total funds, source of funds, total funds awarded by CENDANA, total funds disbursed by CENDANA, programme type, pillar</td>
<td>Frost &amp; Sullivan analysis (based on Final evaluation reports, progress reports, post-event reports and surveys, annual performances reports, Cendana’s financial report, other information provided by MyPAA/CENDANA).</td>
</tr>
<tr>
<td>Programmes and Activities</td>
<td>Total programmes, venue of programmes, total activities initiated and supported by CENDANA</td>
<td>Final evaluation reports, progress reports, post-event reports and surveys, annual performances reports.</td>
</tr>
<tr>
<td>Revenue Generation</td>
<td>Total revenue generation by organisers and vendors, programme type, pillar</td>
<td>Final evaluation reports, progress reports, post-event reports and surveys, annual performances reports.</td>
</tr>
<tr>
<td>Talent Development</td>
<td>Number of industry players upskilled</td>
<td>Final evaluation reports, progress reports, post-event reports and surveys, annual performances reports.</td>
</tr>
<tr>
<td>Employment</td>
<td>Total manpower by job category, new job creation by employment type</td>
<td>Final evaluation reports, progress reports, post-event reports and surveys, annual performances reports.</td>
</tr>
<tr>
<td>Public Reach</td>
<td>Total attendees by origin/nationality, public testimonials</td>
<td>Final evaluation reports, progress reports, post-event reports and surveys, annual performances reports.</td>
</tr>
<tr>
<td>Stakeholder engagements</td>
<td>Total stakeholder engagements by origin of stakeholder</td>
<td>Final evaluation reports, progress reports, post-event reports and surveys, annual performances reports.</td>
</tr>
<tr>
<td>Future opportunities</td>
<td>Programme feedback</td>
<td>Final evaluation reports, progress reports, post-event reports and surveys, annual performances reports.</td>
</tr>
<tr>
<td>Peers benchmarking</td>
<td>Peer profiles, total funds disbursed</td>
<td>Annual reports, CENDANA’s financial report</td>
</tr>
</tbody>
</table>

### MODULE 2: MULTIPLIER IMPACT ASSESSMENT

<table>
<thead>
<tr>
<th><strong>TOPIC</strong></th>
<th><strong>INDICATOR</strong></th>
<th><strong>SOURCE</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Economic Direct Impact</td>
<td>Income earned by the manpower involved</td>
<td>Frost &amp; Sullivan analysis (based on Final evaluation reports, progress reports, post-event reports and surveys, annual performances reports, other information provided by MyPAA/CENDANA)</td>
</tr>
<tr>
<td></td>
<td>Revenue generated by organisers and vendors</td>
<td>CENDANA’s financial report</td>
</tr>
<tr>
<td>Economic Indirect Impact</td>
<td>Contribution by attendees</td>
<td>Frost &amp; Sullivan analysis (based on Final evaluation reports, progress reports, post-event reports and surveys, annual performances reports, other information provided by MyPAA/CENDANA)</td>
</tr>
<tr>
<td></td>
<td>Contribution by industry players</td>
<td>CENDANA’s financial report</td>
</tr>
<tr>
<td></td>
<td>Venues income</td>
<td>Frost &amp; Sullivan analysis</td>
</tr>
<tr>
<td>Economic effort</td>
<td>Awarded Amount by CENDANA, the Government, the Private sector, in-kind by Sponsors</td>
<td>Frost &amp; Sullivan analysis (based on Final evaluation reports, progress reports, post-event reports and surveys, annual performances reports, other information provided by MyPAA/CENDANA)</td>
</tr>
<tr>
<td></td>
<td>Disbursed Amount by CENDANA</td>
<td>Frost &amp; Sullivan analysis</td>
</tr>
<tr>
<td>Multiplier assessment</td>
<td>Multiplier impact (Impact/Effort)</td>
<td>Frost &amp; Sullivan analysis</td>
</tr>
</tbody>
</table>

**Frost & Sullivan analysis** (based on Final evaluation reports, progress reports, post-event reports and surveys, annual performances reports, Cendana’s financial report, other information provided by MyPAA/CENDANA)