CENDANA

MILESTONE REPORT
PART 2
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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 THE 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 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 the artists and cultural workers in addition to professional development.

REORGANISE POLICIES:
Advocate framework to support and create sustainable growth in Malaysia's art and culture sector.

This Milestone Report covers our continued efforts and performance in 2019, with specific highlights on noteworthy programmes. As a commitment towards accountability and transparency, our beneficiaries, partners and service providers 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 impact of our funded artists, cultural workers, and partners.

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 funnel 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.
VISION:

For Malaysia to be known for its great art and artists, and for Kuala Lumpur to be recognised as a cultural and creative city.

MISSION:

Develop and transform Malaysian arts and culture into an economic driver.
It is with great pleasure that I present the second part of the Cultural Economy Development Agency (CENDANA) Milestone Report. This is part of our commitment towards accountability and transparency that we record our continued efforts and achievements in 2019 in this Milestone Report.

2019 was a particularly eventful and important year for CENDANA – a year during which CENDANA’s growth stemmed from collaborative efforts with Malaysian artists and cultural workers as well as public and private partners. Delivery and results orientation characterised CENDANA’s operations for 2019: 107 arts and culture activities had created work opportunities for 1,970 Malaysian artist and cultural workers. The works by our artist and cultural workers have inspired more than 45,581 attendees. Collaborations with partners were key to facilitate the far-reaching capacity building programmes in an effort to professionalise artists and arts organisations, but also in building direct relations with various artists, cultural workers, and stakeholders nationwide. We are glad that this effort benefitted 540 Malaysian industry practitioners.

The funding programmes remain an important initiative as it provides a continued yearly arts-friendly funding mechanism for all – individual artists, collectives and organisations. Such funding efforts are important to support development, experimentation, and trials, nurture networks and more; whilst contributing to the sustainability and audience development for our artists and cultural workers. As seen in this Milestone Report, our support has led to an economic impact of RM3.34 million and ultimately creating an economic multiplier of 2.12x. This gives us additional reason to not only support the arts for social and creative benefits but also for economic importance.

CENDANA is committed to ensuring that our 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. By the end of 2019, MyCreative Ventures received a total of 440 submissions and approved a total of 169 loans amounting to RM327 million. Notable companies include R&D Studio Sdn Bhd which produced Wizards of Warna Walk, a production contract commissioned by Walt Disney as well as the award-winning Batik Girl animated series. BBD Lifestyle Group Sdn Bhd, a children's clothing designer known for their cute dresses, and Sirnasin Group Sdn Bhd with its brand's core design concept focused on minimalist hybrid, affordable, and chic clothing for men and women were the latest fashion additions. Buku Fixi Sdn Bhd also joined the ranks of MyCreative investees from the Literature pillar – a contemporary urban book publisher with an estimated total book sales of 2 million copies from more than 200 titles. No doubt our sector has much more to be done but together with supportive Ministries, board members, EXCO, Industry Advisory Panel, accompanied by MyCreative Ventures, bolstered with the knowledge that daily, arts and culture make a huge difference to our nation, we are confident in continuing our journey to position Malaysia as a home to a vibrant art scene and inspiring artists, and one that can be proudly shared with all Malaysians.
CENDANA is committed to ensuring that our arts and cultural practitioners have access to resources to continue inspiring Malaysians.
Since its inception in June 2017 up to December 2018, CENDANA’s primary focus had been to establish its role in the culture sector, and this was achieved by supporting individual artists, collectives, and organisations actively involved in the visual arts, performing arts and independent music sector and their programmes. Our indicators for success were measured by how widely these programmes reached out to the public which created awareness and engagement in the arts; how these activities preserved jobs and created new jobs; and how much revenue these activities generated for the stakeholders involved.

We have taken great steps to reach and support artists and cultural workers who have demonstrated excellent work and in engaging Malaysians who previously may have not had access to arts and culture.

In this journey, we also worked towards professionalising our local talent via various workshops and masterclasses that have benefitted 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.

2019 saw CENDANA rolling out its own programmes which included the arts education schemes in public primary schools, special education schools and orang asli schools, as well as continuing arts-friendly funding programmes, with the overall aim of developing the talents of our local artists and the growth of network opportunities.

This strategic decision has borne fruit for us and our beneficiaries, resulting in a higher number of new jobs created, arts and culture activities supported and stakeholder engagements compared to the previous year. While this year’s undertaking is less likely to yield immediate benefits such as ones from revenue generation and audience numbers, labour marketing improvement and greater access to future opportunities contribute to the maturation of the sector which ultimately is the more sustainable approach.

As before, CENDANA engaged in two kinds of activities: (1) programmes initiated by CENDANA, some with the engagement of third-party service providers, and (2) programmes supported by CENDANA, through which beneficiaries received financial grants or in-kind sponsorships from CENDANA itself, other government bodies, and the private sector.
2019
JANUARY 2019 TO DECEMBER 2019

45 ARTS AND CULTURE PROGRAMMES INITIATED AND SUPPORTED BY CENDANA

107 total activities* supported
55 beneficiaries
540 industry players upskilled

140 stakeholder engagements
316 new jobs created
1,970 manpower involved

RM0.12 mil of revenue generated by organisers & vendors
45,581 total attendees

RM2.3 mil IN TOTAL VALUE OF SUPPORT RECEIVED BY BENEFICIARIES

Monetary:
RM1.84 mil

In-kind:
RM0.46 mil

RM3.34 mil ECONOMIC IMPACT GENERATED

13 OVERSEAS PROGRAMMES
Taiwan, Iceland, United Kingdom, Thailand, India, Australia, Indonesia, Singapore, United States of America, United Arab Emirates, Japan

* Defined as individual events within arts and culture programmes supported by CENDANA; internal initiatives by CENDANA are not included.
CENDANA sought to support programmes, facilitated by the Industry Advisory Panel, whose goals aligned with our overall vision, mission and ultimately our three pillars, and are categorised as such:

**ENERGISE THE ARTS:**

**ART IN THE CITY (AITC)**
A collaborative effort with the Ministry of Federal Territories and Kuala Lumpur City Hall, Ministry of Tourism, Arts and Culture and others. AITC is 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.

**BANDAR AKTIVITI SENI KUALA LUMPUR**
A promotional programme in collaboration with the Ministry of Tourism, Arts and Culture and more, which encourages families and highly mobile individuals to experience the arts (performance, music, visual) during the school break. In collaboration with the Ministry of Education, CENDANA also introduced the #BASKL Arts Excursion which subsidies public primary school students to have first positive experiences in Malaysia’s rich arts and culture. This may come from a school visit to an art gallery, a museum, or attending a live performance at a theatre.

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

**PANGGUNG RAKYAT**
A public arts platform in collaboration with Kuala Lumpur City Hall, National Department of Culture and Arts and more, for authentic Malaysian cultural performance to cultivate deeper appreciation of the nation’s cultural history.

**EMPOWER THE COMMUNITIES:**

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

**DEVELOPMENT FUNDING**
Funding to support the creation, adaptation or re-development of distinctive artistic content.

**MOBILITY FUNDING**
Funding to support touring work focusing on participation at platforms that improves access to high-quality Malaysian art in Malaysia or abroad.
CAPACITY BUILDING
Funding to support practitioners in participating or organising professional training and skill development programmes such as workshops, masterclasses, forum, exchanges, training, seminars, residencies amongst others.

ACADEMY OF CULTURAL ECONOMY (ACE)
CENDANA workshops geared towards providing the required skills to arts and culture industry members.

ARTIST IN SCHOOL PROGRAMME (AISP)
Part of the arts education scheme that introduces young Malaysians to experience local artists teaching them the understanding of concepts and techniques of art forms, which may include the ability to analyse art forms and conceive how artwork is formed, enhance creative thinking skills as well as evaluation skills.

MEJA BULAT: SIDANG SUARA SENI IN COLLABORATION WITH ROGUEART
The development of a report from a roundtable held on 10 November 2018 to gather voices from the visual arts community to share ideas for the Malaysian art scene.

BUNYI – AN INDEPENDENT MUSIC ROUNDTABLE IN COLLABORATION WITH KREATIVKAT RESOURCES
A gathering of representatives to discuss and document the various issues pertaining to the betterment of the local independent music sector in Malaysia.

A COUNTRY FOR OUTLIERS: A WORKSHOP ON CREATIVE RESEARCH
A week-long workshop aimed at fostering a regional cohort of research-centred and collaboration-inclined cultural workers in Malaysia and Southeast Asia. The programme is structured around a series of workshops and site visits where invited speakers will mentor participants on their project proposals. The programme concluded with a symposium in collaboration with Visual Art Programme, Cultural Centre, University of Malaya.

MOBILITY FUNDING GUIDE
CENDANA together with ASEF’s arts and culture website – culture360.ASEF.org - published the ‘5th Mobility Funding Guide for Malaysia’ that maps out a comprehensive list of international and local funding resources.

REORGANISE POLICIES:

MALAYSIA CULTURAL AND CREATIVE CITIES NETWORK
A platform for local government and councils to network and learn best practices to activate, develop co-operation and sharing of experience among cities nationwide on culture and creative assets for social, environmental and economic development.

INTERNATIONAL FEDERATION OF ARTS COUNCILS AND CULTURE AGENCIES (IFACCA)
Bursary to support 20 Malaysian cultural practitioners interested to attend the 8th World Summit on Arts and Culture.
BOOSTING THE CULTURAL SECTOR

Financial grants and in-kind sponsorships* totalling RM2.3mil were channelled to the programmes that were initiated by local artists and cultural workers / collectives / organisations and supported via three sources: CENDANA itself, other government bodies/ agencies, and the private sector. CENDANA funds made up 85.4% of the total monetary amount approved for beneficiaries during the period of January 2019 to December 2019, compared to 42.8% in the last Milestone Report.

CENDANA supported a total of 107 activities within 45 arts and culture programmes during this period, including those held at overseas venues. New countries traversed include Iceland, Taiwan, and the United Arab Emirates, amongst others. The majority of programmes supported took place in Malaysia (17% increase from 2018).

* In-kind sponsorships include venue, accommodation, F&B, transportation, and prizes for activities, to name a few.
**BREAKDOWN OF SPONSORSHIPS**
(from all 3 sources)

- **20.0%** IN-KIND
  - RM0.46 MILLION
- **80.0%** MONETARY
  - RM1.84 MILLION

**SOURCE OF FUNDING**

- **85.3%** CENDANA
  - RM1.57 MILLION
- **6.5%** OTHER GOVERNMENT BODIES
  - RM0.12 MILLION
- **8.2%** PRIVATE
  - RM0.15 MILLION

**LOCATION OF PROGRAMMES SUPPORTED**

- **71.1%** LOCAL
  - 32 PROGRAMMES
- **2.2%** LOCAL & OVERSEAS
  - 1 PROGRAMME
- **26.7%** OVERSEAS
  - 12 PROGRAMMES
Through CENDANA’s support, Spunkdok! Collective, a Johor Bahru-based independent music movement, successfully organised Jerayawara 2019. The second edition of their tour that year, Jerayawara aims to promote and provide a platform for the southern local independent music and art communities.

A concerted effort to bring together Johor independent music acts to develop new audiences across the nation, the tour was held across 10 venues throughout 9 different states around peninsular Malaysia. A total of 41 independent acts from around the nation participated in the tour, which ran from February to December 2019. Cumulatively, the tour attracted approximately 8,000 attendees.

10 venues
9 states
41 acts
8,000 attendees
The states toured include: Johor, Selangor, Melaka, Perak, Negeri Sembilan, Terengganu, Pahang, Penang, and Kuala Lumpur. Among all the other programmes funded in 2019, Jerayawara 2019 culminated in the widest engagement nationwide in a single tour.

The tour featured performing acts such as Iman’s League, Plvindre, Crazy Grizzly, Plague of Happiness, and Sekumpulan Orang Gila.
With CENDANA’s shift from supporting public events for the wider public to capacity building for the sector, 2019 saw a decrease in total revenue generated. Our support was heavily focused on non-profit programmes and less on festival-related programmes, which were the major revenue contributors in 2018 via income streams such as ticket sales by event organisers and F&B and retail sales by festival vendors.
CENDANA Highlights

Art In The City (AITC)
“AITC has helped me with media exposure such as the Astro Awani morning interview. Also, I had a great opportunity to meet and explain my work to the Minister for Federal Territories. Besides that, this programme has helped me with networking wise among fellow artists and curators. We have started to discuss the possibilities of our next collaboration if the opportunity arises.”

- Pamela Tan, public art finalist

After the successful inaugural edition of Art In The City (AITC) in 2018, CENDANA kicked off its second edition in October 2019, once again in collaboration with Ministry of Federal Territories and Kuala Lumpur City Hall, Ministry of Tourism, Arts and Culture and others, with the theme ‘I heART KL’, focused on promoting Malaysians’ love for our city. AITC is an effort to continuously raise awareness of the Malaysian arts and culture scene while making art more accessible to the public.

Following an open call for public art this year, three finalists were picked by a Selection Panel featuring Architect and Partner at LabDNA Nani Kahar, ILHAM’s Gallery Director Rahel Joseph, Project Implementation and Building Maintenance Department Director at Kuala Lumpur City Hall Norzaini Nordin, and curator Snow Ng. Malaysian artists Pamela Tan, Joshua Teo, and collective Filamen then created commissioned art installations for display along the River of Life and Masjid Jamek Lookout Point from October 2019 to February 2020. In addition to these site-specific activations, the artists conducted various workshops in conjunction with their commission period. 10,448 Malaysians engaged with the arts in AITC.

In addition to a two-day public art workshop, a forum was organised to discuss the role of arts and culture in public spaces as well as to share best practices and experiences within the country, regionally and internationally. In collaboration with Yeoh Lian Heng, founder of Lostgens’ Contemporary Art Space and supported by Think City, the event featured Nani Kahar, Senior Lecturer Faculty of Art & Design at Universiti Teknologi MARA Melaka Dr. Rosli Zakaria, design firm Tetawowe Atelier, interdisciplinary artist and social activist Aisyah Baharuddin, Singaporean sculptor and fine arts lecturer Lim Soo Ngee, Indonesian poet Ahmad Khairudin, and Snow Ng.
“Art In The City 2019 was a successful event because it was not conservative in terms of artwork selection. In fact, it displayed a variety of art forms which could then generate public discourse and criticism. AITC created a haven and a platform for artists to thrive and make meaningful connections.” – Joshua Teo, public art finalist

A video competition was also launched, inviting Malaysians to present an interesting narrative of what makes Kuala Lumpur unique through the lens of arts and culture. The call-out received overwhelming responses and eight entries were selected for the public to vote on our Facebook page for their favourite video. Four winners received cash prizes and their videos were screened at Lucky Pao Market, a creative marketplace for artisans featuring local crafts, creations, artworks as well as local music performances by Kyoto Protocol, Johny Comes Lately, Bizhu and The Nadir Music Collective. The market also featured F&B vendors as well as community activations.

Other activities include:

**Panggung Rakyat** in collaboration with Dewan Bandaraya Kuala Lumpur (DBKL) is a public arts platform that aims to promote Malaysia’s traditional art forms through showcasing and invites interactive participation through workshops, displays and talks. Featured here is Ronggeng dancers coordinated by Nusantara Performing Arts Research Centre (NusPARC).
Curated tours in collaboration with The Art Seni to highlight other art exhibitions and shows happening around Kuala Lumpur.

ACE Bootcamp Indie Music, targeted at independent musicians, promoters, recording labels, artist managers and cultural workers in the music businesses. The bootcamp featured a networking session as well as mentoring opportunities by music heavyweights in the industry, including Dato’ Ahmad Izham Omar, CEO of Primeworks Studio, Jennifer Thompson, Managing Director of J Two Entertainment, and Rahul Kukreja, lead guitarist for One Buck Short and Director of The Bee.

Sketchwalk by KL Sketchnation, an interactive stroll through the city with participants wielding their sketchbooks and pens.

Contemporary visual art exhibition SHIFT 2019 that explored the theme of change with a focus on identity, technology, and popular culture. 176 artworks by 42 emerging Malaysian artists were displayed at the exhibition.
Programmes that fall under talent development focus on enhancing the knowledge and skills of participants, delegates, or attendees in the arts and culture sector through programmes supported or initiated by CENDANA.

More than half of the total was contributed by CENDANA's own Academy of Culture Economy (ACE) conducted in collaboration with the Ministry of Tourism, Arts and Culture nationwide. 296 participants at ACE workshops were upskilled through sessions on tax deduction, data capturing and funding. Via ACE Bootcamps, 31 participants were selected and went through a 3-day professional development course, organised in partnership with the Rainforest Fringe Festival aimed at Sabahan and Sarawakian performing and visual artists, while the Indie Music edition for independent musicians upskilled 50 participants across 2 days in Kuala Lumpur. The subsequent bootcamp was organised in partnership with The Bee and Malaysian Global Innovation & Creativity Centre (MaGIC).
The latter programme featured a 6-hour workshop that was attended by 15 participants from the dance community. This was followed by an intensive 5-day collaborative period, during which the artists created new dance works. At the end of the project, the 5 new dance works were performed to the general public on 26-27 January 2019, alongside 4 other Malaysian dance works which were restaged for the event.

Other talent development programmes funded include photography workshops and training at the Kinabalu Photo Festival 2019 Jebat Photography Club and ‘Step Together: New Dance Works from Regional Collaboration’ by MyDance Alliance catered for emerging Malaysian choreographers to create collaborative dance works.

540 industry players upskilled
CENDANA Highlights

The National Level Bahasa Melayu Theatre Competition For Tamil Schools
This year, CENDANA funded the National Level Bahasa Melayu Theatre Competition For Tamil Schools for the first time. Organised by Persatuan Seni Pentas India (PSPI) and in collaboration with the National Department for Culture and Arts, it is a yearly competition first organised in 2007 in the Klang Valley region, and has since expanded to the national level.

**Participated by**

640 students

from 64 Tamil schools

in 11 states
This programme acts as a platform for the younger generation to learn about and inculcate a love for theatre, while developing proficiency in the national language.

The 2019 edition of the competition welcomed students from 11 states across Peninsular Malaysia. A total of 640 students aged 12 and below from 64 Tamil schools participated in the competition.

“To envision and to continue with a high spirit in conducting a competition for Tamil schools on a large scale all these years is a truly commendable effort. The theatre is not merely entertainment, it is a manifestation of a society’s socio-cultural make.” - YBhg. Tan Sri Hajah Norliza bt. Rofli, Director General for Culture and Arts.
CENDANA Highlights

Academy of Cultural Economy (ACE)
Among all the programmes supported, workshops under CENDANA's Academy of Cultural Economy (ACE) workshops upskilled many industry players in 2019 in view of its nationwide reach:

**296 industry players across 9 workshops**

in Kuala Lumpur, Sandakan, Kota Kinabalu, Johor Bahru, Kota Bharu, Penang, and Miri

This makes up close to 55% of the total number of industry players upskilled for 2019. ACE workshops this year were geared towards developing skills required behind the scenes of the arts and culture sector, such as managing creative projects, fundraising, and leveraging on existing tax incentives catered to the arts and cultural scene.

Some of the key topics covered were:

- Tax deduction for shows and arts and culture programmes, for the purposes of attracting corporate sponsorship
- Data capturing and the importance of reporting and evaluation
- Overview of the funding landscape and what is available for the arts and cultural sector, including knowledge sharing sessions with CENDANA's grant beneficiaries as well as on our Funding Programmes.
While revenue generated by programmes this year saw a reduction, there was an increase in the number of new jobs created from the previous year by 15%, leading to increased productivity and income within the creative and cultural sector.

In 2018, a majority of manpower involved were technical and support staff (52.8%), typically hired for events such as festivals. This year, in view of the continued focus in providing platforms for conversations and networks as well as upskilling and funding programmes, we naturally saw a significant increase in artists receiving opportunities (67.8%).

1,970 manpower involved
316 new jobs created

**Type of Manpower Involved**
- 523 Technical & Support Staff
  - e.g. videographers, translators, stage hands
- 111 Panels / Mentors
  - e.g. panel judges, seasoned artist
- 1,336 Artists
  - e.g. actors, musicians, dancers

**Type of Jobs Created**
- 43 Permanent / Full-Time
- 273 Part-Time
In 2019, we welcomed a higher number of stakeholder engagements via collaborations, partnerships and sponsorships from both the government and private sector. As our focus this year was geared towards professional development within the sector as opposed to public outreach, this is a promising sign that more value is being placed on the growth of the industry.

**STAKEHOLDER ENGAGEMENTS BY ORIGINS**

- 109 MALAYSIAN (77.9%)
- 31 FOREIGN (22.1%)

*In the event the same stakeholder supported two different activities, its support is counted as two separate stakeholder engagements. Stakeholder engagement count excludes CENDANA.*

**45,581 attendees**

**140 stakeholder engagements**

**Across 45 programmes**
Engagements also include the signing of Memorandums of Understanding (MoU) with other arts and cultural organisations. CENDANA has signed agreements with the Adelaide Festival Centre (AFC), Australia and with BeKraf, Indonesia, which served to strengthen existing relations with Australia and Indonesia as well as its people and artists in the cultural and creative industry.

Under the latter, a collaboration with Yayasan Ekosdance, founded by world-renowned dancer Eko Supriyanto, was made possible. In November 2019, we organised a programme to connect the organisation with local communities in Sarawak to understand their local culture, historical context, stories and traditional arts.

With the AFC, we gained a platform to showcase our contemporary and indigenous arts as well as high-profile art companies in Australia. An arts manager from Malaysia also had the opportunity to intern at the Adelaide Festival Centre. Back in Malaysia, we co-facilitated masterclasses and knowledge sharing sessions with arts industry professionals from Australia.
IMPACT OF FUNDING:

POTENTIAL FUTURE ACTIVITIES

Through CENDANA’s support, many local talents gained additional platforms to showcase their work. Some of CENDANA’s beneficiaries captured the attention of other individuals and organisations and were subsequently invited to participate in other programmes, perform at other regional and international events, or to make their programme a recurring one. This opportunity also becomes an avenue for them to enhance their creative skill sets and adapt their shows to different audiences.

AMIR ZAINORIN

Amir Zainorin’s documentary, Tong Tana was shown abroad in Copenhagen in October 2019 at the Museum for Visual Knowledge as part of an art festival.

ARTIST IN SCHOOL PROGRAMME (AISP)

16 artists were identified for the programme and participated in a 3-day basic education pedagogy carried out by Institut Pendidikan Guru Kampus Ilmu Khas (IPGKIK), Kuala Lumpur in preparation for executing the programme in year 2020.

DHANIYA ILLIANI YUSOF

After visual artist and fashion designer Dhaniya exhibited her works in Yogyakarta, she was invited to collaborate on a photography project with a student from the Institut Seni Indonesia in 2020.

JOSHUA TEO

One of the finalists of Art In The City selected to create and display an original artwork, Joshua Teo was approached by Rainforest Fringe Festival and Rainforest In The City Kuching for potential art installation commissions.

ABDUL SALAM BIN KADIRUN

The winner of the Photobook Contest at the Kinabalu Photo Festival, Abdul Salam Kadirun, will have his winning works published by Dewan Bahasa dan Pustaka.
We also conducted an impact analysis on the programmes that we initiated and supported in this 1-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 45 programmes supported and initiated by CENDANA, an economic impact of RM3.34 mil in total was estimated - RM1.36 mil direct and RM1.98 mil indirect. CENDANA’s direct contribution arises from the RM1.57 million awarded to arts and culture programmes. This means our monetary support resulted in an economic value 2.12 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.

**BREAKDOWN OF ECONOMIC IMPACT**

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<th>Description</th>
<th>Direct Impact</th>
<th>Indirect Impact</th>
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<td>Income Earned by Manpower Involved</td>
<td>1.24</td>
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<tr>
<td>Revenue Generated by Organisers and Vendors</td>
<td>0.12</td>
<td></td>
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<tr>
<td>Contribution by Attendees</td>
<td>0.03</td>
<td></td>
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<tr>
<td>Contribution by Industry Players</td>
<td>1.43</td>
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<tr>
<td>Venue Income</td>
<td>0.52</td>
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**INCOME EARNED BY THE MANPOWER INVOLVED**
- Salaries
- Fees

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

**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, artwork, etc.
- Printing and stationeries

**VENUE INCOME**
- Space rental
- Audio/visual systems rental
- Fabrication
ANA LYSIS METHODOLOGY & DISCLAIMER

The information contained in this report are for the period between January to December 2019 and June 2017 to December 2019, which were collected from various documents provided by CENDANA to Frost & Sullivan and My Performing Arts Agency (MyPAA) as at July 2020, such as:

- Final evaluation reports and project monitoring surveys;
- Progress reports;
- Post-event reports and surveys;
- CENDANA’s annual performances report; or
- 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 developed by Frost & Sullivan for CENDANA.

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ii. 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.

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We also certify 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.

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## EXECUTIVE SUMMARY DATA

### MODULE 1: PERFORMANCE ANALYSIS OF CENDANA

<table>
<thead>
<tr>
<th>TOPIC</th>
<th>INDICATOR</th>
<th>SOURCE</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 and surveys, annual performances reports, CENDANA’s financial reports and budget files, 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 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 and surveys, annual performances reports, secondary research.</td>
</tr>
<tr>
<td>Talent Development</td>
<td>Number of industry players upskilled</td>
<td>Final evaluation 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 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 and surveys, annual performances reports, secondary research.</td>
</tr>
<tr>
<td>Stakeholder engagements</td>
<td>Total stakeholder engagements by origin of stakeholder</td>
<td>Final evaluation reports and surveys, annual performances reports.</td>
</tr>
<tr>
<td>Future opportunities</td>
<td>Programme feedback</td>
<td>Final evaluation 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 reports and budget files.</td>
</tr>
</tbody>
</table>

### MODULE 2: MULTIPLIER IMPACT ASSESSMENT

<table>
<thead>
<tr>
<th>TOPIC</th>
<th>INDICATOR</th>
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</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 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 reports and budget files.</td>
</tr>
<tr>
<td>Economic Indirect Impact</td>
<td>Contribution by attendees</td>
<td>Frost &amp; Sullivan analysis (based on Final evaluation reports and surveys, annual performances reports, other information provided by MyPAA/ CENDANA).</td>
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<tr>
<td></td>
<td>Contribution by industry players</td>
<td>CENDANA’s financial reports and budget files.</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 and surveys, annual performances reports, other information provided by MyPAA/ CENDANA).</td>
</tr>
<tr>
<td></td>
<td>Disbursed Amount by CENDANA</td>
<td>CENDANA’s financial reports and budget files.</td>
</tr>
</tbody>
</table>