

Supported by



HUBS FOR GOOD TOOLKIT





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0.1

Creative Hubs in Malaysia—a Fantasy?

Most creative hubs that exist in Malaysia are driven by independent initiatives led by local experts in their community. This is further emphasised in the 2017 *Mapping Creative Hubs in Malaysia* report—

“Many creative hubs in Malaysia are grassroots, by virtue of receiving very little federal or state government support. Yet these same creative hubs are also the glue for various artistic communities. They create connections between individuals, individuals and groups, and groups and locales.”

—Mapping Creative Hubs in Malaysia (2017)

Even before they were called ‘creative hubs’, they have existed as artist collectives, cultural organisations, private performance spaces, independent galleries, etc. Their growth is a consequence of the rich cultural mix and creative practices existing in Malaysia. Today these groups and spaces not only play an important role in developing our country’s creative economic sector, they also help influence and mediate culture both locally and regionally.

Unfortunately, amidst the multiple practices, many hubs tend to work in silos often with limited resources. Access to knowledge in developing cultural practices in Malaysia is fragmented due to sociocultural gaps and a scarcity of reference sites for sharing and exchanging knowledge. Thus, the ‘*Hubs For Good*’ programme collaboratively launched by British Council, Yayasan Sime Darby and Universiti Malaya in 2019, is responding to the need to strengthen existing infrastructure and to provide a platform for these diverse Malaysian hubs to connect in a deeper way with one another.

Through collating and extracting useful tools and knowledge from existing hubs in the *Hubs For Good* programme, this toolkit is created and made up of worksheets and references for art practitioners to create or reframe their own creative hub practices. In addition, this toolkit also borrows elements and material originally designed by Nesta, Hivos and British Council for the Creative Hub Leader’s Toolkit (2020) and The Creative HubKit (2015), which was developed by Creative Edinburgh and Creative Dundee.

To learn more about the Malaysian context of creative hubs in Malaysia you may check out our **report**⁺.

0.2

How to Use This Toolkit?

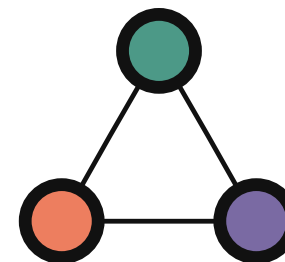
This toolkit aims to aid current and emerging creative hub leaders to manage their operations in Malaysia. The resources provided in this toolkit are built upon conversations with Malaysian creative hubs and funding institutions, in hope we all can learn from the different models and practices. By the end of the toolkit we hope users of this toolkit are able to understand and see where creative hubs exist, how they work, and who they impact.

This toolkit includes 7 worksheets and 11 references to help Creative Hubs ideate and decide upon hub processes. While specific tools serve specific purposes, the data produced from these tools are interconnected and will be a sum of your creative hub's unique experiences. You don't have to use the worksheets in sequence and you may only use worksheets relevant to your needs.

Each of the tools are arranged within three phases which are: nodes, programming and sustainability. They include understanding the ecosystem, developing your hub's programmes, and bridging your work to potential support systems.

Indicators

- > This indicates a shortcut, directing you to a page in this toolkit.
- + This indicates a link, directing you to external resources.



NODES>

is focused on the learner¹—it will introduce you to the various formats of existing creative hubs in Malaysia. Included here are testimonials and perspectives by local practitioners representing their hubs. The tools here should provide you with an overview of what creative hubs mean to Malaysians.

PROGRAMMING>

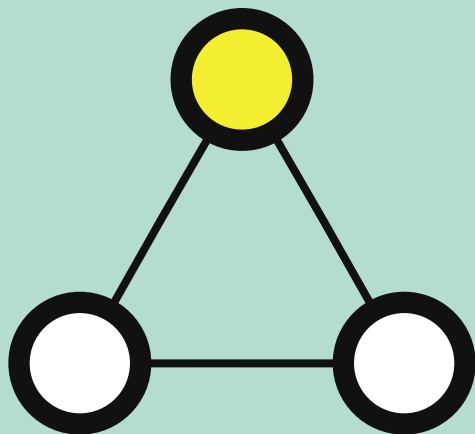
is for the programmer²—it includes tools and checklists utilised by some creative hubs when designing their programme. The tools focus on developing a project, which in turn shapes your hub's programming. This phase will help you consider the scope of tasks and resources needed to realise your vision.

SUSTAINABILITY>

is for the professional³—it focuses on operating for the long-term. Tools in this phase aim to help you communicate your hub's impact to potential partners, and include quick links and guides to help your creative hub navigate through legalities and registries in Malaysia.

- ¹ The learners are those who are keen on building their baseline knowledge of creative hubs in Malaysia.
- ² The programmers are those who are interested in designing and implementation of creative programmes.
- ³ The professionals are those who seek to expand and sustain their creative hub networks and operations for the long run.





1 NODES

Nodes of connections between creatives and creative hubs are integral in driving the local creative hubs' scene. This phase will introduce perspectives from different hubs—with links to our database on the *Hubs For Good* website for further details.

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1.1

Defining the Mindset

Here are some snapshots of beliefs and practices that inform the creative work done by homegrown creative hubs—these might be useful to consider when shaping your own:

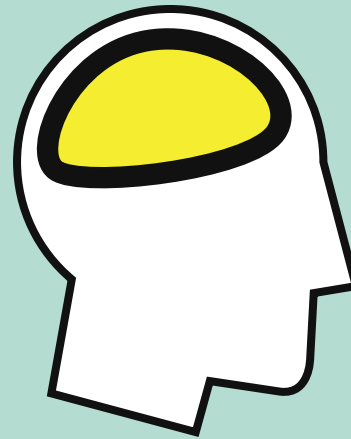
“School of humanities and developmental processes”

“Journey”

“Self-directed”

“Open-ended”

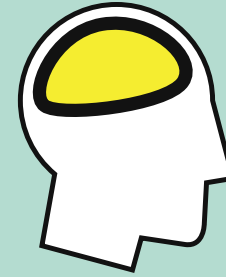
“Refuge”



“Low-cost and adaptability”

“School of humanities and developmental processes”

—Mohd Jayzuan, Projek Rabak



A multi-disciplinary arts collective that was founded in Ipoh in 2011, we build an ecosystem of co-learning, experimentation and disruption to conventional art, thus creating a new kind of art form that might not even be qualified as an art form. The idea of *Rabak* school is to emphasise the value of being human rather than art itself—bringing forth that art is merely a dime a dozen as compared to the relationship between humans. From an artistic point, *Rabak*’s ethos is essentially to ‘destroy what was created’ which includes the works of *Rabak*’s artists to find a new philosophy in

art making. To always be refreshed by the process of destruction and reconstruction. Working in groups in a more intimate and intense setting, *Rabak* believes more in the process of art making rather than the final product itself, as art is never truly complete, it is a process that is constantly alive and breathing. Everyone is their own artist and *Rabak*, as a collective, strives to push these individuals and whomever has that single hint of art in them, to shine.

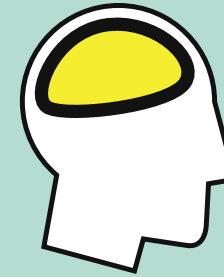
Rabak as a way, is to nurture.

* Originally written in Malay.

“Self-directed”

—Nur Hanim Khairuddin, P.O.R.T. Ipoh

Art, cultural, economic, technological, social, and political contexts have changed drastically over the years. Thus, the same old actions and tactics may no longer hold the same significance and impact that they previously did. If alternative art spaces are to keep on developing and having long-term sustainability, they must strive for greater heights of complexity and activism and higher levels of integrity and wisdom. They must be able to engage in new technologies, new discourses, and new audiences. Given that they exist at the margins of society and in an environment largely not supportive towards their endeavours, at least in the Malaysian context, they should widen their interests and concerns beyond the narrow confines of art and culture. They should learn how to manoeuvre within institutional parameters.



In recent times we have witnessed a corresponding shift in the social function of art. Art and artists are now playing greater roles in promoting public action and facilitating social change. Alternative art spaces, collectives, and initiatives, along with other new forms of self-directed institutions created by artists, must have a clear vision and conception of what values they desire. The values they hold dear and strive to achieve usually require some personal sacrifice, not only in terms of time, money, and energy, but also in terms of having to delicately balance these desired values with their own interests, aims and emotions, the situational politics, the surrounding socio cultural milieu, the aesthetic tendencies of the public, and the shift in the demographics of audiences and consumers of art and culture.

**An excerpt from her article Rumah YKP: Art in the Margins of Society (2012).*

“Refuge”

—Bilqis Hijjas, Rimbun Dahan

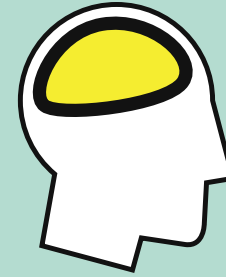
With 14 acres of land, we are our own little world, private and secluded. We provide a refuge for human art and culture, both past and present. We offer respite to our resident artists, from the constant pressures to produce and the demands of normal daily life. We offer safe-keeping of the artworks which enter into the *Rimbun Dahan* permanent art collection. We give sanctuary to the two heritage houses from Perak and Penang which have been resurrected on our site, as well as to our collection of antique regional textiles.

Rimbun Dahan is also a refuge for the natural environment, an earthbound ark. We collect and preserve trees, especially the indigenous forest dipterocarps; of the over 100 species here on our grounds, some are species so endangered that they no longer exist in the wild. We are a habitat for wildlife of all kinds—birds, mammals, reptiles, amphibians, insects and fungi—that depend on this native planting environment. We also hope to sequester carbon from the atmosphere through the accumulation of biomass on our site, to contribute in a small way to conserving a liveable world.



“Low-cost and adaptability”

—KongsiKL



“Should poor art space exist? Yes!!! Rich spaces have their own way and their purpose, and poor spaces also have their own way, their own purpose. Money is important but is not the most important thing.”

—A friendly conversation in *KongsiKL*

KongsiKL is an experiment—for the property owner who entrusted the space to us, for the group of artists, academics and designers who has the vision of sharing resources and for the caretakers who have no prior experience in curating programmes and managing spaces like this. Recognising our capacity and limitations is important for us to strategise our approach. We have decided from the beginning to keep the space as empty as we can to allow for diverse programming from time to time, as well as flexible for venue hires to maintain a small income to run the space. Since the

establishment of the space, our programmes have always been rather site-specific, experimental and multidisciplinary, but the ripple effects of sharing time, talent, space and resources have encouraged more artistic and social initiatives from a larger community. Running a space is like keeping a container safe and sound so that good content can happen in that environment. We try our best to remain versatile and inclusive while adapting to the ever-changing social fabric and artistic landscape.

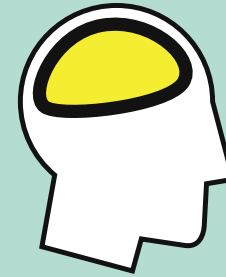
“Open-ended”

—Mark Teh, Five Arts Centre

Five Arts Centre was founded in 1984, and at present the collective has grown to include 14 members across different disciplines and generations. As opposed to a singular artistic direction or figure, the collective has always cultivated multiple directions in its work. At its inception, the ‘five’ arts suggested in its naming were coalesced around the artistic practice of the collective’s original founders—theatre, dance, visual arts and creative writing, while the fifth area was to be left open-ended. In many ways, the search of the ‘open-ended’ is perhaps what best characterises the collective’s attitude, work and questions.

Over the decades, *Five Arts’* focus and activities have encompassed the creation and production of theatre, dance, visual arts, literature, children’s theatre, music, community and socially-engaged projects, conferences, research, discursive and archival projects, regional exchange and networking, curating, programming, documentation and publication, capacity and platform building, cultural advocacy, as well as the management of the Krishen Jit Fund to support arts and cultural practice in Malaysia. These diverse initiatives have often placed an emphasis on the poetical and the political, as well as on interdisciplinary, inter-cultural and collaborative creation.

This is merely my own perspective—one of fourteen members within *Five Arts Centre*.



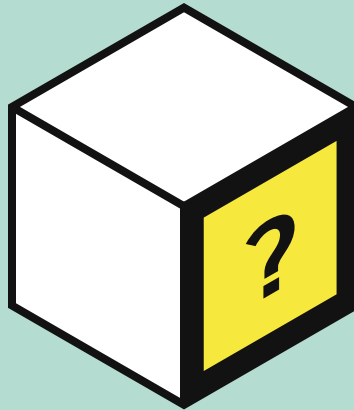
“Journey”

—Joseph Gonzalez, ASK Dance Company

A creative hub is a place that brings people together through creative programmes and activities. Naturally, in today’s internet world these are not only brick and mortar spaces anymore but also virtual spaces, chat rooms or online communities. The idea is that throwing these people together will generate more ideas and produce innovations, bouncing ideas off one another that will hopefully result in creative outputs, projects, products and so on. In choreography for example, Creative Labs or Choreography Labs which could be known also as intensives, provide a huge gathering of creative energy and are most certainly

a creative hub. These require time to be away from others too—a sort of pilgrimage or journey/space that sets an environment and tone for creativity, etc. Since 2000, I have actively engaged in learning about hubs in other cities around the world. I have long held the belief that these spaces provide tremendous life to the communities and by extension, to the cities. Of course, for an arts person and practitioner, it holds even more value. I have constantly tried to educate myself about these places and it has certainly taught me a lot about what I do—it has informed my practice.

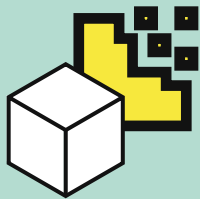




1.2

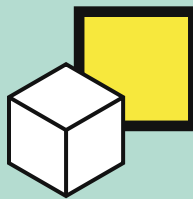
What's Out There

Creative hubs in Malaysia exist in different places, with different forms and with different agendas. One thing we discovered is that the concept of a hub remains fluid and is constantly evolving. Here is a map of some of the different types:



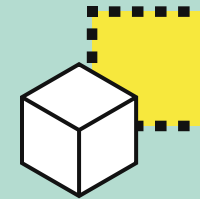
Online⁺

These hubs congregate on an internet platform, spanning all forms of social media from blogging platforms, to Facebook and Instagram.



Physical⁺

These are hubs with a brick and mortar location. They are a physical location with an address, holding events.



Transient⁺

Hubs which happen for a temporary period of time, be it a fixed annual schedule or a one-time event. Usually framed as festivals, the qualifying factor is the ephemeral nature.

The following list is an overview of the types of existing creative hubs and expertise they provide. Often they would have more than one kind of services and expertise. Based on your interests and skills, click on the following categories and it will direct you to our creative hubs database on the *Hubs For Good* website.

Collection/Archive⁺

Are you interested in archiving and history?

Fabrication/Makerspace/Workshop⁺

Are you into fabrication with a DIY outlook?

Performing Arts—Theatre/Dance⁺

Do you enjoy performance and performing to a live audience?

Community⁺

Are you interested in meeting and learning from new people for a social cause?

Venue/Event Space Management⁺

Do you have a space you would like to open up to the arts or in need of a space to host your creative works?

Creative Education/Workshops⁺

Are you interested in using creative arts as a tool for teaching and learning?

Craft⁺

Do you have the skill and appreciation for local crafts?

Event Organiser/ Producer/Curatorial Services⁺

Do you enjoy organising and hosting gatherings for different people?

Film/Broadcasting/Digital Video Content⁺

Are you obsessed with filmmaking, screening and online content creation?

Literature/Publication/Online Content⁺

Do you enjoy reading, writing and everything ‘books’?

Visual Art⁺

Do you have an intuition for visual culture and fine arts?

Design⁺

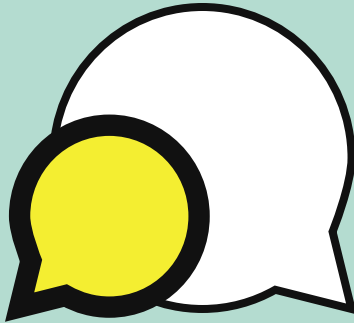
Do you have a knack for design?

Music⁺

Are you in tune to the music scene, bands and musicology?

Culinary Arts⁺

Are you keen on food and cooking related events?



1.3

It's Good to Talk

Find a hub from our database and go for a visit, or rather 'research visit' as an active participant, to understand how creative hubs do what they do. Try and have a chat with those who are managing/involved with creative hubs. They include:

- **The Artists**

Individuals involved in the making of creative works.

- **The Producers**

Individuals involved in leading the organising, curation and marketing of the creative works. Chances are, they are also managers of the creative hubs themselves.

- **The Crew**

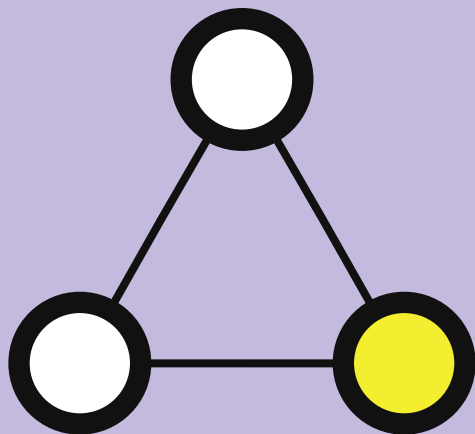
Individuals that make up the production team led by the producer and/or director of the hub's programme. In-house or outsourced, these are technical and production experts who work closely with artists and producers to help implement the production plan.

- **The Audiences/Supporters**

These may range from sponsors, partners, media practitioners and the public, who contribute to the hub's livelihood through the appreciation, support and dissemination of the creative works.

Try to collect production collaterals provided publicly by the hub. Some are free, some require purchase, but these are important materials that provide relevant information on the hub's background and production strategies. These collaterals can be useful references for you in the future.

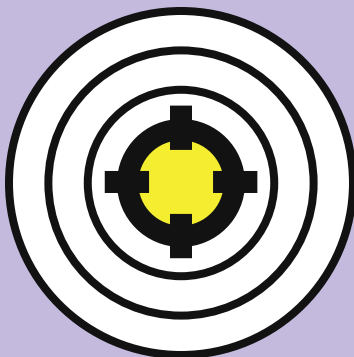




2 PROGRAMMING

Use these 'worksheet' tools to begin developing your hub's programme with your team. Start by determining what are the goals of your hub.

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2.1

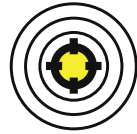
Set the Goal

This tool is to help you define your long-term goals, as well as brainstorming short-term missions so that the goals are achievable. If you don't have a bigger picture yet, start small by listing down the 'zoom-ins' and prioritise them based on the most doable and important to you. From there, take a step back and 'zoom out'. You may read this alongside **Section 2.6** to further clarify your hub's objectives and understand what needs to be counted, documented and measured.

- **Zooming out** (Long term goals)—
Looking at the bigger picture, this section is about stating the future role of your creative hub to its community and the larger public.
- **Zooming in** (Short term goals)—
Be practical, list down the short term plans that include the project, activities and events you intend to design within your programme.

Take your time and adjust your zoom 'ins' and 'outs' amongst your team until you are satisfied. (But remember, your goals may shift throughout your hub's journey as things change.) The information listed here will be referred again in **Section 2.6** to help you measure your hub's impact.

2.1

Set the Goal**WORKSHEET 2.1**

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Reactivate library with experts
(artists, curators, and researchers)

Prepare a public announcement
of programme and services

Set up and curate online content
to build an online presence

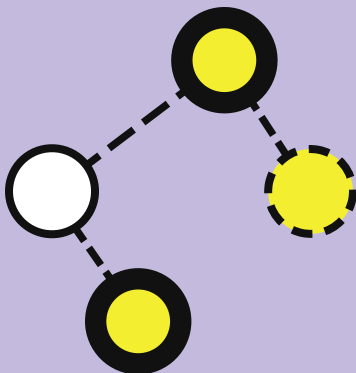
An open school in KL on
indigenous art histories for
practitioners, researchers
and interested public to share
their knowledge by attending
our library, workshops, forums,
and cultural exchanges hosted
in our open school.

Zooming out

Redesigning the space
to be public friendly and/or
SOP compliant

Find new potential collaborators
for the coming year

Zooming in



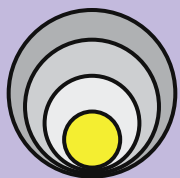
2.2

Find Connections: Map Your Stakeholders

Your hub does not exist on its own. There are multiple key players in the Malaysian creative and cultural landscape that influence your hub's activities. These are the stakeholders that are involved in your creative hub's practices, directly or indirectly.

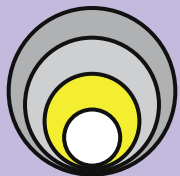
From your immediate collaborators, other creative hubs, and to larger institutions, it is important to identify the different stakeholders that exist and how they 'benefit from' and 'contribute to' your hub's activities.

This is a reflective tool that is useful for tracing the creative ecosystem and identifying the people your hub engages with currently, and in the future. Use this tool to map out and prioritise relationships on your hub's radar.



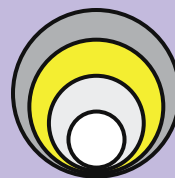
Your Hub

What does your hub do?



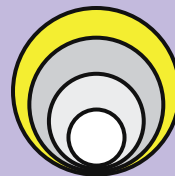
Direct Stakeholders

Who will directly benefit from your hub's activities, programming and/or services (e.g. audiences, community groups etc.)? And who can directly benefit your hub activities (suppliers, partners, etc.)? These connections need not be financial in nature and can be based on a collective or community-sharing model.



Indirect Stakeholders

Who has influence on your direct stakeholders and may indirectly benefit from your hub's activities, programming and/or services (funders, government, etc.)?

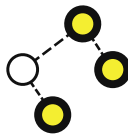


Potential Stakeholders

Who has your hub not engaged with, and would like to in the future? Potential stakeholders could be partners to help enhance your hub's activities, programming and/or services.

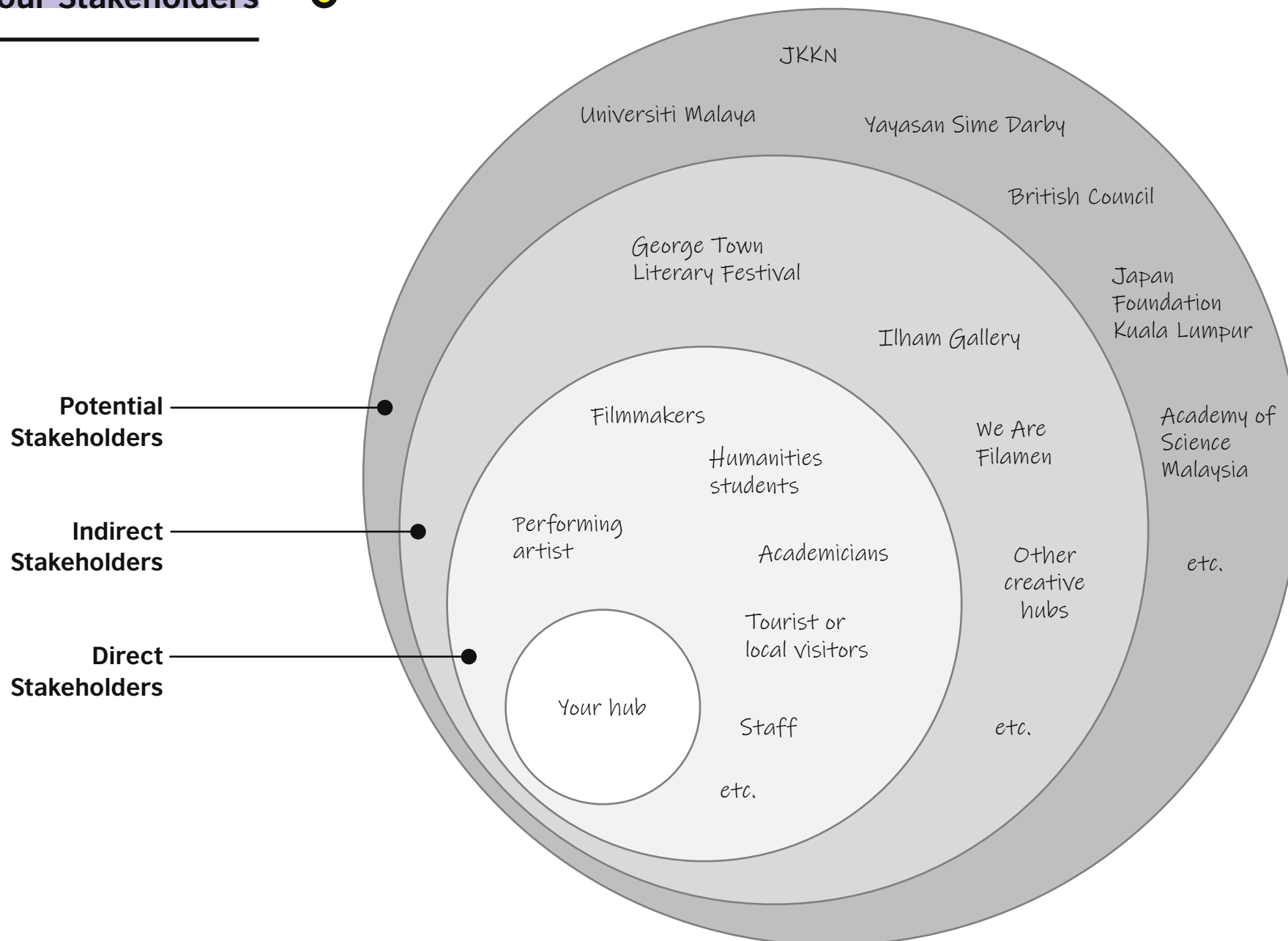
2.2

Find Connections: Map Your Stakeholders



WORKSHEET 2.2

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2.3

Define the Context of Your Programme

This tool will guide you to conduct some basic research, and will help you to clarify the objectives and parameters of your programme. The findings are also useful for collecting information for funders and partners to understand the significance of your programme (can be used later for proposal writing).

Some tips for carrying research/fact-finding:

- **Topic**
Scale your research topic by defining your topic as a focused research question.
- **People**
Consider who this research is for, and how may it benefit them.
- **Time**
Designate a time period and set a deadline to your research process.
- **Share**
Do it with a team and create a shared archive for your teammates to access on the go.
- **Review**
Refer back to the table and rework your team's findings.
- **Mini Report**
Shape your findings into a presentation or report for future reference.

Here is a research format to get you started:

Research Topic

Describe your topic and indicate the objectives and purpose of your research.



Research Methods

Inform how you intend to carry out the research and its period.



Location

Where does your research topic exist and what is its geographical setting?



Background

Draft a timeline to mark the changes in relation to the research topic.



Current Profile

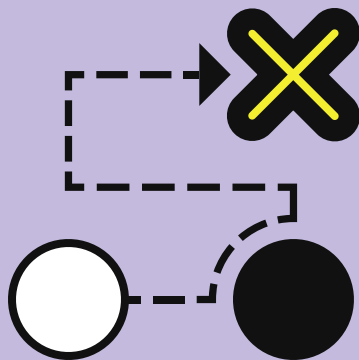
- **People**
Who are the relevant individuals and/or community to your research topic?
- **Place**
What type of cultural sites that are significant to your research topic?
- **Activities**
What significant trade, cultural practices, events and/or festivities that may influence your research topic?
- **S.W.O.T. Analysis**
(Strengths, Weaknesses, Opportunities, Threats)
What problems are associated with the research topic and possible recommendations to address these gaps?



Data Checklist

Indicate the primary and secondary resources your team intend to use:

- Census and surveys
- Online sources via websites, social media and blogs
- Newspaper publications
- Academic studies and journal articles
- Archival records
- Photography and illustrations
- Official reports
- Recordings
- Plans and maps
- Stakeholder documents and profiles
- Podcasts and interviews
- Ownership and licensing



2.4

Think Ahead

It's time to get practical and clarify the scope of tasks required to move your hub's project forward. Make room for things that didn't go as planned—always think of contingencies when you create your own action plan and timeline with your team. The following worksheets are meant to guide you to elaborate the actionable components in planning a programme. You may access the template from the our **library**⁺.

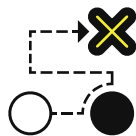
1. Action Plan

Get the ball rolling and keep track of your progress by detailing:

- **To Be Completed**
What tasks must be done to realise the hub's programme?
- **Person In-charge**
Who's in charge of completing the identified task?
- **Deadline**
When should the task be completed?
- **Resources**
What is needed to complete the task?
- **Remarks and Status Updates**
Indicate other relevant information, and status of tasks.

2. Timeline

Visualise the key milestones of the project in a chart to put them into perspective.

**ACTION PLAN**

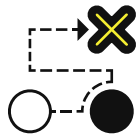
Pulau Tengkorak: An Installation Performance

To Be Completed		Person-in-charge	Deadline	Resources	Remarks	Status
Exploration 1	Introduce research topic to team	A	2 Dec 2020	Langkawi Pulau Tengkorak	Create database for production & research archive	Done
	Conduct preliminary research	A, B, C	31 Jan 2021	<ul style="list-style-type: none"> • Videos • Photos • Interviews • Archival materials 	Compile in shared drive	Done
	Sharing of findings	A, B, C	31 Jan 2021	The Wknd Studio		Done
Pre-production planning	Recce & venue booking	D	31 Jan 2021	Balai Seni Langkawi contact person		Done
	Equipment check	B	8 Feb 2021	Sans Collective in-house equipments		Done
	Production materials	C	15 Feb 2021		To be purchased at Jalan Pasar	Done
	Invite collaborators for feedback (WIP 1)	A	29 Feb 2021	Collaborators contact details	Email invites	Done

To Be Completed		Person-in-charge	Deadline	Resources	Remarks	Status
Prototyping	Design Blueprints	A, B	1 Mar 2021	The Wknd Studio	In reference to received feedback	Done
	Develop performance script draft 1	C	1 Mar 2021	The Wknd Studio	In reference to received feedback	Done
	Construct prototype of installation	A, B, C	15 Mar 2021	The Wknd Studio	Confirm W.I.P session agenda	Done
Work in Progress 1	Share prototype to collaborators for feedback	A, B, C, D	30 Mar 2021	The Wknd Studio		WIP
	Document and record the session	C, D	28 Mar 2021	Sans Collective in-house equipments	Compile in shared drive	WIP
Reflection 1	Collate feedback and consolidate possible changes	A, B, C, D	2 Apr 2021	The Wknd Studio		Pending
Exploration 2 and update prototype	Rework performance script	C	15 May 2021	The Wknd Studio		Pending
	Rework prototype at showcase venue	A, B	15 Jun 2021	Balai Seni Langkawi		Pending
Work in Progress 2	Share prototype to collaborators for feedback	A, B, C, D	15 Jul 2021	Balai Seni Langkawi		Pending
Reflection 2	Collate feedback and consolidate possible changes	A, B, C, D	1 Aug 2021	Balai Seni Langkawi		Pending

To Be Completed		Person-in-charge	Deadline	Resources	Remarks	Status
Reflection 2	Confirm programme itinerary and requirements for opening night	A	1 Sep 2021		Compile in shared drive	Pending
Finalize	Finalize prototype	A, B, C	25 Oct 2021	Balai Seni Langkawi	In reference to received feedback	Pending
	Clear up space to prepare for audiences	D	28 Oct 2021	Balai Seni Langkawi	Confirm W.I.P session agenda	Pending
	Promote and confirm bookings for upcoming showcase	A, B	25 Oct 2021	<ul style="list-style-type: none"> • FB page • Instagram • Balai Seni Langkawi • Invited guests • Pulau Tengkorak community 	Compile in shared drive	WIP
Test Run	Technical runs	A, B, C, D	1 Nov 2021	Balai Seni Langkawi	Offline & online test	Pending
	Reset space to prepare for opening	A, B, C, D	3 Nov 2021	Balai Seni Langkawi		Pending
Showcase	Open to public	A, B, C, D	4 Nov 2021	Balai Seni Langkawi		Pending

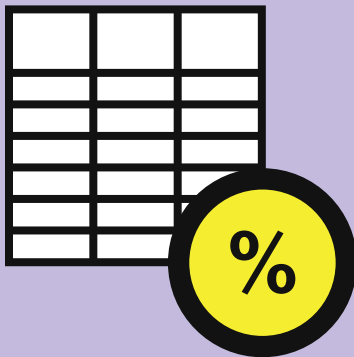
2.4

Think Ahead

WORKSHEET 2.4

Page 52 >

TIMELINE														Pulau Tengkorak: An Installation Performance											
Task	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec												
Exploration 1																									
Pre-production planning																									
Prototyping																									
Work in Progress 1																									
Reflection 1																									
Exploration 2 and update prototype																									
Work in Progress 2																									
Reflection 2																									
Finalise																									
Test Run																									
Showcase																									



2.5

Budget for Your Programme

Identify the components of your programme that need to be paid, including fees for your own time and expertise. Some hubs that have been running similar programmes for a time may develop an internal rate card. Other hubs may require quotations for each programme cost item. Seek advice, when possible, to gauge market prices and quantify your budget into a percentage to clarify the segments of your budget that require support by funders. (If your model is not based on financial transaction, it is still useful to allocate a sense of value for the contributions.)

You are encouraged to rework and hack the worksheet's budget categories to suit the kind of creative work you are carrying out, as budgeting for live performances may differ greatly from budgeting for year long residencies. For Business Plan budget—reshape the worksheet, and expand to include utilities, future hire, office rentals and other necessities. Other categories you may consider where relevant—post programme expenses, Hub assets and overhead expenses, and/or expenses based on key objectives, etc. You may access the template from our **library**⁺.

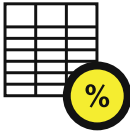
1. Professional Fees

List down the roles and costs for each professional involved, this may range from producers, stage managers, technical crew, documenter, workshop facilitator, etc.

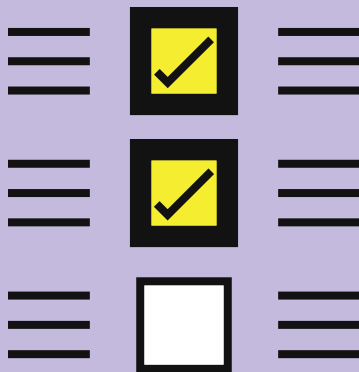
2. Programme Expenses

This may include licenses, venue rental, workshop materials, technical equipments, production design, transportation, marketing campaign, food and beverages, etc.

2.5
Budget for Your Programme



#	Description	Quantity	Cost per unit (RM)	Total (RM)	%	Remarks
Professional Fees						
1	Producers	2	XXXX	XXXX	9	
2	Curator	1	XXXX	XXXX	5	
3	Artists	4	XXXX	XXXX	19	
4	Gallery sitter	1	XXXX	XXXX	2	
5	Designer	1	XXXX	XXXX	4	
6	Videographer	1	XXXX	XXXX	4	
7	Publicist	1	XXXX	XXXX	5	
Programme Expenses						
1	Venue rental	1	XXXX	XXXX	32	
2	Installation fee	1	XXXX	XXXX	4	
3	Artwork	4	XXXX	XXXX	9	
4	Publication/printing	1	XXXX	XXXX	3	
5	Miscellaneous	1	XXXX	XXXX	3	
Grand Total (RM)				XXXX	100	



2.6

Evaluate Your Programme

From your determined goals (**Section 2.1**), take some time to think of the ‘zoom-ins’ and how you may evaluate their productivity. Consider defining measurable goals before designing your programme, so that the activities carried out during your programme, can be used to collect measurable data.

Consider the kind of evaluation method useful to measure your impact. This includes carrying out post-event interviews, organising focus groups, tracking sales, or drafting up a survey for your audiences to fill up. Decide, build, measure and lay out your findings on the worksheet provided here. If you want to find out more strategies behind evaluating a creative programme you may refer to the evaluation toolkits found in our **library**⁺.

- **Outcome**

This refers to changes in the behaviour, aspirations, knowledge, skills or attitudes of individuals who had participated in your programme. These can be an increase in awareness of a certain issue, learning new knowledge or expanding networks amongst different communities.

- **Output**

These may relate to your ‘zoom ins’ from **Section 2.1**⁺. It’s the tangible activities that your audience can see such as events, programmes, creative works, etc.

- **Indicators**

These are measurable markers you intend to achieve from your programme. These markers can be an intended number of attendees, sales targets, social media postings numbers, etc.

- **Tools**

These are tracking methods to measure your indicators. From audience online traffic to targeted interviews, the kind of tool you plan to use is determined by the kind of output and indicators you intend to collect.

- **Results**

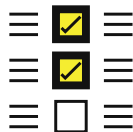
This segment is to be filled after the execution of your programme. You may include here the result of your indicators, whether it was met or missed. It is also to identify the factors that have influenced the result of your programme.

- **Remarks**

These are considerations on probable next steps or lessons learnt from the evaluation of your programme.

2.6

Evaluating Your Programme



WORKSHEET 2.6

Page 54>

#	Outcomes/ Growth	Output/ Things People See	Indicators/ Impact	Tools	Real Results	Remarks
1	Researchers, artists and students utilise the library as a go-to place to learn and refer to indigenous culture in KL	A curated library on Malaysian indigenous art and history that's open to the public in KL	<ul style="list-style-type: none"> Number and response from visitors Number of books purchased and borrowed Number and response from online followers 	<ul style="list-style-type: none"> Visitors mailing list List of books borrowed and purchased Soc Med: Instagram and Facebook 	Surprisingly there were more online engagements and bookings rather than physical visitors due to MCO	Requires the group to rethink how to mediate the library online and public accessibility to the books and its copies
2	Researchers, artists and students congregate to our hub to share their creative work and research	Monthly events inclusive of lectures, workshops and exhibitions	<ul style="list-style-type: none"> Amount of event attendees 12 public sharing events by artists about their work in our open school throughout the year 	<ul style="list-style-type: none"> Event booking and purchases records Artist programme photos, video and collaterals. Soc Med : likes, shares and comments 	<ul style="list-style-type: none"> 4 artists to collaborate and plan the 12 monthly programmes Videos and photos archived in shared drive 	More participants from different states in Malaysia managed to attend the artists programmes due to it being online
3	An end of the year retrospective on hub's journey and local indigenous art	Book publication on Hub's journey, reflections and future plans	<ul style="list-style-type: none"> Amount of pre-order and purchases covers costs of publication Post publication review 	<ul style="list-style-type: none"> Book sales locations and records Public reviews & criticism 	Book purchases are yet to cover costs of publication. However, following the publication of the books, contributors were invited to collaborate with another hub in Terengganu	2 contributors were sent to Terengganu as reps to engage with the hub there



2.7

Spread the Message: Write a Proposal!

The clearer you are, the clearer the proposal ideas will be to your funding partners. This tool is to guide you to present your proposals effectively to your potential partners. Other publicly available proposal guidelines can also be downloaded from **Five Arts Centre (Krishen Jit Fund)⁺**; **Yayasan Sime Darby⁺**, and **CENDANA⁺**.

1. Cover Page

Include here your project title, creative hub contact details, and date of proposal.

2. Executive Summary

This is a summary to your whole proposal which encapsulates the main ideas of each chapter of the proposal.

3. Content Page

Indicate the proposal contents and page number to guide your reader.

4. Creative Hub Background and Members' Profile

Introduce your creative hub and its members' portfolio. Provide your hub value and reinforce it with past works of your hub and/or its members.

5. Project Description

Provide a concise description on the project you plan to propose. Keep it short, anything else can be included as supporting documents (appendix, attachments, etc.).

6. Project Objectives

Outline a maximum of 4 project objectives. The project objectives should be achievable and should address the gap your team identified in the hub's research phase.

7. Project Outputs and Outcomes

List the tangible and intangible outcomes, minimum of 2 each. You may refer to the measuring goals tool to write this section. (Tip: don't overload the outcomes.)

8. Implementation Plan

Using the thinking ahead tool in **Section 2.4**[>], include the document produced from it here. It will inform the funders on the tasks and resources required to realise your project.

9. Project Timeline

Illustrate the time frame of your project. Use **Section 2.4**[>] to include the milestones of your project and their deadlines.

10. Budget

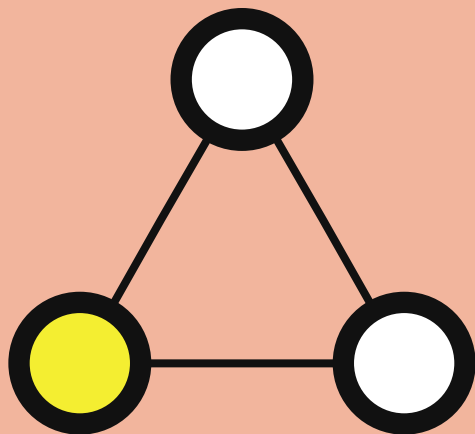
Use **Section 2.5**[>] and include the total budget of each inventory of the resources needed for your project.

11. Appendices and Supporting Documents

Include documents that will support your proposal. This can range from your hub's and its members' portfolio of work, the research materials and findings on your project focus, and even licenses, letters or materials.



Kwai Chai Hong



3 SUSTAINABILITY

Sustainability is key to the continuity of your creative hub. By solidifying your hub’s credibility and finding the right allies, you will learn to expand your creative hub’s operations. A first step towards sustainability and credibility is by maintaining good reports of your organisation’s work (Section 3.4), and building strong partnerships amongst the creative community. This segment will help you navigate through the legalities and business regulations that affect the process of sustaining your hub’s long-term operations (Section 3.6 – 3.8).

3.1	Communicate Your Progress	36	3.5	Helping Hands	41
3.2	Build the Community	37	3.6	Tax Relief	42
3.3	Determine Your Model	38	3.7	Get It Right Legally	44
3.4	Pitch Your Hub	40	3.8	Know Your Rights	45



3.1

Communicate Your Progress

Unlike the proposal that concerns ‘what you plan to do’, the project report is about ‘what you managed to do’. This tool helps you communicate to your partners and stakeholders about your efforts and project impact. Depending on your funders and collaborators, they would have their own templates or terms to be included in their report requirements (please follow their templates).

1. Cover Page

Include here your project title, creative hub contact details, and date of report.

2. Content Page

Indicate the report contents and page number to guide your reader.

3. Executive Summary

This is a summary of your whole project report which encapsulates the main findings of your report.

4. Project Background

Project description, overview, objectives, team and structure, project methods, and deliverables.

5. Project Outputs and Outcomes

Programme outline and activities that took place.

6. Project Evaluation

Success indicators, challenges and gaps.

7. Budget, and/or Financial Statement

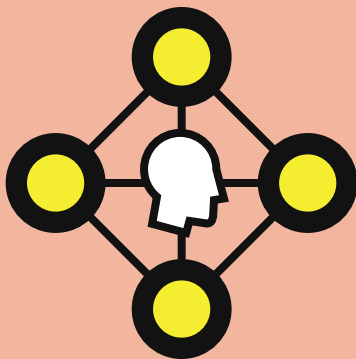
Provide the budget plan against the actual cost with attached receipts, payment vouchers, invoice, bank statement, etc.

8. Conclusion

Reflections, recommendation and post project plans to address aforementioned gaps.

9. Appendices and Supporting Documents

Include documents that will support your report such as research materials and findings from your project, programme and activity collaterals, important links, surveys, testimonials and accreditation that may inform the credibility of your project and hub.



3.2

Build the Community

It is useful to think of your creative hub's audiences as a community—a group of people residing and/or working in a given locale and with one another have acquired a sense of connectivity and togetherness. Here are some insights from creative hubs on connecting to, and engaging with their community.

Rimbun Dahan⁺

Guiding Hub Members Through Media Training

- **Video⁺**
- **Presentation⁺**
- **Mass Media Training for Art Makers⁺**
- **Improving Online Visibility for Cultural Practitioners⁺**

The Zhongshan Building⁺

Branding Exercise

- **Video⁺**
- **Presentation⁺**

New Naratif⁺

Social Media Engagements

- **Video⁺**
- **Presentation⁺**

Borneo Laboratory⁺

Rethinking Public Relations

- **Video⁺**
- **Presentation⁺**



3.3

Determine Your Model

This tool is about understanding the heart of your creative hub's sustainability and longevity. It aims to help you describe your creative hub's business model and start thinking of the various aspects that influence its operations. Begin by keeping your goals in mind (**Section 2.1**[>]) and follow the numbers within the table and anchor them accordingly to your customer segment needs. We are aware that not all creative hubs are business driven, so feel free to rework the model in line with the values of your hub.

1. Who is my hub's programming catering to? The audience?

(Customer Segment)

You may refer to **Section 2.2**[>].

2. What is my hub's programme and how does it contribute to my hub's long term impact on its community?

(Value Proposition)

You may refer to **Section 2.1**[>].

3. Where can I promote and communicate my hub's programming and services?

(Distribution Channels)

You may refer to **Section 3.2**[>].

4. How would the audience interact with my hub's services?

(Customer Relationships)

You may refer to Step 3.

5. How may I profit from my hub?

(Revenue Streams)

You may refer to **Section 2.5**[>].

6. What do I need to do?

(Key Activities)

You may refer to **Section 2.1**[>] or **2.4**[>].

7. What do I need in order to do it?

(Key Resources)

You may refer to **Section 2.4**[>] or **2.5**[>].

8. Who should I work with?

(Key Partners)

You may refer to **Section 2.2**[>].

9. What would I need to pay for?

(Cost Structure)

You may refer to **Section 2.5**[>].

10. Just in case, what are my backup plans?

(Contingency Plan)

3.3

Determine Your Model

Who should I work with? <ul style="list-style-type: none"> • Artists collective Members • Other creative hubs • Fabricators, makers, builders • Venue owners • Arts managers • Researchers and writers 	What do I need to do? <ul style="list-style-type: none"> • Research and development • Support and collate collective and self-initiated projects • Document and update collective's online portfolio, and review archive • PR and communication with key partners 	What is my hub's programme and how does it contribute to my hub's long term impact to its community? <p>The creative hub produces urban cultural works and creative content by a set of 6 multidisciplinary artists from KL. The mixed collective is interested in people's histories of the city, and the artists express their creative research through integrating tech and new media into performance art. Part live performances and part exhibition, the hub seeks to be a place for more artists from different disciplines to experiment, connect, exchange and rethink urban life in KL with the public.</p>	How would the audience interact with my hub's services? <ul style="list-style-type: none"> • Online: Social media/Forums/Website • Offline: Artists self-led projects/ Networking events 	Who is my hub's programming catering to? The audience? <ul style="list-style-type: none"> • Cultural organisations • Festivals • Arts practitioners
What do I need in order to do it? <ul style="list-style-type: none"> • Artists collective members • Production equipments • Digital assets and archives • Collective's studio workshop 	Where can I promote and communicate my hub's programming and services? <ul style="list-style-type: none"> • Online via email, social media, official and sponsor's web page • Networking events and Workshops amongst creative hubs and cultural organisations • Collective and self-initiated projects by members 			
What would I need to pay for? <ul style="list-style-type: none"> • Collective members • Collective's studio workshop • Marketing • Online presence and assets • Collective production costs, ie. research and development 		How may I profit from my hub? <ul style="list-style-type: none"> • Commissioned works • Art grants • Ticket sales • Merchandising • Equipment rental 		Just in case, what are my backup plans? <ul style="list-style-type: none"> • Source out for more corporate-based funding and partnerships • Rent and resell production equipment • Review existing partnerships • Recruit new artists to the collective



3.4

Pitch Your Hub

Based on the idea of the elevator pitch, this tool encourages you to present your ideas in the clearest and most concise manner. Utilising your hub's model, build a pitch script or presentation deck to make it easier to communicate what your hub does. Using **Section 3.1**[>], highlight the main points of your hub's programme.

1. Key Areas of Your Hub's Business Model

What do your customer/audience/participants need? What is currently lacking? How does your hub's programme fulfil this need or gap?

2. Define the Kind of Support Your Hubs Need

How can the funds you are asking for be used to fill the need or gap?

3. Storytelling

Provide a quick story of your audience's experience in interacting with your hub's programme and services.

4. Partnership Benefits

What kind of partners do you hope for? And how does your hub programme impact your funders' objectives.

5. Build Your Deck!

Now that you have your talking points, it's time to turn it into a visual deck.

6. Test Run!

Run a mock-up presentation with your team and ask each other the kind of questions that funders/partners may ask.



3.5

Helping Hands



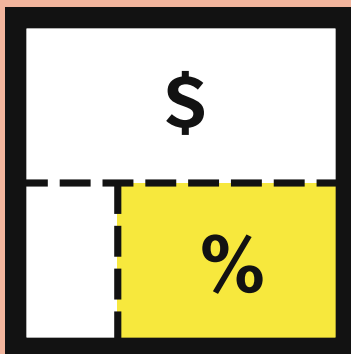
Funding and Opportunities⁺

Included here are local and international grants, art sponsorships, venture capitalist funds, and more. You may also find capacity building workshops, open calls and residencies opportunities that are offered to the arts in Malaysia.



Library⁺

Our library includes many other resources that will help you dig deeper into the different toolkits, guides, law documents and research data behind the ever growing idea of creative hubs abroad and locally.



3.6

Tax Relief

Funding partners appreciate help too. In Malaysia, the government has set incentives for organisations and companies to receive tax deductions if they were to sponsor art, cultural and heritage programmes. The maximum eligibility for tax deduction amounts to RM 700,000 for local projects and RM 300,000 for interstate projects (note to readers: to check the latest tax incentives from government).

Creative fields that can be sponsored to qualify for the tax deduction:

- Literature
- Music
- Dance
- Theatre
- Crafts
- Visual Arts
- Film
- Advertising
- Fashion and Textile
- Martial Arts
- Heritage

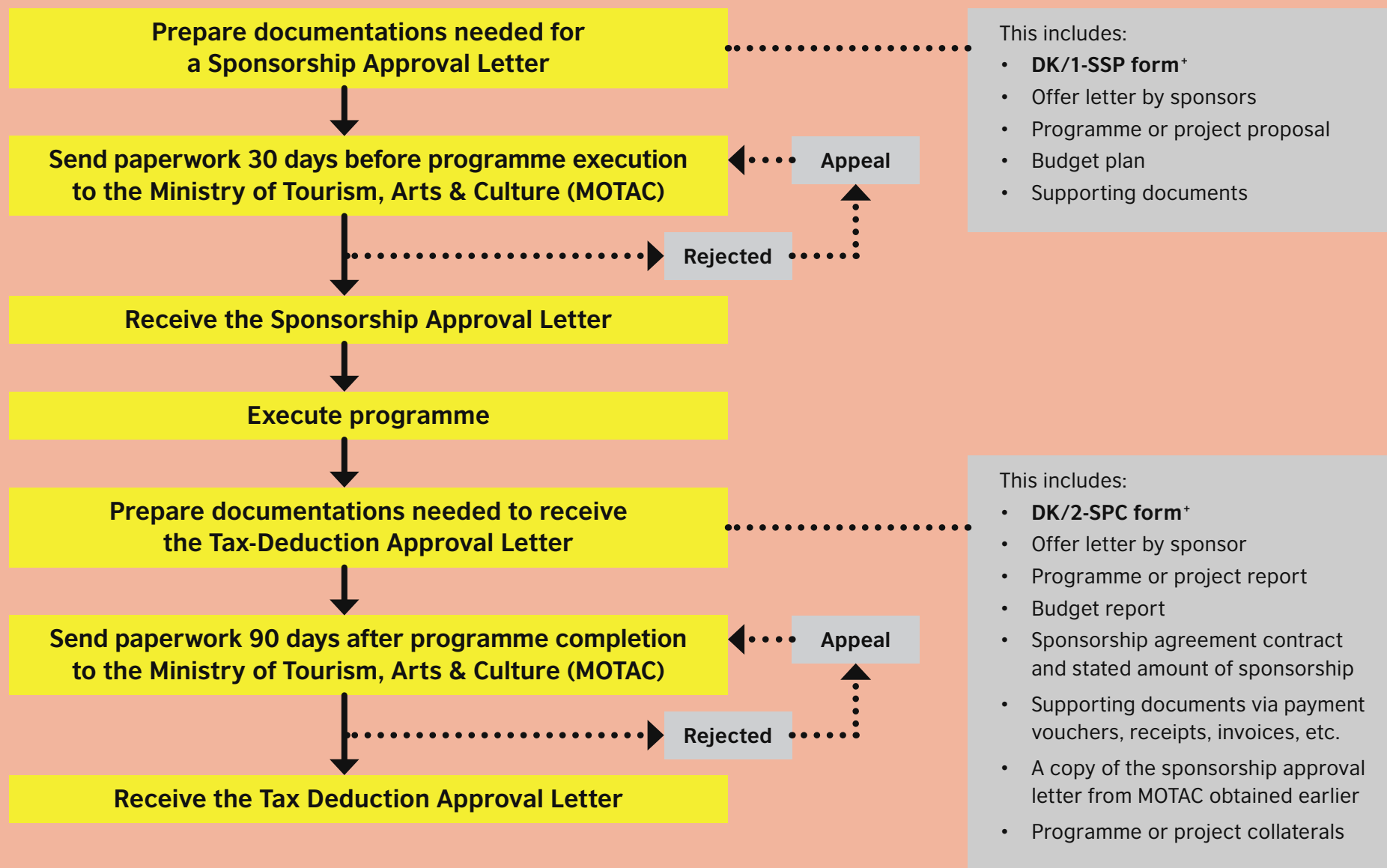
List of programmes that can be sponsored to qualify for the tax deduction:

- Staged performances
- Festival sponsorships
- Expos
- Forums, symposiums, seminars and talks
- Preservation and conservation project
- Research, documentation and publication
- Recording and filming
- Competitions
- Appreciation event
- Education
- Marketing and promotion
- Content development
- Archiving
- MOTAC approved art, cultural and heritage activities

Sponsorship criteria:

- Support through funds
- Artist and professional fees
- Purchase of equipment
- Production costs ie. venue rental, food and beverages, safety equipment, etc.
- Gifts
- Sponsorship of preservation and conservation costs
- Material contribution via artifact or historical monuments
- Sponsorship of research and development of activities and programme
- Sponsorship of marketing and promotional costs
- Any kind of sponsorship approved by MOTAC

The following is the application flow in accordance to the ministerial requirements:





3.7

Get It Right Legally

Registering as a legal entity recognised by the Malaysian law has its perks. If unregistered, your hub could be exposed to legal and financial vulnerabilities, and may not be able to engage in more long-term funding and partnerships. HAUS KCH, a Creative Hub, has compiled relevant information in the **Handbook For Hub Leaders: Legal 101⁺** that'll help you think through the process of registering your Creative Hub. You may also access these templates they've provided to guide you to draft your relevant contracts:

- **Contract of Employment template⁺**
- **Memorandum of Agreement template⁺**
- **Memorandum of Understanding template⁺**
- **Renovation and Construction Agreement template⁺**
- **Tenancy Agreement template⁺**



3.8

Know Your Rights

To understand the legal framework where your hub operates in, seek professional advice if possible (and if you have the financial resources). Alternatively, you can read up on the relevant laws and licenses that affect your operations from the list below or from our library (**Section 3.5**[>]).

Malaysian Laws⁺

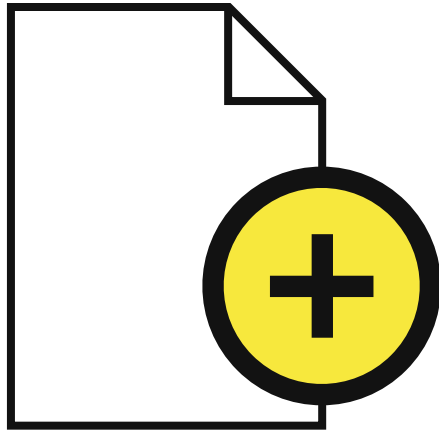
- Act 15: Sedition Act 1948⁺
- Act 301: Printing Presses & Publication Act 1984⁺
- Act 558: Malaysia Communication & Multimedia Act 1998⁺
- Act 736: Peaceful Assembly Act 2012⁺
- Act 493: Entertainment (Federal Territory of Kuala Lumpur) Act 1992⁺
- Act 103: Entertainment Duty Act 1953⁺
- Act 620: Film Censorship Act 2002⁺
- Act 332: Copyright Act 1987⁺
- Act 574: Penal Code⁺
- Act 724: National Visual Art Development Board Act 2011⁺
- Act 88: Official Secrets Act 1972⁺
- Act 747: Security Offences (Special Measures) Act 2012⁺
- Act 335: Societies Act 1966⁺
- Act 197: Registration of Businesses 1956⁺
- Act 614: Companies Commission of Malaysia Act 2001⁺

Licenses

- PUSPAL⁺
- MBPJ License⁺
Application⁺ and Renewal⁺
- DBKL Performing License⁺
- MACP License⁺
- MBPP Public Entertainment
Activity License⁺
- DBKU Entertainment Licence⁺

** This is not an exhaustive list of licenses available in Malaysia, as licenses are governed by states and vary accordingly, do check according to your locality.*





4 WORKSHEETS

Attached here are the worksheets from the tools within this toolkit. You may download and print them as it is, and play around with your team.

2.1	Set Your Goal	48	2.6	Evaluate Your Programme	54
2.2	Find Connections Map Your Stakeholders	49	3.3	Determine Your Model	55
2.4	Think Ahead	50			
2.5	Budget for Your Programme	53			

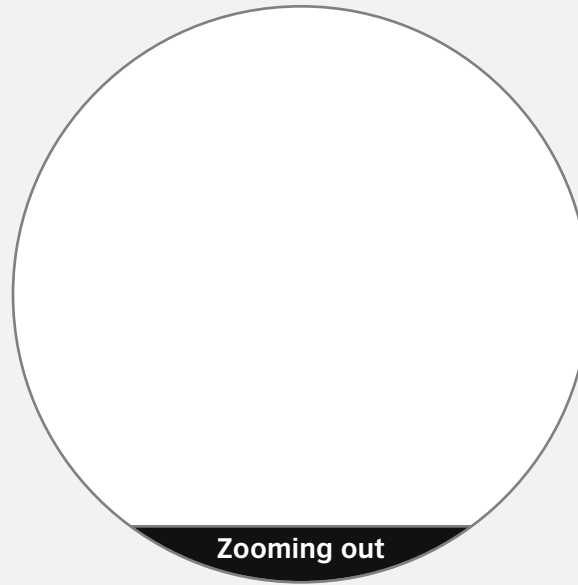
2.1

Set Your Goal



SECTION 2.1

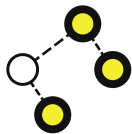
Page 17 >



Zooming out

2.2

Find Connections: Map Your Stakeholders



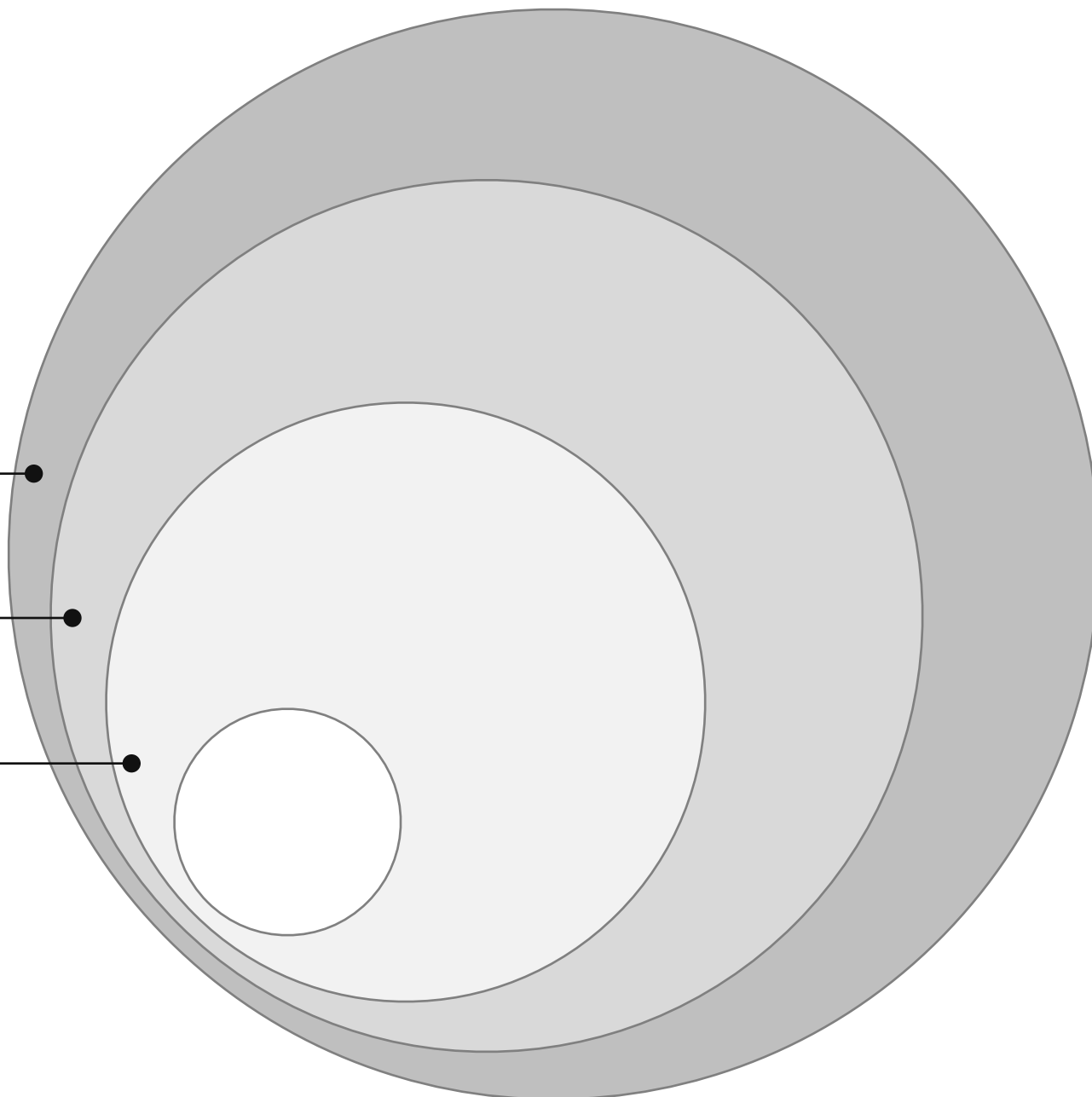
SECTION 2.2

Page 19

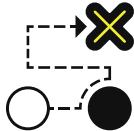
Potential Stakeholders

Indirect Stakeholders

Direct Stakeholders



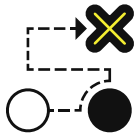
Think Ahead



ACTION PLAN						
To Be Completed		Person-in-charge	Deadline	Resources	Remarks	Status

To Be Completed		Person-in-charge	Deadline	Resources	Remarks	Status

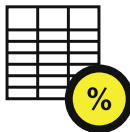
2.4
Think Ahead



TIMELINE													
Task													

2.5

Budget for Your Programme



SECTION 2.5

Page 28<

#	Description	Quantity	Cost per unit (RM)	Total (RM)	%	Remarks
Professional Fees						
Programme Expenses						
Grand Total (RM)						

2.6

Evaluate Your Programme



#	Outcomes/ Growth	Output/ Things People See	Indicators/ Impact	Tools	Real Results	Remarks

3.3

Determine Your Model



b's nd how bute to my m impact nity?	How would the audience interact with my hub's services?	Who is my hub's programming catering to? The audience?
	Where can I promote and communicate my hub's programming and services?	
hub?	Just in case, what are my backup plans?	



Who should I work with?	What do I need to do?	What is my hub's programme and how does it contribute to hub's long term impact to its community?
	What do I need in order to do it?	
What would I need to pay for?		How may I profit from my hub?

Acknowledgements

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CREATIVE HUBS

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Initiative, ME.REKA, ReformARTsi.

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Hubs For Good Capacity Training Workshop

