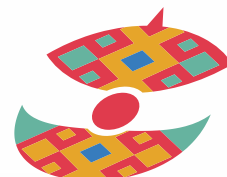


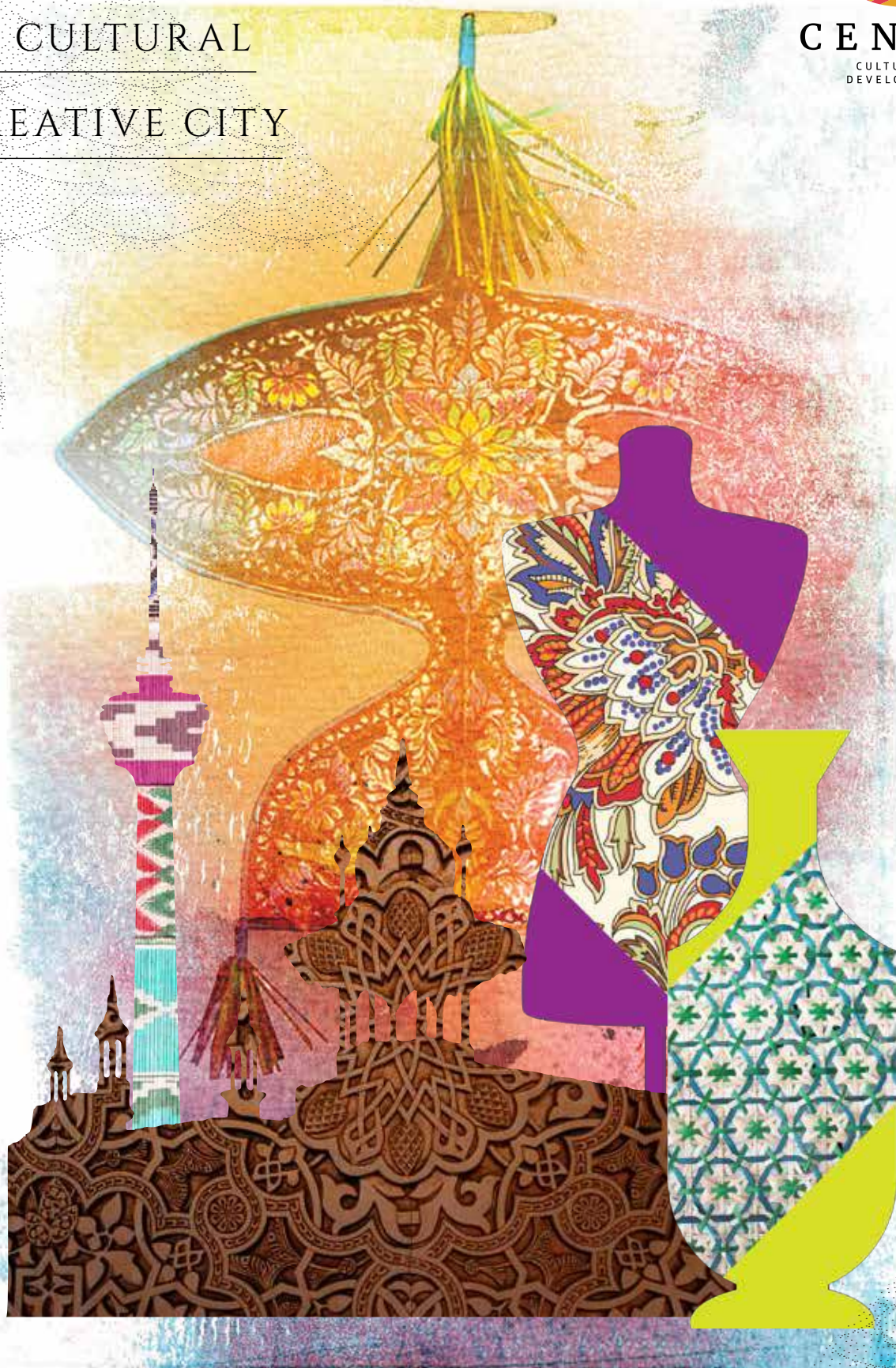
# KUALA LUMPUR

## AS A CULTURAL & CREATIVE CITY



CENDANA

CULTURAL ECONOMY  
DEVELOPMENT AGENCY





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## FOREWORD BY THE **PRIME** **MINISTER OF MALAYSIA**



Malaysia's transformation towards becoming a high-income nation must not only include the knowledge economy and digital economy, but should also encompass a reinvigoration of our cultural economy. As Malaysia aims to transform itself from a developing nation to a developed nation, it is paramount that we advance our cultural economy and leverage on its tremendous potential for the benefit of our creative talents in addition to providing spiritual fulfilment for us, the soul of a nation and give meaning to our collective identity. This is Malaysia's next vital journey.

Over the last few years the government has introduced new policies and mobilised tactical investments to spur creative activities in the country. Today we launch the *KL as a Cultural and Creative City* report to revitalise our cultural sectors, synergising with the creative industries and propel us further with the aim of positioning KL as an internationally-recognised creative city. The report should serve as a guide for practitioners, stakeholders, and investors to better understand Malaysia's long-term prospects and medium-term priorities. Our 5-year aim is for us to create more than 125,000 jobs and enable the industries to account for 3% of Kuala Lumpur's GDP. These efforts will not only benefit Kuala Lumpur communities and projects such as the upcoming development of Bandar Malaysia, TRX, Vision Valley, and River of Life, but also enhance the cultural landscape of the entire country.

I call upon the public stakeholders to work with us in building this vision for our cultural sectors, to review the current policies, regulations, and framework to encourage and catalyse the growth of our arts and culture, and I call upon the private stakeholders to do the same by working with CENDANA to address various gaps in the ecosystem and increase opportunities for our cultural sector. And I call upon the industry, to join in this effort.

Our success as a nation cannot be solely judged by its skyscrapers and highways, but also by its citizen's sentiments towards their nation, as reflected in the arts. This is an investment for our nation's heart and soul, promoting culture as our new asset and the government is fully committed.

**Y.A.B. DATO' SRI MOHD NAJIB BIN TUN HAJI ABDUL RAZAK**  
PRIME MINISTER OF MALAYSIA

## FOREWORD BY CENDANA CHAIRMAN



The arts is as much our identity as it is our trade. Today, the global creative economy is growing rapidly and increasingly intersecting with urban development, technology, and tourism, thus putting Malaysia in a strategic position to gain from this robust economy.

In 2016, the Kuala Lumpur cultural and creative industry contributed RM11.2 billion to the country, accounting for over 2% to the Kuala Lumpur economy and with over 86,000 jobs. In developed countries, the cultural and creative economy contributes 3%–6.9% to their nation's economy. This is the market and potential of which Malaysia can leverage on and optimise to complete Malaysia's transformation.

The *KL as a Cultural and Creative City* report is our strategic effort towards claiming a place in this global cultural and creative landscape. Each cultural sector will be vitalised with strategic funding and programmes to meet specific goals over the next five years. The efforts will encompass the following 5 building blocks: (1) Cultural & Creative Education: Create A Creative Workforce, (2) Creative Hubs & Infrastructure, (3) Nurturing The Market, (4) Business Support & Investment, and (5) Creative Place-making, Liveability & Tourism. Kuala Lumpur is earmarked to be developed into an internationally-recognised creative city, which will increase the attractiveness of Kuala Lumpur and its surroundings for tourists, talent, and skilled workers.

With the *KL as a Cultural and Creative City* report and the establishment of the Cultural Economy Development Agency (CENDANA) working closely with stakeholders in the cultural industries, Malaysia's future promises to be vibrant.

**YBHG. DATUK SERI AHMAD FARID RIDZUAN**  
CHAIRMAN, CULTURAL ECONOMY DEVELOPMENT AGENCY (CENDANA)



## FOREWORD BY CENDANA CEO



Malaysia's vibrant arts scene is set for a surge with the *KL as a Cultural and Creative City* report. We can look forward to strategic and tactical developments in how culture is experienced and how the arts can transform the look and feel of a city like Kuala Lumpur and its surroundings. The Cultural Economy Development Agency (CENDANA) continues to work closely with experts, practitioners, and other stakeholders in the cultural industries to ensure our collective vision of building a vibrant, sustainable, and ambitious cultural economy for Malaysia becomes a reality.

The report outlines a range of opportunities before us and a pathway to achieve success. The next five years will be exciting as we mobilise our assets to develop, promote, and present our cultural assets to wider audiences and thus increasing the value of creative jobs and making our cultural economy far more competitive.

Energise, empower, reorganise. These are CENDANA's strategic goals, which also aims to facilitate cooperation between the public and private sectors to ensure cultural sectors are amongst priority agendas in development policies and investments. Through strategic partnerships between public and private sectors, more platforms for sustaining cultural activities can be established. Similarly, learning opportunities for arts practitioners can be created as a move to upskill our local talents.

Our gratitude goes to all our partners who have made the *KL as a Cultural and Creative City* report possible – Hasanah Foundation, Ministry of Communications and Multimedia Malaysia, Yayasan Sime Darby, ThinkCity, MyCreative Ventures, British Council Malaysia, Tom Fleming Creative Consultancy, My Performing Arts Agency, and Frost & Sullivan Malaysia – and also not forgetting the Executive Advisory Committee and the Industry Advisory Panel. Thank you to our stakeholders and to all who have participated in the study and our sincere appreciation also goes to our friends in the media who have always supported arts and culture as well as CENDANA.

Together we can create a collective impact and secure Malaysia's place on the world's cultural map. With the *KL as a Cultural and Creative City* report in our hands, we can confidently move forward with a stronger, well-defined trajectory.

### IZAN SATRINA DATO' MOHD SALLEHUDDIN

FOUNDING CEO, CULTURAL ECONOMY DEVELOPMENT AGENCY (CENDANA)

CENDANA is positioning itself as an umbrella body with enough resources and expertise to reach and improve the cultural sector of the creative economy. With a large and growing amount of data, CENDANA will be able to see the big picture and diagnose the effects of one part of the ecosystem on another, funnelling aid where it is needed. As a government initiative, it is assured of being able to work for a meaningful amount of time. This allows for the initial experimentation needed in beginning this huge undertaking.

CENDANA will act as a connector between creators, regulating bodies, private investors or businesses, policymakers and consumers. To nurture these entities individually so that they are healthy, while keeping an eye on the larger goals and continually refining strategies based on evidence.

Through its efforts, CENDANA aims to transform Malaysia into the cultural destination that it should be.

# INTRODUCING THE CULTURAL AND CREATIVE ECONOMY REPORT

This report is an evidential analysis of the cultural and creative economy of Kuala Lumpur and the Klang Valley (hereinafter referred to as Kuala Lumpur or KL) and a proposed action plan to establish it as an internationally-recognised creative city that drives growth and contributes significantly to the Malaysian economy.

This project was initiated by ThinkCity and British Council Malaysia. Following that, other public and private partners also participated, and this included CENDANA, the Ministry of Communications and Multimedia (KKMM), Hasanah Foundation, Yayasan Sime Darby, and MyCreative Ventures. This was undertaken by a consortium comprising My Performing Arts Agency (MyPAA), Frost & Sullivan Malaysia, and Tom Fleming Creative Consultancy, a leading international expert on the cultural and creative economy. It was initiated in recognition of Kuala Lumpur's immense potential for development and growth in this sector.

This report will:

## 1. Describe and profile the dynamics of Kuala Lumpur's cultural & creative economy

Firstly, it will attempt to measure the baseline of the cultural and creative industries for Kuala Lumpur. Available data and evidence is presented for key sectors as outlined in the "Key Sectors Driving Kuala Lumpur's Cultural & Creative Economy Today" section. Information derived from extensive qualitative research will outline sector performance, value chains, and the supporting landscape. It will also explore demand, analyse needs, and build sector engagement.

## 2. Analyse opportunities and key challenges towards establishing Kuala Lumpur as an internationally-recognised cultural & creative city

The report will define and analyse Kuala Lumpur's position against cities which already have established cultural and creative economies. It will present an overview of the developmental needs for the various sectors and the economy as a whole.

## 3. Recommend primary action steps to be taken to build Kuala Lumpur as an internationally-recognised cultural & creative city by 2022

The report will propose, outline, and recommend possible action steps for CENDANA and other stakeholders who are currently active in building or developing the cultural and creative industries. This will also encompass actions that would propel Kuala Lumpur to specifically develop clusters and networks, build a distinctive cultural tourism sector, and mobilise market development. In addition to catalysing Malaysia's cultural and creative economy, such activities could also animate and energise cross-sector collaboration and align sector growth and urban development agendas.

The data contained within and its technical appendices could well function as a key baseline and reference for the planning and implementation of priority action steps towards developing these sectors.





# THE APPROACH & DATA GATHERING

## The Data and Baseline Challenge

The lack of existing quality data and evidence on the cultural and creative economy in Malaysia remains a challenging issue, with serious gaps and a lack of consistency in measurement. There is, for example, very little data gathered at a district level or state level. In addition, micro-enterprises are often not captured through existing approaches, and the informality of large parts of this economy (e.g. individual arts and cultural practitioners) are not captured via official data collection. In addition, where data does exist, it is not regularly updated; and there are inconsistencies in the quality of the data and regularity of its collection between sectors.

The information contained in this report was prepared from publicly available materials and data provided by industry stakeholders, including but not limited to regulatory bodies, local authorities, and industry associations. Qualitative market information is also derived based primarily on interviews. The working group collected input from more than 700 stakeholders consisting of:

- Face-to-face interviews and focus group discussions with 217 industry participants (including regulators and education providers)
- Collected responses from 92 industry players via online survey
- Collected responses from 400 individuals as part of a demand survey

The research for this is an attempt to develop a clear overview of the existing data on Kuala Lumpur based on a review of existing data and some gap-filling via qualitative research. But a genuinely comprehensive and robust baseline will require reform of the approach to economic and cultural data collection at government level. This led to the establishment of a Cultural and Creative Economy Data and Evidence Review, a technical steering group. A similar approach was undertaken in the UK after the first Creative Industries Mapping study (which used existing secondary sources); enabling the development of a new measurement system to underpin the Creative Industries Mapping Study of 2001. This has enabled over 16 years of consistent sector baseline mapping at a national level with scope to generate local and regional data. In turn, creative economy policy has been genuinely evidence-based.



## EXECUTIVE SUMMARY

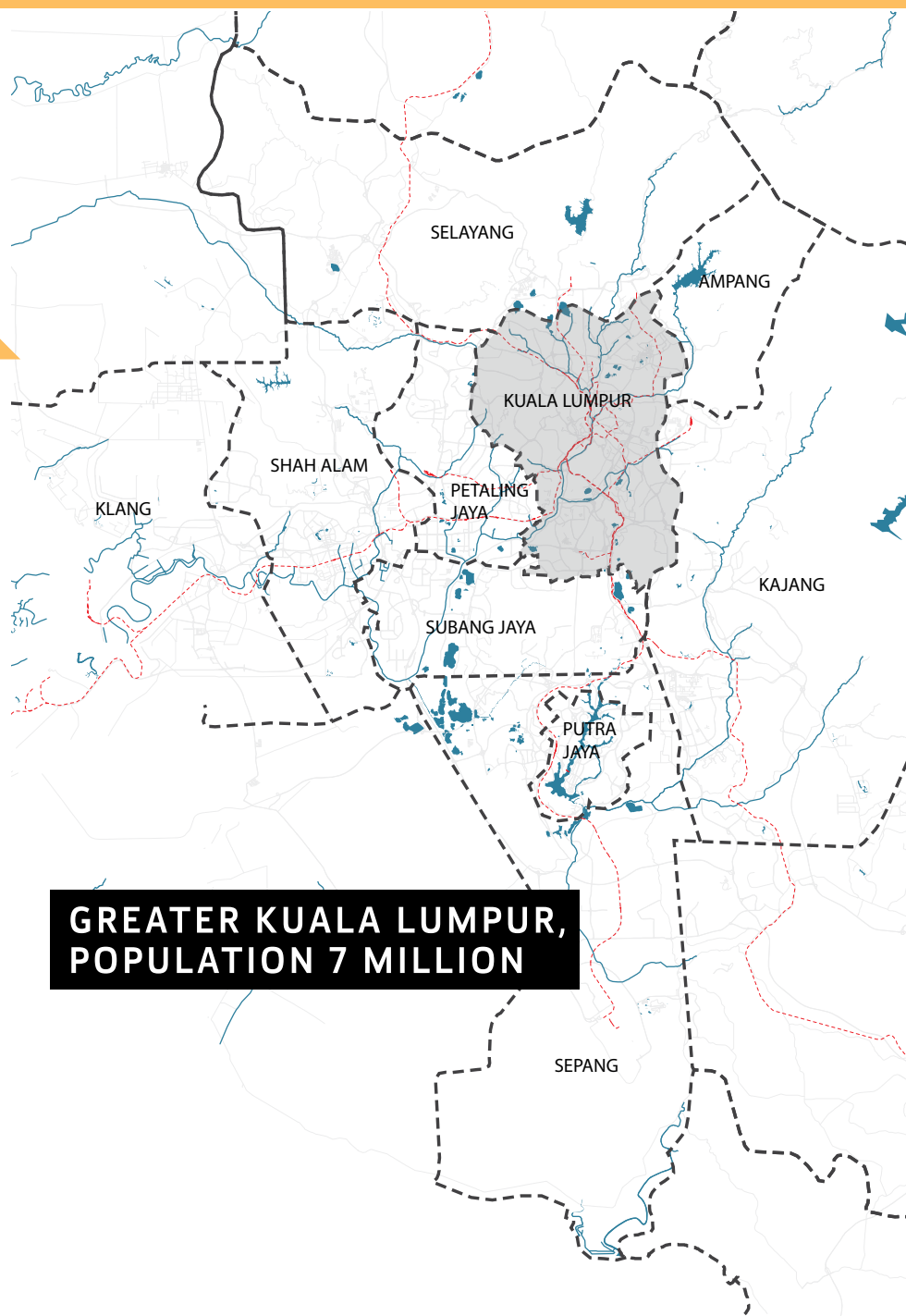
### THE VISION

- For Kuala Lumpur to be among the top 10 internationally-recognised cities of culture and creativity by 2022.

### THE OBJECTIVE

- To create 125,000 jobs in the cultural and creative economy sector in Kuala Lumpur by 2022.

**GREATER KUALA LUMPUR,  
POPULATION 7 MILLION**



*Credit: ThinkCity*

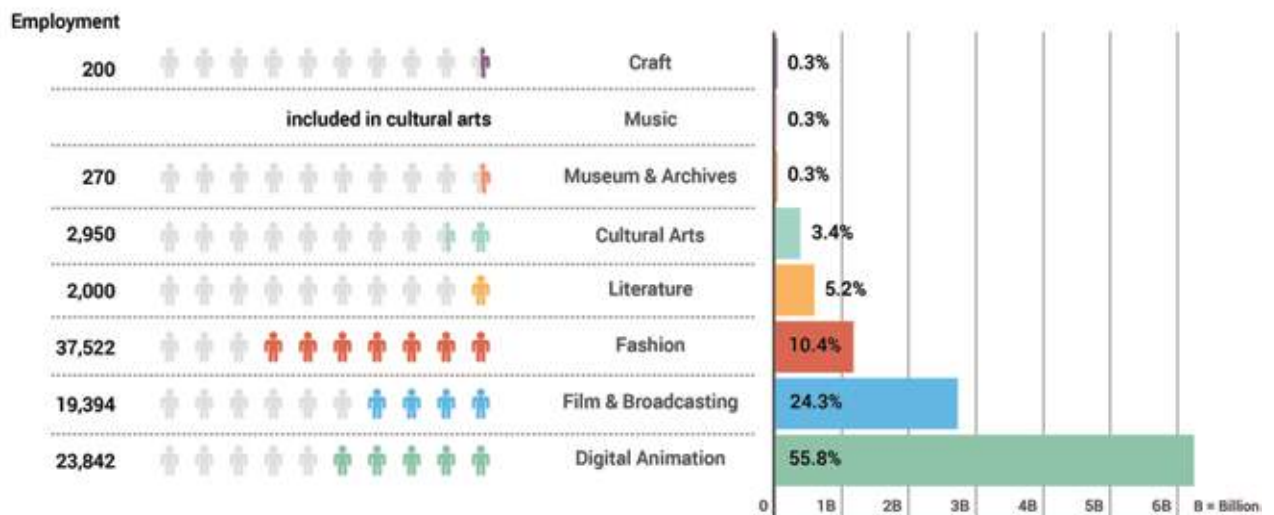
### WHY DEVELOP THE CULTURAL & CREATIVE ECONOMY?

The cultural and creative economy is one of the great global success stories of the past 20 years. While it is relatively an emerging concept that is still finding its place within the interface between creativity, culture, economics, and technology, it has real and tangible traction. Major nations and cities around the world are developing strategies and growth plans for their creative economies, both as a competitive growth sector for the economy and also as a differentiating and unique cultural identity.

Broadly speaking, the sectors making up the cultural and creative economy are high-growth, resilient, intensively skilled, and labour-intensive arenas. As formalised businesses, they also create higher skilled jobs with better remuneration compared to the tourism and traditional manufacturing sectors, for example. Driven by original creative ideas, they are also transformational across the board for people, places, and economies. Subsequently the downstream supporting sectors such as tourism, financial services, and manufacturing are also enhanced, diversified, and innovated, in turn making them more attractive to investors.

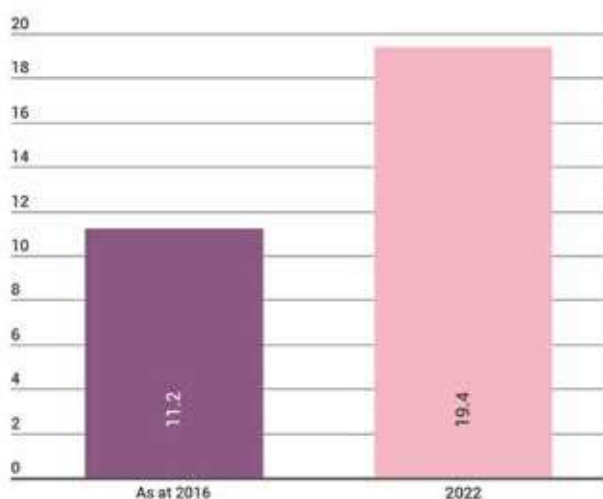


## BASELINE DATA OF THE CULTURAL & CREATIVE INDUSTRY IN KUALA LUMPUR

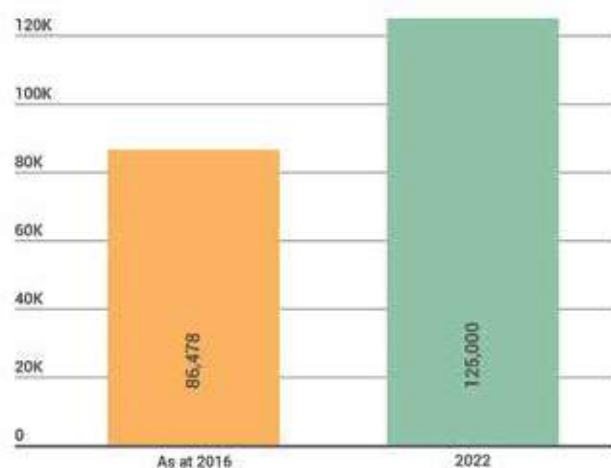


## 5-YEAR TARGET OUTCOME (2017 - 2022)

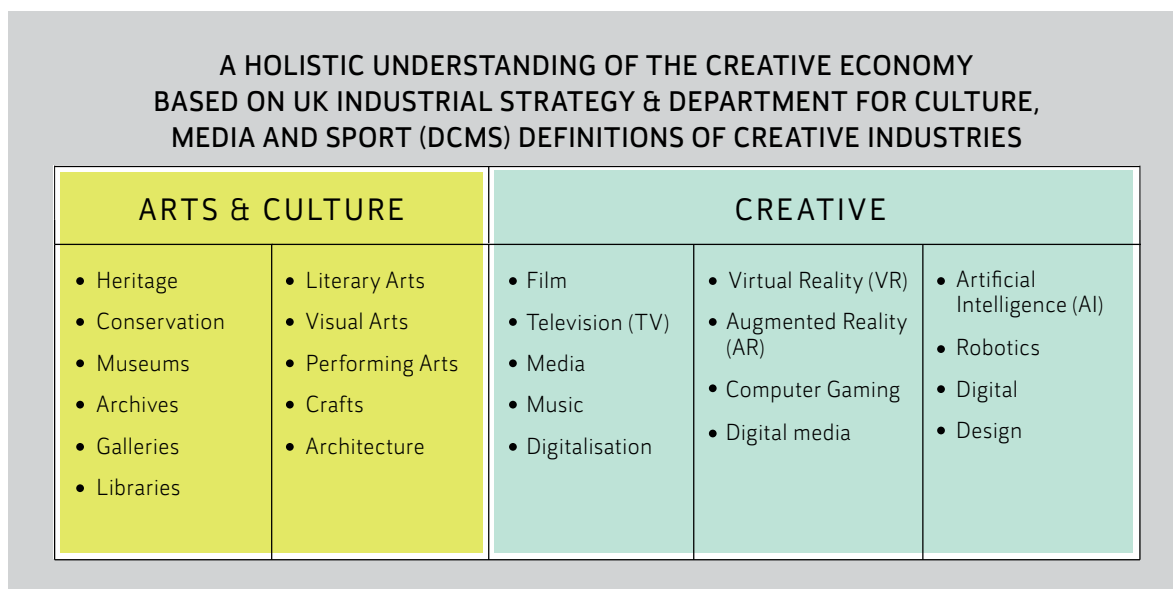
GDP CONTRIBUTION (RM BILLIONS) OF THE CULTURAL & CREATIVE ECONOMY TO KUALA LUMPUR



TOTAL EMPLOYMENT IN THE CULTURAL AND CREATIVE ECONOMY OF KUALA LUMPUR



## THE SCOPE OF THE CULTURAL & CREATIVE ECONOMY



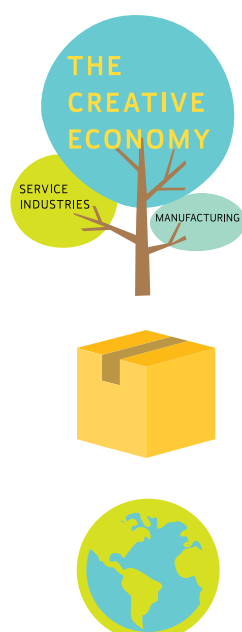
### THE GROWTH

Globally, the cultural and creative economy has experienced rapid growth in the 21<sup>st</sup> century. This stems from an increased demand for distinctive goods and services, including those for leisure. This rising demand can be attributed to the world's expanding middle-class consumers and increased disposable income. The expansion of digital technology which is changing the landscape of content storage, distribution, and production is another prime contributing factor.

### THE ROLE

The cultural and creative industry are some of the most dynamic growth sectors of world economies and present excellent opportunities for new and emerging economies to tap into high-growth sectors.

Kuala Lumpur has great potential to develop its own high-value cultural and creative economy, which can potentially become a major contributor towards Malaysia's GDP while effectively promoting and strengthening the city's distinct cultural identity. It will also spearhead business opportunities which can take advantage of the rapid advancement of technology to expand the range of services and to springboard into niche, high-value sectors.



From 2000–2010, the Creative Economy grew annually more than **twice** that of the service industries overall and **more than four times** that of manufacturing in many OECD and developing countries.

The export of creative goods and services reached **\$227 billion** in 2011. Exports of Creative Industries services were recorded at **\$172 billion** in 2011.

The creative economy is estimated to represent anywhere from **3% to 15%** of global GDP.

There are many cities across the world that prioritise the cultural and creative economy as a driver for growth and competitiveness. Their successes should be taken as key examples of how we can grow Kuala Lumpur's cultural and creative industries, develop our own distinct identity, and bring about the economic and cultural benefits they offer to our own shores.

Source: United Nations Conference on Trade and Development 2010



## THE OPPORTUNITY AND THE COMPETITION



"The need to imagine and shape the future has become more acute than ever. We must create shared visions for new ways of life, wider and more ambitious...This makes developing and nurturing culture so much more complex – and more necessary. As the Mayor of Moscow has observed, cities used to fight for resources – now they fight for creative, imaginative, talented people."

*World Cities of Culture Forum, Moscow, 2016*

"Adequately nurtured, creativity fuels culture, infuses a human-centred development and constitutes a key ingredient for job creation, innovation, and trade, while contributing to social inclusion, cultural diversity and environmental stability."

*UNCTAD Creative Economy Report, 2010*

# THE KEY SECTORS DRIVING KUALA LUMPUR'S CULTURAL & CREATIVE ECONOMY TODAY

Kuala Lumpur has the makings of a global hub. Already a major financial and education centre in Southeast Asia, it has much potential to diversify its economic drivers.

- With a population of over 7 million and growing, it has the scale and capacity to support further economic diversification. This is also shored up by a well-developed transportation hub.
- It is ethnically diverse with a growing international population, which together are creating a new distinctive identity for Kuala Lumpur that interestingly maintains Malaysia's cultural heritage.
- The city is vibrant and alive with confidence and ambition, and a growing appetite to compete with other urban and developing cities of Southeast Asia as a major centre for trade, innovation, and culture.

However, the cultural and creative economy in Malaysia as a whole is largely untapped, with growth disproportionate to its immense and exciting potential.

- There is no formalised set of strategic, structural, and regulatory system to support and propel the growth of the cultural and creative economy, especially in terms of business development and trade.
- Piracy and copyright infringements still pose a big challenge.
- There is a need for more effective championship and support of the arts and cultural sector.
- The culture of entrepreneurship across the sector has not been fully developed.
- Domestic and international markets for Malaysian creative goods and services are under-developed.
- Creative education is not valued as a central pathfinder for personal and professional development.
- Hubs, clusters, networks, and professional bodies lack the capacity and investment seen in well-established economies around the world.

“Unlocking the potential of the creative economy involves promoting the overall creativity of societies, affirming the distinctive identity of the places where it flourishes and clusters, improving the quality of life where it exists, enhancing local image and prestige and strengthening the resources for imagining diverse new futures.”



## ADDRESSING GROWTH IN 6 KEY SECTORS

Cultural and creative economy growth is most pronounced in emergent economies and particularly in those with access to large markets, strong global connections, distinctive, and productive cultural sectors, and rapid digitalisation.

As an emergent economy, Kuala Lumpur is ripe for such growth and development with significant potential. Highly distinctive, the cultural and creative economy here is the product of a unique set of social and economic pathways. A confluence of different cultural identities, it is a complex, polycentric and fast-changing urban system. Therefore, growing this sector in Kuala Lumpur would require tailored, evidence-based, and partnership-driven approaches.

However, certain shortcomings need to be addressed as we develop said approaches:

**We need to build a strong cultural sector capable of inspiring audiences and generating content for the creative industries.**

**We must champion the importance of creative jobs in a competitive economic environment and increase the legitimacy of creative industries as a major sector.**

**Good planning as well as clear and fair regulations must be firmly in place.**

**There must be easy access to high quality creative education and professional development programmes.**

**We must develop dedicated creative business incubation and acceleration services.**

To quote the late Steve Jobs:

“Technology alone is not enough. It’s technology married with the liberal arts, married with the humanities, that yields us the results that make our hearts sing.”

The development focus of Kuala Lumpur’s cultural and creative economy outlined in this report will primarily be on 6 key priority sectors. They have been identified as the most scalable sectors of this economy and are critical to the health and vitality of the overall ecosystem. While there are major overlaps and links between the 6 sectors, each one is internally diverse with its own set of complexities and variables.

Overall, the key indicators which bring them together in this group of 6 are that they are inspirational and instrumental as commercially-driven industries. They are also paramount for nurturing creative talent; building audiences, and markets for creative goods, services and experiences, and for increasing the attractiveness of a city as a place to visit, live, work, and invest in.

## THE 6 KEY SECTORS AND ITS VALUE PROPOSITION FOR KUALA LUMPUR

These 6 sectors form the first focus areas within the scope of this report, aligned towards the cultural economies within the larger cultural and creative economy as a whole.

### MUSIC



### PERFORMING ARTS



### VISUAL ARTS



- + The lifeblood of the cultural and creative economy. These sectors play an inspiring role for creative talent and audience development. They also generate content and distinctive aesthetic styles which influence the approach of and identity for other creative sectors.
- + A major driver of innovation across the cultural and creative economy – e.g. in the use of digital tools, in funding business models, and in animating public spaces.
- + A significant part of the creative workforce – of many micro-companies and freelancers, venues and festival organisations, and major production companies.
- + Important drivers of cultural tourism – enriching the experience of the city.

### MUSEUMS & ARCHIVES



- + Vital for a rich and inspiring cultural landscape which attracts visitors and builds culturally-literate citizens.
- + Significant generators of knowledge – nurturing active audiences for culture and supporting research activities in education.
- + Invaluable in connecting us with our heritage and building a distinctive identity for Kuala Lumpur with texture, personality, and a sense of belonging.
- + Important infrastructure for cultural development and presentation; plus increasingly part of the innovation ecosystem.

### LITERATURE & PUBLISHING



- + Central to the cultural and creative economy – providing the narratives upon which other sectors thrive (e.g. film and performing arts).
- + An early adopter of digital technology, generating new ways of producing, distributing, and selling content.
- + A key means to connect globally – linking Malaysian narratives to universal reality and increasing understanding of and access to the wider Malaysian cultural and creative economy.



## CRAFTS



- + A major provider of employment – in non-metropolitan areas (production) and metropolitan areas (sales).
- + Critical for the authenticity and provenance of the cultural and creative economy – endowing character, depth, and diversity.
- + A driver of innovation across other sectors – influencing the aesthetic and structural approach to activities such as architecture, fashion, and visual arts.
- + An important contributor to tourism – giving personality to the offer and unlocking revenue.

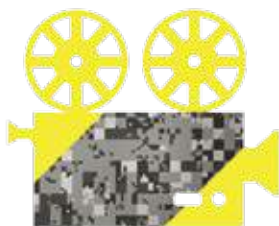
While the focus remains on the 6 sectors above, it is worth mentioning the following sectors that contribute significantly to the overall cultural and creative economy output in KL.

## DESIGN, FASHION & TEXTILES



- + Design is central to the innovation capacity and competitiveness of the overall cultural and creative economy. It offers distinctiveness and connects aesthetic and functional elements.
- + Design offers solutions to some of the challenges of large-scale urban systems – e.g. how public services are run, traffic is managed, and liveability enhanced.
- + Product design and fashion are fast-growing parts of the economy – especially in developing economies with expanding buying power.
- + Textiles activities are big employers and important contributors to cultural distinctiveness – e.g. a convergence of Malay, Chinese and Indian influences.

## FILM, BROADCASTING & DIGITAL CONTENT









- + The largest part of the cultural and creative economy – in terms of jobs and GDP.
- + Broadly, the fastest growing part of the economy – especially in digitally-driven sectors such as animation, gaming, and activities which utilise virtual reality and augmented reality.
- + The most international sector – with value chains across the globe and digitally-enabled collaboration connecting Malaysian firms to colleagues in many other countries.
- + The most cluster-driven sector – co-locating to access talent, knowledge, technology, connectivity, and investment.
- + A talent-hungry sector, with the highest proportion of graduate employees and constant need for new entrants.
- + An innovation-hungry sector, with R&D the lifeblood of growth and competitiveness due to the very rapid development of new technologies.
- + The most convergent sector – relying on content, ideas, and talent from across the cultural and creative economy and generating value for other sectors (e.g. in innovation and scale for production and distribution).

## BASELINE DATA, VALUE CHAINS & INDUSTRY OVERVIEW FOR 6 KEY SECTORS



SECTOR	VISUAL ARTS	PERFORMING ARTS	MUSIC	CRAFTS	LITERATURE & PUBLISHING	MUSEUMS & ARCHIVES
Contribution to Kuala Lumpur GDP in 2016	• RM113m	• RM264m	• RM31m	• RM29.6m	• RM585m	• RM34m
Employment in Kuala Lumpur for 2016	• 300	• 2,650	• N/A – included as performing arts	• 200	• 2,000 publishers and writers	• 270
Education	<ul style="list-style-type: none"> <li>• 11 private higher-learning institutions</li> <li>• 2 public higher-learning institutions</li> <li>• 44 art academies in Kuala Lumpur</li> </ul>	<ul style="list-style-type: none"> <li>• 7 private higher-learning institutions offering performing arts degrees</li> <li>• 3 public higher-learning institutes offering performing arts degrees</li> <li>• 114 performing arts academies</li> </ul>	<ul style="list-style-type: none"> <li>• 5 private and 4 public institutions with a music faculty</li> <li>• 2 music schools:               <ul style="list-style-type: none"> <li>– Yamaha Music School (course structure currently in use within 126 independent and chain music schools in Kuala Lumpur)</li> <li>– Bentley Music Academy (2 branches in operation)</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Public higher education institutions under 2 government agencies:               <ul style="list-style-type: none"> <li>– Malaysia Handicraft Development Corporation (MHDC)</li> <li>– Community Development Department (KEMAS)</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• 4 universities offering BA in Creative Writing</li> </ul>	<ul style="list-style-type: none"> <li>• For artifact/paper conservators: there are currently no conservation related courses in Malaysia. Museums typically accept candidates with science backgrounds, such as diploma/degree in the biological sciences and chemistry, which are widely available in public and private universities/colleges</li> </ul>
Funding	<ul style="list-style-type: none"> <li>• Government grants</li> <li>• Corporate sponsorship</li> <li>• Creative industry ventures</li> </ul>	<ul style="list-style-type: none"> <li>• Government grants – the Ministry of Tourism and Culture's Cultural Trust Fund has disbursed grants ranging from RM1k to RM50k to 61 recipients in the music and performing arts industry.</li> <li>• As of 2016, Five Arts Centre has awarded 50 grants totalling RM362k to artists and arts practitioners.</li> <li>• MyPAA's Royal Arts Gala awarded grants totalling RM718k &amp; RM429k in 2013 and 2015 respectively.</li> </ul>	<ul style="list-style-type: none"> <li>• Under Dasar Industri Kreatif Negara 2012–2014, RM6.5 million was allocated specifically for the music industry. There are no programmes with similar purposes after 2014.</li> </ul>	<ul style="list-style-type: none"> <li>• Malaysia External Trade Development Corporation's (MATRADE) Market Development Grant of RM200k for export promotional activities</li> <li>• SME Corporation's Seed Capital Scheme (Batik And Craft) of RM20k–250k</li> </ul>	<ul style="list-style-type: none"> <li>• N/A</li> </ul>	<ul style="list-style-type: none"> <li>• Federal government: RM85.2m in 2016</li> <li>• Selangor state government: RM1m in 2016</li> </ul>



						
SECTOR	VISUAL ARTS	PERFORMING ARTS	MUSIC	CRAFTS	LITERATURE & PUBLISHING	MUSEUMS & ARCHIVES
Hot Spots	<ul style="list-style-type: none"> <li>30 visual arts galleries, mainly in Solaris Dutamas and KL City Centre</li> </ul>	<ul style="list-style-type: none"> <li>31 performing arts venues across Kuala Lumpur</li> </ul>	<ul style="list-style-type: none"> <li>Approx. 80 venues in Kuala Lumpur that permit live performances</li> </ul>	<ul style="list-style-type: none"> <li>3 key locations – Central Market, Kraftangan, Kuala Lumpur City Gallery</li> </ul>	<ul style="list-style-type: none"> <li>Petaling Jaya is home to 29 publishing companies</li> <li>16 publishing companies set up in Shah Alam</li> </ul>	<ul style="list-style-type: none"> <li>19 museums (public and private)</li> <li>11 gazetted heritage sites; and 6 non-gazetted sites</li> </ul>
Main Events	<ul style="list-style-type: none"> <li>Approx. 10 auction events annually</li> </ul>	<ul style="list-style-type: none"> <li>Performances throughout the year</li> </ul>	<ul style="list-style-type: none"> <li>Music festivals such as Future Music Festival Asia, Good Vibes, Rock the World, KL International Jazz &amp; Arts Festival, etc</li> </ul>	<ul style="list-style-type: none"> <li>National Crafts Day</li> </ul>	<ul style="list-style-type: none"> <li>Book fairs such as Pesta Buku Selangor, Big Bad Wolf Book Fair, etc.</li> </ul>	<ul style="list-style-type: none"> <li>N/A</li> </ul>
Engagement	<ul style="list-style-type: none"> <li>65% visited art galleries/art exhibitions</li> </ul>	<ul style="list-style-type: none"> <li>52% attended theatre performances in Kuala Lumpur</li> </ul>	<ul style="list-style-type: none"> <li>60% attended live musical performances/concerts in Kuala Lumpur</li> <li>54% attended independent live music performances in Kuala Lumpur</li> </ul>	<ul style="list-style-type: none"> <li>41% purchased arts and crafts products for own collection</li> </ul>	<ul style="list-style-type: none"> <li>54% purchased locally-authored literature or reading materials</li> </ul>	<ul style="list-style-type: none"> <li>67% visited museum(s)</li> </ul>
Expenditure	<ul style="list-style-type: none"> <li>Average spending per year: RM174</li> <li>Self funded: 69%</li> <li>Free of charge: 31%</li> </ul>	<ul style="list-style-type: none"> <li>Average spending per year: RM264</li> <li>Self funded: 85%</li> <li>Free of charge: 15%</li> </ul>	<ul style="list-style-type: none"> <li>Average spending per year: RM324</li> <li>Self funded: 87%</li> <li>Free of charge: 13%</li> </ul>	<ul style="list-style-type: none"> <li>Average spending per year: RM481</li> <li>Self funded: 92%</li> <li>Free of charge: 8%</li> </ul>	<ul style="list-style-type: none"> <li>Average spending per year: RM361</li> <li>Self funded: 98%</li> <li>Free of charge: 2%</li> </ul>	<ul style="list-style-type: none"> <li>Average spending per year: RM82</li> <li>Self funded: 82%</li> <li>Free of charge: 18%</li> </ul>
Satisfaction	<ul style="list-style-type: none"> <li>3.88</li> </ul>	<ul style="list-style-type: none"> <li>3.96</li> </ul>	<ul style="list-style-type: none"> <li>4.15</li> </ul>	<ul style="list-style-type: none"> <li>4.16</li> </ul>	<ul style="list-style-type: none"> <li>4.21</li> </ul>	<ul style="list-style-type: none"> <li>3.94</li> </ul>
1=very unsatisfied 5=very satisfied						

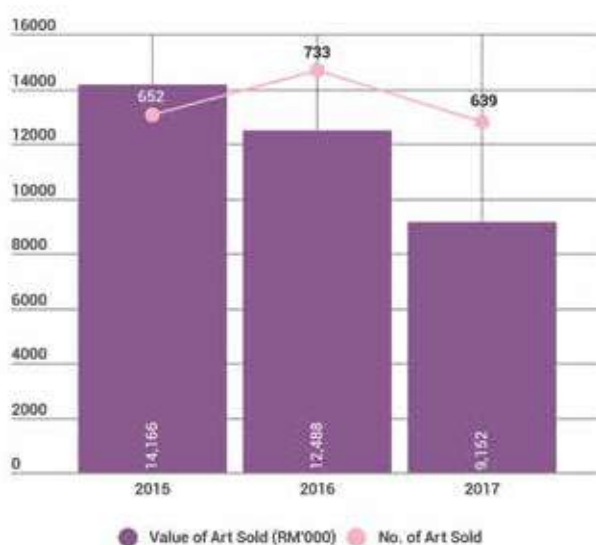
● Source: Consumer Demand Survey (Page 37)

## VISUAL ARTS

### VALUE CHAIN

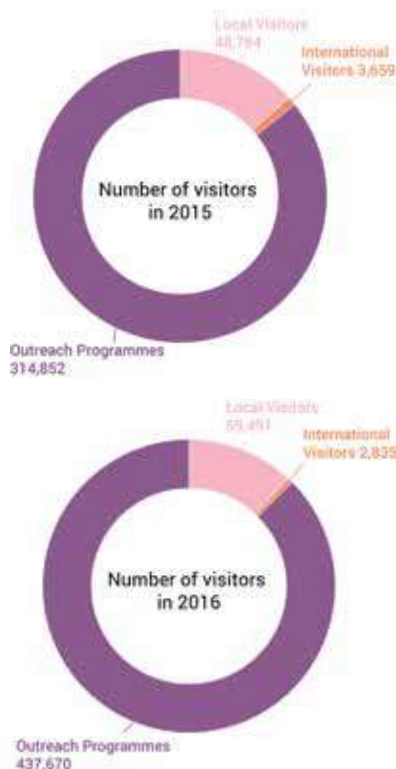
CONTENT CREATION	SUPPORT	DISTRIBUTION	REVENUE
<b>INCUBATION</b> <ul style="list-style-type: none"> <li>Residencies:-                             <ul style="list-style-type: none"> <li>WOLO Artist Residency (in collaboration with Wei-Ling Gallery)</li> <li>Rimbun Dahan</li> <li>HOM Art Trans</li> <li>TAKSU Kuala Lumpur</li> </ul> </li> <li>Private studios</li> </ul>	<b>FUNDING</b> <ul style="list-style-type: none"> <li>Government grants</li> <li>Corporate sponsorship</li> <li>Creative industry ventures</li> <li>Self-funded</li> </ul>	<b>PRIVATE GALLERIES/ COMMERCIAL GALLERIES</b> <ul style="list-style-type: none"> <li>Privately-owned galleries where sole revenue stream is generated through the sale of artworks and prints</li> </ul>	<b>AUCTIONS</b> <ul style="list-style-type: none"> <li>5 notable auction houses in Kuala Lumpur</li> <li>As of December 2017, approx. RM9.2 million worth of art pieces were sold from four art auction houses</li> <li>639 pieces were sold</li> </ul>
<b>EDUCATION</b> <ul style="list-style-type: none"> <li>11 private higher-learning institutions</li> <li>2 public higher-learning institutions</li> <li>44 art academies in Kuala Lumpur</li> <li>Self-taught/Private</li> </ul>	<b>NETWORKING</b> <ul style="list-style-type: none"> <li>4 Kuala Lumpur-based NGOs devoted to visual arts                             <ul style="list-style-type: none"> <li>Angkatan Seni Foto Wilayah Persekutuan</li> <li>Persatuan Artis Malaysia</li> <li>Persatuan Seni Rupa Malaysia</li> <li>Malaysian Art Archive and Research Support</li> </ul> </li> <li>MyPAA (by connecting funders to artists)</li> </ul>	<b>INTERIOR DESIGN</b> <ul style="list-style-type: none"> <li>Art galleries work with interior designers to seek out art pieces compatible with the look of a particular room:                             <ul style="list-style-type: none"> <li>Segaris Art Centre</li> <li>Artfordable Gallery</li> </ul> </li> </ul>	<b>GALLERY SALES</b> <ul style="list-style-type: none"> <li>The National Visual Arts Gallery created 4 exhibition spaces across Malaysia in 2017.</li> <li>From the beginning of the year until May 2017, the pieces on display were valued at RM3.15 million with RM83k accumulated in sales from the spaces established in Kuala Lumpur</li> </ul>
<b>VISIBILITY</b> <ul style="list-style-type: none"> <li>Galleries – 53 established in Kuala Lumpur</li> <li>University/school exhibitions</li> <li>Exhibition listings – Kakiseni, lifestyle publications (Time Out KL, TripAdvisor, etc.)</li> <li>Editorial write-ups – newspapers, lifestyle magazines (The Daily Seni, etc.)</li> </ul>			<b>MERCHANDISING</b> <ul style="list-style-type: none"> <li>Gallery souvenirs</li> <li>Art prints</li> </ul>

### BASELINE DATA



- There are namely five art auction houses in Malaysia; Henry Butcher, KL Lifestyle Art Space, The Edge Galerie, Younie's, and Masterpiece.

- Even though the number of art pieces sold was within the same range from 2015 to 2017, the value declined by 35% from RM14.1 million in 2015 to RM9.2 million in 2017.



- Between 2015 and 2016, there was a 1% rise in local visitors to the National Visual Arts Gallery. 86% of visitors were from outreach programmes, which proved that successful advertising of art galleries can lead to higher visitor rates annually.

- Only 1% of visitors in both years comprised of international tourists.



## DRIVERS

### RISING SOCIAL MEDIA ENGAGEMENT

- + As an industry that relies heavily on visual aspects, social media engagement is important to visual artists. With photo-sharing social media platforms such as Instagram and Snapchat, particularly successful artists can rely on a fanbase to increase the visibility of their works. Artists with social commentaries in their works also find it easier to spread their messages with the help of visitors who post and share photos of their art online. Inevitably, an impressed audience is more likely to share the works of the artists online.

### CURRENT EFFORTS TO IMPROVE VISIBILITY OF THE VISUAL ARTS

- + The Malaysian art scene, despite a slow growth, is maturing into a professional industry that has the potential to make it onto the world stage and there are already Malaysian artists who are notable on an international platform. The artistic community is continuously making concerted efforts to take the visual arts industry further into the spotlight. One example is Galeri Chandan's Future of Malaysian Art project which is working towards the culmination of a symposium that will discuss the direction and future of Malaysia's art scene.

## RESTRAINTS

- + When the GST was introduced, the visual arts industry was not spared. Art pieces on sale in private galleries are sold for as low as RM500 and can go up to RM50,000, depending on the size of the piece. As art pieces are not exempted from tax, interested buyers have had to pay an additional 6%. Galleries have reported a decline in sales due to the implementation of the GST with one respondent admitting that revenue in sales before GST had reached a million ringgit, but had dropped to just about RM300,000 post-GST.

### INTRODUCTION OF THE GOODS & SERVICES TAX (GST)

- + Malaysia's art scene has come a long way in terms of progress, but more still needs to be done to instil an appreciation of the arts in students and children. Parents and teachers acknowledge the role of art in child development, but have yet to fully cultivate an interest in the arts beyond drawing lessons and school curriculums. However, an appreciation of the arts doesn't have to stop at the student level; adults should also be constantly encouraged to indulge in and appreciate the arts in Malaysia. Kuala Lumpur is not short on art galleries and with a wide range of activities available in the artistic arena, fine art can be something families can enjoy and participate in together.

### UNDER-APPRECIATION OF THE ARTS IN EARLY EDUCATION

## CASE STUDY – PUBLIKA



### BEGINNINGS

Completed in 2011 as part of Solaris Dutamas' integrated malls initiative, Publika has positioned itself as the premium arts hub in Kuala Lumpur. With a desire to be more than just a shopping centre, they have played host to various exhibitions in the arts since its launch. These exhibitions have taken place in Publika's White Box – a gallery space that has displayed stunning pieces by notable artists (both local and international) including Bayu Utomo Radjikin and Paulo Grangeon.

### SPOTLIGHT ON...

#### GALERI CHANDAN

Having been around for seven years, Galeri Chandan has already established itself as one of the key players in visual arts. Notable successes include the establishment of the bi-annual Malaysian Emerging Arts Award and the Traveling Soul Project that shines a light on Malaysian artists on a global stage. Currently, they are working on The Future of Malaysian Art (FMA) project – a movement that engages art enthusiasts on social media to share their thoughts on the direction of Malaysian art in the future.

#### SEGARIS ART CENTRE

Segaris Art Centre is an arm of UiTM that provides a platform for UiTM graduates to reach a wider audience. They keep their exhibitions fresh by putting on a new one every month and include a fusion of seasoned artists as well as up-and-coming talent. Currently, they represent 200 full-time artists who graduated from the Faculty of Art & Design.

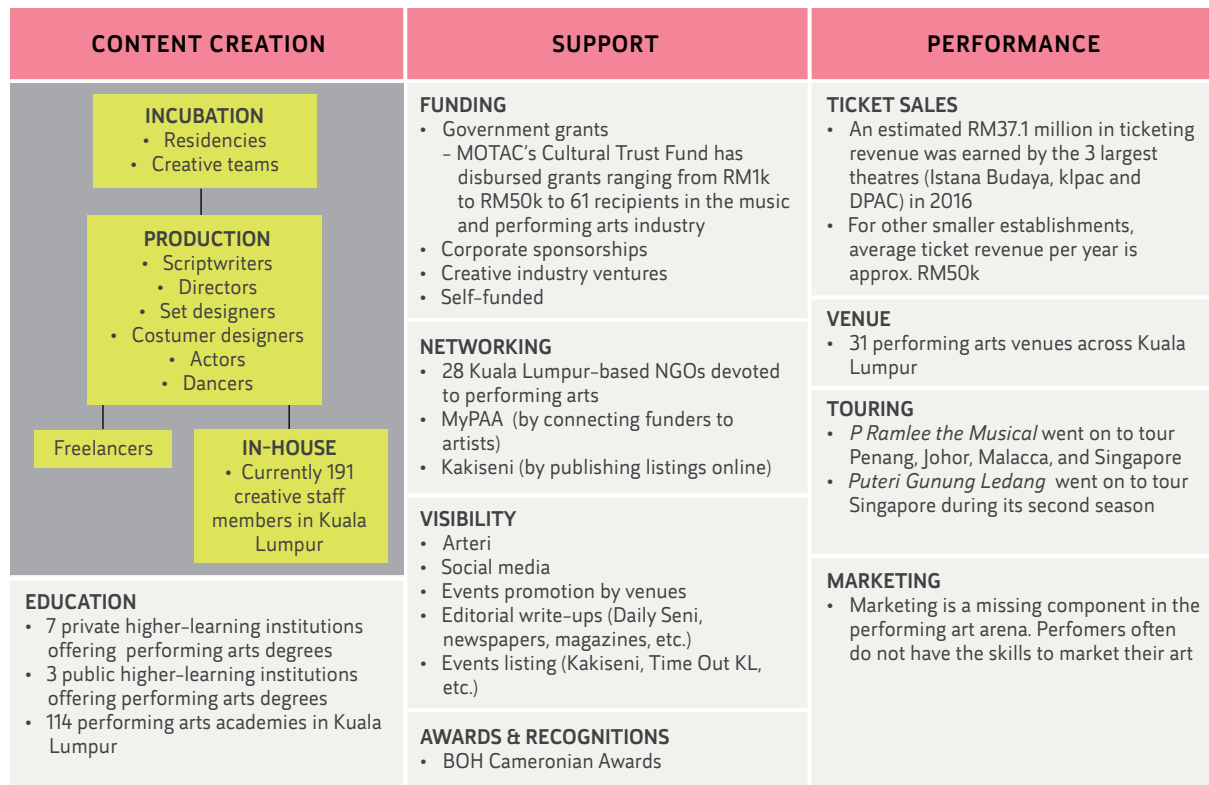
### MAP FEST

MAP Fest is a month-long arts and cultural festival that starts with the Earth Hour in March to commemorate the anniversary of MAP, an arts space that consists of White Box (gallery) and Black Box (theatre). The festival covers a variety of events from music, visual art, street art, films, poetry, crafts, traditional cultural performances, design, and eco-workshops that are specially catered to Publikans from all walks of life.

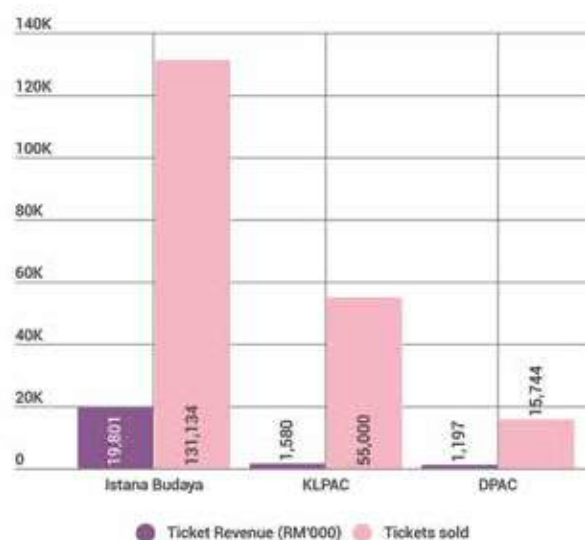


## PERFORMING ARTS

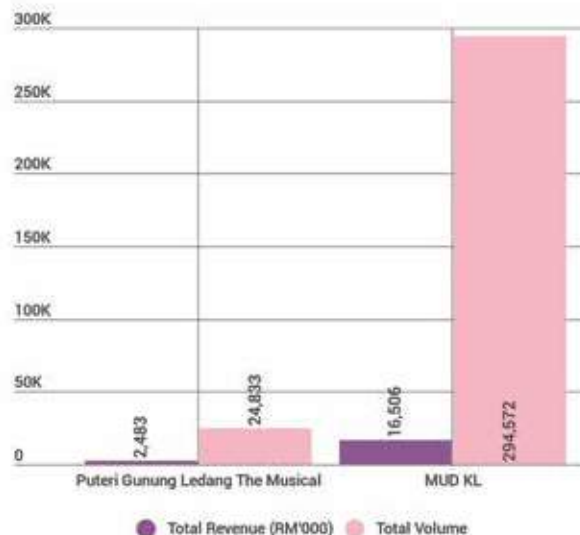
### VALUE CHAIN



### BASELINE DATA



- Istana Budaya recorded the highest ticket sales, both in revenue and volume, in 2016 as the theatre hosted international acts. However, visitorship dwindled from 205,428 in 2014 when *P Ramlee the Musical* returned for a third season that year.



- This chart depicts the revenue performance for the most popular shows held in Kuala Lumpur. It should be noted that MUD KL hosted two performances daily for the duration of the entire year (excluding public holidays).

## DRIVERS

### INCREASED FUNDING OPPORTUNITIES

- + The Malaysian government recognises the positives of a flourishing creative industry and will allocate RM80 million to the creative industry in the 2017 Budget. There are also grants provided by well-established theatre companies that seek to help up-and-coming talent in the industry. Private foundations such as Yayasan Sime Darby have recognised the benefits of promoting the performing arts industry and have contributed RM18.4 million across several arts projects since 2009.

### A CULTURALLY-DIVERSE AUDIENCE

- + Malaysia is recognised internationally as being a culturally-diverse society. This provides numerous and diversified opportunities for audiences of various cultures and backgrounds. An example of a production that brings audiences together is MUD KL. It has been staged twice daily for two years with a standard ticket priced at approximately RM83. This production raked in approximately RM17.39 million in ticket sales and has been well-reviewed by viewers.

## RESTRAINTS

- + Living in a country that enjoys free-admission entertainment, or at least entertainment at the lowest price possible, locals would rather pay an average of RM12 to watch a movie at a cinema than to attend a high-quality stage production that would cost an average of RM30 per person. On the other hand, stage productions that offer free admission may not necessarily have enough funds to cover the cost of the entire production and would find themselves at a financial loss, thus creating a negative cycle.

### UNDERVALUING LOCAL PRODUCTIONS

- + Different theatre and dance companies focus on different products. If utilised collectively and cohesively, this could create a larger support network for everyone in the industry. Currently there is no existing consortium that plays a connecting and supporting role between the various industry players. While companies do work with each other, a consortium with common goals would further the cause and propel the performing arts industry towards a more exciting future.

### LACK OF A SUPPORT NETWORK BETWEEN COMPANIES



## CASE STUDY – KLPAC



*Credit:  
Kuala Lumpur Performing Arts  
Center via Wikimedia Commons*

### BEGINNINGS

Founded by Joe Hasham OAM and Dato' Faridah Merican in 1989, The Actors Studio was established as the privately-owned and operated theatre space in Plaza Putra, Kuala Lumpur. A flash flood occurred in 2003, which caused heavy damage to The Actors Studio and from there klpac was born. The Kuala Lumpur Performing Arts Centre (klpac) was developed from a jointly-owned platform comprised of Yayasan Budi Penyayang Malaysia, YTL Corporation Berhad, and The Actors Studio Malaysia.

### IN 2017

**3** theatres

**794** seating capacity

**43,980** audience size\*

**55,000** average ticket size

**RM1.48m** ticketed revenue\*\*

**39** members of staff

**6** creative staff

**4** in-house production management staff

*Notes:*

*\* Includes complimentary and sold ticket-holders.*

*\*\* Inclusive of third-parties (venue hirers) and collaborated productions. A percentage of the ticketed revenue will be channeled back to third parties and/or collaborators.*

### BUSINESS MODEL

Besides stage productions, klpac conducts corporate training, community outreach, and workshops for children and teenagers. Its corporate training program uses physical activity and movement to foster confidence and team building skills for participating organisations. Similarly, speech and drama classes are offered three semesters a year to children and teenagers. Both of the above serve as additional revenue streams. In addition, its community outreach program, CORE, seeks to bring performing arts to the underprivileged.

## MUSIC

## VALUE CHAIN

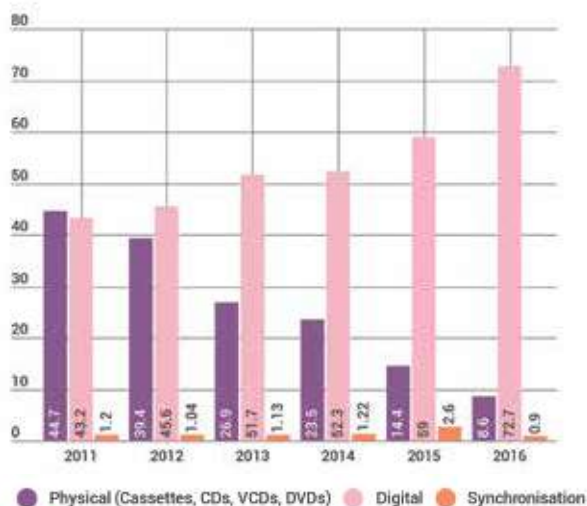
CONTENT CREATION & SUPPORT FUNCTIONS		RECORDED MUSIC PRODUCTION FUNCTIONS		
TALENT DEVELOPMENT	SUPPORT	PRODUCTION	PROMOTION	DISTRIBUTION
<b>MUSIC SCHOOLS</b> <ul style="list-style-type: none"> <li>Yamaha Music School – course structure currently in use within 126 independent and chain music schools in Kuala Lumpur</li> <li>Bentley Music Academy – 2 branches in operation</li> </ul>	<b>NETWORKING</b> <ul style="list-style-type: none"> <li>Malaysian Buskers Club – has a membership of approx. 12,000</li> <li>5 Kuala Lumpur-based NGOs devoted to supporting local musicians</li> </ul>	<b>RECORDING LABELS</b> <ul style="list-style-type: none"> <li>396 music labels that provide recording and/or publishing services</li> </ul>	<ul style="list-style-type: none"> <li>Recording labels generally handle the promotion and marketing of an upcoming single/album release. If not, this task will be delegated to specialty marketing firms.</li> </ul>	<b>RETAIL</b> <ul style="list-style-type: none"> <li>Tower Records</li> <li>Rock Corner</li> <li>Speedy – 40 outlets in Kuala Lumpur</li> </ul>
<b>HIGHER EDUCATION IN MUSIC</b> <ul style="list-style-type: none"> <li>Kuala Lumpur has 5 private institutions and 4 public institutions with a music faculty</li> <li>International College of Music (ICOM)</li> <li>UiTM's Faculty of Music</li> </ul>	<b>PUBLISHING HOUSES</b> <ul style="list-style-type: none"> <li>3,848 lyricists and songwriters registered with Music Authors' Copyright Protection Bhd (MACP) as of March 2017</li> </ul>	<b>FUNDING</b>		
<b>SELF -TAUGHT OR PRIVATE LESSONS</b>		<b>GOVERNMENT</b> <ul style="list-style-type: none"> <li>Dewan Bandaraya Kuala Lumpur has allocated RM16.1 million towards funding the arts and sports.</li> <li>The Ministry of Tourism and Culture have established a Cultural Trust Fund (Tabung Amanah Kebudayaan). Applicants have to be approved by the Cultural Evaluation Committee (Jawatankuasa Penilaian Kebudayaan) prior to being eligible for the fund.</li> </ul>		
		<b>PRIVATE</b> <ul style="list-style-type: none"> <li>MyCreative Ventures</li> <li>Content Malaysia Pitching Centre's Production Fund</li> <li>Five Arts Centre: As of 2016, 50 grants totalling RM362k have been awarded to arts practitioners</li> <li>Yayasan Sime Darby</li> </ul>		
		<b>LICENSING</b>		
		<b>MUSIC RIGHTS MALAYSIA* (MRM)</b> <ul style="list-style-type: none"> <li>The MRM is a non-for-profit organisation and the sole licensing body to carry out collective music license issuance and fee collection activities</li> <li>The MRM represents associations like MACP, PPM, Recording Performers' Malaysia (RPM), and Performers Rights &amp; Interest Society of Malaysia (PRISM)"</li> <li>The MRM offers 2 types of licenses – Single Event Public Performance Licenses and Annual Public Performance Licenses</li> </ul>		
		<b>LOCAL COUNCILS (LIVE ENTERTAINMENT PERMITS)</b> <ul style="list-style-type: none"> <li>All entertainment premises in Selangor are required by state law to obtain a permit by filling in forms in compliance with <i>Peraturan-peraturan Hiburan dan Tempat-tempat (Selangor) 1996</i></li> <li>Shah Alam City Council</li> <li>Dewan Bandaraya Kuala Lumpur               <ul style="list-style-type: none"> <li>The only council where a busking license is required prior to performance</li> </ul> </li> </ul>		
		<b>EVENT</b> <ul style="list-style-type: none"> <li>Approx. 80 venues in Kuala Lumpur that permit live performances (including dining establishments)</li> <li>About 40 event management companies</li> </ul>	<b>PROMOTION</b> <ul style="list-style-type: none"> <li>Events management companies or venues generally handle the promotion of a performance, along with the performers' social circles</li> </ul>	<b>PERFORMANCE</b> <ul style="list-style-type: none"> <li>Some F&amp;B venues provide free entertainment while encouraging patrons to purchase drinks or tip the performer</li> <li>Otherwise, tickets will be sold to the audience</li> </ul>
				<ul style="list-style-type: none"> <li>Busking in public areas               <ul style="list-style-type: none"> <li>12,000 buskers are members of the Malaysian Buskers Club</li> </ul> </li> </ul>

Note: As of 1st October 2017, Music Authors Copyright Protection Bhd (MACP) & Public Performance Malaysia (PPM) have phased out issuing licenses altogether and the responsibility of collecting fees and issuing music licenses to events/establishments, etc. has fallen to Music Rights Malaysia (MRM).



## BASELINE DATA

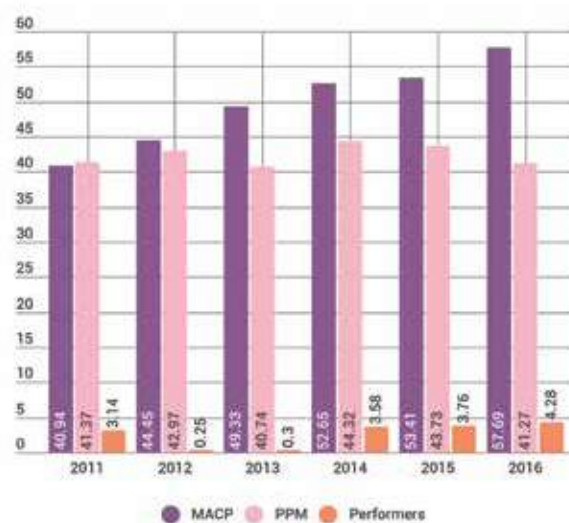
MUSIC INDUSTRY REVENUE FROM PHYSICAL, DIGITAL, AND SYNCHRONISATION SALES (RM MILLIONS), 2011 – 2016



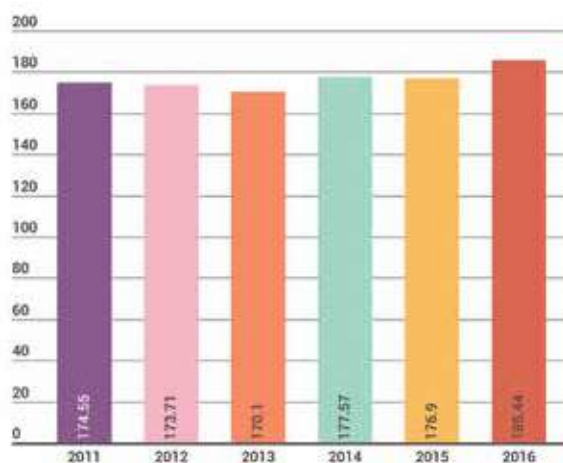
- The CAGR for Music Authors' Copyright Protection's (MACP) revenue has been experiencing a steady increase of 0.76%. This is possibly due to a rise in interest in the music field and the increased awareness of the need to copyright intellectual property.
- Public Performance Malaysia's (PPM) CAGR experienced a decrease of -1.6%.
- The CAGR for the revenue of performers is at a very slow climb of 0.02% annually.

- The Compound Annual Growth Rate (CAGR) for physical revenue has been rapidly decreasing at -3.05% annually, due to the rising popularity of digital music.
- The rising popularity of digital music is reflected in its CAGR that has been increasing steadily at 0.97%.
- Synchronisation has maintained a steady regression in revenue at a CAGR of -1.79%.

MUSIC INDUSTRY REVENUE FROM PHYSICAL, DIGITAL, AND SYNCHRONISATION SALES (RM MILLIONS), 2011 – 2016



TOTAL REVENUE OF THE MUSIC INDUSTRY IN MALAYSIA (RM MILLIONS), 2011 – 2016



- The revenue in the music industry dropped in 2013 before picking up again at a significant rate. Overall, the CAGR from 2011 to 2016 was calculated to be at 0.61%. This could perhaps be due to a renewed interest in the ease and accessibility of purchasing music on a digital platform.

## DRIVERS

### INCREASED PROTECTION OF MUSIC COPYRIGHT

- + More companies are being set up to protect music composers and musicians from intellectual property theft. These companies help musicians earn what is rightfully theirs and allow them more freedom to create content without having to worry about intellectual property disputes. The Government has also lent their support in protecting musicians in the form of MyIPO as of 2005. Additionally, companies such as MACP or One Stop Music Malaysia offers legal protection and representation of music labels.

### PRODUCTS ARE SHIFTING TOWARDS A DIGITAL PLATFORM

- + The advent of digitised music has made music more easily accessible to the public. Music streaming platforms have made it easier for consumers to listen to music anywhere and at anytime. Meanwhile, sales platforms like iTunes also offer consumers the option to purchase single tracks of their preference instead of having to purchase an entire album. This shift enables the purchase of a high volume of products (at a relatively low price) and in the long-term, will increase overall revenue.

## RESTRAINTS

- + One of the primary issues plaguing the music industry is the lack of clear and concise guidelines regarding live performances. This causes much confusion regarding what is allowed and what is not and performers often seem to run afoul with the controlling bodies. There also have been last-minute cancellations of events with affected performers reporting that they were not aware of the guidelines they were said to have broken.

### UNCLEAR GUIDELINES AND VAGUE REGULATIONS ON LIVE PERFORMANCES

- + In Malaysia, international (non-Malaysian) students are allowed to seek part-time employment during semester breaks on the condition that they do not apply for work as a cashier, masseuse, musician, or singer. This rule prohibits international talent from honing their art in Malaysia and contributing to the creative scene with their respective takes on music.

### INTERNATIONAL STUDENTS UNABLE TO FIND WORK IN RELEVANT FIELDS



- + The creative industry in Malaysia has a reputation as a low income generator as compared to other fields of work. With most new artists relying solely on social media to promote their work, it can be difficult for their careers to take off beyond their "immediate social circle". Many artists are also unaware of the business management skills required to market themselves and their work, which inadvertently reduces their exposure.

### POOR MARKETING & PROMOTION OF THE ARTS

- + Malaysia has three main languages and numerous dialects. While creating interesting diversity, this causes a language barrier with the people inclined to listen to music in their preferred language. Therefore one of the main goals for the music industry is to create a brand and sound that can unite most (if not all) Malaysians.

### DIFFICULTY IN OVERCOMING LANGUAGE BARRIERS

## CASE STUDY – MUSIC FESTIVALS

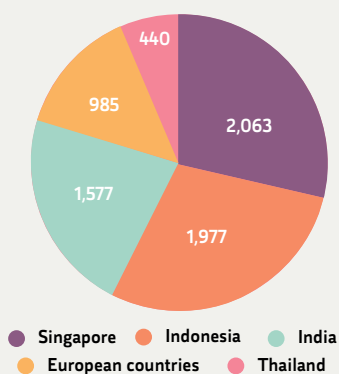


### BACKGROUND

Malaysia has been widely regarded as a prime location for music festivals, due to its consistent weather and optimal economic conditions. However, unclear performance guidelines and regulations have in the past led to last-minute cancellation of performances. Despite this, approximately three music festivals have been held annually to huge success and positive reception from local and foreign attendants alike.

### KUALA LUMPUR HAS THE CAPACITY AND RESOURCES TO HOST A WORLD-CLASS MUSIC FESTIVAL

BREAKDOWN OF  
INTERNATIONAL ATTENDANTS



### Future Music Festival Asia (FMFA) 2012

**16,434** domestic attendants

**7,042** international attendants

**RM23.27m** additional expenditure generated

**RM11.01m** generated through advertising and PR

**FMFA** was considered to be one of the largest music festivals to be held in Malaysia until it went on an indefinite hiatus in 2014. Organisers **The Livescape Group** worked tirelessly to bring in bigger acts year after year. A study conducted by them showed just how much revenue can be generated in a well-organised music festival alone.

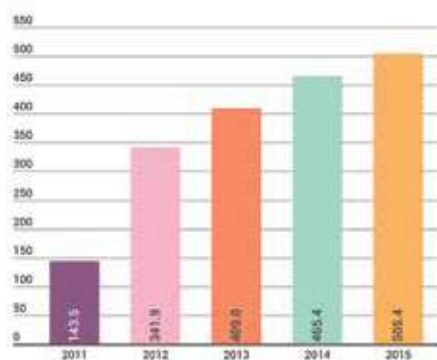
## CRAFTS

### VALUE CHAIN

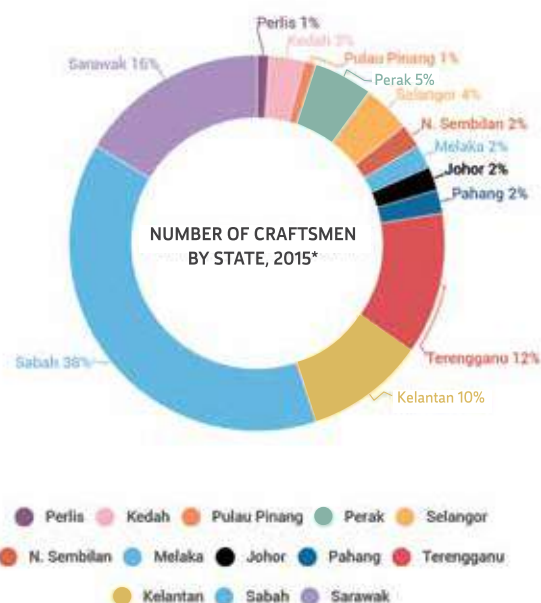
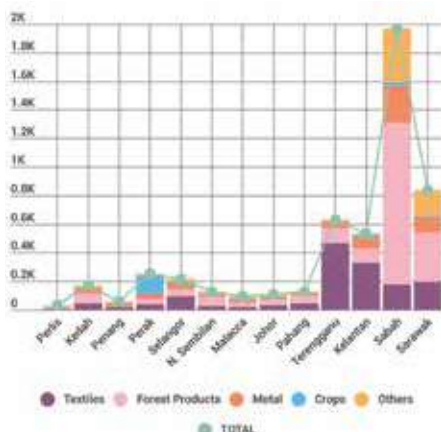
GOVERNMENT SUPPORT		
FUNDING	TRAINING	MARKETING & PROMOTION
<b>MALAYSIA HANDICRAFT DEVELOPMENT CORPORATION (MHDC)</b> <ul style="list-style-type: none"> <li>3 types of grants                             <ul style="list-style-type: none"> <li>Build or repair craft production workshop</li> <li>Build or upgrade exhibition space</li> <li>Purchase of machinery/equipment/tools</li> </ul> </li> </ul>	<b>MHDC</b> <ul style="list-style-type: none"> <li>Apprentice Training Scheme</li> <li>Skills training</li> <li>Logistics development</li> <li>Product development</li> <li>Heritage craft documentation</li> <li>Marketing and promotion</li> </ul>	<b>MHDC</b> <ul style="list-style-type: none"> <li>Markets craft products under its subsidiary, Karyaneka which has been mandated to nurture the handicrafts industry for global exports</li> </ul>
<b>SME CORPORATION</b> <ul style="list-style-type: none"> <li>Seed Capital Scheme (Batik And Craft)</li> <li>RM20k-250k</li> </ul>	<b>NATIONAL CRAFT INSTITUTE (IKN) (UNDER MHDC)</b> <ul style="list-style-type: none"> <li>Certification and Diploma for skills on batik, weaving, pottery, metal, wood carving, rattan, and bamboo</li> </ul>	<b>MATRADE</b> <ul style="list-style-type: none"> <li>Matching of local craft producers with potential export buyers</li> <li>MATRADE also has online partnerships with Amazon and Alibaba</li> </ul>
<b>MALAYSIA EXTERNAL TRADE DEV CORP (MATRADE)</b> <ul style="list-style-type: none"> <li>Market Development Grant</li> <li>Maximum of RM200k for export promotional activities</li> </ul>	<b>COMMUNITY DEVELOPMENT DEPARTMENT (KEMAS)</b> <ul style="list-style-type: none"> <li>Certification and Diploma for handicrafts skills</li> </ul>	<b>MINISTRY OF TOURISM AND CULTURE (MOTAC)</b> <ul style="list-style-type: none"> <li>National Craft Day for 2 weeks annually for visitors to view, buy, and experience handicraft production</li> </ul>

### BASELINE DATA

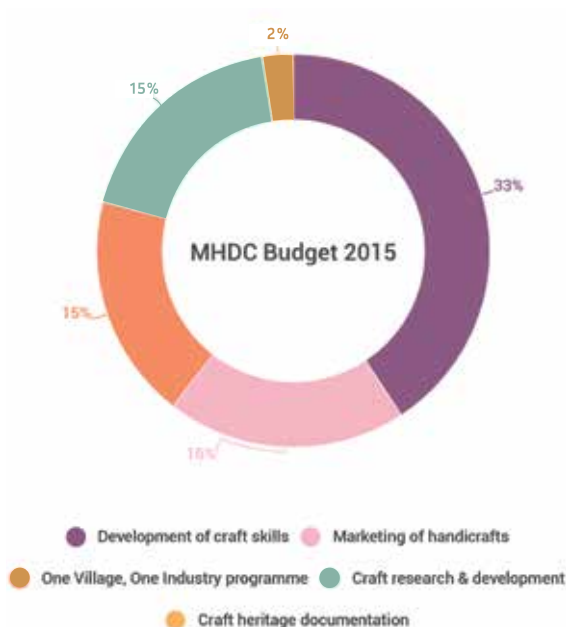
HANDICRAFT REVENUE, 2010-2015\*  
(RM MILLIONS)



NUMBER OF CRAFTSMEN BY STATE AND TYPE, 2015\*



\* Note: 2016 data is not available



ACTIVITY	OUTPUT
Development of craft skills (through IKN)	<ul style="list-style-type: none"> <li>• 365 students in 2015</li> <li>• 137 students graduated in 2015</li> <li>• 118 IKN graduates (86%) are involved in the craft industry</li> </ul>
Marketing	<ul style="list-style-type: none"> <li>• Domestic – 146 promotional activities involving 3,719 craftsmen (29 activities done in Kuala Lumpur)</li> <li>• International – 15 promotional activities involving 291 craftsmen</li> </ul>
One Village, One Industry (SDSI) programme	<ul style="list-style-type: none"> <li>• 20 projects on entrepreneurship involving 274 craftsmen</li> <li>• 14 entrepreneurship incentives involving 750 craftsmen</li> </ul>
Craft research & development	<ul style="list-style-type: none"> <li>• Product and design development</li> <li>• Research on technology and materials</li> </ul>
Craft heritage documentation	<ul style="list-style-type: none"> <li>• Preservation</li> <li>• Restoration</li> <li>• Research and publication</li> </ul>

## DRIVERS

### TOURIST APPRECIATION OF LOCAL HANDICRAFTS

- + Foreign tourists appreciate local handicrafts for their uniqueness but also due to the attraction towards the story or themes behind many of our craft products. These include the likes of *songket* which was only initially worn by the royal families and *pua kumbu* that was used for sacred or ritual ceremonies.
- + With the right marketing and strategies, Malaysian craft, with its unique themes, designs, histories and heritage, hold great potential in the greater global market.

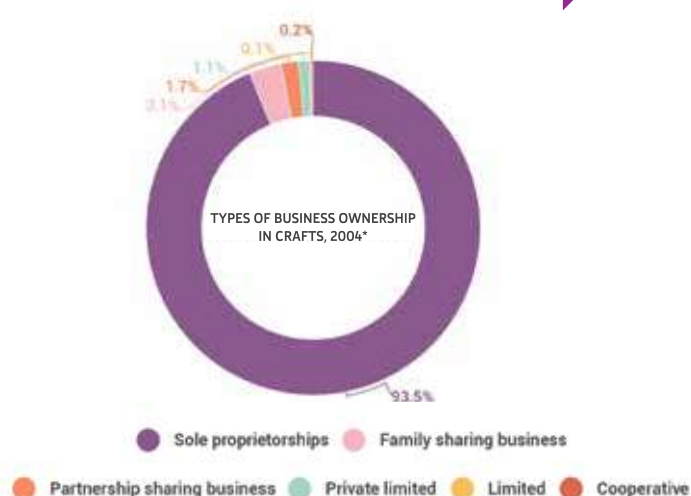
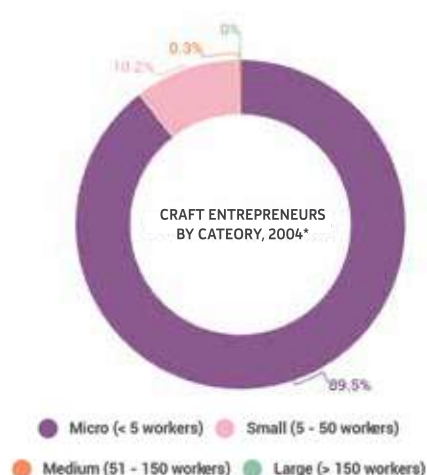
### HIGH POTENTIAL OF FOREST PRODUCTS & TEXTILES HANDICRAFTS

- + Wood or forest-based material products have high marketability as they can be made into various products such as furniture, utensils, jewelry, and accessories. They also hold favourable export potential.
- + Malaysia is known for its traditional textiles such as *batik*, *songket*, and *pua kumbu* which have rich traditions and histories. Additionally, these textile products have been modernised in recent years and can be further improvised for use in fashionable apparel.

## RESTRAINTS

- + More than 90% of handicraft producers in Malaysia are small scale players. They usually operate as sole proprietors and are reluctant to adapt to changes, such as new methods of craft production to increase economies of scale or to promote their business beyond the local market. These craftsmen do not seem motivated to enhance their skills, production capabilities or business acumen.

### THE LIMITING MINDSET OF SMALL SCALE HANDICRAFT PRODUCERS

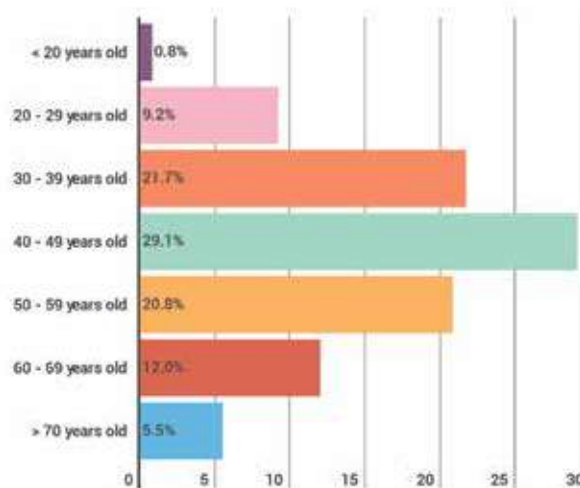


\* Note: Latest available data is for 2004.

- + It is estimated that a large proportion of existing craftsmen will be retiring over time. They are typically the first or second generation who are approaching retirement age but there is a lack of knowledge transfer to the next generation. This is further compounded by the low interest level of the younger generation to pursue a career in the crafts industry. Most youth do not value traditional crafts and are disinterested in the industry which is associated with low incomes, unstable business, and inadequate security.

### LACK OF TALENT SUCCESSION

CRAFTSMEN BY AGE GROUP, 2004\*



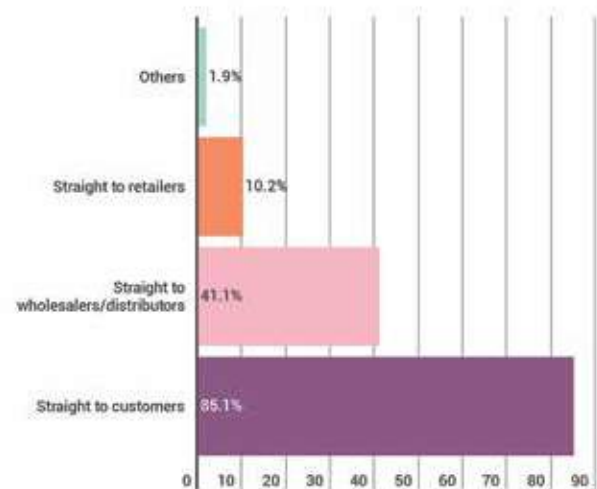
\* Note: Latest available data is for 2004.



- + The lack of cooperation and coordination between craft producers and respective regulatory bodies is hampering the industry. Small-scale craft producers are usually based in rural villages. They are not aware of the available funding, training, and marketing support that can help them to grow and expand.
- + With the majority of craftsmen working as individuals, craft products move straight from the producer to the customer. Also, many craftsmen indulge in these arts as a passion more than as an income-generating source.

### LACK OF PLATFORMS TO PROMOTE THE CRAFTS INDUSTRY

CRAFT DISTRIBUTION CHANNELS, 2004\*

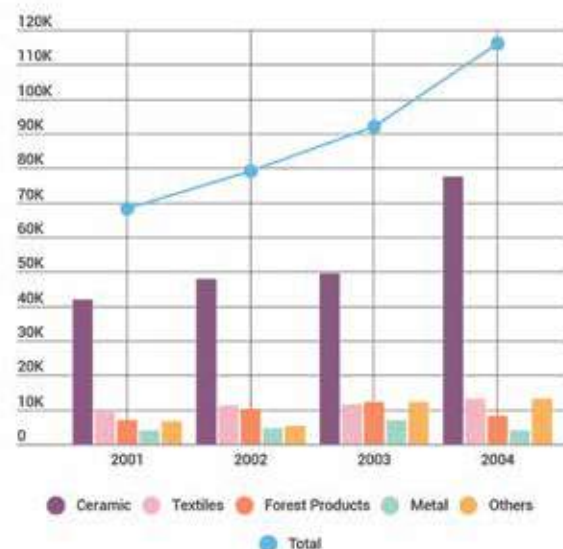


\* Note: Latest available data is for 2004.

- + Local crafts have to increasingly compete with imported crafts, especially from neighbouring nations which share our common cultural histories. These products easily penetrate the local market due to close resemblances.
- + Former Prime Minister Tun Abdullah Ahmad Badawi was surprised when he noticed imported handicrafts on display and for sale in Langkawi instead of local products of similar design and features.

### COMPETITION FROM IMPORTED CRAFTS

IMPORTED CRAFT INTO DOMESTIC MARKET, 2001 – 2004\*



\* Note: Latest available data is for 2004.

- + The supply of natural raw materials such as clay, wood, rattan, bamboo, and other fibres are dwindling due to urbanisation, development, and deforestation. This has led to rising costs that directly affects the prices of handicraft products.
- + Raw materials for the textile sector are usually imported, mainly by importers in the East Coast of Malaysia. Materials for songket, embroidery and woven textiles are imported by private companies from China, India and Europe. Overall, there is no consistent supply, quality control and price stability to speak of.

## SUPPLY OF RAW MATERIAL

## CASE STUDY – MALAYSIAN HANDICRAFT DEVELOPMENT CORPORATION (MHDC)



### BACKGROUND

MHDC is an agency under the Ministry of Tourism and Culture Malaysia, established under Act 222 of the Malaysian Handicraft Development Corporation Act, 1979.

### OBJECTIVES:

- To increasing awareness and interest in the use of local craft products.
- To expand the market size of craft products.
- To develop market-oriented quality products.
- To promote the growth and advancement of the craft industry.
- To provide trained staff to meet the needs of the craft industry.

### HQ AND BRANCHES

MHDC HQ is in Kuala Lumpur and it has 14 branches – in Selangor, Malacca, Negeri Sembilan, Johor, Pahang, Terengganu, Kelantan, Perak, Penang, Kedah, Perlis, Sarawak, Sabah, and Langkawi.

### STRATEGY AND ACTION PLAN

- To cooperate with FELDA, RISDA, FELCRA, FRIM, SIRIM, IPTA, and other government agencies and non-governmental organisations as well as the state government.
- To emphasise on craft using local and natural raw materials.
- To emphasise on the development of skilled craftsmen especially in rural areas.
- To make the SDSI program a mechanism for developing the national craft industry.
- To focus on traditional craft development for the preservation of the national craft identity.
- To focus on the growth of local crafts in the domestic market.
- To emphasise on the use of technology in the production of local craft products as world-class quality products.



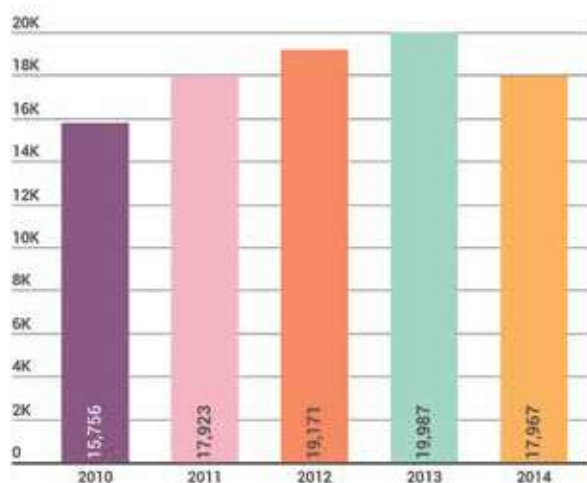
## LITERATURE & PUBLISHING

### VALUE CHAIN

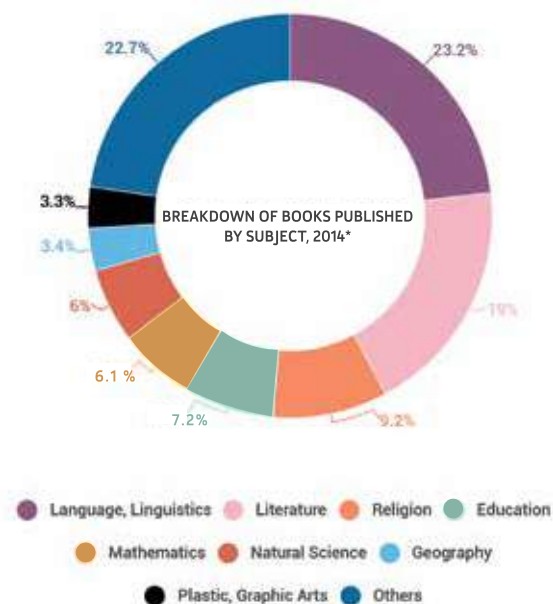
TALENT DEVELOPMENT	CONTENT PRODUCTION	DISTRIBUTION
<ul style="list-style-type: none"> <li>4 universities offering BA in Creative Writing</li> <li>Oxford Fajar's Annual BIG WRITE Creative Writing Competition</li> <li>Independent workshops held by writing societies</li> </ul>	<b>PUBLISHING COMPANIES</b> <ul style="list-style-type: none"> <li>191 publishers currently set up in KL and Selangor</li> <li>Annual turnover of RM1.5 billion</li> <li>From here, companies can also reach out to authors to convert hard copies into e-books or audiobooks format</li> </ul>	<b>MARKETING AND PROMOTION</b> <ul style="list-style-type: none"> <li>Marketing team will strategise on how best to market the book</li> <li>Authors will make appearances to promote their books</li> </ul>
CONTENT CREATION		
<b>AUTHORS</b> <ul style="list-style-type: none"> <li>Can author own original work</li> <li>Can translate existing works into local languages</li> </ul>	<b>PROOFREADING</b> <ul style="list-style-type: none"> <li>Content editing</li> <li>Copyediting</li> </ul>	<b>DISTRIBUTION</b> <ul style="list-style-type: none"> <li>Retailers</li> <li>Authors' initiative to promote the book and distribute in retailers overseas</li> <li>Bookstores</li> <li>e-Books</li> <li>Audiobooks</li> </ul>
<b>REVIEWING AND EDITING</b> <ul style="list-style-type: none"> <li>Publishing companies will review manuscripts for marketability and determine if they are publishable</li> </ul>	<b>DESIGNERS</b> <ul style="list-style-type: none"> <li>In-house designers or outsourced</li> <li>Type-setting services</li> </ul>	
	<b>PRINTING AND BINDING</b> <ul style="list-style-type: none"> <li>Print runs</li> <li>Printing can be outsourced to external vendors</li> </ul>	

### BASELINE DATA

TOTAL BOOKS PUBLISHED IN MALAYSIA, 2010 – 2014\*



- The total number of books published in Malaysia saw a steady growth at a CAGR of 4.47% from 2010 to 2014.
- A dip in books published from 2013 to 2014 could have been caused by authors choosing to publish their works as e-books.



- In the interest of preserving the national language, 23.2% of books published in 2014 was in relation to language and linguistics. Literature books and fiction came in at 19.0% and religious books comprised 9.2% of total books published.

\* Note: Latest available data is for 2014.

## DRIVERS

### LOCAL PUBLISHERS TO MAINTAIN BOOK PRICES DESPITE PRICE HIKE IN PAPER

- + Local book publishers are unlikely to increase book prices despite the increase in the cost of paper as most publishing houses maintain sufficient stock for their publishing requirements. To date, Karangkrak Media Group announced that they have no plans to increase product prices either. Maintaining the price of books could attract more people to purchase them.

### THE BUDDING PRESENCE OF MALAYSIAN PUBLISHERS ON A GLOBAL SCALE

- + The Malaysian publishing industry was brought to the international stage at the Frankfurt Book Fair in 2016. Their participation was part of the National Book Policy to further develop the publishing industry (mostly for books). By building a global presence, interest in local authors will be enhanced as Malaysians start to appreciate local writing talents.

## RESTRAINTS

- + Demand for print books still accounts for 90% of total sales nationwide. However, industry revenue is expected to be negatively affected due to financing issues. The RM100 1Malaysia book voucher for students has been replaced with a RM250 debit card that they can use to purchase stationery, computer accessories, and internet access. The 2017 Budget does not hold good news for the publishing industry either – the implementation of a RM2,500 lifestyle tax relief has replaced the RM1,000 tax relief intended for books, journals, and publications. The new tax relief has been opened up to purchases of newspaper publications, gym memberships, tablets and smartphones, and internet subscriptions.

### EXTERNAL DISTRACTIONS FROM READING AS A HOBBY

- + Unlike printed books, the publication of e-books does not require as much time or money. Authors can self-publish on online platforms such as Amazon and have their content downloaded worldwide at a relatively low price. Local authors will also get to see their works on the global stage and can enjoy success online that may not have been possible had their works been published in print. This essentially pits authors who can self-publish against publishers.

### THE EASE OF PUBLISHING E-BOOKS INSTEAD OF PRINT BOOKS



## CASE STUDY – BUKU FIXI



### BACKGROUND

Founded in 2011, owner Amir Muhammad wanted to publish books that deviated from the norms of Malay fiction. Fixi opened its first flagship store in 2015 after carrying out business operations online. Fixi publishes a range of titles, from classics to pulp fiction. Three of their titles (*Pecah*, *Zombijaya*, and *Gantung*) have been turned into films and mini-series with another two titles in the pipeline to receive the same treatment. Fixi has also championed local publishers' presence at the London Book Fair.

### QUICK NUMBERS

**1.8** million in **2016** revenue

**RM300,000** in revenue from the KL International Book Fair

**10%** revenue growth achieved in **2017**

**3,000** copies of *Malam* sold out within **30** hours at the **Big Bad Wolf Book Sale**

**160** titles published

### IMPRINTS

**FIXI MONO:** Non-fiction

**FIXI NOVO:** English-language books

**FIXI RETRO:** Out-of-print Malay books

**FIXI VERSO:** Translations of bestsellers

Buku Fixi publishes novels in the urban contemporary pulp fiction genre, but they enjoy the most success in the horror genre. **Horror Stories** and **Asrama** are their best-selling horror novels of all time, recording 400,000 copies sold each within 3 years.

MUSEUMS  
& ARCHIVES

## VALUE CHAIN

SUPPORTING INDUSTRIES FOR MUSEUMS			
FUNDING	EDUCATION/TRAINING	END USER PROFILES	MARKETING PLATFORMS
<b>FEDERAL</b> <ul style="list-style-type: none"><li>• RM38.5m in 2016 (Malaysia)</li></ul>	For conservators: currently no artifact conservation diploma/degree in Malaysia. Museums typically accept candidates with science backgrounds, such as a diploma/degree in: <ul style="list-style-type: none"><li>• Biological Science</li><li>• Chemistry</li><li>• Pharmaceutical</li></ul> These courses are widely available in public and private universities/colleges.	Local	Travel agency
<b>SELANGOR STATE GOVERNMENT</b> <ul style="list-style-type: none"><li>• RM1m in 2016</li></ul>		Tourists (individual & by tour groups)	<b>SOCIAL MEDIA</b> <ul style="list-style-type: none"><li>• Time Out KL</li><li>• TripAdvisor</li><li>• Lonely Planet</li></ul>
<b>PRIVATE FUNDS</b> E.g.: <ul style="list-style-type: none"><li>• BNM</li><li>• Telekom</li><li>• University Malaya</li><li>• Al-Bukhary Foundation funding Islamic Arts Museum</li><li>• Other funding of museums that are commercially-driven</li></ul>		School excursion visits	
	For curators: history/ language/related education, e.g.: <ul style="list-style-type: none"><li>• Bachelor in Arts (UM, USM)</li><li>• Master of Arts (SEA History) (UM)</li><li>• PhD/ Masters in Archeology (UKM, USM)</li><li>• Master of Islamic Studies/ Islamic Civilisation or related (UKM, UiTM, UM)</li></ul>		
	Overseas training – such as the Southeast Asia Regional Centre for Archaeology and Fine Arts (by national museums)		
	Core roles such as conservators and curators mostly receive on-the-job training		



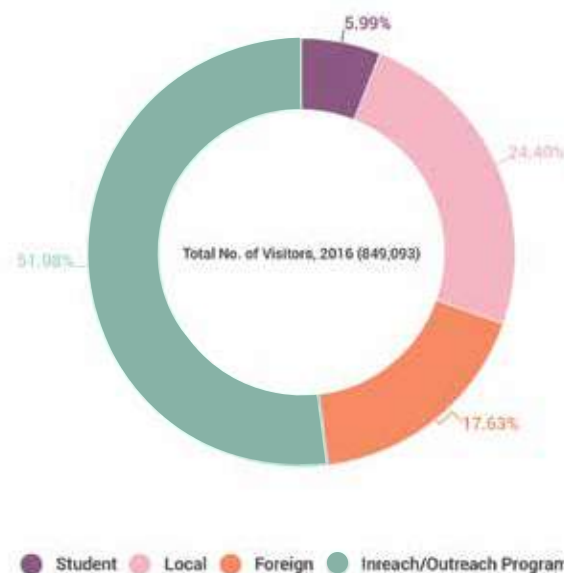


## CASE STUDY – NATIONAL MUSEUM

- Established in **1963** with the core functions of collection, preservation of archaeology, and exhibition
- **4** key galleries
  - Early history
  - The Malay Kingdoms
  - The Colonial Era
  - Malaysia Today
- **2,583** total collection

Some of the programmes and activities held by National Museum:

- Museum Night Trail
- School break programmes
- 'In Love with Jar' Exhibition ("Pameran Tempayan")
- Cultural performances
- Inreach programmes
- Archaeological excavation module – The Perak Man





# CONSUMER DEMAND SURVEY

The consumer demand survey involved 400 respondents equally divided into two categories: art engagers and potential art engagers. Art engagers were classified based on their having engaged with an art activity within their areas of interest within the past one year, and having spent a minimum of RM100 on said activity in the last one month of taking part in the survey. Potential art engagers on the other hand, refer to respondents who did not qualify as art engagers based on their art activity and spending in the arts, but have indicated their willingness to engage in arts and cultural activities within the next one year.

## DEMOGRAPHICS

*Note: All respondents are Malaysians.*

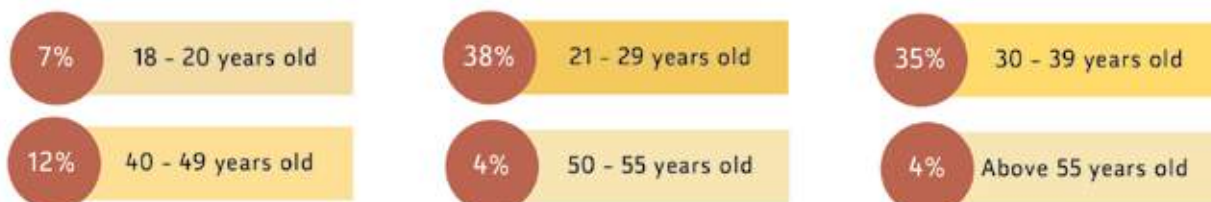
### 1 GENDER

Male **46%** Female **54%**

### 2 ETHNICITY

Malay **50%** Chinese **39%**  
Indian **9%** Other **2%**

### 3 AGE



### 4 MARITAL STATUS

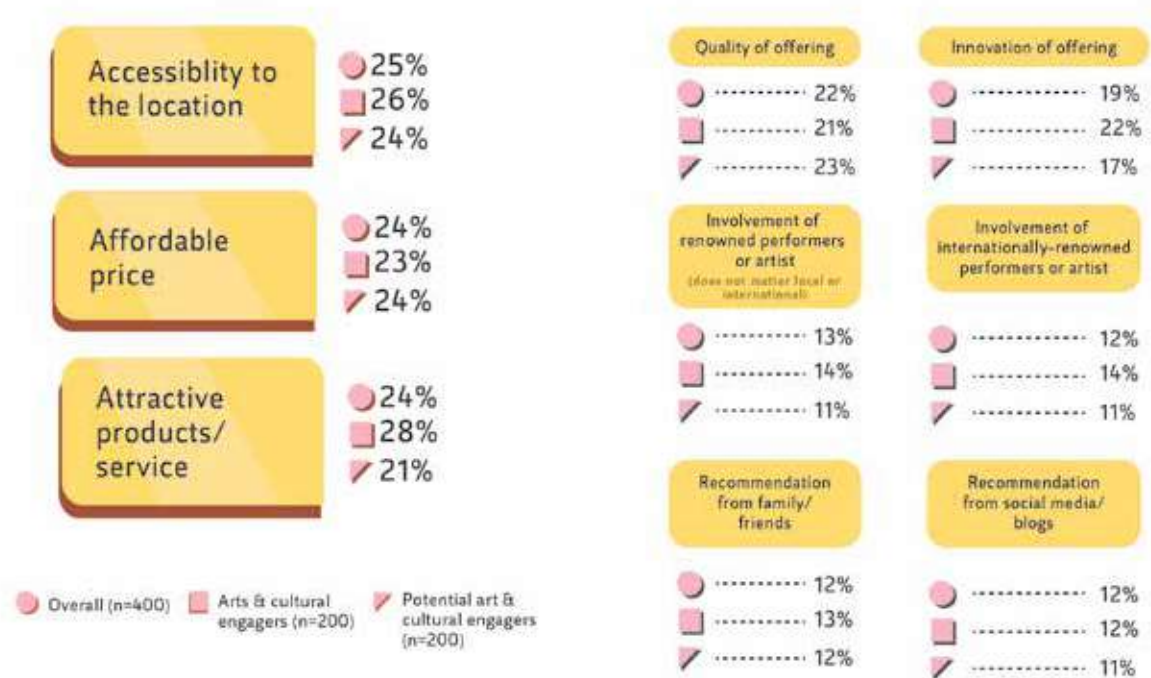
Single, never married **49%** Married **46%** Widowed/Divorce /Separated **5%**

### 5 MONTHLY HOUSEHOLD INCOME

RM4,000 and below **22%** RM4,001 - RM 5,000 **14%**

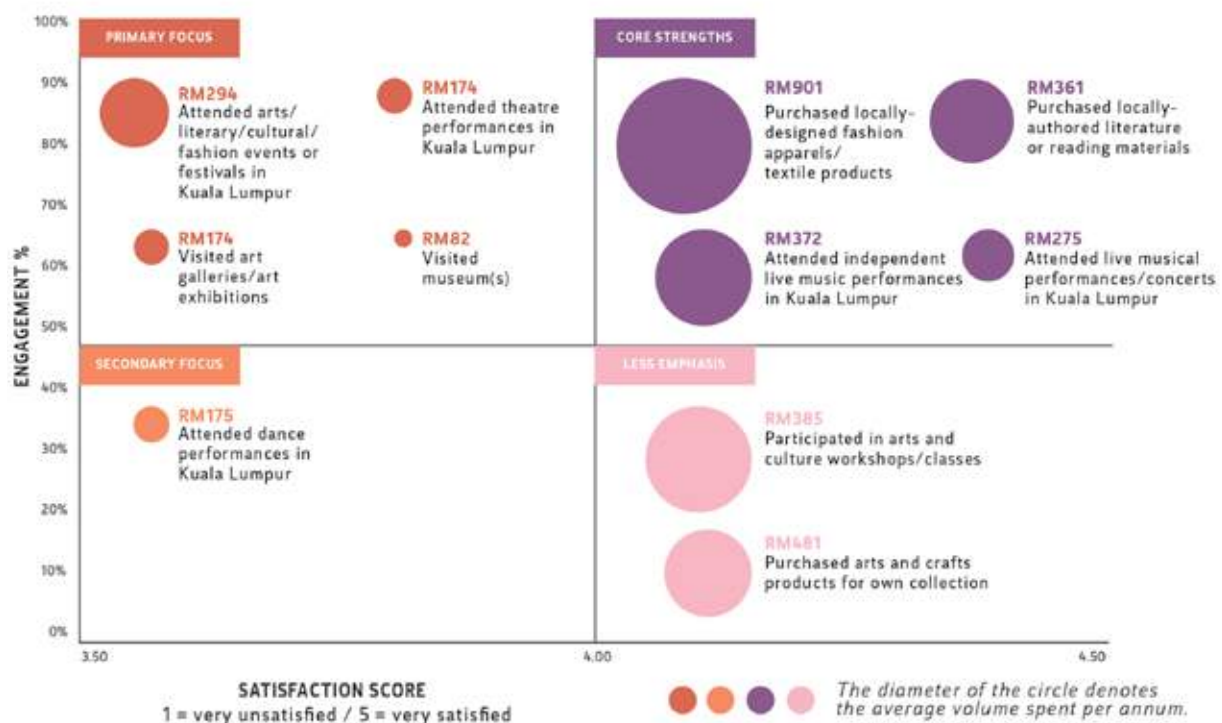


## % of respondents who mentioned 'Very Important'



## ENGAGEMENT VS PERCEIVED SATISFACTION

The Core Strengths quadrant shows art activities with high engagement levels and satisfaction scores among art engagers, hence continuous effort is required to sustain and develop its growth. Primary Focus shows art activities with high engagement levels and lower satisfaction scores, where improvement is needed to increase customer satisfaction.



## AREAS OF IMPROVEMENT



### AWARENESS

Better use of digital media as a marketing tool to reach out to the younger generations



### APPEAL

More ways to express creativity more freely, via innovative and creative workshops



### ACCESSIBILITY

Affordable price and ease of access to location

Stronger government support in creating arts and cultural spaces as well as funding

## PREFERRED SOURCE OF INFORMATION TO RECEIVE INFORMATION ABOUT ARTS & CULTURAL ACTIVITIES/PRODUCTS



Social media



Word of mouth



Programmes on TV



Advertisements on TV

Company's official website 47%

Advertisements in newspapers 39%

Programmes on radio 31%

Blogs/Forums 46%

Articles in magazines 39%

Advertisements in magazines 30%

Articles in newspapers 42%

Advertisements on radio 35%

Website specialised in arts 1%

## BUILDING BLOCKS

THIS CULTURAL AND CREATIVE ECONOMY REPORT FOR KUALA LUMPUR PROVIDES A MAJOR STEP TOWARDS DEVELOPING A MORE IMAGINATIVE, AMBITIOUS, AND PROGRESSIVE PLACE: TO LIVE IN, WORK IN, INVEST IN AND VISIT. IT INTRODUCES THE BUILDING BLOCKS FOR A SUCCESSFUL CULTURAL & CREATIVE ECONOMY AND THE PATHWAYS FOR ENSURING GLOBALISATION DOES NOT BRING HOMOGENISATION, AND THAT GROWTH DOES NOT ERODE CULTURAL VITALITY.

Five building blocks have been identified as the basic structure to build a high growth and value-adding cultural economy for Kuala Lumpur.

They are introduced here and discussed further under the "Potential Actions" section.

Meanwhile, in the bid to establish and fortify these building blocks, we also first need to clearly delineate and identify the strengths and gaps of the various sections that make up the cultural and creative economy landscape of Kuala Lumpur as it stands today.

1. Cultural & Creative Education: Create A Creative Workforce



2. Creative Hubs & Infrastructure



3. Nurturing The Market



4. Business Support & Investment



5. Creative Place-making, Liveability & Tourism



## THE 5 CULTURAL & CREATIVE ECONOMY BUILDING BLOCKS

### 1. Cultural & Creative Education: Create A Creative Workforce



#### KEY QUALITIES OF KUALA LUMPUR

- Well educated, young, ambitious workforce with strong STEM education.
- Some creative specialisms – e.g. in performing arts, digital, crafts.
- Growing vocational provision with industry partnerships – e.g. audiovisual, digital, crafts.

#### MAJOR GAPS IN KUALA LUMPUR

- Low levels of cultural and creative education in schools.
- Weak appreciation of the creative industries as a viable career.
- Lack of international standard accreditation in key industries.
- Major skills gaps – e.g. in backstage skills for performing arts, dying crafts skills, and script-writing for audiovisual.
- Lack of world-leading higher education institutions with specialism in creative practice – e.g. via arts and humanities or sector specific schools such as art and design schools, film schools, design schools, etc.



### GLOBAL COMPETITOR COMPARISON

- Finland has the most expansive cultural and creative education in the world. This is based on a principle of open, non-didactic learning, which encourages self-exploration, collaboration, and problem-solving. This is carried through from primary school to industry where students are encouraged to experiment, seek new solutions, and engage in design-thinking.
- The landscape includes (1) strong creative foundations at university level and within specialist industry skills bodies, (2) focus at the policy and investment level, and (3) priority on innovation within the cultural and creative economy.

### INDICATIVE DEVELOPMENT OPPORTUNITY

- Develop a creative education and skills policy for Malaysia – to link key strategic areas in the 'professional creative journey' (from school to retirement).

## 2. Creative Hubs & Infrastructure



### KEY QUALITIES OF KUALA LUMPUR

- An emergent ecosystem of creative hubs – e.g. co-working spaces, incubators, and co-located production and consumption activities in old industrial buildings. The complex and diverse urban landscape offers huge potential for the proliferation of creative hubs of all types.
- Large retail malls which are growing a role as cultural venues and platforms for exchange and showcasing.
- Museums and galleries which are improving, modernising and adapting to become more relevant to audiences and engaging for creative businesses.
- A higher education sector which is becoming more amenable to industry partnership – e.g. hubs in 'third spaces' off-campus.

### MAJOR GAPS IN KUALA LUMPUR

- Hubs are relatively few in number, are not clustered, and lack the scale and diversity of other cities.
- There are gaps in the hub ecosystem – e.g. artists' studios, cross-sector labs which connect the creative arts to science and technology, and flexible production space for festivals and events.
- The cultural sector lacks tailored facilities of international standards – e.g. climate-controlled visual arts galleries, dance studios accessible to less well-off communities, and genuine world-class museums, theatres, and music venues.
- There are fewer informal and diverse cultural venues compared to other major cities – e.g. for live music.

### GLOBAL COMPETITOR COMPARISON

- Singapore has invested heavily in its creative infrastructure over the recent years – from small-scale production campuses (e.g. Goodman Arts Precinct) to major cultural venues (e.g. Esplanade). This underpins a formal strategy to be a leading creative nation which enables creative production, presentation, distribution and consumption to flourish.
- This aligns cultural strategy to digital and creative economy agendas – with a mix of hubs, production facilities, incubators and accelerators key.

### INDICATIVE DEVELOPMENT OPPORTUNITY

- Secure long-term creative clusters in key strategic sites across Kuala Lumpur – to establish a vibrant creative ecosystem made up of several connected districts of culture.
- Develop an investment programme to reform and refresh major cultural infrastructure – to increase capacity and quality as anchors of world-class cultural destinations.
- Ensure the inclusion of cultural and creative facilities and hubs are encouraged as part of the planning requirement for major developments.
- Protect heritage sites for their re-use as creative hubs.

### 3. Nurturing The Market



#### KEY QUALITIES OF KUALA LUMPUR

- A growing middle class with less income disparity than most other major Southeast Asian cities.
- English language skills – which make it easier to sell and collaborate with many key markets.
- Improving distribution channels and platforms – digitally and via the many malls.

#### MAJOR GAPS IN KUALA LUMPUR

- Relatively small domestic market and limited diaspora.
- Low brand awareness of and loyalty for Malaysian creative goods and services – domestically and internationally.
- Lack of export readiness across the cultural & creative economy – e.g. knowledge of markets and regulation.
- Regulatory aspects such as tariffs on some creative goods and services make it more expensive to develop creative businesses locally.
- Lack of dedicated creative trade shows and fairs and low visibility internationally.

#### GLOBAL COMPETITOR COMPARISON

- Japan launched the Cool Japan Fund in 2013 as a public-private fund with the aim of supporting and promoting the development of demand overseas for Japanese products and services.
- Cool Japan Fund aims to commercialise and increase overseas demand for the creative industries by providing risk capital for businesses across a variety of areas, including media and content as well as fashion and lifestyle.

#### INDICATIVE DEVELOPMENT OPPORTUNITY

- Build Kuala Lumpur as a centre for creative expositions – e.g. organise trade fairs and major creative festivals and events – to build awareness domestically and overseas, attract investment, and generate 'created in Malaysia' loyalty.

### 4. Business Support & Investment



#### KEY QUALITIES OF KUALA LUMPUR

- Strong sector-focused business support and investment programmes – e.g. for audiovisual and digital, crafts.
- Dedicated support and intelligence available for IP literacy.
- Increasing investor awareness and appetite in the cultural & creative economy – with MyCreative Ventures playing an important role in demonstrating investment potential. Tax incentives are also playing a positive role.
- Strong sector networks across the cultural & creative economy (formal and informal), facilitating knowledge exchange.

#### MAJOR GAPS IN KUALA LUMPUR

- Lack of creative entrepreneurship and management training at pre- and post-graduation levels.
- Lack of a dedicated cultural & creative economy development agency – an intermediary to build networks, facilitate business support programmes, and act as advocate and champion. CENDANA can become this agency.
- Lack of business support in key creative sectors – e.g. visual arts, performing arts, and music.
- Gaps in the creative investment landscape – e.g. retail banks rarely invest in creative businesses; and funds for R&D are not widely available.



### GLOBAL COMPETITOR COMPARISON

- The UK has for over 20 years developed a coordinated business support and investment landscape which still, despite almost a decade of austerity, provides an extensive range of services to creative businesses. These include locally-tailored business support programmes, targeted creative industries finance schemes, and programmes which connect arts and the commercial creative industries. These also include extensive national programmes – e.g. on export readiness, IP advisory services, and a blend of incentive and investment activities.

### INDICATIVE DEVELOPMENT OPPORTUNITY

- Review and reform the business support and investment landscape for Kuala Lumpur – to ensure creative businesses have access to tailored expertise and advice, business-to-business exchange, and key investment communities.

## 5. Creative Place-making, Liveability & Tourism



### KEY QUALITIES OF KUALA LUMPUR

- A rich and distinctive urban landscape – with some substantial heritage assets, green spaces, and dynamic high-density urban districts.
- Growing cultural planning expertise (e.g. via ThinkCity) – which recognises the cultural value of the urban landscape and seeks to re-imagine and reinvigorate key districts across the city. This includes a strategic alignment of environmental improvements, health, wellbeing and cultural participation.
- Strategic initiatives such as RIUH (an initiative from MyCreative Ventures) – which will bring experimental and participatory cultural and creative activities into the cityscape.
- An expanding public transport network which is unlocking development opportunities, connecting districts and facilitating opportunities for culture-led development.

### MAJOR GAPS IN KUALA LUMPUR

- Severe constraints on effective creative place-making – e.g. traffic congestion which polarises communities and limits cultural participation; weak planning guidance and enforcement, which means development rarely has a cultural dimension; and the blight caused by previous planning errors – e.g. the lack of access to waterways and the lack of infrastructure for outdoor festivals and events.
- Culture and creativity is not at the fore of planning policy, inward investment and talent retention/attraction activities, or place-branding (e.g. for tourism). This has resulted in very low levels of association between Kuala Lumpur and culture and creativity and the city is rarely viewed internationally as a cultural or creative city.
- The festivals sector is under-developed, with few large-scale influential events which can transform the identity of a city and gain long-term commitment to culture as a driver of successful city-making.

### GLOBAL COMPETITOR COMPARISON

- Vancouver, Canada has successfully aligned its approach to city development, economic competitiveness, wellbeing, and liveability. It has achieved this by positioning culture and creativity as a golden thread through all corporate policies and investment programmes. This 'whole city' approach to culture and creativity includes an enlightened urban planning policy that seeks to embed cultural and creative infrastructure and activity; high levels of funding for cultural production – e.g. in events and festivals; and the promotion of the city as a cultural destination and place to develop creative business. Consequently, Vancouver is regularly close to the top of global wellbeing and liveability indexes.

### INDICATIVE DEVELOPMENT OPPORTUNITY

- Develop dedicated planning guidelines for culture, and explore incentives which will encourage culture and creativity at the heart of the civic narrative (i.e. in promotional literature and outward missions for tourism and inward investment) – to introduce Kuala Lumpur to the global Cultural & Creative Economy sphere.

# OPPORTUNITIES

## MUSIC, PERFORMING ARTS & VISUAL ARTS



ARTS AND CULTURE GIVE LIFE MEANING, HELP TO BUILD DIVERSE AND COHESIVE COMMUNITIES AND IMPROVE OUR QUALITY OF LIFE. GREAT ART AND CULTURE CAN INSPIRE OUR EDUCATION SYSTEM, BOOST OUR ECONOMY, AND GIVE OUR NATION INTERNATIONAL STANDING.

## OUR OPPORTUNITIES

- + **To build a coherent investment landscape for the arts** – which connects grant finance for emergent activities, R&D, infrastructure gaps and commissions, loan finance for organisational development and to support revenue generation (e.g. via retail, catering, and events), and equity finance for scalable content – e.g. performing arts touring shows, input to audiovisual sectors, and collaborations with technology companies. Also build a clear campaign for private sector investment in the arts, promoting tax incentives where they exist and demonstrating the returns on investment (e.g. for brand development, corporate social responsibility, innovation, and in some cases, equity).
- + **To scale-up talent development programmes which balance technical and creative skills with entrepreneurship and management skills.** This can involve partnerships – e.g. between creative education institutions, business and management schools, and via knowledge exchange programmes.
- + **To undertake a long-term sector-wide audience development programme** – raising awareness of the power and quality of the arts, providing concessions in a coordinated way, programming art in places and spaces for which there is existing footfall, and building big data on audiences which can be shared across the sector. This can be a priority action of CENDANA – working to cement a coordinated and more consortia-driven model for the arts development across Kuala Lumpur.
- + **To establish Kuala Lumpur as an events and festivals city** – with clear and consistent planning and licensing, transparent approaches to censorship and policing, and a public sector which works hard to enable cultural practice to thrive rather than to prohibit it. This can include a strategic approach to growing events capacity across the city – e.g. re-purposing public space to enable outdoor arts events, supporting temporary cultural spaces in industrial and heritage contexts, and supporting event and arts production companies to develop and grow.
- + **To establish Kuala Lumpur as a globally significant centre for contemporary visual arts and urbanism** – embracing the landscape and supporting visual arts clustering in central KL and key transforming districts of the city. This can add to the quality and dynamism of the mix.





## MUSEUMS & ARCHIVES



MUSEUMS AND HERITAGE ASSETS ENRICH LIVES, INSPIRE MINDS, AND BUILD CULTURAL LITERACY. THEY ARE THE LIFEblood OF A HEALTHY CULTURAL ECOSYSTEM AND PLAY A TRANSFORMATIONAL ROLE IN THE CULTURAL & CREATIVE ECONOMY.

### OUR OPPORTUNITIES

- + **To build digital capacity in the museums and archives sector via a dedicated digital development programme.** This can build collaboration with the Kuala Lumpur digital sector and focus on digitising content (e.g. the national archives); improving reach and engagement (e.g. via multi-platform and multi-channel communications); innovating with the visitor experience (e.g. via gamification and use of VR and AR); and innovating with the business model (e.g. opening-up new revenue streams via monetised content and new products and services).
- + **To re-imagine the museum and heritage experience via collaboration with other parts of the cultural and creative economy** – establishing hubs of creative production, staging events and festivals, and exploring touring models (e.g. presenting work in pop-up galleries in shopping malls). This is to build relevance to wider audiences and establish the sector as more contemporary and aspirational.
- + **To increase consistency of quality via piloting a new accreditation model for museums** – co-designing with Kuala Lumpur universities' new degree and postgraduate courses in core museum and heritage disciplines; and brokering skills and knowledge exchange activities across the workforce (including between state and private museums).
- + **Revitalise the governance and business models for state museums** – allowing them to trade (not to generate surplus but to re-invest for innovation, sustainability, and growth).
- + **Re-purpose heritage gazetting and enforcement** – a new heritage revitalisation system which extends protection, provides clear and enforceable planning guidelines, and incentivises the re-use of heritage assets for contemporary creative use.



## LITERATURE & PUBLISHING



LITERATURE PROVIDES US WITH THE MEANS TO UNDERSTAND, DESCRIBE, AND RE-IMAGINE THE WORLD. IT GIVES US THE MEANS TO KNOW OURSELVES AND OTHERS; TO EXPRESS THOSE STRUCTURES OF FEELING WHICH WOULD OTHERWISE BE OUT OF REACH. LITERATURE AND THE ACTIVITIES IT GENERATES, GIVES US THE FLUENCY TO MANAGE OUR LIVES.

### OUR OPPORTUNITIES

- + To mobilise a culture of reading from school into adulthood – e.g. by developing a more diverse and exciting literature syllabus in school; by promoting reading through coordinated campaigns and festivals/events; and by supporting writers and publishers to increase access to audiences/markets through tailored investment and support.
- + To provide a more coordinated skills offer to writers, including industry awareness, entrepreneurship, and collaboration opportunities with other creative sectors.
- + To develop specialisms which complement the growth areas of the cultural and creative economy – e.g. children's writing linked to the TV and animation sectors; comics and zines linked to the animation and gaming sector. There are also major skills gaps in film and TV for script-writing – for which connection to the wider creative writing landscape might prove fruitful.
- + To develop literature as a key part of the cultural tourism landscape in Kuala Lumpur – building on literature tours and the events sector; plus developing options for an international writers' centre – as a hub for residency, exchange, and critical engagement.
- + To target key international markets via outward missions and export development support for publishers – e.g. Singapore, China, India, UK, and North America.
- + To invest in R&D and prototyping via digital publishing – connecting literature to the internet of things.





## CRAFTS



**CRAFTS – THE PROCESS OF DESIGNING AND MAKING DISTINCTIVE PRODUCTS – GIVE A NATION, REGION OR CITY A SENSE OF IDENTITY. CRAFTS AND ‘MAKING’ MATTER – EVEN IN OUR GLOBAL, DIGITALLY ENHANCED MARKET. PERSONALISATION, PROVENANCE, A DESIRE FOR DIRECT CONTACT WITH MAKERS, ETHICAL CONSUMPTION AND SUPPORT FOR LOCAL TRADING, ARE ALL INFLUENCING THE MARKET FOR CRAFTS.**

### OUR OPPORTUNITIES

- + **To deliver a step change in entrepreneurship, ambition, and capacity through intensive and targeted support to a younger generation of urban crafts makers.** Malaysia has not developed an urban craft scene and aesthetic as witnessed in leading craft hubs such as Chiang Mai or Seoul. This involves nurturing clusters and networks of younger designer-makers with tailored support and investment which incentivises innovation in the use of materials and aesthetics; collaboration with traditional handicraft makers and other creative industries to generate new types of products (or even services); and targeted market development to appeal to higher-spending urban consumers. It can also involve supporting digitally-enabled activities such as fab lab facilities, hackathons for rapid prototyping, and online sales and promotion platforms.
- + **To build a promotional campaign that champions ‘created and made in Malaysia’ and that appeals to all generations** – with officially endorsed crafts products and high-profile sales platforms – e.g. via partnerships with major retailers. This will increase accessibility for crafts makers to grow and commercialise their businesses.
- + **To boost the activities of MHDC and partners via the modernisation of National Crafts Day** – to become National Craft, Design and Innovation Day: a showpiece for the links between traditional crafts excellence and contemporary innovation. This can be impact-facing – as demonstrated in Dutch Design Week (Eindhoven), which showcases the best in Dutch design in ways that show loyalty to traditional crafts but also show how craft skills and craft thinking can be applied to problem-solve for societal issues such as environmental pollution or mobility.
- + **To develop an enforceable policy regarding sustainable provision of high quality raw materials** which can be traced from the finished product.



## DESIGN, FASHION & TEXTILES



### OUR OPPORTUNITIES

- + **To establish Kuala Lumpur as a major hub for modest fashion in South East Asia and globally.** This will require a dedicated fashion development and investment programme to even reach 'catch-up point' with competitors. Key interventions would include: government mandate of designer fashion as a vital and potentially high-growth sector which can also add to the competitiveness and innovation capacity of the traditional textiles, apparel, and footwear sectors. From this recognition, key interventions can be introduced – to include a much stronger fashion education, skills and enterprise offer; targeted investment to ease start-up development; specialist business support and market development; dedicated fashion workspace/hubs; and a strategic approach to showcasing and market-making (i.e. ensuring the fashion show offer helps accelerate growth).
- + **To build the capacity of sector associations so they are better equipped to play a high-value role in a reformed approach to sector development.** For example, the Bumiputra Designers Association already plays a vital role in connecting designers, delivering seminars, and building market opportunities. But it has limited capacity. A consideration would be to develop a fashion and textiles programme to connect designers to traditional textile manufacturers to ensure harmony in the value chain so that designers are able to adequately respond to orders (such as those generated at fashion shows).
- + **Consolidate and promote different districts of Kuala Lumpur as fashion hubs.** This can be through collaboration and branding activities which establishes a district/street as a fashion hub. It can also be through the effective curation and programming of pop-up fashion retail to enhance the districts as fashion destinations and generate markets for the designers. It can also be by securing fashion workspaces – as hubs for emergent fashion talent. This will enable knowledge exchange and collaboration; enhance confidence and capacity for the designers; and increase the visibility of designer-makers as key players in the Kuala Lumpur cultural and creative economy.





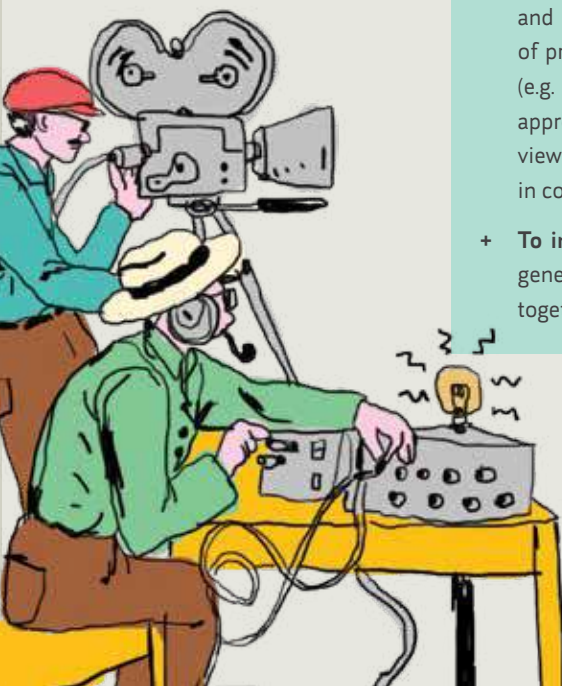
## FILM, BROADCASTING & DIGITAL CONTENT



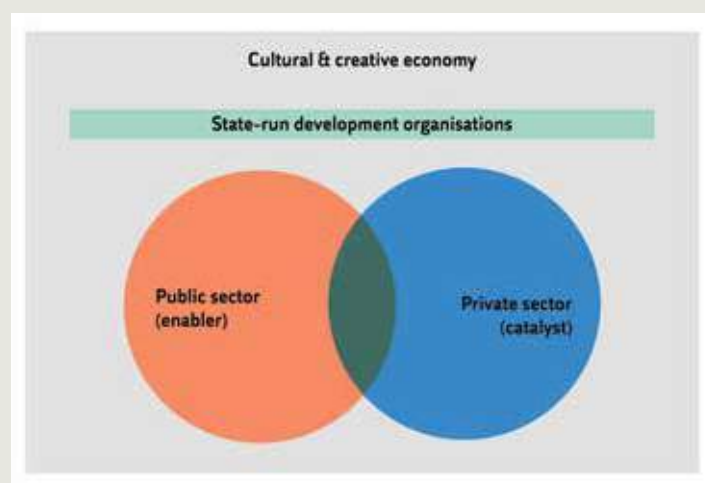
FILM, TV, RADIO, ANIMATION, GAMES COLLECTIVELY ENTERTAIN, MOVE AND INSPIRE THE MALAYSIAN PUBLIC. THESE SECTORS EXCITE THE EMOTIONS AND INTELLECT, GIVE US COMFORT AND JOY. THEY SHAPE OUR LIVES. THEY ALSO PROVIDE SIGNIFICANT ECONOMIC VALUE: WITH LOCAL PRODUCTION AND CONSUMPTION GROWING AND KUALA LUMPUR THE CENTRE OF A BURGEONING AND INCREASINGLY GLOBALISED MEDIA AND ENTERTAINMENT HUB.

### OUR OPPORTUNITIES

- + **To build a focus and coherence in policy and investment.** Although the governance and regulatory landscape for the sector is strong, there is a clear lack of coordination and integration between these sectors. There needs to be a shared overarching film, broadcasting, and digital content policy for Malaysia that joins together the key building blocks. This should include leveraging on the cultural distinctiveness of Malaysian film and TV to target and reach the Asian market.
- + **To increase investment in early-stage productions and R&D across the industry and build stronger investor interest in high-growth sectors such as animation.** In partnership with the University sector and through the emergent clusters (e.g. Cyberjaya), Kuala Lumpur can be a hub for the convergence of creative and technical innovation. This will need pump-priming and more new flexible financing to encourage creative ventures that explore future horizons rather than the current market. This will also instil a more critical and higher quality edge to local content. There is also a need to nurture investor readiness – leveraging the IP Financing Scheme, MyCreative Ventures, and Malaysia Debt Ventures, e.g. for commercial banks (building their awareness of and appetite for IP-based creative businesses); or for business angels and VCs – mobilising networks and providing the platforms for investment (e.g. accelerators).
- + **To develop a long-term skills drive which delivers some short-term impact** – establishing consistent accredited programmes in schools and universities; embedding entrepreneurship and management across upskilling programmes; increasing the prevalence and quality of professional development programmes; and directly attending to major gaps in skills (e.g. script-writing and story-telling) via master-classes, knowledge exchange platforms, apprenticeships, writing camps, and international exchanges. This is to have a long-term view on sector development, which is necessary given the maturity of the skills landscape in competitor nations.
- + **To increase the scale and prevalence of specialist hubs and facilities** which focus on generating critical mass through multiple micro-enterprises collaborating and scaling together.



# POTENTIAL ACTIONS



This report identifies 5 building blocks for Kuala Lumpur's cultural and creative economy, each requiring a mix of public and private sector investment and management. The 5-year agenda, with CENDANA as catalyst, champion, and enabler will provide the impetus for long-term sustainable growth to establish Kuala Lumpur as an internationally-recognised cultural and creative city.

Effective partnerships would require:

- A) **The public sector as the enabler** – with supporting priority agendas, policies and investments to facilitate reform and support or protect cultural and creative activities.
- B) **The private sector as the catalyst** – driving the cultural and creative economy as equal partners with the state in the designing of policy for each building block and co-investing in activities to propel growth.
- C) **The convergence of the public and private sectors** – to create a sustainable economy for cultural organisations through revenue-generating activities.
- D) **The connection of state-run development organisations across the cultural and creative economy** – to jointly approach the development of the key building blocks with a focus on sector-specific elements.

## BUILDING BLOCK 1

### Cultural & Creative Education: A Creative Workforce



Education institutions must strive to do the following:

- Excellent schools nurturing talent, encouraging collaboration and problem-solving and championing the arts.
- Schools, colleges and education programmes of cultural organisations building cultural audiences and participation.
- Schools, colleges and universities promoting creative employment and the idea of a creative job.
- Universities actively driving creative entrepreneurship and providing industry-ready skills and research.
- Skills programmes enabling continuous professional development across the cultural and creative economy.



## POTENTIAL ACTIONS

- Set up a Creative Education Partnership (CEP) charged with developing a parallel cultural and creative curriculum for schools. Modelled on the new CEPs in England, this should include arts education and creative entrepreneurship from an early age. This can also work to standardise quality and raise awareness among parents on the importance of a creative education. It should include capacity-building and training for arts and cultural organisations to work effectively in an education environment.
- Design and set up a creative skills accrediting body or partnership: with the role of establishing an accredited qualifications system for creative and cultural skills; for coordinating creative apprenticeship activities; and for building strong industry and education partnerships. Led by industry and the university sector, this will drive skills development across the cultural and creative economy.

## BUILDING BLOCK 2

### Creative Hubs & Infrastructure



- A range of accessible and affordable creative hubs (for creative production and consumption), facilitating exchange, accelerating growth, and protecting creative practice from speculative property development.
- Universities providing creative spaces and platforms for industry partnership.
- Excellent broadband access and free wifi in public spaces, creative hubs, and cultural buildings.
- A rich mix of cultural infrastructure – from large scale world-class museums, galleries and theatres, to innovative community facilities. These institutions should operate on a mixed economy business model and should be digitally enabled, which will allow them to be generators of value across the cultural and creative economy.

## POTENTIAL ACTIONS

- **Develop planning guidance and a spatial strategy for cultural and creative hubs across Kuala Lumpur.** Working with the municipal government, this can include a zonal policy which incentivises developers to provide affordable creative workspaces; a toolkit for planners to facilitate the use of affordable temporary use for creative workspaces; and planning guidance on how to use heritage buildings for cultural and creative uses. Training will also be required to support a cohort of hub managers.
- **Establish a cultural and creative hub network and platform for Kuala Lumpur.** This can provide information on the tenant businesses and organisations; promote events and support services; and enable knowledge exchange and business networking. It can include targeted programmes which build industry collaboration, plus facilitate progression – e.g. access to incubator and accelerator programmes, and business support services to increase the sustainability of these cultural and creative hubs. It can also provide access to specialist facilities – e.g. fab labs. It can be viewed as the first step toward a cultural and creative network for Kuala Lumpur.
- **Through CENDANA, launch a cultural and creative infrastructure revitalisation programme.** This is a package of reforms to encourage cultural organisations to more actively champion the cultural and creative economy development through (1) the imaginative use of abandoned/underutilised spaces (e.g. the provision of affordable hubs), (2) events and networking activities which connect with micro creative enterprises, and (3) collaborative activities with industry and higher education to generate a more customer-facing, digitally-enabled, and innovative offer.

## A NOTE ON CREATIVE HUBS

To successfully grow the cultural and creative economy of Kuala Lumpur, creative hubs must be connected as one complementary and supporting ecosystem. As a collaborative, inter-disciplinary and cross-boundary industry, it requires the following enabling conditions to deliver its potential impact and value: (1) effective ecosystems shaped by shared values which express a distinctive local identity that influences the cultural context of creative production and consumption, and (2) ecosystems that are also inclusive, with various pathways into the numerous industries being available for talent across the board.

### BUILDING BLOCK 3

#### Nurturing The Market



- Clear routes to market for creative content, goods and services – e.g. via online and offline distribution systems which are legible, user-friendly, and transparent.
- A well-informed domestic market which is loyal to local content, goods and services, and for which there are clear opportunities to buy and a critical community of review (e.g. an arts and creative media and strong creative networks).
- Tailored market development activities – e.g. trade shows, outward and inward missions, and a strong commercial festival sector.

### POTENTIAL ACTIONS

- Establish a cultural and creative economy statistical working group to review the industrial and occupational classifications currently used to measure economic performance, which is benchmarked against the creative industry's definition of UNCTAD. By year 5, a new data collection system should be in place for the cultural and creative economy.
- Develop a promotional campaign to raise awareness of the distinctiveness of the cultural and creative economy and generate brand loyalty to local products, services, and content.
- Initiate an international market-development campaign with a three-pronged focus of securing buyers/distribution, building collaborations, and attracting inward investment and talent to position Kuala Lumpur as a cultural and creative hub.

### BUILDING BLOCK 4

#### Business Support & Investment



- Tailored business advisory services for different parts of the cultural and creative industries – e.g. on entrepreneurship, management, intellectual property and export.
- Strong creative business networks and trade bodies – allowing for knowledge exchange, value chain development, and collaboration.
- Targeted investment and investor-readiness activities – e.g. creative incubators, accelerators, and investor networks.
- A coordinated investment landscape with some dedicated creative funds – from microfinance and small grants to equity.



## POTENTIAL ACTIONS

- Review the business support and investment landscape for the Kuala Lumpur cultural and creative economy and lead a reform and development process aimed at ensuring creative businesses have access to tailored expertise and advice, business-to-business exchange, and key investment communities. It might also include a more proactive approach to creative entrepreneurship and incubation from the university sector – with industry partnership prioritised in course delivery, research and employability agendas.
- Seek ways to effectively collaborate with sector trade bodies to extend their reach and value add to the quality and consistency of their services.
- Expose and educate investors and banks to the investment opportunities in the cultural and creative industry.

## BUILDING BLOCK 5

### Creative Place-making, Liveability & Tourism



- Culture and creativity are essential ingredients in economic policy, city planning, and governance.
- Culture is a central element in community engagement, regeneration and environmental improvement activities.
- A strong and innovative festival and events sector – animating public space and central to tourism agendas.
- Culture and creativity imaginatively used for place-branding, inward investment and tourism campaigns – focusing on a variety of arts and culture activities.

## POTENTIAL ACTIONS

- Develop partnerships with local councils in Kuala Lumpur to integrate culture into planning, education, economic development, and tourism.
- Embed culture into planning and design agendas. One opportunity is in housing, where a commitment to imaginative, well-designed housing which offers a high-quality public realm, amenities which encourage citizen participation, and affordable workspaces in accessible locations; is a cultural statement. Another opportunity is in transport and major developments, where new or improved cultural infrastructure can work to anchor and connect parts of the city, signage can be transformed (e.g. to include digital signage and new wayfinding technologies), public spaces can be serviced to be able to cater for sports, festivals and events, and affordable creative workspaces can encourage talent to actively produce new culture for the city.
- Modelled on the new programme in London, UK, consider setting up a 'Cultural Districts' programme: two districts per year feature as the 'priority areas' for investment and partnership in cultural place-making.

# DISCLAIMER

## RESEARCH DISCLAIMER

This project was initiated by ThinkCity and British Council Malaysia. Following that, other public and private partners also participated, and this included the Cultural Economy Development Agency (CENDANA), the Ministry of Communications and Multimedia (KKMM), Hasanah Foundation, Yayasan Sime Darby, and MyCreative Ventures Sdn. Bhd. The research in this report was undertaken and prepared by a consortium comprising of Frost & Sullivan, My Performing Arts Agency (MyPAA) and Tom Fleming Creative Consultancy (“the Partners”).

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

## FROST & SULLIVAN’S RESEARCH METHODOLOGY

Frost & Sullivan has refined its research methodology over many years of experience, having researched diverse markets in many different life cycles—from the embryonic to mature. Frost & Sullivan’s reference publication, Industrial Market Engineering (Publication 5168-80), explains the research methodology in great depth.

The information contained in this report was prepared from publicly available materials and data provided by industry stakeholders, including but not limited to regulatory bodies, local authorities and industry associations. Quantitative market information is also derived based primarily on interviews. For this report, Frost & Sullivan has completed the following:

- Face-to-face interviews and focus group discussions with 67 industry participants (including regulators and education providers)
- Collected responses from 92 industry players via online survey
- Collected response from 400 audience as part of demand survey

While Frost & Sullivan has made every effort to ensure the accuracy of the data used in this report, we do not give any warranty as to the accuracy or completeness of the information contained in this report. There are limitations in the extensiveness and quality of data used for analysis and reporting in this report. The reasons for limitation are as follows:

### i. No Data or Only Partial Data are provided

There are instances where no data or only partial data are collected and provided by regulatory bodies, local authorities or industry associations.

### ii. Data Inconsistency

There are instances where data provided are inconsistent due to different methodologies and responsibilities in collecting information by different parties. In this view, data collected from but not limited to various individuals, companies, associations, regulatory bodies or local authorities may not entirely be comparable and may not be combined.

## PARTNERS

1. [www.thinkcity.com.my](http://www.thinkcity.com.my)
2. [www.britishcouncil.my](http://www.britishcouncil.my)
3. [www.cendana.com.my](http://www.cendana.com.my)
4. [www.kkmm.gov.my](http://www.kkmm.gov.my)
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9. [www2.frost.com](http://www2.frost.com)
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## REFERENCES & SOURCES

### Executive Summary Data

SECTORS	AREAS	TOPLINE DATA	SOURCE
Design, Fashion, Textiles	Revenue	RM1.2b in sales by large clothing manufacturers in KL	2015 revenue (from Credit Bureau) summation of 6 major clothing manufacturers in KL
	Employment	~500 independent fashion designers in Malaysia ~200 Bumiputera designers	Interview with MATRADE
	Sector Achievement	RM13.8b in export of textiles apparels & footwear from Malaysia in 2016	Provided by MATRADE via returned questionnaire
Crafts	Revenue	Close to RM70m in revenue	<a href="http://www.data.gov.my/data/en_US/dataset/kraftangan-malaysia-data-industri-kraf-negara-1117/resource/02272abb-9ec3-4e60-8a17-3db7da58fa37">http://www.data.gov.my/data/en_US/dataset/kraftangan-malaysia-data-industri-kraf-negara-1117/resource/02272abb-9ec3-4e60-8a17-3db7da58fa37</a>
	Employment	~200 craftsmen in KL	<a href="http://www.data.gov.my/data/en_US/dataset/kraftangan-malaysia-data-industri-kraf-negara-1118/resource/6a94fc51-4dd8-4c45-830a-d9e4dee841fd">http://www.data.gov.my/data/en_US/dataset/kraftangan-malaysia-data-industri-kraf-negara-1118/resource/6a94fc51-4dd8-4c45-830a-d9e4dee841fd</a>
Music, Visual & Performing Arts	Revenue	Est. RM37.1m ticketed revenue earned by 3 largest theatres  RM5.27m worth of art pieces were sold via auction houses between Jan – July 2017	<ul style="list-style-type: none"> <li>● Frost &amp; Sullivan analysis based on primary and secondary research</li> <li>● Lembaga Pembangunan Seni Visual Negara</li> </ul>
	Employment	3,848 lyricists and songwriters are registered  ~200 in-house creative employees for performing arts	<ul style="list-style-type: none"> <li>● <a href="http://www.macp.com.my/membership-listing.asp">http://www.macp.com.my/membership-listing.asp</a></li> <li>● F&amp;S analysis based on information compiled</li> </ul>
Literature & Publishing	Revenue	Annual turnover of RM1.5b	Publishing Research Quarterly ( <a href="https://link.springer.com/article/10.1007/s12109-016-9445-8">https://link.springer.com/article/10.1007/s12109-016-9445-8</a> )
	Employment	191 publishers currently set up in KL and Selangor	Based on MABOPA's membership list and other secondary research
Audiovisual & Digital	Revenue	RM478m gross proceeds of cinemas in KL  RM53m gross proceeds by locally-produced films	Summation of revenues extracted from FINAS and MDEC
	Employment	~15,000 workforce in the industry across value chain	Summation of workforce from relevant reports by FINAS and MDEC
	Sector Achievements	Est. 19,000 hours of local content production for TV broadcasting	Hours compiled from annual reports from Astro TV and Media Prima
Museums & Archives	Revenue (Funding)	Federal funding – RM38.5m in 2016 (across Malaysia)  Selangor State Government – RM1m in 2016	Expenditure Report by MOF, Selangor State Budget
	Employment	19 museums (public and private); 11 gazetted heritage sites; and a further 6 non-gazetted sites	Jabatan Museum Malaysia, Jabatan Warisan Negara, Malay Customs & Heritage Corporation Selangor, Frost & Sullivan Research

SECTORS	AREAS	TOPLINE DATA	SOURCE
	Sector Achievements	Over 1,905,000 visits were recorded at KL museums in 2016	JMM, Frost & Sullivan Research
	Contribution to KV GDP	<ul style="list-style-type: none"> <li>• Visual Arts</li> <li>• Performing Arts</li> <li>• Music</li> <li>• Crafts</li> <li>• Literature &amp; Publishing</li> <li>• Museum</li> </ul>	F&S Analysis
	Employment	<ul style="list-style-type: none"> <li>• Visual Arts</li> <li>• Performing Arts</li> <li>• Music</li> <li>• Crafts</li> <li>• Literature &amp; Publishing</li> <li>• Museum</li> </ul>	F&S Analysis
	Engagement	<ul style="list-style-type: none"> <li>• Visual Arts</li> <li>• Performing Arts</li> <li>• Music</li> <li>• Crafts</li> <li>• Literature &amp; Publishing</li> <li>• Museum</li> </ul>	F&S Industry Interview Reports
	Expenditure	<ul style="list-style-type: none"> <li>• Visual Arts</li> <li>• Performing Arts</li> <li>• Music</li> <li>• Crafts</li> <li>• Literature &amp; Publishing</li> <li>• Museum</li> </ul>	F&S Industry Interview Reports
	Satisfaction	<ul style="list-style-type: none"> <li>• Visual Arts</li> <li>• Performing Arts</li> <li>• Music</li> <li>• Crafts</li> <li>• Literature &amp; Publishing</li> <li>• Museum</li> </ul>	F&S Industry Interview Reports

## LIST OF ORGANISATIONS ENGAGED

- A Vivid World
- ACE Edventure Studio
- Akademi Seni Budaya & Warisan Kebangsaan (ASWARA)
- Al Jazeera Media Network
- Animasia Studio
- Art for Grabs
- Art4
- Arts-Ed
- Arts, Live Festival and Events Association (ALIFE)
- Astro Malaysia Holdings Berhad (ASTRO)
- Badan Warisan Malaysia
- Bakawalee Penang
- Bentley Music Academy
- BERJAYA University College of Hospitality
- British Council Malaysia
- Broadway Academy
- Buku Fixi
- Bumiputra Designer Association (BDA)
- Bursa Malaysia
- Cacoethes Studio Sdn Bhd
- Campaign for Equality & Human Rights Initiative
- CHRS Holdings Sdn Bhd
- CIHPhotography
- CIMB Foundation
- Clarity Art Centre
- Commercial Art Gallery (Klang Valley)
- Common Ground Studio
- Cosmopoint College
- Creative Economy Development Unit (CEDU)
- Cultural Center of the Philippines
- Dailyseni
- Dama Orchestra
- Dewan Bahasa & Pustaka
- Digital Art + Culture Festival
- DreamTree Games
- Dua Space
- Earth Heir
- Ensemble Virama
- Fenomena Seni Produksi
- Five Arts Centre
- Forest Interactive
- Freedom Film Fest
- Frost & Sullivan Malaysia
- Fusion Wayang Kulit
- Gabungan Persatuan Penulis Nasional (GAPENA)
- George Town Festival (GTF)
- Goethe-Institut Malaysia
- Graphic Design Association of Malaysia (wREGA)
- Hands Percussion Malaysia
- HOM Art Trans
- I Theatre Ltd.
- I'm Entertainment
- I'm Productions
- IACT College
- Ilham Gallery
- Impact Hub Kuala Lumpur
- Institut Terjemahan & Buku Malaysia (ITBM)
- International College of Music (ICOM)
- Inxo Arts & Culture (L) Foundation
- Inxo Arts & Culture Sdn Bhd



- Islamic Arts Museum
- J TWO Entertainment Sdn Bhd
- Jabatan Kebudayaan & Kesenian Negara (JKKN)
- Jabatan Muzium Negara
- Jadi Batek
- Japan Foundation KL
- Kakiseni
- Khazanah Nasional Berhad
- Kita Kita
- KIX
- KL Tourism Bureau (DBKL)
- KMK Japan
- KMP Artists
- Kwang Tung Dance Company
- LabDNA
- Lembaga Pembangunan Seni Visual Negara (LPSVN)
- Les'Copaque
- Live Fact
- LOKA
- LOL Events
- Malayan Banking Berhad (Maybank)
- Malaysia Digital Economy Corporation (MDEC)
- Malaysia External Trade Development Corporation (MATRADE)
- Malaysia Global Creative & Innovation Centre (MaGIC)
- Malaysia Innovation & Design Society (MINDS)
- Malaysia Institute of Arts (MIA)
- Malaysiakini
- Malaysian Official Designers Association (MODA)
- Malaysian Writers Society
- Maxis
- Maybank Foundation
- Ministry of Tourism & Culture (MOTAC)
- Minut Init
- Monologseni Studio
- Monyet Berkarya
- Moonbeam Pictures Sdn Bhd
- Motiofixo
- MPH
- Museum of Asian Art & Visual Art Department Cultural Centre (UM)
- My Performing Arts Agency (MyPAA)
- MyCreative Ventures Sdn Bhd (MyCV)
- MyDance Alliance
- New Start Media Group
- Next New Wave
- Nusantara Performing Arts Research Centre (NUSPARC)
- Open Mic Malaysia
- OUR Art Projects
- Pat Ibrahim Project Entertainment
- Penang Convention & Exhibition Bureau (PCEB)
- Perbadanan Kemajuan Filem Nasional Malaysia (FINAS)
- Perbadanan Kemajuan Kraftangan Malaysia
- Performance Management & Delivery Unit (PEMANDU)
- Persatuan Karyawan Malaysia
- Persatuan Penerbitan Filem Malaysia
- Pestle & Mortar
- PETRA Group
- Petroliaam Nasional Berhad (PETRONAS)
- PETRONAS Gallery
- PJ Live Arts
- Playground Productions
- Playspace Live
- PopDigital Sdn Bhd
- PR Worldwide
- Premalayaa Performing Arts
- Primeworks Studios Sdn Bhd
- ProPAU
- Pulse Soundworks
- Purple Cane Holdings Sdn Bhd
- PUSAKA
- Pusat Kreatif Kanak-kanak Tuanku Bainun
- Rabak-Lit
- Radhikal Film Sdn Bhd
- Radio Televisyen Malaysia (RTM)
- Raffles College of Higher Education
- Recording Industry Association of Malaysia (RIM)
- Revolution Stage
- RHB Foundation
- Rhizophora Ventures Sdn Bhd
- Rhythm in Bronze
- RIUH by MyCV
- Ruang by ThinkCity
- Sayang Clothing
- Star Media Group
- Sunway College Ipoh
- Tanoti
- Tempatan Fest
- Temple of Fine Arts KL (TOFAKL)
- Territory Magazine Malaysia
- TerryAndTheCuz Productions
- The Actors Studio Academy (TAS@KLPAC)
- The Capricorn Connection
- The Cooler Lumpur Festival
- The Endleaves
- The Imaginarium Studios Asia Pacific @ Pinewood Iskanda
- The KLMovement
- The Kuala Lumpur Performing Arts Centre (KLPAC)
- The Very Bad Film School
- The Wknd Sessions
- Theatresauce
- theatrethreesixty
- ThinkCity
- Toccata Studio
- Universitiy Teknologi MARA (UiTM)
- University of Malaya
- University Sains Malaysia
- Yayasan Hasanah
- Yayasan Sime Darby (YSD)
- Young KL Singers







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