

# ANNUAL REPORT

PPIA  
VIC



# Opening Remarks

## From the President

It is with pride and joy that I present to you: PPIA Victoria's Activity Report of 2023.

The year has been challenging for many, tough for others, but memorable for all. I remember vividly how honored I was when I started my tenure. To this day, I still hold that honor, still believe that this opportunity that has been given to me is nothing less than a gift. I am so touched by the many lives that I was able to connect with, the projects I was given to work alongside with, and the lessons I can learn from this year's endeavor.

We have successfully established two major events, three external events, and three charity programs. All of which have been the hard work of over 200 committees, subcommittees, and volunteers.

We started the year with IKAN's Literary Symposium, a new program made to introduce Indonesian literature to the wider Victoria community. Through the rigorous efforts of our project manager and officers, we have witnessed how this event has brought positive changes to our society as it engages with diverse external parties. Coupled with our Gamelan workshop, IKAN has been a testament that our work as an Indonesian student community is to remind ourselves of the roots that we were born into – to hold tightly to the culture that we were raised in.

We continued our year with Ilmu Untuk Anak Bangsa, a charity event that allows us to contribute to the betterment of Indonesia's educational outreach and facilities. Our trip to Nusa Tenggara Timur has shown us how impactful a student society can be, that our resources can bless those who are in most needs. And, doubtlessly, I cannot wait to see where IUAB will flourish next.

We welcomed the new semester with Alun Alun, a flagship event that has brought much joy and tears in the making. We were able to invite over 2000 attendees, several food stalls, and thousands of memories through this two-day event. Alun Alun has and will continue to hold the capacity of creating bonds and provide cultural entertainment for the Indonesian community in Victoria.

In August, we held two GiveVicBack events that were designed to engage the Indonesian community to do good for our Victorian locale. KJRI was heavily participating in our blood donor initiatives, while various students have donated their garments through us for Red Cross. While the scale of this event has only reached a niche audience, I see a positive outlook to next year's execution – to do better and give back to Victoria.

We ended our chain of events with Temu Lawak, our annual musical theatre production made by students, led by students, and enjoyed by many. Temu Lawak is a unique event made to house the diverse artistic landscapes of the Indonesian students in Victoria. As a part of Temu Lawak, I am proud to see that PPIA Victoria was able to give a space of the students to enrich themselves in songs and motions, between curtains, and in dressing rooms. The bond that was made along the way shall stay for years to come.

Then, we concluded the year with an appreciation for our PPIA branches: Epilogue. We understand that this year has been a continuing challenge for our branches and, thus, has grown to value the hard work that they have put in to improve the livelihood of our community. Epilogue is a part of Nobaria, which is our internal program designed to engage PPIA branches all across Victoria. Epilogue stands because we believe that our vision and mission is not ours to accomplish alone, but instead a path taken together.

My predecessor mentioned that all things must come to an end, but I believe that they will also stay with us as memories of a chapter we have closed. I can only show so much gratitude for those who have participated, and root for those continuing our purpose. I hope that this year's success opens a door to more great heights, and create valuable lesson for those continuing.

Melbourne, 3 November 2023

A stylized, handwritten signature in black ink, appearing to read 'XJ' or similar initials.

**Xaviera Quincy Jhon**

President of PPIA Victoria 2022/2023

# Background and Organisational Structure

## Perhimpunan Pelajar Indonesia di Australia (PPIA) Victoria

PPIA Victoria is the representative body for all Indonesian students in the state of Victoria. As a non-profit organisation, we invite all to participate in preserving and sharing the rich Indonesian culture and heritage with both local and global communities. We work closely with the Indonesia Consulate General in Melbourne, while operating under the guidance of PPI Australia and, in turn, oversee the activities of the many university-level branches in our state.

## PPI Australia

PPI Australia serves as the hub for all Indonesian students and alumni in Australia, serving as the governing body across the country and encompasses all Indonesian-affiliated student organisations and events.

## PPIA Chapters

PPIA Chapters are located in all of Australia's seven states: Victoria, New South Wales, Queensland, Western Australia, Northern Territory, South Australia, and the Australian Capital Territory. They oversee PPIA Branches and facilitate the needs of members in their area.

## PPIA Branches

The heart of our community lies within the PPIA Branches. These Branches play a crucial role in addressing the requirements of Indonesian students in their respective universities and also in serving the broader Indonesian community in their local area. Branches are also the only authorised body to register students as members of the organisation, which, among others, grants access to member-only benefits and voting rights within their immediate constituency. The following are PPIA Branches in Victoria:

- PPIA University of Melbourne
- PPIA Monash University
- PPIA RMIT University
- PPIA Deakin University
- PPIA Swinburne University
- PPIA William Angliss
- PPIA La Trobe University
- PPIA Victoria University

# Vision & Mission

## Vision

The dynamiser of Indonesian student associations as a pioneer in receiving adaptive, inclusive and creative aspirations to develop the potential, synergy and innovation of Indonesian students in Victoria and introduce the work of the Indonesian nation in Victoria.

## Mission

1. Improving the internal quality of the organisation that is appreciative, harmonious and has a breath of professionalism.
2. Facilitate the development of interests and talents of Indonesian students in Victoria.
3. Strengthening media aspirations to be able to provide quality services.
4. Optimising the synergy between PPIA chapter and branches.
5. Organising and maximising work programs to provide knowledge of Indonesian culture.



# Committee Members

Role	Name
<b>Executives</b>	
President	Xaviera Quincy Jhon
General Secretary	Billy Adison Aditijanto
Treasurer	Janette Vanessa
Vice President, Internal	Sansana Ruth Putri
Vice President, External	Rahmah Aprilia
<b>Project Managers</b>	
Alun-Alun	Kyla Kameron Amira Sari
Alun-Alun	Marc Matthew Khorey
Temu Lawak	Arnett Grady
Temu Lawak	Ellisa Kalystari
Cultural Day	Gabriella Nathannia
Ilmu Untuk Anak Bangsa	Daniel Ginting
Ilmu Untuk Anak Bangsa	Agatha Beatrice
Ikatan Australia-Nusantara	Victoria Winata
Give VIC Back	Farrell Candrasa Adi
Nobaria	Justin Haryanto
Nobaria	Michael Kenzo Kennedy
<b>Finance</b>	
Head	Tiffany Sheryl Nirwana
Head	Ronald Salim
	Aditya Jonany
	Asheeqa Hiro Keswani
	Ayu Anggira Sukmana
	Dahayu Darma Putri
	Lois Fiona Wongsodirdjo
	Nicholas Alexander Sugianto
	Reynard Leroy
	Shanty Yadinata
	Tracy Natalia Liesuanto

## Public Relations

Head	Auzan Satriayudha
Head	Robertus Liwanuru
	Joanna Nadine Selena
	Ikhwan Hadi Permana
	Kharisya Ganinduto
	Shekinah Ranissa Chintana
	Gwendolyne Kampono

## Marketing

Head	Wilson Arya *
	Allarice Aisha Renanda
	Dina Septin Permatasari
	Elok Fujiyama
	Kenny Gunawan *
	Liem Julietta Trcy Mandiri
	Rheina Theresia Simbolon
	Vincy Florent

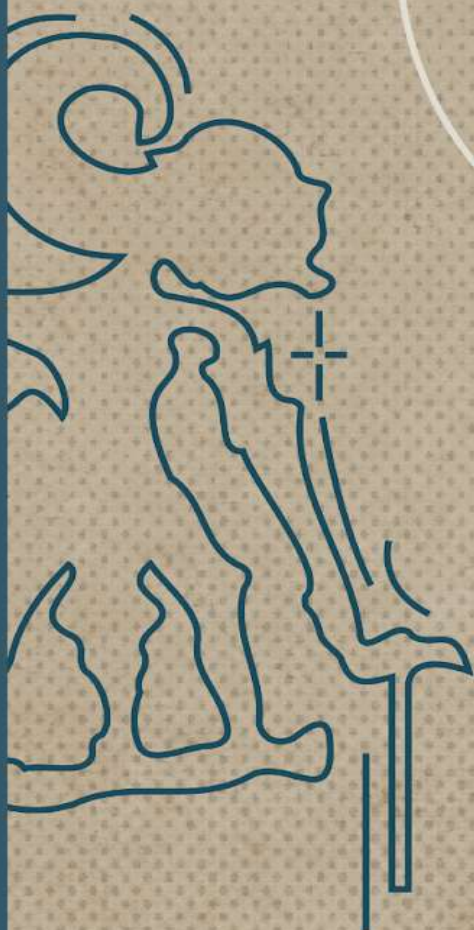
## Creative

Agnes Photina  
Almyra Zahra  
Auluna Bisma  
William Wijaya

## Multimedia

Head	Renata Kay Hartanto *
	Owen Liman
	Audrey Olivia
	Steffanus Daud Paat
	Jason Christofel

\* Resigned.





# Finance

## Overview

The Finance division at PPIA Victoria is crucial for the financial success of our events. We establish sponsor relationships, form partnerships with local merchants for Member Benefits, and ensure compliance with sponsorship agreements. We also engage in fundraising activities and oversee the financial aspects of each event. Our close collaboration with other divisions ensures timely execution and updates of sponsorship agreements to guarantee financial success and member satisfaction.

## SWOT Analysis

### Strengths

- Strong interpersonal bonds among committee members.
- Cooperative committees demonstrating effective teamwork.
- Pursuing fundraising opportunities beyond pre-order foods, resulting in remarkable outcomes.
- A culture of mutual support among those in charge, fostering a positive competitive atmosphere.
- Effective initiatives and well-organized division of labor contribute to superior outcomes.

### Weaknesses

- Missed opportunities stemming from communication lapses, resulting in proposal formation delays.
- Individualistic job descriptions causing a lack of cohesion among event heads, with a structure not conducive to collaborative management.
- Insufficient manpower, leading to a heavy workload for each committee member.

### Opportunities

- Expanding member benefits.
- Broadening the target market for fundraising activities.
- Fostering positive relationships with other branches to establish a collaborative promotional system.
- Effective outreach to potential sponsors through member networks.

### Threats

- Constraints in approaching sponsors, often related to budget limitations and event proximity.
- A prevalence of in-kind sponsorship offers rather than financial contributions.
- Mass mailing proves to be less effective, highlighting the importance of leveraging internal connections for improved opportunities.

## Financial Report

Treasury Report		
Laporan Keuangan		
PPIA VICTORIA 2022-2023		
OPENING BALANCE	23,410.00	
INCOME		
Description	Amount Received	Amount Expensed
PPIA membership Card	\$732.50	
Profit Temulawak	\$4,122.50	
Profit Epilogue	\$300.82	
General Fundraising	\$109.00	
IKAN	\$130.00	
TANG EVENTS	\$1,075.00	
Total Income	\$6,469.82	
EXPENSE		
Google Gsuite		\$2,552.97
Website PPIA VIC		\$211.20
Bonding		\$645.00
HT		\$636.00
Alun-Alun		\$7,407.30
IKAN		\$324.05
IUAB 2022		\$1,685.78
Maillist		\$40.00
Creative		\$87.96
Total Expense		\$13,462.30
CLOSING BALANCE	\$16,828.24	

# Public Relations

## Overview

### Job Description

The Public Relations division is responsible for maintaining relationships between PPIA Victoria and other organisations, including PPI Australia and PPIA branches in Victoria. They play a critical role in planning and organising collaborative programs and events with these organisations while actively supervising and advocating for the success of PPIA branch events. Their objective is to ensure transparent and coordinated efforts for the success of PPIA Victoria's events. They also attend and participate in events hosted by these organisations and provide assistance in planning, organising, and executing external programs and events.

### PPIA Victoria events:

- Ikatan Indonesia Australia (with AIYA Victoria and Melbourne Community Gamelan)
- Give Vic Back (with PPI Australia and Lifeblood Melbourne Donor Centre)
- Alun Alun: Kelap Kelip Kota Tua
- Temulawak: Usai Karo Harapan
- Nobaria: Epilogue

### External partnership events:

- Victorian Indonesian Language Teachers' Association (VILTA)
  - VILTA Annual Conference 2023
- Alpha JWC Venture
  - Alumni Hangout with Kak Ricky Chandra
- Universitas Indonesia (with ICSGS and PPIA Deakin)
  - The 7th International Conference on Strategic and Global Studies
- Indonesia Consulate General in Melbourne
  - Independence Day Basketball Competition (with PPIA RMIT, PPIA Monash, PPIA Deakin, and PPIA Swinburne)
- KarirLab
  - Career 101: Job Application for Dummies (CV Building Workshop)

## SWOT Analysis

### Strengths

- The exceptional dedication of each member to their specific tasks has collectively contributed to the significant responsibility of nurturing public relations.
- Well-planned member distribution enabled us to achieve a broader reach and establish valuable connections.
- Co-leading with a head and vice-head in an active manner facilitated navigating through each other's unexpected unavailability.

### Weaknesses

- The absence of bonding initiatives and collective collaboration led to individualising members and isolating their contributions.
- The division's need to work together was hindered from the beginning due to the lack of a pre-planned PR events or work program for the year.

### Opportunities

- Empowering officers to assume leadership roles in various events promotes personal development by expanding their work responsibilities.
- The high level of collaboration from various organisations aligns closely with outlined PR objectives.

### Threats

- Members being dispersed across various events can at times hinder their ability to work as a cohesive division and participate in spontaneous events due to prior organisational commitments.
- Geographical challenges, stemming from both anticipated and unforeseen personal circumstances, impede officers' attendance at events and their ability to commit to offline activities.



## Recommendations

### Overall

The Public Relations division to handle 2024 student batch member outreach.

### Member Database

We can initiate the database creation process by gathering essential contact information, university details, and graduation year. This collaborative effort can begin at the PPIA branch level, leading to the establishment of a consolidated database. We should focus on enrolling students at the university level as members and encourage them to invite their non-member peers to join. This database will serve as the cornerstone of our outreach efforts.

### Prioritising New Students

With a one-year term in mind, we can commence the implementation on a smaller scale by concentrating on forthcoming student batches (i.e. batch 2024). This approach will allow us to efficiently communicate the roles and functions of PPI Australia, PPIA Victoria, and PPIA Branches.

### Utilising Communication Channels

Built upon the database, we can utilise a range of communication channels to connect with our members:

- WhatsApp Groups: We can establish multiple WhatsApp groups categorized by labels such as "New Students 2024." Ensuring the presence of active administrators and collaborating with PPIA branches is crucial for effectively managing information flows.
- 2024 Batch Student Onboarding: We should keep the groups open for access, even without requiring PPIA membership (although it's important to specify that some events will necessitate membership). These groups can serve as platforms for sharing vital information, including accommodation guidance, local tips, and details about PPIA in Australia and its events.
- Oversight: By implementing this minimal yet effective strategy, we can transition oversight to new administrators as each new batch arrives, ensuring the continuity of information flow to previous batches.
- Facebook and Instagram Pages: We should leverage the official PPIA Victoria pages on both platforms to maximise our outreach.

### Feedback Mechanism

Subsequently, we can introduce a feedback system to gain insights into our members' needs and preferences. Utilising polls and direct messages, we can collect their input on events, subjects, and enhancements, similar to the post-event feedback forms already in use at some PPIA-related events.

## **Consolidated Tracker for Members**

For a precise estimate of the total Indonesian student population in Victoria, we can centralize university-level records to maintain an up-to-date count of our members. The use of a shared document, such as Google Sheets, can facilitate the regular updating of the database. Access to the consolidated database should be restricted to executive members of the organizations to ensure privacy and security.

## **Future Application and Possibilities**

The outreach and database program can be developed further for current students and alumni, although additional data collection is needed. Eventually, this can be further developed by building an alumni network as well as the batch graduates after three years. With this, we can also develop network groups such as "Alumni 2019," and "Current Members Batch 2021.", etc.

## **Networking Events**

Another approach for the outreach program is to organise networking or alumni gathering events, where alumni can connect and share their experiences and insights with newer students. These events will not only facilitate connections between alumni and current students but also help alumni stay engaged with their fellow alumni.

## **Things to Consider**

- Complex management system: The success of this initiative relies on the establishment of a consistent and responsible partnership between PPIA Victoria and PPIA branches.
- Privacy, security, and legal challenges: Collecting and maintaining data and information streams are governed by the constraints of the Australian legal system. Ensuring that data is not misused presents a significant challenge. See the [Australian Privacy Act 1988](#), or [GDPR Compliance](#) for the EU as a reference.
- This is a long-term investment in the future of PPIA. While using the 2024 batch as a 'prototype' can offer benefits for the upcoming term, the outreach program must be an ongoing and sustained effort to remain valuable for future initiatives. This includes the potential development of programs like alumni networking events, ensuring the organisation's enduring success.

# Marketing & Multimedia

## Overview

### Job Description

The Marketing division is responsible of managing PPIA Victoria's social media accounts and online presence across various platforms, including Instagram, Facebook, TikTok, and YouTube. They are responsible for crafting engaging copy for social media posts and composing the monthly newsletter. Their duties extend to promoting events through online and offline promotional materials. Additionally, the division actively contributes to brainstorming content ideas and executing social media campaigns. A key aspect of their role involves establishing and nurturing strong relationships with media partners, enhancing the organisation's outreach and impact.

The Multimedia division collaborates in generating marketing materials to craft content for Instagram, TikTok, and YouTube. They take charge of directing and documenting videos, photoshoots, and other media materials for PPIA Victoria. This includes video editing for IG Reels, TikTok, and YouTube. Their responsibilities extend to thoroughly documenting all of the organisation's events through photography and videography.

This section is jointly prepared and presented by the Marketing and Multimedia divisions because of the considerable overlap in content planning and execution.

## SWOT Analysis

### Marketing

#### Strengths

- They have the ability to produce positive and captivating social media content for all of PPIA VIC's platforms, including Alun Alun, TemuLawak, IUAB, Unboxing Victoria, and #GabutWithVIC.
- They excel in communication with other divisions, fostering collaboration and the execution of shared ideas.
- Increased PPIA Victoria's social media followers and content engagement across the PPIA Victoria marketing portfolio by being able to engage non-followers to interact with PPIA VIC's posts.
- The content shared on social media received positive engagement from a broad audience, both followers and non-followers.

#### Weaknesses

- Despite having some excellent content ideas, certain plans couldn't be carried out due to scheduling conflicts among the team members.
- Despite the progress made, there remained a need for more specific guidance, particularly regarding the management of Direct Messages on social media platforms.
- The majority of the brainstormed strategies leaned heavily towards soft-selling, particularly on social media platforms.

#### Opportunities

- Develop and plan interactive content ideas to boost PPIA VIC's social media engagement.
- Strengthen hard-selling promotional efforts.
- Establish opportunities for individual member growth and development.
- Collaborate with fellow members to generate diverse and innovative marketing concepts.

#### Threats

- Insufficient interest in people participating in PPIA VIC's events, possibly due to similarities with other events or a lack of targeted promotion.
- Occurrence of other PPIA events with similar concepts, necessitating a strategic meeting to differentiate ourselves effectively.
- Challenges related to time management, potentially affecting members' task completion.
- Conflicts among members presenting issues that need to be addressed.



## Multimedia

### Strengths

- Strong team cohesion and collaboration among members.
- A conducive and amicable working atmosphere was fostered.
- Members generated a multitude of excellent content ideas.
- Positive feedback was received for trailers and posts.
- PIC for each event demonstrated growth in leadership and collaboration skills.

### Weaknesses

- Uneven task distribution in certain projects.
- Occasional challenges in the decision-making process for video editing responsibilities.
- Issues with file transfer for editing purposes.
- Challenges in collecting files efficiently and expeditiously.

### Opportunities

- Expand recruitment efforts.
- Implement task division between videography and photography for significant events, which includes distributing responsibilities for editing and selecting photos and videos to be utilised.
- Seek volunteers as needed to support specific tasks.
- Establish schedules and checklists to monitor task completion and identify pending work promptly.
- Acquire multiple high-quality filming equipment to enhance content quality.

### Threats

- Overload due to the concurrent or closely timed scheduling of multiple events.
- Challenges in finding suitable venues for shoots that align with the intended concept or idea.
- Shortage of equipment impacting content quality.
- Limited file storage capacity.

## Content Evaluation

### #GabutWithVIC

PPIA Victoria's engaging content aims to entertain Indonesian students in Melbourne, offering them enjoyable activities to pass the time. Our team curates a variety of activities, providing recommendations to both our followers and non-followers. Our primary challenge is scheduling, influenced by university commitments and other PPIA VIC tasks.

PIC Ep 1 (What to do in Carlton Gardens):	Dina Septin
PIC Ep 2 (Cafe Hopping):	Dina Septin
Videographer and Editor:	Audrey Olivia & Jason Christofel
Graphic designer:	Agnes Photina

### Unboxing Victoria

Another facet of PPIA Victoria's entertaining content provides a glimpse into the lives of our members, showcasing the strong bonds and enjoyment they share. This content may pique viewers' interest in becoming a part of our community in the future. It also offers a sneak peek into the daily experiences of Indonesian students in Melbourne.

PIC Ep 1 (A Day with Quincy):	Kay Hartanto & Audrey Olivia
PIC Ep 2 (Cooking Challenge):	Owen Liman & Jason Christofel
Videographer and Editor:	Owen Liman, Daud Paat, Kay Hartanto, Audrey Olivia & Jason Christofel
Graphic designer:	Almyra Zahra

### VICstoria (cancelled)

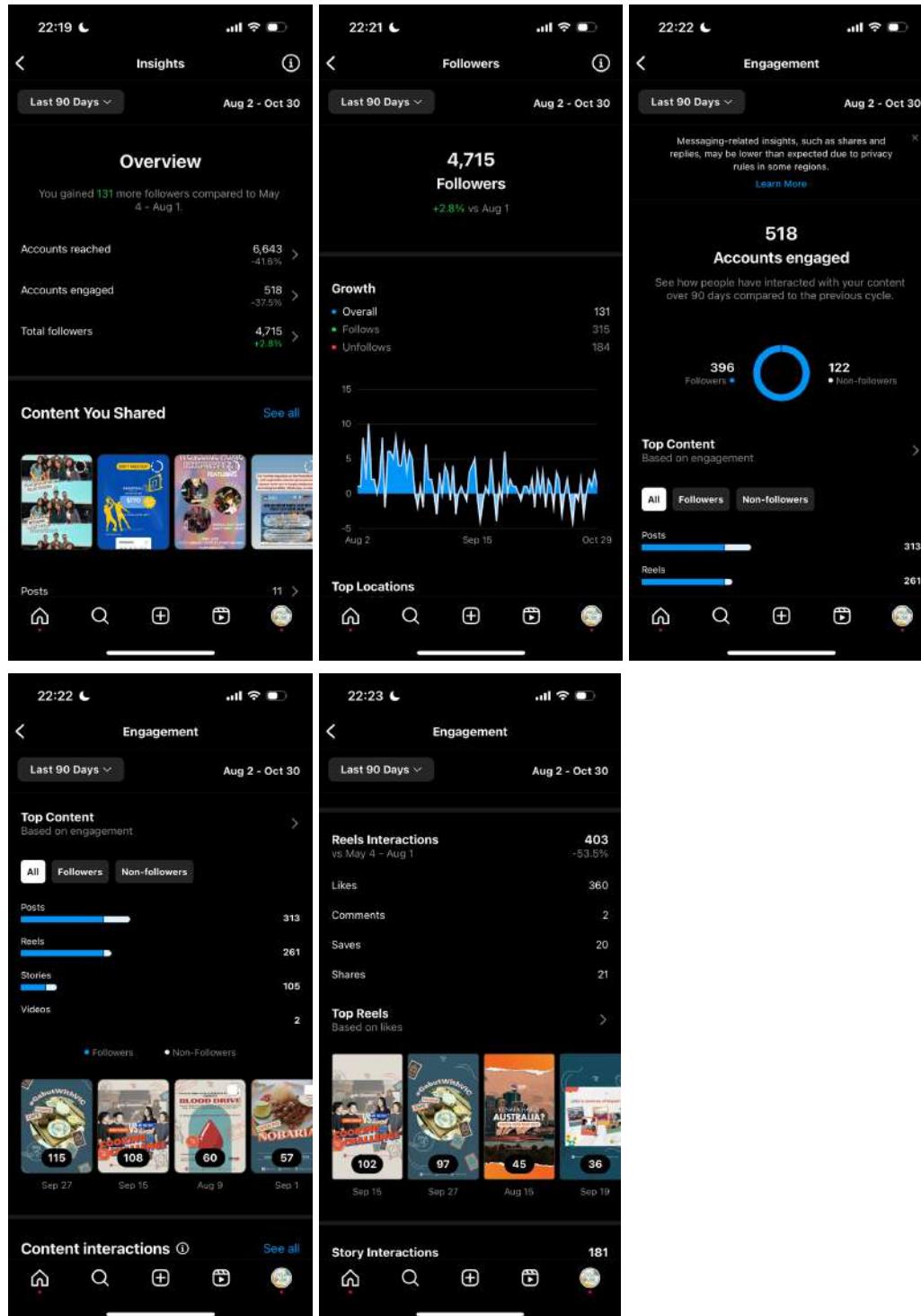
PPIA VIC's first podcast, aiming to discuss university life in Melbourne from an Indonesian student's perspective, was postponed due to scheduling conflicts and unready ideas.

PIC:	Rheina Simbolon & Vincy Florent
Videographer and Editor:	Daud Paat, Audrey Olivia & Jason Christofel
Graphic designer:	Almyra Zahra & Agnes Photina

## Appendix

### Appendix A

Instagram Insights & Overview sample for the period August 2 - October 30 2023.



# Creative

## Overview

### Job Description

The Creative Division is responsible for shaping and maintaining PPIA VIC's branding and aesthetic. This includes conceptualizing, organizing, and designing the organization's social media content in collaboration with the Marketing team. They also oversee the creative elements of PPIA VIC's events, including decorations and content. Furthermore, they are tasked with designing the organization's merchandise and apply their creative skills using design software like Adobe Photoshop and Adobe Illustrator.

### SWOT Analysis

#### Strengths

- Creative officers formed strong bonds, creating a positive and supportive working environment.
- Adaptability to various design styles, aligning with each event's creative direction.
- Successful incorporation of Indonesian culture into design, aligning with PPIA Victoria's vision.

#### Weaknesses

- Frequently tight deadlines from other divisions causing stress for officers.
- Marketing calendar from the marketing division often not up-to-date, requiring manual outreach.
- Initial limited human resources, leading to mid-recruitment.
- Limited time and budget hindering the full potential of designs (online and offline).

#### Opportunities

- Begin with the right number of officers from the start, possibly six creative officers.
- Develop brand guidelines compiling design styles for all events (colors, elements, fonts).
- Consistent task allocation methods (Whatsapp, Trello, Google Drive, etc.).

#### Threats

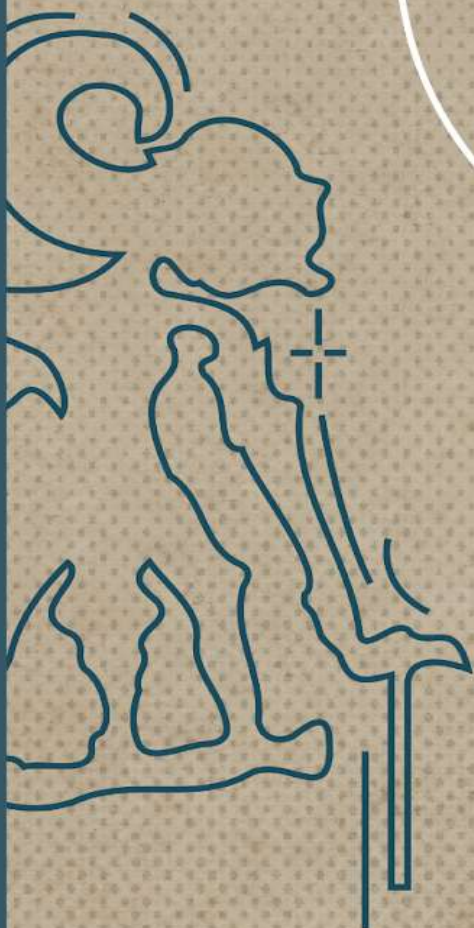
- Improved communication with other divisions, suggesting bi-weekly meetings, especially with Marketing and Finance.
- Consider separating design posts on Instagram for the following year.
- Implement bonding sessions at the committee's outset.



# INTERNAL EVENTS







# Overview

## Key Details

Date/Time:	16:00 - 22:00 Friday, 28th July, 2023 Saturday, 29th July, 2023	Project Manager:	Marc Khorey Kyla Kameron
Location:	Old Melbourne Gaol Courtyard	Supervisor:	Sansana Ruth Putri

## Summary

Alun-Alun serves as a vibrant platform for the celebration and promotion of Indonesian culture. It is a festival that embraces diversity, acceptance, and appreciation of various cultures and values. This event showcases Indonesian arts, cuisine, and entertainment, extending a warm welcome to new students while introducing our rich culture to a broader audience in Victoria. Moreover, Alun-Alun aims to foster strong connections among PPIA members and collaborate with supporting partners, including businesses and media outlets, to enhance community relationships.

Alun-Alun 2023 was held at the Old Melbourne Gaol courtyard with the theme: *Kelap-Kelip Kota Tua*.

Each day of the event was enriched with its own unique sub-theme. The first day was "Keep it Koplo," and the second day was "Malam Minggu." This added layer of characterisation to *Kelap-Kelip Kota Tua* serves to enhance engagement and creates a distinct and memorable feature for the event.

Day 1:	1. KJRI Band 2. Extravaganda Kiddo 3. Shelby & Friends 4. Karaoke Night 5. Aneka Ria 6. The Krotz 7. Feel Koplo	Day 2:	1. Mojang Angklung Melbourne 2. Melindo Dance Group 3. Temulawak Band 4. Merpati Putih 5. Green Room 6. Arsy dan Yovie Widiyanto 7. Michelle Lay & Friends 8. Alex Teh 9. Jawa Pitu Band + Sanggar Lestari
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## SWOT Analysis

### Strengths

- The venue's convenient city location ensured easy attendee access. It perfectly complemented the Kelap-Kelip Kota Tua theme, enhancing the overall event atmosphere. Pre-secured items minimized last-minute purchases. Proactive involvement from all heads in meetings and Pleno facilitated smooth communication. Venue decoration was well-received by the audience. Two guest stars were secured for each event day.
- The Marketing division demonstrated a solid marketing plan through the marketing calendar, with active member involvement. They innovatively introduced new marketing content, such as the short film "EEA," and effectively managed media partners before and during the event, incorporating a new social media platform, TikTok.
- The Creative division showcased strong teamwork, adhering to deadlines and ensuring design uniformity. They adeptly handled unforeseen circumstances and fulfilled the needs of other divisions.
- The Multimedia division maintained good internal communication and task completion, fostering cooperation with other divisions.
- The Finance division exhibited professionalism, productivity, and collaboration between heads and officers. They conducted effective meetings and task execution, paying attention to detail while nurturing team cohesion.
- The Entertainment division worked cohesively, prepared D-Day entertainment effectively, and maintained inter-member communication.
- The Program division brought ample event experience and quick response times in communication.
- The Logistics head demonstrated professionalism and efficiency in dealing with third parties and task completion, with the division effectively handling tasks asynchronously and being present throughout the event.

### Weaknesses

- Struggles in reaching an agreement with the venue hire party, especially regarding budgeting.
- Unforeseen visa issues for a guest star, resulting in unexpected expenses.
- Delayed venue availability, impacting the stage vendor's early setup.
- Insufficient bonding among members in some divisions, affecting their sense of belonging.
- Program division encountered challenges in task management and responsibility, leading to setbacks, miscommunications, and delays.
- Logistics division faced issues in task distribution and head-officer communication, which sometimes required the head of division to take on tasks.
- Finance division heads initially displayed a lack of leadership and decision-making skills at the



event's outset.

- Marketing divisions lacked a non-social media marketing plan, struggled to meet ticket sales targets, and faced missed deadlines due to interdivisional issues.
- Creative divisions experienced task imbalances, with some members overburdened, and lacked D-Day decoration preparation planning.
- Entertainment divisions encountered difficulties with game execution on D-Day, communication with other divisions, and addressing their requirements, leading to inadequacies in game booths.
- Multimedia divisions faced challenges meeting deadlines and exhibited slow responsiveness on WhatsApp.

### Opportunities

- Reorganising the assignment of divisions under project managers to enhance inter-divisional communication.
- Highly recommended: Securing an alternative venue for future events to avoid issues faced with this year's venue, which led to budget overruns.
- Implementing a designated bonding event for all committee members, such as a "malam keakraban" or similar activities.
- Enforcing stricter selection criteria for Heads of Division to ensure their responsibility and leadership capabilities.

### Threats

- Delays in bump-in times, resulting from unexpected circumstances, led to unforeseen expenses, including the hire of light towers.
- Guest star visa rejections incurred additional costs.
- Necessity to reschedule flights due to visa unavailability.
- Unpredicted adverse weather conditions, such as rain or wind, particularly concerning since the venue is outdoors, posed challenges pre-event.

## Future Recommendations

- Future Alun-Alun events should initiate open recruitment and division induction earlier to prepare for a high workload.
- Upcoming events should carefully weigh the pros and cons of the chosen venue in relation to the budget and venue costs.
- Visa applications must be submitted well in advance to preempt potential visa rejection or issues.
- Visa applications should be entrusted to a reputable and trusted agent.
- Ensure that guest stars' plane tickets are refundable and can be rescheduled if necessary.
- Adopting a unique event theme would significantly enhance the Alun-Alun brand image and appeal to the general public.
- If the budget allows, consider having two guest stars (one for each day), as this is highly recommended to attract more visitors and balance the crowd for both days.

## Event Outcome

Alun-Alun 2023 took place on July 28th and 29th, 2023, and achieved financial break-even while fulfilling its intended event goals. The event also played a crucial role in cultivating robust relationships among its committee members, project managers, and PPIA Victoria executives.

# Finance

## Key Details

Coordinator: Lois Fiona and Nicholas Alex

Officers: Arrel Gita, Evan Julian Tantono, Kyla Amabelle Chandra,  
Jennifer Anthony, Audya Falencia

## Summary

Alun-Alun's Finance division diligently collects funds for events through a variety of channels, including sponsors, vendors, and fundraising initiatives, all aligned with a predetermined budget. They are responsible for creating essential documents such as proposals, Memorandum of Understanding (MoU), and invoices necessary for partnership agreements.

Furthermore, they ensure that all sponsor and vendor exposures adhere to the agreed-upon package. The division actively engages in fundraising activities, which encompass pre-orders of food prepared by all members, participation in events like UMSU Night Market as a food stall, involvement in the Camberwell Sunday Thrifting Market, and pre-orders of Love Letter. Building and maintaining positive relationships with external parties, particularly event sponsors and vendors, is a key facet of their responsibilities.

## Task Summary

Pre-event: H-1 (June 27): prepare materials for pre-event and pre-order  
D Day (June 28, 29): make consumption for pre-event and pre-order  
H-1 (July 27): prepare ingredients and make consumption for the performers  
H-1 (July 27): Coordination with vendors for arrival hours

D Day (July 28-29): Delivering performers meals to Old Melbourne Gaol.  
Accommodating vendors of their needs.  
Taking care of the drink stalls, selling merchandise, and photo booth tickets.  
Making sure all Sponsors Benefit are delivered and well documented.

Post-Event: Ensure that sponsorship benefits are met.  
Maintain good relationships with vendors.  
Tidy up the stalls and Old Melbourne Gaol.  
Asking vendor satisfaction.

## Division Timeline

Date	Event	Description
26 January	Project Manager meeting with team heads	Head of finance met with the Project Manager for the first time and had a sponsorship and vendor proposal discussion.
14 February	Open recruitment	Open recruitment was announced from February 14, interviews on February 24 - 25, and recruited 5 members.
5 March	First Meeting with all Team Members	First Meeting with the whole team members and general introduction on the events and the tasks needed to be done.
24 March - 1 April	Fundraising Activity I	Sales of martabak telur via PPIA Victoria's IG. <ul style="list-style-type: none"> <li>- Preparations on 30 March 2023</li> <li>- Delivery on April 1st; and</li> <li>- Profits were recorded at AUD 1280</li> </ul>
18 April - 20 April	Fundraising Activity II	Sales of Indomie, Martabak Telor, Pisang Coklat, Teh kotak through UMSU Night Market. <ul style="list-style-type: none"> <li>- Preparations on April 18-29;</li> <li>- Food Stall and selling on April 20; and</li> <li>- Profit was recorded at AUD\$2,687.00.</li> </ul>
16 - 27 May	Fundraising Activity 3	Sales of Nasi Bakar via PPIA Victoria's Instagram. <ul style="list-style-type: none"> <li>- Preparations on 25-26 May 2023</li> <li>- Delivery on May 27; and</li> <li>- Profits were recorded at AUD \$1,454.00</li> </ul>
28 - 30 June	Pre-event preparation	Sales of Nasi Bakar at Alun-Alun Pre-event on June 30 <ul style="list-style-type: none"> <li>- Preparations on 28-29 June 2023</li> <li>- Sold on 30 June; and</li> <li>- Profits were recorded at AUD\$268.63</li> </ul>
24 June - 2 July	Camberwell Sunday Market	Sales of used items donated to Alun - Alun at Camberwell Sunday Market on 2 July <ul style="list-style-type: none"> <li>- Open Donations 24 June - 30 June</li> <li>- Sold on 2 July; and</li> <li>- Profits were recorded at AUD\$456.30</li> </ul>

5 March - 27 July	Weekly team meetings	<ul style="list-style-type: none"> <li>- Updates on sponsors and vendors;</li> <li>- Making deadlines; and</li> <li>- Discussion of sponsor and vendor approach strategies.</li> </ul>
14 - 27 July	Fundraising Activity 4	<p>Sales of Love Letter Instagram Alun Alun.</p> <ul style="list-style-type: none"> <li>- Preparations on 27 - 28 July;</li> <li>- Delivery on July 28-29;</li> <li>- On-the-spot sales</li> <li>- Profit was recorded at AUD10..</li> </ul>
26 - 27 July	Performers Consumption Preparation	Prepared consumption (Nasi Goreng) for performers for approximately 112 pax.
28 - 29 July	Alun Alun Events	Sold drinks, merchandise, photobooth tickets on PPIA VIC booth. Profit of AUD\$3,572.50

## Important Contacts (Sponsors & Vendors)

SPONSORS		VENDORS	
Company	Name	Restaurant/ Vendor	Name
IFG	Devi	Dapurnya Bubu	Asti
Indofood	William	Cinta Restaurant	Mawar
Prima Soy	Sifa	Indofood	William
Monash University	Eliana, Nikki, and Bec	Kaki Lima	Januar
Sun Education	Yuliana	PBK Noodles	Michael
RACC	Michael Moeidjiantho	Eclectic Kitchen	Avia
YNJ	Yapit Japoetra		

## Financial Report

Laporan Keuangan				
Alun-Alun 2022-2023				
Account	Debit	Credit	Balance	
			Debit	Credit
<b>INCOME</b>				
<b>Fundraising</b>				
PO 1	\$1,280.00			
PO 2	\$2,687.00			
PO 3 (Nasi Bakar)	\$1,454.00			
PO Pre Event	\$268.63			
PO 4 (Camberwell)	\$456.30			
PO Love letter	\$10.75			
Merch + Drinks + Photobooth	\$4,029.50			
<b>Total Fundraising</b>	<b>\$10,186.18</b>			
<b>Total Sponsor</b>	<b>\$12,661.34</b>			
Vendor	\$6,250.00			
Ticketing	\$8,844.18			
<b>TOTAL INCOME</b>			<b>\$37,941.70</b>	
<b>EXPENSE</b>				
Logistics		\$20,264.71		
Venue +Security		\$6,245.29		
Creative		\$260.00		
Entertainment		\$1,114.00		
Marketing		\$325.00		
Performance		\$15,502.00		
Cultural Day		\$384.00		
Program		\$1,254.00		
<b>Total Expenses</b>				<b>\$45,349.00</b>
<b>Profit/Loss</b>			<b>-\$7,407.30</b>	

## Interdivision Relations

### Program:

- Coordinating sponsors and vendors sounding in the form of ad libs and verbal acknowledgments.
- Providing food for the communities that perform at the event.

### Logistics:

- Communication between divisions for Venue and vendors requirements.
- Communication between divisions in making sure all physical sponsorships benefits are prepared and ready to use for the event.

### Creative:

- Communicating the benefits that vendors and sponsors get to post on Alun Alun's social media.
- Making proposals for sponsors and vendors.

### Marketing:

- Communication between divisions for marketing vendors who will attend the event.
- Implementation of sponsorship benefits before and after the event on Instagram Alun Alun and event posters.

## Evaluation Summary

To ensure smooth operations, team members exhibited initiative, responsiveness, and a commitment to problem-solving. Clear communication channels between the project managers, division head, and the executive team were vital. Robust contingency plans and cost management strategies were essential for minimising unexpected expenses. Each officer diligently monitored their respective vendors or sponsors. Facilitating productive meetings, including in-person gatherings, enhanced responsiveness and team cohesion. Guiding members through challenges and promoting information sharing to avoid asymmetry were pivotal for the team's overall success.

## Recommendations

To enhance event preparation, comprehensive research is needed for vendor tent pricing, pre-order projections, and overall event planning. Expanding vendor invitations beyond food vendors can add variety to the offerings. Greater promotion of items sold at the PPIA VIC kiosk can be achieved through MC announcements during the event. Full commitment by the division head is crucial for the success of Alun Alun events. Providing clear job descriptions for sponsor and vendor teams before open recruitment can streamline processes and improve interdivision communication with other divisions.



# Logistics

## Key Details

Coordinator: Stella Aurelia

Officers: Patrick Alvaro, Cindy Patricia, Nathan Tionardi,  
Florescia Stella, Jazline Purwanto

## Summary

The Logistics Division is responsible for efficient communication and equipment setup, with each officer efficiently managing their tasks and maintaining strong vendor relationships. They oversee bump-in and bump-out operations, ensuring swift venue clean-up, and handle merchandise production in a timely and cost-effective manner. Challenges include the need for additional personnel for item transport, the shortage of committee members with driving capabilities, and improved communication with other divisions. Delegating printing ticket responsibilities to the marketing division could streamline their tasks.

## Timeline

Month	Activities	Notes
March 2023	Induction meeting	Delegate tasks (PIC)
April 2023	Researched vendors and estimated items quantities and budgets	
May 2023	Secured hired items, approached merchandise vendors and started production	Pay the deposit fee
June 2023	Pre-event and evaluation meeting	
July 2023 - Week 1	Ensured all the merchandise has finished and ready to be brought to Melbourne	
July 2023 - Week 2	Secured additional items and bought other division needs	Projector and screen, banner, light tower, Creative needs
27th July 2023	Set up venue, picked up several items	Set up marquees, tables, light tower
30th - 31st July 2023	Cleaned up venue, returned hired items	Return musical instruments to KJRI, toilets, heaters, tables, marquees.
August 2023	Finalised budgeting and final meetings	Annual report drafting

## SWOT Analysis

### Strengths

- Excelled in communication, using two-way radios to swiftly address issues. Equipment setup proceeded smoothly and was timely. Each officer efficiently handled their tasks, and relationships with equipment vendors remained strong.
- PPIA VIC executives and Alun Alun project managers actively participated in meetings, providing valuable interactions.
- Bump-in and bump-out operations were highly effective, and venue clean-up was swift and efficient.
- Merchandise production was timely and cost-effective, produced in Indonesia.

### Weaknesses

- Insufficient personnel for transporting merchandise and committee T-shirts from Indonesia to Melbourne.
- Shortage of committee members with driving capabilities for item pick-up, necessitating external assistance, affecting bump-out and the day after the event.
- Communication and task clarity between logistics and other divisions needed improvement.
- Printing ticket responsibilities could have been delegated to the marketing division rather than logistics.

### Opportunities

- Increasing the number of officers can improve efficiency in picking up and dropping off items, addressing unexpected needs leading up to D-Day, and managing storage during the event.
- Establish fixed item lists for each division well in advance (1 month before) to avoid last-minute purchases during the event and ensure smoother preparations.
- Plan early for item hire, purchase, and layout creation to prevent last-minute rush and explore the possibility of purchasing/manufacturing more items in Indonesia.

### Threats

- Extreme weather conditions posed a risk of damage to hired items, while unforeseen traffic could impact the punctuality of item pick-up and drop-off.
- The unavailability of bump-in times allowed by the venue caused scheduling challenges.
- Unanticipated weather conditions rendered rented gas cannisters useless.

# Program

## Key Details

Coordinator: Joanna Selena

Officers: Clarissa Devina Gunawan, Nicole Gabrielle Zora,  
Natasha Fatima Nurbaiti, Fiona Melvina

## Task Allocation

Name	Task
Joanna Selena	Coordinator/Stage Manager
Clarissa Devina Gunawan	Front of House
Nicole Gabrielle Zora	Backstage Manager
Natasha Fatima	Liaison Officer <ul style="list-style-type: none"><li>- KJRI Band</li><li>- The Krotz</li><li>- Mojang Angklung Melbourne</li><li>- Alex Teh</li><li>- Jawa Pitu Band</li><li>- Sanggar Lestari</li></ul>
Fiona Melvina	Liaison Officer <ul style="list-style-type: none"><li>- Feel Koplo</li><li>- Arsy &amp; Yovie Widiyanto</li></ul>
Erika Haryanto (volunteer)	Liaison Officer <ul style="list-style-type: none"><li>- Aneka Ria</li><li>- Merpati Putih</li></ul>
Vania Wikandha (volunteer)	Liaison Officer <ul style="list-style-type: none"><li>- Aneka Ria</li><li>- Mojang Angklung</li><li>- Jawa Pitu Band</li><li>- Sanggar Lestari</li></ul>
Khelly Hung (volunteer)	Liaison Officer <ul style="list-style-type: none"><li>- ExtraVaGanda Kiddo</li><li>- Temulawak Band</li></ul>
Bridged Livia (volunteer)	Liaison Officer <ul style="list-style-type: none"><li>- Feel Koplo</li><li>- Melindo Dance Group</li><li>- Arsy &amp; Yovie Widiyanto</li></ul>
Tracy Natalia Liesuanto (volunteer)	Liaison Officer <ul style="list-style-type: none"><li>- Shelby &amp; Friends</li><li>- Melindo Dance Group</li></ul>

## Activity Timeline

Month	Date	Activity	Notes
February	28	First Head Division Meeting	
March	1	Program officers joined the program Whatsapp group	
	9	First Offline Division Meeting	<ul style="list-style-type: none"> <li>- First bonding session for PM, head, and program officers.</li> <li>- Discussed an overview of the tasks and responsibilities.</li> </ul>
	22	First Online Division Meeting	<ul style="list-style-type: none"> <li>- Discussed the details of vendors, communities, and performers to be contacted.</li> <li>- Roles allocation for contacting communities and vendors.</li> </ul>
	29	Making a Progress Tracker	<ul style="list-style-type: none"> <li>- Contacts of communities or performers is listed in an excel sheet, along with the PIC and target deadline.</li> </ul>
April	4	Officers send Alun-Alun invitation to the communities and performers	<ul style="list-style-type: none"> <li>- Started contacting the communities and performers via email.</li> </ul>
	5	Online Division Meeting	<ul style="list-style-type: none"> <li>- Discussed about communities that had been contacted and updated the progress tracker.</li> <li>- Discussed about the pricelist offer from Vendors.</li> <li>- Roles allocation for D-day.</li> </ul>
	16	Communities First Follow Up	<ul style="list-style-type: none"> <li>- Resending the invitation to communities that have not responded.</li> <li>- Looking for an alternative contact person of listed communities.</li> </ul>
	19	Online Division Meeting	<ul style="list-style-type: none"> <li>- Division regular meeting every fortnight.</li> <li>- Discussed and prepared the details for presentation in pleno meeting.</li> </ul>
	23	First Pleno Meeting	<ul style="list-style-type: none"> <li>- Shared an update of each division's completed and future tasks.</li> <li>- Committee photoshoot.</li> </ul>
May	3	Division Meeting	<ul style="list-style-type: none"> <li>- Division regular meeting every fortnight.</li> <li>- Mostly discussed about the communities that will be performing.</li> </ul>

	10	Offline Division Meeting	<ul style="list-style-type: none"> <li>- A bonding chance for the communities.</li> <li>- Discussed about communities and what will happen on the day.</li> </ul>
June	4	Get back to communities	<ul style="list-style-type: none"> <li>- Replying to all communities and starting to finalize the communities that will be performing.</li> </ul>
	23	Finalising the communities and getting back to them.	
	25	Sending Alun Alun's pre-event invitation to communities.	
	30	Alun Alun's Pre Event	<ul style="list-style-type: none"> <li>- Alun-Alun's Pre Event at KJRI to create a better relationship with communities.</li> </ul>
July	1	Deal with Stage and AV	
	4	Alun Alun's Pre Event evaluation meeting	<ul style="list-style-type: none"> <li>- Discussed on what was lacking during the event.</li> <li>- Discussed on the next steps to prepare for Alun Alun such as: <ul style="list-style-type: none"> <li>- Compiling MoUs.</li> <li>- Divided tasks on the progress tracker.</li> </ul> </li> </ul>
	5	Division meeting	<ul style="list-style-type: none"> <li>- Weekly division meeting</li> <li>- List down backstage amenities</li> </ul>
	6	First contact with Feel Koplo	
	8	Site Visit	<ul style="list-style-type: none"> <li>- Visited the site to check on electricity.</li> </ul>
	11	Meeting with Logistics	<ul style="list-style-type: none"> <li>- Discussed on the needs for backstage.</li> <li>- Discussed items needed to be borrowed from KJRI.</li> </ul>
	12	Division meeting	<ul style="list-style-type: none"> <li>- Confirming the performance and soundcheck time to the communities.</li> <li>- List down communities' consumption and performance requirement.</li> <li>- Discussed on finding 2 more communities to include in Alun Alun.</li> </ul>
	13	Open recruitment for volunteer	
		List down FK's tech riders	

		Second Pleno meeting	- Online on zoom.
	14	Compile MoU of the performers	- Compile dietary requirements and the number of performers.
		Finalized rundown and broadcasted communities' performance time	- All communities were informed of when they will be performing and when they should come.
	15	Listed items needed from communities	- Compiled all the items communities needed such as amplifiers, guitars, etc. - Crosschecked any similar items and finalized the documents of items needed.
	16	List down Yovie Arsy's tech riders	
	18	Sending first noise notification	- Sending noise notification about the event for the neighbor around the venue.
	20	The Volunteers Join the Program Whatsapp Group	
		Division meeting	- List down communities' requirement - Making script for D-day (including sponsorship) - Discussed renting the piano needed for our guest star.
	21	Compile music and media	- Compile music and media of the performers and the sponsor. - Finalize karaoke night playlist.
	22	Third Pleno meeting	- Went through the backstage flow - Updated on budgeting for Program division - Final crosscheck with other divisions. - Finalized all needs of guest star and their arrival flow.
	24	Send MoU to Yovie Arsy	
	24	Meeting with Logistics	- Finalized all the items needed for backstage and from KJRI. - Discussed the flow of bumping in and out of the items on stage.
	25	Preparing FK's hospitality riders	
	25	Meeting on MC script	- FOH officer discussed the script with the MCs.
	26	Division meeting (including	- Finalize backstage rundown.

		volunteers)	
		Sending second noise notification	- Sending noise notification about the venue set up for the neighbor around the venue.
	27	Last Division meeting (including volunteers)	- Help setting up the venue. - Final briefing before D-day.

*Note: After March 22nd, the Program Division held weekly meetings, primarily focused on discussing updates with communities, vendors, and changes to the event's rundown.*

## Evaluation Summary

The Program division demonstrated effective communication throughout the event, facilitating issue resolution and adaptation to unexpected changes. Meetings were efficient and descriptive, ensuring that officers grasped necessary information without disrupting their schedules. The division's unique event theme formulation and subsequent procured performances successfully embraced Indonesian culture, fostering a nostalgic atmosphere for attendees in Melbourne.

Officers collaborated effectively, maintained structured rundowns, and handled tasks well, while interactions with PPIA VIC executives and Alun Alun project managers enhanced their experience. Teamwork and bonding were exceptional, particularly through offline meetings and communication between stage and FOH managers. While there were some weaknesses, such as limited preparation time and backstage space, the division seeks opportunities for better collaboration, earlier recruitment, and more cultural performers.

Potential threats include weather conditions, budget constraints, and community-related challenges, though not directly a threat to the team itself. The Division head recommends officers demonstrate initiative and responsiveness, maintain clear communication, continue monitoring communities, conduct conducive meetings, foster bonding, and provide feedback for performance improvement.



# Marketing

## Key Details

Coordinator: Elok Fujiyama, Dina Septin, and Allarice Renanda

Officers: Arif Budi, Amabel Humaira, Emmanuela Kristina, Nadia Mulia

## Summary and Evaluation

The Marketing Division operated with notable strengths, guided by a precise marketing schedule that outlined the event's main content strategy. Each committee member displayed unwavering dedication throughout the entire event, embracing defined roles for effective execution. Leveraging platforms like TikTok, Facebook, and Instagram, the division succeeded in enhancing engagement and increased Instagram followers by an impressive 200 people. The creation of a captivating mini-drama series also significantly boosted engagement and contributed to surpassing the ticket sales goal for Day 2. The division effectively collaborated with six media partners and worked seamlessly with the Multimedia and Creative Divisions, crafting successful reels and feed posts that notably elevated Alun-Alun's social media engagement.

While the Marketing Division exhibited considerable strengths, it faced a few challenges. Some content ideas emerged abruptly, necessitating sudden development and revisions. The establishment of a new Tik-Tok account presented difficulties in gaining engagement. Limited offline meetings hindered seamless communication, resulting in miscommunications, multiple revisions, and re-posting of content. Furthermore, the online pre-sale for tickets was only available for the last two weeks, impacting outreach to the target audience on Day 1.

To capitalise on opportunities, the division can explore additional tools on Instagram and other social media platforms, create more interactive content, and commence offline marketing efforts weeks in advance. Keeping the ticketing booth open until the event's closing time and initiating the sale of pre-sale tickets earlier are recommended strategies.

Nevertheless, potential threats were identified, primarily associated with the tight schedule, which may have caused the omission of some engaging content ideas, and closing the ticketing booth prematurely, potentially missing potential audiences.

Future recommendations underscore the importance of adhering to the marketing calendar for a strategic approach, devising marketing strategies for D-Day ticket sales, and developing a comprehensive non-social media marketing plan. These insights serve as valuable considerations for enhancing the Marketing Division's performance in future endeavors.

## Timeline

March 2023						
			Wednesday 1	Thursday 2	Friday 3	Saturday 4
						Feeds Story
						IGTV/Reels
						Notes & other deadlines
						Creative non-socials
Sunday 5		Monday 6	Tuesday 7	Wednesday 8	Thursday 9	Friday 10
						Saturday 11
						Feeds Story
						IGTV/Reels
						Notes & other deadlines
						Creative non-socials
Sunday 12		Monday 13	Tuesday 14	Wednesday 15	Thursday 16	Friday 17
						Saturday 18
						Feeds Story
						IGTV/Reels
						Notes & other deadlines
						Creative non-socials
Sunday 19		Monday 20	Tuesday 21	Wednesday 22	Thursday 23	Friday 24
						Saturday 25
						Flashback vid and Photos PIC: Mulmed; Daud PIC: Arif
						Repost First PO (poster) PIC: CREA; Kevin PIC: Elok
						Flashback vid (Post Tik Tok) PIC: Mulmed; Daud PIC: Arif
						Creative non-socials
Sunday 26		Monday 27	Tuesday 28	Wednesday 29	Thursday 30	Friday 31
						Feeds
						Story
						IGTV/Reels
						Notes & other deadlines Creative non-socials

April 2023						
						Saturday 1
						Feeds Story
						IGTV/Reels
						Notes & other deadlines
						Creative non-socials
						Saturday 8
						Feeds Story
						IGTV/Reels
						Notes & other deadlines
						Creative non-socials
						Saturday 15
						Feeds Story
						IGTV/Reels
						Notes & other deadlines
						Creative non-socials
						Saturday 22
						Feeds
						Story
						IGTV/Reels
						Notes & other deadlines
						Creative non-socials
						Saturday 29
						Feeds
						Story
						IGTV/Reels
						Notes & other deadlines
						Creative non-socials
						Sunday 6
						Feeds
						Story
						IGTV/Reels
						Notes & other deadlines
						Creative non-socials
						Sunday 13
						Feeds
						Story
						IGTV/Reels
						Notes & other deadlines
						Creative non-socials
						Sunday 20
						Feeds
						Story
						IGTV/Reels
						Notes & other deadlines
						Creative non-socials
						Sunday 27
						Feeds
						Story
						IGTV/Reels
						Notes & other deadlines
						Creative non-socials
						Sunday 24
						Feeds
						Story
						IGTV/Reels
						Notes & other deadlines
						Creative non-socials
						Sunday 31
						Feeds
						Story
						IGTV/Reels
						Notes & other deadlines
						Creative non-socials

May 2023						
	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1	2	3	4	5	6
	Promote Alun" TikTok PIC: Abel		Recap Pleno PIC: Abel & Dina		Quiz PIC: Abel	Quiz PIC: Abel"
		Song Association PIC: Mulneet: Daud  Song Association (Tik Tok) PIC: Dina PIC: Mulneet: Daud Quiz (bantu bob) PIC: Abel PIC: CREA, Alinyra	Recap Pleno (TIKTOK) PIC: Abel & Dina	Culday Image PIC: Nadia/ Emma PIC: CREA, Agnes		IGTV/Reels  Notes & other deadlines Creative non-socials
Sunday	7	8	9	10	11	12
	Culday Image PIC: Nadia/ Emma PIC: CREA, Agnes	Fun Facts PIC: Abel	Fun Facts PIC: Abel	Culday EAA ops. 2 PIC: Dina PIC: MULMED: Toto n Daud	Culday Image PIC: Nadia/ Emma PIC: CREA, Agnes	Feeds Story IGTV/Reels
	Dead March PIC: Eisk PIC: CREA, Agnes Fun Facts PIC: Abel	Culday EAA ops. 2 PIC: Dina PIC: MULMED: Toto n Daud			Theme One Bow PIC: Nadia/ Emma PIC: CREA, Agnes	Notes & other deadlines Creative non-socials
Sunday	14	15	16	17	18	19
					Theme Day 1 PIC: Nadia/ Emma PIC: CREA, Agnes	
					Theme Day 1 PIC: Nadia/ Emma PIC: CREA, Agnes	PO NASI BAKAR PIC: Nadia
						PO NASI BAKAR PIC: Nadia
						Committee Reveal Exec (TIKTOK) PIC: Abel & Dina
						Notes & other deadlines Creative non-socials
Sunday	21	22	23	24	25	26
	Theme Utama PIC: Nadia/ Emma PIC: CREA, Agnes	Theme Day 2 PIC: Nadia/ Emma PIC: CREA, Agnes	Theme Day 2 PIC: Nadia/ Emma PIC: CREA, Agnes	Poster EAA PIC: Nadia/ Emma PIC: CREA, Agnes	Poster EAA (sub-episode) PIC: Nadia/ Emma PIC: CREA, Agnes	Feeds
	PO NASI BAKAR PIC: Nadia		PO NASI BAKAR PIC: Nadia	PO NASI BAKAR PIC: Nadia	Committee Reveal (TIKTOK) PIC: Abel & Dina	Story
	Poster EAA n Sub episode PIC: Nadia/ Emma PIC: CREA, Agnes PIC: MULMED: Toto n Daud	Committee Reveal (TIKTOK) PIC: Abel & Dina	Committee Reveal (TIKTOK) PIC: Abel & Dina	Committee Reveal (TIKTOK) PIC: Abel & Dina	Committee Reveal (TIKTOK) PIC: Abel & Dina	IGTV/Reels
Sunday	28	29	30	31		
					Feeds Story	
					Committee Reveal dan RECAP pleno (TIKTOK) PIC: Abel & Dina	Committee Reveal dan RECAP pleno (TIKTOK) PIC: Abel & Dina
						Notes & other deadlines Creative non-socials

June 2023						
		Thursday 1	Friday 2	Saturday 3		
			EEA Takeover PIC: Dina and Abel PIC: Mulmed: toto		Feeds	
					Story	
					IGTV/Reels	
			Shooting Pulkam (perjalanan aja) PIC: Dina and Elok		Notes & other deadlines	
					Creative non-socials	
Sunday 4		Wednesday 7	Friday 9	Saturday 10		
					Feeds	
	QnA Merch PIC: Abel and Elok		Milun Pulkam (vid perjalanan) PIC: Abel and Elok	Milun Pulkam PIC: Abel and Elok	Story	
					IGTV/Reels	
		Countdown 8 weeks (1 row inspo WTF) PIC: Nadia and Emma PIC: CREA: Agnes	Milun Pulkam (vid perjalanan) TIKTOK PIC: Abel and Elok		Notes & other deadlines	
					Creative non-socials	
Sunday 11		Wednesday 14	Friday 16	Saturday 17		
		Tuesday 13			Feeds	
	Countdown 8 weeks PIC: Nadia and Emma PIC: CREA: Agnes		Pre event Poster PIC: Nadia and Emma PIC: CREA: Agnes		Story	
					IGTV/Reels	
	Pre event Poster PIC: Nadia and Emma PIC: CREA: Agnes		Media Release PIC: Abel and Elok		Notes & other deadlines	
					Creative non-socials	
Sunday 18		Wednesday 21	Friday 23	Saturday 24		
		Tuesday 20			Feeds	
			Gueststar reveal (Feel Koplo) PIC: Crea: Agnes PIC: Nadian and Emma		Story	
			Milun Sounding Gueststar dan Giveaway PIC: Abel		IGTV/Reels	
	Gueststar reveal (Feel Koplo) PIC: Crea: Agnes PIC: Nadian and Emma				Notes & other deadlines	
					Creative non-socials	
Sunday 25		Wednesday 28	Friday 30			
		Tuesday 27				
			Poster Ticketing PIC: Nadia and Emma	Feeds		
					Story	
					IGTV/Reels	
					Notes & other deadlines	
					Creative non-socials	



July 2023

July 2023							Summary	
Week	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Weekend	Notes
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# Creative

## Key Details

Coordinator: Agnes Photina and William Christopher

Officers: Almyra Zahra, Kevin Chandra, Naili Farha, Dean Azof, and Priscilla Kimberly

## Summary and Evaluation

The Creative Division demonstrated several commendable strengths. Communication throughout the process of creating social media content was highly effective, with all members displaying responsiveness and excellence in fulfilling their responsibilities promptly. The team's adaptability to unforeseen circumstances and their ability to explore innovative strategies, especially in addressing D-Day decorations, was noteworthy. Constructive criticism within the team encouraged out-of-the-box thinking and effective brainstorming, with a collective ownership of problem-solving. Additionally, the team displayed a positive attitude towards receiving criticism and readily assisted each other during tasks.

Conversely, certain weaknesses were identified, including unequal task distribution, a lack of urgency and respect for time among some members, unclear planning and guidelines for creative content, a deficiency of initiative among certain members in contributing to creative processes, and inadequately prepared materials for D-Day decorations, often leading to last-minute purchases. Over-reliance on previous year's decorations without confirming their condition and scheduling conflicts preventing all members from participating in D-Day decoration creation also posed challenges.

Looking forward, opportunities for improvement lie in expanding the team by recruiting more members to enhance communication, idea contribution, and creative content creation. Establishing fixed item lists for D-Day decorations well in advance can mitigate the need for last-minute purchases. Moreover, organizing the venue and schedule for D-Day decoration creation in a more structured manner and conducting venue visits earlier for comprehensive planning could significantly enhance organization.

Recognised threats encompass the potential impact of extreme weather conditions on decorations, unforeseen circumstances such as broken decorations affecting the plan and budget, and limited availability of electricity and its source. For future events, the Creative team should prioritize effective communication with other divisions to prevent unnecessary revisions, unclear expectations, and extensive delays. A well-planned procedure should be established to eliminate unequal task distribution and enhance time management. A collaborative team environment that encourages all members to participate and contribute ideas will contribute to more efficient processes and innovative results.



# Entertainment

## Key Details

Coordinator: Gabriella Nathannia and Kyla Kameron

Officers: Sabina Harnia Putri Pratamura, Naila Kayana,  
Jessica Anadaline, Angelina Hartono, Erica Gondo

## Summary and Evaluation

The Entertainment Division demonstrated several strengths during Alun-Alun 2023. The photo booth was a significant success, and the vendor's cooperation was seamless, contributing to the event's overall success. However, there were some weaknesses in the division's performance. The game booth failed to generate much interest, likely due to its small size, making it challenging to attract a crowd. In addition, the use of a wrong banner further hindered the visibility of the game booth. There was also a sense of property wastage concerning the photobooth setup.

Despite these challenges, several opportunities for improvement were identified. The division could seize the chance to introduce more engaging Indonesian small games and make necessary adjustments to boost engagement. Additionally, conducting interviews for potential officers within the division could help align expectations and improve future outcomes.

The division should also be cautious of potential threats such as incorrect booth placement and miscommunication with other divisions regarding the allocation of space for games. To enhance future events, the Entertainment Division should consider incorporating more interactive Indonesian games, designing eye-catching signs to attract visitors, and boosting anticipation through Instagram marketing efforts.

# Cultural Day 2023

## Key Details

Project Manager: Gabriella Nathannia

Officers: Sabina Harnia Putri Pratamura, Naila Kayana, Jessica Anadaline, Angelina Hartono, and Erica Gondo

Supervisor: Sansana Ruth Putri

## Summary

Cultural Day is an event organised in collaboration with Alun-Alun, featuring a series of interactive workshops designed to introduce and promote Indonesian culture. During these workshops, participants engage in hands-on learning experiences related to different aspects of Indonesian culture. These workshops are led by experts and event committees who specialise in their respective fields. The event included three workshops, focusing on Angklung, sambal making, and a batik pottery class.

## Event Outcome

Cultural Day 2023 was a resounding success! Despite a few missing props and the absence of an expert, the workshops proceeded smoothly. The classes had high participation rates, and the feedback was overwhelmingly positive, with attendees thoroughly enjoying themselves. It was unquestionably a fun and engaging event!

## Future Recommendations

To enhance Cultural Day's impact in the future, increased exposure to the general public through platforms like Instagram and Facebook groups is recommended. Allocating a larger budget for the event would enable the recruitment of higher quality demonstrators. Ensuring that the event's flow aligns with Alun-Alun's schedule is also crucial for success.

## SWOT Analysis

### Strengths

- Free participation enhances crowd interest and makes it a cost-effective option.
- The strategic, spacious location, which is away from the crowd, further adds to its appeal.
- Onsite registration has proven effective, reducing the chances of no-shows
- Provides valuable opportunities for learning and gaining insights into Indonesian culture.

### Weaknesses

- The open area's accessibility allows unauthorised individuals to disrupt registered participants.
- Challenges in securing funding hinder the booking of qualified workshop experts.
- The absence of a microphone and speaker poses difficulties for facilitators.
- Delayed classes on the second day, as no registrations occurred by 4 pm, indicate the need to start workshops an hour after the gate opens.
- Limited space necessitates the rejection of some participants.
- Furthermore, a quick cleanup is essential as Temulawak's pre-event occurs right after.

### Opportunities

- Cultural Day's goal is to share Indonesian culture with the people of Melbourne.
- Unlike other events that often charge for participation, Cultural Day offers free workshops.
- Provides a space for participants to interact and get to know each other.

### Threats

- Cultural Day's main challenges include timing clashes with other performances on the main stage of Alun-Alun and difficulties caused by strong winds when decorating the venue.



# Temu Lawak 2023

## Overview

Temu Lawak serves as a platform for Indonesian students to channel their passion for performing arts. After two years of isolation, we are reviving musical production to celebrate Indonesia's Independence. This year's comedy-themed musical drama seeks to unite the young Indonesian generation, encouraging them to reflect on their heritage and personal journeys. Temu Lawak has integrated dance and music for the audience's enjoyment. In 2023, Temu Lawak returns to the stage with a theme centered on self-discovery and finding one's purpose. We recieved 600 guests amongst the incredibly diverse audience.

## Objective

1. Commemorating Indonesia's 78th Independence Day with the revival of the original Temu Lawak theater musical live production.
2. Celebrating Indonesia's independence through engaging and educational creative work.
3. Fostering connections among Indonesian students of young Indonesian descent in Melbourne.
4. Conveying a vital message to Indonesian students about cherishing their nation, nurturing their aspirations, and contributing to Indonesia's growth as a nation.

## Background

Annually, on the 17th of August, we commemorate the Independence Day of the Republic of Indonesia. As Indonesians, it is our duty to uphold the spirit of independence, a result of our nation's hard work and struggles. Indonesia's first President, Soekarno, once expressed, "Nationalism cannot flower if it does not grow in the garden of Internationalism." This notion reframes nationalism as something not exclusive to one country but rather shared among nations. Independence Day serves as a reminder that the spirit of nationalism extends beyond our borders, showcasing our unity and global presence.

## Event Details

Date/Time	: 26 August 2023, 14.15 (open foyer) - 18.00 (closing)
Venue	: National Theater (St. Kilda), 20 Carlisle St, St Kilda VIC 3182
Ticket Price	: Early Bird - VIP \$30 Early Bird - GA \$26 Normal - VIP \$36 Normal - GA \$31 Normal - VIP: Group of 7 \$31.50 each Normal - GA: Group of 7 \$26.50 each



## Committee

### Supervisors:

Xaviera Quincy Jhon  
Sansana Ruth Putri  
Rahmah Aprilia  
Janette Vanessa  
Billy Adison Aditijanto

### Project Manager (Planning):

Ellisa Kalystari

### Program Division:

Shekinah Ranissa Chintana (*Coordinator*)  
Marshanda Dara Syariendrar  
Felicia Damara  
Vivian Sutiono  
Trishalini

### Fundraising & Sponsorship Division:

Fayqa Zahra Tanaya  
Ayu Anggira Sukmana (*Coordinator*)  
Dahayu Darma Putri (*Coordinator*)  
Liem Audya Vienetta Falencia  
Charlene Aurelia Gunawan  
Jason Wirawan  
Fiona Angelina  
Celine  
Justin Bryan Wijaya  
Richard Kasman  
Evelyn Lie

### Creative Division:

Auluna Bisma (*Coordinator*)  
Rachel Sutjiamidjaja  
Janice Felicia Lie  
Almyra Zahra (*Volunteers*)  
Agnes Photina (*Volunteers*)

### Documentation Division:

Owen Liman (*Coordinator*)  
Audrey Olivia (*Coordinator*)  
Erica Gondo  
Jason Christofel  
Anak Agung Gde Padmeshwara Wisnuwardhana



<b>Marketing Division:</b>	Liem Julietta Trcya Mandiri ( <i>Coordinator</i> ) Vincy Florent ( <i>Coordinator</i> ) Alvin Bayu Emanuela Kusmana Ashleen Leandra Winardi Darlene Zhang Jovian Mario Delvino
<b>Logistic Division:</b>	Louisa ( <i>Coordinator</i> ) Nadya Namora Theo Culver Yap Fransiscus Xaverius Brian Tristya Atmaja Yohanes Farel
<b>Project Manager (Production):</b>	Arnett Grady
<b>Director:</b>	Renata Kay Hartanto
<b>Choreographer:</b>	Kelly Angelica Chen Sabrina Nurcahya Tanjung
<b>Music Division:</b>	Putu Anindya Wardhana ( <i>Music Director, Keyboardist</i> ) I Putu Gede Sawabe Gandhi Manohara ( <i>Audio</i> ) Erick Hansen Widyantara ( <i>Guitarist</i> ) Farrell Attariq Syah Iman ( <i>Bassist</i> ) Michael Antonius ( <i>Guitarist &amp; Keyboardist</i> ) Muhammad Ihsan Haekal ( <i>Drummer</i> )
<b>Scripwriter/Songwriter:</b>	Chrysilla Angelia Djaja Arnett Grady
<b>Technical Director:</b>	Tyas Indira Pramudhita
<b>Stage Manager, &amp; Stage Crew:</b>	Vallerie Audreyanka Yaputra ( <i>Coordinator</i> ) Shannon Tham Fahrayhansyah Muhammad Faqih Evelyn Lie Stashia Handojo Haggai Brandon
<b>Set, Decoration, &amp; Properties Division:</b>	Ellisa Kalystari ( <i>Coordinator</i> ) Gracillia Simson Emily Jillian Tjandra Michelle Brigitta Putri
<b>Makeup Artist/Stylist Division:</b>	: Tiffany Sheryll Nirwana ( <i>Coordinator</i> ) Fidelia Alice Laoh

Mary Agnes Wijaya  
Gloria Angelique  
Sylvie Purnama Sari Wijaya Oey  
Angelina Jesslyn Hartono

**(Volunteers on D-day)**

**Main Casts:**

Harvika Millenia Latief  
Daniel Harstanto  
Nicholas Anderson  
Najla Prihana Gunawan  
Steffanus Daud Paat  
Agatha Beatrice  
Jocelyn Michelle Alicia

**Ensembles:**

Reynaldi Damara Salim *(Cast)*  
Erika Haryanto *(Cast)*  
Nadia Audrey Benjamin *(Cast)*  
Patricia Paramitha Sujono *(Cast)*  
Andrew Jonathan *(Cast)*  
Arif Budi Paramartha *(Cast)*  
Sabina Harnia Putri Pratamura *(Cast)*  
Cindy Oeikilisan *(Dancer)*  
Felicia Legana *(Dancer)*  
Sharon Ramli *(Dancer)*  
Latrisya Yusmika *(Dancer)*  
Nicole Gabrielle Zora *(Choir)*  
Jeani Oeikilisan *(Choir)*  
Nadya Ulibasa *(Choir)*

# Planning Divisions

## Program

This division is responsible for conceiving and developing an engaging event concept. They also oversee the coordination of Plenos, an event aimed at fostering committee bonding. Pre-event activities that enhance visibility and musical exposure fall under their purview. They also handle the selection and script development for MCs on the event day, as well as the planning and management of crowd flow. Collaboration with other divisions to ensure the smooth execution of all planned events is a key aspect of their role.

### Strengths

- Successful first bond as per plan; positive response from all committee members
- Effective task execution and communication by all program members during bonding events
- Team members going beyond their job descriptions on D-day, accomplishing most tasks
- Smooth crowd flow Pre-event games attracting many patrons and promoting Temulawak's musical
- Open communication and idea sharing among team members led to regular feedback sessions
- Availability of team members for emergency meetings and during D-day

### Weaknesses

- Some team members lack responsiveness in the group chat, necessitating frequent emergency meetings for communication alignment
- Initial lack of confidence among certain team members on the first day of pre-event, relying on others for promotion
- Scheduling conflicts hindering offline meetings or causing early departures
- A team member frequently bailing last minute, potentially disrupting event planning and management

### Opportunities

- Collaborate and communicate more with other divisions for events
- Ensure team members' availability during crucial Program team events

### Threats

- Winter vacation causing a significant drop in the team's physical presence, with only 2-3 people available for preparing the Pre-event in Melbourne
- Challenges in communication with other divisions when responsible for an event

## Finance & Sponsorship

The division is responsible for securing the necessary funds for the event through sponsor contracts and fundraising activities. They establish and maintain positive relationships with sponsors, prepare sponsorship-related documents such as MoUs and invoices, and coordinate fundraising efforts including pre-orders and merchandise sales. They also oversee the creation of Profit & Loss statements for fundraising activities and seek out food sponsors in Melbourne to cater to the cast and committee members.

### Sponsorship

The event secured a total of four sponsorships and one grant from both Australian and Indonesian companies, totaling \$5,575. In addition, in-kind sponsorships for cast makeup were provided by Implora Cosmetics, and costumes were sponsored by Batik Concept. The division maintained strong relationships and effective communication with all sponsoring and vendor parties.

### Fundraising

The event surpassed its initial fundraising target of AU\$2,000, accumulating a total of AU\$4,274. This was achieved through a combination of food pre-orders and the successful execution of two public and three internal fundraising activities that involved selling home-cooked foods from February to August 2023.

### Ticketing and Merchandise

The event generated a net income of \$15,248 from ticket sales, surpassing the initial ticketing sales target of A\$10,000. Additionally, merchandise sales totaled A\$180.50 during the Pre-event and A\$163.30 on the event day.

### Future recommendations

It is essential to foster a proactive and problem-solving attitude among team members, ensuring they exhibit initiative and responsiveness. Maintaining clear and open lines of communication between the project manager, division head, and the executive team is critical for seamless collaboration. It's advisable to establish well-defined contingency plans and cost assessments to minimize unforeseen financial losses or expenses. Emphasizing continuous monitoring of vendors or sponsors, extending post-event, will help strengthen partnerships. Effective meetings that build team cohesion should be prioritized, along with providing guidance and support to team members encountering difficulties. Encouraging constructive criticism and suggestions during event preparation can facilitate continuous improvement. Additionally, promoting items available at the PPIA VIC kiosk, ensuring full commitment from division heads for event success, and transparent expense reporting to the Finance division are crucial. Finally, enhancing the use of the Heads group chat for updates on division expenses will improve coordination and oversight.

## Strengths

- Achieved budgeting targets with sponsor assistance and fundraising activities
- Collaborative spirit among members to cover for absent colleagues and seek sponsors and vendors within tight timelines
- Effective teamwork in creating sponsor and vendor proposals
- Proactive search for vendors, especially Indonesian and Asian restaurants in Melbourne
- Increased ticket sales and Temulawak exposure through members' social media promotion
- Gained sponsors through referrals from Production team members
- Flexible in price negotiations for sponsorship and vendor packages
- Dedication and clear task allocation during events
- Full team presence during D-day, each fulfilling their assigned duties within allocated time frames

## Weaknesses

- Infrequent updates to the online database, resulting in outdated and unavailable email addresses
- Time constraints leading to the cancellation of the initial pre-event
- Multiple event date changes causing confusion and numerous event proposals
- Delayed responses to sponsor emails from individual team members
- Low participation in Zoom Meetings
- Commitment issues in completing weekly tasks like sending emails or contacting potential sponsors
- Lack of urgency among members, causing last-minute stress to meet sponsorship targets
- Poor communication with other production divisions resulting in last-minute budget increases exceeding \$1,000

## Opportunities

- Support from PPIA Victoria executives and the Temulawak Project Manager for event preparations
- Assistance from KJRI in providing practice space for the Production Team
- Sales opportunities for sound merchandise and a photobooth at PPIA VIC's booth
- Timing of the event coincides with the Term break

## Threats

- Escalating venue costs.

## Creative

This division collaborates with the Program and Marketing & Ticketing divisions to develop a marketing material concept. They are in charge of creating posts in coordination with the Digital Media & Documentation and Marketing divisions, establishing the branding for this year's social media presence, designing merchandise for sale on the event day, and crafting various physical promotional materials such as posters, flyers, banners, and other printed materials to promote the show at different events.

The division was responsible for creating various digital marketing materials, such as a proposal for sponsors, an Instagram filter, email footer design, profile pictures for all casts and committee members, the official event poster and banner, booklet, multimedia slides, and a series of Instagram posts to build anticipation for the event. They produced essential publishing materials, including the main poster, committee shirts, tickets, nametags for committee members and cast, and a booklet designed for the committee.

### Strengths

- Efficient communication and mutual support in a solid team.
- Responsive and quick task handling by members.
- Consistent design elements in materials to reinforce Temu Lawak's identity.
- Organised and disciplined task completion.
- Improved design materials over time.

### Weaknesses

- Limited understanding of the "Temu Lawak" concept among officers, thus inconsistent style in design materials
- Insufficient communication when requesting revisions.
- Heavy workload for each member due to a small team.
- Tight deadlines caused by setbacks from other divisions.

### Opportunities

- Enhance appreciation for the creative division's effort and time management.
- Extending the working timeframe through earlier open recruitment.
- Clarifying responsibilities and understanding for the division coordinator to boost performance.

### Threats

- Undisciplined behavior in other divisions, requiring extra work from the creative division to cover delays.
- High expectations from other divisions for quick work.
- Excessive workload for a small team, potentially causing delays.
- Lack of creative team regeneration in the future.



## Marketing

This division's primary responsibility is to execute a comprehensive marketing plan leading up to the event day. They engage in the distribution of marketing materials through various channels and manage the event's social media, scheduling marketing material distribution by the committee. The division also extends invitations to PPIA branches and collaborates with the Sponsorship division to coordinate sponsor ticket requirements. They are responsible for meticulously organising and recording ticket purchases. In addition, they seek out media partners to disseminate information related to the event both before and after it occurs. Building and maintaining strong relationships with these media partners is a key part of their role, and they create necessary articles and press releases for the media partners.

### **Social Media and Engagement**

The Marketing division had a strong online presence and engagement strategy. They created captivating captions and regularly posted Temulawak's poster on social media platforms. They also maintained dynamic Instagram stories, particularly on the event day. To enhance audience involvement, they crafted recurring Point of View (POV) reels centered around the family theme and conducted insightful interviews with the Director and Scriptwriter, sharing these engaging posts on social media.

### **Campaigns and Promotions**

In preparation for the event, the division produced informative brochures and executed a successful pre-event at Alun-alun over two days. They actively coordinated and promoted Temulawak at various PPIA VIC and Ranting events, which included Winter Sobat at PPIA Unimelb and Alun-alun. Additionally, they organized a giveaway contest during the pre-event, encouraging participants to post stories featuring designated photo spots with specific hashtags and tags. The progress of the giveaway was closely monitored, and the winner was announced on Instagram a week later. Furthermore, a ticket promotion was held on 8 August, offering eight lucky buyers the chance to receive free merchandise.

### **Ticket Sales and Audience Engagement**

The Marketing division was instrumental in driving ticket sales. They implemented a strategic approach where each committee member was tasked with inviting five audiences to attend the show. This initiative not only met but exceeded the ticket sales target of \$10,000. To streamline the ticket purchasing process, they introduced a barcode system. Moreover, they employed an effective 8.8 promotion to further boost ticket sales. Their concerted efforts were vital in achieving strong audience engagement and exceeding ticket sales expectations.

## Media Partners

No	Media	Benefit Pre-event	Benefit Post-event
1	<b>PERSPEKTIF</b>	<ul style="list-style-type: none"> <li>- 4 Instagram story on Perspektif's Instagram account</li> <li>- 1 Trailer post on Perspektif's Instagram account</li> <li>- 2 Instagram feed post on Perspektif's Instagram account</li> </ul>	<ul style="list-style-type: none"> <li>- ½ Page Article on Temulawak Main Event to be posted on Perspektif's website</li> <li>- 1 Page Poster on Temulawak Main Event to be posted on Perspektif's website</li> </ul>
2	<b>Info Pensi</b>	<ul style="list-style-type: none"> <li>- 2x Instagram Feed Post in Info Pensi's Instagram account</li> <li>- 1 Trailer post on Info Pensi's Instagram account</li> <li>- 1x post in Info Pensi's website</li> </ul>	(null)
3	<b>Solar Chapter</b>	<ul style="list-style-type: none"> <li>- 2x Instagram Feed Post in Solar Chapter Melbourne's Instagram account</li> <li>- 3x Instagram story in Solar Chapter's main account and Solar Chapter Melbourne's account</li> <li>- 1 Trailer post on Solar Chapter's Instagram account</li> </ul>	(null)
4	<b>Friendstivity</b>	<ul style="list-style-type: none"> <li>- 1x Instagram Story Poster to be posted on Friendstivity's Instagram account</li> <li>- 1x Instagram Trailer on Friendstivity's Instagram account</li> </ul>	(null)
5	<b>OZIP</b>	<ul style="list-style-type: none"> <li>- 4 Instagram story on Ozip's Instagram account</li> <li>- 1 Trailer post on Ozip's Instagram account</li> <li>- 3 Instagram feed post on Ozip's Instagram account</li> </ul>	<ul style="list-style-type: none"> <li>- 4 Page Article on Temulawak to be posted on OZIP's website</li> <li>- ½ Page Poster on Temulawak to be posted on OZIP's website</li> </ul>

## Strengths

- Increased Temulawak recognition through active social media posts.
- Created unique marketing campaigns on Instagram that aligned with the Usai Karo Harapan theme.
- Achieved a substantial number of views and engagements on Instagram reels.
- Enlisted talented and diligent team members.
- Effective collaboration between the cast and crew in producing outstanding content for social media.
- Well-organized event planning resulting in structured campaigns and timelines, sell-out show.
- Strong engagement from all committees, frequently sharing content on their Instagram accounts.
- Effective use of word-of-mouth marketing to reach a broader audience.

## Weaknesses

- Lack of regular meetings with officers, leading to inadequate communication with the creative team.
- Absence of a clear content posting plan.
- Marketing calendar not on track, causing delays in the schedule.
- Missed opportunities for collaboration with mainstream media to promote Temu Lawak.
- Delayed Instagram posts initially due to a shortage of creative officers.

## Opportunities

- Leveraging the growing popularity of Instagram for promoting Temulawak's musical performance.
- Designing a variety of appealing ticket packages and promotions to boost sales.
- Producing innovative content and marketing campaigns to enhance social media engagement.
- Expanding collaborations with more media partners.

## Threats

- Overreliance on Instagram may not be the most effective strategy for engaging with an older audience; considering platforms like TikTok, Facebook, or alternatives may yield better results.
- Ensuring marketing content remains relevant and attractive to both younger and older demographics can be challenging.
- Instagram's algorithm changes can impact post visibility, necessitating adaptability to sustain a strong online presence.

## Multimedia

This division is responsible for producing video teasers in collaboration with the Creative and Marketing divisions. They also create multimedia slides to meet the requirements of the Program, Sponsorship, and Media divisions. Additionally, they document the entire event preparation and implementation process by capturing photos and videos.

### Strengths

- Smooth communication between division members and the Project Manager.
- Cohesive exploration of different themes and approaches in all video contents.
- Professional planning, capture, and editing of photos and videos.
- No issues with camera usage during the event.

### Weaknesses

- Frequent missed deadlines due to uneven distribution of tasks.
- Limited expertise in video editing software among division members, affecting productivity.
- Insufficient participation in brainstorming and post-production processes.
- Audio recording problems during the event.

### Opportunities

- Strengthening communication with the marketing division to create a more robust "Temu Lawak" image.

### Threats

- Risk of missing deadlines if no member can complete the editing stage.
- Over-reliance on one person's skills by other division members.
- Inadequate security for valuables such as lenses and equipment in an unlocked room.
- Potential camera shutdown during the show due to insufficient battery capacity.

## Logistics

This division is responsible for efficiently procuring event equipment and supplies, which encompass merchandise, properties, and set decorations. They also coordinate the transportation and retrieval of goods required for the event. In addition, they meticulously prepare detailed data outlining the equipment and supply needs of each division. Furthermore, the division ensures the implementation of safety and health procedures both before and during the event. They play a vital role in coordinating the construction of the stage's set in alignment with the vision of the Set and Decorations team.

### **Procurement, Logistics, and Set Construction**

This division manages the event's procurement and logistics, which involves surveying goods availability and prices, building a detailed item database, and collaborating with Set & Decoration for equipment and furniture. They also handle material sourcing for set construction and ensure safe practices during the process. Collaboration with the Finance team finalizes budgeting for purchases, and they manage transactions with vendors, ensuring quality and quantity standards are met. The division also orchestrates shipments from Indonesia to Melbourne.

### **Transportation and Waste Management**

The division handles transportation logistics, providing necessary equipment and furniture for movement between the storage warehouse and the event location. They are responsible for waste disposal at the event site and source appropriate disposal locations.

### **Adaptable Support**

Apart from their primary responsibilities, this division stands ready to provide support to other groups or divisions in the event of unexpected needs, highlighting their flexibility and commitment to the event's success.

## Strengths

- Effective task division and cooperation among team members.
- Responsible and supportive attitudes among all logistics team members.
- Procured goods of good quality and quantity.
- Cost-effective set building methods that meet budget and quality standards.
- High responsiveness and flexibility in work.
- Successful collaboration with other groups/divisions, including Stage Crew and Set & Decor.
- Successful delivery of goods from Indonesia to Melbourne.
- Effective management of goods completeness and information through detailed data collection.
- Efficient work before, during, and after events.
- Timely return of rented items.
- Proper maintenance of goods in good condition.

## Weaknesses

- Lack of regular meetings with officers, leading to inadequate communication with the creative team.
- Absence of a clear content posting plan.
- Marketing calendar not on track, causing delays in the schedule.
- Missed opportunities for collaboration with mainstream media to promote Temu Lawak.
- Delayed Instagram posts initially due to a shortage of creative officers.

## Opportunities

- Leveraging the growing popularity of Instagram for promoting Temulawak's musical performance.
- Designing a variety of appealing ticket packages and promotions to boost sales.
- Producing innovative content and marketing campaigns to enhance social media engagement.
- Expanding collaborations with more media partners.

## Threats

- Overreliance on Instagram may not be the most effective strategy for engaging with an older audience; considering platforms like TikTok, Facebook, or alternatives may yield better results.
- Ensuring marketing content remains relevant and attractive to both younger and older demographics can be challenging.
- Instagram's algorithm changes can impact post visibility, necessitating adaptability to sustain a strong online presence.



# Production Divisions

## Director

The director is dedicated to the well-being of the cast, offering emotional support and working closely with actors and actresses to adapt the script into a play. They manage the talent schedules for rehearsals and actively collaborate with various production divisions, including Scriptwriters, Set & Decoration, Stylist & MUA, Choreographer, and Music, to ensure the overall cohesion of the production team. Additionally, they are responsible for overseeing the casting process and the allocation of each talent to specific characters.

They serve as the linchpin in orchestrating the entire production process, facilitating weekly team meetings, managing rehearsal logistics, and overseeing the storyline's evolution with scriptwriters. They play a pivotal role in directing cast members during acting and dance rehearsals, creating choreography alongside choreographers, and collaborating with Set & Decoration and Stylist & MUA divisions to visualize stage and talent appearances. In addition, they partner with the Music division to define musical vibes, participate in background music and special effects (SFX) workshops, and craft cue sheets. During the event, they are responsible for overseeing the left wing and managing microphone transitions between cast members.

### Strengths

- Consistently held 2-3 rehearsals per week, cultivating strong bonds among the cast members.
- Fostered effective cooperation with other head divisions for play production.
- Demonstrated creative script adaptation.

### Weaknesses

- Challenges in time management.
- Limited experience in related fields.
- Restricted access to rehearsal spaces.

### Opportunities

- Ensuring cast members' schedules are accommodated.
- Exploring sponsorship opportunities with rehearsal spaces through in-kind benefits.
- Planning rehearsal schedules well in advance to ensure cast availability.

### Threats

- University and class schedules affecting cast availability, causing scheduling conflicts.
- Differences between the rehearsal space and the actual stage.

## Choreographer

This division is responsible for choreographing the performance for "Usai Karo Harapan" and coordinating the rehearsal schedules for the cast and dancers. They collaborate closely with the Director, Scriptwriter, and Music Director to ensure the seamless execution of choreography, including the flow and positioning. They are tasked with intensive training of the actors and dancers to achieve peak performance readiness for the event, producing a choreography sequence for all 10 musical numbers.

### Strengths

- All dances were completed within the specified timeframe.
- Choreography aligns with the director's and scriptwriter's vision.
- Dances taught match the capabilities and expectations of those involved in musical dramas.
- Safe choreography teaching to prevent physical injuries.
- Prior dancing knowledge and experience enable appropriate choreography creation.
- Good chemistry between choreographers.

### Weaknesses

- Lack of initial communication between the music director and director to align their vision.
- Insufficient time to teach the cast and dancers, necessitating external classes.
- Potential for improved cooperation and relationships between actors and dancers.

### Opportunities

- Collaborate with music directors and directors to better coordinate work schedules.
- Incorporate a broader range of traditional and contemporary dances.

### Threats

- Limited rehearsal time due to talent's external commitments.
- Varied dancing skill levels among the talents, requiring adjustments to some choreographies.

### Musical Number

*Selamat Datang (1)*

*Keluhan Sang Istri (6)*

*Tenang Tenang (2)*

*Dimana Dukun (7)*

*Pasrah (3)*

*Tertipulah Kita (8)*

*Inilah Hidup (4)*

*Terima Kasih (9)*

*Dukun Desa (5)*

*Usai Karo Harapan (10)*

## Music Division

This division is responsible for the creation and composition of original songs for the musical drama "Temu Lawak 2023: Mulang Ka Asal." They also oversee the ongoing training of talent on a weekly basis leading up to the event. Collaboration with the director, scriptwriter, and choreographer is crucial during band practices and the talent and song creation process. Additionally, they featured a live band during the musical performance on the event day.

### Strengths

- Timely completion of compositions in line with the director's and scriptwriter's vision.
- Strong chemistry and collaboration within the band.
- Ability to digest and perform songs provided by the music director.
- Proficiency in music production for creating accurate demos of musical numbers.

### Weaknesses

- Delays in completing demos.
- Limited access to free rehearsal space.
- Band formation changes approaching the event date.
- Suboptimal collaborations with choreographers, directors, and scriptwriters.

### Opportunities

- Establishing structured logistics and transport for instrument movement.
- Securing a permanent, rent-free rehearsal space.
- Earlier collaborations with scriptwriters and choreographers to align visions and storylines.

### Threats

- Scriptwriting delays impacting the schedule.
- Tight rehearsal schedules.
- Competition for a choir team required by other divisions (Director, choreographer, scriptwriter).

## Scriptwriter

The scriptwriters are responsible for the comprehensive development of the storyline, including writing the synopsis, script, and character backgrounds for "Temu Lawak 2023: Usai Karo Harapan." They also act as co-directors, ensuring that the script aligns with its visual representations. Close collaboration with the Director, Choreographer, and Music Director is essential in bringing the script to life during the production. To meet Sponsorship commitments, they accommodate script change requests from third parties. They provide a technical script to support backstage departments' needs and creative visuals. On the event day, they oversee lighting and audio cues with the National Theater team, manage the right wing, and coordinate music cues.

### Strengths

- The story's linear development ensured a coherent plot progression.
- Strong alignment of the story with themes and audience expectations.
- Effective character development for relatability.
- Memorable and improvisation-friendly dialogue.
- Appropriate comedic relief balanced with serious themes.
- Efficient communication with various production roles for script changes.
- Inclusion of both Javanese and Indonesian for wider audience understanding.
- Script readings before rehearsals promoted understanding and feedback.

### Weaknesses

- Lengthy script necessitating last-minute cuts leading to errors.
- Repetitive scenes causing confusion.
- Delays and communication issues affecting script progress.
- Multiple drafts leading to lack of cohesion between scenes. Insufficient communication between scriptwriters and directors.

### Opportunities

- Setting a defined target page count for the play, including song lyrics.
- Clearer job descriptions specifying lyric writing.
- Collaboration between scriptwriters and songwriters for alignment.
- Improved delegation of tasks and communication among scriptwriters.
- Early input from the cast to maintain a positive working environment.

### Threats

- Excess characters causing cast shortages and potential confusion.
- Audience reception of scenes involving them or off-stage actions.
- Lack of coordination with Set & Decor and Logistics division causing practice issues and performance-day errors.

## Stage Manager

This division's primary responsibilities encompass scheduling and running rehearsals, coordinating the stage crew's activities, calling cues for actors' entrances during performances, and overseeing the entire show during each performance. They play a pivotal role in translating the director's creative vision into reality, primarily through technical expertise and execution.

### **Scheduling and Rehearsals**

They arrange weekly schedules for practices and rehearsals, working closely with the Director, Choreographer, and Scriptwriter to run these sessions effectively. Their oversight extends to the entire show, both during practices and rehearsals.

### **Stage Set and Production Coordination**

In this capacity, they delegate tasks to stage crews before and during the show. They collaborate with the Set & Decoration and Logistics teams to construct stage sets, mark the stage for set placements, and direct these teams in aligning the set appearance with the floor plan provided by Set & Decor. They also assist with logistics in setting up and dismantling the sets.

### **Technical and Performance Management**

This division creates essential documents, including the Technical Sheet, Cue Sheet, and Mic Sheet, in collaboration with other divisions. On the event day, they manage lighting and curtain cues with the National Theater team, oversee both the Left and Right wings, and handle the transfer of microphones between cast members during the performance. They also call cues for cast entrances and manage the flow of stage set in and out.

### Strengths

- Effective organisation and strong stage crew chemistry ensured smooth production.
- Excellent coordination with other divisions, including cast, directors, logistics, set and decor, and National Theatre technicians.
- Timely completion of Mic Sheet and Cue Sheet.
- Effective communication with National Theatre technicians on lighting and curtain cues.
- Designated tasks for each stage crew officer, covering all backstage responsibilities.
- Successful task execution by officers.

### Weaknesses

- Limited participation in rehearsals and practices initially, resulting in stage crews understanding the story and cast's characters only a few weeks before the show.

### Opportunities

- Increased engagement of officers in the initial production stages.
- Active involvement in directing practices and rehearsals alongside the director and scriptwriter.
- Providing cast with a backstage brief and situation explanation for a smooth execution.

### Threats

- Limited time for setting up the stage set due to delayed D-day scheduling.



## Technical Director

As the Technical Director, this role entails managing the stage's technical aspects, encompassing lighting, sound, scenery, and properties. The responsibilities include scheduling and conducting rehearsals, coordinating the stage crew's efforts, and calling cues for actors' entrances during performances. The Technical Director is responsible for ensuring the smooth execution of the entire show during each performance and plays a key role in translating the director's artistic vision into a reality through technical means. This role closely collaborates with the Director, Art Director, Stage Manager, and Set & Props team to achieve these objectives.

### Strengths

- Effective coordination with Director, Scriptwriter, Music Director, Casts, and other stakeholders.
- Positive chemistry with the Stage Manager and the entire stage crew.
- Timely completion of the technical script.

### Weaknesses

- Lengthy time required for lighting setup.
- Last-minute changes to the technical script.

### Opportunities

- Arrange technical script meetings with the director, scriptwriter, and set & decor for improved coordination.
- Collaborate with Set, Decoration & Properties in building the set.

### Threats

- Limited time available for setting up lighting and sound at the theater on rehearsal day.

## Set, Decoration, & Properties

This role focuses on managing the props needed for the musical drama, covering both rehearsals and the event day. The responsibilities include collaborating with the Director, Scriptwriter, and the Logistic division to ensure that props and decor align with the script and Director's vision on the stage. Working in tandem with the Logistics team is essential for building the set in accordance with the vision. This position also entails setting a budget and identifying vendors for purchasing or borrowing stage decoration items, creating a schedule for making stage decorations, and compiling a list of necessary props for the musical drama. Furthermore, it involves setting the entry and exit properties for each blackout moment in the performance.

### Set Design

Focusing on the creative aspect of set design, they worked closely with the script to conceptualise and plan the set. They collaborate with Logistics to acquire materials, delegate the construction of flats, add textures and decorations, create necessary drawings and graphics, and source furniture. They also develop a floor plan for optimal furniture and flat placement. Together with Logistics, they reconfigure set flow and positions after rehearsals.

### Properties Management

In the realm of properties, the team compiles a list of required items for the set, whether purchased or borrowed, while considering cast-held properties. They ensure the careful procurement of these items, transport them during rehearsals, and adhere to regulations set by the National Theatre regarding prohibited materials.

### Event Day Support

During the event, they assist Logistics in setting up and dismantling sets, ensuring the final touches are in place. They collaborate with the stage crew to mark the stage for proper set placement and provide guidance to Logistics for set arrangement based on the floor plan. They also manage the allocation of properties in both the left and right wings, ensuring the cast has access to the required items.

### Strengths

- Timely completion of all required sets.
- Successful procurement of all necessary properties.
- Effective communication between Logistics and Set Decor teams.
- Quick problem-solving for set issues.
- Cost reduction through set reuse and borrowing from the Temu Lawak team.
- Accurate memory of properties needed for each scene.
- Well-organised properties with no missing items.
- Designated person in charge (PIC) for set and properties.

### Weaknesses

- Last-minute changes to the floor plan and set flow after the h-1 rehearsal.
- Shortage of team members requiring additional help from logistics and stage crew teams.
- Lack of detailed design and planning (e.g., measurements, painting patterns, decorations).
- Limited manpower for set construction. Initial lack of participation in rehearsals.

### Opportunities

- Develop a timeline involving all production teams.
- Increase team size.
- Plan decorations and acquisitions earlier during the design and planning phase.
- Attend more rehearsals.
- Enhance communication with other divisions.
- Cross-check with the script for necessary properties.
- Seek assistance from members of other divisions in set construction.

### Threats

- Difficulty finding specific properties in Melbourne.
- High costs of properties in Melbourne, necessitating reliance on members bringing items from Indonesia.
- Lack of knowledge about the stage layout before designing the set.
- Understanding the flow of set changes and floor plans only after the h-1 rehearsal on stage.

## Make Up Artist/Stylist

As a Make-Up Artist and Stylist, this role involves collaborating with the Director and choreographer to prepare costumes for the musical "Mulang Ka Asal." This includes customizing talent costumes to match the characters and themes in each scene, adapting to the available budget by either purchasing, making, or borrowing costumes. Additionally, creating a costume change plan is part of the role's responsibilities. The position also entails coordinating with the Director, choreographer, and stylist to determine the makeup for the talent, as well as conducting dressed rehearsals. The Make-Up Artist/Stylist is in charge of the talent's makeup and hair, and they are responsible for sourcing and purchasing the necessary makeup and hair equipment within the allocated budget.

### Costume and Makeup Concept and Procurement

They play a pivotal role in crafting the costume and makeup concepts for each character and dancer, providing detailed descriptions and references. They also engage in the crucial task of measuring the body size of each cast member and dancer. Their responsibilities include finding, purchasing, and borrowing costumes for the cast and dancers. They conduct costume fittings, make necessary alterations, and organize technical wardrobe rehearsals with the cast and dancers before the event. After the event, they manage the return of borrowed costumes to their respective owners and procure any needed items for the event.

### Collaboration and Preparation

To ensure the costumes and makeup align with the overall production, they work closely with the head of production, director, and choreographer to determine the appropriate stature for each character. They provide makeup and hair training for select main characters before the final rehearsal and conduct makeup and hair practice sessions a few days prior to the event within the specified time frame. On the event day, they are responsible for the makeup and hair preparations, including touch-ups backstage throughout the event, ensuring that the cast and dancers look their best.

### Strengths

- Efficiently completed cast makeup and hair on event day with volunteer assistance.
- Collaboration with brands for 'batik' fabric.
- Practiced main cast makeup multiple times during dress rehearsals.
- Secured a sponsorship deal, reducing product costs.
- Close communication with cast members for costume comfort.

- Flexibility to speed up makeup and hair processes.
- Encouragement for cast members to wear their own similar clothing to reduce expenses.
- Effective communication with the director and scriptwriter for character interpretation through costumes.
- Willingness to adapt and improve based on feedback.
- Sourcing most costumes from Indonesia for authenticity and cost-effectiveness.

### Weaknesses

- Limited skills among officers, leading to dependency on the head division.
- Late arrival of officers for dress rehearsals affecting practice.
- Insufficient officers affecting makeup and costume processes.
- Last-minute changes to the floor plan and set flow.
- Lack of upfront character look improvisation.
- Confusion due to the need for more help from other teams.
- Lack of detail in character wardrobe. Insufficient practice for wardrobe changes.

### Opportunities

- Limited skills among officers, leading to dependency on the head division and delayed makeup.
- Late arrival of officers for dress rehearsals, impacting practice
- Insufficient officers affecting makeup and costume processes.
- Last-minute changes to the floor plan, set flow, and character looks.
- Lack of detail in character wardrobe and wardrobe change practice.

### Threats

- Feedback on makeup thickness from cast members.
- Reception of scenes involving the audience or off-stage actions.
- Challenges related to wardrobe changes and rapid scene changes.
- Varied dancing skill levels among talents, requiring adjustments.
- Over-reliance on Instagram for engaging an older audience.
- Scriptwriting delays and late responses from team members to sponsor emails.
- Excess characters causing confusion and volunteer briefing about makeup looks.
- Differences between rehearsal space and the actual stage.
- Delay in scriptwriting and lack of member engagement.

## Financial Report

Laporan Keuangan				
Temulawak 2022-2023				
Account	Debit	Credit	Balance	
			Debit	Credit
<b>INCOME</b>				
<b>Fundraising</b>				
PO1	\$947.06			
PO pleno	\$604.59			
PO Bonding	\$448.64			
PO2	\$1,414.35			
Last Pleno + Run through	\$859.47			
Merch + booklet	\$1,738.80			
<b>Total Fundraising</b>	<b>\$6,012.91</b>			
<b>Total Sponsor</b>	<b>\$9,575.00</b>			
Ticket Sales	\$14,231.43			
<b>TOTAL INCOME</b>			<b>\$29,819.34</b>	
<b>EXPENSE</b>				
Venue Hire		\$19,454.05		
Music Production		\$1,220.00		
Program		\$155.49		
Transportation		\$1,184.08		
Set and Design		\$1,800.00		
Goodie Bag and Merch		\$1,101.30		
Make Up and Stylist		\$130.39		
Insurance		\$295.00		
Consumption		\$356.53		
<b>Total Expenses</b>				<b>\$25,696.84</b>
<b>Profit/Loss</b>			<b>\$4,122.50</b>	



# EXTERNAL EVENTS



**IKAN**  
Ikatan Australia-  
Nusantara

**GiveVicBack**





# Nabaria

2023



# Nobaria

## Overview

NOBARIA (Nongki Bareng Anak Victoria) was an annual gathering organised by PPIA Victoria, exclusively designed to unite members from various PPIA branches across the Victoria region. The event acted as a forum for members to get to know each other more deeply and develop beneficial relationships for the future.

Given the significant number of PPIA branches in Victoria, there was a concern that members from different sub-branches might not have the opportunity to familiarize themselves with each other. This could result in Indonesian students in Victoria primarily interacting with those from their respective branches, hindering the formation of a unified association. Such allowed PPIA Victoria to host NOBARIA in service to PPIA branches in Victoria to create a space where all members could acquaint themselves, enjoy their time, and cultivate a sense of camaraderie.

NOBARIA 2023 was filled with various fun and engaging activities aimed at strengthening the bonds between participants. Attendees had the chance to mingle and form new friendships, while sub-branches also shared their experiences in PPIA and discussed their upcoming events for the year. The objective was to harmonise relationships among PPIA branches throughout the year and facilitate cooperation for partnership purposes.

The highlight of NOBARIA 2023 was the "Epilogue" event, held at the end of 2023. Epilogue was an exclusive event for all PPIA members in Victoria and individuals who had played a significant role in PPIA's success. This year's Epilogue featured an Exhibition format, showcasing live performances by talented individuals and groups based in Victoria, alongside Indonesian culinary delights, a showcase of PPIA's journey, and more. Beyond being a pivotal event that reinforced the connections among PPIA branches, Epilogue also served as an opportunity to acknowledge the hard work contributed by all members to the success of numerous past and future events. With over 100 participants, Epilogue 2023 was undoubtedly a night to remember.

## Key Timeline

<b>28 February 2023</b>	Executive Bonding
<b>18 April 2023</b>	Kurma
<b>24 June 2023</b>	Nobaran
<b>14 October 2023</b>	Epilogue: TAWA

## Financial Report

Laporan Keuangan				
Nobaria (Epilogue) 2022-2023				
Account	Debit	Credit	Balance	
			Debit	Credit
<b>INCOME</b>				
<b>Fundraising</b>				
PO 1	\$583.26			
PO 2	\$483.87			
PO 3	\$99.54			
UMSU Brekkie	\$953.78			
<b>Total Fundraising</b>	<b>\$2,120.45</b>			
<b>Total Sponsor</b>	<b>\$1,750.00</b>			
<b>TOTAL INCOME</b>			<b>\$3,870.45</b>	
<b>EXPENSE</b>				
Venue		\$1,005.00		
Food and Beverage		\$1,500.00		
Decorations		\$500.00		
Exhibition printings & fittings		\$131.69		
Bukber		\$351.71		
Exec Bonding		\$81.23		
<b>Total Expenses</b>				<b>\$3,569.63</b>
<b>Profit/Loss</b>			<b>\$300.82</b>	

## Executive Bonding

This event aimed to bring together executives from eight Victorian universities, including RMIT, University of Melbourne, Monash University, William Angliss Institute, Swinburne Institute of Technology, Victoria University, Deakin University, and La Trobe University, providing them with an opportunity to connect, build relationships, and potentially collaborate on future initiatives.

### Strengths

- Collaborative participation in games due to an emphasis on promoting teamwork
- Enjoyable and engaging games presented by energetic and engaging hosts
- Efficient and effective project managers

### Weaknesses

- Limited food and drinks
- Time constraints for some games
- Insufficient prizes

### Opportunities

- Implement a fairer scoring system
- Increase game difficulty to boost motivation and scores

### Threats

- Encourage participants to be more open and communicative

## KURMA

"Kurma," an event organised during Ramadan 2023, invited over 50 guests to break their fast together, fostering camaraderie among Indonesian Student Association members from different sub-branches and benefiting from a collaborative partnership with PPIA William Angliss in preparing authentic Indonesian dishes.

### Strengths

- Sufficient and diverse food offerings satisfied attendees.
- Top-notch entertainment provided a thoroughly enjoyable experience.
- Committee members from different branches added diversity and excitement to the event.
- The event strengthened the bond among PPIA VIC committee members and the NOBARIA team.
- A strong sense of unity created an exhilarating and enjoyable atmosphere.

### Weaknesses

- The designated prayer area needed improvement.
- Activities should be structured to enhance interaction among guests and committee members.
- Some of the acquired utensils, like paper cups, were insufficient in quantity.
- The event didn't strictly adhere to the set timeline and ran overtime.
- The rice cooker's quality was lacking, leading to medium well rice.

### Opportunities

- Consider purchasing a higher-quality rice cooker to ensure better rice quality.
- Explore the option of renting a more suitable venue to enhance the event experience.

### Threats

- Encountered difficulty in finding a suitable venue, particularly those with convenient access points.



## NOBARUN

Nobarun is a morning run event that combines the joy of running with community bonding, promoting both physical wellness and social connection. It offers a refreshing start to the day, blending the invigorating rush of endorphins with shared laughter and camaraderie. Participants not only challenge their physical limits but also forge deeper connections with fellow runners. Additionally, Nobarun features "SKJK" - Senam Kesehatan Justin Kenzo, an exhilarating exercise activity.

### Strengths

- Morning runs promote physical fitness and mental well-being.
- Provide an opportunity for participants to bond, fostering community spirit.
- Typically open to all fitness levels, making it accessible to a broad audience.
- Morning runs can help participants establish a regular fitness routine.
- Take advantage of natural settings (e.g., parks, beachfronts), potentially enhancing the experience.

### Weaknesses

- Being in the morning, it might not be suitable for everyone, especially night owls.
- Running in the early hours might raise safety concerns in certain areas.
- The event can be affected by weather conditions, making it unpredictable.
- Organising water stations, route management, and other logistical aspects can be challenging.

### Opportunities

- Potential to collaborate with health and fitness brands for sponsorships or partnerships.
- Introducing themes can attract different demographics (e.g., costume runs, charity runs).

### Threats

- Potential risk of injuries which might deter some participants. Potential challenges with permits, especially in public parks or roads.

## Epilogue: TAWA

TAWA, the final event of PPIA Victoria, revolves around the theme of "TAWA" and serves as an opportunity to recognize the performance of PPIA administrators in Victoria and the administrators of PPIA-affiliated events in the region. TAWA fosters relationships among PPIA administrators by showcasing photos taken during the 2022-2023 term of office. It involves the display of photos and videos captured by the documentation team at events held during this term.

### Strengths

- Flexibility to adjust the event based on various factors such as budget and venue selection.
- The venue was comfortable, ensuring that everyone had a good view of the event.
- Food and beverages were adequately provided for the event.
- All displayed pictures were securely and appropriately presented.
- Decoration preparation proceeded smoothly with only a few individuals involved.

### Weaknesses

- The event lacked a clear central focus or main objective.
- Multiple changes were made due to budgetary constraints.
- The event coincided with a major meeting related to a significant upcoming Indonesian event.
- Insufficient promotion resulted in a lower-than-expected turnout.
- Attendees came and went, with some not staying until the end of the event.
- The venue's policy restricted the use of loud voices, limiting entertainment options.

### Opportunities

- Initiate early communication with branches to allow notice period.
- Implement a well-structured and consistent social media strategy to increase engagement.
- Establish clear and transparent coordination amongst divisions to ensure cohesive support.

### Threats

- The movie selection may not cater to everyone's preferences, potentially leading to a lack of interest in the event.





# Ilmu Untuk Anak Bangsa

## Overview

"Ilmu Untuk Anak Bangsa" is a community program dedicated to enhancing the education of students in West Manggarai, NTT and supporting the professional development of teachers in the region. This program also strives to provide donations to schools and orphanages in need within the area. The past year focused on recruiting volunteers and initiating fundraising efforts to create workbooks and textbooks for a specific educational institution. Additionally, the donations collected will be utilised to procure essential supplies such as rice, detergent, and cooking oil for orphanages located in NTT.

## Committee

<b>Supervisor:</b>	Xaviera Quincy Jhon Rahmah Aprilia	Janette Vanessa Billy Adison Aditijanto
<b>Project Manager:</b>	Agatha Beatrice	Daniel Ginting
<b>Content writers:</b>	Agatha Beatrice (Coordinator) Ammar Maulana Afiff Dawod Ghifari Eqi M Rikansa	Jesslyn Novelia Angie Hutagaol Nadya Noor Nurul Afifah Vina Setiawan
<b>Illustrators and Editors:</b>	Audrey Olivia (Coordinator) Almyra Cyrena Zahra Angela Celene Limanto Edvin Rayhan	Jelita Riharso Kris Nararya Steffanus Daud Paat
<b>Marketing:</b>	Wilson Arya (Head Coordinator) Rheina Theresia (Coordinator)	Kusdiana Lusi Kartikasari Icha Mahesa
<b>Finance:</b>	Ronald Salim (Head Coordinator) Tiffany Sheryll (Head Coordinator) Kleofas Jason Darmawan	Aditya Jonany (Coordinator) Asheeqa Hiro Keswani (Coordinator) Yoga Putra Prawira
<b>Logistics:</b>	Patrick Alvaro Prasetyo	Regina Audriani Kusuma
<b>Volunteers:</b>	Justin Haryanto	Michael Kenzo Kennedy

## Timeline

Month	Date	Activity	Notes
February	24	Open recruitment for IUAB	Divisions for open recruitment: <ul style="list-style-type: none"> <li>- Content writers</li> <li>- Illustrators</li> <li>- Marketing</li> <li>- Finance</li> <li>- Logistics</li> </ul>
March	6-7	Close and Interview for Open Recruitment	- Done through Zoom (online)
	13	Candidates notified of interview outcomes	
	15	First Pleno Meeting	<ul style="list-style-type: none"> <li>- Content writers decided on their desired subject areas</li> <li>- Finance brainstorm pre-order ideas</li> </ul>
	22	Trial Pre Order	- Items that were made: Bakwan Sayur, Risoles Mayonnaise, and Es Buah
	23	Finance division prepared a draft budget for the IUAB event and started to work on the sponsorship proposal	
	28	Ian Gay, on behalf of TOP International Holding Pte. Ltd and Ronald Salim, on behalf of PPIA Victoria, signed a Memorandum of Understanding	
April	4	Finance division finalised the sponsorship proposal in English and Indonesian	
	12-20	Pre-order was open for purchase	- Items sold: Bakwan Sayur, Risoles Mayonnaise, and Es Buah
	21	Finance Division prepared the ingredients and cooked the items for the pre-order	
	22	Deliveries of the pre-orders were made	
May	11	GoFund me and KitaBisa.com setup	- Finance team set up online donation platform
July	<b>IMPLEMENTATION</b>		

## Financial Report

Laporan Keuangan				
IUAB 2022-2023				
Account	Debit	Credit	Balance	
			Debit	Credit
<b>INCOME</b>				
<b>Fundraising</b>				
PO 1	\$741.00			
KitaBisa+GoFundMe	\$1,142.00			
<b>Total Fundraising</b>	<b>\$1,883.00</b>			
<b>Total Sponsor</b>	<b>\$7,000.00</b>			
<b>TOTAL INCOME</b>			<b>\$8,883.00</b>	
<b>EXPENSE</b>				
Sembako		\$6,193.54		
Merch		\$516.65		
Travel		\$2,172.81		
<b>Total Expenses</b>				<b>\$8,883.00</b>
<b>Profit/Loss</b>			<b>\$0.00</b>	

## Budget Plan

Access digitally here:

[https://docs.google.com/spreadsheets/d/1hvypa2by3WYmNJlVh67j44Qo8DZD7g7S8dk\\_UEsSQ44/edit?usp=sharing](https://docs.google.com/spreadsheets/d/1hvypa2by3WYmNJlVh67j44Qo8DZD7g7S8dk_UEsSQ44/edit?usp=sharing)

## Impacts

The project went on smoothly without any major problems. Our initial goal of helping the children in need in Flores has been achieved. The budget was adequate, ensuring the success of this project.

## Orphanages

We went to three of the orphanages in Flores, NTT: Ende, Boanio, and Mundemi. These orphanages are located 250–500 km from Kupang, the capital city of NTT. We took an hour flight from Kupang to Ende, and about 3–4 hours drive from Ende to both Boanio and Mundemi. The orphanages are resided by children from different backgrounds, and some of them are with disabilities. We provided the Nine Essentials (or in Indonesian: Sembilan Bahan Pokok / Sembako, which the amount was allocated according to the number of occupants in each orphanage.

### **Panti Asuhan Ende**

Resided by 25 people, we provided the Ende orphanage with 100 kgs of rice, 10 liters of cooking oil, 40 kgs of detergent, 12 kgs of sugar, 600 pcs of eggs, 17 liters of milk, 3 kgs of salt, 12 kgs of shallots, and 12 kgs of garlies.

### **Panti Asuhan Boanio**

Resided by 30 people, we provided the Boanio orphanage with 120 kgs of rice, 15 liters of cooking oil, 48 kgs of detergent, 12 kgs of sugar, 720 pcs of eggs, 17 liters of milk, 3 kgs of salt, 12 kgs of shallots, and 12 kgs of garlies.

### **Panti Asuhan Mundemi**

Resided by 45 people, we provided the Mundemi orphanage with 180 kgs of rice, 18 liters of cooking oil, 72 kgs of detergent, 17 kgs of sugar, 1080 pcs of eggs, 22 liters of milk, 3 kgs of salt, 17 kgs of shallots, and 17 kgs of garlies.

## School

We went to TK Charis Flores, Labuan Bajo for a 4-day program.

## Highlights

See here: <https://drive.google.com/drive/folders/1A5KvxHyCtwweljgBTTpzxJ0NC9p0e3xb>



## SWOT Analysis

### Strengths

- Supportive sponsors facilitated smooth project operation.
- Content writers consistently met deadlines, ensuring timely content delivery.
- Positive working culture promoted effective communication and collaboration.
- Clear division of work and well-structured project management enhanced team efficiency.
- Unique and personalised project theme added to its appeal.
- Collaboration between mixed committees expanded networking opportunities.
- Each officer executed their respective tasks with excellence.
- Online meetings were conducted seamlessly, promoting efficient communication.
- Detailed trip planning contributed to the event's overall success.

### Weaknesses

- Online meetings were the primary mode of communication, necessary for offshore officers and those with conflicting schedules.
- Scheduling meetings was challenging due to diverse class schedules among student officers.
- Offshore project planning, especially in Indonesia, presented difficulties related to procurement and time zone discrepancies.
- Organising financial documentation could have been improved.
- Despite successful fundraising, cost reduction measures could have enhanced its effectiveness.

### Opportunities

- Collaboration with external parties enhanced relationships and poses potential future collaborations.
- Strong sponsorship support benefited the project.
- Success of this event could lead to it becoming an annual occurrence.
- Participants gained valuable experience that could be applied to future roles within PPIA.
- Publicity through PPIA Victoria's social media accounts increased event visibility and support.

### Threats

- Potential manpower shortage due to the voluntary nature of the event.
- Uncertainty about the availability of goods like rice and oil from a local warehouse.
- Risk of unforeseen events (i.e. natural disaster) impacting delivery of textbooks and school supplies.
- Currency fluctuations could affect the value of funds received in different currencies (Singaporean Dollars, Australian Dollars, Indonesian Rupiah).

## Future Improvements

### Proper Task Onboarding

At the moment, IUAB recruits different batches of officers annually. The lead officers will then walk through the generic idea of what the job will be. The leads would share generic information on several major processes. While it does help, we plan to further improve this process. An idea we came up with is by making a proper onboarding documentation for each division, which will be explained in the next section. Doing so will allow new members to cut down their first few months figuring out what to do and can instead focus on improving processes that already exist.

### Onboarding Documentation

Each division should have an onboarding document that will be shared with every new batch of officers. It should contain important processes that usually take a lot of effort to learn. For example, one can include sample documents that are often used for IUAB events or things to consider before the event that are often missed. This will allow new members to have a better understanding of what is expected from them and therefore can plan ahead on what needs to be done. Any new additions to the onboarding document should be welcomed.

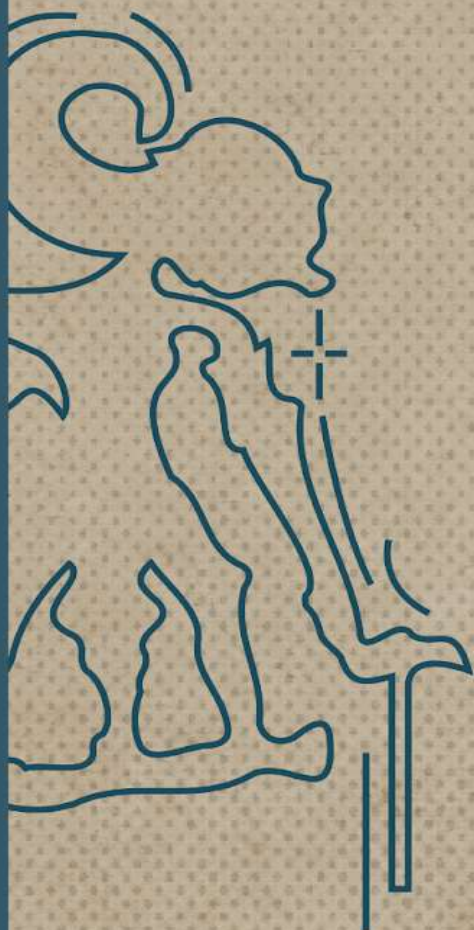
### Strengthen Procurement Plan

While we did receive an adequate amount of financial support, we believe that our spendings could've been cut down better. For example, partnering with a major grocery company might save us some costs on the donations. Partnering with other non-profit organizations could yield us better results with the same amount of spending.



# ***IKAN***

**Ikatan Australia-  
Nusantara**



# Ikatan Australia-Nusantara

## Committee

Coordinator:	Victoria Winata
Supervisor:	Rahmah Aprilia
Events team:	Robertus Liwanuru, Kharisya Ganinduto, Ashanti Dayani A (AIYA), Annabelle Love (AIYA)
Outreach team:	Auzan Satriayudha, Gwen Kampono, Angus Baranikow (AIYA)
Marketing team:	Kenny Gunawan, Wilson Arya, Matthew Aaron (AIYA)
Graphic designer:	William Wijaya

## Summary

IKAN, which stands for Ikatan Australia - Nusantara, is a collaborative initiative aimed at promoting the learning of the Indonesian language in Victoria. This program operates in partnership with VILTA (Victorian Indonesian Language Teacher Association) and seeks to introduce Indonesian culture and Bahasa Indonesia to local students. Within this framework, PPIA Victoria plays a crucial role in assisting Indonesian teachers in Australia. This assistance includes providing volunteers for school excursions and various events organised by VILTA, contributing to the program's overall objectives.

## Timeline

<b>January</b>	Set dates for ILS and Gamelan and Wayang Day; Met with MCG; Began communicating with external parties including MCG, AIYA and KJRI.	<b>May</b>	Organised catering.
<b>February – March</b>	Began contacting speakers; Booked KJRI as a venue for ILS.	<b>June</b>	Settled on fees with MCG; Confirmed KJRI as a venue for Gamelan and Wayang Day; Released tickets for Gamelan and Wayang Day towards the end of June.
<b>April</b>	MCs for ILS began drafting speeches for the event; Secured collaboration with Jembatan Poetry Society for ILS; Secured media partnership with Narasi for ILS.		

## Indonesian Literary Symposium (ILS)

Date/Time: 27 May, 2023  
11.00-17.00 AEST/8.00-14.00 WIB

Location: KJRI Melbourne

### Summary

The symposium was a unique initiative that aimed to introduce Indonesian literature to both Australian and Indonesian audiences through a modern and engaging approach. It featured topic discussions followed by poetry readings from Indonesian literateurs. To facilitate this event, a combination of online (Zoom) and on-site broadcasting was utilised. Notably, PPIA and AIYA collaborated with Jembatan Poetry Society, which played a crucial role in sourcing speakers and opening the event, thereby enhancing the symposium's overall impact and reach.

### Speakers

Name	Location	Platform	Contact
Dewi Anggraeni	Melbourne	In-Person	
Yacinta Kurniasih	Melbourne	In-Person	Yacinta.Kurniasih@monash.edu
Harry Aveling	Melbourne	Online	harry.aveling@monash.edu
Barbara Hatley	Melbourne	In-Person	Barbara.Hatley@utas.edu.au
Asri Saraswati	Indonesia	Online	asri-s@ui.ac.id
Tiyo Ardianto	Indonesia	Online	@tiyoardianto_
Jembatan Poetry Society			

## SWOT Analysis

### Strengths

- This event stands as a unique endeavor within its category, designed to introduce Indonesian literature to a broader, international audience.
- Holds the significant support of KJRI and benefits from having members well-versed in Indonesian literature with connections to literary figures.
- The event's access to essential resources, including venues and equipment, is greatly facilitated by its strong partnerships with entities such as PPIA VIC, AIYA, KJRI, and others.
- The adoption of a hybrid format, incorporating both in-person and Zoom participation, ensures that attendees can engage in discussions, regardless of their geographical location.

### Weaknesses

- As the only event in its category, it lacks direct comparisons with similar events for benchmarking.
- Conflicts with guest speakers in accommodating their specific requests.
- There is a need for more robust marketing efforts to raise awareness and participation.
- This event also faces the absence of past events to draw lessons from or refer to for guidance.
- There have been occasional technological issues with guest speakers' audio during Zoom sessions, and some members from AIYA faced inactivity in the marketing division due to other commitments.

### Opportunities

- Expansion by inviting more guest speakers from Indonesia to speak in person in Melbourne, which can enhance the event's appeal.
- Potential to organise meet and greet sessions with renowned figures in the Indonesian literary sphere, adding a unique dimension to the event.
- Can contribute to the creation of a platform for promoting Indonesian literature on a larger scale.
- Niche has potential to intrigue and engage a specific audience interested in Indonesian literature.
- Pondok Rempah provided a complementary Tumpeng set for 2 (valued at \$55) to support our event

### Threats

- Attendance of guests were not according to the Google form
- Limited number of guests that applied in comparison to other events
- Competition with other PPIA events due to a lack of interest
- Earliest pick-up time for catering clashed with the start time of ILS, adding to delays.
- Attendees came in late, pushing back the schedule of the event.

## Gamelan and Wayang Day

### Summary

In collaboration with Melbourne Community Gamelan, IKAN organised an evening workshop focused on teaching students the intricacies of Central Javanese Gamelan and the mechanics of a wayang show. The workshop provided valuable insights into various aspects, including the dhalang's role, the materials used in creating wayang puppets, and the extensive preparations involved in a wayang performance.

### Key Details

Date/Time: 15 July, 2023  
18.00-20.00 AEST  
Location: KJRI Melbourne

### Teachers

Name	Contact
Ilona Wright	
Narelle Villena	
Helen Pausacker	h.pausacker@unimelb.edu.au

## SWOT Analysis

### Strengths

- Introduces Wayang and Gamelan to a non-Indonesian audience.
- Received significant interest from Australians due to the novelty of these cultural elements.
- Effective rotation system allowing attendees to experience both Gamelan and Wayang.
- Convenience of hosting the event at KJRI, which has its own set of gamelan and is easily accessible via tram from Flinders St Station.

### Weaknesses

- Logistical challenges related to the transportation of Wayang and Gamelan equipment.
- Limited exposure, with unsold tickets, and most attendees being acquainted with the organisers.
- Last-minute planning and approval for budget allocation, leading to last-minute procurements.
- Scheduling the event during winter holidays, resulting in the unavailability of some committee members who were still overseas or on vacation.

### Opportunities

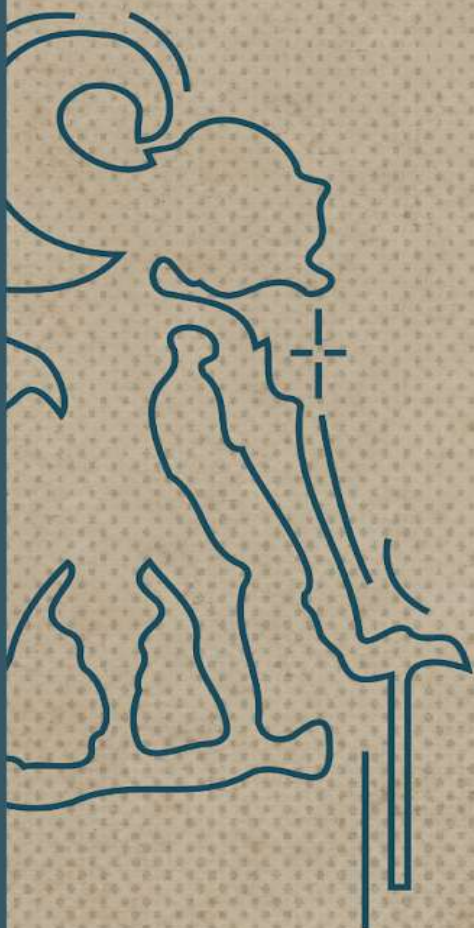
- Opportunities for event expansion to engage a larger audience.
- Enhanced potential for exposure and popularity.
- Positive feedback on Melbourne Community Gamelan's expertise and teaching quality regarding gamelan and its cultural significance in Java.

### Threats

- Challenges in attracting the younger generation to traditional Indonesian culture, as they tend to be more drawn to popular event types like music and plays.
- Slow communication with Melbourne Community Gamelan, leading to potential logistical issues.
- Initially targeting high school students as the audience posed challenges due to regulations regarding underage attendees.



# *GiveVicBack*



# GiveVicBack

## Key Details

Project Manager: Farrell Candrasa Adi

Supervisor: Rahmah Aprilia

Date: Completed on 28 August, 2023

## Summary

Give Vic Back (GVB) is an annual charity program organised by PPIA Victoria. It aims to provide assistance, both in terms of services and goods, to the broader community of Victoria on behalf of Indonesian students in the state. This year's event was designed to include visits to a retirement home, a blood donation drive in collaboration with Lifeblood, and the donation of items to Red Cross Australia.

## Outcome

While the retirement event had to be canceled, the blood drive and item donation initiatives successfully proceeded, although they posed considerable challenges, particularly in the days leading up to the events. Coordinating donors and donated items proved to be complex tasks, resulting in a smaller number of blood donations than anticipated. Nonetheless, the primary objectives of the blood drive and item donations were achieved, with valuable contributions of blood, plasma, and second-hand clothing made to the community. This aligns with the core purpose of GVB, which is why the event was organized in the first place.

## Recommendations

For future events, it's crucial to establish a well-defined and early vision for the event, sharing this vision with committee members for their valuable input and making necessary adjustments accordingly. Additionally, consulting with past committee members for further insights could be beneficial. Planning for contingencies and backups is essential to handle unexpected changes, whether they arise from internal or external factors.

Two project managers instead of one is advisable. This shared responsibility can distribute the decision-making burden and allow the two project managers to keep each other in check, ultimately enhancing the event management process.



## Timeline

<b>January</b>	<ul style="list-style-type: none"> <li>– Plans for GVB events initially constructed</li> <li>– Initial plans formulated</li> <li>– Send message to Lifeblood about working together for blood donation</li> <li>– Inquiry to Putra Panji Asmara about working together for retirement home visit</li> <li>– 20 slots for potential donors was agreed with Lifeblood</li> </ul>
<b>February</b>	<ul style="list-style-type: none"> <li>– Send message to Doutta Galla Aged Services for collaboration</li> <li>– Initial zoom meeting with Marketing to discuss details</li> <li>– Received reply from Doutta Galla</li> <li>– PR received rough events outline</li> </ul>
<b>March</b>	<ul style="list-style-type: none"> <li>– Initially discussion with PR about their roles</li> <li>– Rough timeline of events conceived</li> <li>– Visit to PPA rehearsal with PR, discuss matters on what to perform and how</li> <li>– Visit Doutta Galla with PR</li> <li>– Zoom meeting with marketing to discuss marketing materials for the events</li> <li>– Send message to Red Cross concerning item donation.</li> <li>– Red Cross open to work together and documentation at their store</li> </ul>
<b>April</b>	<ul style="list-style-type: none"> <li>– Agreed date for retirement home visit (12th of June)</li> </ul>
<b>May</b>	<ul style="list-style-type: none"> <li>– Agreed date for retirement home visit (12th of June)</li> <li>– Zoom meeting with Dr. Michael Ewing from PPA to discuss d-day details</li> <li>– Date for retirement home visit is postponed to 26th of June</li> </ul>
<b>June</b>	<ul style="list-style-type: none"> <li>– Zoom meeting with PR to discuss roles and timeline for retirement home visit</li> <li>– Doutta Galla informed that 26th would not be available</li> <li>– Retirement home visit is canceled due to frequent postponing and clash of schedules, PPA was informed about the cancellation</li> </ul>
<b>July</b>	<ul style="list-style-type: none"> <li>– Zoom meeting with marketing to discuss posters and sign up forms</li> </ul>
<b>August</b>	<ul style="list-style-type: none"> <li>– Zoom meeting with PR to discuss current development within the events</li> <li>– Open donation and blood donation sign up is opened</li> <li>– WA group for blood donors was created</li> <li>– Received approval from Lifeblood for documentation, with conditions attached</li> <li>– Blood donation sign up is closed. Zoom meeting with PR to discuss roles during blood donation and item donation</li> <li>– Open donation stopped receiving items</li> <li>– Blood drive is held at Lifeblood Melbourne Donor Centre</li> <li>– Donated items are picked up and delivered to South Melbourne Red Cross</li> </ul>

