

---

# Appendix 2: Selected Survey Data



# **TABLE OF CONTENT APPENDIX 2 :**

## **SELECTED SURVEY DATA**

<b>1. Structure of the Survey</b>	<b>1</b>
<b>1.1. General</b>	1
<b>1.2. Survey Questions</b>	1
<b>2. Regional results</b>	<b>1</b>
<b>3. Country by country Data</b>	<b>2</b>
<b>3.1 Indonesia</b>	2
1. Genre and forms	2
2. Content and the location of the festival	4
3. Running the festival	6
4. Financing the festival	8
<b>3.2. Singapore</b>	<b>9</b>
1. General Profile	9
2. The Structure of the Festivals	11
3. Inclusivity and Diversity of the festivals	15
4. Impact of the Festivals	17
5. Challenges for 2026	21
6. Skills needed in Management and Business development	22
<b>3.3. Thailand</b>	<b>23</b>
1. General situations	23
2. Festival programme	25
3. Gender and inclusivity	25
4. Audience	25
5. Stakeholders and networks	26
6. Future plans	27

# 1. Structure of the Survey

## 1.1. General

The research is done through literature studies, Case studies and surveys. There are 26 case studies, available in the appendix.

The survey is done through online form given to the participants in the six target countries, with the size of respondents respectively: Indonesia: 80; Singapore: 33; Thailand: 20; Philippines: 15; Vietnam: 6; Malaysia: 4 respondents

## 1.2. Survey Questions

There are 48 survey questions, some of the questions are open answer questions. Some others are multiple choice questions. Some other questions are multiple choice with option to describe “other, please specify”.

The 48 questions cluster to some aspects of Basic information (Questions 1 to 7); Activities and format (Question 8-15); Inclusion (Questions 16 to 20); Audience profile (Question 21 to Question 31); Stakeholders and networks (Questions 32-40); Plans and needs (Questions 41 to 48)

# 2. Regional results

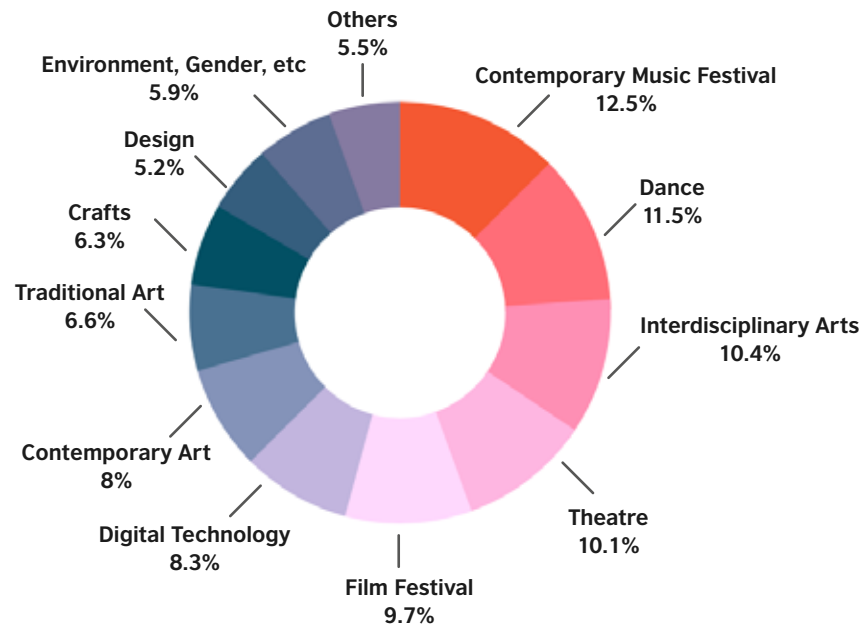
These are selected survey results

### 3. Country by country Data

#### 3.1 Indonesia

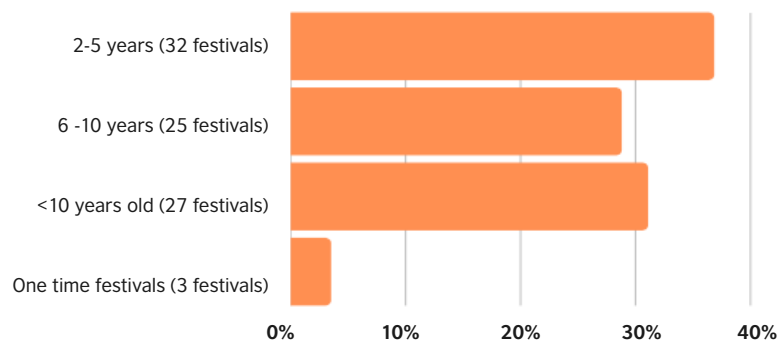
##### 1. Genre and forms

The following is a graph of the percentage of art forms or creative genres that are the focus of festivals in Indonesia.

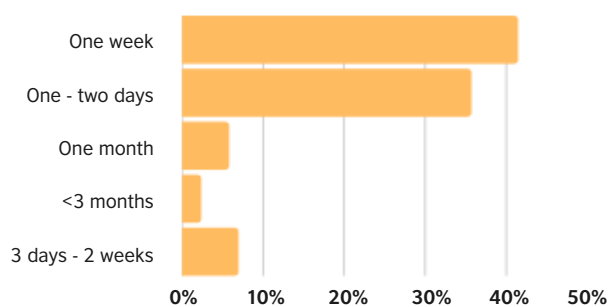


Most of the festivals have performance genres that are part of the festival such as contemporary music (can be in the form of pop, jazz, alternative, metal, rock and so on), reaching a percentage of up to 48.28%, the highest among others followed by traditional music (41, 38%), Dance (37.93%), interdisciplinary (34.48%) and theater (33.33%). Located in the middle, there are festivals with creative genres of film (32.18%) and Digital or technology (27.59%). Followed by art genres, be it contemporary art (26.44%), traditional art (21.84%), craft art (20.69%) and design (17.24%). Many festivals also have a focus on other than creative genres that raise hot issues such as environmental issues, gender and so on, reaching up to 19.54%. Other festivals that have not been listed (covering 18.13%) such as science, advertising, media, automotive, hobby clubs such as old bicycle lovers, bonsai enthusiasts, ornamental fish breeders, literature, exhibitions, art of engineering, photography, fashion, traditional games and traditional sports become different colors in the diversity of festivals in Indonesia.

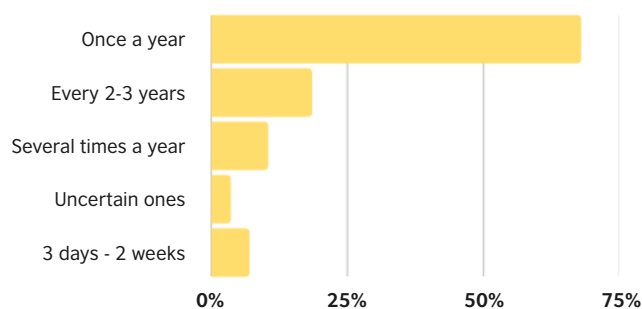
Festivals that have existed in Indonesia (out of 87 festival respondents), have lasted long enough where most of the festivals have been held for 2-5 years (36.78%, 32 festivals), 6-10 years (28.74%, 25 festivals) and some are more than 10 years old (31.03%, 27 festivals). Although there are also several new festivals that have only been held once (3.45% 3 festivals).



The average duration of the main event of the various festival genres mentioned above also varies. Of all the responses obtained, most of them lasted about 1 week (41.38%), some were about one or two days (35.63%) long. In addition, there are also those whose main activities last up to one month (5.75%), about 3 months (2.30%) and more than 3 months (2.30%). Apart from that, there is also a duration of 3 days or 2 weeks (6.90%).

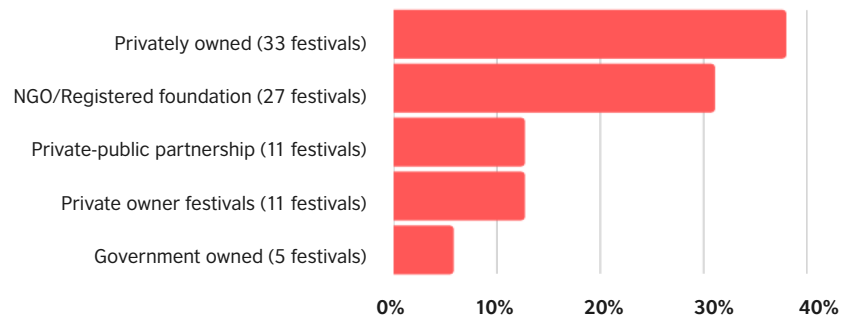


The results obtained from the survey, most of the main event in the festival are held once a year (67.82%), some are held every 2-3 years (18.39%), and some are carried out routinely several times a year (10.34%), could be every month or 2-3 months. But there are also uncertain ones (3.45%) depending on the situation and programme orientation.



From 87 participants of the long-standing festivals, their legal status is mostly privately owned – by a non-commercial collective or individual (37.93%, 33 festivals), then some

are organised by non-profit organisations or registered foundations (31.03%, 27 Festivals). Several festivals are also held in collaboration between the government and the private sector (private-public partnership) about 12.64%, (11 festivals), and there are also private-owned festivals by commercial entities (12.64%, 11 festivals). There are actually a lot of festivals organised by the government in Indonesia (government owned), but only 5.75% of the respondents participated in about 5 festivals.



## 2. Content and the location of the festival

The festival content and location could provide an overview of the importance of each festival in Indonesia for the development of the creative or social and cultural economy.

From the various creative genres of the festival in Indonesia that mentioned before, they had different main focus activities. Like festivals with music genres, most of them have main activities in the form of music concerts, music cross culture performances, covered concerts, workshops, exhibitions, seminars, talk shows, and branding activities. There is also a form of a new traditional music laboratory and a discussion on the theme of music. All efforts are made to create various kinds of collaborations and events for the regeneration of young musicians.

Festivals with performing arts genres such as dance, have main activities such as showcases of young dance artists' works, main performances, workshops, masterclasses, artist talk and performing arts collaborations between artists from various countries. While in the theater genre, the main activities of the festival include long and short theater performances (30 minutes), workshops such as: directing, performance and actor management, monologue competitions, artistic workshops and various theater discussions as well as reading new manuscripts by writers from Indonesia and other countries to the theater public.

As with film festivals, the main focus of their activities is film screenings, exhibitions, workshops, presentations, seminars and film discussions. In addition, there is also a competition to encourage the spirit of the younger generation of filmmakers to get stronger motivation. Such as short film competitions, feature films, documentaries, animations and others which are closed with the film awarding night.

The main activities of the festival with the genre of art (both fine arts and crafts), have similarities in the focus of their activities. Such as exhibitions in special rooms or in public

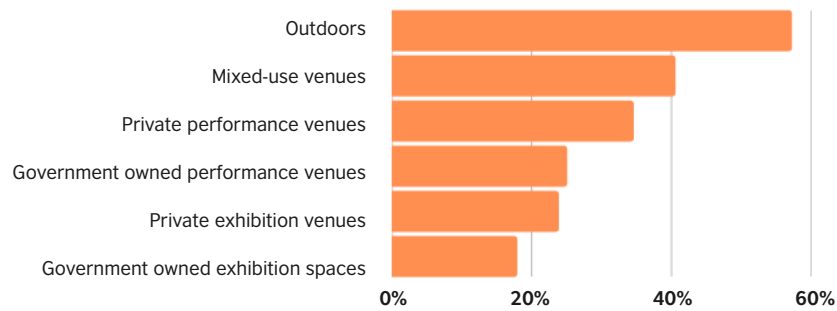
spaces, workshops, seminars, presenting various presentations of cross-disciplinary art forms, book publishing, discussions, residencies, and various appreciation spaces. Festival with new media art forms, such as video mapping, they perform video mapping shows on various media with contemporary music performances as entertainment, light-based visual arts exhibitions/digital video, supported by new media art seminars for their main activities. Moreover, the festivals for new media art genres support and facilitate media art artists to be able to exhibit their work, meet, share information and interact with each other so that the wider community can appreciate the latest developments in media art in local and international contexts.

In addition to festivals in the creative genre, there are also festivals in the field of science and technology. The main activities of the festival are symposiums, workshops, performances and exhibitions, conferences and workshops, as well as innovation exhibitions from organisations, foundations, companies, and universities. In the field of technology there is also a discussion of artistic developments, discourses, and technological practices in the creative field.

Afterwards, there are also creative festivals in the automotive sector, most of their main activities are gatherings, exhibitions and contests, spare parts and merchandise exchanges, sharing of modification creativity, entertainment and photo contests, promoting orderly traffic, exhibition of art of engineering (Kustom Kulture) works, artwork, and kustom painting. There are also vendor booth exhibitions (apparel, fashion, custom lifestyle, craft), community exhibitions (food, automotive community) supported with performances (music stage, and automotive performance).

Moreover, there are also quite a lot of festivals in Indonesia in the field of culture, they display things that are characteristic of their respective regions. Its main activities such as performing arts, colossal dramas, traditional sports competitions, traditional and coastal dance competitions, indie band parades, community carnivals, culinary, creative and nature markets, film screenings, exposure from studio/community, art workshops, exhibitions, sustainable innovation, and discussion of cultural arts.

Festivals in Indonesia are held in locations with a variety of different types of venues. Most of the festivals are outdoors (57.14%), be it on the field, beach, street, and others. Then there are those who hold their festivals in informal or mixed-use venues (40.48%). For festivals with performance content such as dance, theater and music, some use private performance venues (34.52%) and also government-owned performance venues (25%). However, for festivals with content that requires exhibition space such as visual arts, crafts and others, more uses private exhibition spaces (23.81%) compared to government-owned exhibition spaces (17.86%). Other festival venues (10.71%) are held in villages, campuses, museums, cinemas, and also buildings owned by themselves, whether they belong to the community or their foundation. In addition, during this pandemic, as an effort to keep the festival held, many festivals are also holding it online (34.52%) to reach a wider audience and those who have to stay at home during the covid-19 pandemic.



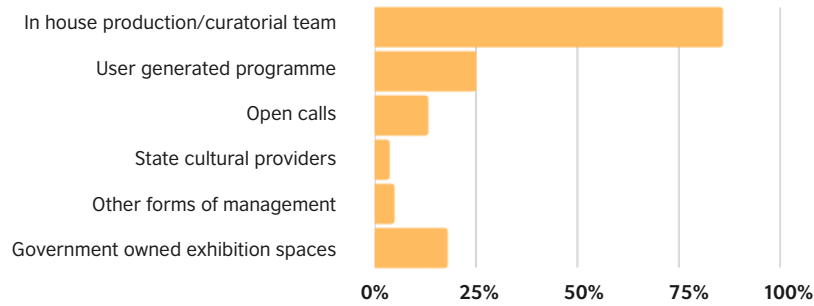
From the various main activities in organising festivals in Indonesia, there are several key parts in the festival programme. Such talks and panels (59.52%) are the main part of most festivals in Indonesia. Supported by social engagement (58.33%), cultural exchange (57.14%) and also as an educational program (54.76%) which can only be obtained informally when the festival takes place. The next most important thing is the festival as a talent showcasing (54.76%) where in the festival there is also a marketplace and fair (53.57%) as its space. The festival then also becomes a space to build awareness (48.81%) supported by talent incubation and development (48.81%). Support for creativity is also an important part of the festival, such as creative business showcasing (41.67%), creative talent exchange (41.67%), commissioning new artistic work (39.29%) supported by residencies programs (28, 57%) as well as research and publications (21.43%). Another key part of festivals (14.29%) that has not been mentioned but is also an important part is the holding of the key part of the festival, such as an appreciation of cultural products and also cultural diplomacy between countries, regions, cities and society in general.

### 3. Running the festival

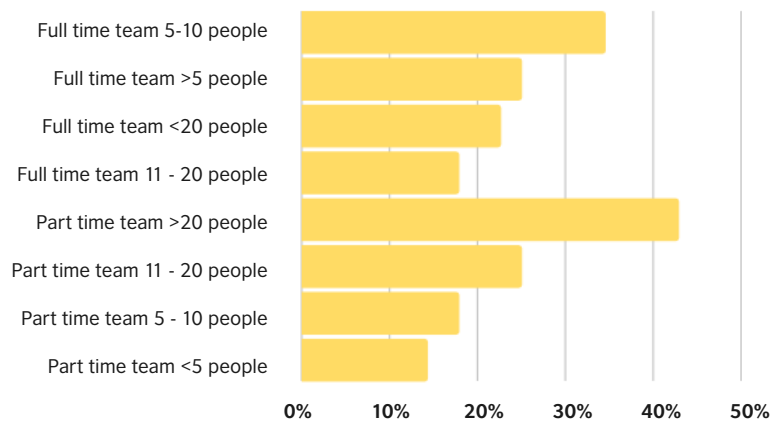
In organizing the festival, there should be a support team with reliable and creative human resources in its management. They may also consist of full-time and part-time festival team members. In addition, many festivals in Indonesia are also supported by volunteers who can be an important part of each programme.

Festival management in Indonesia is mostly programmed by the in-house production or curatorial team (85.71%) which is the main driving force for the event. In addition, there are also festivals that are indeed prepared by the community or user-generated programme (25%) which have become rituals or traditions of the surrounding community, and some are managed through open-calls (13.10%). Festivals organised by the national or regional government are managed by state cultural providers (3.57%) and are also organised by guest producers' / guest programmers (3.57%). In addition to those previously mentioned, there are other forms of management (4.76%) such as committees formed by professional associations, external curators, and multi-stakeholder engagements with local governments, civil society, academics, and communities.

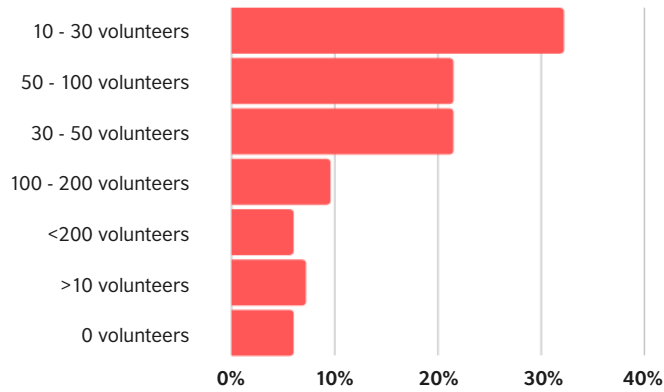




Each festival management in Indonesia has a different size of teams with a combination of full-time and part-time teams. Most festivals have a full-time team of 5-10 people (34.52%) and some have less than 5 people (25%). On the other hand, there is also a sizable full-time team of more than 20 people (22.62%) and between 11-20 people (17.86%). In contrast to full-time teams, part-time teams are usually more involved in festival management, reaching more than 20 people (42.86%) and between 11-20 people (25%), followed by 5-10 people counted for 17, 86%, and less than 5 people which is only 14.29%.



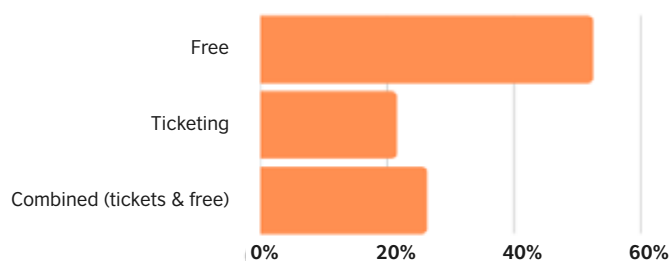
Afterwards, the number of volunteers who are members of the festival management team in Indonesia varies, where they also become the most important part in every programme. Most of the volunteers who are members of the management team in the highest range are 10-30 people (32.14%), 50-100 people (21.43%), and 30-50 people (21.43%). Followed by the highest number of volunteers 100-200 people at 9.52% and more than 200 people at 5.95%. Then with a small number of volunteers, which is less than 10 people at 7,14% and festivals that do not use volunteers have a percentage of 5.95%.



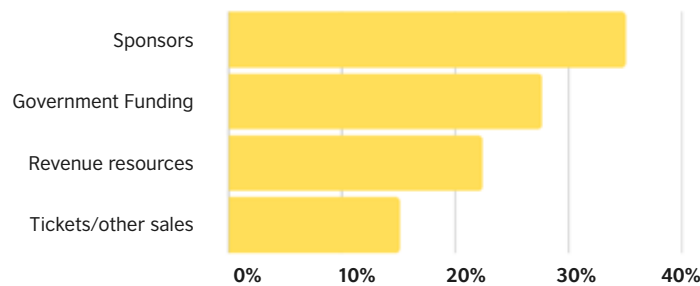
#### 4. Financing the festival

One of the most important things in order for the festival to run well is the existence of good financial management for every programme. Funding can be obtained from various efforts made by the organisers such as festivals with tickets or fees, receiving funding support from the government, sponsors or donors from private parties, from various sales during the festival and also other sources of income.

From the results of research conducted on 87 festivals in Indonesia, 52.38% (44 festivals) held the festival for free, anyone can participate in the entire series of activities. Then 18 festivals or about 21.43% require tickets or payment if they want to participate. And the remaining 22 festivals, reaching 26.19% percentage, are combined with tickets and free for the various programmes they offer. This combination can be in the form of differences between free and paid performances, particular programs that are free such as exhibitions and discussions, distinctive for the surrounding society, communities and students, and also free programmes in festivals that have become part of the sponsorship partnership.



Finally, the results of studies (from 87 festivals) on the origin of funding for festivals in Indonesia, most of the turnover came from sponsors or private donors which reached 34.99%. Furthermore, turnover from government funding is about 27.60%. Moreover, other revenue resources of income reached 22.35% such as from voluntary money or self-help community togetherness, community cash savings, fundraising and personal funds. The last one reaching 15.06% was income from tickets and other sales such as merchandise, food-beverage sales, and workshop class results.



### 3.2. Singapore

The 33 festivals in Singapore who responded were from different organizations, diverse venues and of varying scales and duration.

The large-scale festivals include the yearly 1) Singapore International Festival of Arts (SIFA) (Case Study 1), 2) Marina Bay Singapore Countdown, the National Heritage Board's 3) Singapore Heritage Festival and the Singapore Night Festival.

The National Arts Council's festival initiatives to promote a particular artform or reach a specific segment of audience includes, 4) Singapore Art Week, 5) Got To Move (GTM), 6) Silver Arts Festival and 7) Arts in your Neighbourhood. The Design Singapore Council's 8) The Singapore Design Week

#### 1. General Profile

Venue-based festivals include the various festivals at the Esplanade - Theatres by the Bay, they tended to be tied to a cultural festive period, i.e., 9) Huayi Chinese Festival of Arts, 10) Pesta Raya, 11) Kalaa Utsavam – Indian Festival of Arts, 12) Moonfest – a mid-autumn Celebration, or genre based, 13) Baybeats, 14) Voices – A festival of Song, 15) A tapestry of Music. The National Gallery's 16) Light to Night Festival and 17) Gallery Children Biennale. Singapore Chinese Cultural Centre's 18) Cultural Extravaganza. Arts House Limited's 19) Aliwal Urban Art Festival and 20) Goodman Open House bring awareness of its arts group tenants and precinct vibrancy to the neighbourhood they are in.

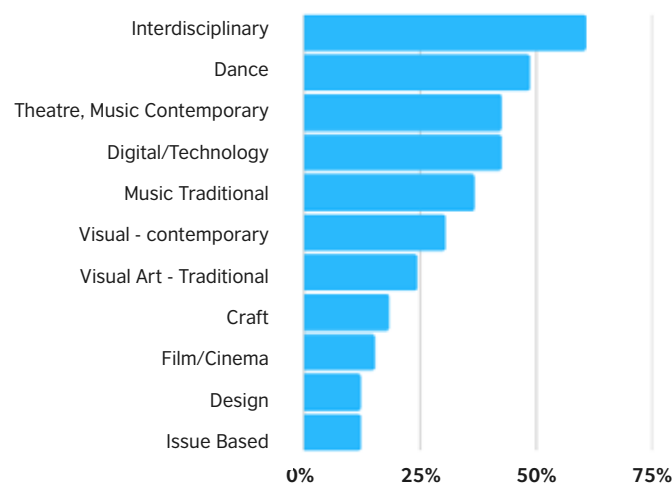
Theatre or dance companies initiated festivals like The Necessary Stage 21) M1 Singapore Fringe Festival, The Human Expression (THE) Dance Company's 22) M1 Contact Contemporary Dance Festival, 23) The Theatre Practice's Patch! A (live) Theatre Festival of Play, Wild Rice Theatre's 24) Singapore Theatre Festival and Tworks' 25) Festival of Women NOW- Not Ordinary Work. (Case Study 2)

Independently run, The Singapore Book Council's 26) Asian Festival of Children's Content, 27) Singapore Street Festival, 28) StoryFest: International Storytelling Festival Singapore, 29) Enabling Festival and 30) The Wicked Wallop. Film festivals by Goethe Institute's 31)

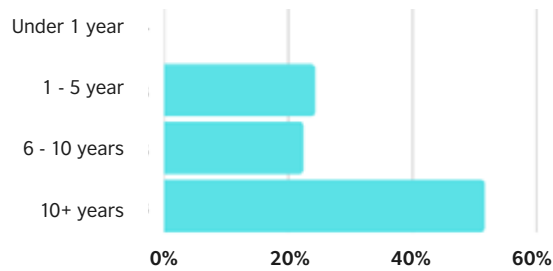
German Film Festival, 32) Singapore International Film Festival and the Singapore Film Society's 33) European Film Festival, co-organised with the Singapore Film Society (Case Study 3).

The three case studies highlighted will show the difference of scale and diversity of reach of the festivals in multicultural cosmopolitan Singapore.

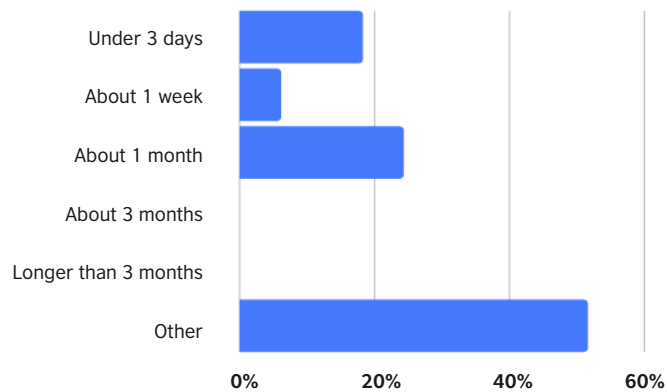
The major art form and/or creative genre focus of the festivals in Singapore are: 1) Interdisciplinary (60.61 %), 2) dance (48.48%), 42.42% for three of the categories, 3) Theatre, 4) Music-contemporary, 5) Digital and/or Technology, 36.6% for 6) Music – Traditional, 7) Visual – Contemporary, 8) Other (30.30%), 9) Visual Arts – Traditional (24.24%), 10) Craft (18.18%), 11) Film/Cinema (15.15%), 12.12% for 12) Design and 13) Issue Based e. Environmental Sustainability, LGBTQ, Gender, etc. Under the 'other' category, they included the development of large scale participatory, immersive, and interactive physical artwork installations and online works, popular culture and lifestyle trends, Value of Design, i.e., Design and Business, Chinese opera, puppetry, rare traditional art forms, Skateboarding, Hybrid (Live and digital) Theatre, Literary arts, presentations of Chinese Singaporeans culture through various disciplines, Storytelling and Heritage.



In terms of the age of the festivals in Singapore, 10 + years (51.52%) , 24.24% are 1 to 5 years and 6 to 10 years and there were no festivals under 1 year old. What this means for a small country with many older festivals is that there might be festival fatigue and festival saturation of the older and more established festivals. Audiences are at a prime position to pick and choose the festivals they like to support. It is harder for new festivals in Singapore to emerge or find funding or media space to be noticed.

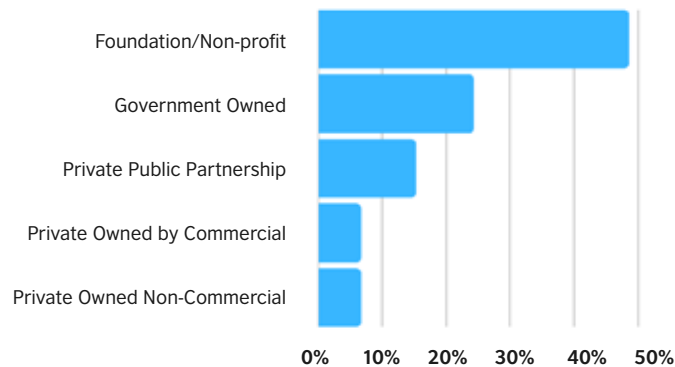


Regarding the duration of festivals, more than half are, others (51.52%), a month long (24.24%), three days long (18.18%) and 1 week long (6.06%) . Under the ‘others’ section, the duration of most festivals range from 3, 4, 9, 10, 12 or 17 days, slightly under or up to 2 weeks, 2 to 3 weekends, 2 to 3 weeks or 6 to 18 months. Thus, one can deduce that the longer the festival duration, the bigger the festival budget to sustain the interest in what the festival has to offer. Festivals that run for more than a week also tend to be interdisciplinary, offering a diversity of performances, workshops, talks or film screening.

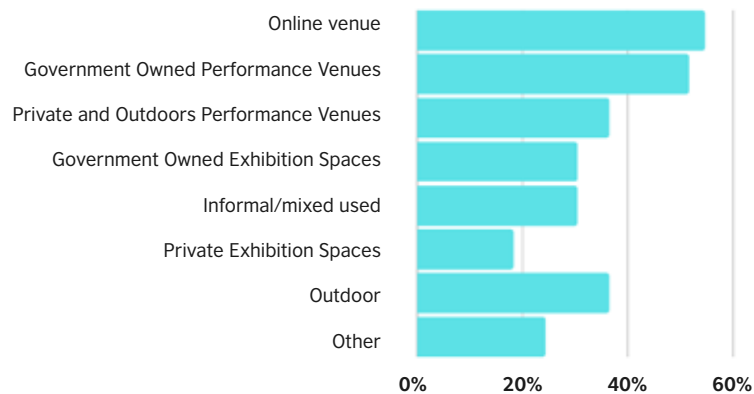


## 2. The Structure of the Festivals

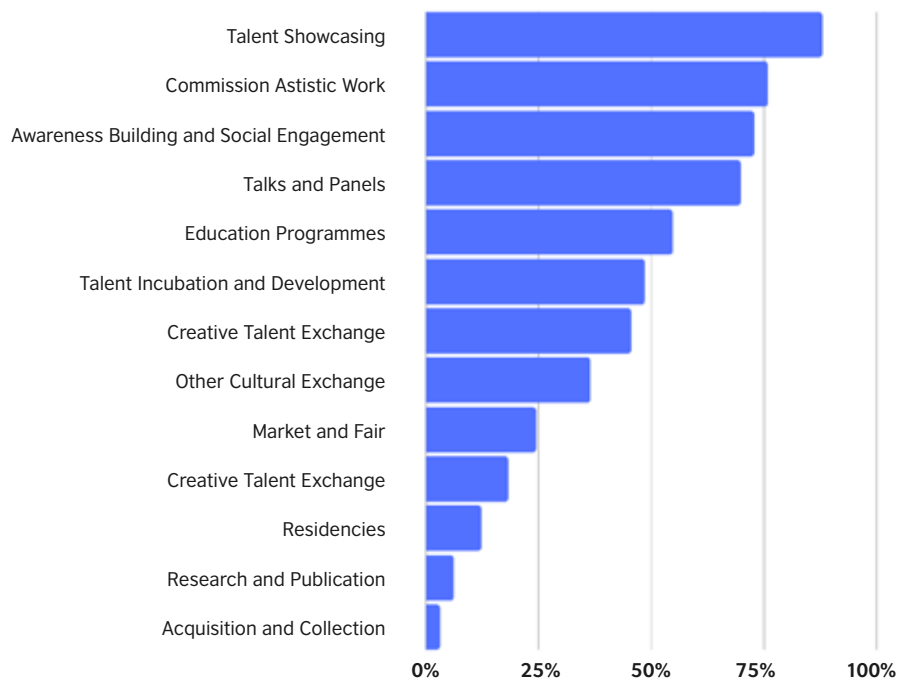
In terms of the festivals’ legal status, of the 33 festivals in Singapore, they are organised by a Registered foundation/Non-Profit organization (48.48%), government owned (24.24%) and Private-public partnership (15.15%). 6.06% belong to a) privately owned by commercial entities such as brand or companies or b) privately owned by a non-commercial collective or individual. Looking deeper into the Registered foundation/ Non-profit organizations, most also get funding from either the Ministry of Culture, Community, and Youth or the statutory boards like the National Arts Council or National Heritage Board. Thus although at arms length, the government’s influence on festivals in Singapore is still more than 60%.



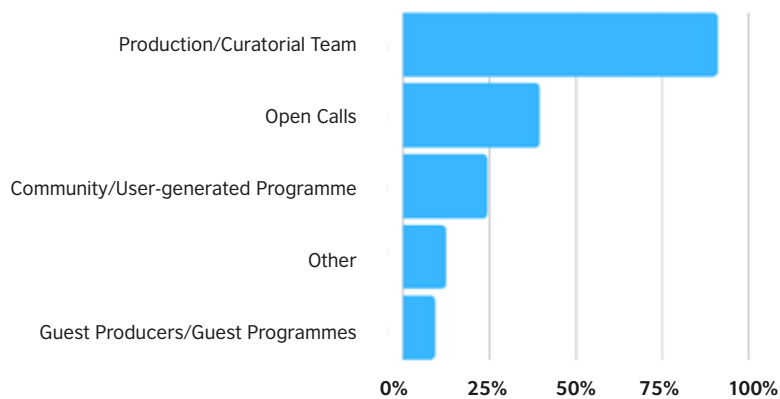
The venues where the festivals are presented are quite diverse and visible, Online (54.55%), Government owned performance venues (51.52%), Private Performance venues and outdoors – e.g., Park, beach, or streets (36.36%) , Government owned exhibition spaces and informal/mixed use venues (30.30%), other (24.24%) and Private Exhibition spaces (18.18%). Venues are generally quite expensive in Singapore unless there is an in-kind subsidy or sponsorship. The details under ‘other’ includes, regular cinemas, mixture of indoors and outdoors performances and activities all held within a centre, activation of public circulation spaces across the National Gallery Singapore, Shopping Mall Atriums and outside shopping Malls or outdoor parks, Esplanade – theatre by the bay, venues under the National Arts Council ‘s Arts Housing Framework and the National Library.



As to which are the key parts of the festivals programme, Talent Showcasing (87.88%) tops the list, Commissioning New Artistic Work (75.76%), Awareness Building and Social Engagement shares 72.73% , Talks and Panels (69.70%), Education Programmes (54.55%), Talent Incubation and Development (48.48%), Creative Talent Exchange (45.45%), Other Cultural Exchange (36.36%), Market and Fair (24.24%), Creative Talent Exchange and Other at 18.18%, Residencies (12.12%), Research and Publication (6.06%) and Acquisition and Collection (3.03%).

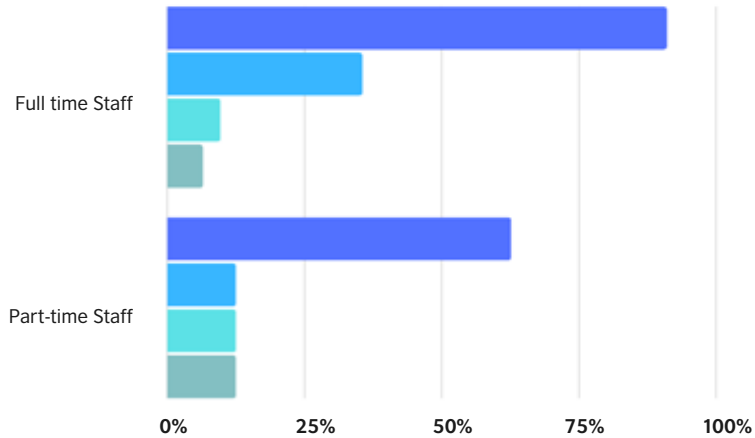


The other key parts of the festivals programme include learning through play, understanding IP and its legal rights – for production, for performances, for collaboration works, encouraging collaboration between the region, sharing of performing arts from different religions, capability development and Films and songs.

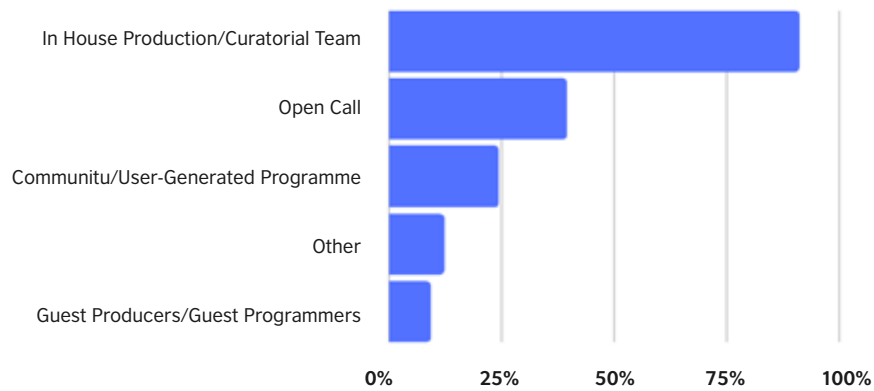


As to the how the festival is programmed, in house production/curatorial team (90.91%), Open Calls (39.39%), by community/ user -generated programme (24.24%), Other (12.12%) and Guest Producers/guest programmers (9.09%). The elaborations of the 'other' includes new youth works, how to make it marketable in the mainstream market, Aggregator platform, partnerships with other organizations and festivals and having a festival director.

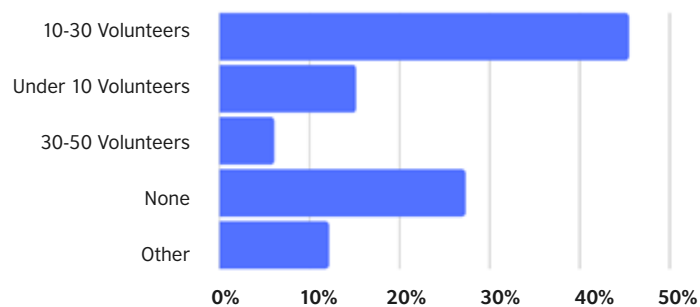
This in-house production/curatorial team structure can be seen most clearly in the European Film Festival, co-organised with the Singapore Film Society (Case study 3), a volunteer-run society grooming its members to be film curators.



The number of staff at the 33 festivals are: under 5 full time staff (48.39%), between 5 to 10 staff (35.48%), 11 to 20 staff (9.68%) and 20+ full time staff (6.45%). In terms of part-time staff, under 5-part timers (62.50%), 12.50% for 5 to 10, 11 – 20 and 20+ part timers.



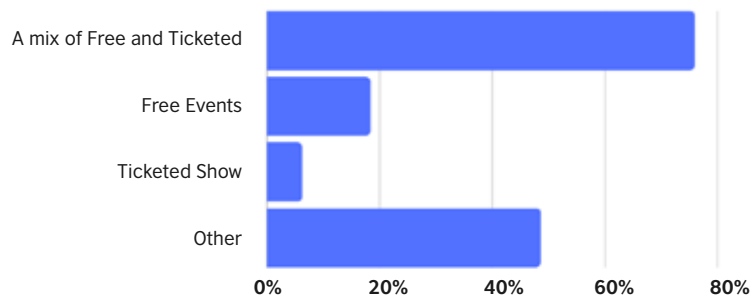
In the area of volunteer management, festivals worked with 10 -30 volunteers (45.45%), followed by festivals who don't involve any volunteers (27.27%) and under 10 volunteers (15.15%) and with 30 to 50 volunteers (6.06%).



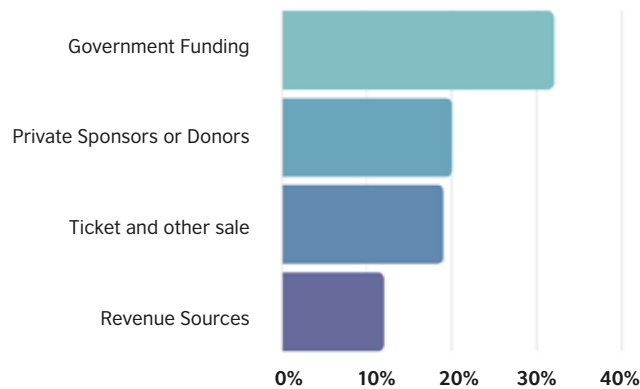
The Festivals featured a mixture of free and ticketed events (75.76%), other (48.48%), free events (18.18%) and ticketed shows (6.06%). The explanation given for 'other' includes complex configuration between digital and physical events, talks and digital exhibitions, some workshops chargeable to cover materials, some are ticketed partner events, some a free exhibition within a chargeable exhibition ticket, mixture of free



programmes and sponsorship from Shopping malls under the CSR partnership programme including sales of programmes to other festival, 60% ticketed and 40% free, free online programmes while the in person programmes are ticketed.

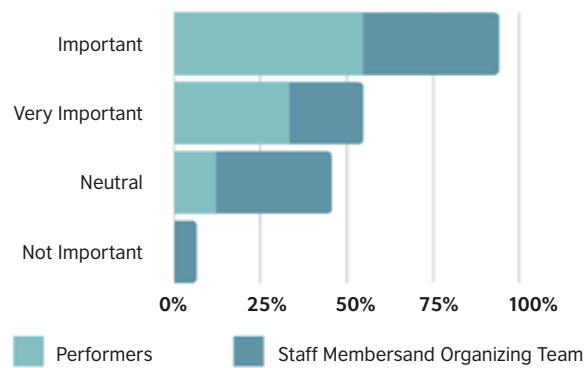


Regarding the sources of funding for the festivals, % of turnover from government funding (96.97%), % turnover from private sponsors or donors (60.61%), % of turnover from ticket and other sales (57.58%) and % of other revenue sources (36.36%). What this means is that the types of content produced tends to be a little stewed towards government centric themes of building social capital, or nationalistic, inspiring the Singapore spirit or making Singapore home. Arts and Culture as an expression of national identity.



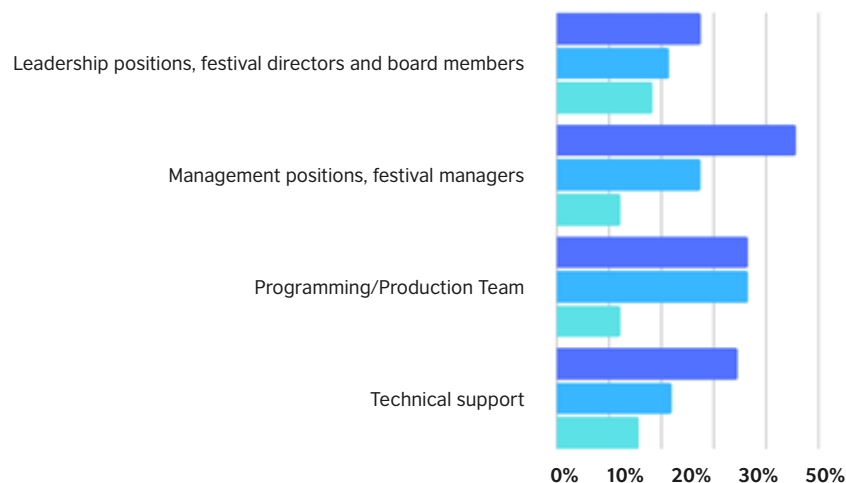
### 3. Inclusivity and Diversity of the festivals

In terms of how the festivals view inclusivity and diversity among the performers and creative talents, important (54.55%), Very Important (33.33%) and neutral (12.12%). In terms of inclusivity and diversity among their staff members and organising team, important (39.39%), neutral (33.33%), Very important (21.21%) and not important (6.06%).

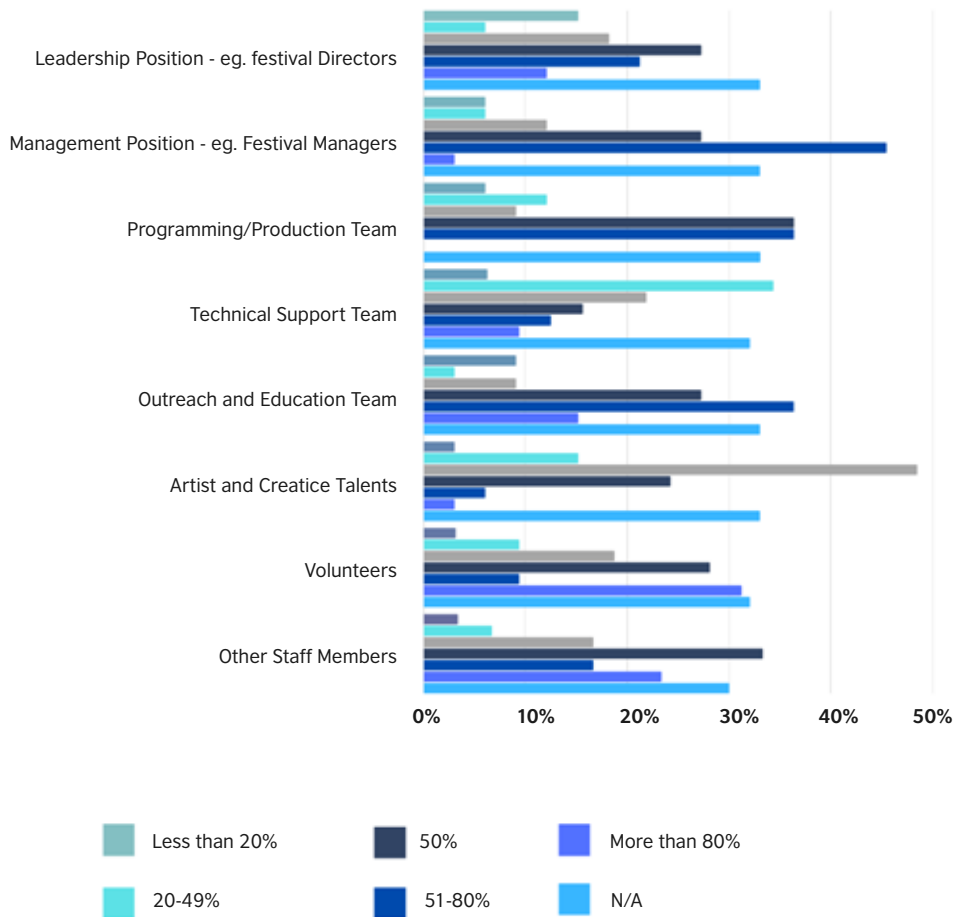


The summary of festivals who elaborated on their strategy around inclusivity and diversity include a conscious programme choice of being diverse to provide accessibility such as Audio Description, touch tours for vision impaired, live captioning or sign language interpretation for the hearing impaired. There was also a mention of targeting the underserved audiences or embracing the needs of diverse audiences in terms of culture, background, language, or themes.

In response to how many women are involved in the different aspects of the festival, for Leadership positions, festival directors and board members 51% to 80 % (27.27%), followed by more than 80% (21.21%), 50% (18.18%). In the area of Management positions, festival managers, more than 80% (45.45%), 51 to 80% (27.27 %), at 50 % (12.12%). In the programming/ production team, 51% to 80% (36.36%) and more than 80% (36.36%), 20% to 49% (12.12%). In the area of technical support, 20% to 49% (34.38%), 50% (21.88%), 51% to 80% (15.63%).



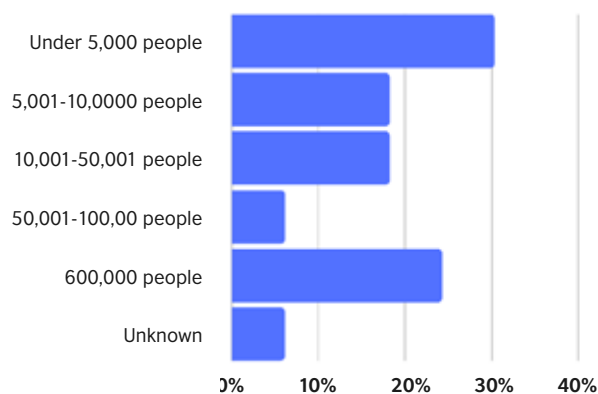
Interestingly, Tworke's Festival of Women NOW- Not Ordinary Work. (Case Study 2, Annex B) has dedicated three years of programming to focus on celebrating women creators, thinkers, and change-makers, and their approach to making a difference. Led by women and supported by women production, technical and administrative teams, N.O.W. makes visible the multifaceted and capable women, their voices and their not ordinary work.



Regarding the number of disabled people working in the different aspects of the festival, about 19 of the 29 festivals don't work with PWDs (Person with Disabilities) in a concerted way. There are some who work with 1 to 4, 3 to 10 or have either staff or participants who are PWDs. One festival is planning to begin.

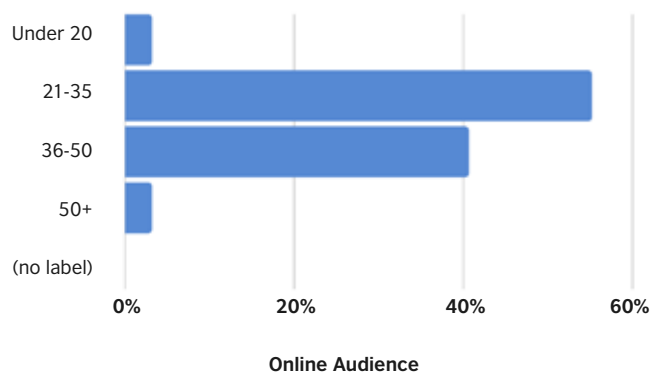
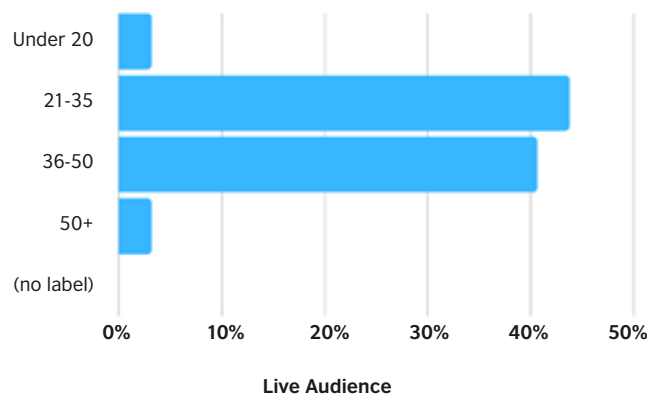
#### 4. Impact of the Festivals

The average size of live audiences per edition of the main festival ranges from reaching under 5000 people (30.30%), to reaching 600,000 (24.24%), 18.18% ranging from 5,001 to 10,000 and 10,001 to 50,000, 50,001 to 100,000 (6.06%) and We do not know.

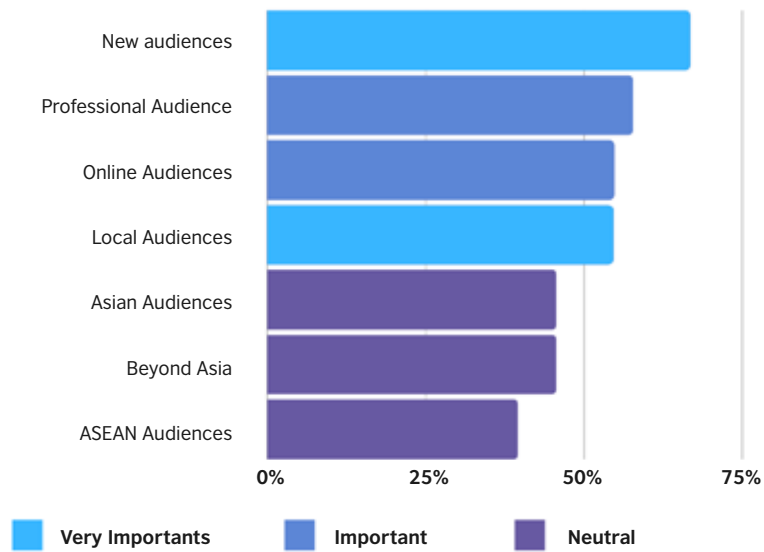


In terms of online audience reach, they range from 0 to 300,000 to millions. It would be interesting to see a more systematic and standardized way of tracking online audiences. With regards to the background of the festivals' live audience, arts and creative professionals (96.88%) and the public (93.75%). There is an equal split between men and women and 30.30% who identified as 'other'. At least two festivals don't track this data.

The average age group of the live audience are, between 21 to 35 years old (43.75%), between 36 to 50 years old (40.63%), are under 20 or over 50+ (3.13%) . The average age for online audiences is between 21 to 35 years old (55.17%).

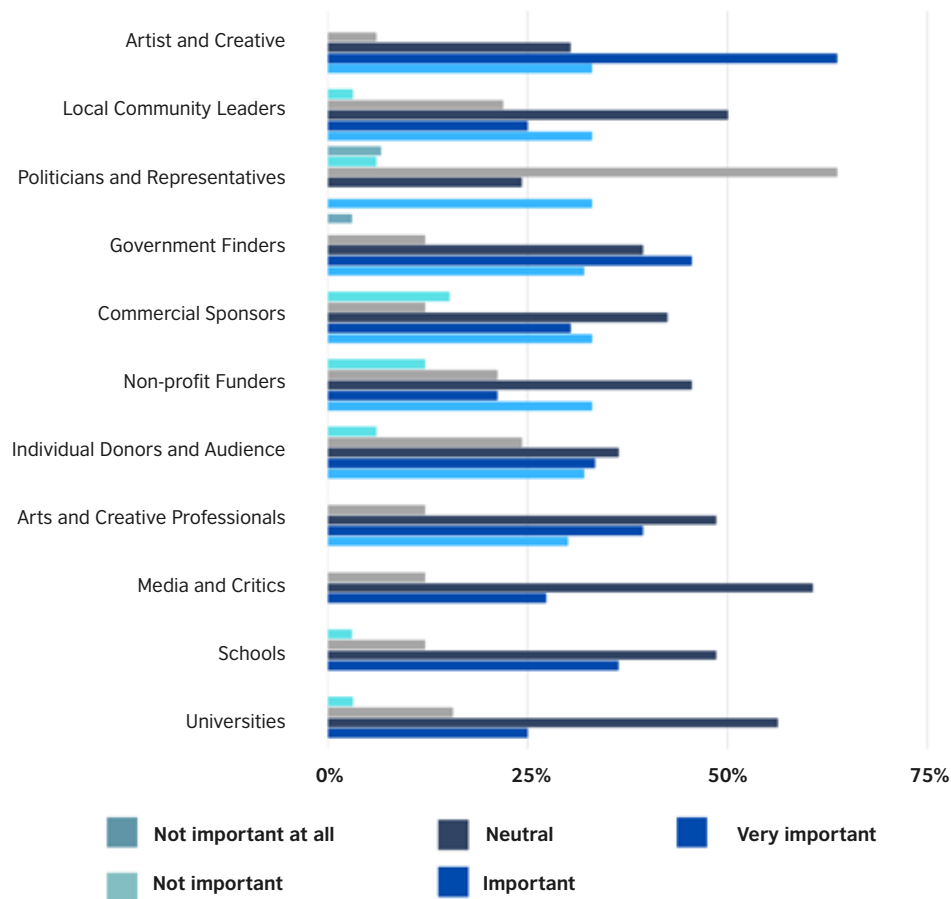


In terms of what is important to the festivals' audience development, many felt new audiences were very important (66.67%), felt the repeated live audience and Arts/Creative professional audience were important (57.58%) and the online audience was important (54.55%). Local audiences are very important (54.55%), neutral to other Asian audiences and a wider international audience beyond Asia ( 45.45%) and neutral to ASEAN audiences (39.39%).



In the area of audience growth, 54.55% of the festivals saw an increase while 30.30% stayed the same and 15.15% witnessed a decrease. Identifying stakeholders in the growth and development of the festivals, 63.64% felt that Artists and Creatives are very important stakeholders. 63.64 % are neutral to Politicians and Representatives, 60.61% felt the Media and Critics are important. These findings clearly reveal the role of festivals to the primary stakeholders of artists and creatives. A festival is indeed an important sector development vehicle, to create new work, social presence, a deeper public awareness and appreciation of its artists. The role of festivals as soft power cultural diplomacy can be seen by both politicians and representatives internally and externally to be a good meeting ground to promote cross cultural understanding. The media and critics see festivals as important indicators of the cultural vibrancy of the city state.

It is unfortunate that despite many numerous tax incentives by MCCY to attract commercial sponsors to give and support the arts, 42.42% felt that commercial sponsors, e.g., brands and companies are important, 36.36% felt that individual donors and audience are important.



The themes that drives the festivals are: local pride (51.52%), to grow the creative economy (51.52%), grow cultural capacity (45.45%), to build tolerance and inclusion (42.42%), felt neutral to build environmental awareness (40.63%), 37.50% felt neutral to provide employment, drive innovation across the economy and provide opportunities for minority communities , 33.33% felt either not a focus or neutral that festivals can grow and enhance tourism, 31.25% felt neutral to attract inward investment.

The top three themes that raised discussions with stakeholders in the public sector are, growing cultural capacity (66.67%), building local pride (51.52%), and growing the creative economy (48.48%). This is an exciting direction for Singapore to become experts in consolidating its festival experience to deepen cultural capacity, articulating the diverse Singaporean identities, and attracting the best talents to grow the creative economy in art and technology incorporating the latest trends of AR and VR in interactive arts and culture experiences. At least two festivals spoke about the need for ‘connection to life’ and ‘responding to the needs of the underserved’

The top three themes that raised discussions with stakeholders in the private sector are quite similar as growing cultural capacity (60.61%) , building local pride (48.48%), and building tolerance and inclusion (45.45%). It is good to see the heart of private corporations in fostering tolerance and inclusion for the local communities.

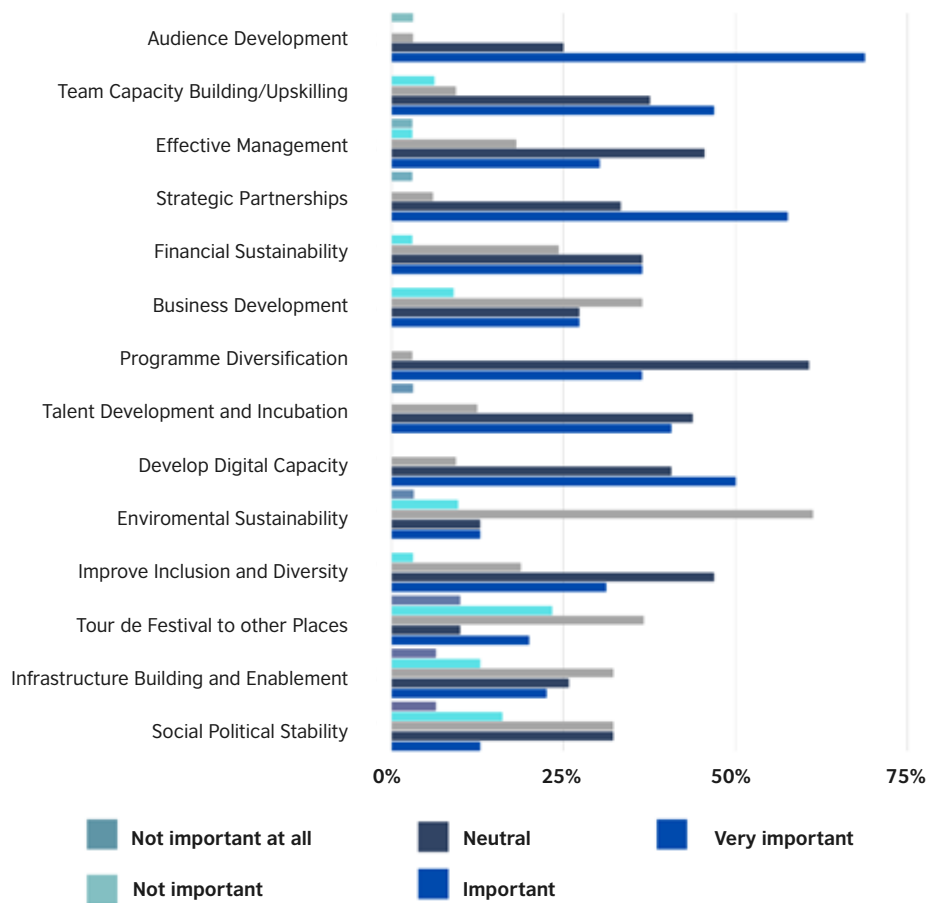
Links of Singapore festivals to regional networks are quite lacking amongst the festivals. 57.58% are not connected in any way, 42.42% are connected in some way and 30.30% chose others. The festivals tend to be linked to ICOM, Association of Asia Pacific Performing Arts Centre, Esplanade's own series of festivals, informal network of festival programmers in Singapore, cultural embassies like the Goethe Institute. Similarly, 54.55% are not a part of any national or international network of festivals. 42.42% are a part of some international network and 39.39% are connected through others. Links include ICOM, CIMAM, the International Battle of the Year in Germany, BBIC in Korea, Freestyle Session from USA, International Federation of Interior Designers (IFI), International Society of Performing Arts, Singapore Art Week, Global Association of Literary festivals, European Festival Association, Luma.

Especially in this COVID pandemic period, it is important for festivals in Singapore to reach out and connect with other festivals outside of Singapore to not lose its international connections. The top three benefits for being a part of the international networks are Expanded Network and Access to an international Community of Practitioners (45.45%), and availability of Industry information and Exchange (39.39%).

The plans for 2022 are 50% will change the festival model, 31.25% will continue as previously planned and follow similar operational plans before COVID19 and the remaining have yet to make any plans.

## **5. Challenges for 2026**

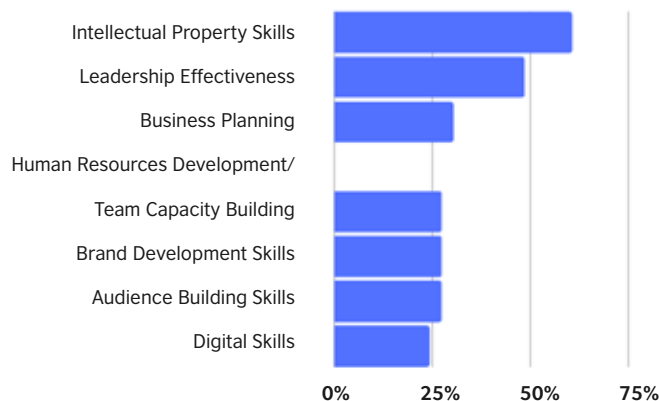
In future projecting festivals to 2026, festivals felt that it is very important to focus on (68.75%), environmental sustainability, carbon neutral (61.29%), programme diversification (60.61%), strategic partnerships (57.58%), to develop digital capacity (50%), Team capability building/upskilling (46.88%), to improve inclusion and diversity (46.88%), effective management/governance (45.45%), talent development and incubation (43.75%), to tour the festival to other places (36.67%), was divided between important or very important to have financial sustainability (36.36%), felt neutral to have business development /growth (36.36%), felt neutral to infrastructure building and enablement (32.26%), i.e. SG Connections, felt neutral and important for socio- political stability (32.26%).



Sponsorship, keeping up with technology, better understanding the audiences and manpower resourcing are some of the mentioned challenges. More than half of the 33 festivals were able to identify the barriers to achieving the changes. Navigating the unpredictable COVID 19 restrictions, economic climate, cost, limited pool of funders and financial resources, staff capability in developing strong programmes and networks.

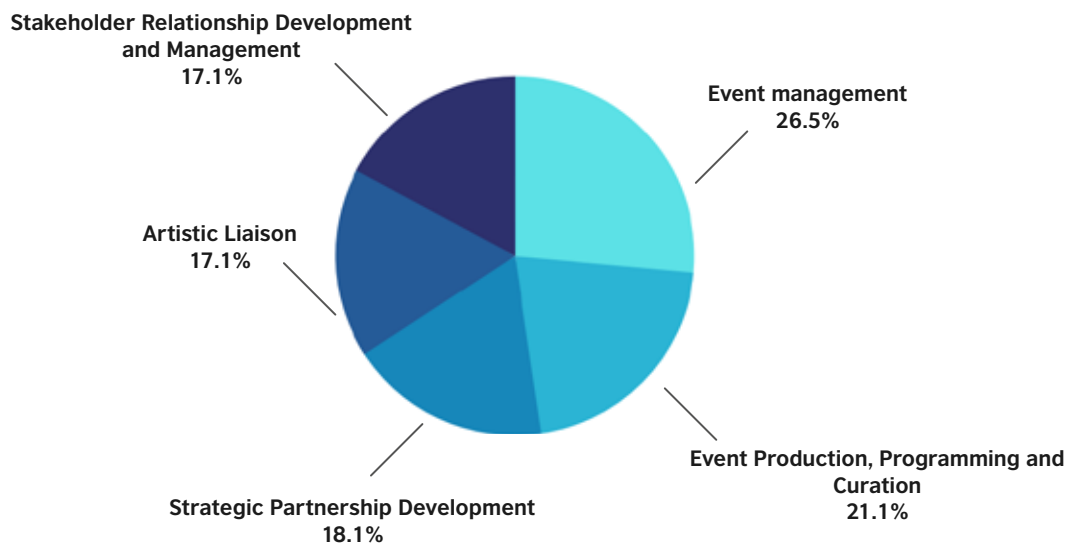
### 6. Skills needed in Management and Business development

60.61% felt Intellectual Property skills are the most important, 48.48% felt leadership effectiveness, 30.30% felt business planning, 27.27% felt Human Resource Development/team capacity building and Brand Development skills and Audience building skills and 24.24% digital skills.





In a five-year projection, what are the priorities for the festival? 54.84% identified event management, 43.75% event production, programming, and curation, 37.50% strategic partnership development and stakeholder relationship development and management and 35.48% artistic liaison.

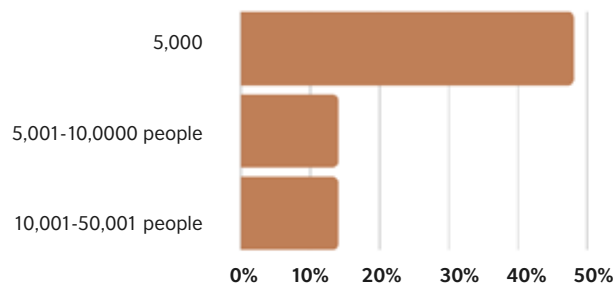


### 3.3. Thailand

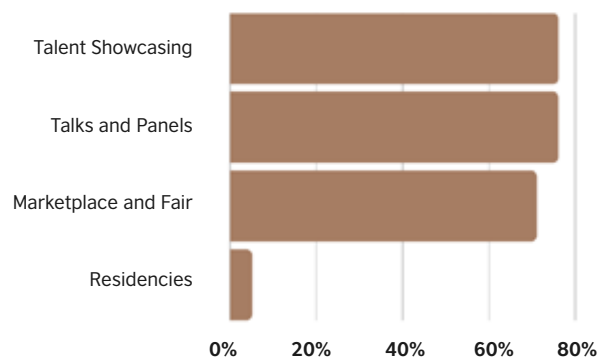
Three festival case studies have been selected from the 22 survey responses (out of 60 festivals in the database or 37%), namely Bangkok Theatre Festival (BTF) organised by Bangkok Theatre Network (BTN), Chiang Mai Design Week (CMDW) by Thailand Creative and Design Centre (TCDC) Chiang Mai and Thailand Biennale (TB) by Office of Contemporary Arts and Culture (OCAC), Ministry of Culture.

#### 1. General situations

From the survey responses, it is found that owned websites, Facebook, and Instagram are the festivals' most popular social media for communication with their target audience. In terms of art form and/or creative genre, the top three focuses for festivals in Thailand are contemporary music (64%), interdisciplinary (59%) and contemporary visual arts (55%). This is probably because these festivals either receive government support in accordance with its creative economy policy or are organised by major entertainment industry agencies for marketing purposes, especially the music festivals. In addition, it is indicated that in the past five years, many festivals (55%) have been initiated in line with the government policy's on creative economy and people's changing lifestyles. Besides, the findings show that most festivals are private owned by non-commercial collective or individuals (41%). They are either small-scaled, with the average size of live audience of fewer than 5,000 people (48%), or medium-scaled festivals, with that of 5,001-10,000 (14%) and 10,001-50,000 (14%), with the short duration of about one week long (32%) or even under three days (27%). It is notable here that the government-owned ones, in contrast, are more successful in terms of audience reach and more widely recognised.



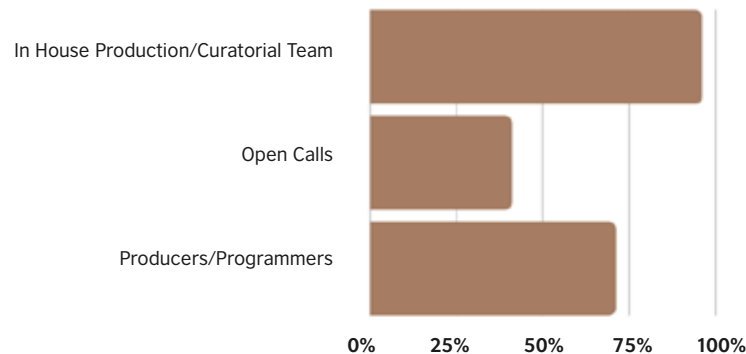
Apart from their main activities/events, most festivals feature as their key parts talent showcasing (76%), talks and panels (76%) and marketplace and fair (71%). Almost non-existent are residencies (5%), probably because they need more funding and Thai festival organisers are not familiar with them and do not realise their benefits yet.



Most festivals in Thailand are free events (43%) and notable exceptions are performing arts/theatre festivals. For most design and crafts events and some contemporary visual arts ones, the participants are charged fees for marketplace and fair booths or individual exhibitions. Mostly, the funding of festivals comes from turnover from private sponsors or donors (91%) and considerably that from government funding (67%), more than that from ticket and other sales (62%).

## 2. Festival programme

In terms of programming, the survey results show that most festivals have an in-house production/curatorial team (96%), some do open-calls (41%) and others guest producers/programmers (36%). Being small-scaled festivals, many employ fewer than five full-time staff members (32%) while relying on more than 20 part-timers (43%) as well as volunteers (under 10: 32%; from 10 to 30: 27%). It can be said that in this manner festivals in Thailand have been able to build networks of artists and to develop relationships with the locals who take part in the events.



## 3. Gender and inclusivity

As for gender and inclusivity, it is found that most festivals in Thailand deem them very important among artists and creative talents (52%) and important among staff members and the organising team (43%). Noteworthy, most festivals have more female than male artists and creative talents and significantly more women than men are in their leadership and management positions. Likewise, most members of their programming/production, outreach and education teams and volunteers are women, and the only male-dominated one is, predictably, the technical support team. Nonetheless, only a few festivals give opportunities to people with disabilities. Moreover, people of ethnic or religious minorities are only involved as artists and creative talents in some festivals, and not as staff members and the organizing team. In other words, while there is balance in gender, inclusivity has a long way to develop for festivals in Thailand.

## 4. Audience

Thailand does not have many large-scale festivals because of the limited budget for and public interest in contemporary arts and culture, and as a result the aforementioned number of live audiences for many festivals (48%) is lower than 5,000. The larger festivals attract more audiences, but their number is usually lower than expected. Interestingly enough, many festivals attract international audiences from all over the world, notably more from outside than inside SEA according to the survey results. This is possibly an outgrowth of the Thai tourism industry (pre-COVID-19 pandemic). According to the survey respondents, during the past three years the numbers of both live audience and online audience of festivals have increased significantly.

According to the survey results, the average age group of most festivals' live audience (50%) and online audience (56%) is 21 to 35 years old. They are generally sociable, educated, outgoing and have positive thinking towards technology and arts. While many are not arts practitioners, they want to be part of it for new experiences, knowledge, or social involvement.

In terms of audience development, the survey respondents regard the most important repeated live audience (67%) and new one (62%). At the same time, they hope to open more space for arts/creative professional audiences along with local audience development for better communities. Deemed the least important by the survey respondents, however, is the online audience.

### **5. Stakeholders and networks**

Findings show that most festivals are considered as very important stakeholders to their growth and development, first, artists and creatives (81%); second, commercial sponsors (70%); and third, government funders (60%). In this regard, the collaboration between public and private sectors will enable them to accomplish their missions to grow the creative economy (a very important focus for 60% of them) and to grow cultural capacity (55%), etc. Evidently not a good sign for the development of future audiences, schools and universities are regarded as the least important stakeholders.

Furthermore, the survey results show that most festivals in Thailand are part of a local or regional network(s) (52%) as well as national or international network(s) (52%) of festivals and events. The purposes for their affiliation are: to attain more financial support; to create collaborations between professional teams to develop ideas/concepts of the festival; to create collaboration projects between artists, creatives and local people; to be recognised internationally (e.g., Chiang Mai Design Week in a UNESCO Creative City and as part of World Design Weeks); to support young artists/arts students to present their works on public platforms and to have new experiences; and to build sustainable creative communities of artists and local people. Notwithstanding these, the above number for both levels (52%) means that there are many stand-alone festivals in Thailand without networking at any level. On the other hand, for those networked festivals, expectations include: more funding from donors, investors and government; growth of audiences and participants; collaboration within SEA region and with the rest of the world; collaboration among professional teams; support and promotion of young artists and creative people in all art forms and/or creative genres; increase of income for the festival's longevity; and exchange of knowledge and projects for artists, students and local people.

## **6. Future plans**

As for the future, it is found that next editions of most festivals in Thailand will be approached as they have been (60%) but they will expand to a bigger scale and create more online platforms for their new audience, especially those of younger generations. To achieve this, most festivals put their financial sustainability first and foremost (68%) and strategic partnerships second (63%). A major factor for the festivals, the uncertainty of funding has caused many festivals to change their formats and activities. During the COVID-19 pandemic, very few festivals have been able to adjust themselves while many simply wait and hope things to recover, especially the economic situation.

## 4. Extraction from Case studies

The case studies

Extraction from case studies : Function of the festival

Q#	Country	Festival	Function	Categories
N/A	MALAYSIA	Urbanscapes	formula to draw crowds, coverage and sponsors	visitors
143	PHILIPPINES	Escolta Block Party	contribute to new ways of conceptualising relationships with urban space	urban
154	PHILIPPINES	The Baguio Creative City Festival	attract cultural tourist	tourist
N/A	VIETNAM	Da Nang International Firework Festival	boost tourism development	tourist
N/A	VIETNAM	Da Nang International Firework Festival	local people and tourists have opportunities to immerse themselves in a festive atmosphere with the firework competition, art performances and cultural events taking place all over the city	tourist
168	MALAYSIA	Rainforest World Music Festival	place to relax and rest	tourist
N/A	MALAYSIA	Ipoh International Art Festival	support to the eco-tourism of Perak	tourist
168	MALAYSIA	Rainforest World Music Festival	contribute to the cultural tourism industry	tourism-cultural
N/A	MALAYSIA	Ipoh International Art Festival	energising cultural tourism	tourism-cultural
154	PHILIPPINES	The Baguio Creative City Festival	build an inclusive, resilient and sustainable city	social change
97	SINGAPORE	Festival of Women N.O.W	investigate the current urgencies	social change
N/A	MALAYSIA	The Refugee Fest	platform that voices opposition toward Malaysian government's	social change

			turning away of Rohingya people, citing fears of spreading the virus	
N/A	MALAYSIA	Ipoh International Art Festival	urges community actions to affect change	social change
146	VIETNAM	Vietnam Design Week	create an annual national event to showcase the creativity of Vietnamese design	showcase
107	THAILAND	Chiang Mai Design Week	exhibitions	showcase
168	MALAYSIA	Rainforest World Music Festival	exposition of works from local organisations and social enterprise that are in alignment with UN Sustainable Development Goals (SDGs)	showcase
156	PHILIPPINES	Art Fair Philippines	galleries showcase local works and meet with collectors	showcase
143	PHILIPPINES	Escolta Block Party	invite homegrown creatives to present their works in a public forum	showcase
85	INDONESIA	FESTIVAL KABA – NAN JOMBANG	platform for different performances	showcase
156	PHILIPPINES	Art Fair Philippines	platform for the display, sales, and promotion of Filipino modern and contemporary art	showcase
133	VIETNAM	Vietnam Festival of Creativity & Design	platform to connect them and showcase the creativity	showcase
96	SINGAPORE	European Film Festival	platform to showcase films	showcase
96	SINGAPORE	European Film Festival	platform to showcase films by young Singaporean film-makers	showcase
N/A	MALAYSIA	Kuala Lumpur Fashion Week	showcase	showcase
96	SINGAPORE	European Film Festival	showcase a selection of European films	showcase

N/A	VIETNAM	Da Nang International Firework Festival	showcase among participating national team	showcase
130	THAILAND	Bangkok Theatre Festival	showcase of contemporary theatre	showcase
85	INDONESIA	FESTIVAL KABA – NAN JOMBANG	showcase platform for younger generations of artists and choreographers	showcase
N/A	MALAYSIA	Kuala Lumpur Fashion Week	showcase the country's ready-to-wear designer brands to buyers, media and the general public	showcase
146	VIETNAM	Vietnam Design Week	showcase Vietnamese design talent	showcase
168	MALAYSIA	Rainforest World Music Festival	showcase world music including traditional music, world fusion, and contemporary world music	showcase
136	SINGAPORE	Singapore International Festival of Arts	stage for Singaporean works	showcase
147	VIETNAM	No Cai Bum Contemporary Art Week	young and emerging artists to showcase their works	showcase
7	INDONESIA	KUSTOMFEST	young Indonesian custom builders/makers can have the media to introduce their work to a wider public	showcase
130	THAILAND	Bangkok Theatre Festival	create and raise the public interest in theatre	public awareness
N/A	MALAYSIA	Kuala Lumpur Fashion Week	alignment with international standards set by the Commonwealth Fashion Council of UK and the United Nations' Sustainable Development Goals	promote sustainable economy



N/A	MALAYSIA	Ipoh International Art Festival	Educational programme includes artmaking sessions and eco-conscious recycling workshops	promote sustainable economy
168	MALAYSIA	Rainforest World Music Festival	green and sustainability initiatives	promote sustainable economy
146	VIETNAM	Vietnam Design Week	mitigate the industrial impact of natural resource over exploitation and waste	promote sustainable economy
N/A	MALAYSIA	Ipoh International Art Festival	prioritise works that incorporate recycle/upcycle materials	promote sustainable economy
146	VIETNAM	Vietnam Design Week	promote and encouraging people using materials in an economical, sustainable and optimal way	promote sustainable economy
146	VIETNAM	Vietnam Design Week	promote sustainable way of thinking, designing and consuming	promote sustainable economy
146	VIETNAM	Vietnam Design Week	promote the sustainable development process in the design industry	promote sustainable economy
168	MALAYSIA	Rainforest World Music Festival	raise awareness around the climate crisis and the threat toward the cultural rights of the indigenous communities worldwide	promote sustainable economy
156	PHILIPPINES	Art Fair Philippines	raise awareness for ocean waste and sustainable maritime resource development	promote sustainable economy
N/A	MALAYSIA	Kuala Lumpur Fashion Week	realise their eco-conscious projects	promote sustainable economy
146	VIETNAM	Vietnam Design Week	Sustainable development	promote sustainable economy

146	VIETNAM	Vietnam Design Week	foster the growth of design as one of the main creative sectors	promote design
146	VIETNAM	Vietnam Design Week	promote the development of the national design industry.”	policy advocacy
133	VIETNAM	Vietnam Festival of Creativity & Design	promote the role of creative education in national policies	policy advocacy
131	MALAYSIA	George Town Literary Festival	push for social awareness and policy change	policy advocacy
7	INDONESIA	KUSTOMFEST	allow participants to reach a wider network	network expansion
161	PHILIPPINES	Philippine International Comics Festival	business matching and idea pitching	market
156	PHILIPPINES	Art Fair Philippines	create a healthy ecosystem for local art market	market
107	THAILAND	Chiang Mai Design Week	develop places for creative industry	market
156	PHILIPPINES	Art Fair Philippines	exhibit and sell premier modern and contemporary artworks in the country	market
N/A	MALAYSIA	Kuala Lumpur Fashion Week	help the designers to continue to connect with a wider marketplace	market
107	THAILAND	Chiang Mai Design Week	markets	market
N/A	MALAYSIA	Kuala Lumpur Fashion Week	platform for homegrown designers to grow their career and connect with the market	market
156	PHILIPPINES	Art Fair Philippines	promote artworks at an affordable price point	market
N/A	MALAYSIA	Kuala Lumpur Fashion Week	trade accelerating event	market
55	INDONESIA	FESTIVAL TEATER JAKARTA	discussions that involve other experts or art critics from various disciplines,	knowledge

			or workshops and screenings	
107	THAILAND	Chiang Mai Design Week	enabling them to connect their design knowledge to local wisdom	knowledge
154	PHILIPPINES	The Baguio Creative City Festival	encourage innovation	knowledge
154	PHILIPPINES	The Baguio Creative City Festival	facilitating intergenerational transfer of knowledge and skills through traditional art and craft	knowledge
146	VIETNAM	Vietnam Design Week	improve the knowledge and skills of Vietnamese designers and creative people; and to open-up fresh collaboration opportunities.	knowledge
156	PHILIPPINES	Art Fair Philippines	increase knowledge of modern and contemporary art	knowledge
7	INDONESIA	KUSTOMFEST	introduces Indonesian intellectual property and creative innovations	knowledge
130	THAILAND	Bangkok Theatre Festival	knowledge exchange in the theatre community	knowledge
50	INDONESIA	Makassar Biennale	knowledge production and distribution such as publishing books, workshops, discussions	knowledge
146	VIETNAM	Vietnam Design Week	mentoring support from 5 experts working in the following thematic areas	knowledge
N/A	MALAYSIA	Kuala Lumpur Fashion Week	promote creativity and innovation, such as mentorship scheme	knowledge
143	PHILIPPINES	Escolta Block Party	promote open access to knowledge and support for independent publishers	knowledge

130	THAILAND	Bangkok Theatre Festival	seminars, forums and workshops	knowledge
107	THAILAND	Chiang Mai Design Week	seminars, workshops	knowledge
107	THAILAND	Chiang Mai Design Week	share creative knowledge and insights	knowledge
50	INDONESIA	Makassar Biennale	sharing and distribution of local knowledge	knowledge
N/A	MALAYSIA	Urbanscapes	work with corporate partners to present collateral events	industry involvement
152	PHILIPPINES	Fringe Manila	advocate for social issues, including LGBTQIA+ rights and gender inclusion	inclusion
96	SINGAPORE	European Film Festival	build an inclusive community for our differently abled friends	inclusion
97	SINGAPORE	Festival of Women N.O.W	celebrate alliances and solidarity between women through engagement, collaboration and dialogue	inclusion
N/A	MALAYSIA	Yayasan Sime Darby Arts Festival	engage underserved community	inclusion
N/A	INDONESIA	ART JAKARTA	open a more inclusive social class	inclusion
N/A	MALAYSIA	Yayasan Sime Darby Arts Festival	raise awareness for Special Needs and gender equality workshops	inclusion
N/A	MALAYSIA	Yayasan Sime Darby Arts Festival	raise awareness on accessibility and inclusion	inclusion
55	INDONESIA	FESTIVAL TEATER JAKARTA	reach the groups under the radar	inclusion
N/A	MALAYSIA	The Refugee Fest	safe environment where the community can practice their cultural traditions and speak out on gender and LGBTQ issues	inclusion

152	PHILIPPINES	Fringe Manila	safe space for experimental art practices to connect with a wider audience	inclusion
97	SINGAPORE	Festival of Women N.O.W	space with openness and respect for honest and critical conversations	inclusion
136	SINGAPORE	Singapore International Festival of Arts	bring in international productions and commissions collaborations between international artists/companies with Singapore artists/companies	global-local
133	VIETNAM	Vietnam Festival of Creativity & Design	build a global brand for Vietnam	global-local
7	INDONESIA	KUSTOMFEST	build a global network to inform various factual matters of Indonesian cultural custom works throughout the world	global-local
107	THAILAND	Chiang Mai Design Week	develop products to international standard	global-local
156	PHILIPPINES	Art Fair Philippines	elevate the international standing of Philippine art scene	global-local
7	INDONESIA	KUSTOMFEST	bring together designers in the field of art engineering (motorcycles, cars, bicycles) and the things that accompany them (fashion apparel, painting, artwork, music and lifestyle)	gathering hub
N/A	MALAYSIA	Urbanscapes	bring together fields of music, the arts, design, film and other creative disciplines	gathering hub
7	INDONESIA	KUSTOMFEST	broad bridge for all parties involved (audiences, participants)	gathering hub

			and stakeholders) to share roles for the good of the creative ecosystem in Indonesia	
N/A	INDONESIA	ART JAKARTA	build the bridge between art discourses and art markets that usually strongly separated	gathering hub
154	PHILIPPINES	The Baguio Creative City Festival	celebrate community creativity of local artists and creative practitioners	gathering hub
125	THAILAND	THAILAND BIENNALE	develop arts as creative economy and cultural tourism	cultural tourism
154	PHILIPPINES	The Baguio Creative City Festival	activating cultural sites across the cities	cultural nurturing
131	MALAYSIA	George Town Literary Festival	capitalising on the cultural tourism value from the wider festival economy	cultural nurturing
131	MALAYSIA	George Town Literary Festival	consolidate community identity	cultural nurturing
N/A	VIETNAM	Hoi An Full Moon Festival	contribute to the preservation and promotion of Hoi An's cultural heritage, tourism development and inclusive growth	cultural nurturing
107	THAILAND	Chiang Mai Design Week	develop local cultural capital using the 'Storytelling to Branding' strategy	cultural nurturing
N/A	VIETNAM	Hoi An Full Moon Festival	develop new and distinctive cultural tourism products	cultural nurturing
50	INDONESIA	Makassar Biennale	digging local knowledge and conducting research on maritime cultures across eastern part of Indonesia	cultural nurturing

125	THAILAND	THAILAND BIENNALE	generate income from cultural capital and resource and to	cultural nurturing
N/A	MALAYSIA	Ipoh International Art Festival	help Ipoh become one of the major cities carrying its own 'signature' annual art festival	cultural nurturing
107	THAILAND	Chiang Mai Design Week	highlight the distinctiveness of local wisdom	cultural nurturing
154	PHILIPPINES	The Baguio Creative City Festival	highlights indigenous art, crafts and the contemporary expression of heritage assets	cultural nurturing
168	MALAYSIA	Rainforest World Music Festival	innovate and introduce a contemporised form of heritage craft to the local and global market	cultural nurturing
N/A	VIETNAM	Hoi An Full Moon Festival	offered visitors a profound cultural experience with diversity of activities	cultural nurturing
146	VIETNAM	Vietnam Design Week	platform that prioritise creative ideas that connect traditions and cultural heritage	cultural nurturing
156	PHILIPPINES	Art Fair Philippines	promote access to culture	cultural nurturing
168	MALAYSIA	Rainforest World Music Festival	promote and preserve indigenous cultural heritage	cultural nurturing
N/A	MALAYSIA	Kuala Lumpur Fashion Week	promote appreciation of traditional craftsmanship	cultural nurturing
154	PHILIPPINES	The Baguio Creative City Festival	promote crafts and folk arts	cultural nurturing
130	THAILAND	Bangkok Theatre Festival	connect between performing arts and communities	connector

168	MALAYSIA	Rainforest World Music Festival	connect the local communities with its global peers	connector
147	VIETNAM	No Cai Bum Contemporary Art Week	connect Vietnamese artists together	connector
N/A	MALAYSIA	Kuala Lumpur Fashion Week	connector for B-2-C ready-to-wear retail designs.	connector
161	PHILIPPINES	Philippine International Comics Festival	facilitates business opportunities between local graphic creators with potential partners	connector
N/A	MALAYSIA	Kuala Lumpur Fashion Week	help designers connect with the global and regional markets	connector
152	PHILIPPINES	Fringe Manila	mediator between artists and venues	connector
143	PHILIPPINES	Escolta Block Party	platform that brings in crowds, media attention, private investment and public funding	connector
N/A	MALAYSIA	Urbanscapes	platform where the Kuala Lumpur creative communities connect and present their best programme	connector
N/A	VIETNAM	Da Nang International Firework Festival	international brand building,	brand
50	INDONESIA	Makassar Biennale	bring critical thinking as part of the discourse	awareness
147	VIETNAM	No Cai Bum Contemporary Art Week	provide audiences with fresh exposure to diversified contemporary art activities	audience



125	THAILAND	THAILAND BIENNALE	develop personnel in contemporary art management and curatorial work	art progress
161	PHILIPPINES	Philippine International Comics Festival	develop the production, appreciation and research of Filipino comics and graphic literature	art progress
147	VIETNAM	No Cai Bum Contemporary Art Week	invigorate the atmosphere of Vietnam's (and Hue's) contemporary art scene	art progress
N/A	VIETNAM	Hanoi New Music Festival	journey to identify the identity of Southeast Asian contemporary music	art progress
131	MALAYSIA	George Town Literary Festival	leveraging art and culture as a placemaking tool	art progress
161	PHILIPPINES	Philippine International Comics Festival	nurture and grow the comics community	art progress
168	MALAYSIA	Rainforest World Music Festival	platform to discover and cultivate local talents	art progress
50	INDONESIA	Makassar Biennale	provide an alternative platform for the visual art scene in Makassar	art progress
N/A	VIETNAM	Hanoi New Music Festival	space for artists to break all the rules in music	art progress
130	THAILAND	Bangkok Theatre Festival	strengthen their network	art progress
156	PHILIPPINES	Art Fair Philippines	support continued creation and production of art	art progress

130	THAILAND	Bangkok Theatre Festival	theatre makers can develop their careers	art progress
N/A	INDONESIA	ART JAKARTA	use of digital technologies in art making	art progress
130	THAILAND	Bangkok Theatre Festival	an 'independent space' where artists can create freely and the public can witness the diversity of performing arts	
131	MALAYSIA	George Town Literary Festival	ASEAN diaspora community and its literary works are presented	
147	VIETNAM	No Cai Bum Contemporary Art Week	be connected with networks where they can meet, exchange and partner with each other for future collaboration and support	
107	THAILAND	Chiang Mai Design Week	blending of local wisdom, remarkable talent and artisanal skills and modern design and creative industry	
50	INDONESIA	Makassar Biennale	build the dynamic of the art scene within the current situation	
N/A	VIETNAM	Hanoi New Music Festival	build up an 'Experimental Music Ecology' in Vietnam	
N/A	MALAYSIA	Kuala Lumpur Fashion Week	celebrate female leadership and entrepreneurship in fashion and its adjacent industries	
152	PHILIPPINES	Fringe Manila	celebrate the freedom of artistic expressions	
143	PHILIPPINES	Escolta Block Party	celebrate the history and creativity of Manila	
168	MALAYSIA	Rainforest World Music Festival	celebrate the richness and possibilities in the fusion of contemporary and tradition world music	

N/A	MALAYSIA	The Refugee Fest	celebrate the talents of the stateless people in Malaysia	
168	MALAYSIA	Rainforest World Music Festival	celebrate the world music's diversity	
97	SINGAPORE	Festival of Women N.O.W	celebrate women creators, thinkers, and change-makers, and their approach to making a difference	
131	MALAYSIA	George Town Literary Festival	celebrate world literature, translations and literary arts	
131	MALAYSIA	George Town Literary Festival	celebrate world literature, translations and literary arts	
136	SINGAPORE	Singapore International Festival of Arts	champion the creation and presentation of Singaporean and international works	
133	VIETNAM	Vietnam Festival of Creativity & Design	champion the role of design and creativity for national development	
96	SINGAPORE	European Film Festival	cinema offers us just the lens we need to experience and understand the many complexities and cultures	
156	PHILIPPINES	Art Fair Philippines	collaborates with local spirit brand	
N/A	MALAYSIA	Yayasan Sime Darby Arts Festival	community collaboration at its core	
N/A	MALAYSIA	Yayasan Sime Darby Arts Festival	community-engagement	
168	MALAYSIA	Rainforest World Music Festival	Concept of wellness are also introduced to collateral programming	
147	VIETNAM	No Cai Bum Contemporary Art Week	create an open and friendly atmosphere for Vietnamese artists	

131	MALAYSIA	George Town Literary Festival	create dialogue	
107	THAILAND	Chiang Mai Design Week	create of creative district	
152	PHILIPPINES	Fringe Manila	cultivate an audience for non-conventional art practice	
97	SINGAPORE	Festival of Women N.O.W	demonstrate a diversity of experiences for the digital audience	
146	VIETNAM	Vietnam Design Week	designers (regardless of nationalities who are living and working in Vietnam) have the opportunity to create 'regenerated' products of high design value	
N/A	INDONESIA	ART JAKARTA	develop a new market that targets the younger generations	
N/A	MALAYSIA	Urbanscapes	develop a stable model of collaborations and operations	
107	THAILAND	Chiang Mai Design Week	develop and support of designers	
107	THAILAND	Chiang Mai Design Week	develop creative district in the urban area	
107	THAILAND	Chiang Mai Design Week	develop creative industry sources as the center in collaboration with local academic institutions and entrepreneurs	
107	THAILAND	Chiang Mai Design Week	develop existing creative areas for communities and public into those for creative industry	
107	THAILAND	Chiang Mai Design Week	develop high-quality products and new business opportunities in creative industry	
133	VIETNAM	Vietnam Festival of Creativity & Design	develop its local resources	

107	THAILAND	Chiang Mai Design Week	develop mechanisms for creative industry	
125	THAILAND	THAILAND BIENNALE	develop the Thai artists' potentials towards international career progress	
N/A	MALAYSIA	Kuala Lumpur Fashion Week	Dialogues and events around design, manufacturing, inventory, new technologies, distribution channels and customer relations	
143	PHILIPPINES	Escolta Block Party	discussions around a collective solution for the city	
143	PHILIPPINES	Escolta Block Party	drew attention to a chronic lack of space in Manila	
133	VIETNAM	Vietnam Festival of Creativity & Design	drive further collaborations with creative, media and technology businesses, as well as galleries, co-working spaces, and other cultural and creative organisations	
147	VIETNAM	No Cai Bum Contemporary Art Week	driver within the current context of contemporary arts in Vietnam	
154	PHILIPPINES	The Baguio Creative City Festival	educating and engaging its funders on the need (infrastructure investment, art education, etc) and value of the creative industry	
130	THAILAND	Bangkok Theatre Festival	effective stimuli for young and mid-career artists to create quality and intriguing works	
156	PHILIPPINES	Art Fair Philippines	empower women through employment,	

			collaboration and outreach	
131	MALAYSIA	George Town Literary Festival	empower women writers with a mentorship	
143	PHILIPPINES	Escolta Block Party	encourage a (re)imagination of urban design and access	
146	VIETNAM	Vietnam Design Week	encourage creative ideas and designs that renew and make the best use of the old values and materials	
133	VIETNAM	Vietnam Festival of Creativity & Design	encourage the expansion of UNESCO Creative Cities Network in Vietnam	
7	INDONESIA	KUSTOMFEST	encourage the Indonesian people to improve their competence and capacity in the field of innovation and the ability to create products	
156	PHILIPPINES	Art Fair Philippines	encourage the sharing of scholarship with media partnership and researchers to elevate the international profile of the Filipino art scene	
146	VIETNAM	Vietnam Design Week	establish design as one of the country's spearhead cultural industries	
133	VIETNAM	Vietnam Festival of Creativity & Design	establishing a 'belt of creativity'	
N/A	VIETNAM	Hanoi New Music Festival	explored the interplay and dynamics between traditional and contemporary forms of sound-making and music, between academic contemporary music and underground contemporary music	

97	SINGAPORE	Festival of Women N.O.W	explores taboo topics that are seldom heard or seen within the diverse communities of women	
152	PHILIPPINES	Fringe Manila	facilitate collaboration with local Filipino artists	
7	INDONESIA	KUSTOMFEST	foster the imagination and dreams of every generation in Indonesia, that the best Indonesian talents must align themselves with global competition	
96	SINGAPORE	European Film Festival	give local audiences a taste of Europe's diversity and creativity	
130	THAILAND	Bangkok Theatre Festival	give many opportunities for theatre artists and practitioners to express their creativities freely from the professional theatre company, university/collage theatre group, experimental theatre troupe, to armature theatre participants	
N/A	INDONESIA	ART JAKARTA	give opportunity to young artists who had not particularly worked with a gallery to be able to show their works	
N/A	MALAYSIA	Ipoh International Art Festival	grow arts appreciation in the public realm	
N/A	MALAYSIA	Ipoh International Art Festival	grow local talent pipeline and build up expertise through the annual events	
161	PHILIPPINES	Philippine International Comics Festival	grow the readership of local comics and graphic novels	

107	THAILAND	Chiang Mai Design Week	help incubate new generation of creative people	
N/A	INDONESIA	ART JAKARTA	inclusion of new media arts	
146	VIETNAM	Vietnam Design Week	increase the international and domestic value of Vietnamese products and	
N/A	MALAYSIA	Kuala Lumpur Fashion Week	incubation and networking hub for our bravest and brightest creative minds	
161	PHILIPPINES	Philippine International Comics Festival	Industry stakeholders were invited to be explore publishing, licensing and additional opportunities with comic and graphic creatives	
143	PHILIPPINES	Escolta Block Party	inspire participants to see and enjoy the city from a new perspective	
168	MALAYSIA	Rainforest World Music Festival	introduce lesser-known talents in world music fusion	
50	INDONESIA	Makassar Biennale	involved the international residency process as part of the production process	
130	THAILAND	Bangkok Theatre Festival	network of Thai theatre makers	
147	VIETNAM	No Cai Bum Contemporary Art Week	offered artists and art makers of different generations the opportunity to exchange and share ideas	
133	VIETNAM	Vietnam Festival of Creativity & Design	opportunities for creative organisations and individuals to connect and celebrate the role and value of design and creativity	



N/A	VIETNAM	Hanoi New Music Festival	opportunities for researchers and musical scholars to contribute to the discourse	
136	SINGAPORE	Singapore International Festival of Arts	opportunities to push ourselves artistically in the creative process.’	
156	PHILIPPINES	Art Fair Philippines	organise collateral educational workshop, tours, open studio	
97	SINGAPORE	Festival of Women N.O.W	pioneering of thought leadership in the arts focused on transdisciplinary, transcultural, and inclusive processes	
N/A	VIETNAM	Hoi An Full Moon Festival	platform for a meeting between traditional and contemporary cultural practice	
85	INDONESIA	FESTIVAL KABA – NAN JOMBANG	platform for artists in West Sumatra to show off their new works and was joined by theater makers, musicians, and others	
N/A	MALAYSIA	Urbanscapes	platform for local and international upcoming and established talents, artists and musicians	
N/A	MALAYSIA	The Refugee Fest	platform for them to speak up	
N/A	INDONESIA	ART JAKARTA	platform for younger generations of artists through curated exhibitions to show their talents and ideas	
N/A	MALAYSIA	Urbanscapes	platform where interdisciplinary and experimental works are presented	

143	PHILIPPINES	Escolta Block Party	platform where local creatives come to gather and bring out one of their flagship showcases	
154	PHILIPPINES	The Baguio Creative City Festival	platform where local expertise and infrastructure can develop	
131	MALAYSIA	George Town Literary Festival	platform where the diverse communities and cultural experience are recognised and celebrated	
N/A	MALAYSIA	Yayasan Sime Darby Arts Festival	plays up interactivity and multi-sensory art forms for hearing and visually impaired audiences, including a touchable museum and workshops such as Disability Equality Training	
136	SINGAPORE	Singapore International Festival of Arts	present captivating and diverse works across theatre, music, dance, film and visual arts	
N/A	MALAYSIA	Yayasan Sime Darby Arts Festival	present events across art forms	
136	SINGAPORE	Singapore International Festival of Arts	present Festival offerings to a global audience	
N/A	MALAYSIA	Urbanscapes	present fresh perspective to encounter with the city	
N/A	MALAYSIA	Kuala Lumpur Fashion Week	present industry talks, exhibitions, mentorship programme and competitions	
7	INDONESIA	KUSTOMFEST	present the best custom works as a reflection of the cultural richness of the Indonesian nation	

107	THAILAND	Chiang Mai Design Week	present to the public their innovations or new projects	
N/A	MALAYSIA	Yayasan Sime Darby Arts Festival	present traditional arts forms from each state	
133	VIETNAM	Vietnam Festival of Creativity & Design	prioritise inclusiveness and community development	
N/A	MALAYSIA	Ipoh International Art Festival	prioritise works that incorporate recycle/upcycle materials	
85	INDONESIA	FESTIVAL KABA – NAN JOMBANG	programmes to outreach local art communities such as workshop, master class, talks, and others, where usually they collaborate with local art universities or schools	
97	SINGAPORE	Festival of Women N.O.W	projects working at the intersection of gender, class, and race	
96	SINGAPORE	European Film Festival	promote closer ties between the EU and Singapore	
161	PHILIPPINES	Philippine International Comics Festival	promote comic and graphic literature	
107	THAILAND	Chiang Mai Design Week	promote creativity and convey different ideas to various groups of visitors	
156	PHILIPPINES	Art Fair Philippines	promote homegrown creativity	
154	PHILIPPINES	The Baguio Creative City Festival	promote local artists and artistic and cultural endeavors for the community	
161	PHILIPPINES	Philippine International Comics Festival	provide a safe space to voice underrepresented issues such as gender inequality and sexual harassment	

130	THAILAND	Bangkok Theatre Festival	provide support and space for both established and aspiring theatre artists	
N/A	VIETNAM	Hoi An Full Moon Festival	provides a deeply evocative cityscape	
N/A	VIETNAM	Hanoi New Music Festival	provides a nurturing environment for Vietnamese artists to explore, to learn and to practice contemporary & experimental music	
7	INDONESIA	KUSTOMFEST	providing assistance to all parties to increase capacity and skills in various aspects according to the needs and actualisation of festival continuity	
130	THAILAND	Bangkok Theatre Festival	public education	
156	PHILIPPINES	Art Fair Philippines	raise awareness for art connoisseurship	
97	SINGAPORE	Festival of Women N.O.W	raise questions and generates awareness on the less seen, less heard, or often ignored issues affecting women, their lives and society	
154	PHILIPPINES	The Baguio Creative City Festival	recognise local artisans and female creative talents	
130	THAILAND	Bangkok Theatre Festival	recognition from their peers and the general public	
55	INDONESIA	FESTIVAL TEATER JAKARTA	regeneration of theatre makers and audience in Jakarta	
143	PHILIPPINES	Escolta Block Party	reinvigorates city blocks with a rich portfolio of arts and culture activities	

154	PHILIPPINES	The Baguio Creative City Festival	reinvigoration of the local creative economy scene featuring community initiatives and collective projects	
152	PHILIPPINES	Fringe Manila	safe environment for artistic expression and discusses issues that concern the queer community, in the backdrop of a predominantly religious country	
136	SINGAPORE	Singapore International Festival of Arts	showing what an international festival might look like in the future	
156	PHILIPPINES	Art Fair Philippines	social fixture for art collectors, socialites and the art loving public	
97	SINGAPORE	Festival of Women N.O.W	space to receive, respond and care for the work they encounter	
97	SINGAPORE	Festival of Women N.O.W	spotlighting women creatives, change-makers and thought leaders working across the arts, social sectors as well as business	
97	SINGAPORE	Festival of Women N.O.W	support of projects that make positive changes in our communities	
125	THAILAND	THAILAND BIENNALE	support the exchange of arts and culture both domestically and internationally	
125	THAILAND	THAILAND BIENNALE	support the roles of OCAC in value creation and increase for contemporary artworks	
107	THAILAND	Chiang Mai Design Week	supporting the enhancement of creative	

			ideas and skills for Thai people	
107	THAILAND	Chiang Mai Design Week	value creation for products and services as well as solution of social problems	
96	SINGAPORE	European Film Festival	window into the intriguing world of European cinema	
97	SINGAPORE	Festival of Women N.O.W	work for a digital space and how to support each other	

### Extraction from case Studies Achievement

Q#	Country	Festival	Achievement	Grouping
50	INDONESIA	Makassar Biennale	regeneration of artists and art organisers in South Sulawesi	art progress
7	INDONESIA	KUSTOMFEST	10 million views across digital media during the festival supported with good managing audience engagements	audience
168	MALAYSIA	Rainforest World Music Festival	10,000 audiences on average each year	audience
107	THAILAND	Chiang Mai Design Week	122,866 visitors	audience
97	SINGAPORE	Festival of Women N.O.W	59,000 new audiences	audience

136	SINGAPORE	Singapore International Festival of Arts	allow more audiences to enjoy shows	audience
N/A	MALAYSIA	Kuala Lumpur Fashion Week	attract around 15,000 people each year	audience
133	VIETNAM	Vietnam Festival of Creativity & Design	deliver 35 events and activities attended by more than 2,500 people	audience
107	THAILAND	Chiang Mai Design Week	123,616 visitors	audience
131	MALAYSIA	George Town Literary Festival	drew over 6,000 people over 3 days	audience
161	PHILIPPINES	Philippine International Comics Festival	reached new audiences from across the country	audience
N/A	MALAYSIA	Urbanscapes	regularly attracts festival hoppers not only across the country but also internationally	audience
168	MALAYSIA	Rainforest World Music Festival	strong business impact	business
N/A	MALAYSIA	Urbanscapes	connect across the city won it the support from Visit KL	connection
85	INDONESIA	FESTIVAL KABA – NAN JOMBANG	connections and collaborations created inside the festival	connection
147	VIETNAM	No Cai Bum Contemporary Art Week	attract some investment and, vitally, state backing	engagement
85	INDONESIA	FESTIVAL KABA – NAN JOMBANG	bring contemporary international dance artists and companies to Sumatra with their own	engagement
			efforts and to perform their works to audiences in Padang	
136	SINGAPORE	Singapore International Festival of Arts	create SIFA v2.020, a six-month-long digital festival programmed in real time	engagement

161	PHILIPPINES	Philippine International Comics Festival	established partnerships with peer festivals from UK, Japan, and Australia	engagement
N/A	MALAYSIA	Kuala Lumpur Fashion Week	partnership with the Malaysian batik pioneer	engagement
55	INDONESIA	FESTIVAL TEATER JAKARTA	some exhibitions done that came as a result of gathering and reading the archives related to the history of theatre development	engagement
7	INDONESIA	KUSTOMFEST	willingness of global builders to take care of all permits and processes to be able to present their works at KUSTOMFEST	engagement
7	INDONESIA	KUSTOMFEST	bridged indonesian custom builder (maker) to the world stage kustom festival	global
7	INDONESIA	KUSTOMFEST	become the largest kustom kulture festival in Southeast Asia	growth
143	PHILIPPINES	Escolta Block Party	expanded from a one-day event to a month-long celebration within a course of three years	growth
N/A	VIETNAM	Hanoi New Music Festival	largest festival of exploratory forms of new music that has ever been held in Vietnam	growth
N/A	MALAYSIA	Yayasan Sime Darby Arts Festival	largest free-for-all arts festival in Malaysia	growth
N/A	MALAYSIA	Kuala Lumpur Fashion Week	Malaysia's largest fashion event	growth



50	INDONESIA	Makassar Biennale	network goes wider with their collaboration with Labuan Bajo and Papua	growth
N/A	MALAYSIA	Urbanscapes	one of Malaysia's biggest and longest-running annual art festivals	growth
N/A	MALAYSIA	Urbanscapes	one of the longest-running festival in the country	growth
N/A	VIETNAM	Hanoi New Music Festival	participation of international artists has increased after every version	growth
97	SINGAPORE	Festival of Women N.O.W	At least 50% of the Festival staff are women from minority groups (incl.LGBTQ+)	inclusion
7	INDONESIA	KUSTOMFEST	potential Indonesian market for kustom builders (makers)	market
136	SINGAPORE	Singapore International Festival of Arts	adoption of digital technologies to facilitate live performances	new approach
136	SINGAPORE	Singapore International Festival of Arts	implementing new safety protocols at venues	new approach
7	INDONESIA	KUSTOMFEST	make this limited condition a process to the next level as well as inspiration for future works	new approach
136	SINGAPORE	Singapore International Festival of Arts	roadmap for how to adapt in these times	new approach
97	SINGAPORE	Festival of Women N.O.W	theatre company that has always been ahead of its time	new approach
156	PHILIPPINES	Art Fair Philippines	attract exhibitors from across the region and lead sponsors	participation

N/A	VIETNAM	Hanoi New Music Festival	attract participation of artists from Germany, Austria, Norway, Spain, Sweden, Netherlands, Denmark, Hong Kong, Singapore, Malaysia, Indonesia	participation
7	INDONESIA	KUSTOMFEST	attract several kustom makers or builders from abroad	participation
50	INDONESIA	Makassar Biennale	collaborated with more foreign artists from Japan and Taiwan	participation
N/A	MALAYSIA	The Refugee Fest	enabled the wider diaspora communities from across the world to participate	participation
130	THAILAND	Bangkok Theatre Festival	highest number of participating artists, works and audience	participation
N/A	MALAYSIA	Ipoh International Art Festival	involved more than a hundred arts practitioners across the country, as well as artists from more than ten countries.	participation
133	VIETNAM	Vietnam Festival of Creativity & Design	mobilised a range of strategic interventions to support sector development	participation
85	INDONESIA	FESTIVAL KABA – NAN JOMBANG	negotiating the standards of international festivals and capabilities in building trusts from participants	participation
N/A	VIETNAM	Da Nang International Firework Festival	number of participating firework teams has increased from 4 in 2008 to 8 in 2019	participation
N/A	VIETNAM	Hanoi New Music Festival	participation of more than 30 musicians, artists, researchers, musical	participation

			curators coming from 9 Southeast Asian countries	
147	VIETNAM	No Cai Bum Contemporary Art Week	received 109 art applications of which 8% are in video art 30% performing arts, 5% films, 16% performances, and 41% other arts	participation
N/A	VIETNAM	Hanoi New Music Festival	Artist Kim Ngoc was recognised by Forbes Magazine in 2019 as one of the 50 most influential women in Vietnam	recognition
168	MALAYSIA	Rainforest World Music Festival	awarded one of the best 25 world music festivals	recognition
N/A	VIETNAM	Hanoi New Music Festival	become a reference for contemporary experimental sound art in Vietnam and Southeast Asia40	recognition
147	VIETNAM	No Cai Bum Contemporary Art Week	become an annual event for the contemporary arts across Vietnamese cities	recognition
85	INDONESIA	FESTIVAL KABA – NAN JOMBANG	become an international event with the participating artists from Japan, Taiwan, Europe, Singapore, and others	recognition
131	MALAYSIA	George Town Literary Festival	become Malaysia’s largest literary festival	recognition
N/A	INDONESIA	ART JAKARTA	become the first art fair in Asia that fully presents their works in a 3D online fair	recognition
7	INDONESIA	KUSTOMFEST	one of top kustom kulture show in the world3	recognition
85	INDONESIA	FESTIVAL KABA – NAN JOMBANG	popularity of Nan Jombang Dance Company in the performing art fields across the globe	recognition

107	THAILAND	Chiang Mai Design Week	ranked highly in the world's top cities lists	recognition
97	SINGAPORE	Festival of Women N.O.W	recipient of the National Arts Council Major Company Grant	recognition
7	INDONESIA	KUSTOMFEST	shows the prestige of the event	recognition
131	MALAYSIA	George Town Literary Festival	won the Literary Festival Award at the London Book Fair	recognition
55	INDONESIA	FESTIVAL TEATER JAKARTA	bring them into life again	revitalization
85	INDONESIA	FESTIVAL KABA – NAN JOMBANG	organisers almost fully independent in supporting this project, without constant funding from any other parties	self-funding
N/A	MALAYSIA	Ipoh International Art Festival	featured more than 100 arts practitioners from across 10 countries	showcase
N/A	MALAYSIA	Yayasan Sime Darby Arts Festival	present over 350 arts activities and performances, put together by over 500 Malaysian artists, arts activists and volunteers	showcase
136	SINGAPORE	Singapore International Festival of Arts	present over 60 shows and 300 performances, with artists	showcase
152	PHILIPPINES	Fringe Manila	produced over 180 shows in more than 100 venues	showcase
136	SINGAPORE	Singapore International Festival of Arts	inspired generations of arts lovers and practitioners	social change
50	INDONESIA	Makassar Biennale	spirit of independence	social change
N/A	MALAYSIA	Urbanscapes	attract a record turnout close to 85,000 in 2019	transaction
N/A	MALAYSIA	Ipoh International Art Festival	bring domestic and international tourists from the capital	visit

168	MALAYSIA	Rainforest World Music Festival	bring tourist to the city	visit
168	MALAYSIA	Rainforest World Music Festival	brought regular crowds across the country and the region	visit

#### Extraction from case studies: Impact

Q#	Country	Festival name	Impact	Category
55	INDONESIA	FESTIVAL TEATER JAKARTA	many more curatorial approaches being introduced that are related to more contemporary discourse in performing art studies	art progress
55	INDONESIA	FESTIVAL TEATER JAKARTA	they have better and more professional festival management, including technical aspects such as lighting design, sound engineering, artistic and stage management, and so on	art progress
152	PHILIPPINES	Fringe Manila	enables artistic exchange partnerships between the wider diasporic community	art progress
N/A	VIETNAM	Hanoi New Music Festival	experimental, contemporary music from Vietnam and Southeast Asia is no longer silent in the world's contemporary music map	art progress
N/A	VIETNAM	Hanoi New Music Festival	have gradually brought experimental and contemporary music into the wider cultural landscape of Vietnam	art progress
50	INDONESIA	Makassar Biennale	established quite powerful Makassar International Writer and Literature Festival, as	art progress

			well as the Makassar Film Festival	
147	VIETNAM	No Cai Bum Contemporary Art Week	help catalyse a new energy for the contemporary arts in Hue	art progress
147	VIETNAM	No Cai Bum Contemporary Art Week	raise the profile of the talent and innovation of the contemporary arts across Vietnam	art progress
168	MALAYSIA	Rainforest World Music Festival	catalytic in aiding the breakout and career growth of local and regional world music talents	art progress
168	MALAYSIA	Rainforest World Music Festival	shaping the career of young musician	art progress
136	SINGAPORE	Singapore International Festival of Arts	500 artists, production crew and freelancers employed	artist employment
N/A	MALAYSIA	Kuala Lumpur Fashion Week	attract a stable local and internal following	attendance
N/A	INDONESIA	ART JAKARTA	blossomed younger generation of collectors to play a more important role in Indonesian art scene	awareness
N/A	INDONESIA	ART JAKARTA	create a new understanding that art (market) is not only for the elite	awareness
N/A	INDONESIA	ART JAKARTA	deeper knowledge on the context of Indonesian art histories and its connection to recent development of contemporary arts in the country	awareness
N/A	INDONESIA	ART JAKARTA	strong social commitment where collectors, galleries and artists are collaboratively working to	awareness

			keep the contemporary art alive, amidst difficulties during pandemic situation	
55	INDONESIA	FESTIVAL TEATER JAKARTA	pay more attention to take the festival as one of the main identities of the theatre ecosystem in Jakarta	awareness
125	THAILAND	THAILAND BIENNALE	create awareness and appreciation of contemporary arts	awareness
133	VIETNAM	Vietnam Festival of Creativity & Design	increase the appreciation of both public and private sectors for the potential of cultural and creative development in Vietnam	awareness
133	VIETNAM	Vietnam Festival of Creativity & Design	a growth in the use of festivals as drivers of the creative economy	creative sphere
133	VIETNAM	Vietnam Festival of Creativity & Design	directly supported Hanoi's designation as a member of the UNESCO Creative Cities Network (UCCN)	creative sphere
N/A	VIETNAM	Hoi An Full Moon Festival	help to preserve and revitalise some of the significant intangible cultural heritage of Hoi An	cultural nurturing
N/A	VIETNAM	Hoi An Full Moon Festival	many intangible cultural elements including art performances, music, crafts, dragon dancing, food and traditional games have been revitalised as part of Hoi An's local culture	cultural nurturing
50	INDONESIA	Makassar Biennale	sharing spaces in the city	cultural nurturing
146	VIETNAM	Vietnam Design Week	help sustain the livelihoods of thousands	cultural nurturing

			of traditional craft village and artisans in Vietnam	
N/A	VIETNAM	Da Nang International Firework Festival	create more jobs and income for local people and businesses	employment
N/A	VIETNAM	Hoi An Full Moon Festival	access employment in the creative industries and cultural tourism	employment
125	THAILAND	THAILAND BIENNALE	create 3,394 jobs during the festival	employment
156	PHILIPPINES	Art Fair Philippines	enabled sustainable growth	finance
130	THAILAND	Bangkok Theatre Festival	enhancing their economy	finance
107	THAILAND	Chiang Mai Design Week	generate 1,533.51 million baht of economic value	finance
107	THAILAND	Chiang Mai Design Week	generate 960 million baht of income for the host city	finance
107	THAILAND	Chiang Mai Design Week	generates 936.67 million baht for the city of Chiang Mai	finance
125	THAILAND	THAILAND BIENNALE	generate 864 million baht of income and 321.31 million baht of taxes	finance
125	THAILAND	THAILAND BIENNALE	Economically, the direct, indirect and induced impacts of TB 2018 have been assessed	financial
143	PHILIPPINES	Escolta Block Party	attract high-profile funders	funding
130	THAILAND	Bangkok Theatre Festival	invited by international festivals	global-local
133	VIETNAM	Vietnam Festival of Creativity & Design	generate partnerships between domestic and international creative partners	global-local
N/A	MALAYSIA	Kuala Lumpur Fashion Week	attract stable corporate sponsorship from design	industry involvement



			and technology-related international firms	
N/A	MALAYSIA	Kuala Lumpur Fashion Week	hub where industry professionals and support personnel get employment.	industry involvement
136	SINGAPORE	Singapore International Festival of Arts	enables Singaporean companies to do their best work	industry involvement
146	VIETNAM	Vietnam Design Week	19 larger 'industry businesses' supported and sponsored the festival	industry involvement
168	MALAYSIA	Rainforest World Music Festival	accumulated a stable of regular commercial sponsors for technical equipment and facilities, event organisation, merchandises and more	industry involvement
N/A	INDONESIA	ART JAKARTA	strong sales that makes the proof for increasing interests of the international or Asian art market towards Indonesian arts	market
168	MALAYSIA	Rainforest World Music Festival	Sarawak State has been able to successfully market its arts and culture in the form of events	market
N/A	MALAYSIA	Kuala Lumpur Fashion Week	attract international buyers	market
107	THAILAND	Chiang Mai Design Week	able to create fire-resistant, water-resistant, odour-absorbent and PM 2.5-protective paper filter	product
N/A	VIETNAM	Hoi An Full Moon Festival	more than 1,000 performances of cultural and artistic activities, sports, and traditional art performances	showcase

154	PHILIPPINES	The Baguio Creative City Festival	over 500 pieces of artworks were showcased	showcase
168	MALAYSIA	Rainforest World Music Festival	local artists to gain recognition of a homecoming success	showcase
136	SINGAPORE	Singapore International Festival of Arts	over 800 local artists, production crew and freelancers were involved	showcase
96	SINGAPORE	European Film Festival	ability of film to promote social impact	social impact
96	SINGAPORE	European Film Festival	relationship has strengthened over the years	social impact
97	SINGAPORE	Festival of Women N.O.W	liberation and reclamation by a historically marginalised community	social impact
55	INDONESIA	FESTIVAL TEATER JAKARTA	bring new approaches and encourages more transformation	social impact
50	INDONESIA	Makassar Biennale	bring people to move forward	social impact
N/A	VIETNAM	Da Nang International Firework Festival	contribute to the economic development of the city in terms of tourism revenue	tourist
N/A	VIETNAM	Da Nang International Firework Festival	has been developed into a world-class cultural and tourist event.	tourist
N/A	VIETNAM	Da Nang International Firework Festival	hotel room capacity during the festival is always at 65-70%	tourist
N/A	VIETNAM	Hoi An Full Moon Festival	attract both tourists and locals	tourist
N/A	VIETNAM	Hoi An Full Moon Festival	In 1998, the total number of tourists visiting Hoi An Ancient Town was roughly 150.000. <sup>45</sup> In 2019, the total number of tourists staying in Hoi An	tourist

			is an estimated at 5.35 million, with 4 million international visitors	
154	PHILIPPINES	The Baguio Creative City Festival	contribute to the rise of domestic tourists	tourist
168	MALAYSIA	Rainforest World Music Festival	becomes a linchpin for the wider cultural tourism and hospitality industries	tourist
125	THAILAND	THAILAND BIENNALE	17,502 foreign tourists while the number of Thai tourists decreased by 8,532	tourist - foreign
125	THAILAND	THAILAND BIENNALE	attract more foreign tourists than domestic ones	tourist - foreign
156	PHILIPPINES	Art Fair Philippines	drawing around 10,000 people per day	visitor
107	THAILAND	Chiang Mai Design Week	visited by more than 10 million visitors yearly	visitor
N/A	VIETNAM	Da Nang International Firework Festival	re-affirm the city's international brand as 'Asia's Leading Event & Festival Destination'	visitor
N/A	VIETNAM	Da Nang International Firework Festival	increase the total number of visitors to Da Nang City in the first half of 2019 reached 4.3 million visitors <sup>51</sup>	visitor
N/A	VIETNAM	Da Nang International Firework Festival	visitors to Da Nang reached 937,076 visits	visitor
N/A	VIETNAM	Da Nang International Firework Festival	attract 1.5 million visitors to Da Nang during 2018's edition.	visitor
143	PHILIPPINES	Escolta Block Party	drew over 22,000 people	visitor
55	INDONESIA	FESTIVAL TEATER JAKARTA	enabled them to have diverse participants for the festival	visitor
N/A	VIETNAM	Hoi An Full Moon Festival	This ancient town has been named as 'The Best City In The World' by	visitor

			Travel + Leisure, 'Asia's top cultural city destination 2019' by Travel & Leisure Magazine	
7	INDONESIA	KUSTOMFEST	attended by more than 30,000 visitors	visitor
168	MALAYSIA	Rainforest World Music Festival	become one of the key reasons for first time tourists and repeated travellers to visit the Kuching city	visitor
136	SINGAPORE	Singapore International Festival of Arts	over 47% increase in its first-time festival-goers	visitor
133	VIETNAM	Vietnam Festival of Creativity & Design	attract more than 6,000 people online and nearly 1000 people attended the offline events	visitor

#### Other parameters: Needs, recommendations, inclusion

Q#	Country	Festival	Parameter	Description
161	PHILIPPINES	Philippine International Comics Festival	inclusion	diversity and inclusion at the core of its programming
N/A	MALAYSIA	Yayasan Sime Darby Arts Festival	inclusion	festival staff have received Disability Equality Training (DET) and Disability-Related Services Training (DRST)
131	MALAYSIA	George Town Literary Festival	inclusion	Gender equality and empowerment
N/A	MALAYSIA	Yayasan Sime Darby Arts Festival	inclusion	Inclusive in its approach and programming
146	VIETNAM	Vietnam Design Week	inclusion	Inclusiveness is also central
50	INDONESIA	Makassar Biennale	inclusion	most members of organisations are women

N/A	MALAYSIA	Yayasan Sime Darby Arts Festival	inclusion	training for staffs and volunteers to respond to special-needs audience group
161	PHILIPPINES	Philippine International Comics Festival	inclusion	work with creators with hearing disability and mental health issue
130	THAILAND	Bangkok Theatre Festival	need	audience development
152	PHILIPPINES	Fringe Manila	need	audience reach
130	THAILAND	Bangkok Theatre Festival	need	claim other values in creative economy and tourism
168	MALAYSIA	Rainforest World Music Festival	need	community engagement and scouting and capacity building of a refreshed talent pool becomes key
125	THAILAND	THAILAND BIENNALE	need	effective public relations
147	VIETNAM	No Cai Bum Contemporary Art Week	need	establishing a blended business model
152	PHILIPPINES	Fringe Manila	need	event promotion
130	THAILAND	Bangkok Theatre Festival	need	experience in presenting their works online
125	THAILAND	THAILAND BIENNALE	need	experience in the organisation of international festivals
130	THAILAND	Bangkok Theatre Festival	need	find new supporters
N/A	VIETNAM	Hanoi New Music Festival	need	International partnership is also vital as it enables the festival to build the contemporary experimental music scene in Vietnam in particular, in Southeast Asia in general and contribute to develop

				artist networks in the Southeast Asia region.
168	MALAYSIA	Rainforest World Music Festival	need	keeping the programming independent and fresh
133	VIETNAM	Vietnam Festival of Creativity & Design	need	More participation and support from the private sector
146	VIETNAM	Vietnam Design Week	need	more support and sponsorship from the industry in prototyping and realising the best design ideas
133	VIETNAM	Vietnam Festival of Creativity & Design	need	more support from the central government
107	THAILAND	Chiang Mai Design Week	need	needs to secure the long-term commitment of this for its longevity
N/A	VIETNAM	Hoi An Full Moon Festival	need	partnership with technology and creative design firms
143	PHILIPPINES	Escolta Block Party	need	pivot to digital platforms to increase the reach, impact and longevity
N/A	VIETNAM	Hanoi New Music Festival	need	recognition and support from the state (municipal and national), donors and funds for the festival will help to sustain the regularity and impact of the festival.
147	VIETNAM	No Cai Bum Contemporary Art Week	need	support in capacity building
7	INDONESIA	KUSTOMFEST	recommendation	clarity of regulations regarding the custom industry

N/A	INDONESIA	ART JAKARTA	recommendation	government in making policies that will share responsibilities of the state and private sector to contribute to the development of art
N/A	INDONESIA	ART JAKARTA	recommendation	obligation for property companies to allocate some of the construction budget for commissioning artists, so that artists and creative industries benefit from these infrastructure projects
N/A	INDONESIA	ART JAKARTA	recommendation	policies such as tax deduction for artwork buyers
7	INDONESIA	KUSTOMFEST	recommendation	policy reforms in favor of the festival city ecosystem
N/A	MALAYSIA	The Refugee Fest	recommendation	provide education, healthcare, livelihood
N/A	MALAYSIA	The Refugee Fest	recommendation	provide refugee artists employment and opportunities to actualise their craft and expertise
N/A	MALAYSIA	The Refugee Fest	recommendation	push for policy change
7	INDONESIA	KUSTOMFEST	recommendation	regulations must be in favor of organizing the festival
N/A	INDONESIA	ART JAKARTA	recommendation	urgency to create a dynamic online art market
107	THAILAND	Chiang Mai Design Week	sector	'Craftsman' with artisanal and creative skills
107	THAILAND	Chiang Mai Design Week	sector	'Designer and creator'
107	THAILAND	Chiang Mai Design Week	sector	'Industry' with self-manufactured products
107	THAILAND	Chiang Mai Design Week	sector	'Organisation' with agencies which support design works or innovations