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**ELECTRONIC MUSIC FESTIVALS AND THE
CONTINUITY AS AN ISSUE
THE CASES OF DENMARK AND TURKEY**

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Electronic Music Festivals and the Continuity As An Issue

The Cases of Denmark and Turkey

Elektronik Müzik Festivalleri ve Süreklilik Sorunu

Danimarka ve Türkiye Örnekleri

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LIST OF ABBREVIATIONS

- COF:** Chill-Out Festival
- COFB:** Chill-Out Festival Bodrum
- COFC:** Chill-Out Festival Çeşme
- COFI:** Chill-Out Festival Istanbul
- DR:** Danmarks Radio
- EF:** Electronica Festival
- EFC:** Electronica Festival Çeşme
- EFI:** Electronica Festival Istanbul
- FK:** Frederiksberg Kommune
- IFPI:** International Federation of the Phonographic Industry
- IMS:** International Music Summit
- KK:** København Kommune
- RnC:** Rock'n Coke Festival
- S.E.S.:** Socioeconomic Status
- SK:** Statens Kunstfond
- YEKON:** Yaratıcı Endüstriler Konseyi (Council of Creative Industry)
- WC:** Wonderful Copenhagen

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ABSTRACT

Today, emerging common culture with globalization is also reflected to music industry. Each society has its own cultural codes. Besides, global trends are emerging with shared common musical culture.

Electronic music comes from an underground culture and it has become a rising trend in the world in recent years. Lately, electronic music become part of the popular culture and finds a place for itself in deep-rooted music festivals as well. Moreover, numbers of electronic music festivals are increasing and their content is varied. Of course, Turkey is affected by all this global cultural trends.

Denmark has been chosen as another case to examine the continuity notion with its deep-rooted festival culture. Distortion Festival and Strøm Festival are two successful electronic music festival examples to analyze continuity issue.

This dissertation examines electronic music festivals which have been going on actively over 10 years. Furthermore, it presents a review on festival and music culture. The concept of festival culture and festival continuity has been examined through the current electronic music and festival sector in Turkey and Denmark.

Key Words: Music Industry, Electronic Music, Festival, Continuity, Electronic Music Festival, Denmark, Festival Culture

ÖZET

Günümüzde globalleşme ile ortaya çıkan ortak kültür, müzik endüstrisine de yansımaktadır. Her toplumun sahip olduğu kendine has kültürel kodların yanı sıra, paylaşılan bu ortak müzik kültürü ile global trendler ortaya çıkmaktadır.

Underground bir kültürü olan elektronik müzik, son yıllarda dünyada yükselen trend haline gelmiştir. Popüler kültürün bir parçası haline gelen elektronik müzik, köklü müzik festivallerinde kendine yer bulmaya başlamıştır. Ayrıca, elektronik müzik festivalleri sayıca artmakta ve içerikleri çeşitlenmektedir. Tüm bu global kültür trendlerinden, Türkiye’de etkilenmektedir.

Danimarka, köklü festival kültürü ile çalışmada süreklilik kavramının incelendiği bir diğer ülke olmuştur. Distortion Festival ve Strøm Festival, Danimarka elektronik müziğinin iki önemli festivali olarak, süreklilik kavramının incelendiği örnekler olarak yer almıştır.

Bu tez, 10 yıldır devam eden elektronik müzik festivallerini inceleyerek, festival ve müzik kültürü üzerine bir inceleme sunmaktadır. Çalışma ile Türkiye ve Danimarka’daki güncel elektronik müzik ve festival sektörü üzerinden festival kültürü ve festival süreklilik kavramı irdelenmiştir.

Anahtar Kelimeler: Müzik Endüstrisi, Elektronik Müzik, Festival, Sürdürülebilirlik, Elektronik Müzik Festivali, Danimarka, Festival Kültürü

INTRODUCTION

Writers, scientists, politicians and of course musicians shared their comments about the fascinating effects of music for centuries. There found a vibration, a resonance, a voice in nature from the earliest times of mankind. Since we exist, music, rituals have become part of our lives. The music, which is part of these rituals, began to form its own traditions over time.

We have always had reason for rituals and celebrations. These occasions were sometimes seasonal, sometimes religious; marriage ceremonies, olympics, and so on. In course of time, these events evolved and the position of music changed. After the music was included to festivals, throughout time the music started to produce its own festivals. Until today, many music events, music festivals occurred under very different formats. Of course, some of these festivals vanished in years and there isn't any music festival going on for thousand years. That fact does not change that music and music festivals are still at the center of our lives and there are still lots of rooted festivals going on for many years. Of course there will be many new festivals to be held in the future.

Throughout history, many different types of music have emerged along with the social events and the invention of new musical instruments. These variable genres have always been able to create their own cultures and respective audiences. Each of the genres has a unique form of listening, as well as its own uniqueness reflected in the musical events taking place. In recent years, a specific genre of music has been increasing its popularity globally which is electronic music. Today, there can be seen many mega events, festivals held especially for electronic music worldwide.

Today, music festivals have become a new face of tourism and the concept of festival tourism has taken its place in our lives, but it needs to be developed.

Shain Shapiro¹ emphasized that “When we think about music tourism, the two industries aren’t really talking to each other. Tourism industry needs to involve the actual music industry more in the decisions that it makes and how it communicates.” (Baran, M.) Music lovers, who have lifted the borders between cities, countries and even the continents, are becoming a consumer of local culture at the same time as they share a common musical culture. In an economy chain where the tourism policies of the countries are involved, of course, the concept of continuity is a big factor. The culture created by the society is formed by determining the activities in that society like music festivals.

Sponsors are one of the most important factors in the continuity and development of festivals. All of the electronic music festivals in Turkey continue their path without any governmental support. For this reason, collaborations with brands are very vital. The annual brand strategies determine the brand sponsorship process. These sponsorships are mostly seasonal and it directly affects the continuity of the music festivals in Turkey.

This dissertation is about “continuity issue of electronic music festivals in Denmark and Turkey”. The initial question of this work was, “why music festivals in Turkey have a continuity issue?”. Music festivals in Turkey can be divided in different categories. From this large festival scale, this work chooses to focus on electronic music festivals. For this thesis, electronic music was chosen as a genre and the festivals subject to the thesis were limited to this type. Reasons for choosing thesis topic of electronic music:

- Electronic music is becoming increasingly popular in the world,
- Lack of research related to this field in Turkey,
- Worldwide electronic music-based theses usually consist of studies associated with drug use,
- Personal interest.

¹ CEO of Sound Diplomacy and U.K. based global advisor on music cities and market development.

Due to Denmark's deep-rooted festival culture, this work has become the country of choice. As a festival country, Denmark was chosen with its successful on-going festivals for years to understand success elements for continuity in those festivals. Another reason why Denmark was a research topic was the opportunity to conduct on-site observations and research while studying at the University of Copenhagen in the fall of 2017 as an Erasmus student.

This work focuses these questions:

- How is the continuity of electronic music festivals in Turkey and Denmark?
- How festivals position themselves, in the context of globalization and localization?

In the draft phase of the thesis, it was thought-provoking to reflect on the concept of continuity. Although the first word that comes to mind was sustainability, continuity as a word was chosen to emphasize the temporal continuity of the music festivals in this thesis. The word sustainability is more reminiscent of environmental issues, recycling ideas.

The first chapter focuses on the roots of the festival traditions in history, a brief summary of the music festival history, changes in the music festival culture and how marketing involved to the festivals. This part is an entry to understand continuity elements of music festivals such as temporal, spatial, programming, audience and corporate. Additionally, this part includes a general overview of electronic music industry today.

The second chapter is about Danish electronic music scene today. Roskilde Festival, Distortion Festival and Strøm Festival will be explained and analyzed as successful festival cases.

The third chapter contains Turkish electronic music industry today and a look to terminate big scale festivals in Turkey and the reasons behind. Electronica

Festival and Chill-Out Festival will be explained and analyzed as successful electronic music festivals.

In this context, it is vital to understand the reasons of a long-run, successful festival and to find answers with this research for the future festivals. In this dissertation, all cases had been chosen among the electronic music festivals which are active more than 10 years.

Thesis research methods include literature review, personal interviews with music festival directors and industry leaders and best practice case selection. Through this process variable books, thesis, articles, magazines written about music, festivals and festival culture examined. It's clearly seen that in Nordic countries there are more in dept researches about festival culture and festival management with the actual example cases. In Turkish sources, there aren't actual researches about music festivals and their audience. All researches made by the brands to create a profile of their brand value and consumers in the festival site.

In the case of personal interviews, especially interviews made on the Turkish side of the research. One of the main reasons is the lack of written sources in Turkey about festival history. In Denmark case, it was more accessible for the Danish festival history, festival organizations, history of specific festivals. Through the personal interviews in Turkey, it's clarified with the history of Turkish electronic music festivals and their situation today and in the future.

Denmark vs. Turkey in this thesis was a comparison between a developed and developing country. Best practice examples chosen from Denmark, to understand the actual situation with the festivals in Turkey.

CHAPTER I

CONTINUITY, MUSIC & FESTIVALS

1.1. Festival: Roots of the Word

The French origin word festival, defined as “an organized series of concerts, plays, or films, typically one held annually in the same place”. (Oxford Dictionary, 2018) Festival is “an organized set of special events, such as musical performances”. (Cambridge Dictionary, 2018) French word evolved from the Latin phrase “feast day”. Latin had two different words for feast days. *Festum* means “public joy, merriment, revelry” and *feria* means “abstinence from work in honor of gods.” (Falassi, 1987, p.2) Getz defined the festival as a “themed public celebration.” (as cited in Cudny, 2016, p.16)

Robert Jerome Smith describes the festival as a shared form of emotional experience based on the most concrete expression of shared feelings and commitment and symbolic interaction. In all societies, celebrations took place periodically and those moments have special meanings in terms of group or community. (as cited in İmirgi, 2005, p.30)

Italian sociologist Falassi (1987) defines the festival:

Festival commonly means a periodically recurrent social occasion in which, through a multiplicity of forms and a series of coordinated events, participate directly or indirectly and to various degrees all members of the whole community, united by ethnic, linguistic, religious, historical bonds, and sharing a worldview. (p.2)

From past to present, festivals became part of our culture and culture became part of the festivals. Long, Robinson and Picard (2004) classified the festivals as events which:

- Perform important religious and sacred functions for participants;
- Involve more or less elaborately staged ceremonial performances;
- Celebrate anniversaries of notable figures and historical events;
- Celebrate artistic and creative performances and achievements;
- Centre on competitive traditional events and sports;
- Have a particular ethnic or exotic dimension. (Long, Robinson and Picard, 2004, p.2)

1.2. A Short Appraisal of Music Festivals

Music is a real blessing for humankind and Shakespeare (1602) underlined this necessity with this quote “If music be the food of love, play on.” According to “Origin of Music” article, (Black, 2013) music coordinates emotions, carries important messages, helps communication, and used to motivate people in prehistoric ages. All of these remarks creates a group identity, creates a correlation inside of the group and this helps to the survival of the humanity. Music was there in every part of the history. The sound of music was remarkable in every age, in every different culture. As music used to be a distinctive component of different groups, it is still maintains that distinctiveness among different groups between different genres of music. This means that, music is part of individual’s identity. (Harnish, 2002) Music has a strong effect on feelings like happiness, sorrow and nostalgia. (Hollington, 2017)

Music has also played an important role through the mass cultural events. The first appearance of the music in a festival started in the 6th century BC in Ancient Greece was in Pythian Games. The first seeds of the today’s music festivals were planted in the 18th century with the Three Choirs Festival. It is the oldest classical music festival in the world, which celebrated its 300th anniversary in 2015.²

Throughout the history of music festivals, the most remarkable sparkled with the beginning of 1950s Newport Jazz Festival to and 1960s Woodstock Festival.

² About us, Three Choirs Festival Official Website: <https://3choirs.org/about-us/>

1970s was the period that music festivals spread through the world. That festival wave and connection of the different cultures creates subgenres in the music with its own underground culture.

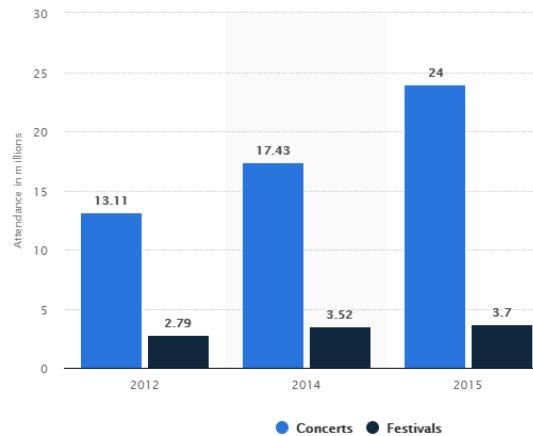
The impact of globalization changed our “small world” into an immense world. That widening effect of globalization also changed the perception and consumption of music and music festivals. In the same sense, different subgenres of electronic music like techno, house spread to the other parts of the world. This diffusion creates the modern electronic music culture.

1.2.1. Beyond Music: Multi-Genre Festivals, Experience Marketing

In Europe, the live music scene and music business is mainly concentrated in the UK. Out of population of 64.1 million people, an estimated 3.7 million citizens attended music festivals in 2015, up 32.6% from 2.79 million in 2012.³ This data shows that, 5% of UK population is a festival participant.

³ Festatistics: Festivals by the Numbers. Quoted from: <http://www.festforums.com/new-blog-1/2017/5/31/festatistics-festivals-by-the-numbers>

Table.1 Music Concert and Festival Attendance in the UK (2012-2015)



Source: Statista, 2018

Undoubtedly, one of the biggest music festivals in the UK is Glastonbury Festival. Glastonbury Festival has been active since 1970; it means 47 years history behind. According to statistics, attendance at all festivals between the years of 1970-2015 (including 2015) is 2.8 million people.⁴ We can easily see that Glastonbury is like a small music country with those numbers. Beyond the festival culture, there lies a real business plan. One of the success indicators is the speed of the tickets sales. In 2013 festival tickets sold out in one hour and 40 minutes, in 2014 one hour 27 minutes, in 2015 just in 25 minutes!⁵ Last two years, it took 30 minutes in 2016⁶ and 50 minutes in 2017⁷ for tickets to be sold out. In the meantime, “sources from the Nordic countries demonstrate economic growth in the live music sector over the last few decades.” (Danielsen & Kjus, 2017)

⁴ Glastonbury by Numbers: 153,000, £325 Million and Everything Else You Need to Know article written by Carl Greenwood. Data from: <http://www.mirror.co.uk/tv/tv-news/glastonbury-numbers-153000-325-million-5913132>

⁵ Glastonbury by Numbers: 153,000, £325 Million and Everything Else You Need to Know article written by Carl Greenwood. Data from: <http://www.mirror.co.uk/tv/tv-news/glastonbury-numbers-153000-325-million-5913132>

⁶ Glastonbury 2016 Tickets Sell Out In 30 Minutes. Data from: <http://www.glastonburyfestivals.co.uk/glastonbury-2016-tickets-sell-out-in-30-minutes/>

⁷ Glastonbury 2017 Tickets Sell Out. Data from: <http://www.glastonburyfestivals.co.uk/glastonbury-2017-tickets-sell-out/>

1.2.2. Building the Festival Culture

Today, along with the progress of technology and globalization, music consumption has also evolved. It is possible to access endless variety of music sources which are completely shifted to digital platforms. While individuals create their own personal space in music universe, the live music industry continues to grow.

“The festival community lends itself well to musical involvement and interaction among participants and performers. People who travel to the festival, whether as participant, volunteer and/or performer, have committed themselves to being a part of the festival community for the weekend. Everyone camps together, eats the same food and drinks the same water. Performers and participants all have to deal with the challenges of the weather as they experience the benefits and drawbacks of living in the outdoors. There’s something very special about walking through a quiet, darkened, wooded path, only to come across a wonderland of sound, light and images”(Snell, 2005, p.4)

People are able reach the musicians on the other part of the world within seconds. This makes the music consumer preferences more personalized. Their musical universe becomes more sophisticated and also more introverted. Online music platforms have the chance to reach unlimited people in the world but there are limitations in the live music events due to the size of the event venue.

According to Frith’s work, there are three main important points in live music: Festival audience goes to events for an experience, not on a fan base. Live gigs and venues are essential to the authentic music fans. Even the dance music scene develops its own live values with the rise of the superstar DJ’s and uses live shows to cement their own fan base. (2007, p.9) The world shifting to digital, the live performance sector is growing every year and audiences are willing to share their “I was there” moments. The festival organizers who want to get a slice of this demand are willing to present those festival lovers some special festival products due to year, place, etc...

What attracts people to music festivals? According to Bengry-Howell’s* research⁸, people think that festival sites are like a heaven to escape from daily life

* Andrew Bengry-Howell is a senior lecturer in Psychology at Bath Spa University.

routines. People want to forget their jobs, schools, pressure of future plans, and all the problems that they face in their daily life and to enjoy music with the more open-minded people. Most important factor of attraction is how people feel the real freedom in music festivals. Beyond anything everyone wants to enjoy the real freedom feeling. Bengry-Howell, “I’m interested in this idea about festivals being where people go to experience a kind of freedom, and that they feel so restricted even though we now have more freedoms than ever” says about the results that he had about the freedom feeling in his research⁹.

Festivals are identified as “one of the fastest growing forms of leisure and tourism related phenomena.” (Yeoman, 2004) In an era, events are just not for attracting tourists; they also help to develop impact on local economy and create a link between communities. (Yeoman, 2004) According to Goldblatt, (1997) an event is “a unique moment in time celebrated with ceremony and ritual to satisfy specific needs” for participants. (p.2)

1.3. Continuity Issue in Music Festivals

Festivals have the same life cycle as living forms: Birth, growth, dead. Continuity refers “the fact of something continuing for a long period of time without being changed or stopped.” (Cambridge Dictionary, 2018) There are lots of factors for analyzing the continuity of music festivals. In this part, we will try to look to the components of continuity of ongoing on festivals, within the framework of temporal, spatial, programming, audience, and corporation.

⁸ Music Festivals: The Sound of Escapism article written by Louise Tickle. Quoted from: <https://www.theguardian.com/education/2011/jul/18/music-festivals-research>

⁹ Music Festivals: The Sound of Escapism article written by Louise Tickle. Quoted from: <https://www.theguardian.com/education/2011/jul/18/music-festivals-research>

1.3.1. Temporal Continuity

Temporal continuity is about a festival's periodic cycle of time. Festivals need to manifest themselves on a regular basis. Some festivals recur once or twice a year, some of them recur more than once. That periodic time of the year must be unique for the festival. It's remarkably important that a festival is happening during the same period.

For instance, Glastonbury Festival in the UK realized for 35 times in 49 years, they gave breaks in time.¹⁰ After 2012, this is the first time that festival gives a fallow time. On the other hand, another big open-air festival located in Denmark, Roskilde Festival celebrated its 48 full-fill years in 2018. From the first year of the Roskilde Festival to the present day, it has been held every year without any breaks.

1.3.2. Spatial Continuity

Spatial continuity refers the location of the festival. Its characteristic is to be recognizable with a special location like a park, a venue or a specific larger part of a city. Well-known festivals are going on for years and those festivals have their attributed particular locations every year. Festival participants have their unique festival moments in those specific times and locations.

There are different kinds of festivals that have been going on for a long time all over the world, with their unique concepts. One of the case that comes to our mind is the Carnaval in Rio de Janeiro. On the other hand Oktoberfest is totally associated with the city of Munich. During the Glastonbury Festival season, Worthy Farm's* population increases a lot.

*Worhy Farm: Place of Glastonbury Festival.

¹⁰ History, Glastonbury Festival Official Website: <http://www.glastonburyfestivals.co.uk/history/>

1.3.2. Programming Continuity

Programming the concept of the festival and determine a strong line-up is the challenging part of the planning phase of the event. The whole process related with external factors such as tour calendar of the artists, budget, and partners of the event. Beyond those factors, the distinctive feature of a good programming is the creativity and makes impossible turn into possible. A good line-up affects the behaviors of the festival participants and their level of satisfaction.

Another important topic under this headline is the continuity related to genre. Some festivals contain a variety of stages and they offer diverse kind of music genres. Unlike the *niche festivals*¹¹, which appear with a unique genre. The niche festivals may change over time and some of them may expand their genre range. Sometimes that kind of change increases the number of participants of the festival but sometimes it can be seen as a bad situation by the loyal festival participants. For instance, in years a rock festival may decide to add some hip-hop artists to its line-up because of the popularity of the hip-hop genre. In that sense, it might bring some new audience. However the loyal rock audience and loyal festival participants may not like this idea.

Moreover, a key element of the festival programming is the placement of the content. Apart from creating a strong festival line-up, it is a very important issue to fit them into right time schedule. “Suwannee Hulaween” is an annual music and camping festival over Halloween weekend, in Florida.¹² Event production president of the festival Andrew Carroll has an observation about the significance of timing in the festival scheduling and she said “One of the main things I learned from last year’s Spirit Lake was that people really want to be where the music is, and so we didn’t put as much emphasis on interactive art and performance while there was music on the main stages.” (Block, 2015)

¹¹ Niche festival term used for one genre focused festivals.

¹²Official Website of Suwannee Hulaween Festival:
<https://www.suwanneehulaween.com/tickets/>

1.3.4. Audience Continuity

People have different kinds of experiences in their leisure times categorized as passive, esthetic, educational and escapist. (Sayre, 2008, p.5) Passive experiences are mostly based on senses, like going to concerts, listening to music. Esthetic experiences include a visual dimension, like attending a cultural event in a unique place. Educational experiences which need an engagement with the mind involves education inside. Escapist experiences are the real escape moments from the real world, like playing VR games. (Sayre, 2008, pg.6)

Globalization in the music scene changed the perception and behavioral acts of fans. In music scenes, motivations differed within subcultures and indie fans. While mainstream fans want to connect with other fans, indie fans want to connect with the bands themselves. However, both groups faced challenges to their enjoyment of the concerts that they were trying to record the moments. (Danielsen & Kjus, 2014) House music and dance culture contains a nomadic aspect that positions listeners in the social imaginary and entails movement to imaginary places, whether to mythologized spaces of house music origin Chicago or an idealized space of authentic consumption such as Ibiza or Goa. (Krüger & Trandafoiu, 2014) Music tourism is getting common in the world. People are likely to travel and see their favorite bands and artist's live acts, concerts, festivals, carnivals or to sights of music heritage. A hypothesis by Prof. Walter Freeman at UC Berkeley, Neurophysiology Lab, suggests that oxytocin is released when people dance, listen to music, and enter trance states. (Oertl, 2013) The release of dopamine, the pleasure chemical, is found to be greater at so-called 'peak emotional moments' in a song.¹³

Robyn Archer gave a keynote speech at the Atelier for Young Festival Managers and she said "During festivals new audiences are created and existing audiences

¹³ This is Your Brain on House. Sourced by: <https://mn2s.com/news/features/this-is-your-brain-on-house/>

get more adventurous.”¹⁴ Every long-run festival has its loyal audience who signs their calendars for the event months ago. Festival organizers need to consider that loyal audience and satisfy their expectations for each year. Satisfying the loyal audience doesn't mean that festival doesn't require any improvements or innovation to reach new audiences.

Festival audience goes to the festivals for an experience. That experience contains music and social experiences. Music festivals are fun, full of dance and joy but on the other hand they are quite calm. That peaceful atmosphere of festivals is significant features that distinguish it from concerts. Concert listeners go to their house right after the event, while the festival participant is resting on the festival site. They sleep there, wake up there, and eat there. This leads to a big difference between concert and festival audience. In concerts, the venue and organization are for musicians but in the case of festivals, musicians are just visitors and the venue belongs to participants. (Kaya, 2013, p.61)

1.3.5. Corporate Continuity

A successful, well-planned festival must contain a strong business plan and core team. Core team refers to the main crew who are working in a festival. It can be easily said that they are the brain of a festival. There are different kinds of corporate structures for festivals. Festivals might start upon individual or institutional initiatives. There are different models of founding and planning processes. The significance thing is creating a well-structured strategy for the festival in both financial and artistic sides.

¹⁴ Robyn Archer, "Serving artists, serves the public", *Serving Artists, Serves The Public: Programming Arts Festivals In Asia and Europe*, 2011

*Rock 'n Coke was the biggest open air festival in Turkey, which took place between 2003 to 2013 in Istanbul.

The case of Rock'n Coke¹⁵, which was complicated and it didn't appear like a regular festival. The starting point of the festival was a brand strategy to reach their young target group. Lately that the Coca Cola Company changed their strategy in Turkey, the corporate funder which is Coca Cola, decided to not invest on the festival and it was the ending of the biggest music festival of Turkey.

1.4. Global Electronic Music Scene

Electronic music defined as “organized sound that uses electricity as essential materiality in either the creation of the composition, the realization of the composition through performance, or both.” (Collins & d'Escriván, 2017, p.274-275) Another definition of this genre is “music performed using synthesizers and other electronic instruments.” (Oxford Dictionary, 2018)

Electronic music appeared in the horror movies of 1950s with the sound of *theremin*.^{*} In 1960s, *Italo disco*^{**} appeared with the unique style of Giorgio Moroder. Nearly at the same time period, Germany became the main centre of electronic music. Inspired by the German avant-garde movement and newest synthesizer technology, Kraftwerk took an innovative approach to the traditional keyboard and flute, bringing electronic music mainstream. (Holmberg, 2017)

The 1980s was the era of the synths, with new technology like the MIDI developing.¹⁶ After that period of time, technology became easily accessible for everyone. People started to create their own experimental music via their computers at home.

¹⁵ Rock'n Coke is the biggest open air festival in Turkey, which took place between 2003 to 2013 in Istanbul.

^{*} Theremin: Theremin is an instrument that creates electromagnetic fields that create a high, warbling sound, invented in 1920 by a Russian musician called Leon Theremin.

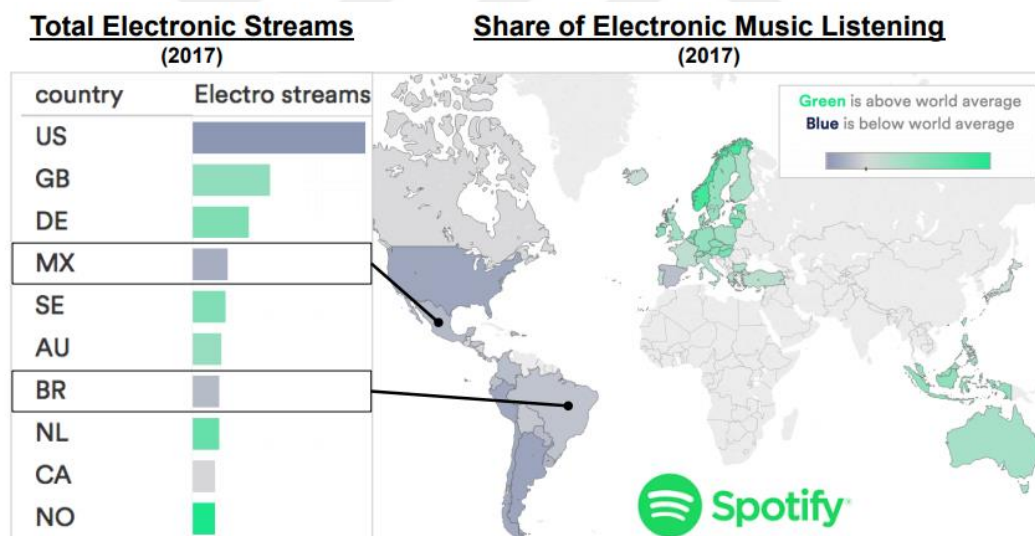
¹⁶ Emma Holmberg, “The history of electronic music and how classics still define modern EDM”, 2017, <http://dancemusicnw.com/history-electronic-music-classics-define-modern-edm/2/>

^{**}Italo disco is a genre of Western European electronic dance music of the 1970s and early 1980s, with a futuristic sound created by synthesizers and vocoders.

1990s is the era of the rise of dance music, on that period electronic music grew with lots of subgenres. House and techno which were popular in the 80's, spread to a much wider geographical area in the 90's. In addition to this, new genres get to the front like rave. That improvement of the electronic music is still going on today. From 2000s, till now there is huge increase of the consumption of EDM.

Over the last 40 years, electronic music has grown from an underground niche into one of the biggest genres in the world. (Gibson, 2014) IMS Business Report is the proof of this evolution of the sector. According to the 2017's IMS Report, higher share of electronic music listening is in Europe and Asia.

Table.2 Spotify 2017 Total Electronic Streams and Share



Source: Spotify (IMS Business Report 2017)

In USA, dance/electronic music genre share of total audio consumption has increased in 2016. Electronic music become 5th most popular genre overall, after rock, r&b/hip hop, pop, county.¹⁷

In Germany, dance/electronic music share of digital sales reached an all-time high in 2016; double that of three years ago.¹⁸

¹⁷ Source: Nielsen Music Year-End Report U.S. 2015 & 2016

Dance/electronic got the second highest share with 22%, for streaming audio in France. In 2015, dance/electronic was the most played genre in radios.¹⁹

In the first quarter of 2017, Beatport²⁰ has increased the number of visitors, registered users and track sales compared to previous year. Techno is the best-selling Beatport genre in 2017.

1.4.1. Golden Age of DJs

One of the world's biggest DJs Tiesto once said "DJs are the new rock stars."²¹ While electronic music listeners are growing rapidly, electronic music festivals are getting larger and more varied. In recent history, 70s was the era of pop-rock festivals and 90s was the era of rave parties. The last few years, became the era of electronic music festivals. This is the time of the rising superstar DJs and they are ruling the electronic music festivals globally.

Even in alternative music events and festivals, there can be seen the DJs as headliners. EDM* culture becomes so popular. Nowadays, even in Netflix there are new movie productions about electronic music festivals, rave culture, and star DJ stories.²²

Moreover, each year there can be seen lists of the DJ's earnings. It's so clear that every following year, DJs getting more money from streaming and live

¹⁸ Source: Bundesverband Musikindustrie (BVMI)

¹⁹ Source: Economie de la Production Musicale – Edition 2016 –Syndicat National de l'Édition Phonographique (SNEP)

²⁰ Beatport is an American electronic music-oriented online music store owned by LiveStyle.

²¹ Evan Carmichael. (2017, August 15). "I ALWAYS followed My HEART!"- Tiësto
<https://www.youtube.com/watch?v=cw0Px2Xh5n0>

*EDM: Electronic Dance Music.

²² 10 Netflix Series for DJs: <https://www.merchandise-essentials.com/10-netflix-series-for-djs/>
Top 5 EDM Movies You Must Watch on Netflix:
<https://www.electrowow.net/2017/02/top-5-edm-movies-you-must-watch-on-netflix.html>
Top 10 Best EDM-Related Films on Netflix and Amazon Prime:
<http://dcclubbing.com/style/top-10-best-edm-related-films-netflix-amazon-prime/>

events. From 2015 till 2018, Calvin Harris is the head of the most winning DJ list. Despite this, although there is a decline in the amount Calvin Harris earned over the years, we see that this figure is shared among different names within the sector.²³



²³ Electronic Cash Kings 2015:
<https://www.forbes.com/pictures/55d63b91e4b0ffa7afe4032f/electronic-cash-kings-201/#693e76747d0b>
Electronic Cash Kings 2016:
<https://www.forbes.com/pictures/57ae05a9a7ea43174c3a016f/electronic-cash-kings-201/#6dfcd4e5295f>
Electronic Cash Kings 2017:
<https://www.forbes.com/pictures/598895364bbe6f5997ef10f3/top-earning-djs-2017/#61a539434e57>

CHAPTER II

MUSIC FESTIVALS IN DENMARK

2.1. Danish Music Scene

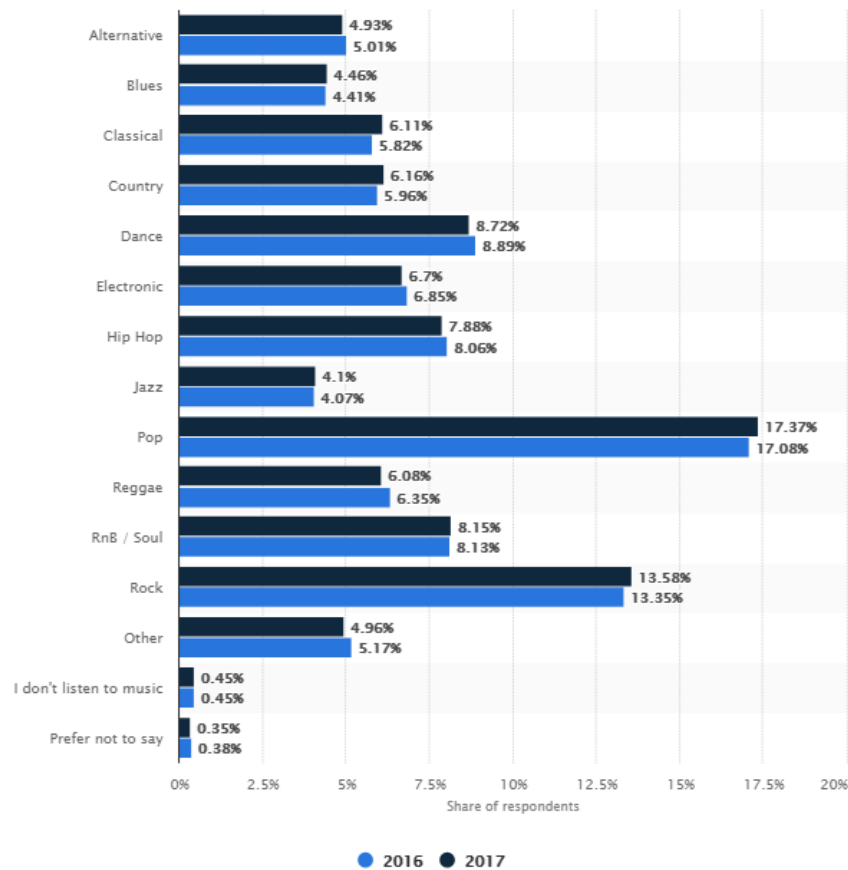
The Kingdom of Denmark is known for its happy citizens. (Helliwell, Layard, Sachs, 2018) CEO of The Happiness Research Institute Meik Wiking, defines the magical danish word hygge which has no direct translation.²⁴ The word refers some kind of cosiness, intimacy, warmth and beyond that for Danish people. Also, one of the secret of this happy people is music.

At the beginning of 2000s, a survey²⁵ demonstrated that Danes are mostly listening pop and rock music. Another survey shows that Danes were number 1 in attendance to pop and rock concerts. (Power, 2013: 26-38) 2002's IFPI report shows that Danish music market is the 20th biggest in the industry and the half of the top best-seller CDs and singles belong to local artists.

²⁴ An Interview with Author Meik Wiking: <https://www.youtube.com/watch?v=2d1xX4qvnpc>
<https://www.youtube.com/watch?v=2d1xX4qvnpc>

²⁵ Online survey held by Statista. Data retrieved from
<https://www.statista.com/statistics/567469/denmark-distribution-of-music-genres-listened-to/>

Table.3 Distribution of Music Genres Listened to in Denmark (2016-2017)



Source: Statista, 2017

The online survey covered the time period of 2015 to 2017 in Denmark as an online survey. 43,410 music listeners who were over 18 years old responded the question of “Which styles of music do you like to listen to?” As is seen in the table, for Danes pop music and rock music are still the most popular genres and those ones are getting more popular. Both in 2016 and 2017, dance music took the 3rd line and electronic music comes on the 6th row. Only electronic and dance music data have been taken into consideration because that both of them are in the context. Nevertheless, in 2017 there seen a small decrease in dance and electronic music listeners compared to 2016.

2.2. Electronic Music

In September 2017, a comprehensive report²⁶ released about the electronic music scene in Denmark. 1653 participants took part in a detailed survey about electronic music scene in the country. “The average respondent is a 29-year old male, residing in Copenhagen with either a high school or university education. He made his debut in the electronic music community at nineteen years old.” (Okkels, 2017, p.8) 88% of participants are male and 12 % of participants are women. As in Denmark, we see that women are left behind in the music industry like around the world. Grimes²⁷ stated in one of her interviews “I don't think there are few female producers because women aren't interested. It's difficult for women to get in. It's a pretty hostile environment.” (Hiatt, 2016) Apparently, in Danish electronic music scene there are 166 subgenres of electronic music. (Okkels, 2017)

Table.4 Popular Sub-genres in Danish Electronic Music Scene

SUBGENRE	PERCENTAGE
	44 %
HOUSE	40 %
TECHNO	39 %
AMBIENT	30 %
ELECTRONICA	28 %
OTHER	28 %
EXPERIMENTAL	27 %
CHILL OUT	22 %
EDM	21 %
DOWNTEMPO	19 %

Source: Undersøgelse af Elektronisk Musik i Danmark 2017, p.50

As seen in the Table.4, most popular sub-genres are electronic music, house and techno. (Survey made over 30 sub-genres with multiple choice options.)

²⁶ Undersøgelse af Elektronisk Musik i Danmark 2017

²⁷ Grimes is a Canadian singer, songwriter, album producer and music video director.

Copenhagen, Aarhus and Aalborg are the most active cities with live electronic music events. International live music venues and festivals presenting Danish electronic music scene are generally European; most of the venues are in Germany, Sweden and Croatia. Danish record labels²⁸ releasing electronic music are mainly in Copenhagen. International record labels that release Danish electronic music are mainly in the Netherlands, Germany and England. (Okkels, 2017)

There are some challenges in Danish electronic music scene:

- The sector employs mostly unpaid labor.
- Genre of electronic music is not as common as the genres like pop and rock music.
- Electronic music's bad reputation.
- Danish electronic scene is not known internationally.

Danish electronic music pioneers were mostly active in Berlin. In this order, London and Hamburg follows Berlin. Even though, Denmark is in Scandinavia, the report shows that pioneers are more active in Hamburg than in Malmö; more active in Amsterdam than Oslo; and more active in New York than Stockholm. (Okkels, 2017, pg.65)

²⁸ Some of the Danish electronic labels are Copenhagen Underground Posse., Help Recordings, Isee, Forgetten Figures, Regelbau, No Hands, Count 0.

Table.5 Danish Electronic Music Scene in Local Festivals

FESTIVAL	CITY	FREQUENCY
DISTORTION	Copenhagen	64
ROSKILDE FESTIVAL	Roskilde	41
STRØM FESTIVAL	Copenhagen	35
KARRUSEL	Odense	21
SPOT FESTIVAL	Aarhus	16
SMUKFEST	Skanderborg	12
RAW FESTIVAL & SOMEWHERE FESTIVAL	Copenhagen & Rødvig Stevns	9
COPENHAGEN JAZZ FESTIVAL & FREKVENS FESTIVAL	Copenhagen & Aalborg	7
TRAILERPARK FESTIVAL PLUGOUT FESTIVAL & PHONO FESTIVAL	Copenhagen, Vejle & Odense	7
AARHUS FESTUGE & BAS UNDER BUEN	Aarhus & Copenhagen	6

Source: Undersøgelse af Elektronisk Musik i Danmark 2017, p.75

According to the survey, respondents who are professionals in electronic music scene, mostly appear in Distortion Festival, Roskilde Festival and Strøm Festival. On the other hand, Strøm, RAW, Somewhere, Frekvens, Plugout, Phono and Bas Buen all contain electronic music performances. Roskilde Festival is a unique case in this table. (This issue will be further detailed in the Roskilde Festival and Electronic Music section.)

Danish electronic music scene is also mostly active in the festivals held in Netherlands and Germany. On venue basis electronic music performances, mostly occur in Copenhagen. Nevertheless, electronic music festival spread to the whole country. (Okkels, 2017)

2.3. Big Scale Festivals

2.3.1. Woodstock Effect in Danish Festival Scene

There is no doubt for that Woodstock Festival is the most intriguing festival in the world. Festival-goers are the people who are looking for a free space in magically blessed ceremony with music. For instance, 1969 is a remarkable year with the first Woodstock Festival with that unique ambiance. Festival's motto was based on peace, love and music. Participants of the festival, both artists and audience had the synergized feeling of antiwar, non-competitive and freedom. Three consecutive successful years of Woodstock Festival, gives a lot of information about the successful live music scene. These cases are the first year of the Woodstock Festival in 1969, 25th and 30th anniversaries of the festival. (Bennet, 2004) There are differences that need to be underlined between the first and the anniversary events. Differences between Woodstock in 1969 & 1994 were:

- 94's Woodstock was heavy with corporate sponsorship,
- A major record company Sony held the event and collaborated with Pepsi for 3 million dollars,
- Selling of progressive idealism for cooperate profit. (Bennet, 2004, p.2)

25th anniversary is a mixture of hippie idealism and financial incompetence. Differences between 1969 & 1999 were:

- 99's version of festival was almost free from the idealism of 1969,
- None of the artists from the first festival appeared in 1999,
- Extra stages introduced,
- Higher prices,
- MTV Broadcast appeared,
- Sony made an album from the live acts. (Bennet, 2004, p.4)

In 1999's Woodstock organizers put a laser projection of Jimi Hendrix's performance from 1969. The only link from the first festival was that and besides of that Michael Lang and John Scher as promoters. (Bennet, 2004)

Through the music festival history, Woodstock has always been a model and a reference for all promoters and event managers. This uniqueness of the freedom and music of Woodstock, inspire lots of festivals. For example, the Isle of Wight²⁹ Festival which originally started at 1968 in England was affected from the love and peace vibe from Woodstock and the versions in 1969 and 1970 were full of Woodstock spirit. Likewise, one of the most popular festivals in world, Glastonbury Festival started in 1970 in England. (Bennet, 2004)

Furthermore, in 1971 two different festivals appeared at distant points which share the same love and peace vibe from Woodstock: Mount Fuji Festival in Japan and Roskilde Festival in Denmark.

2.3.2. Roskilde Festival and Electronic Music

In Nordic countries, Roskilde Festival which is the biggest and well-known festival started in 1971. Roskilde itself is the 10th biggest city in Denmark.³⁰ However, this situation is changes every year during the Roskilde Festival. 130.000 people participated the festival in 2017 and this number of participants makes Roskilde Festival to Denmark's fourth largest city measured in population.³¹ According to the 2018's population rates³² of Denmark, Copenhagen is the biggest city with the 1,153,615 people living in. Aalborg, has a population of 122,229 which ranked on the fourth row. Roskilde's population is 44.285, which makes it on the fourteenth in the row. During the Roskilde Festival, the city

²⁹ History of Isle of Weight Festival: <https://isleofwightfestival.com/info/history>

³⁰ Roskilde. Data source: <https://en.wikipedia.org/wiki/Roskilde>

³¹ General About Roskilde Festival. Source by: <http://www.roskilde-festival.dk/more/press/fun-facts>

³² Population of Cities in Denmark. <http://worldpopulationreview.com/countries/denmark-population/cities/>

ranks fourth with a population of 130,000. Also, the festival represents between 20 and 25% of the total annual tourism turnover in the area. (Hjalager, 2012) Since for the beginning, Roskilde Festival keeps a non-profit identity of itself.

The first Roskilde Festival was organized by two high school students Mogens Sandfær and Jesper Møller, aided by a music promoter Karl Fischer³³ and it was marked by a lack of professionalism. In 1972, the festival collaborated with the Roskilde Foundation. Roskilde Foundation, non-profit foundation, organizing local events and charity in the city since 1965. Now, the foundation is a member based association and the owner of the Roskilde Festival. (Hjalager, 2012)

As a matter of fact, Roskilde Festival has its own model:

- The most important facts about the Roskilde Festival are that it's non-profit and each event has its own individual economy which is closed after the festival every year. Profits from the festival immediately invested in humanitarian and charitable purposes. Since 1971, Roskilde Festival generated over 320 million kroner³⁴ for this aim.³⁵
- The Festival is based on a volunteering system which also provides free access for their labor. According to the numbers from 2017, 32.000 volunteers³⁶ actively worked at the festival site and they were responsible almost for every practical task. Festival is exempted from taxes and VAT because of being a non-profit organization.
- From 1973 till now, a local committee of 20 volunteers was basically in charge for the most part of the organization. Through the time salaried employees were hired for professionalism.
- Roskilde Festival has taken inspiration from Woodstock's hippie culture roots and that's why profits are open for public. Festival itself always welcomes everyone with new ideas for benefit of audience. The only thing that not transparent is sponsor and band negotiations. (Hjalager, 2014, p. 104-126)

³³ 10 Things You Might Not Know About Roskilde Festival. Source by: <https://www.thelocal.dk/galleries/culture/10-things-you-might-not-know-about-roskilde-festival>

³⁴ Compared to May 2018 exchange rates the amount of money, equivalent around 42 million Euros.

³⁵ General About Roskilde Festival. Data by: <http://www.roskilde-festival.dk/more/press/fun-facts>

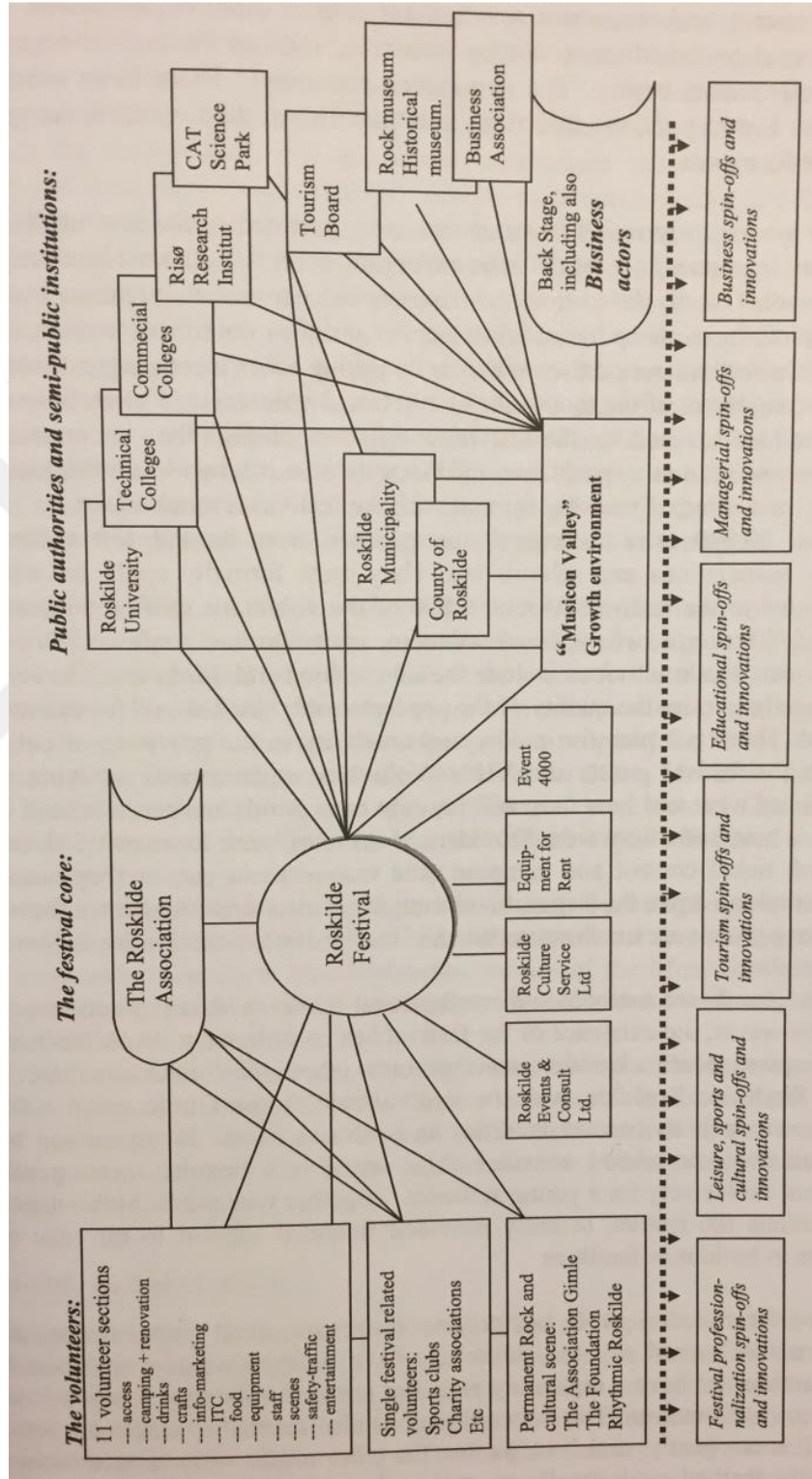
³⁶ General About Roskilde Festival. Source by: <http://www.roskilde-festival.dk/more/press/fun-facts>

The Roskilde festival has its own scheme of organization. The main actors of the Roskilde are:

- volunteers,
- festival's core team,
- public authorities and semi-public institutions.

Apart from individual applications, there are many institutions and volunteers from the organization. Voluntary teams of contracted institutions are able to locate themselves at every stage of the festival, depending on their institutional and individual expertise. Roskilde Association is the core of the festival. We can say that everyone in the country might have a duty at the festival. This includes everyone from universities, technical colleges, tourism boards to municipality. (Bennet, 2004)

Figure.1 Management Structure of the Roskilde Festival



Source: Festival and Event Management in Nordic Countries, p. 109

The Roskilde Association board members are rock enthusiasts, citizens with useful links to public and private sectors in the area. Board has their own equipment, rest of the year they're renting them for other events. 300 volunteers are connected to the festival and they are organizing the 11 volunteer sections, each through a chair person. (Hjalager, 2012)

The Roskilde Association launched their first cultural plan in 1996 and mid-90s, educational institutions turned to be collaborating partners the festival. The festival presented to tourist board at 2006. According to Faulkner, research on festivals emphasizes the need for any recurring festival to renew itself constantly in order to ensure media attention and repeated visits. (as cited in Hjalager, 2003) One of the most crucial factors that ensure the continuity of the Roskilde Festival is to be open always to every new idea.

Beyond of all, the festival is showing up new development plans for the Roskilde town like Musicon Valley. Musicon Valley was presented in 2001, as a musical-industrial growth center and they got 1.5 million Euros for a musical environment town from the state. (Hjalager, 2012) The festival always supports people to share their ideas about the festival, even they were sharing the about the music trends. Musicon Valley aimed Roskilde to turn into a touristic attraction apart from the festival time of the year. They support other events occurring throughout the year like opera and etc. The main aim is to create a future "Musical City"³⁷ from Roskilde. For this purpose a Rock Museum located in Roskilde which is supported by the government.

Through the history of the festival, there have been lots of developments related with the past experiences. For instance, weather conditions in Denmark causes improvements in technical facilities. Besides of music, arts and sports activities were added to the festival site. Humanitarian organization are involved the festival

³⁷ Musical City is a long term, future plan for the Roskilde city. The plan consists of a music high school, performance laboratory, workshops, hotels and etc.

site since 1984. After the accident in 2000, makes security and safety more serious.

Photo.1 Apollo Stage – Day Time Photo



Photo.2 Apollo Stage - Night Time



Sources: <https://www.rias.dk/plast-til-byggeri/nyheder/rias-paa-roskilde-festival-2015.aspx?Action=1&PID=186>

Roskilde Festival has nine stages: Orange, Arena, Apollo, Avalon, Pavilion, Gloria, Rising, Countdown, East. Last three scenes are located in the camp area. Orange Scene is the main stage and audience capacity is approximately 60.000 people. On the other hand, Apollo stage is dedicated to electronic and urban music, that's why the stage is equipped with more lightning units than Orange Stage. Besides, the sound system in Apollo Stage³⁸ can play deeper frequencies than any other stage at the festival.

If we focus on the line-up, the music program is created by six paid professional music bookers and volunteers. In 2017, 180³⁹ names published on the festival poster from 32 different countries. Almost 1/4 of the names were from Denmark.⁴⁰

³⁸ In 2013, Apollo Stage's design changed. New stage realised as Apollo 2.0. Source by: <https://www.youtube.com/watch?v=xMuJZV7rtHY>

³⁹ The number does not include even growth team organizers and the more than 40 guest performances on the new scene East, the seven performers to the Viking Blot June 24 and artists in KlubRÅ.

⁴⁰ General About Roskilde Festival. Source by: <http://www.roskilde-festival.dk/more/press/fun-facts>

Media attraction is always important for a festival. Half of the media covering is from Denmark and rest of them from 34 different countries such as Turkey, United States, Great Britain, China, France, Germany, Norway, Sweden, etc.

2.3.3. 20 Years of Streets: Distortion Festival

Another important electronic festival in Denmark is Distortion Festival which first started in 1998. The motto of the festival is “A celebration of Copenhagen Nightlife”.

Photo.3 Distortion Festival Official Logo



Source: <http://www.cphdistortion.dk/>

In the beginning, the festival started as a one night event. In 2000, Distortion evolved as a 5 day mobile festival. From 1998 to 2007, the festival was not that big and not fully legal, mostly known as underground. However, in 2007 the festival made collaboration with the Copenhagen City Council and the Copenhagen Police and became completely legal. Distortion Festival is also a non-profit event like Roskilde Festival. In 2011, according to the Copenhagen

Police, Distortion had 80.000-100.000 listeners per day, becoming one of the largest annual gatherings in Europe.⁴¹ Festival has four main parts:

- Street parties (Free Events)
- Distortion Club (Distortion Week Pass required)
- Distortion Ø (Distortion Ø wristband or a Distortion Week Pass required)
- Distortion Camping

Street parties are organized in Nørrebro and Vesterbro neighborhoods. On Wednesday, parties take place in Nørrebro district and on Thursday they move to Vesterbro.⁴² These two districts are called hipster⁴³ areas. Mostly, Vesterbro is known more old school and Nørrebro is known the new home for hipsters. This part of festival is free for everyone. There is a voluntary donation system for people who want to support the festival by having wristbands. Distortion Club takes place and variable unusual places for performances and also known venues as special Distortion events. Besides, Distortion Ø is the main act of the festival with camping for two days.

Official trailers of the festival show foreigners how unique the experience is. For example, the official trailer of 2012⁴⁴ reflects the festival's mood quite obviously. The video shows a daily Copenhagener life, with morning rituals, coffee etc. Also, it gives the feeling of being with hommies*, the wildest moments that youngsters have together. Street party in 2015⁴⁵ shows the real portrait of the chaotic

⁴¹ Distortion Festival. Data by: https://en.wikipedia.org/wiki/Copenhagen_Distortion

⁴² Street parties located to Vesterbro and Nørrebro can be seen in the Distortion 2017: Official Aftermovie. Source by: https://www.youtube.com/watch?time_continue=98&v=DeDczHUtGOU

⁴³ Hipster: According to Urban Dictionary, hipsters are people that try too hard to be different, by rejecting anything they deem to be too popular. Source by: <https://www.urbandictionary.com/define.php?term=hipster>

* Hommie: A popular definition for friends and best friends among young people. Source by: <https://www.urbandictionary.com/define.php?term=hommies>

⁴⁴ Distortion Official 2012 Trailer. Video source by: https://www.youtube.com/watch?time_continue=157&v=Yr4OAxwNCh8

⁴⁵ Distortion 2015 – Street Party After Movie. Video source by: <https://www.youtube.com/watch?v=htKTGb5042w>

ambiance of the festival. That chaotic atmosphere is the symbol of Distortion Festival. This wild festival celebrated its 20th annual year in 2018.⁴⁶

19th Distortion Festival, had lots of world known artists, besides of local acts. Headliners were from variable geographies all over the world like US, United Kingdom, Italy, Netherlands, Australia, Switzerland, Germany, Norway, Syria and Canada.

2017's Distortion Ø was divided to six venues:

- Royal Container Stage
- Redbull Music Academy Stage
- Dancing Main Stage
- The Truck
- The Tent
- Tekno Tunnel

All of these stages had different genres of music. Royal Container Stage is the main stage of Distortion Ø part. Redbull Stage dedicated to electronic pop, hip-hop and R&B. Dancing area was for people looking for Berlin type of vibes and house music. Truck was for afrobeat, funk, soul & hip-hop. The Tent was techno & experimental and for people looking for hardstyle & hardtrance, the right adress to go is the Tunnel.

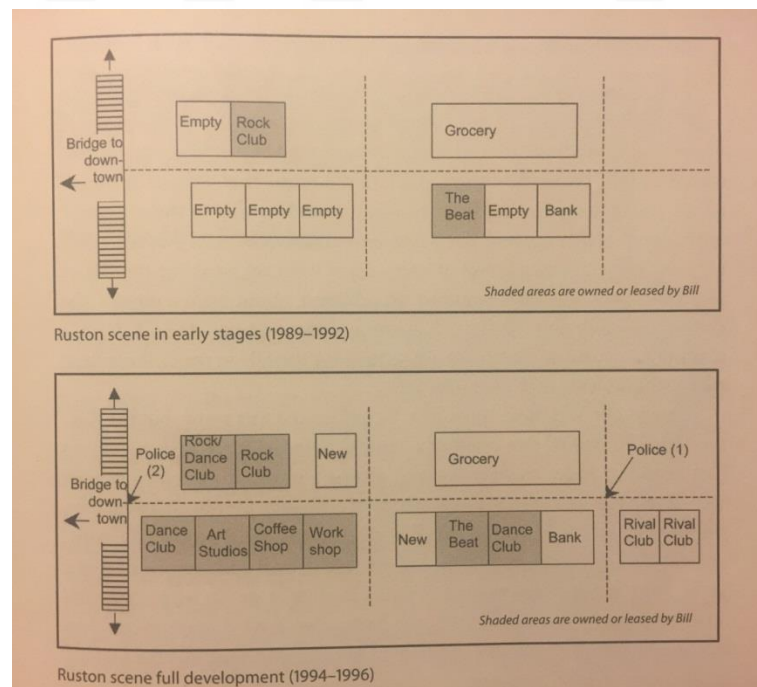
⁴⁶ Source by: https://www.youtube.com/watch?time_continue=98&v=DeDczHUtGOU

2.4. Some Small Scale Festivals

2.4.1. Strøm Festival

In music business, local scenes and global scenes are affecting each other. “Where there are social desires, there will be entrepreneurs – promoters ready, at a price, to meet them.” (Frith, 2007, p.14) While the live music industry creates spaces for itself, it also improves the local businesses, neighbourhoods and communities. The example of Ruston Scene is a clear example of this development. Beginning of 1989, an entrepreneur picked a place out of the entertainment district in Louisiana, USA and made an evolution on the abandoned area. That area turned into an attractive place for alternative youngsters and it became a big rave scene. Throughout the years 1980 to 1996, as a result of this successful effort, the whole neighborhood changed in a good way. (Bennet, 2004)

Figure.2 Ruston Scene Progress Through Years



Source: Music Scenes (Bennet, 2004, p.59)

Instead of abandoned apartments new venues as art studios, coffee shops have appeared. (Bennet, 2004) This example shows that even small-scale local initiatives can cause significant changes over time, which is decisive for the area. As seen in the figure, there was just a rock club and another club in the earlier times of the Ruston scene. In five years, the area has changed a lot with the young people going to clubs in this area. In addition to the opening of other rock and dance clubs in the area; workshops, art galleries and coffee shops were opened to stimulate the economy. It was seen that the area became a desolate and unreliable place, and the police control in the area became active.

In order to examine continuity in the local scene through a more recent case from Denmark, let's focus on Strøm Festival. Strøm means power in Danish and the festival started as a music festival in 2007. From the beginning, till today the festival still maintained its non-profit structure. The starting point of this festival is a way different than the other electronic music festivals in Denmark and also the common global festivals of this genre. The idea of the festival didn't come up from an entrepreneur looking for some foundations to organize the festival. Strøm Festival started with public money which is quite different than the regular basis of the festival nature. Festival is provided by KK- København Kommune (Copenhagen Municipality), DR-Danmarks Radio (Danish Radio), WC-Wonderful Copenhagen (Tourist Organization) and some a few local music venues like Vega which is important in Danish culture.

Before 2007, The Danish National Broadcast had their own festival called Public Service with the partnership of Wonderful Copenhagen and København Kommune. At the end of this experience, as a national broadcast they decided that it's not their thing to organize a festival. At that time KK, put almost a million Danish kroner⁴⁷ for the following year of the festival. Even so, KK was questioning what should they do with that money? They didn't want to spend that money for something else; they wanted to do an electronic music festival. There was the money with a big membership on board with KK, DR, WC, and big local

⁴⁷ According to May 2018 exchange rates approximately 134,250 Euros.

venues. In 2007, the first Strøm Festival just started as a two day festival at Enghaveparken⁴⁸ which is next to the venue Vega. Strøm's mission was defined as bringing electronic music for everyone with organizing an outdoor, day-time event for free to show electronic music besides of raves and clubs. Above all, the concept itself was quite good but it did not work like that. The main reasons were:

1. People who are into electronic music didn't really feel connected with this festival.
2. Organizers of the festival were good at project management but they did not know about electronic music world and its dynamics.

At the end of the second year, a group of curators came together to work on the musical program. They needed someone to tell who to book or shouldn't book. At 2011, Strøm asked Frederik Birket-Smith who is an event organizer, booker, DJ and geographer to be in charge of the organization, he had an experience of organizing raves, electronic music events and festivals. In the light of this process, Strøm's main question evolved how to differentiate the festival and how to bring it forefront. Local scene already had popular festivals like Distortion, Stella Polaris, etc. which have really good bookings and were already known. Electronic music does not have a school, the practical information is mostly based on do it together, do it yourself culture. At that point, the alternative was to organize an event with knowledge sharing like master classes, artist talks, workshops which never have been done in Denmark before. The feature that brings the festival to the forefront is the usage of the city and its alternative venues.

During the initial of the festival the problem in Enghaveparken was the typical festival planning. There was a band for an hour in the stage, after that there was the break and the next band like in the Roskilde Festival and every other festival but electronic music has its own dynamics. Moreover, there was a problem with venue selection. Copenhagen's popular venues like Vega, Pumpehuset are the places that people can always go and they have the same kind of set up for

⁴⁸ A park in the heart of Vesterbro in Copenhagen.

electronic music events like they do in pop and rock events. The nature of electronic music is based on experiencing its own philosophy. These observations started to create a transmission process since 2011 till now. On that period Strøm was in a deep search of how to use urban space and deeply focus on music geography. The director of the Strøm Festival Frederik Birket-Smith told that they focus on finding alternative places fits better for electronic music.

“For instance, some artists really like rivers and we were looking for a place with a big river. Then we found an old water reservoir underground which is really close to a river. Haxan Cloak who is the producer of Björk’s Vulnicura album loved that idea on that time. Cloak though that finally someone understands his music because on that time he was tired of being on tour, standing on a regular venue stage, people looking at him with all the regular rock music lights on him. He doesn’t want people to look at him; he wanted to stand in a shadow. He told me that he just want a big sound system and the river.” (Birket-Smith, personal interview, 8 November 2017)

Strøm's mission defined as “electronic music to everyone” overlaps with new and unusual spaces of Copenhagen. The main aim is to awaken a curiosity for never experienced performances and whip the “I was there feeling”. Even though people think that electronic music is not for them, they would want to be there for this unique experience. This is how Strøm Festival is rebuilding, reframing the relations of people with electronic music.

Specifically, Trans Metro Express should be examined too to understand Strøm’s urban space usage also for other events during the year. Once a year, for two hours there is a special express metro called *Trans Metro Express* going through the underground of the city. The event is free for everyone, you can catch the metro at any metro station it’s passes through. There are some points to underline here. New artists are performing in these events and they need to compose new live music for the train night. Artists are challenged to rethink creating their music and perform while people are screaming and mashing around. It’s also a showcase in a different texture. In each stop, some people were randomly seen the loudly express and they explore the music that they never heard before.

Beyond all this unique festival experience, there lies a unique business plan. Now, Strøm have a new business plan for 2017 to 2020. In this plan there is the support of both KK and also Frederiksberg Kommune (FK). In Denmark it is referred as a huge success bringing these two communes together because for almost hundred years they never worked together. KK is traditionally social democrat while FK is conservative. Lastly, SK-Statens Kunstfond (The central art council) has also joins these two supporters for four years to the basic funding for Strøm Festival. After that four year agreement, Strøm is more than just a festival. Now, Strøm has four legs:

1. The Strøm Festival: Festival held once a year, in August, for 4 days, KK+FK. 10,000 people from all around city are attending multiple events during these 4 days like a unique electronic music performances in unusual urban spaces, roller skate discos, master classes, artist talks, etc...
2. Events: All year around, all over Denmark. Events like Trans Metro Express, pop-up raves, traditionally ice skate disco in December, sound installations, etc...
3. Knowledge Share: All year around, all over Denmark. Workshops, artist talks, master classes for music production, etc... Those events expected to be with less people to make a healthy communication/education session with each other. Approximately, 500 people a year.
4. Platform: Throughout the year, all over Denmark. Academic research about electronic music, anti-smoking projects, music journalism, podcasts, etc... Also education sessions for 4th and 5th grade at school. (Birket-Smith, personal interview, 8 November 2017)

According to the agreement, Strøm will realize 100 events in 2017. When an organization works with municipalities in Denmark, usually the events need to be free for everyone but when you get funding from government sources there needs to be a ticket sale for people. For that reason, Strøm's four year plan contains an article that 80% of their events need to be free for public and the rest of the events will be based on ticket sales. Consequently, 80% of events held in urban spaces

are open for everyone, only ticket sales are for night raves. 80% of the events people are allowed bring their along own beers, drinks and food because these places are open to public. This model of the festival is unusual in the world scale nowadays but in Denmark festivals have their own unusual models.

For instance, Distortion Festival which has 200,000 participants in a year, the part held in the streets is free. Stella Polaris which has 50,000 participants in Frederiksberg Gardens is free. In brief, it's the way of festivals are going on according to culture policy in Denmark. After the 2nd World War, Denmark had a lot progress in its economy and social democrat parties took part in government for a long time. For this reason, even the people at the bottom of the economic pyramid have access to reach culture and art. Despite all this, it's a rare case to build that kind of a funding scheme especially for electronic music scene. Right now, besides the Distortion Festival, Strøm Festival is only one having public resource for that big amount. Strøm has a state financing that Distortion does not have for now.

In epitome, Strøm Festival started in 2007 to bring people together around all of the electronic music genres with local and global artists in the line-up, using the most unusual places of the Copenhagen as stages. In 10 years with a trial and error path, they succeeded and now they have a future business plan till 2020. Strøm's priority goal is to communicate with the whole Denmark and to make them understand that Strøm is not just a four day festival, it's beyond that. "Strøm is more than just a party."⁴⁹

Christopher Small's term *musicking* is the master key to understand music festivals. (Hesmondhalgh, 2013, p.89) Musicking means that the musical performance and participation is central to the value of music. In a word, electronic music is so individual but on the other hand it's so collective to bring all these unique human beings together. The individual reactions, vibrations of people are creating a festival spirit and tend toward sustainability.

⁴⁹ Strøm, <https://www.residentadvisor.net/promoter.aspx?id=6354>

CHAPTER III

MUSIC FESTIVALS IN TURKEY

3.1. Turkish Music Scene

Turkey has a diversified music culture which is a blend with characteristics from Anatolian and European cultures. Mattern⁵⁰ declare the reflective effect of the cultures on music as “a musical piece expresses the feelings of the community it emerged from and carries a role as a voice of the society.” (as cited in Dursun, 2015, p.178) Throughout history, this land hosted diverse cultures which caused splendid musical experiences. However, it was never easy to understand this fertile and peculiar culture. Every year various researches have been done to understand the structure of Turkish society. *A Guide to Understand Turkey Report*⁵¹ (*Türkiye’yi Anlama Kılavuzu*) have some striking results about Turkish people:

- 66% of people never attend a concert, theatre or opera.
- 81% of people don’t know how to play a musical instrument.
- 85% of people stated their most common activity is watching TV. (as cited in “IKSV Report”, 2017, p.11)

Another IPSOS Report⁵² based on the research in 2014, have the following results:

- 73% of people never went to a concert,
- 29% of people never listened to the radio. (as cited in “DNA of Turkey Report⁵³”, 2017, p.26)

⁵⁰ Mattern, Mark. *Acting in Concert: Music, Community and Political Action*. (New Brunswick:RutgersUniversity Press, 1998)

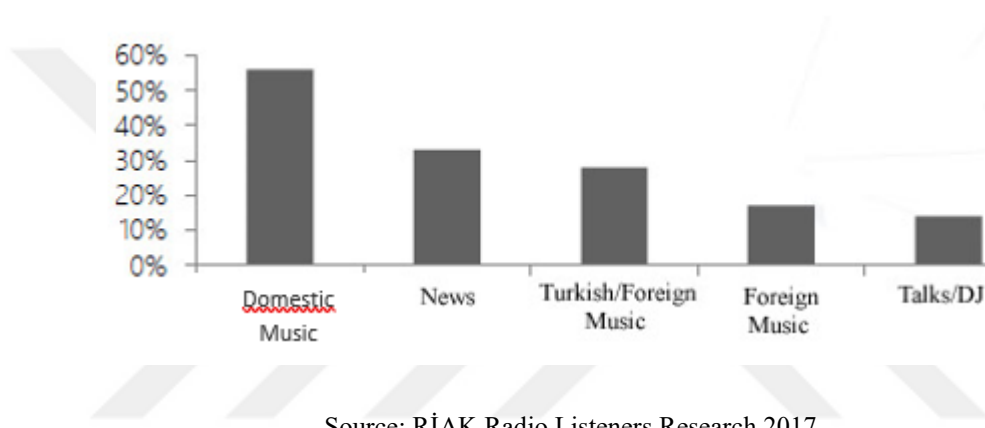
⁵¹ This data was organized by IPSOS in 2016. The research was done with 13.799 people from 34 different cities from Turkey.

⁵² This data were published in *A Guide to Understand Turkey* and research organized by IPSOS in 2014.

⁵³ DNA of Turkey 2017 Report is a compilation research report by Speed Medya.

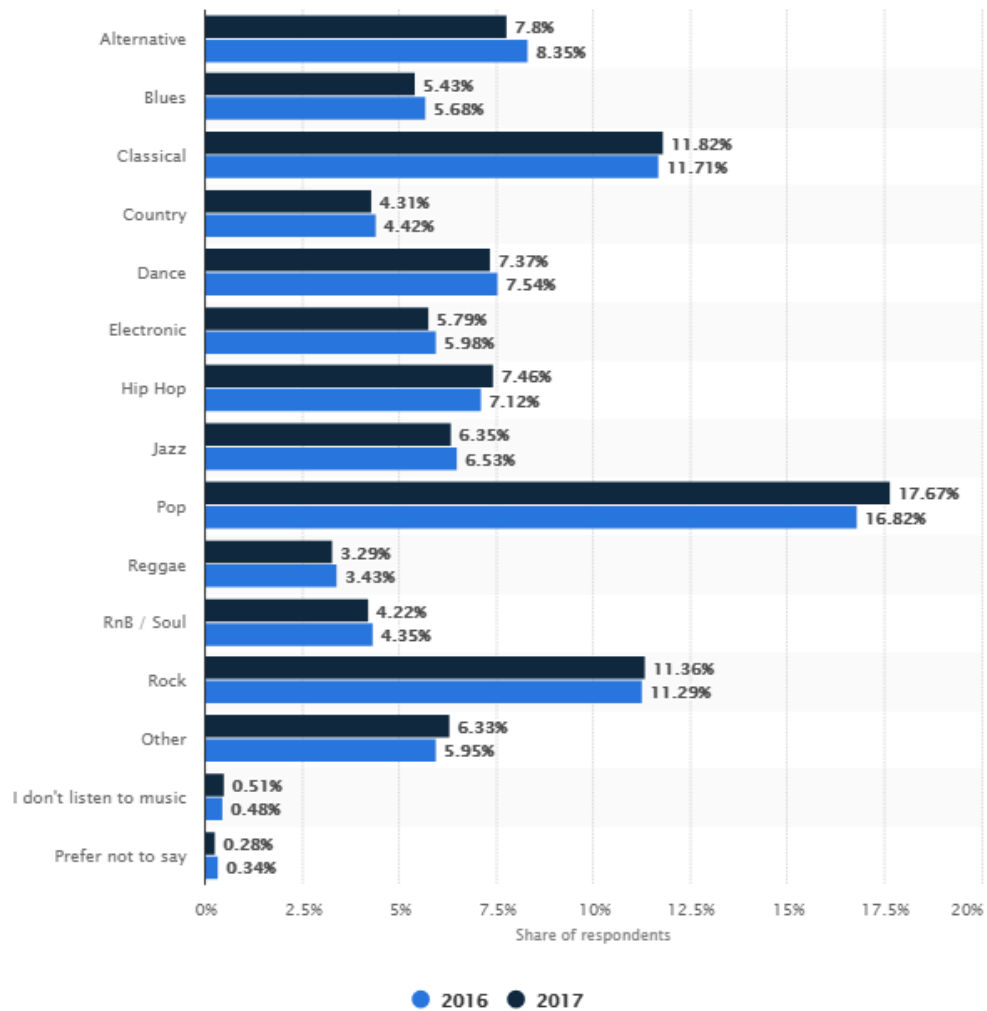
Correspondingly, 51% of the radio listeners say that they listen to radio every day. Despite that when people were asked what they were listening on the radio, there were given multiple choice option. At a high rate of 55%, the most frequently followed radio content is domestic music. 29% of the listeners prefer both domestic and foreign music and 18% of them prefers only foreign music.

Table.6 Preferences of Radio Listeners in Turkey (2017)



In 2014, 73% of Turkish people indicated that they never attended to a concert. Notwithstanding, within two years, it seems that there is a 7% improvement in this issue.

Table.7 Distribution of Music Genres Listened to in Turkey (2016-2017)



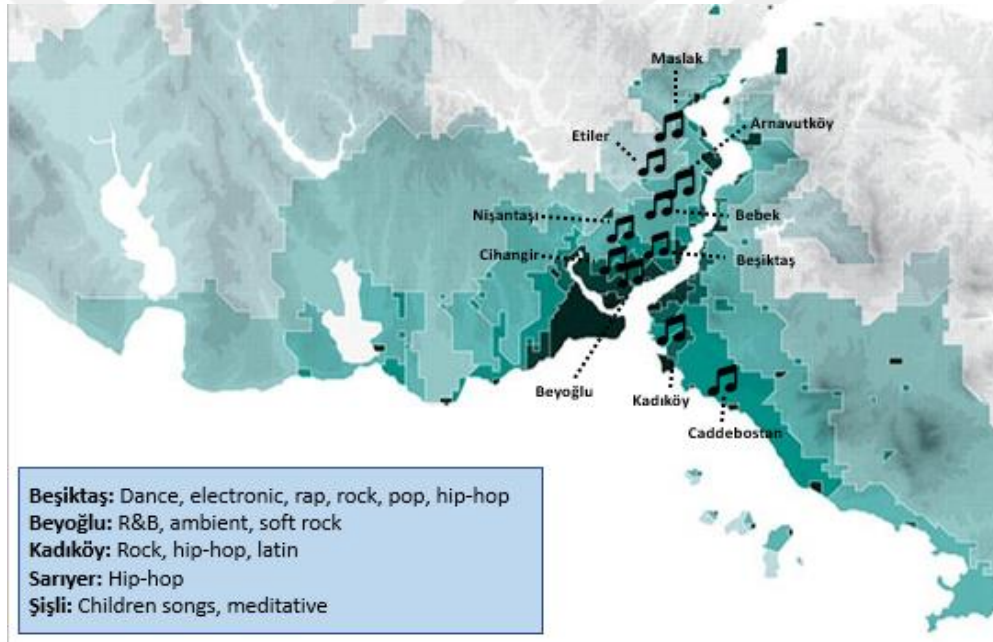
Source: Statista, 2017

Cint⁵⁴ made an online survey between 2016 and 2017 about Turkish people’s music preferences. Table.7 shows that the most popular genre is pop music in Turkey. Besides, dance music and electronic music seen in the lower order in this graphic. An interesting result about this survey is that the second most preferred genre seen as classic music. When we consider that this research is conducted

⁵⁴ Cint is an insights exchange platform with technology that transforms and accelerates how you gather insights. <https://www.cint.com/>

online, we can assume that it reached only a restricted audience from these results. In Turkey, dance music took the 5th row but in Denmark it's on 3rd row. Besides, electronic music, while the sixth most listened music genre in Denmark, Turkey ranks ninth on the list in the same time period. As can be seen from the tables, the dance and electronic music in Denmark, according to Turkey is seen in the foreground. However, since Turkey's population is 14 times more than the population of Denmark, the number of individuals who are interested in dance and electronic music are much higher in Turkey.

Figure.3 Map of Music Preferences in İstanbul (2018)



Source: Spotify Streaming Data 2018

Spotify published a data about which genres are listening in the 10 popular districts⁵⁵ of İstanbul according to first half of January 2018's streaming data. Dance, electronic and rap music were seen on the top of the list in Bebek district. Beyoğlu related with R&B music, but in the neighbor district Cihangir, people

⁵⁵ Spotify's release contains 8 districts from European side and 2 districts from Anatolian side of İstanbul.

have an alternative kind of taste which includes ambient and soft rock. Student district Beşiktaş seen as a rock republic. Apart from that Etiler's listeners prefer pop and hip-hop, Nişantaşı's listeners prefer children songs and some meditative sounds. Maslak is the kingdom of hip-hop culture. Caddebostan and Kadıköy, which are two important points of the Anatolian side, are generally noted for listening rock, hip-hop and latin music. (Üçhisarlı, 2018)

Indispensably, Istanbul is the center of the music industry in Turkey and the industry can be divided into live and recorded. Live music industry subsumes the main components of festival and concert organizers, technic and service providers and ticket sales companies. (Ertürk, 2010) Musicians mostly prefer an individual working system in Istanbul. In the production process, mostly individual work is the forefront of the creation process. (Ertürk, 2010) Furthermore, the majorities of the studios are in Istanbul and mostly located around Beyoğlu and Kadıköy. (Ertürk, 2010)

YEKON (Council of Creative Industry) started a creative industry workshop in Istanbul. As a result of this lab, a report was published in 2014 about the creative industry economics in Istanbul. The atelier divided music industry as recorded music and live music. Moreover, the live music was discussed as the main topic. In the report, production and distribution phases of the value chain have been examined in the context of event organizers and live music venues. The outcomes discussed were:

- The number of live music venues are low and concentrated in certain districts,
- Whether the number of festivals in Istanbul is sufficient,
- Whether or not the major live music venues in Istanbul and the repertoires of the festival organizations are sufficiently varied,
- Entertainment tax received from ticket sales, while the performance venues have difficulties in obtaining licenses for live music affects the supply negatively,

- Competence problem, non-qualified persons in every stage of production and distribution. (KPY Report, 2014, p. 20-23)

Since then the report released, there have been many changes in the live music scene in Istanbul. In the past, Beyoğlu was the center of live music and entertainment, many places closed or moved from this area with the change that started in the region. Asmalımescit was the area where many bars and clubs are located, the process of change that started with the arrival of the table-chair ban on the street. After that Gezi Park protests, terrorist attacks and new projects in the region that causes it to lose its distinctive features have changed the silhouette of the region more and more rapidly. (Önder, 2016)

3.2. Electronic Music Scene

Turkey is affected the trend of electronic music like the rest of the world. Other than that, electronic music didn't come up to our lives in a short notice. We need to underline the fact that it was an underground culture, rooted in clubs.

“1980s was a period that disco music loses popularity in the world. Nevertheless, disco music continued developing since the beginning of 1990s in Turkey... In the mid-1990s discos turned into clubs as it is in the world.” (Tansuğ, 2009) In parallel with the spread of neo-liberal economic policies in Turkey, with the development of globalization, the advent of electronic dance music in the early 1990s and Istanbul club culture begins to occur. (Schroeder, 2016) After that the disco music lost its popularity, a new music genre comes forward which put DJs as god of dance floors. Since the beginning of 1990s, there can be seen a rooted club culture in Istanbul and some other big cities of Turkey like Ankara and İzmir. Nonetheless, Istanbul always is the center of culture and music industry. In the early years of club culture, it is observed that clubbers, club owners, organizational managers and DJs are from middle and upper classes. (Schroeder, 2016) Vital facts about club culture and electronic music in Istanbul:

- First underground clubs in Istanbul were *Twenty* opened in Talimhane in 1989 and after that *Nineteen*. (19&20 cited in Tansuğ, 2009)
- In 1993, *Club 2019* opened in a car junk yard in Maslak and the club was playing only electronic music. (Tansuğ, 2009)
- The first electronic music radio *2019* established by the owner of *Club 2019* and started broadcasting in 1994. Following 1996, the second electronic music radio *Radio Cool* appeared. (Tansuğ, 2009)
- The venue called *Club 20* was a venue which only plays popular songs. In time, they became one of the first by playing electronic dance music instead of playing popular songs. (Schroeder, 2016)
- *Urban Bug* magazine's local and global content about electronic music events and artists have reached the target group of the market. (Schroeder, 2016)
- Godet was a remarkable place in Taksim that reflects the spirit of the time. (Şafak Ongan, personal interview, 23 May 2018)
- In 1998, J & B sponsored the “1st Dance and Techno Festival in Maslak Park Orman.”

Over time, electronic music created its own culture and number of electronic music has become a popular genre. In time, with the increasing demand for electronic music venues, the small parties have gradually turned into festivals.

Table.8 On-going Electronic Music Festivals of Turkey by Location – May 2018

NAME OF THE FESTIVAL	NUMBER OF DAYS	CAMPING AVAILABILITY
ISTANBUL		
Electronica Festival Istanbul	2	Not Possible
Chill-Out Festival Istanbul	2	Not Possible
Istanbul Rooftop Festival	1	Not Possible
Dynamic Festival	1	Not Possible
Sonar Istanbul	2	Not Possible
Big Burn Festival	3	Possible
IZMIR		
Chill Out Çeşme	2	Not Possible
Another Festival	2	Not Possible
Tree of Life*	6-7	Possible
Electronica Festival Çeşme	2	Not Possible
Into The Woods	3	Possible
MUGLA		
Elemental Sound Festival	1	Not Possible
Chill Out Festival Bodrum	2	Not Possible
ANKARA		
Burn Sonance Festival	1	Not Possible
ANTALYA		
Magic Break	4	Flexible**

*Festival started in Karagöl, İzmir but moved to Greece last year. For 2018, there is no news yet about the festival's location.

**Camping is not available. On the other hand, festival has an arrangement with local hotels.

As seen in Table.8, Electronica Festival started in 2004; it is Turkey's most established festival which is actively ongoing. Although the density of electronic music festivals is high in Istanbul, in summer time festivals are concentrated in the south of the country. Typically, festivals which last more than three days have the camping option on the festival site. By contrast, the majority of the festivals are planned on two days. Apart from the Electronica and Chill-Out Festivals that started in Istanbul, festivals that have been going on for over 6 years have mostly been organized in holiday locations. Some of the festivals in this table have different concepts. For instance, Magic Break Festival is organized by targeting college students and young professionals. As it is understood from the name of it Rooftop Festival is a simultaneous festival in different rooftop venues in Istanbul.

İzmir is the city where the festival intensity is seen the most after Istanbul. One of the reasons for this density in İzmir is the fact that, there are a lot of open spaces that are suitable for festivals and summer regions around the city. Another important reason why Izmir is on the forefront is freedom, freedom in daily life. Electronic music festivals that take place in Izmir are usually held in Çeşme. Apart from İzmir's own festival audience, tourists who come to this area in summer also show interest into electronic music festivals. In fact, some tourists are coming directly to these electronic music festivals. While some of the festivals that take place in this region are summer editions of festivals originated in Istanbul, strikingly there are also festivals organized by local organizations.

Another Festival and Into the Woods are the festivals both organized by local organizations. Another Festival is organized by *roots*.⁵⁶ and Into the Woods organized by *u.nite*⁵⁷. Both of the organizational teams started organizing alternative electronic music parties in İzmir night life. Over time, festivals emerged with the expanding parties.

⁵⁶ roots.: www.facebook.com/wearetheroots

⁵⁷ u.nite: www.uniteforthevibe.com

Table.9 On-going Electronic Music Festivals of Turkey by Years – May 2018

STARTING YEAR	NAME OF THE FESTIVAL
2004	Electronica Festival Istanbul
2006	Chill-Out Festival Istanbul
	Magic Break
2011	Chill-Out Festival Çeşme
2012	Tree of Life
2014	Electronica Festival Çeşme
	Istanbul Rooftop Festival
2015	Another Festival
	Dynamic Festival
	Chill-Out Festival Bodrum
2016	Into The Woods
	Burn Sonance Festival
2017	Sonar Istanbul
	Big Burn Festival
2018	Elemental Sound Festival

*The first festival was held in 2015. Following three years, the festival was suspended. 2018 will be the second year of the festival.

Table.10 Festival Ticket Prices 2017-2018*

NAME OF THE FESTIVAL	TICKET PRICES OF 2017**	TICKET PRICES OF 2018**	PRICE CHANGE RATE %
Istanbul Rooftop Festival	36,5 €	14,2 €	-%61,9
Burn Sonance Festival	30,1 €	17,5 €	-%41,86
Chill-Out Festival Istanbul	54,8 €	35 €	-% 36, 13
Electronica Festival Çeşme	48,3 €	35,5 €	-%26,50
Chill-Out Festival Çeşme	31,9 €	24,3 €	-%23,82
Another Festival	28,9 €	22,6 €	-%21,79
Electronica Festival Istanbul	50,4 €	43,1 €	- %14,48
Sonar Istanbul	57,3 €	50,1 €	-%12,56
Big Burn Festival	64,3 €	57,6 €	-%10,41
Chill-Out Festival Bodrum	52,6 €	49 €	-%6,84
Magic Break***	-	120,2 - 346,9 €	-
Tree of Life	130 €	not announced	-
Into the Woods***	69,1 - 124,4 €	not announced	-
Dynamic Festival	-	44,7 €	-
Elemental Sound Festival	-	45 €	-

*All of the ticket prices based on the online sale prices taken from biletix.com, bugece.co, biletino.com.

**Ticket prices for 2017 and 2018 are the last minute prices.

*** Magic Break and Into the Woods tickets are sold including festival and accommodation. The price difference is due to the choice of accommodation options.

In the Table.10, in general the 2018 ticket prices decreased compare to 2017 ticket prices. The main reason for this is the devaluation of Turkish currency which can be seen in Table.11 with the exchange rates between the years of 2017 and 2018. Even though, the ticket prices seem like decreased the value of the Turkish currency is almost the same compare to 2017. In order to achieve the same values as the previous year in the festival ticket sales, festival bookers tried to create a balance in line-up elections with lower budget names and local artists.

Table.11 Exchange Rates of Euro (2017 - 2018)

Currency/Month	March	April	May	June	July	August	September
Euro 2017	3,92 TL	3,91 TL	3,94 TL	3,95 TL	4,10 TL	4,15 TL	4,1 TL
Euro 2018	4,80 TL	4,99 TL	5,24 TL	5,38 TL	5,55 TL	6,71 TL	7,7 TL
Devaluation Rate %	%22,4	%27,6	%32,9	%36,2	%35,3	%61,6	%87,8

Source: www.doviz724.com⁵⁸

Local and foreign artists take part in all the mentioned electronic festivals. Especially, the agreements made with foreign artists are based on euro and dollar, the currency fluctuations that have been taking place in recent times, put the organizers in a difficult situation. The devaluation in the exchange rate is reflected in the ticket prices as it affects the whole festival process.

When we look at electronic music festival that took place in Turkey, we see that the biggest supporters of festivals alcohol and energy drink brands. In Turkey two energy drink brand comes to fore with their sponsorships: Burn and Redbull. Redbull TR's Culture Marketing Manager mention that their brand is not only

⁵⁸ Dollar Rates retrieved from <http://www.doviz724.com/amerikan-dolari-2017-yili-kur-fiyati-ne-kadardi.html>

Euro Rates retrieved from <http://www.doviz724.com/aylara-gore-ortalama-euro-kuru.html>

shaped by electronic music, but by introducing wider masses to develop alternative music producers in the world, where many genres are intertwined, and streaming is the forerunner worldwide. (Erker, personal interview, 7 June 2018)

Erker states that the sustainability of festival sponsorships in their brand strategies is determined by the following criteria:

“When we take the stage at a festival, we do not only take over the financial obligations of that scene, but also have a common say in all artist selections and exit times with the global team of Red Bull Music and the local promoter... Apart from this, we are careful to create a platform where we can develop special collaborations with each artist .”
(Erker, personal interview, 7 June 2018)

As can be understood from the Erker’s statement, brands might interfere the content of programming of the festival is a usual situation in Turkey. This brings the question of how ethical the interventions that sponsorships have created on the festival.

3.3. Istanbul: Ghost Town of Big Scale Music Festivals

Istanbul has always been the heart of Turkey's culture and art life. The experience of magnificent stadium concerts in the center of Istanbul dates back to the early 90s, when the 2000s were the time frame of music festivals. (Aytimur, 2011, p.131) H2000 Music Festival, Turkey’s first open-air music festival which combines camping and music culture, was held in Istanbul in 2000. (Festival H2000, 2002) It was also the first festival in Turkey inspired by the Woodstock Festival. In addition, the festival is the first Turkish festival to be recognized by the European Festivals Association YOUROPE. (Festival H2000, 2002) First H2000 occurred a little bit out of the city, in Ömerli, as a 3 day festival. For three days, Turkish music lovers had their first music festival experience and had chance to watch global and local artists. In the first year of the festival, there were three tent stages for performances: Schöller Main Stage, North Stage, South Stage. The capacity of Schöller Main stage was 15,000 people. (Ömerli’de Müzik, 2000) In news H2000 Music Festival was mentioned as “Woodstock tradition still

continues all over the world and similar festivals are held every year in many places. The first night of the Turkish-style Woodstock was as vibrant as the global examples.” (Ömerli’de Müzik, 2000)

In the second year of the H2000, there were some changes. First, the place of the festival changed from Ömerli to Maslak Venue. The reason behind this mentioned as economic crisis. (H2000 Festivali, 2001) In this version of the festival, number of stages decreased to two and the festival was shortened to two days. DJ performances took place inside of the venue and the big concerts realized in the big stage in venue’s garden. Although some of the performances were inside the venue, some were outdoors, this situation reflected to the expectations of the free spirit and camping. Furthermore, it’s announced that the festival will continue in the following August in Ömerli but this has not happened. The festival capacity was reduced to 6,000 people for two days. (H2000 Festivali, 2001) The previous year, only the main stage audience capacity was 15,000. Likewise, main sponsor has changed. German ice-cream brand Schöller was the main sponsor of the first year. Brand’s name has used in the main stage as Schöller Main Stage. Second year’s sponsor was the American beer brand Miller which uses the motto of “It’s Miller Time.” However, the change that comes with this sponsorship is not the name change in one of the festival stages; the whole name of the festival itself changed the name as “Miller H2000 Time”. (H2000 Festivali, 2001) Dream TV Editor in Chief Şafak Ongan stated that the amateur spirit of H2000, represented an advantage for that festival. (Ongan, personal interview, 23 May 2018)

Aytimur stated in the “İstanbul’un Festivalleri”:

“Aside from world standards, even just a festival process for good music, the tax burden on the entertainment sector, the attitude of the sponsor brands, the competition between the organization companies, the increase in prices with the artist grabbing ambition, the incompatibility of the tour programs with the festival calendars, and go wandering suffers mostly because of the constant turmoil of Turkey's economy to a standstill.” (2011, p.132)

Turkey’s biggest open air music festival was RnC which was first held in 2003. 30,000 music lovers attended the first festival in old airport Hezarfen, in the Asian

side of the city. RnC became one of the most spoken music festival in Turkey's recent music festival history. After H2000, RnC had no financial problems and has a professional team been behind the organization. Thus, world class standards were at the forefront in the festival.

“As part of the Coca Cola Company’s Soundwave Project in Europe. It was a year after Coca Cola hired sociologists to conduct fieldwork in different regions of Turkey. Not everybody liked the idea of this festival. Firstly, real rockers in the public, including several serious columnists, criticized the use of rock and coke together in the same sentence.” (Yazıcıoğlu & Fırat, 2007, p.104)

The last RnC was held in 2013. The reasons for RnC's ending can be listed as follows:

- Name of the festival which is not local and contains the product name coke.
- Even, it was called a rock festival, in the second year of the festival 50 Cent who is a popular hip-hop artist of that time added to the line-up. Name of the festival limited the perception of the line-up.
- Reactions for Coca-Cola, gave way to an anti-capitalist festival: Barışa Rock (Rock For Peace). (Giray, personal interview, 15 May 2018)
- The brand has been brought to the fore as it is nowhere else in the world. (Giray, personal interview, 15 May 2018)
- The lack of camp culture in Turkey.
- “Since the brand was afraid of damaging its image, it created a festival area in hospital sterilization.” (Giray, personal interview, 15 May 2018)

After the RnC, many festivals have appeared such as Radar Live, Masstival, One Love Festival, Soundgarden Festival and previously H2000 Festival; but these festivals did not last long. Head of TESDER⁵⁹, Fırat Kasapoğlu comments on this:

“The festivals you bet on were made up for the turn of the year, but they could not continue for economic reasons. Another thing that should not be forgotten is that the official permissions for festivals and organizations are becoming increasingly difficult

⁵⁹ TESDER is the Turkey Live Music and Entertainment Industry Association.
<http://tesder.biz/hakkimizda>

*Tomorrowland is an electronic dance music festival held in Boom, Belgium since 2005.

and even not authorized at all. In this, the polarized environment that our country has recently come to play has a big role.” (Kasapoğlu, personal interview, 30 May 2018)

In international standards, the fact that a festival can be organized only by ticket sales in a country is seen as a measure of the development of that country. Turkey did not come to the level of developed countries which can meet the expenses only with ticket sales. Therefore, the festivals in Turkey had always standing with sponsors and other revenue. For the same reason, most of them did not survive. (Kasapoğlu, personal interview, 30 May 2018)

Birol Giray has explained that it is not possible to have a big festival as Tomorrowland* in Turkey with the following words:

“We cannot do a Tomorrowland. As we have seen in our past experiences, nobody comes to festivals, from Bulgaria, Russia, Israel, Iran ... If they come, in very a few number. We had to prepare this festival according to local people; it is a festival for Turks only. Neighboring countries of Turkey have no interest in any activity taking place in this country, except for historical attractions. Even one of the world's largest organizations, such as Formula 1 has not shown interest in Turkey... Because of political conjecture, geography and economics, it is no longer possible to have a big festival like RnC.” (Giray, personal interview, 15 May 2018)

Considering the overall situation in Turkey, causing inability to ensure the continuity of the big scale music festivals can be listed as follows:

- The problem of finding funds,
- The music sector based on private enterprise and brand sponsorships,
- Wrong line-up decisions, out of the festival concept,
- Selection of inappropriate venues,
- Late recognition of festival culture,
- Political reasons,
- Terror attacks.

3.4. Small Scale Festivals

In this part, Electronica Festival and Chill-Out Festival are chosen as successful, rooted, ongoing festivals more than 10 years. In region, where the festivals have continuity problems, specifically in the electronic music festivals, the success is not easy at all. Kasapoğlu stated about those two successful festivals:

“Long-lasting Electronica and Chill-Out have had difficulties to maintain their continuity. Sometimes they are bigger and sometimes bigger, not in terms of audience, but in terms of construction, so that they can overcome your difficulties. From the official trail to the finding of the place, they came to the present day by overcoming many difficulties. I hope they will continue for a long time. Let's not forget that there are many sacrifices beneath such organizations.” (Kasapoğlu, personal interview, 30 May 2018)

3.4.1. Electronica Festival

The first and foremost electronic music festival of Turkey is Electronica Festival Istanbul (EFI) started in 2004. Electronica Festival celebrate its 15th year anniversary in 2018. While the festival started in İstanbul in the first phase, a summer version appeared in Çeşme in 2014 after 10 years. Both of the festivals last for two days. Festival is organized by the electronic music radio *FG 93.7*. More than 600 global and local artists have performed at the festival since the beginning.

Birol Giray, founder of FG and Electronica Festival, tells the story of the festival's emergence as follows:

“We started with the parties first because the concept of electronic music was pretty new for world as well as for the Turkey. Electronic music has become a huge trend in the world now. We started by partying, actually bringing together the people we wanted in the party environment, and we realized that we needed the festival as the number grew. Combining our past organizational experience and our pleasure, we were well organized.” (Giray, personal interview, 15 May 2018)

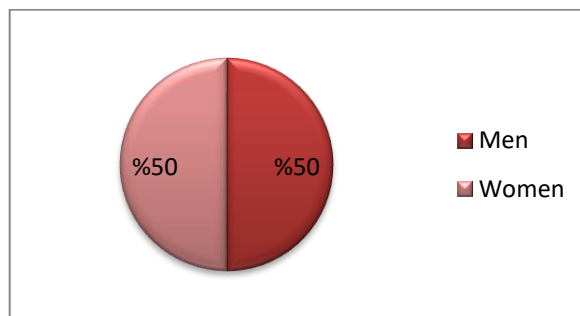
Table.12 EFI 2017 in Numbers

	Date	Location	Attendance	Attendance (with beach entrances on Sunday)
EFI	29-30 July	Suma Beach Kilyos	10,212	12,662

Source: EFI Report 2017

EFI 2017, was realized in Kilyos where a residential area on the Black Sea side of Istanbul's European side is, connected to Sariyer. One of the characteristics of the Kilyos region is that beach clubs in this region host electronic music nights during summer months away from Istanbul city center. EFI has hosted a total of 12,662 electronic music lovers which is high for two days. As seen in the Table.12, the numbers of participants with beach entrances on Sunday are %23,9 percent more. Since the event took place in a beach club, during Sunday morning they opened the beach for normal beach customers too. This audience, who is entitled to be in the festival area until the beach club's normal closing time, leaves the festival with the official closing time of the beach. Those regular beach club customers were added as they participated in the daytime part of the festival.

Figure.4 EFI 2017 Participant Profile



Source: EFI Report 2017

EFI 2017's participant profile is in the A & B S.E.S⁶⁰ groups. (EFI Report, 2017) According to distribution of S.E.S.* in Turkey, 3% of people belong to group A⁶¹ and the 7% people belong to group B⁶². According to the attendance is %50 female, % 50 male with a density under 30 years old. The interest of female and male participants at the festival is on an equal level.

Sponsorships are the main component source of funding ensuring continuity of the festivals in Turkey. The main sponsor of EFI 2017 was the Tuborg Brewery. In addition, Smirnoff (alcohol), Pernigotti (chocolate) and Superga (sport shoe wear) participated as event sponsors. Furthermore, 22 foreign artists and 24 local artists took part in the festival.⁶³

Table.13 Electronica Festival Cesme (EFC) 2017 in Numbers

	Date	Location	1st Day Attendance (Sunday)	2nd Day Attendance (Monday)
EFC	25-26 June	Alaçatı Beach Resort and SPA	2,804	2,957

Source: EFC 2017 Report

EFC 2017, realized in Alaçatı which is a municipality on the Aegean Sea, connected to the Çeşme district of İzmir. Çeşme region is a holiday region where many popular nightclubs in Izmir and Istanbul open their summer branches where at the same time many beach clubs are located. EFC has attracted a total of 5,761

⁶⁰ These data taken from TÜAD. TÜAD published a report in 2012 about the S.E.S groups in Turkey. <http://tuad.org.tr/?sayfa=projelerimiz&id=6>

⁶¹ Group A: Almost all of them graduated from university and graduated with a master's degree from around 30%. Qualified specialist who works at close to half of the payroll.

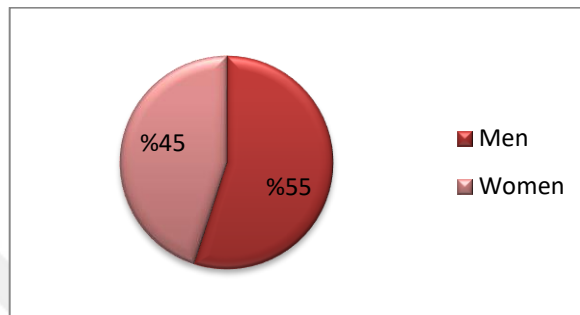
⁶² Group B: The University / Postgraduate ratio is 60% and 35% is two year or high school graduate. Nearly 60% of civil servants, technical personnel, experts (non-executive).

* S.E.S.: Socioeconomic Status

⁶³ Appendix.1 EFI 2017 Poster.

electronic music lovers to come to Çeşme. According to the table, the number of participants in both days was close to each other, but more people participated on Sunday.

Figure.5 EFC 2017 Participant Profile



Source: EFC Report 2017

EFC 2017's participant profile is similar with EFI and it's in the A & B S.E.S groups. (EFC Report, 2017) The attendance rate is %45 female, % 55 male with the density under 30 years old. The interest of male participants is more than women participants.

The main sponsor of EFC 2017 was Tuborg which is the same with EFI. Also, the other sponsors are almost the same, they are Smirnoff, Redbull and Pernigotti respectively. Furthermore, 8 foreign artists and 13 local artists took part in the festival.⁶⁴ Another feature associated with the EFC is that the festival usually held during the dates of religious feast holidays in Turkey.

When EFC and EFI are evaluated in general, EFI is reaching a much larger music audience. It is a fact that EFI has captured masses it has creating over the years with EFC in Çeşme. Similarly, both participants of both festivals are in the same S.E.S. group and they are in the middle and upper middle class. It is seen that the number of female participants in the EFC is lower. Foreign and local artists were

⁶⁴ Appendix.2 EFC 2017 Poster.

given almost equal weights in the line-ups. The most notable thing about line-up is that there are very few female artists. While EFC 2017 had a total of 21 artists, the number of female artists in the line-up was only 4. On the other hand, there are no female artists among the 46 artists in the EFI line-up, which is a larger festival.

Global electronic music trends affect the festival line-up. The techno trendiest festival line-up in recent years is also reflected in the world. The Techno trend, which has risen in the world in recent years, is also reflected in the Electronica Festival line-up. For instance, Oliver Huntemann, Michael Mayer, Claptone, Dominik Eulberg, etc. can be given from the line-up of recent years.

The most important factor contributing to the continuity of the festival is the emergence of radio sub-base. As a result, electronic music has entered the lives of people every hour of the day and the *93.7 F.G.* radio has become branded over time. As an electronic music radio that has created its own mass over the years, it has reached a long established audience with the festival. The radio is a building block in the festival's continuity. Even though the festival day crew is quite crowded, the Electronic Festival's core team consists of 6 people. (Giray, personal interview, 15 May 2018) In the early 2000s, Team FG was established. In the process 60-70 young people were recruited as volunteers. The festival continued for a long time with the contribution of these volunteers. In time, the festival had its general manager and a production manager from this volunteer team. (Giray, personal interview, 15 May 2018)

Birol Giray defines the survival secret of Electronica as “Turkification⁶⁵ and localization”. (Giray, personal interview, 15 May 2018)

⁶⁵ Turkification refers here to shaping global trends and the unique characteristic of electronic music according to the cultural codes that the Turkish audience is accustomed to.

3.4.2. Chill-Out Festival

The first Chill-Out Festival Istanbul (COFI) was held first time in 2006 at the Kemer Country Club by Radio *Lounge Fm 96*. The 13th Chill-Out festival, which will take place in 2018, will be held in three different locations: İstanbul, Çeşme and Bodrum. As one of the first festivals during spring months, the festival, which started on a yearly basis summer time. In addition to the music, many workshops and alternative activities are presented during day time are also components of Chill-Out Festival.

Birol Giray, founder of Lounge FM and Chill-Out Festival, tells the story of the festival's emergence as follows:

“Chill-Out is throwing a curve after Electronica Festival. COF is also an electronic music festival but it is down-tempo. First festival was on a Sunday and Turkey was not ready to be a daytime festival. There was no habit of going to a music event on a Sunday. At those times people thought entertainment and festival would be only at night... People could not even get used to the word of festival. While talking amongst themselves, they preferred the word party instead of festival. With the first Chill-Out, a sense of entertainment emerged that people went away to listen to music.” (Giray, personal interview, 15 May 2018)

Table.14 COFI 2017 in Numbers

	Date	Location	1st Day Participation	2nd Day Participation
COFI	20-21 May	Life Park	10,087	6,873

Source: COFI Report 2017

COFI 2017, realized in Life Park which is the largest open concert venue in the city, located in a wooded area very close to a busy metro station in Istanbul.⁶⁶ The powerful feature of the place is that it offers a natural environment in a gorgeous wood, escaping from the city life. COFI has made a total of 16,960 festival-goers hosted in two days. Participation in the festival seems to be more intense on Saturday. Among the reasons, it can be said that white-collar employees who go to work on Monday prefer Saturday more than Sunday.

The main sponsor of COFI 2017 was Smirnoff. The festival's sponsor scale is quite extensive which includes alcohol, energy drink, clothing, chocolate, shoes, sunglasses, cosmetics, technology and magazine brands.⁶⁷ Besides, 35 foreign artists and 12 local artists took part in the festival.

Table.15 Chill Out Festival Bodrum (COFB) 2017 in Numbers

	Date	Location	1st Day Participation	2nd Day Participation
COFB	14-15 July	Xuma Yalıkavak	2.870	3.601

Source: COFB Report 2017

COFB 2017, was held in Xuma Yalıkavak which is located in a neighborhood connected to the Bodrum district of Muğla province. Additionally, Xuma Yalıkavak is among the luxurious beach clubs in the region. COFB has made a total of 6.471 festival-goers hosted in two days.

⁶⁶ <http://www.lifepark.com.tr/konser-alani/>

⁶⁷ Appendix.3 COFI 2017 Poster.

The main sponsor of COFB 2017 was also Smirnoff. COFB's sponsor scale is rather narrow compared to Istanbul version.⁶⁸ Besides, 8 foreign artists and 2 local artists with Lounge FM DJs took part in the festival.

Table.16 COFC 2017 in Numbers

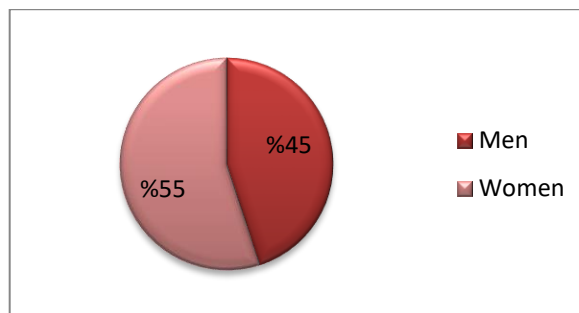
	Date	Location	Participation
COFC	2 September	Alaçatı Beach Resort & SPA	2.857

Source: COFC Report 2017

COFC 2017 realized in Alaçatı Beach Resort & SPA which is the same location with EFC. COFC differs from COFI and COFB in that it is a one-day festival. Although it is a one day festival, it is seen that the number of participants is lower than Bodrum version on a daily basis.

COFC's sponsor scale is almost the same with COFB.⁶⁹ Furthermore, there are 11 artists in the festival and only 3 of them are local artists.

Figure.6 General COF 2017 Participant Profile



Source: COF Report 2017

⁶⁸ Appendix.4 COFB 2017 Poster.

⁶⁹ Appendix.5 COFC 2017 Poster.

COF 2017's general participant profile is in the A & B S.E.S groups. (COF Report, 2017) The attendance rate is %55 female, % 45 male with the density under 35 years old. The interest of female participants is more than male participants at the festival. Although COF participants are women with a 55% share, it is noteworthy that the number of women artists in the festival is very low considering the male artists who are performing. The number of female artists took part in COF 2017 were like this:

Table.17 COF 2017 Number of Women DJs

Festival	Women	Men	Total	Women Rate %
COFI 2017	4	42	46	%8,6
COFB 2017	2	9	11	%18,1
COFC 2017	0	11	11	%0

Source: COF Report 2017

In 2017, only 6 out of 68 people who performed in total in three versions of COF are females.

Birol Giray, founder of both COF and EF, stated that they did not receive any funds from the state for both festivals. Sometimes, COF and EF getting support from some foreign cultural and artistic institutions like Institut Français, consulates like Denmark and Holland. Giray, indicate that in Turkey, none of the foreign music events receive funding from Turkey Promotion Fund or the Ministry of Culture so far. EF and COF are proceeding with private initiative. (Giray, personal interview, 15 May 2018)

CONCLUSION

Electronic music is a trend with its increasing momentum over the years. While electronic music is an underground piece of cult, it continues to expand its cultural market, turning into a marketing item today. Star DJ concept, giant electronic music festivals, clothing and make-up trends adorned into festivals are on the market as products of a gigantic market. On the other hand, as electronic music becomes a part of popular culture, the number of live performances increases and the professional development of the sector getting higher.

In this work, although the two countries chosen to have quite different dynamics and festival history; Denmark and Turkey are also having some common consequences for electronic music industry:

- The number of female DJs in festivals are considerably lower than men,
- Local electronic music scene is not represented on the world market,
- Within the general population, electronic music is not the most popular type of music in both countries.

Denmark's on-going festival Roskilde dates back to 1971. However, the first major festival of Turkey was just held in 2000. Turkey is almost 30 years behind the festival culture in Denmark. In the sense of temporal continuity, when it comes to electronic music festivals, Distortion Festival celebrated 20th anniversary in 2018. In addition, Electronica Festival is also celebrating its 15th anniversary this year. There is a difference of five years between deep-rooted electronic music festivals in both countries. On the other hand, Distortion Festival is in a bigger scale and it goes beyond the borders of Denmark. The culture of volunteerism in Denmark, the traditionalizing of this experience for the individual leads to cultural continuity.

In the context of spatial and audience continuity, electronic music festival cases taken from Denmark, clearly can be seen that targeted the group of people mostly lower and middle class. Moreover, some festivals happening also in the public

places through the city. In the case of Turkey, electronic festival's target group is mostly upper middle class and the festival's happening in the private festival areas.

Particularly in Turkey, among the factors that inhibit the growth of electronic festivals and the continuity protection include the following:

- In earlier times, participants in electronic music festivals had a lower profile. This created a prejudice against these festivals.
- Lack of the state funding for electronic music events. All festivals are funded by private initiatives and sponsorships.
- The change of brands' marketing strategies.
- Chaotic political process in Turkey.
- Line-up preferences change according to popular trends.
- Decrease in purchasing power in Turkey.
- The result of the devaluation of the Turkish Lira, economic difficulties in making agreements with foreign artists.

In Turkey, the festivals were always standing with sponsors and other side incomes. A few sponsors are standing behind almost all of the festivals that still continue to exist today. Many festivals are vanishing after their first year because of the economic shortcomings. There are quite a few festivals without continuity problems in Turkey. Among the features of these festivals, here are:

- Creating audience step-by-step,
- Establishing connections with radio culture,
- Starting with a party culture,
- Localization,
- Robust brand co-operation and sponsorship,
- Taking music tourism into consideration, festivals in summer holiday areas,

- Supporting of local artists,
- Powerful global networks.

As a result of this study, localization and fund-raising are seeming to be two important factors that provide continuity of electronic music festivals. While Denmark festivals maintaining continuity with government support, it is seen that the festivals in Turkey usually survive with individual initiatives and sponsorships.

The problems observed during this work, the inadequate statistical data about electronic music festivals in Turkey. There aren't adequate researches about the history of Turkish music festivals, the same problem still goes today with the on-going festivals. The essential data about the music festival industry are hold by the ticket sale companies and the sponsor brands. In the future it might be envisaged to share this data as an open-source for the upcoming researches about festivals. Another difficulty that I faced during this research was to not get response for my interview requests from some actors of the festival sector in Istanbul.

Despite all the limited resources, this study is an introduction to the continuity of electronic music festivals in Turkey and aimed to create a foundation for future studies.

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APPENDIX

Appendix.1EFI 2017 Poster



Appendix.2 EFC 2017 Poster

%100MUSIC
electronica
festival çeşme 2017

JUNE 25 + 26
ALAÇATI BEACH RESORT

&ME • ALEX NIGGEMANN
ANNA • GUY MANTZUR • LA FLEUR
MATADOR • MICHAEL MAYER
PATRICE BÄUMEL • RAMPA

ALİ EFE DİNÇ • BİROL GİRAY "BEEGEE" • BÜBER
DORUK GÜRALP • GADI MITRANI • GÖKBERK
ILKER AKSUNGAR • LILLY • ORKUN BOZDEMİR
SERTAÇ KAZAN • SEVİL SOYLU • SEZER UYSAL
TİMUR ÇELİKİYAY

LIMITS OFF Red Bull GOM PANTHEON biletix

76 רבר

Appendix.3 COFI 2017 Poster



Appendix.4 COFB 2017 Poster



Appendix.5 COFC 2017 Poster

