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Investigation of the Economic Dimensions of Choir Festivals-Festivities in Terms of Participating Choirs and Organizations: “Choral Tourism”

ABSTRACT

Choirs constitute an important role in increasing the artistic, social, and academic quality. Choir festivals, in which choirs perform their works, have become widespread in Türkiye over the last ten years, and it is observed that the choirs not only participate in these festivals but also in festivals abroad. These festivals and events are important for choir members and conductors, as they provide opportunities for choirs to take stage outside their own environment. Choirs from all over the world participate in national-international festivals held in Türkiye and exhibit their works, and benefit from this as a social and touristic trip. Based on these views, choral festivals' economic dimensions were examined in terms of choirs and organizations. This research is a descriptive study in which data is collected through unstructured interview which constituted a small group. The main purpose of the research is to draw attention to "choral tourism".

In this research, a study was conducted on the expenditures of 3 choirs and 4 organizations in order to address choral festivals' economic dimension. The participation processes of the three choirs in festivals held in different cities were discussed, and what kind of expenditures a choir had was tried to be determined, based on their expenditures during the process. Therefore, it is desired that choir educators and conductors who participate in festivals will be informed regarding expenditures. Based on this research, it is concluded that choral festivals contribute to international cultural exchanges and increase tourism revenues.

KEYWORDS

Choir Festivals

Festivities

Choral Tourism

Introduction

Music has individual, social, educational, cultural, and economic functions, and these functions have the power to affect a wide stratum of society. It can be said that music performs quite different functions in a very wide area, from entertainment to education, from religious purposes to therapy and healing. These functions reveal the duties that music undertakes in various contexts, and the values it carries in terms of individual and social development are also shown. The fact that music is generally the result of a multi-faceted unity and can be performed with wide participation from the individual to the society causes it to become a valuable phenomenon both individually and socially. Uçan (2018) discussed the main elements that play a role in the phenomenon of music as "composer, musical work (piece), vocalist/commentator, listener/audience, communication/interaction (channel) between them, and the environment/setting in which all these take place and are performed".

Music activities, both with instruments and with sound, offer many opportunities as environments where individuals who make up the society come together and communicate. Choirs, orchestras, dance ensembles and rhythm ensembles appear as communities that have an impact on social life in this respect. Among these communities, choirs stand out as they are more common, whether amateur, or professional, open to children, young, old or very different cultural structures, as they exhibit a structure suitable for the participation of individuals of all ages and levels. In addition, the fact that every person has the opportunity to participate and perform their works in any environment with the need only for human voice and instrumental accompaniment makes choral activities an effective and valuable social environment. It is known that there is a very different and special interaction between the individuals who come together in choirs. Festivals organized in the field of choral music have many benefits in this regard, and it is possible for people of very different ages, educational levels and society to come together, communicate with each other and get to know different cultures (Çevik, 2015; Apaydın, 2001).

According to Ali-Knight & Robertson (2003), "Culture is the mechanism through which individuals, communities and nations define themselves" and they also add, "Culture is very much seen as a process or a product and, if so, the product of individual or group activities. For example, culture can range from 'high' culture such as the arts to 'popular'

and ‘contemporary’ culture which can include such diverse activities as football, music, and television”. The fact that culture is a product of individual or group activities also transforms culture into a social meeting place. Cultural events such as music festivals are accordingly transformed into environments where individuals, communities and nations define themselves. At this point, choir festivals can be considered as a unique environment, as culture, art and tourism, that takes place with the widest participant mass.

Choirs hold qualifications as a social group. Groups have been described with definitions such as the gathering of individuals who interact with each other, a unity formed by individuals working together to achieve a certain purpose, and a community formed by individuals acting together to meet certain needs. Another feature of groups is that they consist of individuals structured according to a set of roles and rules and they influence each other (Aktaş, 1997). Considering these qualities, choirs can be called a social group with their structure consisting of individuals who have come together for a certain purpose, influencing each other, and with their sense of belonging.

Individuals in the choirs participate in these groups with the aim of improving their artistic abilities and skills, being in a social environment and communicating with different individuals and exhibiting their joint works together. Admiration of group activities, formation of common values, realization of individual and group goals, and enabling individual development and interaction contribute to the increase of ties between the individuals forming the group and to the sense of belonging to the group. These qualities show the aspect of the choir that contributes to social and individual development. The togetherness in choirs is based on singing together. The fact that the success to be achieved depends on the success of the others, the need to integrate with the others during the performance, retaining the same value oneself simultaneously, are the basic and general behaviours of group members during working and performing. According to Coşkuner (2019), “The standard approach in the choral tradition of Classical Western Music includes the process of solfeggio of a song over a written note, learning its lyrics, learning the nuances and giving it a presentation suitable for performance”. This is a process in which choir members interact with each other, listen, and follow, and feel intensely the other choir members until they perform on the stage. In particular, the exhibition/performance stage is the most intense time of interaction. Çevik (2015) stated

that in the process of preparing a choir lesson programme for the choir directors for an academic year, in line with the objectives of the lesson, in the determination of the targets and target behaviours and in the determination of the works that can be an area of application for the choir, it is important to consider the scope and details of the concert programmes and that concerts with a predetermined date and place are an important motivation for the choir in achieving the goals determined in choir education. The environments where choirs will exhibit their work and share with individuals who love choral music can be seen as environments of education, art, and social interaction. Thus, those who take part in the choir can spend their time in a valuable environment of interaction. In this respect, choirs have qualifications as a social environment.

While social environments offer individuals the opportunity to get to know others, they also allow individuals to spend quality time together. "Providing and encouraging children with music and cultural activities in which they can spend their free time helps prevent them from entering the wrong circles. It can be said that such cultural activities prevent children from acquiring bad habits. For this reason, it is expected that polyphonic choir education, which is thought to help children in their emotional, psychomotor and cognitive development, will be given more importance by educators and families" (Kaynak, 2018). Being educated in the choir provides children with very important opportunities not only in terms of making use of their free time, but also in terms of using their time in a qualified way. Especially today, individuals who are lonely use their time in social activities such as choral singing, which reveals very useful results.

Another aspect of choirs is economic inputs and outputs. Participants, choir educators and accompanists must act in a material and moral partnership in the choir. Although material attitudes and approaches vary from choir to choir and the attitudes of institutions also affect the budget to be spent, there is a material and moral exchange. The economic aspect of choirs, on the other hand, gains a more remarkable meaning not only during the education process, but especially during festivals and festivities and their size. The greatest difficulties experienced by the choir conductors, especially during the participation in festivals and festivities, arise at the point of meeting these financial requirements. On the other hand, stage performances are important in terms of exhibiting the works in large organizations, achieving the purpose of education, and exhibiting the products. Concerts to be given in other cities and environments are considered as a kind

of touristic organization, as an event and a valuable period of time that should be planned for the institution, choir directors, choral singers and their families.

Choral Tourism

According to Çelik, “Traditional art sectors (visual arts, dance, drama, opera, museums, etc.) have an approach that tends to be uneconomical. The outputs of these sectors are generally referred to as ‘artwork’ rather than ‘cultural quality and utility’. Their main function is to enlighten people, to enjoy a beautiful work of art, to adhere to historical and educational values and philosophical and political facts. Their economic value is often considered insignificant.”

Çelik also qualifies these sectors as “subsidized” sectors. In other words, the art sector is an area that supports the development of individuals. “Public subsidies justify art, which is non-economic and non-profit. However, their economic value is also increasing. The field of arts is an important tool for regional development. It is a thriving industry and a catalyst for the dynamism of creative cities. It provides regional and social integration and creates regional cohesion that drives the success of companies and talented people. It is also a successful item for attracting tourists. Cultural industries produce markets and play an important role in the production of cultural goods” (Çelik, 2011). In this respect, choral festivals draw attention as organizations that prepare the environment for choral tourism, and cause many choirs, choir members and interested parties to participate in these organizations.

Choir Festivals are a place where choir members enjoy the fruits of their work throughout the year. A choir participating in the festival both exhibits its products and has fun with its members and deserves to be entertained as a result of their strenuous work. This state resembles a celebratory programme. The definitions made also refer to this aspect. “Festivals can be expressed as social celebrations held in certain periods for various reasons. A full definition of the concept of festival cannot be given due to the differences in content, purposes, times, venues, organizational forms, etc. In addition, the fact that researchers look at the festivals from different perspectives, such as social, cultural, and economic, is one of the reasons why there is no unity of expression in the definitions put forward” (Şengül and Genç, 2016).

The festival comes from the word 'festum', festivity, folk entertainment, and it emerged from religious origins; traditions were repeated every year to transfer them from generation to generation, many societies throughout history held festivals for religious reasons and divine purposes, for Dionysus, the God of Wine in Ancient Greece, in ancient civilizations. It is stated that such ceremonies were also held in Anatolia, the Far East and Rome. After the Renaissance, with the Age of Enlightenment, festivals began to be organized for entertainment purposes other than religious requirements, and the Music Festival which was organized in the name of Handel in London in the 18th century, is recorded as one of the first festivals in Europe. It is stated that it takes place in many cities for entertainment purposes. It is important for the development of this concept that festivals gained a local character between the two world wars, and then international after the 1950s, and it is also known that the touristic marketing of cities led to economic, political, and social changes and developments of those cities. Again, in terms of cities, festivals play an important role in creating an image or changing a negative image. On the other hand, factors such as the increase in the level of education and the increase in living standards also contribute to the development of festival tourism while increasing tourism awareness (Tokatlı, 2019; Kahraman, 2020; Atak, 2009; Bilgili, Yağmur, Yazarkan, 2012).

While the festivals introduce the cultural structure, nature and touristic values of the region where they are held, they are a kind of celebration for the festival participants. "The observance of and participation in festivals, and what we may broadly term 'celebratory events', is an increasingly significant aspect of the contemporary tourist experience. Historically festivals, carnival processions and pageants have always provided points of meaningful connectivity and spectacle for visitors" (Picard & Robinson, 2006).

Festivals in Europe gained great importance after the 1950s, and the idea of emphasizing the cultural identity and integrity of Europe, whose importance was emphasized by Denis de Rougemont among the reasons for the establishment of the European Festivals Association, reveals that the concept of festival has not only a cultural but also a political side. The European Music Festivals Association, which was founded in Geneva in 1952 under the leadership of Denis de Rougemont, one of the leading figures of the European movement, and Igor Marketvich, who advocated the idea of a federal Europe, began to offer membership opportunities to festivals outside Europe, which "contribute to the

ideal of developing European culture". There are many festival members from Turkiye in this union (Bozkurt, 2008). Emphasizing the cultural identity and integrity of the festival union's purpose is thought-provoking, because Pieter Steinz (2016) emphasized that in his book "Values That Make Europe Europe - Art That Holds the Continent of Europe Together", art shares the same values and a common culture in many European countries. He says, "Music festivals in European cities gather young people from all nationalities."

Tokatlı (2019) informs us that activities are environments that are created by people acting together, organized for the purposes of meeting social or individual needs, sharing common feelings and thoughts, and being a social being, and that the tiredness of daily life is relieved at the same time. It can be for social, cultural, economic purposes and may include rituals, performances, and celebrations. He also states that it strengthens communication between different cities and different cultures, increases awareness of cultural identity, and strengthens the sense of community pride of local people. The emphasis on the effects of festivals on quality of life and public pride is striking.

The functions of festivals such as tourism, entertainment, education, social interaction, business, trade, and inspiration are mentioned. In addition, there is a wide range of socio-cultural, physical, and environmental, political, and economic impacts that can be positive or negative on local people and society (Kahraman, 2020; Atak et al. 2017). A festival held in a city or region can lead a large number of people to travel. The socio-cultural aspect of this is cultural sharing. The environmental aspect refers to the arrangement of the city or region in accordance with the people visiting, the arrangement of elements such as roads, transportation, and accommodation. Politically, it is possible to talk about a more positive and sometimes negative energy among the people who come to the festival area. From an economic point of view, it should be stated that the expenditures within this process have a multifaceted effect.

"Over recent years the relationships between festivals and tourism have mainly been dealt with in a largely mechanistic and even deterministic way, and in general, have shied away from inductive observations. Borrowing in the main from the discipline and discourse of economics, dominant themes have related to the management and economic 'impact' of festivals. In this sense, festivals (often as a sub-set of 'events') are described and discussed as 'products' that can be 'purchased' and 'consumed' by festival visitors and

participants” (Picard & Robinson, 2006). These products, which can be bought and consumed, also indicate sharing. For this reason, festivals that allow those with similar interests and consumption tendencies to come together require the organizers to structure them to support high visitor density and participation.

“Festivals clearly have a higher concentration of visitors in areas of a country that are already established tourist destinations, and the majority of festival organisers therefore design the programme content with the attraction of tourists in mind” (Smith, MacLeod & Hart, 2010).

Chang (2006) stated that local festivals play an important role in destination marketing and strengthening the local economy. Thanks to the festivals, visitors find themselves in an agreeable social activity and provide a source of income for the destination. Festival organizations provide visitors who come to the destination for tourism activities with activities other than the routine course of the destination, as well as creating new tourism demand for the purpose of participation in the festival (as cited in Şengül and Genç, 2016). It is known that the regions where festivals are held cause an intense tourist flow during the activities of the festivals, and the number of tourists can be increased through these events. It is also stated that the average expenditure amount of tourists participating in festival tourism is higher than tourists participating in other types of tourism (Çela et al., 2007 as cited in: Giritlioğlu et al., 2015).

According to Diane and Jackson (2002), festivals often support local businesses, contributing to hoteliers, restaurants, craft producers, entertainment providers, and any service industry in the festival area. “However, explaining the contribution of the festivals to the destination with these short-term tourist expenditures is a one-way view. Local festivals make great contributions to the destination such as spreading the season, reviving the low season, creating an image, providing an attractive variety of products, and protecting and promoting natural heritage, traditions, and customs” (as cited in Şengül and Genç, 2016). These versatile contributors turn festivals into unique opportunities, and similarly, it can be understood that choral festivals provide the highest tourism environment with a high participant rate.

The vast majority of choir festivals are places where performances are given. In some organizations, topics such as the training of choir conductors or platforms where the

opinions of the jury members who take part in the advisory evaluation board are shared. In this respect, it is observed that choir festivals offer a versatile educational environment.

The social benefits of festivals have been seen in many countries and cities of the world, and for centuries, festivals organized in many fields from sports to music have contributed to the coming together of people. Choir festivals are also held in many countries and cities, and some of them can even be held for religious purposes. A very remarkable aspect of all these festivals is the economic dimension. Considering that each choir consists of a community of at least 20 people and other individuals acting with this community, there is a significant increase in the number of tourists traveling between cities and countries. While some festivals organize such needs as accommodation, transportation and food and beverages within the scope of the festival, some leave these needs to the choirs. However, of course, community managers who come from outside and do not know the city are given the information they need to meet their accommodation and other needs. While this whole process contributes to the economy of the city and the country, it also becomes an important tourism sector in terms of promotion.

Festivals and events are considered important by many managers on account of the development of tourism and the revival of city life. Many different festivals and events are organized in Türkiye. "Culture has important contributions to local and regional development. It plays an active role in development. Developed or developing countries use culture as a tool. In the face of the sharp competition environment brought by the global economy, local governments now attach importance to culture as one of the main tools to strengthen the image and socio-economic performance of cities" (Türkmen, 2018). In this sense, it can be seen that the concept of cultural tourism means that artistic heritage, museums, libraries, archives, and festivals where music events are presented are also a part of this tourism industry as art environments, because "music is a commercial commodity and a serious industry" (Türkmen, 2021) and every genre and field of music is also part of this industry. Say (1995) states that Türkiye has begun to take an important place in the field of international music festivals. He adds that international festivals are held in three large cities and are among the world-famous festivals that are members of the European Festival Association. He says that especially in the last twenty years, efforts have been made to become a festival country, rural festivals sponsored by municipalities have also become widespread, and events that add colour to people's lives.

Choir festivals in Turkiye are generally based on performance, and in some festivals, criteria and certain rules in terms of participation have started to become clear in recent years. From this point of view, it can be said that choir festivals include choirs that fulfil the rules determined by their committees and they are environments where choirs perform.

Choir organizations are multi-faceted and interactive activities that involve many different expenditure items for both festivals, choir employment and participation in the festival. To qualify to join an organization, a choir should work at least 4 hours a week, this work should be planned in detail, the room where the work will be held should have suitable conditions, accompaniment and assistant trainers, and organizations should have a structure that will support matters that require financial and other planning other than education. A choir's success is enhanced by these additional services together with educational planning. Likewise, the success of festival organizations is also possible with members of the jury who make up the advisory and evaluation board, the hall, and the stage conditions where the performances are exhibited, well-planned organization and the managers and service team who can easily solve problems. Each of these points indicates a budget, and a quality event can be provided with a good budget. Again, advertising and recognition is another very important area that should not be neglected.

The events organized in the choir area are very important in other countries, allowing many groups to visit their cities within the framework of these events, whether they are touristic or not. According to Göncü and Azmioğlu (2018), as of 2018, there are 4 children's choir festivals, 1 youth/adult choirs' festival/festivities and 10 festivals covering all choirs. A total of 15 festivals and festivities constitute the environments where the works in the choir area are given. Considering these numbers, it can be said that choral festivals are very few in terms of 81 provinces and a country with a large population.

The first festival organized in the choral field in Turkiye was the Turkish Polyphonic Choirs Festival. The festival, which started in 1996, hosted guests from different countries from time to time; today more than 150 choirs and more than 4 thousand chorists participate, and it has become a well-known festival throughout the country as an event followed by thousands of listeners and viewers. Other festivals and festivities being

organized are determined as children's choir festivals and festivities and festivals and festivities open to all choirs. These festivals and festivities are as follows:

Children's Choir Festivals: Afyon 23 April Children's Choirs Festival, Bolu National Children's Choirs Festival, Denizli Children's Choirs Festival, Kütahya National Children's Choirs Festival. Adult-Youth Choirs Festival: Korofest (Bogazici University Choir Festival). Festivals and festivities open to the participation of all choirs: Antalya Choir Festival, Çanakkale Choirs Festival, İzmir Choirs Festival, Mersin Nevit Kodallı Polyphonic Choirs Festival, Pamukkale University Choirs Festival, Pera International Choirs Festival, Sansev Istanbul Polyphonic Choirs Festival, Sakarya Polyphonic Choirs Festival, Türkiye Choirs Festival, 100 Voice Choirs Festival (Göncü and Azmioğlu, 2018). The choral festivals that are actively organized in our country as of 2021 are as follows:

Children's Choir Festivals
1. Afyon 23 April Children's Choirs Festival
2. Bolu National Children's Choirs Festival
3. Denizli Children's Choirs Festival
4. Kütahya National Children's Choirs Festival
5. Çanakkale Children's Choirs Festival
6. Adıyaman Children's Choirs Festival

Table 1. Choral festivals that are actively organized in our country as of 2021.

The number of children's choir festivals continuing as of 2021 is 6, and these festivals are held especially within the framework of the 23 April National Sovereignty and Children's Day events.

1. Turkiye Choirs Festival
2. Mersin Nevit Kodallı Polyphonic Choirs Festival
3. Sansev Istanbul Polyphonic Choirs Festival
4. İzmir Polyphonic Choirs Festival
5. Çanakkale International Choirs Festival and Competition
6. Pamukkale University Choirs Festival
7. Sakarya Polyphonic Choirs Festival

Table 2. Choir Festivals

To provide some information concerning the children's choir festivals organized, the fact that the number of children's choirs participating in the Afyon 23 April Children's Choir Festival as of 2019 is 45, the number of choirs participating from outside the province is 12, and the number of singers taking the stage is approximately 1,000, which is significant for a festival in which only children's choirs participate. This is important data. The number of people traveling with choirs from outside the province reaches 500. These numbers are higher in festivals open to the participation of all choirs, and factors such as the quality of the festival, its reputation, the characteristics of the city and concert hall where it is held, and the jury members who take part in the advisory evaluation board affect the number of participants. This situation reveals a serious economic structure from different aspects. The expenditures of the choir and the expenditures of the festival require to consider the economic structure from two different aspects. The expenditure items of the choirs consist of many elements, among which the expenses such as clothing, accommodation, transportation, and meals take first place. In terms of festivals, many items such as rent and furnishing of the halls, accommodation, transportation and meal expenses, expenses of the festival staff, especially the expenses of the jury members who take part in the advisory evaluation committee, are handled separately. In this study, the expenditures made in terms of choirs and the economic dimension of the festivals from the expenditures of the choirs were examined; in this context, the expenditures of 3 choirs and 4 organizations were examined. Based on these views, it can be said that the aim of the study is to examine the effects of choral festivals and festivities on the economy and to focus on the contributions they will make in terms of tourism. Based on this purpose, it is considered that the study is important in terms of presenting an opinion to choir

managers, managers who organize a festival, city managers who want to include such events for the purpose of tourism and city promotion, and those involved.

Based on these views, the research is attempts to address within this framework the problem "What is the economic dimension of choir festivals in terms of participating choirs and organizations?" with the sub-problems "What are the Choir Expenses in terms of Necessary Expenditure of Choirs for Festival Participation?" and "What are the Expenses of Choir Festival/Festival Organizations in terms of Organizing Expenditures?".

Method

This study is a descriptive study in which data was collected through unstructured interview. In unstructured interviews, interviewers ask questions within the scope of the research to the interviewees without being certain systematic, so that the information, opinions, or thoughts of the interviewees about the subject can be obtained. It is a data collection method that gives freedom to the researcher, and it is desirable to obtain rich and sufficient information through open-ended questions instead of forcing them to choose for ease of analysis. The important point here is that the interviewer does not limit what he will say when asking questions of the interviewee (Demir, 2010; Büyüköztürk et al. 2011). In this direction, the research was based on the idea that the expenditure of choirs participating in choir festivals would constitute the economic dimension of the festivals, and choir educators and managers were asked under what headings they made this expenditure. Three choirs were included in the study. Choir A from these three choirs expressed its views on the economic dimension of participating in a one-night and two-day domestic festival and revealed their expenditure. Choir B stated the expenses related to participation in a domestic organization of 5 nights and 6 days, while Choir C gave information about the expenses that they had within the scope of a 5-night and 6-days organization abroad. The differences in the expenditures of choirs and organizations showed that an average amount of expenditure cannot be determined.

In addition, 4 organizations are discussed in order to reveal the economic dimension of festivals and festivities. One of these organizations is an international festival and competition. The other is an organization that is organized as an international festival and is open to the participation of all choirs. The other two are national children's choir festivals and are organizations where only children's songs are performed and children's

choirs participate. The data presented within the scope of this research are only the data reflecting the research sample. It is observed that many choirs have different expenditures, and these fees vary according to the transportation and accommodation types they prefer. The aim of this research is to draw attention to the size of expenditure in terms of choral tourism rather than the fees paid by the choirs.

Data Collection

Every organization functions by fulfilling various requirements. Choirs must carefully arrange financial issues in stages, such as renting the hall where the work is carried out throughout the year, sharing the expenses of the participants, and paying expenses during the participation process to the organizations. A choir that will participate in a festival or festivities is required to assume expenses and expenses such as clothing, transportation, food, and beverages for the stage performance. All these expenditures and expenses appear as an important activity in the economy of the city and the country, and it is understood that the international dimension can become a serious element of the tourism sector when it is supported and encouraged.

Based on these views, in this research, the economic dimension of participation in a festival has been examined and its effects on economic mobility have been examined. This economic activity is described by considering the expenditure necessary for transportation, accommodation, food and beverages, etc. Expenditures within the scope of festivals were included in the research, and the expenses paid by choirs during the working process and their expenses during the education process were excluded.

Expenditure for meetings and preliminary studies made for organizations are excluded from the scope of this study. The interview technique was used to collect the data, and a single unstructured interview question was asked of the managers whose opinions were sought, and they were asked to indicate their expenditure. Managers reported their expenditure based on their files and records, and data for 2019 and 2020 were taken into account.

Research data were obtained from a very small group. For this reason, a generalization cannot be made and transportation, accommodation and other expenses may increase or decrease in proportion to the financial possibilities of the group or organization. Another

issue that needs to be emphasized is that some organizations are carried out over a 5-day package programme. Participation in such organizations is charged based on this 5-day participation. For this reason, the data are shown in a way that takes this into account.¹

Results

Within the scope of the research, expenditure, which was determined in the examination on which items the choirs spend on their participation in festival and festival organizations, and the expenses of three choirs, two of which participated in festivals and festivities in Turkiye and one abroad, as well as the expenditure of the four choir organizations in Turkiye, the international choir festival, the international choir festival, and competition, and the general expenditure items of the two children's choir festivals in different provinces were researched and evaluated. Thus, data obtained from two different dimensions, choir, and festival organizations, were processed.

Choir Expenses in Terms of Expenditure of Choirs for Festival-Festival Participation

Choir A (Participation in the Domestic Choir Organization -One Night, Two Days)

The conductor of the choir stated that they took a rest and rehearsal the day before the stage performance and returned after completing their participation in the festival. They stated that they received institutional support for transportation and that their institutions covered the expenses of one of the two vehicles.

¹ For 2019, the Turkish lira equivalents of 1 Euro, 1 dollar and 1 gr of gold are approximately as follows.
Foreign Exchange and Gold Prices in 2019
Exchange Rates for 2019 (Average Exchange Rate year-end)
1 Euro = 6,35 ₺
1 Dollar = 5,90 ₺
1gr Gold =278 ₺

Expense Items	One Night Two Days
Rental Bus	1.180 Eur
Accommodation (2-3-star hotel)	1.678 Eur
Meal	415 Eur
Individual expenses	692 Eur
Festival Fee	94 Eur
Touristic expenses	188 Eur
Total Expenditure Amount	4.247 Eur
Expenditure Amount per Person	92 Eur

Table 3. Choir A Expenditure

The total expenses of the team consisting of 46 people, including 42 choir singers, 1 choir conductor, and 2 accompanists and assistant trainers, are presented in Table 3. When the above data are examined, it is seen that the expenditure items of the choir can be placed under 5 headings in general: transportation, accommodation, meal, festival participation, and individual expenditures. The total expenditure amount of the choir for participation in the festival was stated as *4.247 Euros*. The highest expenditure seems to have been accommodation, followed by transportation and individual expenditure. Among individual expenditure, there is also the cost of a joint uneaten meal.

Choir B (Participation in the Domestic Choir Organization – Five Nights, Six Days)

Expense Items	Five Nights Six Days
Rental Bus	1.417 Eur
Accommodation + Festival Participation Fee	2.170 Eur
Meal	1.370 Eur
General expenses (individual expenses)	1.141 Eur
Touristic expenses	913 Eur
Total Expenditure Amount	7011 Eur
Expenditure Amount per Person	242 Eur

Table 4. Choir B Expenditures

The B choir consists of a total of 29 people, including 25 choir singers, 1 choir conductor, 2 accompanists and assistant trainers. When the above data are examined, the expenditure of the choir is generally gathered under 4 headings: transportation, accommodation, meal, and individual expenses. The festival participation fee of the choir is included in the accommodation fee on account of the participation conditions of the festival. The total amount of expenditure is stated as *7011 Euros*. Accommodation, transportation, and meal expenditures constitute the highest expenses respectively.

Choir C (Participation in the Foreign Choir Organization – Five Nights, Six Days)

Expense Items	Five Nights Six Days
Rental Bus	3.150 Eur
Accommodation + Meal + Festival Participation Fee	11.062 Eur
General expenses (individual expenses)	5354 Eur
Passport + Fees Abroad	2834 Eur
Total Expenditure Amount	22.400 Eur
Expenditure Amount per Person	622 Eur

Table 5. Choir C Expenditures

The C choir, which participated in a festival in the Balkan countries, consists of a total of 36 people, including 32 choir singers, 1 choir conductor, 2 accompanists and assistant trainers. According to the data above, 4 headings have been specified in general: transportation, accommodation (meal and festival participation fee are included in this item), general/individual expenses and passport and non-tear fees. The total expenditure amount of the choir is shown as *22.400 Euros*. The highest amount was again given in accommodation. Here, individual expenditures exceeded the transportation costs and passport, and fees for travelling abroad were added as expenditure items. The choir's transportation by rental bus significantly reduced the expenses and provided ease of movement in the city where the festival is located. This was reflected as an important gain as it eliminated the costs of aircraft and transportation vehicles to be obtained from the city where the festival was held.

Of these three choirs, the general expenditure amount of the choir participating in a festival that lasted for a week in the country was *7.011 Euros*, the expenditure amount of

the choir for a festival attended for a few days was *4.247 Euros*, and the approximate expenditure amount of the choir participating in a foreign festival was *22.400 Euros*. According to these data, the duration of participation in the festival, whether the festival is in the country or abroad, and the number of choir members increase the amount of expenditure, that is, the expenses.

There are 10 active festival organizations in Turkiye that can be attended for a few days. Considering the general expenditure of the choirs participating in these festivals from outside the city where the festival is held, the expenditure of 200 choirs from all over Turkiye with this festival is approximately *841.000 Euros*. In addition, the total expenditure amount of the 62 choirs participating in the two choir festivals organized for one week is *421.000 Euros*. As a result of the observations made on the choirs participating in the festivals throughout Turkiye in recent years, it can be said that there are about a thousand polyphonic choirs, children, youth, and adults. Considering these calculations, it is seen that the participation of the choirs in the festivals leads to the creation of a very large economy, and it can also create remarkable opportunities in terms of tourism.

Expenses of Choir Festival/Festivity Organizations in Terms of Organizing Expenditure

The expenditure items and the resulting amounts for the organization of the four activities from the choral festivals and festivities held in our country are tabulated below.

Organization A – International Festival and Competition

Expense Items	
1. Festival Brochure	
2. Poster – Advertisement Materials	
3. Festival Hall Foyer Area Design	
4. Festival Hall – Branda Hall – Material Images	
5. Festival Hall Sound – Light System	
6. Festival Team – T-Shirt	
7. Festival Name Badge	
8. Festival Bag	
9. Street Billboard Advertisements	
10. Choir Ceramic Awards	
11. Certificates of Participation	
12. Website	
13. Promotion videos	
14. Festival Invitations	
15. Competition Award Certifications	
16. Street Concerts Light – Sound System and Podium	
17. Festival Team Rations	
18. Guest Expenses (Accommodation-Transportation-Meal)	
19. Guest Jury Expenses (Accommodation-Transportation-Meal)	
20. Jury Stamp Expenses	
21. Piano Accord – Accommodation-Transportation-Meal	
22. Festival Technical Employee – Employee Fees	
23. Festival After Party – Meal – DJ	
24. Photocopy – Stationery	
25. Rental transportation + Fuel	
Total Expenditure Amount	21.180 Eur

Table 6. Organization A – International Festival and Competition Expenditures

When the table above is examined, it is seen that a total of 21.180 Euros was spent on 25 items. The organization is an international event, institutional support for the use of the

halls has reduced the expenses, albeit a little. In general, it is seen that expenditures can be handled under the headings such as transportation, accommodation, meal, advertising, awards and documents, technical staff and services.

Organization B – International Festival

Expense Items	
1.	Festival Graphic Design
2.	Festival Video-Photography
3.	Recording and Studio
4.	Festival T-Shirt – Bag
5.	Festival Hall Sound – Light System
6.	Festival Team – T-Shirt Print
7.	Advertisement – Plaque
8.	Catalogue – Graphical Design
9.	Jury – Team Meal Expenses
10.	Cafeteria Expenses
11.	Jury Dinner
12.	Platform
13.	Piano Tuning
14.	Team Expenses and Fees
15.	Jury Hotel Accommodation
16.	Poster Design Print
17.	Employee Fees
18.	Photocopies
19.	Fuel
	Total Expenditure Amount
	16.712 Eur

Table 7. Organization B – International Festival Expenditures

Considering the above data, it is seen that expenditure covered 19 items, in total 16.712 Euros. It can be said that the festival does not have a competitive dimension and thus reduces expenses. In general, it may be seen that expenditure can be handled under

headings such as transportation, accommodation, meal, advertisement, awards and documents, technical staff and services, as in the previous organization.

Organization C – Children’s Choir Festival

Expense Items	
1	Festival Booklet
2	Poster – Advertisement Materials
3	Festival Hall – Branda Hall – Material Images
4	Festival Team – T-Shirt
5	Festival Name Badges
6	Certificates of Participation
7	City Billboard Advertisements
8	Festival Invitations
9	Festival Team Rations
1	Jury Accommodation – Transportation and Meal Expenses
1	Piano Tuning – Accommodation – Transportation – Meal
1	Stationery - Photocopies
	Total Expenditure Amount
	6.023 Eur

Table 8. Organization C – International Festival Expenditures

The organization is a national event. The duration of the event is about two days. The participating choirs are also fewer in number than the organizations open to all choirs, since it is a children's choir festival. This situation has been effective in the decrease in expenditure. In addition, institutional support was received in the organization of the festival, and the halls and workforce were covered by the institution. The assigned team consists of volunteers. Meal expenses of the volunteers are covered by the organization.

Organization D – Children’s Choir Festival

Expense Items	
1. Festival Hall Design	
2. Festival Booklet	
3. Graphic Designer’s Fee	
4. Festival Name Badges	
5. Choir Conductors’ Plaques	
6. Consultative – Assessment Board Plaques	
7. Certificates of Participation	
8. Award Certificates	
9. Festival Choir Report Scoring Documents	
10 Assessment Board Breakfast – Meal - Catering	
11 Assessment Board Accommodation and Transportation	
12 Festival Employees Meal	
13 Festival Employees Daily Employment Fees	
14 Sound – Video Recording	
15 Stationery – Photocopies	
Total Expenditure Amount	6.654 Eur

Table 9. Organization D – International Festival Expenditures

This organization is also a national event. The duration of the event is about two days, like the previous event. The number of participating choirs is less since it is a children's choir festival. Although this situation is effective in reducing expenditure, the appropriations of officials have been added to the expenditure. Institutional support was received in the organization of this festival: some of the halls and workforce were covered by the institution, some of them were carried out by volunteers, and some of them were paid staff for technical reasons.

Conclusion, Discussion and Recommendations

The spread of music-related events and festivals means that culture-oriented tourism activities are becoming increasingly important. Choir festivals, on the other hand, have started to take an increasingly important place among music events. Choir festivals, which

enable a large group to travel for the festival, with density of both participant performers and audience, also offer the opportunity for a wide-ranging interaction between participants. “The relation between festivals and tourism has a long history, but these events have never been so popular as in recent years. Visiting a music festival has become a must-do summer programme for Generations Y and Z. Such events also have significant economic, cultural, and social value for many stakeholders of the destination. The experiences from the festivals are shared via social media during and after the event. All such feedback also provides information for future consumers” (Iványi & Bíró-Szigeti, 2020).

Choir festivals also provide an important opportunity for choir conductors to learn and follow what is being done. Conductors attending a festival with their choir find the opportunity to see new repertoires, new choir inventions and new timbres, and create their works for the following season with these new ideas. In addition to their plans for these works, they create a demand among the choir members for the festivals they will attend next season, as well as arousing a desire to come to know and explore new venues.

“Festivals – especially music festivals – for younger generations can also function as the primary tourist attraction. In the case of older generations, regarding also festivals connected with food, tradition and arts, visitors do not go to the destination especially because of the festival, thus the festival becomes a secondary attraction. This type of event encourages tourists to consume more and more, stay longer at the destination, therefore “strengthen the attractiveness of tourist destinations” (as cited in Husz, 2012, Iványi& Bíró-Szigeti, 2020).

While all these views discuss the importance of music festivals from many different perspectives, they also reveal their value in terms of tourism. The expenses of the 3 choirs and 4 organizations covered in this study should not be considered in terms of expenditures, but in terms of how big the budget is and what kind of expansions it will lead to in the future.

When we examine the amounts spent by these four organizations to realize their own organization, the total amount that emerges is *50.569 Euros*. As of 2020, there are 12 choral festivals and festival organizations in our country. In the light of the examinations made above, when the estimated expenditure of the other 8 organizations are added, the

entire expenditure budget of the festival organizations in the field of choral music in our country seems to be over *78.740 Euros*. Considering the social benefits of festivals, it is thought that it is not a very large expenditure. It is thought that choir activities to be held at various public and meeting points in the city will contribute to the identity and cultural structure of the city.

In terms of city identity, thousands of people who visit the city with choirs come together with the purpose of introducing their own culture, beyond just benefiting from the city's opportunities, as they meet at a cultural event. From this point of view, it is thought that these organizations will be of interest to educational institutions, universities, municipalities, cultural directorates, and non-governmental organizations, and it is quite natural and necessary for the aforementioned institutions to contribute and support the organizations. The support of these institutions to the organization and choir activities is a separate and important research topic, and it is thought that the municipality and city non-governmental organizations will make a great contribution to this field and the cultural development of the social structure.

It is seen that the amounts spent by the choirs for participation in a festival create employment especially in transportation, accommodation, meal, touristic areas, etc. It is observed that the budget spent by the choirs for a festival performance is mostly made up of the personal contributions of the choir members and trainers working in that choir. Although the choirs are an educational tool and the expenses are met by choir members, it is expected that the activities to be carried out in order to increase the efficiency of the choirs and improve their quality are also supported by the society, and to participate in these organizations as listeners and spectators. The support to be given to the studies to be carried out in this field will lead to an increase in cultural richness and will also serve to ensure social unity.

The study was carried out to deal with the economic dimensions of choir mobility in our country in terms of the amounts spent by the choirs in participating in a festival and the expenditure they put forward to organize these festivals. It is seen that the sum of the expenditure of approximately one thousand polyphonic child-youth and adult choirs, concerts, or participation in a festival throughout Turkiye undeniably creates economic employment in our country. On the other hand, the institutional support given to such

organizations is a serious discussion and research topic. It is a matter that needs to focus on what kind of approach the municipality, special provincial administration, culture directorate, university and national education directorates have or do not have in terms of allocating a budget for the organization of these events. On the other hand, choral festivals or choral tourism show a valuable movement from an economic point of view, and their support in this respect affects education, culture, city economy and city culture.

It seems that the expenditure of festivals in terms of organization provides an important economic employment to many intertwined sectors. Thanks to the organization of a festival, it may be seen that the expenditure of the choirs participating in the festival makes a significant economic contribution to the city where the festival is held. Within the scope of an international festival, it can be seen especially that choirs coming from abroad provide an important input of foreign currency to the economy of our country and the city where the festival is held. In this respect, it is a matter of discussion how much the ministry of culture recognizes choral festivals as a promotional tool and method, and how much the people working in this field inform the necessary institutions is another subject of research.

These organizations are either supported by various institutions or by the state. On this subject, the study titled "The Choir Festival as an Opportunity to Develop the Music Skills of Secondary School Students" by Zahradníková (2020) provides very important information.

"Choral singing is a form of artistic activity that is open to all ages, that is, from younger school children to seniors. It is also the most widespread musical activity in the world. The greatest boom of choral singing in Slovakia took place in the second half of the 20th century when the state supported choral singing as a part of art education" (Zahradníková, 2020). When choral singing, which is seen as an important element of Slovak art education, could not find enough support from the state, this development slowed down. Zahradníková (2020) explained this: "After 1990, the system of state support for choral singing began to decrease and because of this, many choirs ceased to exist. One of the main problems is that there is insufficient funding needed for the existence and development of musical ensembles as well as the sustainability of cultural events, whether festivals, concerts, or competitions" Another issue that draws our

attention here is the inability to continue cultural events, whether festivals, concerts, or competitions. The continuation of these activities contributes to the development of choirs, the creation of a new song repertoire by the composers interested in this field, and better quality of music education.

It is observed that choir mobility increases with the organization of the festivals and the festivals create an important working area, which helps to increase the economic dimension of this area in the process. Considering the organizational quality of choral festivals around the world, it is observed that some of them are particularly noteworthy in terms of institutional identity and economic autonomy, and this economic autonomy is reflected in the quality of the organization. In Türkiye, on the other hand, it is seen that the main economic supports are realized with partial contributions of various individuals, associations, and institutions. This situation causes economic inadequacies and an inability to carry out detailed studies. These economic uncertainties and deficiencies cause festivals to fail to gain institutional and professional identity.

Considering the expenditure of festivals in Türkiye, it can be seen that no budget is allocated for human resources and the workforce. This situation prevents festivals from forming a corporate identity and professional management. For Turkish choral festivals to develop on a global scale and to reflect this development to choirs, it is observed that the festivals should attach importance to corporate identity studies and take steps to generate economic income and turn this income into investment.

In terms of the contribution of Turkish choral music to the country's economy, support should be increased to encourage further the contribution of choral music within the scope of the culture and tourism policies of the Republic of Türkiye. In order to expand their capacity further within the scope of tourism and cultural revenues created by choral festival organizations, it would be beneficial for the Ministry of Culture and Tourism to support studies and organizations in this field and to support initiatives in this direction.

The increase in the number of choirs, with the support to be given to both polyphonic choir culture and choral activities in other musical branches, contributes to the country's economy, music culture, development of social unity and integrity, artistic development, and transfer of cultural accumulation, and these contributions should be adequately promoted to interested parties. In addition to the choral festivals currently taking place

in our country, an increase in the number of national and international choral festivals and organizations all over Turkiye will contribute to an increase in their economic contribution. The increase in world-class festival organizations will again reveal a significant gain in terms of foreign currency inflow and promotion.

Based on the views that choir festivals revitalize choral tourism and nourish city culture, it is recommended that choral events and organizations be included in city cultural events and that these activities be supported by culture and art institutions, educational institutions, municipalities, and non-governmental organizations.

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