

THE COMPETITIVE ADVANTAGES
OF
TURKEY IN FOLK DANCING

M.B.A. THESIS

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COMPETITIVE ADVANTAGES OF TURKEY IN FOLK DANCING

A THESIS

**Submitted to the Faculty of Management
and the Graduate School of Business Administration
of Bilkent University**

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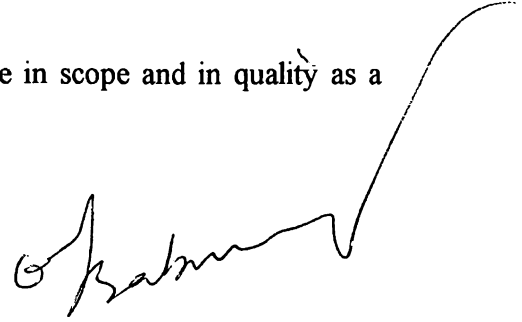
Master of Business Administration

**By
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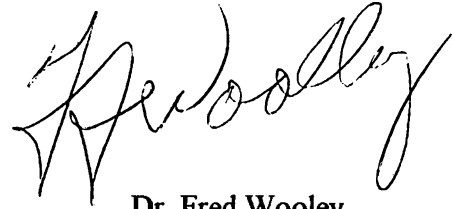
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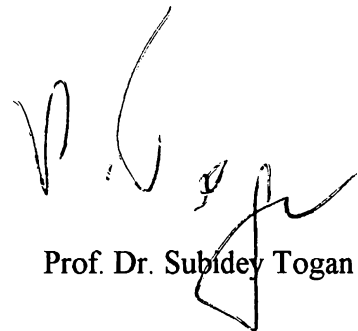
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ABSTRACT

Recently, Turkish Folk Dance teams have been performing outstandingly in Folk International Festival and Festivities in Dijon, France. This competition in Dijon is considered the Olympic games of Folklore. This study examines Turkey's advantages in folk dances through Porter's(1990) framework of national diamond. The national diamond determines the extent to which the national environment is a fertile one in competing in an industry.

ÖZET

Son onbeş yıldır, Türk halk oyunları ekipleri Dijon, Fransa'da yapılan Uluslararası Halk Oyunları Festivalinde çok yüksek dereceler elde etmişlerdir. Dijon Festivali halk oyunlarının olimpiyatı olarak kabul edilmektedir. Bu çalışma Türkiye'nin halk oyunları alanındaki rekabet üstünlüğünü Porter'ın(1990) 'Ulusların Rekabet Üstünlüğü' teorisine göre saptar. Bu teori, bir ülkenin ulusal ortamının belli bir sektörde başarılı olmaya ne kadar uygun olduğunu gösterir.

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I. INTRODUCTION

For the last fifteen years the Turkish teams have been performing outstandingly in the international folk dance competitions; especially in the Folk International Festival and Festivities in Dijon, France which is called the Olympic Games of Folk Dancing. This study aims to explain the reasons the folk dance teams from Turkey are able to earn high degrees in the Dijon Festival, using the national diamond (Porter, 1990) as a framework.

The unit of analysis is the folk dance industry composed of the amateur folk dance societies and foundations. Folk dance societies and foundations are categorized into two with respect to their scope. The societies and foundations that perform the dances of three or less regions are called the local societies whereas those that exhibit the dances of four or more regions are called the comprehensive societies. The study is constrained to comprehensive societies, as only they can participate in the festival in Dijon.

At a first glance, it seems easy to explain the underlying reasons of Turkey's success in folk dancing. Folk dancing seems to be a resource-dependent field and it seems that one or two determinants would be enough to achieve competitive advantage in this field. However, as the theses will prove the competitiveness of Turkish folk dance teams actually stem from the continuous innovations and upgrading prevailing in the industry.

The major forces for improvement and innovation are the folk dance competitions among the comprehensive societies organized by the Ministry of Culture. The competitions are held since 1975 and caused the acceptance of folk dances as spectacle by

:

the societies and foundations, and their use of sophisticated staging instruments and techniques in line with this approach.

Beginning from 1977 competitions are also being organized by the Ministry of Education and the Youth and Sports Department of the Prime-Ministry. These competitions involve schools at all levels, universities, local societies, public training centers, and youth centers. The competitions of the Ministry of Education and the Youth and Sports Department of the Prime-Ministry contribute to the availability of adequate factors and to the stimulation of innovation.

Major objectives of the theses can be listed as follows:

- To present a brief history of the studies on folk dancing in Turkey;
- To demonstrate how the purpose of folk dancing shifted from recreation to pleasing the eye of spectators;
- To prove the international success of Turkish folk dance teams;
- To explain the importance of continuous innovation in folk dancing as spectacle;
- To show how each determinant of the national environment contributes to the competitiveness of the industry;
- To display how Ministry of Culture plays the role of a catalyst and how it encourages better performance of the folk dance societies.

The thesis starts with the review of Porter's theory; 'The Competitive Advantage of Nations'. Chapter 2 discusses the qualitative methodology used. Chapter 4 contains a brief discussion on the definition of dance, its types and the dances of Anatolia. Each of the determinant of the national diamond as well as the history of studies on folk dancing,

folk dance as spectacle, international success of Turkish teams and defining innovation for folk dancing are the subjects of Chapter 5. Chapter 6 explains the evolution of the folk dance industry and the future projections. Finally, Chapter 7 gives the conclusion and the suggestions.

II. LITERATURE SURVEY

Porter (1990) observes, with striking regularity, that firms from one or two nations achieve disproportionate worldwide success in particular industries. To identify the reasons that a nation is the home base for successful international competitors in an industry, Porter starts from the individual firm and the industry.

Industry is where the firms succeed or fail. To survive firms develop competitive strategies. A vital element of competitive strategy is the competitive advantage. Firms succeed if they possess a sustainable competitive advantage.

Competitive advantage is created through acts of innovation. Innovation should be taken in its broadest sense including both new technologies and new ways of doing things. Firms can perceive a new basis for competing or find better means for competing in old ways. Innovation can be manifested in a new product design, a new production process, a new marketing approach or a new way of conducting training. Innovation, often, involves ideas that are not even “new”. It requires investment in skills, knowledge, physical assets and brand reputations. Information plays a large role in the process of innovation and improvement- information that either is not available to competitors or that they do not seek. Information can be obtained through marketing research and R&D, among other things.

However, possessing a competitive advantage is not enough because any advantage can be imitated. In order to sustain their competitive advantages firms should take the following steps:

- They should move from lower-order advantages such as low labor costs to higher-order advantages such as product differentiation based on unique products or services, brand reputation based on cumulative marketing efforts.
- They should proliferate advantages throughout the value chain.
- They must improve and upgrade constantly: a firm must become a moving target, creating new advantages at least as fast as competitors can replicate the old ones.

As can be inferred, sustaining competitive advantage requires investment in skills and capabilities of personnel, advertising, physical facilities, and R&D. It, also, requires change. But, change is an unnatural act for established firms. A company's past strategy is embodied in skills, organizational arrangements, specialized facilities, its reputation and culture. Besides, information that would modify or challenge it is not sought or filtered out. For these reasons, smaller firms or those new to industry not bound by history and past investments can become the innovators and the new leaders.

In sum, firms that are capable of consistent innovation; that pursue improvements, seeking ever more sophisticated sources of competitive advantage; that undertake the necessary investment and that overcome the barriers to change succeed. Looking at the international arena, it can be seen that firms from certain nations are able to fulfill the above stated criteria in particular industries. Thus, national environment plays a central role in the competitive success of firms. Since the nature of competition and the sources of competitive advantage differ widely among industries, there must be some national

attributes that foster advancement and progress in some industries. These national attributes determine the competitiveness of a nation.

Nations succeed when the national attributes make it easy to pursue a particular competitive advantage through affecting the norms of behavior that shape the way the firms are managed, the availability of certain types of skilled personnel, the nature of home demand, and the goals of local investors.

Creating competitive advantage demands improvement and innovation. Nations succeed in industries if their national circumstances provide an environment that supports this sort of behavior. Creating advantage requires insight into new ways of competing and the willingness to take risks and to invest in implementing them. Nations succeed where the national environment uniquely enables firms to perceive new strategies for competing in an industry. Sustaining competitive advantage demands that its sources be upgraded. Upgrading means more sophisticated technology, skills and methods, and sustained investment. Nations succeed where the skills and resources necessary to modify strategies are present. Sustaining advantage demands change. Nations succeed in industries where *pressures* are created that overcome inertia and promote ongoing improvement and innovation. Nations succeed where the home base advantages are valuable in other nations, where their innovations and improvements foreshadow international needs and where domestic firms are pushed to compete globally.

All the national attributes that promote or impede the creation of competitive advantage can be categorized into four:

1. *Factor conditions*: The nation's position in factors of production necessary to compete in a given industry.

2. *Demand conditions*: The nature of home demand for the industry's product or service.

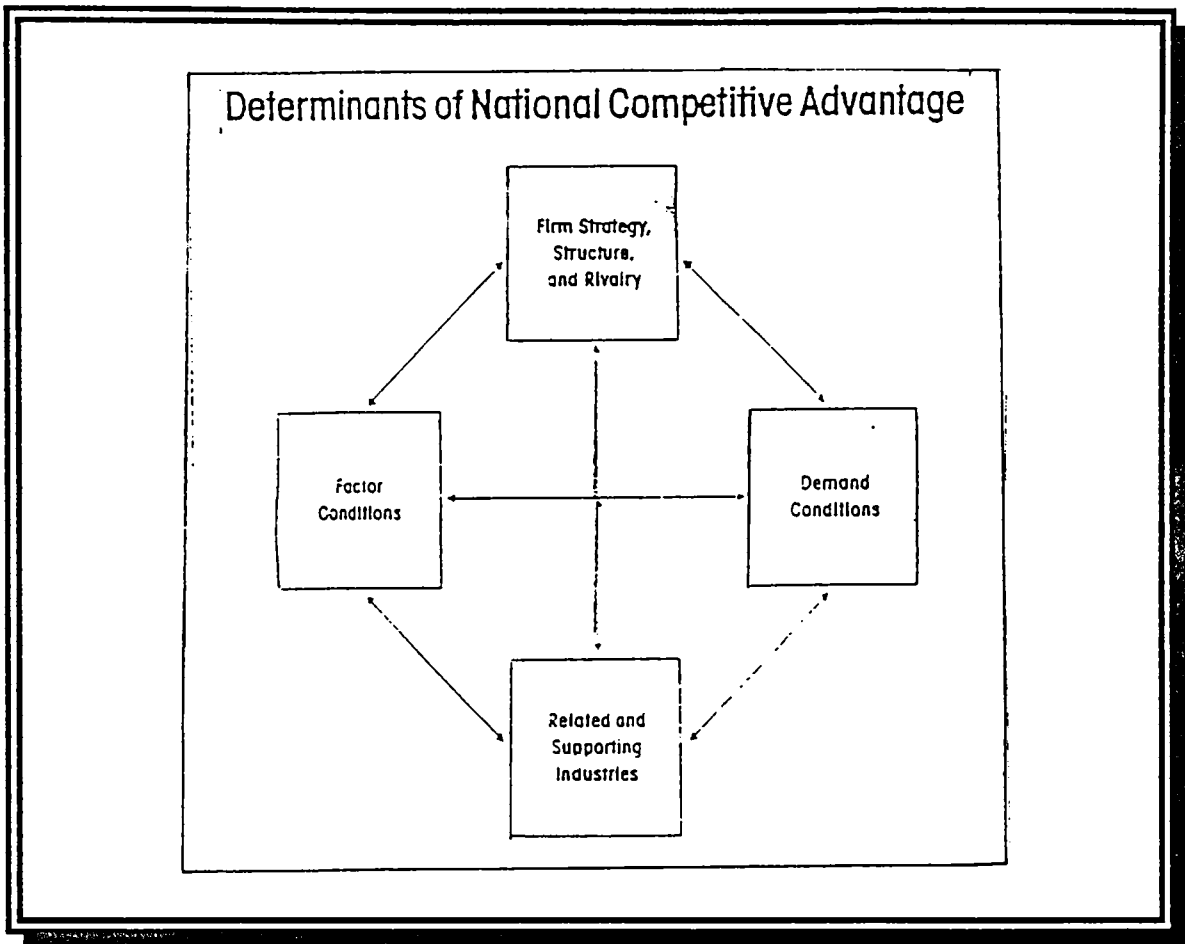


Figure 1 Determinants of National Competitive Advantage

3. *Related and supporting industries:* The presence or absence in the nation of supplier industries or related industries that are internationally competitive.

most favorable.

4. *Firm strategy, structure, and rivalry:* The conditions in the nation governing how companies are created, organized, and managed, and the nature of domestic rivalry.

The above listed determinants, individually and as a system, create the context in which a nation's firms born and compete. Porter (1990), uses the term national diamond to refer to determinants as a system and argues that nations succeed in industries where the national diamond is most favorable.

II.1 Factor Conditions

Porter(1990) claims that a nation does not inherit but instead creates the most important factors of production. The abundance of factors is less important than the existence of institutions that creates, upgrades, and deploys them in particular industries. Nations succeed in industries where they are particularly good at factor creation. Competitive advantage results from the presence of world-class institutions that first create specialized factors and then continually work to upgrade them.

In certain cases, selective disadvantages may prod a company to innovate and upgrade, thereby become an advantage in a dynamic model of competition. Disadvantages are converted into competitive advantages under two conditions. First, they must send companies proper signals about circumstances that will spread to other nations, which

equips them to innovate in advance of foreign rivals. Second, there must be favorable circumstances elsewhere in the diamond.

II.2 Demand Conditions

The composition and character of the home market usually has a disproportionate effect on how companies perceive, interpret, and respond to buyer needs. Nations gain competitive advantage in industries where the home demand gives their companies a clearer or earlier picture of emerging buyer needs, and where demanding buyers pressure companies to innovate faster and achieve more sophisticated competitive advantages than their foreign rivals. The size of home demand is less important than character of home demand. A nation's companies gain competitive advantage if domestic buyers are the world's most sophisticated and demanding buyers for the product or service. Sophisticated, demanding buyers pressure companies to improve, innovate, and to upgrade. As with factor conditions, demand conditions provide advantages by forcing companies to respond to tough challenges. Local buyers can help nation's companies gain advantage if their needs anticipate or even shape those of other nations.

II.3 Related and Supporting Industries

Nations succeed when there are internationally competitive related and supporting industries. The competitive suppliers create advantages in a number of ways. First, they

deliver the most cost effective inputs in an efficient, early, rapid and sometimes preferential way. Secondly, they provide advantages in innovation and up-grading. Companies benefit most when key suppliers are global competitors.

The related industries produce products that share customers, technologies, or channels, but they have their own unique requirements for competitive advantage. The competitiveness in related industries provide similar benefits: information flow and technical interchange speed the rate of innovation and upgrading. A competitive related industry also increases the likelihood that the companies will embrace new skills, and also provides a source of entrants who will bring a novel approach to competing.

II.4 Firm Strategy, Structure And Rivalry

National circumstances and context create strong tendencies in how companies are created, organized, and managed as well as what nature of domestic rivalry will be. Competitiveness in specific industry results from convergence of the management practices and organizational modes favored in the country and the sources of competitive advantage in the industry.

Individual motivation to work and expand skills is also important to competitive advantage. Outstanding talent is a scarce resource in any nation. A nation's success largely depends on the types of education its talented people choose, where they choose to work and their commitment and effort. The goal's a nation's institutions and values set for individuals and companies, and the prestige it attaches to certain industries. Nations

tend to be competitive in activities that people admire or depend on. Attaining international success can make an industry prestigious, reinforcing its advantage.

The presence of strong local rivals is a final, and powerful, stimulus to the creation and persistence of competitive advantage. Among all the points on the diamond, domestic rivalry is arguably the most important because of the powerfully stimulating effect it has on all the others. Static efficiency is much less important than dynamic improvement, which domestic rivalry uniquely spurs. Domestic rivalry, like any rivalry, creates pressure on companies to innovate and improve. Local rivals push each other to lower costs, improve quality and service, and create new products and processes.

Geographic concentration magnifies the power of domestic rivalry. The more localized the rivalry, the more intense. And the more intense, the better. Another benefit of domestic rivalry is the pressure it creates for constant upgrading of the sources of competitive advantage. Moreover, competing domestic rivals will keep each other honest in obtaining government support. The industry will seek more constructive forms of government support, such as assistance in opening foreign markets, as well as investments in focused educational institutions or other specialized factors.

II.5 The Diamond As A System

Each of these four attributes defines a point on the diamond of national advantage; the effect of one point often depends on the state of others. At the broadest level,

weaknesses in any one determinant will constrain an industry's potential for advancement and upgrading.

But the points of the diamond are also self-reinforcing: they constitute a system. Two elements, domestic rivalry and geographic concentration, have especially great power to transform the diamond into a system-domestic rivalry because it promotes improvement in all the other determinants and geographic concentration because it elevates and magnifies the interaction of the four separate influences.

Vigorous domestic rivalry stimulates the development of unique pools of specialized factors, particularly if the rivals are all located in one city or region. Active local rivals also upgrade domestic demand in an industry. Domestic rivalry also promotes the formation of related and supporting industries.

II.5. The Role Of Government

Porter(1990) suggests the government's proper role is a catalyst and challenger; it is to encourage -or even push-companies to raise their aspirations and move to higher levels of competitive performance, even though this process may be inherently unpleasant and difficult. Government cannot create competitive industries; only companies can do that. Government plays a role that is partial, that succeeds only when working with favorable underlying conditions in the diamond Still, government's role of transmitting and amplifying the forces of diamond is a powerful one. Government policies that succeed

are those that create an environment in which companies can gain competitive advantage rather than those that involve government directly in the process.

Porter makes some suggestions to governments for helping companies gain competitive advantage and some of them are:

- Governments should focus on specialized factor creation because the factors that translate into competitive advantage are advanced, specialized and tied to specific industries.
- Governments should enforce product standards. Strict government regulations can promote competitive advantage by stimulating and upgrading domestic demand. Stringent standards for product performance, product safety, and environmental impact pressure companies to improve quality, upgrade technology, and provide features that respond to consumer and social demands.

III. METHODOLOGY

This study aims to identify the favorability of each of the determinants of the national diamond for folk dancing in Turkey. The data needed to accomplish this end was collected through in-depth interviews. The in-depth interviews were conducted with individuals from the organizations that correspond to the corners of the diamond.

III.1 The Sampling Procedure

The sampling technique used to identify the interviewees is the convenience sample. This procedure was selected because the voluntary participation of the interviewees was required and because the sample elements were selected for their convenience.

The writer started her research from Folk Dances Branch of the Department for Researching and Developing of Folklore to identify the organizations in the industry. After the initial meeting with the related people in this organization, referral names from other organizations were taken and this way the sample was enlarged. The writer took referral names from each organization she contacted so that sample size enlarged enough to cover all the corners of the diamond.

III.2 Data Collection Method

As determining the favorability of each of the national attributes requires first hand data, in-depth interviews were used as the data collection method. The questions to be asked during the interviews were roughly determined and the purpose of the study was clearly communicated to the interviewees. After the initial question was asked the writer conducted an unstructured interview, probing questions for more detail or clarification. The writer, by not constraining the respondents to a set of predetermined answers and by probing questions for more detail, was able to develop a fuller understanding of the issue.

III.3 Data Processing Method

By using the data collection method described above, the writer acquired a number of in-depth interviews each with a different content. In order to process the data in these interviews the writer used a similar approach to the constant comparative method (Glaser and Strauss, 1967). After each interview the writer classified the responses either with respect to corners of the diamond or with respect to themes emerging. As the data is gathered this process of categorization continued while at the same time the data recorded were compared to each other.

IV. DEFINITION OF DANCE AND ITS TYPES

Dance consists of voluntary rhythmic and harmonious movements of the body and is a universal way of human being's expressing himself/herself. Since the ancient ages men has found many occasions to dance. Though there is a very long history of dance, men did not always dance for the same reasons nor in the same manner. Dance has many varieties. In some civilizations it is of divine nature and aims to bring about magical and religious outcomes. In others, it is an individual or collective entertainment. In today's modern societies it has become the art of choreography and a spectacle. The major kinds of dance can be categorized as; religious dances and dance as magic, dance as pastime and entertainment, and dance as a spectacle (Lecomte, 1991). These categories are briefly discussed below:

1. ***Religious dances and dance as magic:*** Actually, the origin of dance is religious. During ancient times men danced to control or affect the outcome of natural events which are, in effect, beyond his power. This type of dance consisted of some gestures only. And its role was to provide the communication between men and the outer world that was unknown to him. In time, such dances were turned into rites and ceremonies for securing either glory in the war, or fertile rain or a productive hunt, among others. Throughout the centuries dance, which originally aimed to bring the nature under men's control, acquired a religious characteristic and became to be performed as a prayer or as a thank to the Gods (Lecomte, 1991).

2. *Dance as pastime and entertainment:* Although originally men danced as a worship, through time he discovered to dance as a recreation. Such dances are performed for the sole purpose of delighting the performer himself/herself not an onlooker. Folk dancing falls into this category. These dances are done for the emotional release of the individual as well as for bringing people together and reinforcing social solidarity (Lecomte, 1991).

3. *Dance as a Spectacle:* Any dancing performed for spectators and for the necessity of pleasing the eye of the onlooker falls into this category. Contrary to the dances as pastime, dances of this category are performed for the benefit of the spectators and not at all for the sake of the dancer. Because these dances have the objective of being watched, they need to reflect the preferences and tastes of the public. Dances of this type are subject to strict rules and use sophisticated techniques; an example to this type is ballet. Sometimes the dances that fall into the category of pastime transform into spectacle. This happens when professional dance groups include the folk dances into their repertoire. The Moisieyev Ballet of Russia and Silezya Ballet of Poland would provide examples to this transformation (Lecomte, 1991).

IV.1 The Dances Of Anatolia

In today's Anatolia all of the three types of dance discussed above coexist (And, 1976). These are:

- * the quasi-religious dances of the dervish orders and village Alevi,
- * the dances of the Anatolian peasant -folk dances,

- * the dances of Çengis and Köçeks which still survives in the rural area, belly dancing as well as new-comers such as classical ballet and contemporary dancing -dance as spectacle.

Dances of Anatolia are an outcome of two broad cultural influences and the physical characteristics of the Anatolian peninsula. Below the effects of these determinants on the folk dances of Anatolia are discussed.

IV.1.1 Central Asian Influence

Turks came from Ural-Altai region in Central Asia, where they practiced Shamanism. In Central Asia, Turks worshipped the sky-god *Tengri*. However, the spirits of the earth and of the water required an intermediary between them and their God as the sky-god did not directly appeal to like them. The shaman performs this mediating role (And, 1974).

The shaman talks to the God, expels the spirits of the dead people, or brings back the spirits of ill people and thereby heals the ill. To accomplish these ends, the shaman needs to rise to the sky and pass to the other world. This process of passing to the other world requires help from the good spirits which appear in the form of animals (And, 1974).

The shaman beats his drum (davul) and in the mean time sings and dances to get into the trance required for rising to the sky and passing to the other world. The drum is also used for calling the good spirits. Then the shaman leaps, signaling that he/she has

started to rise in the sky. *Tengri* is in the ninth layer. In each layer shaman meets helping spirits in the appearance of animals and receive help from them. If the shaman can reach the last layer and talk with God, at the end of the ceremony he/she falls on the ground unconsciously (And, 1974).

During his/her ceremony, the shaman plays the drum. According to And (1974), the drum serves the following purposes:

- * Expels the evil spirits;
- * Invites the good helping spirits;
- * Helps the shaman to get into trance;
- * Helps the shaman to pass to the other world - a kind of key.

The shaman, also, sings and stimulates the animals that he/she meets during his/her journey. This is done through either mimicry and gestures or using masks and disguise. The shaman usually dresses up in animal skin to change himself/herself into animal. However, sometimes an object that reminds of the animal can also be sufficient (And, 1976).

The shaman's ceremony includes theatrical aspects and dancing besides the above. Dancing, among all the elements that make up a shamanistic ceremony, is the most significant one. This is why one of the Chinese calligraphic characters for a shaman is *a man with long sleeves dancing gracefully*. During his/her dance the shaman whirls and jumps. These are symbolic of the universal sphere and the movements of the planets. The main pose of the shaman is one arm pointing upwards to the sky and one downwards to

the earth -counter line in the arms-, one leg uplifted and, the spiral movement and turning of the body (And, 1976).

In Central Asia, dance is believed to be of divine nature. It is associated with the cosmic dance of the God or to the dance of the shaman to obtain supernatural results.

Besides the shaman's ceremony, Turks had many occasions for dance as stated by And(1974):

- * All kinds of rites,
- * Ceremonies such as weddings, kımız ceremonies,
- * Birth of a prince,
- * Enthronement of a new prince,
- * Hunting.

Turks also danced to show their good (get well soon) wishes to an ill person and a person who thinks he/she is showing symptoms of neuropathology dances and sings to cure himself/herself (And, 1974).

Shamanistic rituals of the Ural-Altaic region has important influences on the dances of Turkey. This influence is evident in the diverse meanings of the word *oyun*. In today's Turkish some of the meanings of the word *oyun* are, game, play, spectacle, dance, and dramatic text. Notice that these are all elements of a shaman's ceremony. In Central Asia *oyun* is one of the names of the shaman and in some regions *oyun* refers to the shaman's ceremony.

Other influences of the culture of Central Asia on Turkish dancing, as listed by And (1976,1974) are:

- a) The essential pose of the shaman (one leg and one arm uplifted, the counter line in the arms, the spiral movement and turning of the body) is seen in many of the today's Turkish dancing as well as the quasi-religious dances of the village Alevis and Bektāşis, and in the mystic dances of the dervishes.
- b) As mentioned above whirling and jumping are very common in Central Asian shamanism. These are also apparent in many of the Anatolien peasant dances as well as the dances of various dervish orders.
- c) Dancing to a drum is an important characteristic of a shaman's ceremony. Without the drum the shaman cannot induce ecstasy or trance. Today, drum is the one of the most important musical instruments in folk dancing in Anatolia. And (1976), goes further to draw a parallel between the drumming dances of shamanistic rituals and the dances in Anatolia, especially in Kastamonu where a man plays a giant-sized drum while dancing and in Bolu where two dancers, each holding a drum, dance in unison.
- d) Attaching certain beliefs to the dances resembles the shamanistic idea of exorcising evil influence. An example would be *delihoron* from Çoruh . The inhabitants of Çoruh believes that whoever dances *delihoron* he/she will not perish for fifteen years .
- e) Male and unveiled female dancing together is another similarity between shamanism and present day Turkish dancing. Also, in Central Asia there are dances performed by couples during the shamanistic rituals which resemble the formal worship of the village Alevis and Bektāşis.

- f) Animal mimicry and the use of zoomorphic masks are very common in shamanistic rituals as well as in Turkish dancing.
- g) Another similarity between the Asiatic shaman and the Anatolian peasant is that both achieve ecstasy through dancing.

These Turkish ethnic elements have been preserved to date due to the heterodox tribes scattered in Anatolia -both in the country and in towns. These nomadic tribes include Yürük, Türkmen, Kızılbaş, Tahtacı, Alevi, Bektaşî and others. They are of Turkish race and have facilitated the spread and preservation of the Central Asian culture in Anatolia. Besides the nomadic tribes Central Asian culture renewed itself through constant emigrations. For instance during the 19th century Circassians immigrated to Anatolia. These people though they have become one with Turkish people have kept their own customs (And, 1976).

IV.1.2. Influence Of The Ancient Anatolian Culture

Anatolia had always been the bridge over which great cultures crossed. Over a period of ten thousand years it had been inhabited by various civilizations, such as Hittite, Greek, Phrygian, Lydian, Isaurian, Cappodocian, Byzantine and many others (Baykurt,1995).

When Turks settled on the Anatolian Plateau, there were at least ten times as many people living there as their number. Turks united with the people of the Anatolian peninsula (Baykurt,1995). Therefore, the Turkish culture is not only heir to the traditions

of Central Asia but to the traditions of the Anatolian civilizations, as well. And Turkish dancing had assimilated the influences of these ancient civilizations (And 1976).

The tradition of dance in Anatolia goes back as early as 6500 BC. A Neolithic site found in Çatalhöyük contains wall paintings picturing Hittite dancers and musicians. The conical shaped caps of the musicians are still worn by the inhabitants of the same area today. Also, the long-handled zither is a popular folk music instrument in the present day Anatolia. The pose of the dancing girl - both arms raised above her shoulders - can be found in many of the Turkish dances today. The clappers pictured existed in the same shape until recently, but now they are replaced by the wooden spoons. Besides the similarities depicted in the painting, the archeologists have discovered that the buildings in the Neolithic city did not have doors. And in the same region, today, the peasants still enter their houses from the roof (And, 1974).

And (1974) concludes that if the culture of such an early civilization still survives, then the cultures of civilizations that lived in a nearer time span must have also survived

In effect, hundreds of Anatolian peasant dances bear unmistakable traces of the ancient civilizations of Anatolia, such as the Phrygian or the Greek. Many of the dances performed by the present Anatolian peasant are apparently survivals of rituals in honor of Dionysus, or of Greek and Egyptian mysteries celebrated at Eleusis and elsewhere. This theory is rendered plausible both by the time of year when these festivals take place, and by the manner of conducting the celebrations. Although a great number of them have turned into mere amusements and divertissements, in many of them the symbolic element still remains and can be recognized. Also, in some villages peasants are still well aware of their ritual function, since when they are asked why they perform them, they will reply either that they are obliged to do so for custom's sake or for the crops, for the cattle and for the happiness and prosperity of the community (And, 1976).

And (1976), gives some examples of dances which are originally of Phryic nature are: Butcher's dance (still performed by the Thracians under the name *eski kasap*), Albanian dance (still performed in Istanbul) and Matraki

Ancient Anatolians celebrated seasonal rites that aimed the revival of the nature. The dances and plays performed during these rites had themes, such as dismissing the old (old is symbolized by a king, death, evil, or image of plentifulness); competition among two rivals (two rivals can be old and new year, summer and winter, life and death, drought and rain); death and resurrection; and kidnapping of a girl and the rescuing of the kidnapped girl. These are, also, themes of many of the present day Turkish dances. An important element of these rites that is also reflected in the dances is 'purification'. Purification is most popularly symbolized as leaping over the fire. There are examples of this in some Turkish dancing (And, 1964).

IV.1.3 Other Influences

There are some other influences that pertain to the physical characteristics of the Anatolian peninsula and that affect the folklore of Anatolia:

- a) *Folklore including the folk dances and folk music are affected by the geographic and the climatic conditions of the land the community in question lives on. Across Turkey there is an immense variation in the geographic and climatic conditions (And, 1974) (Ay,1990) .*
- b) *Folklore pertains to the life of the peasants of a country and if villages are not connected to each other by various means, then every village will develop into a distinct unit of culture. As long as the villages are preserved the different folklore,*

including the folk dances, of each village will be left unspoiled (And, 1974). The Ottoman Empire as well as the Seljukian Empire had always been oriented towards the West, leaving Anatolia with a population of 80% peasantry. This coupled with the bad geographic conditions, that caused neighboring villages to be far from each other inhibiting the communication between them, led to the creation and preservation of different folklore and different folk dances by each village. Until recently this village system still prevailed as Turkey had not yet been industrialized and as the roads had not yet developed to reach every village. Please refer Appendix A to see the percentage of rural population . However, for the last few years this system has been broken down due to the development of mass media. The spread of television and radio, and the advances in the satellite technology enabled media to reach almost every village in Turkey.

- c) *Folk dances are affected from the religion of the community as well as the racial characteristics.* Actually, folk dances are a racial mode of expression and Anatolia is a place where many races and religions have been mixed (And, 1976) .
- d) *The location of the country is another influence on folklore.* Due to its location Anatolia has experienced many chains of immigrations and settlements. It has also been used as a bridge for tribes traveling from East to West and vice versa. All of these tribes have left their traces (Ay,1990) (And, 1976).

All of these factors plus the combination of two broad cultures -Central Asian culture and the culture of the Ancient Anatolia- in which dance is of supreme importance, have led to a very rich tradition of dance in Anatolia. Today, Anatolia possesses a rich

and splendid vocabulary of gestures and movements of dances. The mix of many cultures has, also, caused Turkish folklore to consist of many heterogeneous elements which gives the ability to add and mix new components (And, 1976).

V.2 Characteristics Of The Anatolian Peasant Dances

Actually, the geographic isolation of the villages, the diversity of racial and ethnic influences and cultural traditions have inhibited Turkey to have folk dances in its real sense. That is, there is no single dance that is performed by everyone across the country. However, each county and even each village has its own original dances (And, 1974). That is why And (1976) prefers to call these, dances of the Anatolian peasant.

In effect, there is no single word in Turkish that is used by everyone across the country meaning dance. But different regions, even each district possesses its special generic names covering all the original dances of that particular region (And,1976). Please refer to appendix B for a list of some of the regional names for dance.

For the reasons discussed above dances of Anatolia show variety with respect to the complexity of the steps and the degree of rapidity. For instance there are ‘düz oyunlar’ which are plain and simple; there are ‘kıvrak oyunlar’ which are performed hopping about on one foot, and making jumps; and there are, also, ‘kesik oyunlar’ which are danced at a very rapid pace. In many of the dances the tempo and rhythm changes during the course of the performance. In some, these changes cause three or four divisions like a suite (And, 1976).

The accompaniment to the dances also varies. It could be instrumental or vocal. An example to vocally accompanied dances can be nanay(also called yallı and leylim in different districts) of the Eastern Anatolia. These are slow-paced dances with no instrumental accompaniment but accompanied with songs only. In some dances accompanied by a song the theme of the words is identical with the that of the dance and the style of the dance, the attitude and gestures of the dancers illustrate this theme. In some, the songs accompanying dances are in the form of arguments and dialogues. Some of the such vocal accompaniments are composed of couplets and responses exchanged between girls and boys. In some regions the dances are accompanied to the sounds produced by clapping hands or snapping fingers. Some dances are accompanied to the sound produced by the spoons and in some of the such dances a click of the tongue is used in addition to the sound of the spoons (And, 1976).

If the dances are performed to the accompaniment of music, then the musical instruments used changes from one region to the other. The instruments include bagpipe, horn (zurna), drum (davul), bağlama, accordion, kemençe and many others (Ay, 1990).

Anatolian dances also vary with respect to the gender of the dancers. Some dances are performed by men only, some are performed by women only and, finally, some are mixed. The variation in gender affects the style of the movements of the dances. Dances that are performed by men are more vigorous whereas dances performed by women are more graceful. However, there are exceptions to these generalizations (And, 1976).

With respect to the theme, Anatolian dances fall into two broad categories of abstract dances and mimetic dances. Abstract dances have no themes. Mimetic dances

are based on a theme displaying dramatic characteristics. Themes of the mimetic dances fall into five categories. These are; those representing the actions of the animals, those representing the daily routine of village life, those personifying nature, those depicting combat and those representing courtship and flirtation (And, 1976).

Turkish dances have varying choreographies. There are three typical categories of choreographies, namely the ring or chain dances, couple dances and solo dances. Sometimes closed circle dances are combined with chain or straight line dances and give way to one another, the dancers either breaking the circle to range in a semi-circle or vice versa. In some instances the ring encircles somebody or something; for instance the zurna player, the tambourine player, the drum player, or the bridegroom. In some dances an object is placed in the middle. For instance, a hat which symbolizes the prey is placed in the Kartal halayı of Tokat and in the Çandır Tüfek Oyunu from Giresun the dancers discharge their guns in the middle of the circle. In some dances performers make two concentric circles. In some of the such dances the women take the inner circle while the men dance in an outer one in others it is just the opposite (And, 1964).

The way dancers link themselves together is also numerous. In daldala from Erzurum, the dancers grip each other by placing the arm around the neighbor's waist. In some dances, the dancers stand in line one after another holding the waist of the person in front with both arms. In some of the dances of Bitlis dancers hold one another by fingers. Other ways include linking arms, linking fingers, folding hands with linked fingers, holding by the shoulder, embracing one another, and others. In most of the dances of the South-Eastern Anatolia, the upper part of the bodies of the dancers do not move and the dancers

clasp one another firmly so they move as one body. In some dances where the sexes stand in alternate positions, the form of linking is through holding ends of a handkerchief (And, 1976).

In many dances, the dancers perform independent from the chain. For instance, in Çorum Halayı the leading dancer occasionally steps out of the line and performs in front of the other dancers. Another example would be Kara Kız from Gaziantep in which the leader of the chain detaches himself from the line and other dancers merely accompany him (And, 1976).

There are a number of dances performed by mixed team of males and females. Some examples to such dances are Kaşengi from Kars, Delilo from Tunceli, Çibikli from Gaziantep, Temur Ağa from Van, Türk kızı from Tunceli, Bejini from Ağrı, Tiringo from Bitlis, Töverek Koran from Eskişehir, Ebeler from Kütahya. The way females and males arranged in these dances varies. For instance in Süzme Oyunu from Bitlis, Iğdır Barı from Bayburt and Turnalar from Kayseri men and women stand alternately such that a woman stands at one end and a man stands at the other. In Koç Halayı from Sivas, each sex occupies one half of the line. In many dances, dancers stand in two lines facing each other. Some of the double chain dances are only for men, some are for only for women and some are for both sexes. Sometimes these two lines approach each other, strike hands and retreat to launch a new attack (And, 1976).

Another choreographies pattern is that dancers pass under an archway made by the raised arms of a couple. There are, also, the sitting dances (And, 1976).

The other choreography category includes the couple dances. The couple dances can be performed by two men, two women, one man and one woman or two women where one is disguised as man (And, 1964).

There is another choreography that falls in between two categories; group dances and couple dances. In these dances, the number of dancers varies between three and four. Examples of dances that fall into this category are bulgur oyunu from Ankara, Şeyh Samil from Muş danced by three men and one woman, Yavuz Bağlaması from İzmit danced by two men and two women, Osmanlı from Safranbolu danced by two men and one woman, Dringi from Bayburt danced by two women and two men (And, 1964).

The final category of choreography is the solo dances. The solo dances can be divided into those performed by a male dancer and those performed by a female dancer. The Zeybek dances are mostly performed by a single dancer. Even when the dancing place may be occupied by other dancers, it is still considered a solo dance as the dancers perform independently from each other. Hence, the presence of the other dancers does not add any novel feature to the choreographic line of the individual dancer's performance (And, 1974).

Besides the richness and variety of the dances, there is a rich tradition of dancing in Anatolia and there are numerous occasions for dancing (And, 1976).

A final characteristic of the Anatolian peasant dances that must be emphasized is that these dances fall into the dance as pastime and entertainment category. That is, they rarely have the intention of pleasing the eye of a group of spectators and, therefore, most of them are not a spectacle. Generally, the peasant dances are merely for participation

and recreation. For this reason the participants to these dances do not have any aesthetic interests. The exceptions to this rule are mostly the solo dances such as Zeybek (And, 1974).

As the dancers execute these dances to achieve ecstasy and emotional release, there are repetitions of steps and figures in these dances. For the same reason, their music has a pentatonic structure. That is the melodies vary between single note and four notes, causing monotony in music as well.

Also, Anatolian peasant prefers to perform his/her dances in the courts of the villages. This results in the use of musical instruments such as drum (davul) and horn (zurna). It must be noted that indoor peasant dances are significantly less in number. Such dances are accompanied by indoor instruments like bağlama.

Although the term 'Anatolian peasant dances' better describes the characteristics of these dances, for the rest of the study Turkish folk dances will be used for the reason of simplicity.

V. ANALYSIS

V.1. History Of The Activities On The Turkish Folk Dances

The first study on Anatolian folk dances was a research article called ‘Raks Memalik-i Osmainyye’de Raks ve Muhtelif Tarzları’ and described some of the Anatolian peasant dances. It was written by Rıza Tevfik Bölükbaşı and published in a journal called ‘Nev-sal-i Afiyet’ in 1900 (İvgin, 1986).

Serious efforts to collect and compile the folk dances started with the foundation of the Turkish Republic. Beginning from 1923 to 1927, teachers and students collected a number of folk dances under the guidance of Ministry of Education -then called Hars Müdürlüğü- as part of the opening program of the Turkish Grand National Assembly that emphasized the identification and preservation of the national culture (Ay, 1990).

Using scientific methods for compiling folk dances started in 1926 and performed by Istanbul Municipality Conservatory. From 1926 to 1929 the Conservatory organized five research journeys for collecting folk music. During these journeys many folk dances along with folk music were compiled. The findings were published in journals called *Defter*, of which fourteen volumes were issued, and the music were recorded. Among these journeys the fourth one which was made to the Eastern towns; Erzurum, Erzincan, Sinop, Trabzon, Rize, Gümüşhane and Bayburt was particularly important as the folk dances were filmed for the first time. Upon completion of this journey a book called ‘The Dances and The Ballads of Eastern Anatolia’ was published (İvgin, 1986).

In 1927, the Turkish Folklore Society (Türk Halk Bilgisi Derneği) was established in Ankara to do research on folklore. Under the guidance of this society the dances and the dancing tunes of Erzurum were identified and compiled. The society published two journals on folklore until it was closed in 1932 to become a part of the Folklore-Centers (Halkevleri) (Ay, 1990).

In 1931, Folklore-Centers were established under the leadership of M. K. Atatürk. Folklore-Centers were opened in every city. They, also, had branches in many villages which were called Publicrooms. The activities of these organizations were coordinated by the headquarters in Ankara. These organizations identified and compiled many folk dances. They formed folk dance teams and organized folk dance festivals to introduce the dances they identified to the public. Of all the Folklore-Centers the headquarters was the most active one. Whereas the Folklore-Centers of other cities researched and performed the dances of their region only, the headquarters in Ankara accumulated information on the folklore of many regions and its folk dance team -called Model Folk Dance Team- performed the dances of various regions. Folklore-Centers, also, communicated their finding through journals (Ay, 1990).

Folklore-Centers served many important purposes. First of all they directed the attention of many institutions on folk dancing and caused many talented people to participate in their activities. They trained a pool of researchers, dancers and instructors. They performed invaluable research on folk dances. The most important of all, they have brought the folk dances in front of a group of spectators for the first time during the festivals they organized.

In September of 1935, an international folk dance competition was organized in Istanbul. Teams from Balkan countries, namely Albania, Bulgaria, Romania and Greece, participated. In 1936, a second international folk dance competition was organized and participants were again from the Balkan countries (İvgin, 1986).

In 1944 Village Schools for Handicraft (Köy Enstitüleri) and Teacher Training Schools (Öğretmen Okulları) were founded. Through these institutions many people are taught folk dances (İvgin, 1986).

Between the years 1949 and 1950, Turkish folk dance teams started to participate in festivals and competitions abroad (İvgin, 1986).

On 10-12 September 1954 Yapı Kredi Bank organized a folk dance competition to celebrate the tenth anniversary of its foundation in the Open Air Theater of Istanbul.. Teams from twenty two counties participated in this competition and it received great interest from the public. As a result of this interest on the part of the public, the Bank decided to establish an institution called The Institution for Keeping Alive and Propagating the Turkish Folk Dances (Türk Halk Oyunlarını Yaşatma ve Yayma Tesisi -THOYYT) by investing TL 100,000 (İvgin, 1986).

Under the roof of this institution many researchers of highest caliber; such as Ahmet Kutsi Tecer, Muzaffer Sarısözen, Halil Bedii Yönetken and Metin And gathered. Within the first ten years of its foundation this institution organized research journeys and folk dance festivals that contain competitions.

The institution arranged seven folk dance festivals and one year before each festival a group of researchers traveled across Turkey to identify new dances as well as the

teams that are going to participate in the festivals. As a result of these research activities many dances whose existence were not known to that date were discovered such as, Pamukçu Bengisi. During its festivals 600 dances were presented to the public and 2000 dances were identified and collected. The institution recorded its findings by films, photographs and tapes (İvgin, 1986).

Above all, the most important contribution of this institution had been starting the transformation process of folk dances into spectacle. It was during the festivals of this institution when for the first time folk dances were performed on the stage and under the stage lights. As a result, applause and other reactions on the part of the spectator became important for the performing teams and they tried to adjust themselves with respect to these reactions. For instance, during these festivals Metin And observed that the teams determined the aspects of the performances of the other teams that received the greatest applause and include similar characteristics in their performances the next time they participated in these festivals. Hence, for the first time the performing teams were oriented towards the spectators.

Being directed towards the spectators caused the teams to add features appreciated by them and to practice beforehand. During these festivals, Metin And observed that the teams received the greatest applause when they performed in a good order; smoothly; with a good technique and when they included acrobatic movements. As a result every year, the techniques of the participating teams and the harmony of the team members improved. Focusing on the spectator made other contributions to folk dances as well. For example, the teams need to indicate the beginning and ending of their show

On the other hand, the prior festivals organized by Folklore-Centers did not include competitions and teams performing them only aimed to introduce the folk dances as they were performed in their specific regions. The festivals were held in the gymnasiums. There was no stage. However, bringing folk dances in front of a group of spectators still required some arrangements. First of all the area of the gymnasiums were too large. This caused the teams to perform the dances with a larger number of dancers than required by the traditional composition. For instance if a dance is performed by sixteen people in a ring, then the teams performed that dance with two teams of sixteen people using the space of the gymnasium symmetrically. Besides the peasants do not wear costumes when they are performing their dances. However presenting it to other people required dancers to wear costumes of the same kind.

Besides starting a transformation process in the role of the folk dances, the institution organized the first seminar on folk dances in 1961. During this seminar valuable information about staging of folk dances were accumulated. Also the institution encouraged many organizations to arrange folk dance festivals, competitions and other activities related to folk dancing. The institution was closed in 1969 (Ívgin, 1986).

As a result of the festivals of THOYYT and Folklore-Centers, the interest in folk dances spread and folk dances became an important extracurricular activity in schools at all levels and in the universities. Besides the club activities of schools, the societies and foundations started to be founded to accommodate the increasing demand for folk dancing (Ay,1990).

In the mid 1950s the first folk dance societies were founded in Ankara. These were called; Türk Halk Oyunları ve Halk Türküleri Federasyonu, Halk Türküleri ve Turizm Derneği, Türk folklor ve Turizm Derneği, Türk Folklor Eğitim Merkezi, Anadolu Folklor ve Turizm Derneği, and Erzurum Halk Oyunlari. All, but, one of these societies performed the dances of a number of regions.

Following those in Ankara, folk dance societies were founded in other cities, as well. These were all concentrated on the dances of their own regions. Some of the first were: Kılıç Kalkan Folklor Dernekleri (Bursa), Silifke Turizm Tanıtma Derneği (Silifke), Eskişehir Turizm ve Tanıtma Derneği (Eskişehir), Elazığ Kültür Derneği (Elazığ). After 1961 when the Folklore-Centers were closed and many participants of these institutions started their own folk dance societies, increasing the number of societies.

In 1966, the State Conservatory stated lessons on folk dances in its Ballet department

In 1964 Turkish Folklore Institute was established to collect folk dances and folk music and to contribute to their preservation in their traditional forms. The institute founded its own folk dance teams to present folk dances both in Turkey and abroad. The institution, also, engages in research activities and communicates its findings through a monthly journal. The institution has a folk dance and a folk music school. The schools give education at both theoretical and practical levels (Ay, 1990).

In 1966, the Department of Researching and Developing Folklore (Halk Kültürü Araştırma ve Geliştirme Genel Müdürlüğü -HAGEM) was founded as a department of the Ministry of Culture. The department aims to make scientific studies on all the branches of

folklore including folk dances. Specifically, the department performs field studies during which new folk dances are collected as well as variations in the known dances are determined. The department has an archive of almost all folk dances identified to date and a library that brings together both the studies done by other institutions and by the researchers of HAGEM. The department, also, guides the other institutions in this field through organizing seminars, conferences and training programs (Ay, 1990).

In 1972 when a folk dance team participated to a competition in Dijon, Paris and earned the gold medal, the government, especially the Ministry of Tourism, noticed that folk dances can be used to promote Turkish culture and thereby to improve Turkey's national stance and, at the same time, to increase the number of tourists visiting Turkey. For this purpose the Ministry of Tourism founded the State Folk Dances Ensemble in 1974.

The State Folk Dance Ensemble aims to promote Turkish culture in the international arena by dance and music. For this end the Ensemble makes use of the folk dances, folk music and traditional ceremonies such as 'kına gecesi', traditional wedding ceremonies and others. The Ensemble started a new era in the staging of the folk dances in Turkey by using such staging instruments as choreography, scenery, lighting and side scenes.

The Ensemble made many innovations such as making productions, that tell about a traditional event by using dance and music, making potpourris, combining all the dances of a region into a single dance, using nontraditional musical instruments and multi vocal music. As mentioned before the festivals of THOYYT and Folklore-Centers received

great attention from the public. But as the folk dances become more wide-spread, they were no longer novel and therefore not interesting enough to be watched. Through the innovations it had made, the Ensemble enriched the Turkish folk dances and folk music, made them more interesting to watch and thereby revitalized the folk dances. Actually the Ensemble transformed Turkish folk dances into spectacle and a performing art.

Through its daily shows both on TV -TRT the sole broadcasting company- and performances in opera houses, the Ensemble increased the expectations of the spectators and broadened the vision of other institutions in folk dancing, especially the societies were affected from the Ensemble .

All these activities on folk dancing, led to the enrichment of folk dances and folk music, as well as to their transformation into spectacle. The transformation into spectacle led to a demand for choreographers and highly educated instructors. This demand caused the establishment of the Departments of Folk Dance in the State Conservatories for Turkish Music (TMDK) in 1984 (İvgin, 1986). Today, there are three of them; Istanbul, Izmir, Gaziantep.

As a result of all these activities the following were accumulated:

- 2500 dances were identified and compiled, with their figures, steps, music, accompanying musical instruments, costumes and choreographies.
- A pool of dancers, instructors, choreographers
- Archives and information centers on folk dancing
- Folk dances spread to all levels of schools, universities, youth centers and public training centers

V.2 Folk Dance As Spectacle

As mentioned before folk dances, in general, fall into the category of dance as pastime. This gives folk dances certain characteristics. These characteristics are listed below:

- Folk dances are inner directed;
- There are repetitions of steps and figures in each dance;
- The music has a simple structure and is monotonous;
- Everyone, when performing the folk dances, is free to express his/her aesthetic perceptions (Avşar, 1988);
- Dancers need not be in physical harmony with each other (Avşar, 1988);
- The teams need not indicate the beginning and ending of the performance;
- The transition between dances need not be fluent;
- Dancers do not wear the costumes of the same kind (Avşar, 1988);
- Dancers need not practice beforehand (Avşar, 1988).

When dances with the above characteristics brought onto the stage, certain changes need to be made. First of all, to be watched the dances must be interesting and even surprising from the perspective of the spectators. There must be some novelty in them, besides pleasing the eye. In addition, they must become more expressive and artistic. To realize these purposes sophisticated techniques such as choreography must be used. That is, choreographers and art directors are needed.

Adding novelty requires the dances to be enriched. Enrichment is needed both in the figures and the steps, and in the music of the dances. The following are examples to alternative ways of enriching the figures of folk dances.

- combining dances of the same town into a single dance. For instance making up a new dance from all the figures of Dinar;
- borrowing figures from different regions;
- making potpourri, that is making a whole composed of the consolidation of various dances from different regions.
- telling a traditional event such as a wedding ceremony by using folk dances;
- adding new patterns and/or using the traditional patterns in a larger number.
- adding new figures composed by the choreograph.

Some ways to enrich the music of the folk dances are:

- adding new musical instruments;
- composing a new music inspired by the melodies of the music of a region;
- multi vocal music;

As these dances will be performed before spectators, dancers must also be highly trained to execute the figures in the right way; to use the appropriate mimics and gestures; and to be artistic. Dancers must, also, practice beforehand so that they are in harmony with each other and that they perform the figures uniformly.

Besides, staging folk dances, that is making them a spectacle, requires that the costumes of the dancers are one of a kind. In addition to being one of a kind, costumes should be appropriate for stage. Their colors must look appealing under the stage lights as well as their shapes should not make the figures of the dances invisible.

V.3 International Success Of Turkish Teams

Since 1950, Turkish teams have been participating in many international folk dance festivals. In these festivals they usually received one of the highest degrees from the juries as well as the greatest attention from the public. Of all the festivals Turkish teams participate, Dijon Folk International Festival and Festivities is the one with the greatest number of participants. Each year, teams from approximately twenty five countries from the five continents participate in the Dijon festival.

The festival is the oldest folklore festival in the world. It started in 1946 and will celebrate its 50th anniversary in 1996. The festival is organized at two categories; the traditional folk dance category and the stylized folk dance category. Three medals are awarded -gold, silver, bronze- in each category. The teams are evaluated with respect to costumes, music, dance and presentation. Every team is given twelve minutes to perform four different dances. The jury members consist of fifteen people seven of them are foreigners (Polish, Israeli, Turkish, Romanian and Mexican). Because of the above stated characteristics, the competition has been named the Olympic Games of Folklore by the international press.

The two categories have differing requirements for success. In the traditional folk dance category, the participants are expected to use traditional figures, steps, movements, gestures, costumes as well as melodies of the dances they are presenting. In the stylized category the teams are expected to include some fundamental folkloric elements, but they have the freedom to alter the traditional forms of the figures, music and can, even, compose new figures and new music. However, notice that both are performed in front of the spectators. Therefore, the participants to the traditional form that include certain changes to transform folk dances into spectacle without adding new steps, melodies or costumes will be in an advantageous position with respect to the other participants in the same category.

Please refer to appendix C to see the years and the category in which Turkish teams participated to the festival and the degrees they received. Looking at degrees received by Turkish teams, one can say that they do not really have a competitor in the traditional category and that they prefer to attend this category.

Turkish teams participated the stylized category only four times and half of the time earned the gold medal. In this category Turkish teams are facing significant competition from the ex Iron Curtain countries, particularly from Russia and Poland. Their success can be attributed to the presence of the Moisieyev Ballet in Russia and Silezya Ballet in Poland. These are the first state folk dance ensembles that were established. Actually, the Moisieyev Ballet established the rules of staging the folk dances.

In effect, it must be mentioned that, the performances of the Turkish teams participating to the stylized category are enriched rather than stylized. Also, notice that most of the participating teams are from Ankara.

V.4 The National Determinants Of Turkey For Folk Dancing

As the prior section reveals, the Turkish folk dance teams have been performing outstandingly in the major folk dance competitions of the world over a period of twenty years. Turkish teams are particularly successful in the traditional branches of the competitions whereas they are sometimes the second best in the stylized branch.

According to Porter (1991), 'Competitive advantage is created and sustained through a highly localized process'. That is, the national environment has an important influence on the pursuit of the competitive advantage of its firms. So, what is it about Turkey that makes it the home base for successful folk dance teams? What are the national attributes of Turkey that allow its folk dance teams to create and sustain competitive advantage?

Competitive advantage is the result of the acts of innovation (Porter, 1990). For this reason, innovation in terms of folk dancing should be explained first.

V.4.1 Defining Innovation For Folk Dancing

In folk dancing innovation can be done in the following areas:

Staging of Folk Dances: As explained in the 'Folk Dances As Spectacle' section of the prior chapter, some changes need to be made when staging folk dances that are originally oriented to delighting the performer himself/herself. These changes aim to enrich the folk dances as well as to make them more artistic and expressive. Hence, the folk dance teams can make innovations in the ways they enrich the dances or in the ways they make them more expressive and artistic. Specifically, the teams can make new combinations from the steps of the same region and/or from the steps of different regions. They can make new potpourris, i.e. new wholes composed of different dances. They can insert a theme such as a traditional ceremony (e.g. kina gecesi) or an event from village life (e.g. returning from the field, vintage). Another method would be the choreograph of the team composing a new dance. Staging of the folk dances requires much more than enriching their figures. The folk dances must be arranged for stage. This means developing patterns on which the dances will be performed. Teams can make innovations by introducing new patterns. Innovations can be made when enriching the music. For instance instruments that were traditionally not used can be added; the tempo of the music can be increased among others. The teams can also make improvements in the costumes and accessories used. For instance the costumes can be produced from fabrics that are lighter than the traditional ones.

- **Identifying New Dances:** According to Porter (1990), ‘innovation often involves ideas that are not even ‘new’ -ideas that have been around but never vigorously pursued’. By the same token, in folk dancing innovation can be in terms of identifying dances and regions that exist but are not well-known.
- **Teaching Folk Dances:** The folk dance societies can make use of existing methods that are used in ballet or in drama education to teach their dancers acting and pantomime, correct posture, body alignment and others, so that they are better able to perform the figures. Societies can also develop their own methods of better training their dancers.

Perceiving innovation as well as implementing innovation which requires change depends on pressures from the external environment and the availability of the necessary tools. Porter (1991), claims that the role of the home nation in stimulating improvement and innovation can be explained by four broad national attributes, namely factor conditions; demand conditions; related and supporting industries; firm structure, strategy and rivalry.

These determinants individually and jointly influence the ability of firms -in this case folk dance teams- of a nation to achieve competitive advantage.

V.4.2. Factor Conditions Of Turkey For Folk Dancing

Factor conditions are important because they provide the essential tools for competing in an industry. Actually, they are the minimum requirements for surviving in

the specific industry. However, in the case of selective disadvantages in the basic factors, factor conditions can become spur to innovation leading to competitive advantage.

The mix of factors employed by folk dancing can be categorized into five:

- Folkloric resources
- Human resources
- Information resources
- Capital resources
- Infrastructure

V.4.2.1 Folkloric Resources

Independence of the villages from the cities as well as from each other, and the diversity of the cultural and ethnic backgrounds of the Anatolian peasants led to a large number of dances -2500 of them are identified to date. These dances vary in terms of steps, figures, melodies, rapidity, accompaniment, choreography, tune and others. Besides, as these dances are an outcome of a variety of cultures they consist of heterogeneous elements. This quality makes it possible to mix the steps of different dances and/or add new figures.

The dances of the Anatolian peasant rarely show similarities across the country. Anatolia is a reservoir of many different figures, steps, gestures, choreographies, and melodies. Therefore, with respect to folkloric resources Turkey possesses both abundant

and uniquely high quality factors. Also note that the folkloric resources are of particular importance to success in traditional category of the Dijon festival.

However, folkloric resources can be likened to living things in the sense that they die or vanish over time. That makes identifying and compiling them a very important task. Until 1970s, over 2000 dances were compiled. Today, rarely new dances are identified. So, Turkey owes an important part of its success in folk dancing to the institutions that have collected these dances. Please refer to the section titled “ history of studies on folk dances ” to see examples to these institutions.

As the village system dissolves, these dances are replaced by popular dances and today new folk dances are not being created. But rarely dances that were existing but unknown by the scientists are identified. The institutions responsible from this task are HAGEM, Folklore Departments of universities (University of Ankara, Hacettepe University, Gazi University, Marmara University, University of Gaziantep, Karadeniz University), Turkish Folklore Institute. However, these institutions lack funds, adequate staff, and equipment such as tapes, video cameras, etc.

V.4.2.2 Human Resources

This broad category includes dancers, musicians, instructors and choreographers.

Dancers:

The number of young people who are involved in folk dancing in Turkey is estimated to be around ten million by the officials of the Ministry of Culture. This number

is the total population of many of the countries participating to the international festival in Dijon. However, the quality of human resources is much more important their quantity. As Turkey is not a fully industrialized country, many of the rural traditions and ceremonies are still practiced -even by people living in the cities. As a result, young people learn the folk dances of their town/region as part of the socialization process. But, being successful in Dijon requires dancers with a superior technique and an excellent command of the dances of various regions. Such dancers can only be achieved by training.

In Turkey most dancers learn folk dances much before they join the folk dance societies or foundations. Today, folk dancing is a wide-spread activity all over the country. It is taught in the primary schools, secondary schools and high schools as part of the gym classes. It is, also, a major extra-curricular activity which many students undertake through the folk dancing clubs of the schools and universities. Other students join the activities of the Youth Centers (Gençlik Merkezleri) or the Public Training Centers (Halk Eğitimi Merkezleri) which also train young people in folk dances besides other handicraft.

From this perspective primary schools, secondary schools, high schools and universities as well as youth centers and public training centers become factor creating mechanisms. Notice that folk dance societies and foundations are amateur organizations and therefore they do not employ professional dancers.

These institutions upgrade the skills techniques, and repertoire of their students continuously. This is because of the competitions organized by the Ministry of Education, Youth and Sports Department of the Prime-Ministry and Milliyet Gazette.

In 1977 the Ministry of Youth and Sports organized a festival that included folk dance competitions among the high schools. Then starting from this year the Ministry organized competitions among high schools. Starting from 1981 competitions are, also, organized among primary schools, secondary schools and universities in addition to those among high schools. In 1984 Ministry of Youth and Sports united with the Ministry of Education and this united ministry continued the competitions till 1990. After this date the two ministries separated. The Ministry of Education continues to arrange the competitions among the primary schools, secondary schools, high schools and newly-added public training centers. On the other hand the Youth and Sports Department of the Prime-Ministry organizes festivals among universities, local societies and youth centers. Both competitions are made in three stages: preliminary competitions in each city, semi finals for each institution type, and countrywide finals for each type of institution. Please refer to Appendix D to see the participation to these competitions in various years.

Competitions of Ministry of Education:

The competitions of Ministry of Education aims to contribute folk dances' becoming a performing art. For that reason the competitions are held on stage. The ministry trains the prospective members of the jury who are selected among experts on folk dances.

The training program has three phases. After completion of each training phase members are examined. The ones who perform satisfactorily in the first of these exams work for two years in the preliminary competitions in cities. The ones who completed this two years time and pass the exam in the second phase become a jury member in the semi-

finals, and finally the ones who worked in the semi finals for two years can become a jury member in the countrywide finals if they can pass the exam at the end of the third phase.

During the training programs the members are taught on the characteristics of each region, the authentic costumes and steps of each dance; accord, harmony, and cadence in music; staging techniques and major mistakes in staging.

During these competitions the jury members are given a standard evaluation form. Please refer to Appendix E to see this form. As the Ministry of Education aims to contribute to folk dances' becoming a performing art, the technical skills of the dancers becomes an important point. For that reason, Ministry of Education evaluates the skills of the dancers of each team. The total points allocated to items related to the dancers is thirty eight points. The following items on the evaluation form evaluate the technical superiority of the dancers:

- Harmony of dancers with music;
- Concentration of the dancers;
- The artistic use of the gestures and mimics;
- Harmony of the gestures and mimics of the dancers;
- The physical harmony of the dancers' movements;
- Exaggerated movements by dancers
- The proper use of the dance instruments

The teams that earn degrees do not receive monetary rewards. However, Ministry of Education receives many invitations each year from international festivals and competitions and sends such teams to these festivals by meeting all their expenses.

Besides, the teams that have earned a degree can contact a festival by themselves and still ask the Ministry of Education to pay their expenses. The Ministry can also identify a festival to the teams that have not earned a degree. These festivals are good source of funds, as it is possible to make performances aside from the festival program and the host country usually meets all the expenses incurred during the festival. Earning a good degree in international competitions abroad also provides free publicity as such teams receive wide coverage from the press. Hence, the competitions of Ministry of Education provide a good reason for upgrading the skills of the dancers.

The Youth and Sports Department Competitions

The Youth and Sports Department of Prime-Ministry, also, organizes competitions. These are among the teams of the universities, youth centers and the local societies. Just like Ministry of Health, the department trains the members of the jury and during the competition they are given standard forms to evaluate. Different than the Ministry of Education, the department organizes two categories of competitions. The first is called the traditional category whereas the second is called the ‘arranged-for-stage’ category. Please refer to appendix F to see the evaluation forms of each category. In both types of competitions folk dances are regarded as spectacle. Therefore, the skills of the dancers are important for the Youth and Sports Department, too. The items on the evaluation forms of both categories of competitions with respect to the skills of the dancers are identical to those of Ministry of Education, stated above. The Youth and Sports Department gives identical awards with the Ministry of Education. By the same

token, the competitions of the Youth and Sports Department provide a good reason for upgrading the skills of the dancers.

The design of the evaluation forms of the Ministry of Education and the Youth and sports Department force schools, public training centers and youth centers to employ trainers of the highest caliber to develop the techniques and skills of their students.

Milliyet Gazette Competitions:

Milliyet Gazette started folk dance competitions in 1970 and from that year on they have been continuing without interruption. The competitions have a narrower scope than those of Ministry of Education and Youth and Sports Department as they involve only the high schools.

The competitions consist of two stages; namely semi finals and finals. Every year about 400 high schools participate to this competition. Of those between 30 and 40 remain to the finals. Through the folk dance competitions the Gazette aims to encourage young people and high schools to become involved in folklore and especially in folk dances. To achieve this end the Gazette gives awards to many of those who remain to the finals. In effect, there is no single champion in these competitions. Champions are selected for each region, i.e. for zeybek, bar, karşılama, halay and others. Besides special awards are given to teams with the best costume and with the best music. The prizes range from monetary awards to TV sets, hi-fi sets and other presents.

The most important contribution of these competitions to folk dancing is through increased interest of students and high schools which results in more people trained in this field.

Musicians :

Folk dances societies and foundations source their musicians from outside if the competition or festival in question requires live music. Otherwise, they use recorded music. The musicians are either professionals working in institutions like the TRT radios, State Turkish Music Ensemble, Symphony Orchestra of the President. or students in the Folk Music departments of TMDKs, State/Municipality Conservatories. When compared with the musicians of other teams participating in Dijon, the musicians of Turkish teams are both advanced and specialized.

Choreographs:

As the Anatolian folk dances are started to be seen as spectacle, a need for capable choreographs appeared. At the beginning this need was met by Duygu Aykal, a ballet choreographer who has a degree in chronology- and her students. Today, ballet majors of the State Conservatory take lessons on the steps, figures and choreographies of folk dances from a prior dancer of the State Folk Dance Ensemble -Orhan Doğan- as well as Turkic choreographs who have a degree on chronology.

Besides ballet majors, the graduates of the folk dance departments of the State Conservatories for Turkish Music (TMDK) also perform choreographies. They are educated in ballet, Western music as well as Turkish music, solfeggio, stage techniques, folk dances and tools for staging them. The conservatory in Istanbul gives 40 graduates each year and a significant amount of these work for the amateur societies, foundations and schools.

The organizations that create choreographs are being updated as there is a steady demand for these people due to the competitions organized by Ministry of Education, Ministry of Culture as well as Youth and Sports Department. The institutions update themselves through hiring people who have practical experience in this field as well as choreographs from the ex-Soviet republics. However, there are still no chronology or ethno-choreography departments in the State Conservatory. For that reason many practitioners try to update their skills by watching the cassettes of groups from ex-Iron Curtain countries. This deficiency becomes a problem in the stylized branch

Trainers:

Two types of trainers are usually employed. The first type trains students in folk dances whereas the other trains in artistic expression using ballet techniques. Most of the first type of trainers are educated from the Folklore-Centers. A minority is either trained from the societies or are the graduates of TMDKs. These trainers are quite experienced and also know the traditional forms of the dances as they originally learned them from local people. The second type of trainers are either from ballet, or from TMDK, or are people who had worked with ballet majors beforehand.

V.4.2.3 Information Resources

A number of institution are involved in creating knowledge in this field. One of these institutions is HAGEM, a department of Ministry of Culture. In addition to field studies HAGEM creates knowledge on subjects such as how to stage folk dancing, how to teach folk dancing. Besides HAGEM occasionally brings the source people of some folk

dances to Ankara and organizes courses for the trainers of the societies. Annually HAGEM organizes an international congress on Turkish folklore.

Many universities do research on folklore.

The above discussed institutions disseminate the knowledge they have created through archives and libraries. The most significant ones are the following:

- **Library and the archive of HAGEM:** The archive contains audio visual records of costumes, figures and steps, music and the instruments used of most of the 2500 dances identified up to date. The library contains books and periodicals on folk dances. In addition to field studies HAGEM creates knowledge on subjects such as how to stage folk dancing, how to teach folk dancing. Besides HAGEM brought the source people of many folk dances to Ankara and organized courses for the trainers of the societies. Annually HAGEM organizes an international congress on Turkish folklore. And the resulting papers from these activities can be found in its library.
- **Library and Audio Visual Archive of the Fine Arts Department of Ministry of Culture:** They contain periodicals and books published on folklore and as well as the performances of the State Folk Dance Ensemble.
- **Library and the Archive of Ministry of Education:** The library contains the researches done by various universities and the archive contains tapes of the competitions organized by the ministry.
- **Library of the Turkish Folklore Institute**

V.4.2.4. Capital Resources

The foundations and societies raise funds mainly through the competitions and festivals they participate. Among these, the competitions by Ministry of Culture provides the largest funds with the help of sponsors. This implementation started in 1993. That year the sponsor was the Koç Foundation and ten teams were awarded prizes totaling to TL 725 million. For the last two years the sponsor was the Sabancı Foundation. In the year 1995 the prizes given to the ten best teams totaled to TL 1,550 million. In addition to the prizes by the sponsors the Ministry of Culture meets all the expenses of the first three teams when they are traveling to a festival abroad. In 1995 total monetary aid to the societies that participated to the competition of Ministry of Culture was TL 25 billion.

Societies also receive financial assistance from municipalities. The cash amount received is insignificant but they provide free transportation and places for practicing.

V.4.2.5 Infrastructure

This category includes the dancing rooms for practice. In Turkey there are no such rooms open to the use of folk dance societies. The societies usually make their studies on the stages of the schools or in the sports saloons of schools. The success of Turkish teams despite the unavailability of dancing rooms can be attributed to their not being critical factors.

V.4.3 Demand Conditions For Folk Dancing In Turkey

Porter (1990), claims that demand conditions shape the rate and character of improvement and innovation. In folk dancing there are two types of demand:

- The demand for the services of the folk dance societies.
- The Spectators of folk dances.

V.4.3.1 The Demand For the Folk Dance Societies

This category consists of people who seek the services of the folk dance societies. This demand is relatively large in Turkey due two factors. The first is the low number of cultural institutions that people can join. The second is the low per capita income which means many people can not afford activities that require special outfits and sports equipment, and expensive training courses. The monthly price paid to an average society is TL 250,000 and no special outfits are required by the societies. As a result, each registration period between 100 and 200 students apply to an established society. Besides this number encourages existing societies to undertake such expenses as hiring choreographers from ballet and trainers who have proved themselves.

Though the size of the demand has some positive outcomes, its quality is more important in terms of pressuring societies to innovate. Potential clients choose among societies with respect to their history of innovativeness, as such societies have better traveling prospects. Therefore, force them to be more innovative.

V.4.3.2 The Spectators of Folk Dances

There are two types of spectators. The first consists of people who buy tickets to watch the performances of various societies as well as those who want to see folk dances on TV. These people are no longer interested in seeing folk dances in their traditional forms. Through the years this has lost its novelty. This forces the teams to add variety to their shows and to be innovative.

Besides, today performances of the folk dance teams as well as the State Folk Dance Ensemble compete with TV, cinema, pop concerts and many other activities. Please refer to the appendix G to see what type of activities Turkish people do in their spare time. The activities such as going to a concert, or to the cinema, or to a folk dances show represent only 11 in one thousand. The writer infers that the value for going to the folk dance shows alone accounts for a much smaller value. As a result, the contact of the societies with the public decreased considerably. So, a different type of spectators has become more important; the jury of the Ministry of Culture competitions. Please refer to appendix H to see participation to these competitions. Teams pay attention to the requirements of and reactions from the jury, since a significant amount of funding and the opportunity to participate in a festival abroad are in their hands.

There are 16 members of the jury and the total points given is the sum of four categories. Each category has four experts in the jury ($4*4=16$). The jury members rarely change from one year to another and consist of people who have proved themselves in their fields. For instance one of the members of the presentation category is Şinasi Pala

choreograph and trainer of the State Folk Dance Ensemble, the costume category has Mine Erberk and Hale Eren , stylists of the State Theater. So, the members of the jury are very sophisticated.

During the competition members of the jury are given standard forms prepared by the Fine Arts Department of Ministry of Culture. Please refer to appendix I to see the evaluation forms. These forms clearly reflect the Ministry's mission to transform folk dances into performing arts. If each of the forms are analyzed it can be seen that the highest points are allocated to the presentation category, thirty points, then comes the movements and expression, and music categories each with twenty five points, and the costume category received the lowest point, with twenty points.

In effect analyzing each of the items in each category one can see that most of these are the essential requirements for being a spectacle. Hence, the jury members emphasize the artistic aspects of staging folk dances.

Besides the artistic requirements, the teams participating have to perform four dances every year in twenty minutes and at most with thirty two dancers. Each year two of these dances must be replaced by new ones. This forces the societies to identify less well-known regions every year. Also live music is required and teams are encouraged to use orchestras and multi vocal music.

Because the members of the jury are sophisticated, they pressure societies to meet high standards in terms of each category of the evaluation form. Notice that these categories are identical to those used by the Dijon competition committee. From this it can be concluded that the members of the jury have anticipatory requirements. Actually

this is a result of government policies that use the folk dances as a promotion instrument. As the international festival in Dijon is seen as the Olympics of folk dancing, it receives wide coverage in the international press and attracts many spectators. By using similar evaluation criteria, the Ministry of Culture makes sure that the teams are well-prepared to succeed in Dijon.

In addition, the jury members expect a new performance each year from the participants. First of all at least two of the dances must be replaced by new ones. Teams must also use a new composition every year. This forces the teams to identify new regions as well as to make innovations in music, choreography, patterns each year.

V.4.4 Related Industries In Folk Dancing

According to Porter (1990), national success in an industry is likely if the nation has competitive advantage in related industries that are important to innovation in this industry. In folk dancing there are numerous organizations that share activities with the folk dance societies and foundations. These organizations are important sources of innovations. These organizations are:

- The State Folk Dance Ensemble,
- TRT Children and Youth Folk Dance Team,
- The Promotion Foundation of Turkey (TÜTAV),
- Schools, Universities, public training centers and youth centers.

V.4.4.1 The State Folk Dance Ensemble:

The ensemble was founded in 1975 to promote Turkish culture, especially Turkish folk dances and folk music in the international arena by executing folk dances and folk music in a contemporary understanding. Since 1975 the Ensemble has been to 52 countries and made over 1,000 performances.

The Ensemble aims to transform the Turkish folk dances and folk music into performing arts. For this end, the staging techniques used in performing arts, such as choreography, lighting, scene, make up, costumes are utilized.

The Ensemble started a new era in folk dancing. It showed that folk dances can be arranged for staging and that they can be spectacle.

Before the establishment of the Ensemble, the teams used to be perform the same figures and the same steps for twenty minutes in the accompaniment of the court/open-air instruments. The transition between the dances were not smooth. The colors and shapes of the costumes were not appropriate for the stage. The colors did not look in harmony and the costumes make the steps and figures invisible and hard to make. There was no concept as stage make up. Most important of all, the dances and music were monotonous. The programs of the teams were not organized as a whole.

For the first time the spectators become the true focal points in folk dancing in Turkey. The performances were arranged from the perspective of the spectator. That is, the main concern has become what would please the eye of the spectator; or what would be the most appealing arrangement from the perspective of the spectator. This approach

brought choreography, make up, scene and lighting. It also caused some variations in the shapes of the costumes, for instance baggy trousers are made narrower, the sleeves of the short close fitting jackets are made shorter. These changes both improve the appearance and make it easier to dance.

During its performances the dancers of the Ensemble makes each figure at most twice. This requires mixing the dances of the same region with each other or adding steps from different regions. The repetitions in the music is also eliminated by mixing the melodies of the same region, using multiple instruments -all of these are not necessarily traditional instruments-, making the music multi vocal, increasing the tempo of the music, for instance Nevit Kodallı composed a music called the 'Dances of Gaziantep' for the Ensemble and it was played by the Symphony Orchestra of the Presidency.

As a result of the shows of the Ensemble the expectations of the spectators raised and their artistic tastes improved. The Ensemble made the societies discover new instruments for making their performances more interesting to be watched.

The Ensemble also helped societies to improve their choreographies by giving periodic courses to both the trainers and the choreographs on how to teach folk dances and how to execute them. Besides the training programs, every year the Ensemble helps the team that will participate to the festival in Dijon. The Ensemble helps the team to compose a program and sends its choreographs to design the choreography. Also, it provides them costumes if their costumes are not in good condition.

Today, many societies have choreographs who were originally the dancers of the Ensemble. This led to spread of the new approach introduced by the Ensemble.

V.4.4.2 TRT Children and Youth Folk Dance Team

The team is established in 1986 to represent Turkey in the 23rd Children's Day and in some festivals abroad by executing the Turkish folk dances in a universal manner. The team, also, aims to make folk dances more popular among children and teenagers. To achieve this end the team takes the folk dance as spectacle perspective and try to utilize the various instruments of the performing arts.

The team has a choreographer who is one of the former dancers of the State Folk Dance Ensemble and the student of Duygu Aykal -Suat İnce. The team is inspected by group of consultants consisting of director and trainers of the Ensemble, related people from the Ministry of Education and academicians from related fields. These people's being highly sophisticated and experienced causes the team to be innovative and leads to studies such as making the music of various dances multi vocal.

TRT broadcasts the shows of its teams every day on TRT2 and TRT3, occasionally on TRT1 and TRT INT. Through its broadcasts it improves the artistic understanding of the public and inspire the societies.

V.4.4.3 TÛTAV

Like the State Folk Dance Ensemble and TRT, TÛTAV has a contemporary approach to folk dancing. The Foundation has a protocol agreement with TRT as a result of which its activities are broadcasted by TRT. The Foundation aims to promote Turkish

culture with its dances, music, cousin, everything one can think about to foreigners.

TÜTAV has influence on the societies and public through its programs on TRT.

V.4.4.4 Schools, Universities, Youth Centers and Public Training Centers

These institutions can also be seen as related industry as they share activities with societies. They can provide new insights and help societies make innovation. Various competitions put stringent requirements on these institutions, such as changing two of the dances in their program each year. This requirement force these institutions to identify less well known dances each year and many of the trainers and choreographs watch these competitions to learn new dances. They are major source of identifying new dances.

Besides changing of two of the dances, Ministry of Education and the Youth and Sports Department pressure teams to achieve sophisticated staging techniques. As can be seen from the evaluation forms of the Ministry of Education competitions in appendix E, the highest points are allocated to items related to the staging of the dances. However, one should also note a few of the items on the evaluation form measure the congruency with the traditional forms. For example item 'a' in the category Music, item 'a' in the Movement and Expression category and item 'f' in the Presentation category. The design of the evaluation form forces schools, public training centers to employ choreographs and trainers of the highest caliber to develop.

The Youth and Sports Department also encourages the teams to develop staging techniques. In the evaluation form for the traditional category forty one points are allocated to the quality of staging whereas fifty five point are allocated in the 'arranged for

stage' category. However, it must be mentioned that the department prefers to send the participants of the latter category to festivals abroad as they are a better promotion of Turkish culture.

The competitions of Milliyet Gazette, on the other hand, do not have any requirements with respect to the staging of the dances. However, the Gazette requires that the teams from Ankara, İstanbul and İzmir to present the dances of a new region each year. So, the contribution of these competitions to innovation in folk dancing is only in identifying new dances.

V.4.5 Supporting Industries

Supporting industries include organizations that tailor the costumes, organizations that manufacture the accessories and other equipment used, and organizations that weave the traditional fabrics.

According to Porter (1990), 'One competitive industry helps to create another in a mutually reinforcing process'. This process results in a cluster of competitive industries that are geographically concentrated. Looking at the folk dance industry, one can see that its competitiveness led to the revival of the production of traditional clothing. However, contrary to Porter's theory, producers of many traditional costumes remained scattered in Anatolia; instead the retailers that buy the clothing from these workshops and sell them to societies in Ankara and other cities are concentrated in Ankara.

This is because in the beginning only Ankara's folk dance teams perform dances from various regions. The others only performed the dances of their own regions.

The work shops that produced traditional clothing were closed after the Costume Reform in 1925. The demand for traditional costumes resurfaced after the headquarters of Folklore-Centers in Ankara started to perform multi-regional dances. Since there was no production of traditional clothing at that time, the headquarters started to collect garments that remained in the possession of people. After this supply diminished, the need to produce more traditional clothing led to the establishment of traditional costume workshops in Ankara.

The first of these belongs to Nevzat Gürlek. His original occupation was a retailer of clothing and he was participating in the activities of the Folklore-Center. He started to manufacture some of these clothing. However, as some pieces were hand-made and required special skills and techniques, he was not able to manufacture them. So, he found the people whose family business had been hand-manufacturing these specific traditional costumes. They supplied him with these items which later he sold in Ankara. As folk dances became a wide spread activity demand increased and more suppliers entered. These are Baytimurlar Ticaret, Ocak Ticaret, and Halay Ticaret.

The number of suppliers in Ankara limited to four because the folk dance societies accumulate the costumes. The average life of a costume is ten years and it can even be used for twenty years if used carefully. For this reason, the intensity of domestic rivalry induces limited growth in this sector.

These companies, especially Gürlek Ticaret, served some useful purposes. For instance, they transmitted innovations in costumes that was made by Ensemble to other institutions, mainly to societies. These organizations also provide on going coordination with the societies. They sew various pieces of the costumes to each other so that it is easier to wear them and that they are not too heavy to inhibit proper movements or to cause balance problems. Besides, the original embroideries make clothing very heavy so these organizations created a new type of embroidery that looked original yet it was lighter.

V.4.6 Structures And Strategies Of Societies, And Domestic Rivalry

V.4.6.1 Structure of the Societies

There are differences among the nations with respect to the structures and strategies favored by their organizations. These preferences are a result of nations' social and religious history, the education system, the family structure and the other intangible aspects. Differences in these aspects work through such things as the attitude towards authority and the norms of individualistic or group behavior in the nation. When the organizational structures preferred by a nation suit to the industry's sources of competitive advantage, then the firms from that nation will have a competitive advantage (Porter,1990).

The staging of folk dancing is actually a one-man show in the sense that the dances are performed as decided by a single person, the choreograph. Due to his/her education and experience, only the choreograph can have a holistic view of the many elements involved in the staging of a spectacle; such as the tempo of the music, the color of lights to be used, the stage make up appropriate, the patterns that suits the dances selected, the program in general. By the same token, instructing folk dances to be performed as spectacle requires the absolute authority of the trainer. In addition, the choice of the choreograph, the trainer, and activities performed are decided by the board of directors, usually composed of five people.

Looking at the Turkish education system, it can be seen that the teacher has absolute authority in the classroom and execution of the classes are not participatory; students express an idea when they are asked to do so. 'Establishing discipline' in class is one of the fundamental tasks of the teacher.

Obedience to authority can be observed in social and religious history of the Turkish nation. For centuries, Turks had been soldiers. This had affected the social structure of the community as well as the family structure. There is a strict hierarchy and obedience to authority is emphasized. It is even claimed that the Turk's acceptance of Islam is due to its military-like system (Türkmen,1969).

Obedience to authority was enhanced during the Ottoman Empire when the authority of the Emperor was undiscussible. Besides, the empire had a theocratic structure which meant that the laws governing the country were religious. This divine nature of the rules caused them to be unchangeable (Sencer,1968).

Obedience to authority is also, emphasized by the family structure in Turkey. The family is mostly dominated by the father and the children can rarely participate to decisions (Cebeci,1993). All of these aspects of Turkey emphasize accepting the authority of and obedience to someone in a higher rank, or more experienced. Hence, there is a close match between the requirements of folk dancing as spectacle and the structures favored by the Turkish culture.

V.4.6.2 Willingness of the Societies to participate in the International Festivals

The Turkish societies are more oriented towards competing in international festivals abroad compared to other participating countries in Dijon. There are two broad reasons for this orientation:

- *The characteristics of demand cause societies to participate international festivals.* First of all, the prospective clients select societies which can provide the opportunity to travel abroad. Also, the demand to the performances of the societies declined considerably whereas there is a high demand abroad. When Turkish teams perform abroad the tickets are sold in the black market and many people come from other towns. For instance people come from Paris to watch the show of the Turkish team in Dijon.
- *The government policies encourage the societies to participate such festivals.* The negative national stance of Turkey leads to government policies that emphasize

the promotion of Turkey and Turkish culture abroad. For this end, government agencies provide funding to societies who are willing to participate to these festivals.

As a result, Turkey is one of the loyal participants to Dijon International Festival and Turkish teams try harder to succeed.

V.4.6.3 Goals of Individuals and Board of Directors of Societies

The goals of individuals that make up the societies and the goals of the members of the board of directors determine their level of commitment as well as the level of investment to the industry. Sustained commitment and investment leads to innovation and, thereby, to a more sustainable competitive advantage (Porter, 1990).

Goals of the Members of the Board of Directors

The societies are managed by the board of directors, which usually consists of five people. These people have no goals of making high profits for themselves. Actually, the management of a society is not what they do for living. So they do not expect earnings for themselves. Their only objective is to make the society survive.

In Turkey people rarely have meaningful jobs and the quality of life is low as there are not adequate cultural institutions that people can join. In addition, Turkish people do not have a tradition of having hobbies. All of these factors leads to lack of meaning in life. However, according to Morgan (1986), people need to have meaning in their lives to disguise their unconscious fears of death. This meaning is usually attained by joining with

others in the creation of organizations that are larger than life and that survive for generations.

But many people in Turkey can not identify themselves with the organizations they are actually working in. By joining in the creation of the folk dance societies they can objectify themselves with the success they achieved in international competitions. They can also contribute to the succession of the traditions. Hence, the members of the board of directors of societies find meaning and permanence in their lives through the folk dance societies. And the survival of the societies becomes very important because, as Morgan (1986), expresses 'There is much more than the survival of the organization at stake'. Survival of the societies requires funding and funding depends on the rate of innovation and improvement by the societies. As mentioned before, all types of the demand encourages innovative choreographies, patterns, compositions as well as skillful dancers.

Goals of the Individuals

Individuals, too, are committed to the folk dance societies in order to engage in meaningful exchanges with others and to find meaning in their lives. But they are also attracted by the international success, which makes it prestigious to join the societies. In effect, in Anatolia it has always been prestigious to perform the folk dances.

...The dances which nonprofessional peasants perform for their own entertainment with intense exhilaration and pride are held in high regard by the peasants, who look upon their dancers, if these are manly males, as legendary heroes and he-men. Actually, each region has its own term to extol the heroic character of its dancers: the Aegean coast styles them efe and zeybek, the Black Sea coast terms them uşak, Kars calls them koçak, Erzurum uses the term dadaş, finally the term used in Central Anatolia is seymen -all these terms have the same laudatory meaning (And,1976).

This coupled with the international success led to flow of talented people in folk dancing, both as dancers and as choreographers. For instance, today many ballet graduates

work in the societies as choreographers and trainers. As a result innovation is enhanced and dancers with better techniques are accumulated.

The sustained commitment by both the members of the board of directors and the individuals leads to learning and expertise. As the societies remain in folk dancing, they learn more about the characteristics of the regions; they have more exposure to international teams' performances and their choreography which widens their perspective; they develop better methods to training and learn more dances. The consequences of sustained commitment leads to innovation, in terms of new choreographies, new arrangements in music, and others.

V.4.6.4 Domestic Rivalry

The reason behind domestic rivalry

In 1972 a team from İzmir discovered the festival in Dijon and earned the gold medal; receiving wide coverage from the international press. This success directed the attention of the Ministry of Tourism to the potential of folk dances in promoting Turkey and thereby improving the tourism sector. For that purpose, the National Folk Dance Ensemble was founded in 1975. The Ensemble, as explained above, brought a new approach to staging folk dances and earned success in the international arena, even in Russia where the rules for staging folk dances were originally established.

Looking at this the Ministry of Culture wanted the amateur societies to accept the same approach. However, the societies were even against the existence of the Ensemble,

arguing that it was degenerating the folk dances and the teams were achieving international success by preserving the folk dances the way they were. To make the societies accept the more contemporary approach, the Ministry started organizing competitions among the folk dance societies beginning from 1975. The inclusion of financial awards and the determination of the team that will participate to the festival in Dijon as a result of these competitions caused the societies to take them seriously.

These competitions especially emphasized more sophisticated staging techniques as well as better performance on the part of the dancers. If the standard evaluation forms in Appendix I are analyzed, it can be seen that almost all of the items reflect the perspective of folk dance as spectacle. The teams are encouraged to add variety and to eliminate the repetitions as much as possible. For instance, under the presentation category the variety of the patterns used and the aesthetic use of the stage are allocated the highest points. Under the movement and expression category the dancers' level of artistic expression, the harmony of the dancers, the harmony of the dancers with music and the fluency of the transition between the various dances in the team's program are allocated the highest points. By the same token artistic aspects are allocated larger points in the music and the costume categories, as well.

The Ministry's emphasis on the staging folk dances forced the societies to use techniques and instruments employed by the State Folk Dance Ensemble and to improve their technical aspects. Because of these competitions societies are no longer able to rely on the factor advantages, especially the uniquely high quality folkloric resources. They

had to make innovations in choreography, in patterns added to the dance, in the music and in costumes, and develop the technical skills as well as artistic expression of their dancers.

As a result of the competitions, the societies upgraded their competitive advantages in Dijon, nullifying the advantages from factor conditions though they still persisted. In addition, the requirement of the competition to change two of the dances every year caused societies to learn more dances which improved the success in Dijon as they had more resources to compose programs.

The competitions of the Ministry of Culture gave folk dancing a dynamic nature. Before these competitions were organized, there was no stimuli for change and for that reason there had not been any significant innovations in folk dancing. This acquired-dynamic nature is evident from the experiences of Metin And revealed during an interview. Metin And observed a new formation in the Ministry of Culture competition in 1992. This new formation was the amateur societies had up-graded their level of performance to that of the State Folk Dance Ensemble. They enriched the dances through inserting 'themes' such as a traditional wedding ceremony, blending the steps of various dances from the same region, and designing more appealing costumes. They had improved their dance techniques and they performed at a professional level. The folk dance teams exhibited their technical superiority and especially the physical harmony of the dancers were striking. Metin And compared Turkish folk dancers to Russian ballet dancers who are known for their technical superiority.

The current state of domestic rivalry

The number of folk dance societies in Turkey is estimated to be over 250 by the officials of HAGEM. Of these, fifty are in Ankara, eighty are in Istanbul, and thirty in Izmir.

The competition is especially intense in Ankara because the headquarters of Folklore-Centers was in Ankara as well as the first societies were established in Ankara. After the Folklore-Centers were closed, their participants founded their own societies. Since, the founders and participants of these societies came from the similar background of Folklore-Centers the competition became and stayed at a more personal level. The presence of the State Folk Dance Ensemble, State Conservatory, TRT and TÛTAV in close proximity to the societies of Ankara enabled the spread of innovation and transfer of information to occur rapidly. The combination of the above factors resulted in societies of Ankara to develop more sophisticated advantages.

VI. INDUSTRY EVOLUTION AND CONCLUSION

VI.1 Industry Evolution

During mid 1950s folk dancing became a popular and wide spread activity as a result of the efforts of the Folklore-Centers and the Institution For Keeping Alive and Propagating The Turkish Folk Dances. The demand for learning and performing folk dances increased to such a level that societies were established to meet this demand. These societies were mainly located in Ankara.

When the Folklore-Centers were closed in 1961, people who were formerly practicing folk dances in these institutions started to found their own folk dance societies. As the headquarters of the Folklore-Centers in Ankara exhibited the dances of various regions, the societies established by spin-offs from this organization had a broad scope in the sense that they performed the dances of many regions.

Until the mid 1970s the number of societies continued to increase as there were both local and international demand. However, in 1975 the Ministry of Culture started to organize competitions to evaluate the folk dance societies. The Ministry's emphasis on the staging and artistic aspects of folk dancing increased the societies fixed costs by pressuring them to hire choreographers from ballet or from the ex-dancers of the State Folk Dance Ensemble; to have an orchestra; to spend considerable amount of money on their costumes -previously some societies used to purchase some pieces and the other pieces were sewed by the dancers' families, causing the separate pieces not to fit to each other or their colors not to match each other-; to invest in developing the skills of their dancers

through hiring qualified trainers. The competitions, also, forced the societies to identify two new dances each year.

Hence, the competitions of Ministry of Culture increase the fixed costs incurred by the societies, at the same time constraining their revenues by not allowing them to participate festivals abroad if they do not meet the standards. This led to decrease in the number of societies and discouraged new entrants. In effect for the last five years only one society has been established in Ankara.

The competitions affected the demand for the services of folk dances, as well. The major concern of these people is to participate to festivals abroad. As a result of these competitions the demand for societies that can not earn high degrees in the Ministry of Culture competitions diminished.

Besides, after the Ministry of Culture competitions, the bargaining power of the suppliers of costumes increased. This can be attributed to the competition's emphasis on appealing costumes with matching colors and elaborate criteria that measure the compliance with the traditional styles. To meet these requirements the societies have to buy their costumes from the suppliers in Ankara. These requirements also increased the capital requirements faced by the new entrants. For the costume of a new region the societies pay on the average TL 5,000,000 per dancer and this value makes 160,000,000 for a team of thirty two people.

Increased capital requirements, increased power of suppliers and brand identification on the side of demand, leads to the survival of societies that can comply with

the criteria of the Ministry of Culture competitions, as such societies have better access to funds.

As the competitions continue, the societies undertake even more costs to get ahead of each other or not to fall behind. Because the competitions grade the skills and technique of the dancers, the societies started to employ professional ballet dancers as their chief dancers. Orhan Doğan, professor of folk dancing in the Ballet Department of the State Conservatory, observed that some of the graduates of the Department were working for the societies as dancers.

Actually, each year excess number of ballet dancers graduate from the Conservatory compared to vacancies in the State Opera and Ballet and private companies. The folk dance societies with their access to festivals abroad can offer higher earnings for some of the ballet majors. As the ballet majors become chief dancers, one can expect people with high aspirations related to folk dancing to attend to the conservatories as well, forcing the establishment of folk dancing departments in the conservatories that would give education on the academy principles from childhood to maturity. So, a trend towards professionalization can be projected.

It should be noted that the musicians in this industry are professionals as well as the choreographers. The most famous choreographers are Oytun Turfan and Oya Aroba who are actually ballet choreographers. Others are the prior dancers of the State Folk Dance Ensemble, or ballet majors of the State Conservatory, or the graduates of the State Conservatories for Turkish Music. The societies pay these people in order to make use of their expertise.

Employment of professional people increase the fixed costs incurred by societies, forcing them to have a flow steady funds. In turn societies are forced to adapt structures that are more appropriate for recognizing revenues. Today, there is a trend among the societies to become a foundation. Foundations, contrary to the societies, can accept donations, and receive aid from the government. In the long run, as the number of professional people in societies increase, these organizations may start to become private enterprises that work for profit.

Then, the capital needed to keep going on will be acquired from the performances both inside and outside Turkey. To find theaters to present, the companies will insert visual and rhythmic excitement, leading to a need for better trained choreographers.

However, as mentioned above the choreographers are not expected to compose figures and steps. The competitions organized by various ministries force the use of traditional steps and melodies. This requirement inhibits the development of choreography fully and, also, the establishment of chronology and ethno-choreography departments/schools. But, in the long run the members of the jury and the ministries that design the standard evaluation forms may become saturated to see the compositions with traditional steps and melodies and may demand new dances composed by choreographers. Then, schools on chronology and ethno-choreography can be established.

When schools for creating the necessary factors are established, capital and theaters to present are found, the folk dance industry can become professionalized

VI.2 Conclusion

The combination of different cultures, the independence of the villages, the physical location of the country and the varying geographical conditions across Anatolia led to a very large number of folk dances and a rich stock of figures, steps, gestures, choreographies, melodies, and others. However, Turkish dances like all folk dances are for recreational and pastime purposes. That is, the dancers execute them for themselves, without having any aesthetic concerns or aiming to please the eye of an onlooker. For this reason, these dances are not spectacle. On the contrary these are monotonous in the sense that the same figures and steps are performed repeatedly.

After the foundation of the Turkish Republic these dances were started to be performed in front of spectators. However, they did not transform into spectacle until the State Folk Dance Ensemble was established. The Ensemble was founded to promote Turkish culture by exhibiting folk dances using the techniques and instruments of performing arts.

Other institutions executing folk dances were also forced by the various government agencies to adapt the same approach to folk dancing as the Ensemble. The societies were required to employ the techniques used by the Ensemble through the competitions of the Ministry of Culture. These competitions not only determine the teams that can participate in festivals abroad but also nominate one of them -the champion of the competition- to attend the festival in Dijon. In addition various financial aid is given as a result of this competition. These awards made the societies to comply with the

requirements of the competition and encouraged them to identify new dances, to be innovative with respect to the compositions they make, patterns they use, eliminating the repetitions, mastering the instruments of the stage, and developing the technical and artistic abilities of their dancers.

The competitions of the Ministry of Culture not only created domestic rivalry but also enabled the teams of societies to proliferate their sources of advantage by concentrating them on the requirements of staging a spectacle.

The competitions of the Ministry of Culture were followed by competitions by Ministry of Education and the Youth and Sports Department of the Prime-Ministry. These competitions encourage the institutions that create factors to upgrade the dancers skills so that they are advanced enough for staging folk dances as spectacle. All three of these competitions stimulated creation of high quality choreographers and trainers.

At the same time, looking at the schools, universities, Public Training Centers and Youth centers from the perspective of related industry, the competitions of the Ministry of Education and the Youth and Sports Department forced the teams of these institutions to become competitive in staging of the folk dances as spectacle. The existence of competitive related industries, including the Ensemble, TRT and TÜTAV, increases the rate of innovation in folk dancing. Also, the availability of such organizations creates an opportunity to form alliances. For instance, the Ensemble trains the choreographers and trainers of the societies, help them with their choreography and so on.

The firms in the supporting industry helped to spread the innovations among organizations and contribute to international success by providing the costumes from their

source. In addition the sophisticated and anticipatory demand provided the appropriate signals for success in Dijon.

As a result, the policies of the various agencies of the government to promote Turkish culture created a fertile national environment for folk dances as spectacle. These government policies combined with the uniquely high quality folkloric resources lead to success in Dijon.

Looking at the diamond as a system, it can be seen that the determinants reinforced each other. The State Folk Dance Ensemble, which is a related industry, stimulated the creation of choreographers. As after its foundation more people become interested in studying choreography. Also, the Ensemble itself created a pool of choreographers. Today its prior dancers are working as choreographers in the societies. Intense domestic rivalry lead into HAGEM's creation of specialized knowledge on staging of folk dances. Domestic rivalry, also, led to the creation of supporting industries.

However, the emphasis of government agencies on compliance with traditional forms and figures as well as the lack of institutions that create ethno-choreographers cause the Turkish teams fall behind the Russian, or the Polish, or the Yugoslav teams occasionally in the stylized category.

APPENDICES

APPENDIX A:

The Rural Population In Turkey

<u>Year</u>	<u>% of population</u>
1927	83.6
1960	68.1
1970	61.5
1980	56.1
1990	41.0

APPENDIX B

Regional Names For Dance

Many regions.....kalgi

Tekirdağ.....kırın

Manisa.....tüneg

Elazığ.....şıkıltım

Isparta.....heleşek

Some generic words for larger groups of dancing

Eastern Anatolia.....bar

Central Anatolia.....halay

Northern Anatolia.....horon

Western Anatolia.....bengi and zeybek

Thracian Region.....karşılama,sırto

Southwestern Anatoliateke

APPENDIX C

Degrees Of Turkish Teams In Folk International Festival And Festivities, Dijon

Year	Team	Category	Medal Received
1972	Group from Izmir	Traditional	Gold
1980	Group from Izmir	Traditional	Gold
1981	TUFAK -Ankara	Stylized	Gold
1982	Milliyet Group -Istanbul	Traditional	Gold
1985	Turizm&Halkbilim -Ankara	Stylized	Silver
1986	AFTUD -Ankara	Traditional	Gold
1987	HOYTUR -Ankara	Stylized	Gold
1989	Kars Kafkas Halk Dansları -Istanbul	Traditional	Silver
1990	TUBİL -Ankara	Traditional	Gold
1992	AFV -Ankara	Traditional	Gold
1993	AFV -Ankara	Traditional	Gold
1995	HARMAN -Ankara	Stylized	Silver

APPENDIX D

Participation To Ministry of Education And Youth & Sports Department Competitions

Participation To Ministry of Education Competitions

Participation To Ministry of Education Competitions

Year	Type of Institution	Number of Teams	Number of Students
1979	High Schools	96	2880
1980	High Schools	63	1890
1981	Primary, Secondary, High Schools & Universities	787	23830
1982	Primary, Secondary, High Schools & Universities	1246	37320
1983	Primary, Secondary, High Schools & Universities	1432	43050
1984	Schools&Universities Societies, Youth & Public, Training Centers (PTC)	1641	25566
1985	Same as above	2571	128550
1986	Same As Above	2863	143150
1987	Same as above	3160	158000
1988	Same as above	3225	162000
1990	Public Training Centers (PTC)	100	5000
1991	Schools&(PTC)	1714	85700
1992	Same as above	2010	100500
1993	Same as above	2136	106800
1994	Same as above	2090	105450
1995	Same as above	2438	121675

Participation To Youth & Sports Department Competitions

Participation to The Youth and Sports Department Competitions in 1991

Type of Institution	Number of Teams	Number of People
Primary Schools & Youth Centers	N/A	3014
Secondary & High Schools	N/A	4229
Universities	N/A	900

Participation to The Youth and Sports Department Competitions in 1992

Type of Institution	Number of Teams	Number of People
Youth Centers	65	1725
Local Societies	87	2260
Universities	45	1239

Participation to The Youth and Sports Department Competitions in 1993

Type of Institution	Number of Teams	Number of People
Youth Centers	80	1921
Local Societies	99	2515
Universities	58	1567

Participation to The Youth and Sports Department Competitions in 1995

Type of Institution	Number of Teams	Number of People
Universities	70	1726
Youth Centers	89	1878
Local Societies	143	3113

T. C.
MİLLÎ EĞİTİM BAKANLIĞI
OKULİÇİ BEDEN EĞİTİMİ SPOR VE İZCİLİK DAİRESİ BAŞKANLIĞI

HALK OYUNLARI YARIŞMASI DEĞERLENDİRME BELGESİ

		KRİTERLER	HATA PUANI	
GIYSİ	a	YÖRE GIYSİSİ DIŞINDA BAŞKA BİR YÖRE GIYSİSİ GİYİLMİŞ	2	
	b	GIYINIŞE ÖZEN GÖSTERİLMEMİŞ; ÇÖZÜLDÜ, DAĞILDI, DÜŞTÜ	1 2 3	
	c	YÖRENİN DEĞİŞİK TÜRDE GIYSİLERİ GİYİLMİŞ, UYUMSUZLUK VAR. GIYSİ PARÇALARINDA, AKSESUARLARDA TAKI VE SÜS EŞYALARINDA EKSİKLİK VE/VEYA ABARTMALAR VAR. AKSESUARLAR AMACINA UYGUN KULLANILMAMIŞ	1 2 3	
	d	DÖGME TAKLİTLERİ VAR. MAKYAJDA UYUM YOK	1 2	
MÜZİK	a	EZGİLER; YANLIŞ ÇALINIP SÖYLENİYOR. (Yöresel Tavr ve Hızda Çalınmıyor. Usul Hatası Var)	1 2 3	
	b	EZGİLER VE/VEYA SÖZLER ANLAŞILMIYOR. SESLER BİRBİRİNİ ÖRTÜYOR	1 2 3	
	c	EZGİ VE/VEYA RİTM TAMAMLANMADAN BAŞKA EZGİ VE/VEYA RİTME GEÇİLDİ. VEYA BİTİRİLDİ	1 2 3	
	d	SESLER, YAYLI YA DA ÜFLEMELİ ÇALGILAR DETONE OLUYOR. BASKILAR TEMİZ VE NET DEĞİL	1 2	
	e	ÇALGILARIN AKORDU BOZUK	1	
	f	EZGİLERİN İCRASINDA; ÇALGILAR, KORİSTLER VE/VEYA SOLİSTLER ARASINDA UYUM YOK	1 2 3	
	g	ÇALGILARIN SEÇİMİNDE VE/VEYA EZGİLERİN İCRASINDA SES TEKNİĞİ VE YAPISAL YÖNDEN UYUMSUZLUKLAR VAR	1	
	h	OYUN ANLATIMIYLA MÜZİK ANLATIMI ARASINDA UYUM YOK	1 2	
OYUN	HAREKET ve ANLATIM	a	OYUNLAR YÖRESEL TAVİR VE HIZDA OYNANMIYOR	1 2 3 4 5
		b	OYUNCULAR OYUNLAR KONSANTRE OLAMIYOR. YÜZ KULLANIMINDA (İfadede, sözsüz anlatımda) UYUMSUZLUKLAR VAR	1 2
		c	BAŞ, EL, KOL, OMUZ, GÖĞÜS VE AYAK HAREKETLERİNDE UYUM YOK	1 2 3 4 5
		d	DÖNME, ZIPLAMA, ÇÖKME, YÜRÜME, YAYLANMA VE SALLANMA HAREKETLERİNDE UYUM YOK	1 2 3 4 5
		e	OYUNCULARDA ŞAŞIRMA VE DENGİ BOZUKLUKLARI VAR	1 2 3 4 5
		f	EZGİ VE/VEYA RİTM TAMAMLANMADAN OYUNDAN OYUNA GEÇİLDİ VEYA BİTİRİLDİ	1 2 3 4 5
		g	OYUN BAŞLANGICI VE BİTİŞLERİ İLE OYUNDAN OYUNA GEÇİŞLERDE UYUM YOK. OYUNCULAR MÜZİKLE UYUM İÇİNDE DEĞİL	1 2 3 4 5
		h	YERSİZ, ANLAMSIZ, UZUN SÜRELİ BAĞIRMALAR VE/VEYA KOMUTLAR VAR. HAREKETLERDE ABARTMALAR VAR	1 2 3
		i	OYUN ARAÇLARI, OYUNUN AMACINA UYGUN KULLANILMADI VE/VEYA DÜŞTÜ	1 2 3
		SUNU	a	SAHNEYE GİRİŞ VE ÇIKIŞ HATALI
b	SABİT ÇİZGİ VEYA ÇİZGİLERİN SAHNEYE YERLEŞİMİ HATALI		1 2 3 4	
c	HAREKET HALİNDEKİ ÇİZGİ VEYA ÇİZGİLERİN SAHNEYE YERLEŞİMİ HATALI		1 2 3 4 5	
d	SABİT VE/VEYA HAREKET HALİNDE ÇİZGİLER ARASINDA PERDELEME VAR		1 2 3	
e	SOLO OYUNLARDA SOLİST VEYA SOLİSTLER İLE FONDA BULUNANLAR ARASINDA UYUM YOK. SABİT YA DA HAREKET HALİNDEKİ POZİSYONLARI HATALI		1 2 3 4	
f	ÇİZGİLER, OYUNLARIN KARAKTERİSTİK ÖZELLİĞİNE GÖRE OLUŞTURULMAMIŞ		1	
g	ÇİZGİ BOZUKLUKLARI VAR. ÇİZGİ GEÇİŞLERİNDE HATALAR VAR		1 2 3 4 5	
h	AYNI GÖRÜNÜŞ UZUN SÜRE KULLANILDI; AŞIRI TEKRARLAR VAR		1 2 3 4	
i	OYUNLARIN SUNULUŞUNDA ÇİZGİ ZENGİNLİĞİ YOK		1	
j	ÇİZGİLERİN OLUŞUMUNDA OYUNCU SAYISI VE BOY DENGESİ SAĞLANMAMIŞ		1 2 3	

GEREKÇELER :

TOPLAM PUAN	100
SİLİNE PUAN	
SONUÇ PUAN	
YAZI İLE	

APPENDIX E

Evaluation Forms of Ministry of Education Competitions

APPENDIX F

The Evaluation Forms of Youth & Sports Department Competitions

DÜZENLEME YAPMAYAN EKİPLER İÇİN

GİYİŞ	2	a	KIYAFETLER OYUN YÖRESİNE UYMUYOR	3
	1	b	KIYAFETLERDE - Uyumsuzluk - Noksanlık - Abartılmış Süs (makyaj) - Takı, aksesuar vb. (her hata için)	1 2 3 4 5 6 7 8 9 10
OYUN	6	a	YÖRESEL ÖZELLİKLER - Oyun - Figür - Tavrı - Anlatım yanlışlıkları, noksanlıkları veya eklemeler var (her hata için)	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
	5	b	BİRLİK VE BARABERLİK - Ahenk, coşku - Mimik veya hareketlerde (çökme, kalkma, dönme, yaylanma, el, kol, baş, yüz, ayak vb.) birlik yok - Şaşırma ve denge bozuklukları var (her hata için)	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17
	4	c	ABARTMALAR - Aşırı tekrar - Hız hatası - Yersiz komut ve bağırılmalar ile hareketlerde abartmalar var (her hata için)	1 2 3 4 5 6 7 8 9 10
	3	d	SUNU - Repertuar kolay oyunlardan seçilmiş - Oyun alanı dengeli kullanılmadı - Dizi, şekil, geçiş ve bitirilişlerde bozukluklar var (her hata için)	1 2 3 4 5 6 7 8
	2	e	OYUNCULARIN MÜZİKLE UYUMLARI - Oyuncular müzik ritmine uymuyor - Ezgi tamamlanmadan oyundan oyuna geçildi veya bitirildi (her oyun için)	1 2 3 4 5 6
	1	f	KIYAFETLERDE VE OYUN ARAÇLARINDA KULLANIM - Dağılma, çözülme, sarkma ve düşme var - Oyun araçları amacına uygun kullanılmadı veya düştü (her hata için)	1 2 3 4 5 6
MÜZİK	2	b	İCRA - Seste bozulmalar var (detone-sürtone) - Ezgi, usül, baskı, ve hızda hatalar var - Çalgılar uyum içinde değil - Ezgi yöresel özellik taşımıyor (her hata için)	1 2 3 4 5 6 7 8 9 10
	1	a	TEKNİK HATALAR - Çalgılarda perdeleme ve örtme var - Akord bozuk - Çalgılar yöresel özellik taşımıyor - Kullanım hatası var (davul patladı vb.) (her hata için 1 puan)	1 2 3 4 5 6 7 8 9 10

GEREKÇELER

TOPLAM PUAN: 100
SİLİNEREN PUAN:

DÜZENLEME YAPAN EKİPLER İÇİN

GİYİŞİ	2	a	KIYAFETLER OYUN YÖRESİNE UYMUYOR	3	
	1	b	KIYAFETLER - Uyumsuzluk - Noksanlık - Abartılmış süs (makyaj) - Takı, aksesuar vb. (her hata için)	1 2 3 4 5 6 7 8 9 10	
OYUN	5	a	YÖRESEL ÖZELLİK - Oyun - Figür - Tavır - Anlatım yanlışlıkları, noksanlıkları veya eklemeler var (her hata için)	1 2 3 4 5 6 7 8 9 10	
	4	b	BİRLİK VE BERABERLİK - Ahenk, cosku - Mimik veya hareketlerde (çökme, kalkma, dönme, yaylanma, el, kol, baş, yüz, ayak vb.)birlik yok - Şaşırma ve denge bozuklukları var (her hata için)	1 2 3 4 5 6 7 8 9 10	
	3	c	ABARTMA - Ağır tekrar - Hız hatası - Yersiz komut ve bağırma ile hareketlerde abartmalar var (her hata için)	1 2 3 4 5 6 7 8 9 10	
	2	d	OYUNCULARIN MÜZİK İLE UYUMU - Oyuncular müzik ritmine uymuyor - Ezgi tamamlanmadan oyundan oyuna geçildi veya bitirildi (her hata için)	1 2 3 4 5 6	
	1	e	KIYAFETLERDE VE OYUN ARAÇLARININ KULLANIMINDA - Dağılma, çözülme, sarkma ve düşme var - Oyun araçları amacına uygun kullanılmadı veya düştü (her hata için)	1 2 3 4 5 6	
	3	a	DÜZENLEME VE OYUN FORMLARI - Basit dizi ve şekiller var - Aynı görünüm uzun süre kullanıldı - Repertuar kolay oyunlardan seçilmiş - Dizi ve şekiller oyun formuna uygun değil - Perdeleme var (her hata için)	1 2 3 4 5 6 7 8 9 10 11 12 13 14	
	2	b	DİZİ VE ŞEKİLLER - Dizi, şekil, geçiş ve bitirişlerde bozukluklar var (her hata için)	1 2 3 4 5 6 7 8	
	1	c	OYUN ALANI - ESTETİK - Oyun alanı dengeli kullanılmadı - Estetik denge bozuklukları var (her hata için)	1 2 3 4 5 6 7	
	MÜZİK	2	a	İCRA - Seste bozulmalar var (detone - sürtone) - Ezgi, usul, baskı, hızda hatalar var - Çalgılar uyum içinde değil - Ezgi yöresel özellik taşıyor (her hata için)	1 2 3 4 5 6
		1	b	TEKNİK HATALAR - Çalgılarda perdeleme, örtme, uyumsuzluk var - Akord bozuk - Yöre çalgıları ön planda değil - Halk çalgıları dışında çalgılar kullanılmış - Kullanım hatası var (davul patladı vb) (her hata için)	1 2 3 4 5 6 7 8 9 10

GEBEKÇELER

TOPLAM PUAN :
SİLİNE PUAN:
SONUÇ PUAN :
YAZI İLE :

APPENDIX G

The activities that Turkish people perform during their leisure time.

<u>Activities</u>	<u>%</u>
In house activities	75.6
Reading book,newspaper,magazine, at home	14.9
Listenning to music	5.0
Wathing T.V	18.9
Listening to radio	5.7
Chatting with neighbours and friends	11.6
Resting at home	11.1
Making handicrafts	8.4
Outhouse activities	21.2
Going to cinema, theathere, concert	1.1
Going to library	0.2
Going to "Kahvehane"	5.2
Going to park or countryside	4.3
Sport activities	1.0
Participating in religious conversation meetings	2.4
Shopping	6.5
Working part-time	0.2
No leisure time	<u>3.2</u>
Total	100.0

Source: State Planning Organization (1991)

APPENDIX H

Participation To The Competitions Of Ministry of Culture

Participation to The Ministry of Culture Competitions

Year	Number of Teams
1993	36
1994	31
1995	22

APPENDIX I

The Evaluation Forms of Ministry of Culture Competitions

**KOMPLE NİTELİKLİ TOPLULUKLARARASI
HALK DANSLARI YARIŞMASI
GİYSİ BÖLÜMÜ DEĞERLENDİRME FORMU**

TOPLULUĞUN BULUNDUĞU İL
TOPLULUĞUN ADI
TOPLULUĞUN SORUMLUSU
DANSCI VE MÜZİSYEN
SAYISI

TOPLULUK PROGRAMI
1.
2.
3.
4.

GİYSİ	a	BİLİNEN YÖRE GİYSİSİ DIŞINDA BAŞKA GİYSİ GİYİLMİŞ	1 2 3 4	
	b	GİYİNİŞE ÖZEN GÖSTERİLMEMİŞ ÇÖZÜLDÜ DAÇILDI DÜŞTÜ	1 2 3 4 5 6	
	c	GİYSİ PARÇALARINDA AKSESUARLARDA TAKI VE SÜS EŞYALARINDA EKSİKLİK VEYA ABARTMALAR VAR.	1 2 3 4	
	d	ARTİSTİK DEĞERLERDE UYUM YOK (Giyside renk uyumu, giysinin özelliğini tanıtmaya, makyajda uyum)	1 2 3 4 5 6	
			TOPLAM PUAN	20
			SİLİNEN PUAN	
			SONUÇ PUANI	

JÜRİ ÜYESİNİN

ADI SOYADI :

İMZASI :

**KOMPLE NİTELİKLİ TOPLULUKLARARASI
HALK DANSLARI YARIŞMASI
MÜZİK BÖLÜMÜ DEĞERLENDİRME FORMU**

TOPLULUĞUN BULUNDUĞU İL
TOPLULUĞUN ADI
TOPLULUĞUN SORUMLUSU
DANSCI VE MÜZİSYEN
SAYISI

TOPLULUK PROGRAMI
1.
2.
3.
4.

MÜZİK	a	AKORD BOZUKLUKLARI VAR	1 2 3
	b	ÇALGILAR VE/VEYA SESLER DETONE	1 2 3 4
	c	EZGİ VE/VEYA RİTM TAMAMLANMADAN BAŞKA EZGİ VE/ VEYA RİTME GEÇİLDİ VEYA BİTİRİLDİ.	1 2 3 4
	d	EZGİLER VE/VEYA SÖZLER ANLAŞILMIYOR SESLER BİRBİRİNİ ÖRTÜYOR.	1 2 3
	e	MÜZİK DÜZENLEMELERİNDE UYUMSUZLUK VAR. (Orkestrasyon, çalgı seçimi yönünden bozukluklar var. icra folklorik nitelikten uzaklaşmış. Yerel ezgi ve tavır tamamen kaybolmuş.)	1 2 3 4 5 6 7 8
	f	EZGİLER MONOTON. DANS ANLATIMIYLA MÜZİK ANLATIMI ARASINDA UYUM YOK	1 2 3

TOPLAM PUAN	25
SİLİNER PUAN	
SONUÇ PUANI	

JÜRİ ÜYESİNİN

ADI SOYADI

İMZASI

**KOMPLE NİTELİKLİ TOPLULUKLARARASI
HALK DANSLARI YARIŞMASI
HAREKET VE ANLATIM BÖLÜMÜ DEĞERLENDİRME FORMU**

TOPLULUĞUN BULUNDUĞU İL
TOPLULUĞUN ADI
TOPLULUĞUN SORUMLUSU
DANSCI VE MÜZİSYEN
SAYISI

TOPLULUK PROGRAMI
1.
2.
3.
4.

HAREKET VE ANLATIM	a	DANSLAR BİLİNER TARZ VE HIZLA İCRA EDİLMİYOR	1 2 3
	b	MİMİKLERDE UYUM YOK (Artistik tarz hareket estetiği ve yüz kullanımı)	1 2 3 4 5
	c	HAREKETLERDE UYUM YOK ŞAŞIRMA VE DENGE BOZUKLUKLARI VAR	1 2 3 4 5 6
	d	DANS BAŞLANGIÇ VE BİTİŞLERİ İLE DANSTAN DANS GEÇİŞLERDE UYUM YOK DANSCILAR MÜZİKLE UYUM İÇİNDE DEĞİL	1 2 3 4 5
	e	AŞIRI FİGÜR TEKRARLARI VAR HAREKETLERDE ABARTMALAR VAR	1 2 3
	f	DANS ARAÇLARI DANSIN AMACINA UYGUN KULLANILMADI VEYA DÜŞTÜ	1 2 3

TOPLAM PUAN	25
SİİNEN PUAN	
SONUÇ PUANI	

JÜRİ ÜYESİNİN

ADI SOYADI :

İMZASI

**KOMPLE NİTELİKLİ TOPLULUKLARARASI
HALK DANSLARI YARIŞMASI
SUNU BÖLÜMÜ DEĞERLENDİRME FORMU**

TOPLULUĞUN BULUNDUĞU İL
TOPLULUĞUN ADI
TOPLULUĞUN SORUMLUSU
DANSCI VE MÜZİSYEN
SAYISI

TOPLULUK PROGRAMI
1.
2.
3.
4.

SUNU	a	SANHEYE GİRİŞ VE ÇIKIŞ HATALARI VAR	1 2 3 4 5 6
	b	SAHNE KULLANIMINDA HATALAR VAR (Sahneye yerleşim dengeli kullanım)	1 2 3 4 5 6 7 8
	c	PATENT DEĞİŞİMLERİNDE HATALAR VAR PATENT TEKRARLARI VE MARKE VAR	1 2 3 3 5 6 7 8
	d	PATENLER DANSLARIN KAREKTERİSTİK ÖZELLİĞİNE GÖRE OLUŞTURULMAMIŞ ZORLAMA VAR	1 2 3 4
	e	PATENLERİN OLUŞUMUNDA DANSCILARDA BOY DENGESİ VE SAYISAL DENGİ YOK	1 2 3 4
		TOPLAM PUAN	30
		SİLİNER PUAN	
		SONUÇ PUANI	

JÜRİ ÜYESİNİN

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