

**Exploring Intimacy and Authenticity
in Greek Folk Music Documentaries:
A Hybrid Form of Ethnographic Filmmaking**

Ioannis Koufonikos

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requirements of Bournemouth University for the degree of Doctor
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Abstract

This research investigates how Greek folk music documentaries can embody intimacy and authenticity through a hybrid ethnographic filmmaking approach. Based on a body of 34 documentary films aired on Greek Television between 2017 and 2020, the study explores the intersection of autoethnography, reflective practice, and formal film craft. It identifies a novel methodological framework that integrates the filmmaker's personal experiences with formal cinematic techniques, creating documentaries that resonate with cultural authenticity.

Guided by the overarching question, how can documentary filmmaking integrate intimate, authentic narratives while preserving cultural heritage? The research articulates how the filmmaker's autoethnographic lens enhances authenticity. Sub-questions examine the collaborative processes involved in storytelling and the role of technical and narrative strategies in enriching the viewer's experience. Selected case studies highlight specific formal film craft elements, such as narrative structure, cinematographic techniques, and musician collaboration, that contribute to the intimacy and authenticity of the documentaries.

This thesis not only codifies the filmmaker's methods but also critiques traditional approaches to practice-as-research and autoethnography, offering a refined framework for ethnographic documentaries. By intertwining the filmmaker's personal reflections with formal techniques, the research advances the field of ethnographic filmmaking and provides a model for preserving intangible cultural heritage through collaborative and reflective practices.

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This work is a critical reflection of my career as a filmmaker focusing on ethnography and the values of tradition. I owe endless thanks to the colleagues and collaborators in the fields of filmmaking and academia that believed in my work, trusted me, supported me, and, in some cases, endured me for all these years. There will be many more PaR projects to follow, and I hope to collaborate with few, most, or preferably all of them again. It has been an exhausting but satisfying journey so far.

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Most of all I want to thank all the musicians that serve traditional music and refuse to capitalise on it. Their art has formed my personality, accompanied me in joys and sorrows, and inspired my work. We belong in a generation that doesn't try to change the world but is desperately trying for the world not to change us

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Chapter 1 - Introduction

1.1 Thesis Content

This PhD by publication is a critical reflection of my involvement as a filmmaker in the project *Contemporary Greek Folk Musicians / Σύγχρονοι Παραδοσιακοί Μουσικοί* that has been broadcast by the Hellenic Broadcasting Corporation ERT3 in the years 2017-2020. For that project I held multiple disciplines: Researcher, Director, Producer, Cinematographer, Editor, and I had total responsibility for the form, style, and content. The narrative in the thesis includes my past work and experiences that shape me as a filmmaker and the impact is evident in the project *Contemporary Greek Folk Musicians*.

1.2 Overview of the written synthesis

Chapter 2 - Practice by Research: describes the rationale behind my functions as a multi-skilled professional that combines and switches between three main disciplines: Researcher-Filmmaker-Teacher. It gives a short overview of my project as an original proposal and introduces my approach to the project using ethnography, the description of cultures and customs, in this case, traditional Greek folk music.

Chapter 3 - Methodology: outlines the purpose and importance of reflection in a retrospective PhD by Publication as well as the methodology I have used to inform the narrative of the practice. It further explains the underlying research methods of employing autoethnography and reflection, to explore the way in which all prior experiences and knowledge have aided and informed the creation of the works discussed in this project.

Chapter 4 - Biography and Discussion of past work: discusses my origins, and my involvement with autoethnography in previous projects, highlights the specific skills and knowledge that I have gained during my involvement in those projects, and explains how this past experience has formed the conventions and style of *Contemporary Greek Folk Musicians*.

Chapter 5 - Discussion of context: offers a discussion of the context for my project. It gives a brief overview of television folk music programmes that are currently broadcast on Greek television. It also describes the importance of the main principles that I have set in order to achieve the desirable mood and aesthetics in the project and explains the form and style that I have adopted according to the production budget and my personal aesthetics.

Chapter 6 - The Filmmaker's Signature: presents examples of my work and discusses how I set up, organised, and directed the series. I also mention what conventions I have developed and how I collaborated with the musicians. Furthermore, it reflects on my mistakes, the wrong decisions, and on things that puzzled me at the time.

Chapter 7 - Reflection: analyses and explains with specific examples how, either thinking consciously or unconsciously, I make decisions as a filmmaker.

Chapter 8 - Conclusion: answers my three research questions and evaluates the importance of my reflection. It gives a brief description of the project that I am currently working on, *Rebetiko, Songs from the Underworld*, and explains how this project has been effective and influenced by my reflection.

1.3 Research Inquiry

The following questions have been developed from my continual exploration of my work and how I might improve it. They are answered throughout this thesis and also revisited in my conclusion where I also summarise the quality and importance of my work.

1. How can Greek folk music documentaries create a new hybrid form that embodies intimacy and authenticity?
2. How does the use of autoethnography contribute to the authenticity of the documentaries?
3. What formal film craft elements enhance the intimacy of the viewer experience?

To provide a rationale for each question, the first has been chosen in order to explore how my work in the creation of documentaries on Greek folk music has generated a form that is unique to that genre. This will be explored through a critical evaluation of my own work in order to show the uniqueness of my work and how this form came to be as well as outlining the unique features of it.

The second question builds upon the first as once I have established the role of autoethnography and the impact of it on me as a filmmaker, I can then evaluate how key it is to my filmmaking and whether it was used consciously or unconsciously in my work. I can then demonstrate how this helps to make my documentaries more authentic in comparison to existing works in that area.

The final question is posed to pull away from the subjective nature of autoethnography and filmmaking and to show how formal film craft can be used and manipulated to attain this same level of intimacy in the creation of these documentaries. In answering this question, I will also allow for further avenues of research to be opened as other

filmmakers can use them as a starting point to consider how they can adapt their work to feature the same intimacy.

Chapter 2 - Practice by Research

2.1 Combining disciplines

I applied for my first lecturer post at Bournemouth University in March 2021, (Lecturer in Video Production.) My presentation and interview were heavily based on BU Fusion, an ethos that combines research, teaching, and professional practice. This is succinctly laid out in:

“Our purpose at BU is to inspire learning, advance knowledge and enrich society. We believe that we can do this best by bringing together research education, and practice to create something that is greater than the sum of its parts. Each element informs and improves the others. We call this Fusion.”

I found myself fitting perfectly within this Fusion-led environment as my career and my personal life always mixes and combines the various actions, skills, and disciplines that I work in. With that in mind, it is prudent to ask - Who am I?

I am a filmmaker working and creating various low-budget media projects such as TV programmes, documentaries, and fiction. On many occasions, I have worked on these as a solo project. On others, they have been with a small crew where I hold the position of Producer, Director, Cinematographer, and put myself in charge of editing. Whenever I work on a film, my own style and signature of filmmaking are clear for all to see. I will discuss this topic in much greater detail later, but my signature is built upon my life and culture. It also uses my own body of work as a teacher and researcher as one project is never developed in a vacuum of ideas. Instead, they all blend together to affect the praxis or the outcome.

Alongside this, I am also a researcher following the 'Practice as Research' methodology. I focus on searching for answers to questions relating mainly to the practical and aesthetic aspects of the visual side of my professional practice. My main body of work is in and around my hometown of Alexandria in Greece. I follow reflective and autoethnographic methods, all of which will be discussed in later chapters, in my study and presentation of the local music, customs, habits, and contemporary history.

I am also a teacher. As part of my work, I develop and deliver Teaching Programmes, Lectures, Workshops and Seminars on Filmmaking in relation to and in conjunction with my Research and Professional practice. When I am teaching, I fashion my lectures around my style of filmmaking. This not only helps the students to get a new take on what is a widely explored topic, but also allows me to reflect on what I'm teaching, and I might in turn, revisit these topics in my practice.

I style myself as an artist and author although I am searching for my own voice and personal style to express myself and communicate with the audience.

I have dual nationality, UK-Greek, born in Germany, raised in Northern Greece, and educated in Britain. It has been 12 years since I joined the wider academic world. I have spent half of that time in Greece, conducting my research and creating my professional practice. For the other half, I live in the UK where I teach and participate in other academic activities.

It is an impossible task to separate my professional and artistic works, my personal life, and my choices regarding the other three, as they all blend together, the ethos of 'fusion' is present even here. My research and filming work on Contemporary Greek Folk Musicians (herein referred to as CGFM) is a result of experience and skills that I have developed through the years of working as a filmmaker and academic. Much like how Bournemouth prides itself on its use of 'fusion' to meld and combine ideas to

become better, I see my own practice and research combining with the skills as a teacher, an artist, a writer and as a person to make my work better as a whole.

2.2 The Project

Greek folk music has enjoyed widespread popularity on Greek television, ever since it was first broadcasted on National Greek Television (ERT) in 1968. Most of them were, and in some cases still are, very conservative, appealing to and focussed on older generations. This is due to their focus on presenting the folkloric elements of the music and dance. The younger generations, for many years, declined to listen and play traditional music mainly because it was associated with the cultural fiestas of the dictatorial regime of 1967-1974 (Papaeti, 2015 51).

Over approximately the last twenty years, the landscape of traditional music has changed dramatically. Music-centric High Schools and University courses have presented a completely different perspective on traditional Greek and Balkan music. New musicians have emerged with an equally new approach to this music, relieved of the prejudices of the past. Most television programmes failed to capture this transition as despite the music scene changing, they remained on the same style and forms (Papaeti, 2015 54).

In 2016, I was commissioned to create 12, 1-hour episodes on Greek folk music for National Greek Television (ERT). The programme was successful and was broadcast in Autumn 2016 and was renewed for two more seasons. My original proposal included the following statement:

The series of musical documentaries will present the traditional music of Helladic province and region, the Balkans and the Mediterranean through the eyes of young

artists who listen to and shape modern sound. Accomplished and up-and-coming musicians of today continue the tradition, learn from it, preserve or adapt it and evolve it. Each episode will feature a musician or band and include:

- Musical performances filmed in a distinctive or intimate space that is personal to the musicians.*
- Music abstract filmed in a concert venue.*
- A presentation of the distinctive influences from each region, including music teachers and styles, that shape the musicians' personal identity.*
- Brief summary of the artistic work and the journey of the musicians.*
- Interviews with the musicians.*
- Interviews-statements about the value of their work from third parties of established musicians, producers, record companies, researchers, critics and fans.*

The aim of the show is to highlight and promote the work of musicians who, in the last 20 years, have brought a new, innovative dimension to the musical tradition, with their approach, knowledge and education being radically different to those of older generations of musicians.

The theme and structure of the show informs and entertains the TV viewer, who is tired of the stereotypical and old-fashioned presentations of traditional music. It aims to attract a new larger audience, primary young people who surround the festivals, events, and concerts of contemporary traditional music.

Working as a researcher in this project I aimed to develop and apply techniques and aesthetics that complement the content, that of Contemporary Greek Folk Musicians (CGFM). But mainly to create an audio-visual project **that can stand on its own**. This meant finding ways where the music blends with the visuals in “harmony”. So, in many cases, the music must be played and recorded differently from a stage performance or sound studio, and the filming and the editing must emphasize and highlight particular parts of the music theme and score in order to transfer the music into a form that works on the screen.

As a filmmaker, I had to work with a specific budget and time schedule. I also had to consider the crew members and equipment that was available to me. Above all else, I had to create an entertaining music program that respects and pleases the audience.

While all this was being undertaken, I never separated these two disciplines and only now with this reflection can I recognize which decisions were made consciously and which were instead just instinct (MacDougal, 2022).

2.3 Literature Review of Creative Influences

Due to the very subjective nature of this project and the focus on my own creative and professional development as a filmmaker, it is worth examining some other examples of work within the same field and examining how they have influenced my own work. It is also worth noting that those that are examined are not examples of Greek folk music documentaries as one of my goals of the project was to distance my work from them and innovate what was shown. As such, I have not consciously taken any influences from any distinct examples.

My main concern with CGFM was to adapt folk music for the television screen. Folk music has developed and performed throughout the centuries in a particular way from place to place. The technological innovations of the early 20th century have influenced and changed the transition, presentation, and consumption of folk music dramatically.

First came, the innovation of sound recording. Folk musicians generally used to perform in open spaces and festivals and in most cases would motivate and encourage people to dance. The performing conditions heavily influenced their performance. For example, they had to adapt their rhythm and their playing to the dancers' abilities. Being in a recording studio was a completely different experience. Confined spaces, microphones, an isolating atmosphere and many technological restrictions, have limited and changed the style and quality of their performances dramatically. (This applies to all kinds of music as they can be separated into two categories. Musicians who perform best live and musicians who can only do studio recordings.) The CGFM sound recordist Kostas Kondos has recorded many traditional folk musicians throughout his career, and he has witnessed numerous times their inability to perform in a recording studio.

Then came the amplifiers. The musicians lost their freedom of movement as they had to stand in front of microphones. The ability of the sound mixer and the quality of their equipment were always, and still is, questionable.

Greek television folk music programmes were usually interested in presenting the dancers while the musicians being merely ignored. Observational documentaries have captured many great performances of some folk legends, but they were lacking cinematic vision and thoughtful sound quality.

So, in my attempt to translate folk music on the screen and retain musically vitality, but also to blend cinematic conventions with the new aesthetics of the contemporary folk

musicians, I had to look away from other Greek folk music programmes and avoid on reproducing their mistakes. Western music documentaries are primarily observational or historical in nature, and concert films rely on equipment and crews that were unavailable to me. Instead, I found inspiration from music films and various music videos. In particular, I looked closely at Bob Fosse's work in Musical Films. Musical films have faced the same concerns as me with on how to translate stage plays for the screen. Before Bob Fosses' first film, musical films were merely following Fred Astaire's preferences:

"Either the camera will dance, or I will." (Astaire in Winge, 1950 7)

Or the specifications he required as choreographer on the film *Top Hat* (1935) where the camera should follow him. This set unsurpassed standards in film. This is summarised in Alastair Macauley's *They Seem to Find the Happiness They Seek* (2009) where he writes: "Film the dancers full frame, without close-up; keep reaction shots to a minimum; run the dance in as few takes as possible, preferably just one." (Macauley, 2009 103)

In his films *Sweet Charity* (1969), *Cabaret* (1972) and *All that Jazz* (1979), Fosse innovated the genre further not only as a choreographer but also as a film director with the use of camera composition, movement and editing. He signs his films as director - choreographer, and he blends cinematic techniques into his choreography. I have adapted Fosse's visual style into my series. While Fosse used dancers and dance numbers, I have used musicians playing their instruments and used frame composition, camera movement, blocking and editing to choreograph music arrangements.

I also look beyond Fosse's work as he was shooting with pre-recorded music while the music in mine was live. I looked at Tony Gatlif's work and in particular his music films

Latcho Drom (1993), *Vengo* (2000) and *Swing* (2001). Gatlif is Romani and his films deal with Roma musicians, so we share the autoethnographic element. They stand somewhere between documentary and fiction and film critics puzzle are left puzzled as to where to list them. The music numbers are live performances (and if they are not, they are incredibly convincing) with real musicians playing themselves. The films have been shot in unique locations, with the camera work and the editing highlighting the great discretion that important elements in the music arrangement undergo in order to blend the dancers in the scene.

CGFM combines the visual aesthetics of these two filmmakers. The distinguished and stylish approach of Bob Fosse “made” for dance numbers only, blends with the naturalistic audiovisual look and feeling of Tony Gatlifs’ films that drives the viewer to forget that they are watching a work of fiction.

Of course, the web, YouTube in particular, is a repository of everything a filmmaker could require when researching a project. I watched thousands of videos, each with a different sound and visual style. I would highlight two videos that caught my attention and influenced my style in CGFM.

One is a 1962 studio recording of Luis Armstrong's band in New York¹. The recording has six numbers but only one stands out. All six have the same shooting technique. Single camera long takes with the camera tracking in and out, and moves around to the vocalist, who stands in bright light and the rest of the band are in the shadows. The editing is very minimal with insert shorts of the musicians performing solo segments. The number that stands out is *Did you hear about Jerry?* with Jewel Brown. Despite the camera movement being almost identical to the other numbers, it works much better here. The rhythm of the song, the narcissistic performance of Miss Brown, who breaks the fourth wall as she looks straight at the camera lens, and her explicit

¹ <https://www.youtube.com/watch?v=ktzPA7Av1TU>

outfit, all blend to create a perfect rendition of the song. This recording helped me to identify the importance and the need for unique recordings for each number, the need for a relevant adaptation to the characteristics of the music, and the need for the visual style to reveal the personality of the musicians.

A year later the same music ensemble recorded *Did you hear about Jerry?*² live in Australia. Similar coverage techniques were used: long takes, the same inserts on the solo segments, and the addition of low and high-angle extreme close-ups on the singer. But this coverage gives a completely different feeling of the music. This is because it has been shot in black and white, made no use of lighting, and the hairstyle and outfit do not compliment or emphasise the sexuality of Miss Brown as the 1962 recording did. As such, the mise en scene that makes this second iteration look entirely different but also feel different to the viewer. Overall, it highlights both the importance of uniqueness in filmmaking but also the importance of considering and reconsidering the mise en scene when filming a music performance.

The second major influence of my work is a recording of Chuck Berry in 1965 on Belgian TV³. Berry performs for the cameras that are in front of him with the audience sitting behind the band. This looks great on camera as in a single frame musicians and audience are connected through Berry's music, despite the band not facing them, something normally avoided in older productions. Berrys' animated performance fits better having the audience in the same shot as their reactions can be seen alongside his performance. In many cases, viewers can see the live audience whispering to one another while he is playing, and they are without a doubt talking about Berry as the viewer at home would be too. Often the three studio cameras intrude upon each other's frames. However, this adds to the more chaotic rock 'n roll mood that Berry's music was emblematic of. Breaking the fourth wall can give different dimensions to the medium, whether it is happening intentionally or accidentally, on purpose or out of necessity. Doing so humanises the musician and the music, making it something that

² <https://www.youtube.com/watch?v=MegutC1rUok>

³ <https://www.youtube.com/watch?v=lhoyMIX5avU&t=1046s>

is not separate from the viewer and thus immerses them further into the music and increases the viewer's enjoyment of it.

2.4 Why autoethnography

“Autoethnography can refer to research in which a researcher reflexively studies a group they belong to or their subjective experience” (Hayano, 1979). Ethnography is to do this by describing and exploring cultures or groups. Autoethnography is to do it about yourself or your own culture, as Hayano suggests. Furthermore, autoethnography allows the researcher to examine these cultures through their own subjective experiences in order to extrapolate previously unexplored areas of it.

Ethnography or autoethnography was never my main concern. My need and desire were to make films, independently and spontaneously without spending months and years filling out applications and waiting for approval and funding. So, gorilla⁴/nonbudget/self-shooter filmmaking was my only option. All the relevant manuals and handbooks advised more or less the same things: *Choose a familiar topic in the area where you live*. I followed this advice and I set up projects in and around my hometown of Alexandria, this gave me the following advantages:

“No need for extensive research” I knew the people, the themes, and the topic.

No expenses for traveling, accommodation, transportation, etc.

Flexibility, everything was available nearby.

Familiarity with the locals, locations etc.

⁴ Form of independent filmmaking characterized by extremely low micro-budgets, skeletal crews, and limited props that use whatever resources, locations, and equipment are available.

No commitment to deadlines.

The result of this “need” is a filmography that includes a body of projects that can be characterised as autoethnography. Besides my personal projects (5 documentaries, 1 short fiction film), for similar reasons, I have shot many professional projects in and around Alexandria (42 cookery episodes and 5 music episodes).

In their book *Autoethnography*, Adams et al. outline that autoethnography should offer “nuanced, complex and specific knowledge about *particular* lives, experiences and relationships rather than *general* information about large groups of people.” (Adams, Linn and Ellis, 2015 21). As outlined above, I did not need to research the themes and the topic of an area in great detail if I used autoethnography because I could then focus on the specifics of an area that were personal to me. Furthermore, this specificity allowed me to harness my familiarity with the locals and the locations that I wanted to film in order to make the project more compelling. Later in the chapter, Adams goes on to mention that autoethnography fosters “personal-cultural entanglements” (Adams, Linn and Ellis, 2015 22). However, this benefit of autoethnography is also one of its weaknesses. In not providing any general information or exposition to the project, the piece in its entirety becomes very specialised and, in this case, anyone unfamiliar with Greek folk music, will not benefit as much from it. Furthermore, the ‘subjectivity’ mentioned in the quote from Hayano at the start of this chapter is another weakness of autoethnography. I can only reflect and apply my own understanding and feelings around the project to the project itself using this method. Any other, would allow for the exegetical exploration of the medium and so a wider and more diversely founded view could be taken which will then be used to influence my overall reflection. However, I feel that in applying more views about the project, it would lose the originality and uniqueness that is stylistically fundamental to autoethnography.

As I stated at the outset of this project, my process of filmmaking is tied to me as a filmmaker. I will go into more detail about this in later chapters, specifically where I

explore my signature on filmmaking. However, this is best explained using the entanglement that Adams mentions. When I work on a project, I put a part of myself into it. This then becomes entangled with the cultures and people that I am working with. They are all then subsequently changed or adjusted based on how I perceive them. This is only possible through the medium of autoethnography because it requires me to focus on my cultural heritage and personality. This would have been lost had I not used it.

By aligning myself intrinsically with the project and using my own culture as the heart of it, the filming of each episode and the reception of them was improved. The best example of this is in episode S03E04: *Thomas Grigoropoulos* which I shot in my hometown Alexandria. Alexandria is a town where the population has boomed in the last 70 years and has attracted many people from other regions such as Grevena, Kozani, Pontos, Thrace, Minor Asia, and Almopia. My family was one of them. So, the locals are still the dominant population, but the “soundscape” has filled with music from these areas too. Thomas lives in Alexandria and is a good friend of mine. I suggested to him to do an episode from the perspective that in contemporary Alexandria you can hear music from many Greek regions.

With him as the vocalist, we gathered musicians from the regions I mentioned above, in order to present an Alexandria sound that is multi-selective, and very different from the well-known local sound. We discussed the repertoire and rehearsed the songs in the yard at my parents’ house and even shot some interviews there. The outcome is a representative mosaic of Alexandria’s sound that has never been present or thought of in such a way before. All the participants were very surprised and satisfied with it, especially with the sound mix, as they admitted themselves, they never heard “their sound” that good. In this episode, I was not only in control of the form and style, but I was also determining and creating the content. These will be explored in much more detail in later chapters but overall, by unconsciously using autoethnography and making use of the entanglement Adams outlines above, the project was arguably more successful.

In the next chapter, I will discuss my methodology for the project. I will explore several methodological frameworks and then also define what autoethnography is and how it relates to my project. This will then inform the chapters that follow after.

Chapter 3 - Methodology

In this chapter, I intend to outline the purpose and importance of reflection in a retrospective PhD by Publication as well as the methodology I have used to inform the narrative of the practice. Furthermore, I also explain the underlying research methods of employing autoethnography and reflection to explore the way in which all prior experiences and knowledge have aided and informed the creation of the works discussed in this project.

3.1 Reflection

Reflection is a fundamental part of any project that is explored retrospectively, be it a creative output, critical theory, or a PhD by publication. There are many ways that this can be approached, but the process is rendered in a more rigorous fashion by employing “a model of reflective theory” (Smith, 2015 85). In her book *Reflection in Learning and Professional Development: Theory and Practice* (2013), Jenny Moon explains that reflection is:

“Used to pull together a broad range of previous thinking or knowledge in order to make greater sense of it for another purpose that may transcend the previous bounds of personal knowledge or thought. An example is where the sense of it is that of taking an overview or ‘sitting back’ from a situation to review it.” (Moon, 2013 5)

Moon also explores several touchstone theories on reflection, citing the works of John Dewey, Jürgen Habermas, Donald Schön and David Kolb as their works have “influenced the manner in which the term is viewed” as their works are the “backbone philosophies of reflection” (Moon, 2013 11). Each theorist has their own view of how reflection should be undertaken but all offer an outcome that allows for the one reflecting to “transcend the previous bounds of personal knowledge” (Moon, 2013 5).

The idea of transcending the bounds of personal knowledge draws parallels to my own style, previously discussed. One particular example would be my reflection on the way I conducted the interviews, discussed later.

After watching all 34 episodes again, I realise one major mistake that I made in the making of the series. I have concentrated all my attention on the music parts, and I have given less weight to the interviews with the participants. I have conducted several interviews myself and some others with assistants who were responsible for keeping a journalistic diligence over the production. At the time I was satisfied with the results as I was gaining the information and the content that was needed in order to construct a tight narrative. However, it is one episode, SO2E03, that stands out in the quality of interviews compared to all other 34 episodes.

At the start of season 02, I had asked the journalist Evi Karkiti to join my team. I knew her well from previous collaborations on different projects and I admired her work and character. Even though she had little knowledge of the themes that the series was dealing with, I was confident that with my help and guidance, she could do the job. Unfortunately, Evi worked only on one episode as she had other commitments, and she couldn't participate in the project. Watching the interviews in this episode after it was completed, I noticed how different the interviews that had been conducted by her were.

They were far more interesting as they revealed the character and the obsessions of the interviewees. Her interviews have added not only to the narrative structure but also to the mood and spirit of the episode. If only I could have spotted that back then I would have made sure that the interviews complemented the music better and I would have thought of ways to be more imaginative, innovative and creative with them.

John Dewey is stated by Moon to champion the idea that reflection is “a chain of linked ideas that aims at a conclusion and is more than a stream of consciousness” also adding that “the anticipated end to be reached determines the process of operations that lead to it” (Moon, 2013 12). In short, the experience that leads up to the goal will invariably be affected by the goal, but the goal itself will also change based on the experiences leading up to it. Moon later clarifies that Dewey’s work relies on “the generation of the process through ‘perplexity’, a sense of goal directedness and the notion of testing or evaluation” (Moon, 2013 12). However, unlike his contemporaries, such as Hullfish and Smith, who Moon notes would focus on “sentiency and memory”, Dewey believes that imagination is the key in the prediction and solution to prospective problems (Moon, 2013 12). As a filmmaker, imagination and improvisation skills are key to my practice. When making the series CGFM I innovated my use of camera angles on a shoot. Previously, I used fixed camera angles but found the effect limiting. Instead, I elected, by using my imagination, to use a handheld camera instead. As such, I was able to solve the prospective problem of taste in my own work.

Habermas, on the other hand, believes that reflection should focus more on the “emancipatory interest of mankind” (McCumber 1984) built upon the theories of Kant. McCumber goes onto state that “reflection remains necessary for emancipation” adding that “one is emancipated only by gaining insight into the nature of oneself... this insight is gained consciously and intentionally” (McCumber, 1984 72). Moon clarifies this idea by stating that reflection to Habermas is “the development of knowledge via critical or evaluative modes of thought and enquiry so as to understand the self, the human condition and self in the human context” (Moon, 1999 14). This is not dissimilar to Dewey’s theory in that they both believe that reflection is used to improve and create new ideas from the past. In my work as a filmmaker, I use my own life to influence my work. One key example is the memory of my mother influencing how I approached the tone and feeling of a television series. This is discussed in more detail in later chapters. However, where Dewey would focus on the goal at the end of the reflection, Habermas is more concerned with the processes that are undertaken to adapt and improve when reaching that goal.

Kolb and Schön develop the theories of Dewey and Habermas as a foundation but build on their work in their own interpretations. Alice and David Kolb describe reflection in their book *The Kolb Learning Style Inventory 4.0* (Kolb and Kolb, 2013) as being “assimilated and distilled into abstract concepts from which new implications for action can be drawn. These implications can be actively tested and serve as guides in creating new experiences” (Kolb and Kolb, 2013 8). Moon adds to this definition by stating that reflection according to Kolb is “the process that develops concepts from the medium of experience” (Moon, 1999 24.) However, she also notes how Kolb merely presents reflection as defined by Dewey and Habermas in a different way, rather than developing and exploring new idea in reflection.

In his 1992 book *The Reflective Practitioner*, Donald Schön states that there are two main methods of reflection – reflection-on action and reflection-in-action. When applying the theory to a group of students, Schön writes:

“Students were confronted with puzzles and problems that did not fit their known categories, yet they had a sense of the kinds of theories...that might explain these phenomena...[O]n several occasions their moves led to puzzling outcomes— a process that worked, a stubborn defect— on which they then reflected. Each such reflection gave rise to new experiments and to new phenomena, troublesome or desirable, which led to further reflection and experiment.” (Schon, 2017)

When Schön mentions students having a “sense” of the theories they needed to fit what they knew, this is reflection-in-action, as previously held knowledge is being employed to reach a set endpoint and it is only through the consideration of this knowledge that a goal can be reached. However, when the students are finished, they arrive at “puzzling outcomes”, the reflection that happens afterwards is reflection-on-action. This relates to the action that the subject has taken to reach that goal and may involve reflection on previous reflection-in-action whether the subject acknowledged it or not.

Because of the complexity of my work as a researcher-filmmaker-teacher, I see all three as a whole, I do need a combination of reflection methods as I need to employ the appropriate method according to the purpose of the reflection. On top of that filmmaking itself has a very complicated process, many different disciplines, and all these different aspects need a different approach. In my work as a researcher, I frequently need to resort to reflection-on-action in order to get my thoughts clear in my own head. As a filmmaker, I use both reflection in and on action in a constant process of innovation and experimentation, several examples are discussed both in previous and later chapters. As a teacher, I reflect on both of these previous reflections when planning a lesson and evaluating the outcome of it. This will then spur on future reflections as the different methods of reflection intersect further and thus, I will develop in all three mediums too.

3.2 Practice as Research in the Arts

The aim of this section of the discussion is to present my own work, in this case, the series of documentary films on folk music discussed in the previous chapter, as Practice as Research (referred to as PaR from now on). In the opening of his book *American Music Documentary*, author Benjamin J Harbert notes how he was told “You can’t do research, but you can make a documentary film” (Harbert, 2018 1). I was in the unique position with this project that I could do both through the medium of PaR. However, we must first establish what PaR is and how it is effective. This will be done using the reflective methods as outlined previously. In his book *Art Practice as Research: Inquiry in Visual Arts* (2005), Graeme Sullivan describes PaR as:

“An adaptive process of human thinking and acting that is informed by our experiences and encounters. It is also a cognitive process whereby what we know shapes our interactions and transforms our awareness. In these instances, our intuition and

intellect draw on real-life circumstances that server as an experiential base that shapes our understanding and allows us to see and do things differently.” (Sullivan, 2005 96)

In the introduction to the chapter the previous quote comes from, Sullivan outlines *Cosmic Thing* (2001) by Mexican artist Damian Ortega (Sullivan, 2005 95). There, he describes the process Ortega goes through disassembling a VW Beetle both physically and conceptually so that all of the deeper meanings of the piece are laid bare. These extend from the memories from his life as an art student through to the history of the VW Beetle in relation to the Nazis in WW2 (Sullivan, 2005 95). At the end of the project, Ortega is able to present ideas and theories that would not have been possible had the research not taken place as a demonstration and so the merits of practice as research become more apparent. These merits do not follow the academic roots of research and instead demonstrate “shifting knowledge paradigms across the academy” (Nelson, 2013 48). Nelson later goes onto mention that it also opens “a space for Haseman’s performative research paradigm.” (ibid).

Haseman’s paper *A Manifesto for Performative Research* (2006) describes and critiques several known paradigms of research while championing the paradigm of performative research. This paradigm is a useful starting point from which to expand a framework that can be used to demonstrate a contribution to knowledge. Before elaborating on this framework, I will explore the paradigm and how it can be used in conjunction with the reflective methods outlined above.

Haseman begins by stating that “qualitative and quantitative research methodologies frame what is legitimate and acceptable. However, these approved approaches fail to meet the needs of an increasing number of practice-led researchers, especially in the arts, media and design.” (Haseman, 2006 1). While quantitative and qualitative research both have merits in other fields, as Haseman also accepts later in the paper,

they do carry a reputation of being “hermetically sealed” (Haseman, 2006 1) not allowing for any blending or adjustment, something the arts frequently requires.

Quantitative research is defined by Haseman as “measur[ing] and quantify[ing] phenomena, constructing them in terms of frequency, distribution and cause and effect. The ultimate goal is to isolate principles which allow for a generalization of findings and the formulation of invariable laws” (Haseman, 2006 1). Qualitative research, contrastingly, is described as “behaviours and responses are constructed as qualitative texts. They are studied during the research process and research findings are represented as drawing upon a range of sources and approaches” (Haseman, 2006 2). He ends that section by quoting from Flick who states that “qualitative research above all works with texts” (Haseman, 2006 2). As stated before, both of these paradigms work in other fields and research areas. For PaR, they are too rigid and restrictive although qualitative research is, in some cases, the more appropriate of the two to PaR although not entirely. Haseman goes on to say that in recent years, researchers have grown “impatient with the methodological restrictions of qualitative research and its emphasis on written outcomes” going on to say that they also believe “that approach necessarily distorts the communication of practice.”

Another area where qualitative methodologies limit the researcher, and the research is in their origin or their proposed origin. Haseman notes how there is a “different relationship with the research problem which drives the research study. It is well accepted in the literature on both quantitative and qualitative research that research design needs to flow from a central research question or problem statement, or (in grounded theory) from the experiences and understandings of the population being researched” (Haseman, 2006 3). In short, before research can happen, a problem or a question must first be considered. While this forms a solid base for the research that is going to be conducted, by definition, it then suggests that research and theories that are formed without a problem are not as rigorous or reliable. This “problem-led” research, as Haseman calls it, is how most traditional research is done, but once again, does not follow all ways of thinking or approaches in research. In fact, most

practice-led researchers, as I believe this thesis to be, “do not commence a research project with a sense of ‘a problem’. Indeed, they may be led by what is best described as ‘an enthusiasm of practice’: something which is exciting, something which may be unruly, or indeed something which may be just becoming possible as new technology or networks allow (but of which they cannot be certain)” (Haseman, 2006 4).

As this thesis is primarily focussed on reflection on a synthesis of research and practice, it is not “problem-led”. Furthermore, I did not go into the process of creation with a set problem or question in mind. Instead, I created and encountered problems along the way. The practice preceded the problem which now can be analysed as research. This does not fit with the orthodoxies of qualitative or quantitative research. Instead, it is where Haseman’s performative paradigm is used and encompasses the thesis. Haseman summarises the performative paradigm as follows:

“The principal distinction between this third category and the qualitative and quantitative categories is found in the way it chooses to express its findings. In this case, while findings are expressed in non-numeric data they present as symbolic forms other than in the words of discursive text. Instead, research reporting in this paradigm occurs as rich, presentational forms... And so when research findings are made as presentational forms they deploy symbolic data in the material forms of practice; forms of still and moving images; forms of music and sound; forms of live action and digital code.” (Haseman 2006, 5)

The “presentational forms” Haseman writes about are what we would associate with the creative arts and media today. My practice, the series of music documentaries, fits into this category and would not in the other two paradigms. The symbolic data in this case is the technical aspects of the work I filmed such as camera positioning, musical context, music, framing and several others discussed in later chapters of this thesis.

However, there is another aspect of the performative paradigm that is missing from the other two that are present in PaR. Haseman suggests this in: “The new strategies and methods are dictated by the phenomena being investigated and the recognition that the current repertoire of quantitative methodological tools – particularly discursive prose – will not accommodate completely the surplus of emotional and cognitive operations and outputs thrown up by the practitioner.” (Haseman 2006, 7). When Haseman references the “emotional and cognitive operations and outputs” of the performative paradigm, this is similar to Schon’s idea of learning, and by association research, involving the past experiences and theories that the researcher or ‘practitioner’ has. In my case, this is the experience I have in the film industry and the experiences I have gained in the process of creating the practice in question as discussed previously.

Haseman concludes his paper by stating that:

“Performative research – while it has been fuelled by the practices of artist/researchers and is the most appropriate research paradigm for all forms of artistic practice – is also being used by researchers involved in content creation and production across the creative and cultural industries, especially those engaged in user-led and end-user research” (Haseman 2006).

My research focuses on the synthesis of artistic practice and theory that would be covered in Haseman’s paradigm. The notion of research in content creation or content creation as research is vital to my PaR due to the reflective nature of the piece. Furthermore, unlike the other two paradigms where the research spawns from a problem or a theory, the research paradigm is left open. The practice can still be viewed with the prerequisite research and as such, the practice can stand on its own regardless. Greek folk music and the television focussed on it exists regardless of my research and can be enjoyed without engaging in the research I have undertaken. I explore the cultural history of folk music in later chapters. Where I have mentioned previously that there was a synthesis of ideas both technical and creative, the goal was to fundamentally create something that could still be viewed by anyone. The other

two paradigms would limit me in this, instead blending the research too well into what Hageman refers to as a qualitative “text”, where the research is indiscernible from the practice. That is not the goal with this thesis and as such, some aspects of pure qualitative research will still be used, but only to support the performative paradigm.

As I have established my research as following the performative paradigm, it is necessary to also explore the methodologies that will be used to explore my practice in synthesis with the reflection. As his theory most closely aligns with my thinking, I will follow Nelson’s model for epistemological PaR and will analyse and explore it in this next section.

Nelson divides his model into three categories that centre around the praxis, or the output, of the research. These are “know-that”, “know-what” and “know-how”. Each of these ideas are founded upon the idea that the researcher uses preconceived knowledge to progress. Nelson defines knowledge using the philosophical works of Polanyi and says that knowledge is better thought of as “knowing” (Nelson 2013, 39). That is to say, there is no binary between things that are known and unknown, instead, it is all encompassed in knowing and things can be forgotten or learned in the process. He goes on to say that PaR should “develop a methodology and methods to frame that knowledge not based on the formulation of laws by way of deduction and induction but on a different, but nevertheless equivalently rigorous basis.” (Nelson, 2013 40). This methodology is therefore open to reflection and creativity and more suitable for this project.

Nelson’s three different forms of knowledge carry different aspects of the concept with them, and each can apply at various stages of research. They are known as “know-that”, “know-how”, “know-what” (Nelson, 2013 45). Know-that is everything that you go into a project knowing. It is the sum of previous experiences, previous projects and skills developed over your life, in my case as a filmmaker, that are consciously drawn upon. In film making this could be camera choice, lighting, how a set is organised, who

works on what, or who to work with on specific projects. Know-how is instinctual. This is all the unconscious decisions made when working on, for example, a documentary. Know-what is knowledge gained from reflection. In filmmaking, reflection is key and can occur at any stage from saying 'cut' at the end of the shoot or during the editing process. These smaller, micro-reflections help to create a more polished piece and also contribute back to my wider knowledge, 'know that', which I can then apply on my next project. Each of these contributes to my use of mise-en-scene that I have outlined earlier in the thesis.

My knowledge at each stage helps me to construct a scene so that it fits my overall vision for the project but also to help pull focus onto the music as the central protagonist of the piece. It also extends to my use of equipment and who I work with on projects. Later, in the chapter 'Form and Style', at the section Multicamera, I describe in detail how the wrong choice of using playback recording techniques at the first few episodes, led me on the decision of using a fixed small camera (GoPro) that not only solves my technical problems but also, breaks the fourth wall as this camera wall angle helps the project to connect directly with the audience. This is a direct use of my 'know-how' instincts acknowledging that something was wrong and allowing me to reflect and draw upon my 'know-that' in order to make a change that improved the project. However, this process also highlights one of the weaknesses of Nelson's three knowledge types.

Nelson's three knowledge types are regarded as a cycle where each transition to the next in order. In the example outlined above, I did not start with my knowledge and end at reflection, instead, I drew upon my instincts to reflect and then tapped into my knowledge in order to improve the series. Strict adherence to Nelson's model is detrimental to the freedom of creativity in filmmaking and so while it should be applied, in theory, it should be applied fluidly so that moments of pure instinct and creativity can be applied for a better result.

In 1999 I worked with the acclaimed ethnographer Yiorgis Melikis as director-editor on 12 episodes of the folk music television programme *Kathe Topos kai Tragoudi* / *Every Place and a Song*. In the discussions we had with Mr Melikis about the content and

the visual style we agreed to differentiate the project from other television programmes on folk traditions that were popular at the time, by following techniques, aesthetics and conventions that Domna Samiou⁵ had used in her folk music series: *Mousiko Odiporitko / Musical Journey*.⁶ Among the film crew, we developed a word when we wanted to describe other folk programmes or live performances that we believed were of poor quality, in aesthetics, the principals and in the spirit of Greek tradition: βλαχόραμα / vlahorama.

Vlah - orama

Vlahos orama

vlahos: In everyday language vlach (with a small v,) is a generalized term for those who come from a mountainous or rural area and refers to someone who speaks with a village accent. It is usually a derogatory term and indicates a lack of education and attitude. It is mainly used metaphorically for someone uncivilized, uneducated and without manners. (Kontosopoulos, 2003)

orama: *vision* (Anon 2006b)

Panorama: *the beautiful, impressive picture of extensive landscape, which one views from above.* (Anon 2006a)

The word “vlahorama” is pun with the word panorama and we used it sarcastically as many of the folk programmes and performances aimed for the spectacular and the impressive. Always in the ethnographic projects that I have worked on, I have avoided simplistic presentations of folk and traditional themes as tradition defines me firstly as a person and then as a filmmaker. Working in the field of ethnography I bear the responsibility on my shoulders of respecting both my tradition and other traditions I get involved with. One of the many definitions of the word tradition that I identify most with comes not from dictionary or scholars, but from anonymous people who state:

⁵ Greek singer and musicologist who contributed to the rescue and dissemination of traditional song. Opposing the commercial exploitation and popularization of the Greek tradition, she presented Greek folk music and dance at their most authentic performance.

⁶ Television music series that aired on ERT in the period 1976-1977. Each episode was dedicated to the music and dance tradition of a different region of Greece.

"Tradition is not only what we have inherited from our grandparents, but it is also what we will leave to our children."

This is again similar to the work of Shon and Habermas in that they hope to emancipate theory from the reflection in order to progress. This could be generated from the previous two versions of knowledge or from the "knowledge traditions" Nelson suggests. However, they are ultimately evaluating what has worked and what is best to help further the research. He elaborates by saying:

"The know-what of PaR resides in knowing what 'works', in teasing out the methods by which 'what works' is achieved and the compositional principles involved...Though each piece of practice may be individual, an aggregation of instances allows for a broader know-what to be established" (Nelson, 2013 44)

The evaluation of what works and what does not was a key principle in my research and developed through this combination between the technical and the creative. Later, in the chapter Form and Style, in the section Multicamera, I describe in detail how the wrong choice of using playback recording techniques in the first few episodes, led me on the decision to use a fixed small camera (GoPro) that not only solves my technical problems, but also breaks the fourth wall as this camera wall angle helps the project to connect directly with the audience.

3.3 Research Methods

Through a combination of the theories explored in the previous sections, my research will use a synthesis of both reflective and autoethnographic methods. This will allow me to investigate the contribution my practice has made to the wider research topic.

Autoethnography is defined by Ellis et al as "an approach to research and writing that seeks to describe and systematically analyse personal experience in order to

understand cultural experience.” (Ellis et al, 2011 273). When employing it as a research method “A researcher uses tenets of autobiography and ethnography to do and write autoethnography. Thus, as a method, autoethnography is both process and product.” (Ellis et al, 2011 273).

Fundamentally, autoethnography is a form of reflection but is also concerned with the “story” (Ellis et al 2011, 280) that is being presented. This will include the “words, thoughts, and feelings of the researcher” (Ellis et al 2011, 280) too as well as any theory that has been established in the research itself. What this research will focus on is analytic autoethnography, which is a “sub-genre in the realist ethnographic tradition” (Pace, 2012 5). Pace, adapting the words of Anderson, outlines five key aspects of analytical autoethnography that are key to its use. They are:

“ (1) the researcher is a complete member of the social world under study; (2) the researcher engages in analytic reflexivity, demonstrating an awareness of the reciprocal influence between themselves, their setting and their informants; (3) the researcher’s self is visible within the narrative; (4) the researcher engages in dialogue with informants beyond the self; and (5) the researcher demonstrates a commitment to theoretical analysis, not just capturing what is going on in an individual life or socio-cultural environment” (Pace, 2012 5-6)^[3]

These five features of autoethnography are present in my research and can be noted in the demonstration of work in the previous chapter.

In this chapter, I have outlined how vital reflection is to a PhD by Publication and the PaR methodology, focussing on various methods of reflection, the performative research paradigm and an exploration of autoethnography in the arts. Through this, I have described my research strategy using a combination of reflection and autoethnography to critically evaluate my own original contributions presented in the

previously published work. By exploring the methods of reflection and autoethnography from a technical standpoint, I have established the characteristics of them both. Furthermore, I have provided examples on how these reflections are qualified by my practice. By engaging with the theory at the heart of reflection, I will now go on to establish how effective reflection is to a filmmaker and how intertwined the maker is with their work. In the next chapter, I will explore my past work, my practical methods and work style when creating my professional practice and my own personal ties to the project as a whole.

Chapter 4 - Biography and Discussion of past work

4.1 Planning the Project

As a filmmaker you make films, right? But your films also make you. As you work persistently at eliminating each film's imperfections, you are exercising your heart and mind to make innumerable decisions that affect not only the film, but how you decide particular issues in your future life. Eventually something in you signals that you have done all you can to liberate your film's best potential. This uncertain end is the culmination of the artistic process. Each film teaches you and develops your sensibility, an invisible growth inseparable from the artistic process (Rabiger, 2009 27).

When I was writing the proposal for Contemporary Folk Musicians, I had two things in my mind. First, to set up a production format and workflow that meets the production values and second to create a series that is innovative, fresh, but also be a research project.

To achieve the first goal, I made sure to gather the right crew for the job. They needed to be flexible, intelligent, multi-skilled professionals that I can fully trust. I also made full use of the latest technological innovations by setting up an online workflow. The structure of the episodes was very simple. Every episode included 8-10 music pieces. Between the music were interviews with the musicians and other participants. There were two parts in every episode. The first one with music performances recorded in a controlled environment and the second one with recordings from a live performance with an audience. The aim was to create a portrait of a band, their music, their influence and inspirations and their views on traditional folk music and its perspective.

To achieve my second goal, I made use of the experience, knowledge, network, and skills that I have developed during my professional career. In order to establish context, I have provided a list of my filmography including works relevant to this project which can be viewed in the appendix (Item 1). Most of my work from 2000 onwards can be characterized as autoethnographic and deals with themes and issues around my hometown of Alexandria, Greece.

4.2 Synthesising the Past

I grew up surrounded by music. My father constantly listened to folk music, even while sleeping, and my mother sang lamentations when she was sad, learned from her mother. Across from our house, I often heard Zourna lessons at the local ethnographic society.

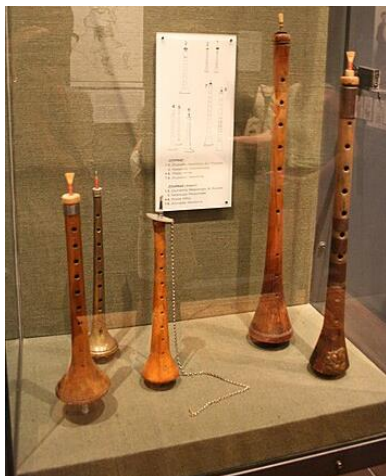


Figure 1 Zourna Wind instrument played in central Eurasia, ranging from the Balkans to Central Asia. Different types of zurna (zourna) from Greece in the Museum of Greek Traditional Music Instruments in Athens (Joan 2009)

As a child, I joined a folk-dance group, and as a teenager, I began playing bouzouki, an instrument linked to Rebetiko, a genre of Greek traditional music. Though I never became a skilled musician, I took part in countless gatherings, festivals, and events centred around Rebetiko music.



Figure 2 Bouzouki tetrachordo (Arent 2005)

Member of the long-necked lute family, with a round body with a flat top and a long neck with a fretted fingerboard. It has steel strings and is played with a plectrum producing a sharp metallic sound, reminiscent of a mandolin but pitched lower

Between 1997 and 1999, I directed and edited three documentaries on Greek folk art and rural traditions: *Sarakatsani, Myth and Stories* (1997), *Building with Stones* (1998), and *The Celebration of Babow* (1999). These projects sparked my deep interest in ethnography and traditional customs, particularly in Greece and the Balkans.

In 1999, I directed and edited 12 episodes of *Every Place and a Song*, an ethnographic music program hosted by renowned Greek ethnographer Yiorgos Melikis. This experience allowed me to explore Northern Greece, meet fascinating people, and immerse myself in their traditions. However, I left the series due to creative differences with Melikis over visual style.

From 2000 to 2004, I filmed my first feature documentary, *Mabetistas*, a four-year, low-budget project about two childhood friends growing cannabis illegally. The documentary employed observational methods, and I gained valuable skills in handheld camera work and long-take techniques.

In 2004, I directed a daily cookery program for three seasons, using an observational style and focusing on traditional recipes filmed in real time. The series evolved after I

began filming at my parents' house, featuring my mother as a chef. This shift from professional kitchens to rural homes helped create a unique, character-driven show that resonated with audiences.

In 2005, I began shooting *Rogatsia: The Sense of Zourna*, another observational documentary focused on a local musical custom in Alexandria, Greece. After ten years of filming, I completed the project in 2015. The film celebrates marginalized cultures and reflects a personal, subjective approach to ethnography.

In 2017, I proposed and helped launch CGFM for the Hellenic Greek Broadcaster (ERT), a folk music television program. My past work in Greek and Balkan traditions, along with my background, allowed me to connect easily with participants and create a successful, creative environment. Although the series was cut short after three seasons and 34 episodes, my goal was to document the evolving Greek folk music scene, which I believe would take around 80 episodes to fully represent.

Throughout my career, I have grown as a filmmaker, ethnographer, and researcher, with each project offering new challenges and creative opportunities.

Chapter 5 - Discussion of Context

5.1 Sunday Folk Programmes

Traditional music programs have been a staple of Greek television since its inception, usually airing on Sunday afternoons when family gatherings and folk entertainment were common. Most of these shows have followed a similar format, typically filmed in studios or picturesque rural settings, emphasizing folk elements and often reinforcing the same stereotypes.

Currently, five major traditional music programs air on ERT:

1. *The Salt of the Earth*
2. *The Place and its Song*
3. *From Place to Place*
4. *Sunday in the Village*
5. *Greek Events*

I wanted to distinguish my program from these by focusing on content, form, and style. To do this, I made several key decisions:

1. **No presenter:** I avoided using a presenter, as they tend to distract from the music. This choice allowed the musicians to take centre stage and differentiate each episode.

2. **Innovative musicians:** I sought musicians who were not only preserving Greek folk music but also pushing boundaries, blending genres, and experimenting with the form.
3. **No dancers** I kept the focus on the musicians, rather than diverting attention to dancers unless it was an integral part of the event.
4. **Unique filming techniques:** I moved away from the typical multicamera coverage, adapting my filming style to fit the music and performance.
5. **Challenging musicians:** I encouraged the musicians to step out of their comfort zones and present something fresh or unexpected.
6. **Choreographed cinematography:** I carefully crafted the cinematography to complement the music, ensuring the visuals and sound were in harmony. I also personally edited each program to emphasize key aspects of the performance.
7. **Location choice:** I selected filming locations that aligned with the mood and style of the music, creating an immersive atmosphere.

In my thesis, I will explore these decisions in greater detail in the chapter titled "Conventions," where I will analyse both the successes and challenges of these approaches.

The other programs mentioned follow a more traditional format, often featuring a presenter/host who dominates the screen. These shows tend to focus more on the setting and the dancers, with the musicians sometimes relegated to the background. For example, *The Salt of the Earth*, *The Place and its Song*, and *From Place to Place* all feature ethnomusicologists as hosts, and the camera often focuses on the dancers, leaving the musicians in the periphery.

Sunday in the Village takes a more general approach, with a rotating journalist host presenting customs, food, music, and dance in different rural villages, often placing the emphasis on spectacle and the dancers rather than the music.

Greek Events is different in that it doesn't have a host, but it still follows a similar formula with fast-paced editing that, despite the rich content and locations, gives all episodes a similar look and feel.

While these programs have their audiences and continue the tradition of Sunday folk entertainment, my approach aimed to break away from these conventions and present a fresh, more music-focused experience.

5.2 The principals

In order to create something different, unique and “honest”, I first needed to set up some basic principles. These principles were very important as the working environment, conditions, ideology, and values can dramatically affect the mood of a project that is somehow visible to the audience.

5.2.1 Nice atmosphere/trust

“Aided by compact digital equipment that needs little lighting, we are back in the intimate shooting conditions of the early 20th century, which is perhaps why documentaries keep getting more effective. The smaller, more human scale lets us make films in a quirkier, more individual way— surely a major development. Fewer crewmembers, however, means that the qualities of those who remain are vital. Nothing affects your fortunes more than who you choose as your collaborators” (Rabiger, 2009 447).

All the crew members I worked with were friends that I have worked with on various projects in the past. I made sure that all members were making important contributions to the project and inspired them to cooperate while also maintaining a degree of levity while we worked. I also made sure to create a pleasant and friendly atmosphere for the musicians so that they would be at ease and thus allow them to perform at their best (Arthur & Rousseau, 2001 62). A key crew member to achieve this friendly environment was the sound recordist, Kostas Kondos. Kostas was reaching retirement age, and it was very tiring for him to participate in the shootings. He was mainly hired to do the sound processing at the postproduction stage. However, I insisted on him being present at the shooting, as he has a unique calm personality and the ability to absorb the intensity and the fever that was developing during the shooting process and transmit this calmness to the crew members and the participants. As many episodes demanded we travel, stay in hotels, and generally share a lot of social time as a crew, Kosta's calm personality helped keep us at ease. This was something that was welcomed and respected by everyone involved.

5.2.2 Musicians before the music

To help participants take part naturally and spontaneously, you must reiterate trustworthy reasons for making the film. You must ensure that the participants doing something comfortably routine or something that holds special meaning. (Rabiger, 2009)

I am a great proponent of the phrase “*there is no such thing as good and bad music. There are only good or bad performances*”. So, my focus was on musicians' performance and personality rather than the music itself, to keep in line with this idea. As such, a lot of screen time was given to musicians as they were playing instruments rather than concentrating just on the vocalist.

In creating *CGFM*, my challenge was to adapt music performances to the screen in a fresh, cinematic way. I wanted variety in each episode, so I avoided having the full band perform the same song in identical settings. Instead, I encouraged musicians to experiment with different ensembles, sometimes performing solo, which allowed their individual talents and personalities to shine. For instance, in episodes like S03E01 with Dimitris Sfigos and S03E05 with Alekos Tsolakis, the musicians played in various configurations, making the performances more dynamic.

Convincing musicians to step out of their comfort zones was difficult, but by assuring them we could edit out any unsatisfactory takes, they became more willing to participate. Once the first season gained traction, the musicians became more open and enthusiastic, trusting me and the crew. This trust was key, especially since all crew members were musicians themselves, fostering a collaborative environment where the musicians felt comfortable experimenting.



Figure 3 Vaggelis Psathas (personal collection 2021)



Figure 4 Lefteris Tsitouridis (personal collection 2020)



Figure 5 Pantelis Hatzikiriakos (personal collection 2018)



Figure 6 Alexia Chrisomalli (personal collection 2017)



Figure 7 Nikos Stratakis (personal collection 2017)



Figure 8 Alexis Partinoudis (personal collection 2020)

I'm proud of the recordings because I succeeded in showcasing the musicians' personalities. After the episodes aired, the musicians themselves cited the segments where they were encouraged to try something new as their favourites.

This approach led directly to my current project, *Rebetiko, Songs from the Underworld*, which features solo performances by individual musicians, emphasizing the raw, intimate side of their artistry.

5.2.3 Sound quality and Aesthetics

Before focusing on the visuals, I prioritized securing excellent sound conditions for the project. I had extensive discussions with the sound recordist about the desired aesthetic and mood. It's also important to note that the crew was highly skilled, with expertise in music and sound. Their knowledge was invaluable in shaping the project's tone, as they communicated easily with the musicians and offered insightful feedback.

5.2.4 Challenge the musicians

Each episode featured 8-10 songs, and I wanted to avoid having the same band members perform all the tracks. Often, I asked musicians to try new arrangements or perform with different ensembles. While some musicians were initially hesitant, most ended up delivering surprising and unique performances.

5.2.5 Respect and surprise the audience

I found it challenging to predict the audience for the project. Based on my experience attending traditional Greek music festivals, I knew that many fans of this music didn't watch TV or own one. I anticipated that the primary audience would be older viewers in rural areas, where TV is their main source of entertainment. Given that they paid for

a TV license, I felt it was essential to respect and engage them by offering a program that would challenge, inform, and entertain them.

5.3 Form and Style

One of my main goals was to create a series where every episode is different from the others as the music is different on each episode too. However, I also wanted to create some forms and conventions that would be present throughout the series.

5.3.1 Multicamera

The most efficient method to cover a music performance was to use multicamera techniques. The most common one, for low-budget production anyway, is to use three cameras. One for the wide shot, where we can see the whole band and the location, another for the medium shots, and a final one for the close-ups.



*Figure 9 Camera 01 wide shot
(personal collection 2020)*



*Figure 10 Camera 02 medium shot
(personal collection 2020)*



*Figure 11 Camera 03 close up
(personal collection 2020)*

This technique usually limits the choices of camera positions as they need to be in place and organised in such a way as to not interfere with one another. I wanted one camera to be handheld, free to move all around the set, and to be able to be placed constantly at different positions and angles to achieve a desirable frame composition. This was very difficult as the handheld camera and the operator would be in the frame of the other two cameras.

To resolve this, I first came up with the idea of having two takes for every song. The “orderly one” where I placed all three cameras at different positions and were mainly recording close-up shots. I then recorded a second take, with the musicians repeating the previous performance in playback with the cameras placed in a conventional multi-camera set-up. This also gave the option of six different camera angles at the editing stage. Very soon I realised this was a problematic approach. The musicians were very uncomfortable when performing with the use of playback, either because they had no previous experience with it, or they had very little time to practice while on the set.

Another issue was that it was extremely time consuming. The musicians and the crew were getting tired, they were losing their initial enthusiasm and instead of performing at their best, they were just doing their jobs. Continuity was another problem as the body positions of the musicians did not always match in both takes. But, most of all the problem was with my direction. Six cameras in two different takes were too much to handle. Of course, I did not have the time to do the planning, and the preparation needed for six cameras. I had to work quickly and spontaneously. I was only relatively familiar with the musical piece being performed as I made sure that I studied the song’s structure well before shooting. But I only had a very short amount of time, sometimes a matter of minutes, to observe the musicians rehearsing on the set and decide how I was going to choreograph the performance and then translate that into instructions for the crew members.

After the first few episodes, I decided to change the filming technique and drop the playback options. Camera one would do the establishing wide shot, Camera two would concentrate on a medium close-up with the singer and I kept the third camera to myself, completely free to move around the set to gain the desirable shots. I gave directions to the other camera operators to change their frame shots when I was walking into their original frame and come back to their original positions when I moved out of the shot. As this was too risky and it was a strong possibility to end up with

segments where none of the three cameras recorded an acceptable take, I decided to add a fourth camera.

5.3.2 Breaking the Fourth Wall

The fourth camera was a GoPro camera. GoPro cameras have limited abilities, but they are small, light, flexible, and can easily be controlled with a mobile phone. I placed the camera high and away from the set at an unusual angle and I composed the frame in such a way that the crew members and other participants were visible. This shot was very different from the shots from the other three cameras, and it was breaking the fourth wall⁷. To justify the additional fourth GoPro shot, during the editing stage, I added two relevant information lines about the songs or the musicians. Very soon, this shot became the most characteristic and became a convention. I used it not only when I had no other viable option from the other three cameras but also to give rhythm to the editing. Most importantly this shot helped to connect directly with the audience.

The effective use of the fourth camera is the perfect example of how I developed my techniques and personal style as a filmmaker throughout my career. Usually, there is a technical need or budgetary restriction that pushes me to become innovative and creative. But is this the truth for most artists? This shot became the most characteristic in the series and possibly the most interesting. It connects the audience with the project as the filming crew becomes visible, blends with the musicians and emphasizes the bond of the visual with the audio.

⁷ *Fourth Wall It creates a moment that connects directly with the audience on a more personal level, allowing them to become something beyond just a mere observe.*



Figure 12 Go Pro Camera 04, Kotsakia (personal collection 2018)



Figure 13 Camera 01, Kotsakia (personal collection 2018)



Figure 14 Camera 02, Kotsakia (personal collection 2018)



Figure 15 Camera 03, Kotsakia (personal collection 2018)

5.3.3 Cinematography

I began my career in medium-to-large-budget productions as an editor and director before focusing on low-budget, self-funded projects to maintain creative control. This shift led me to develop skills as a producer and cinematographer, mainly through personal documentaries and cookery shows. Over time, I became efficient in working quickly, improvising on set, and using techniques like long takes and handheld cameras. In *CGFM*, I operated the third camera, which became the primary one, contributing over 50% of the final footage.

5.3.4 Handheld Camera

Using handheld cameras freed me from tripods, allowing me to experiment with various angles and compositions. I focused on framing musicians in both foreground and background to highlight their interactions.

5.3.5 Long Takes

Long takes, though demanding, allowed me to choreograph music performances and capture full songs in one shot, creating a dynamic, seamless experience.

5.3.6 Editing

As director and editor, I ensured each song had the right pace and rhythm, guided by the footage. The main challenge was finding the narrative structure for each episode.

5.3.7 Presenter

Initially, I wanted to avoid using a presenter to keep the focus on the musicians. However, I added a presenter briefly in the first season at the request of the hired interviewee. This role ultimately didn't align with the project, both due to the person's behaviour and poor team fit.

5.3.8 Sound Recording

Sound quality was a top priority, so I used clip microphones instead of dynamic ones, which minimized set clutter. Though challenging at first, the sound recordist adapted, and we successfully integrated audio with the visuals over time.

5.3.9 Locations

Each episode featured two performances in carefully selected locations, ensuring both aesthetic and acoustic compatibility. We often filmed multiple takes, allowing for flexibility in capturing the best performance. For example, in the episode S02E11 *Kadinelia*, we recorded five songs in one location with different settings to match the mood and rhythm of each song.



Figure 16 location example A GoPro (personal collection 2018)



Figure 17 location example A Wide Shot (personal collection 2018)



Figure 18 location example B GoPro (personal collection 2018)



Figure 19 location example B Wide Shot (personal collection 2018)



Figure 20 location example C GoPro (personal collection 2018)



Figure 21 location example C Wide Shot (personal collection 2018)



Figure 22 location example D GoPro (personal collection 2018)



Figure 23 location example D Wide Shot (personal collection 2018)



Figure 24 location example E GoPro (personal collection 2018)



Figure 25 location example E Wide Shot (personal collection 2018)

The first song in this episode is in an urban environment. As it is different from the other songs the urban location emphasises the mood of the music and lyrics more effectively than if it was filmed in the same location with the others.



Figure 26 Urban location example GoPro (personal collection 2018)



Figure 27 Urban location example Wide Shot (personal collection 2018)

The second set of locations included live performance venues like theatres, where I used conventional coverage due to real-time constraints. However, I sought ways to creatively choreograph live performances, drawing inspiration from high-budget productions despite my limited resources.⁸

⁸ Here is an example of o multicamera coverage where the audience/viewer can hear, see, and feel the music possible even better rather to be present at the theatre <https://www.youtube.com/watch?v=4niv522mbtM>

Chapter 6 - The Filmmaker's Signature

6.1 Mise en scene

Mise en scène is the arrangement of scenery and stage properties in a play. Translated from French, it means "setting the stage" but, in film analysis, the term mise en scene refers to everything in front of the camera, including the set design, lighting, and actors. Mise en scene in film is the overall effect of how it all comes together for the audience.

Mise en scene elements include:

- *Sets*
- *Props*
- *Lighting*
- *Costumes*
- *Actor blocking*
- *Shot composition*

The strongest component in my work at CGFM was the utilisation of mise en scene. The way I used and controlled the basic elements of mise en scene in order to distinguish one episode from one another, and music segments from one another within each episode, but at the same time give the degree of unity throughout all 34 episodes of the series. However, it is worth noting here that my overall aim for each episode was to create something that stood apart from previous incarnations of musical recordings. Rather than being for a CD or purely audio, it needed to work as an audiovisual piece where each episode could be worked independently of the series or be seen as part of a collection of episodes for a wider series.

Sets: The locations were carefully selected for their aesthetics to match the genre and mood of the music. In most cases, the location may be the same in every music segment, but the musicians and the cameras positions and angles have been rearranged in order to give a different perspective of the location. At live performances appropriate venues were preferable.

Props: I used minimal props and only when it was appropriate to add to the audience's perception of the "screen staging" of the music. Clip microphones were preferred, as their small size does not interfere with the frame in comparison with dynamic microphones that have to be adjusted with big stands, and they can take a lot of space within the frame composition. When necessary, I included microphones and their stand in a discreet and appropriate manner to fit and balance within the frame.

Lighting: Lighting a scene can often be very time-consuming. This could have upset and distracted the musicians. I preferred to focus on flexibility and convenience. To that end, I chose to work more in exterior locations with natural light, and carefully chose the days and the times of the day to film. With indoor locations, I had to prepare practical, convenient, and minimalist approaches so it would not detract from the experience of filming for both me and the musicians.

Costumes: I mainly relied on the musician's own wardrobe. Usually, they will come on the set with 2-3 different outfits, and I selected the appropriate one that matched the aesthetics of the lighting and the set.

Blocking: The musicians were arranged in a particular way on the set for each musical segment in order to fit within the set and combine with the 4 different camera positions. Of course, this had its limitations as the musicians were performing live, and they had to listen and communicate with each other.

Shot composition: Every music segment had one unique composition, at least on the wide shot. Frame composition, camera angle and position, lighting, props, setting, musician's position were carefully selected, arranged, and balanced. A handheld camera was responsible for offering connection shots with relevant information both in the foreground and the background of the frame.

6.2 Case Studies

In this chapter, I examine four specific episodes of *Contemporary Greek Folk Music* to highlight the similarities and differences between them. The aim is to showcase how my directorial approach evolved according to the mood and characteristics of the music and musicians. While earlier sections of the thesis cover the technical aspects of cinematography, editing, and production techniques, this chapter will focus on three key elements that visually and aesthetically distinguish CGFM from other folk music programs on Greek television. These elements include **camera positioning**, **editing**, and the **use of locations**. The uniqueness of CGFM lies not only in how these techniques are applied but also in how they vary from one episode to the next, creating a distinctive visual language that aligns with the experimentations and innovations of Contemporary Greek Folk Musicians.

Unlike most Greek music programs, which generally follow a rigid format, CGFM offers a fresh audiovisual experience in every episode, thanks to its ability to adapt the filmmaking style to the specific music, musician, and mood. This flexibility results in a series where each music segment feels distinct, while still adhering to the overall narrative of each episode.

The following case study on *S03E03: Alekos Tsolakis* serves as an example of how these elements work together to create a dynamic and engaging episode.

6.2.1 S03E03 Alekos Tsolakis

I first heard Alekos perform at “Doulapa,” a small, cult music bar in Thessaloniki. The venue, no bigger than 12 square meters, fits as many people as will squeeze in. It's owned by a close friend of mine, with whom I jammed rebetiko music in the 1990s. I'm a regular there, as they play Greek music exactly how I like it. After 4 am, musicians from other venues stop by to join in. One night, over 15 bouzouki players gathered, and Alekos stood out with his solid, passionate, and unique playing. A week later, I visited him at his regular venue and asked him to be part of the CGFM series. He agreed immediately and was very cooperative throughout the filming.

Most of the shoot took place at his modest house in Thessaloniki's old town, which reflected his music and character. Alekos gathered his musician friends to perform, then sat for an interview.

On filming day, we recorded 16 music pieces and 160 minutes of interviews. In the final edit, I used 13 music segments (42 minutes) and 13 minutes of interviews. There was no script or narration beforehand; the story took shape during postproduction, where I blended the music and interviews to create a flowing, meaningful narrative.

00:01:18 *Ta Tsahpinika sou Matia:* The episode opens with a song in Alekos' yard, bathed in rich, beautiful colors. Alekos plays lead bouzouki and sings, joined by three other musicians—two from the older generation and two from the younger. This opening piece reflects the episode's theme and narrative. Alekos, as the protagonist, is at his home, surrounded by musicians representing both the second and third generations of rebetiko music—distinct yet deeply connected. Agathonas Iakovidis, the second bouzouki player, is a rebetiko legend and Alekos' mentor. Four cameras capture the performance, carefully edited to highlight the arrangement and the musicians' interplay.



Figure 28 Ta Tsahpinika sou Matia (personal collection 2020)

00:04:27, a brief sequence shows Thessaloniki's old town, where Alekos' house is located. The voiceover describes the type of people who choose to live in this part of the city. In other episodes, this segment offers a short biography of the musicians, combining the voiceover with still photographs to provide an overview of their lives and careers. However, since Alekos' biography is revealed later through interviews, I chose to focus on the location in this segment. This decision, along with my careful attention to the mise en scène, helps to further enhance the episode's atmosphere and storytelling.

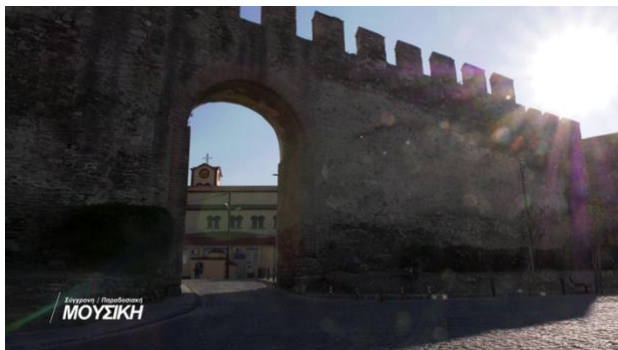


Figure 29 Thessaloniki Old Town (personal collection 2020)

00:05:28. Interview: Alekos explains why he chose to live in the old town and how the location supports his mental health and music.

00:06:03. Instrumental: Alekos performs a challenging improvisation, showcasing his unique sound. Camera 3 captures close-up shots of his hands, with the editing focusing on these to highlight the performance.



Figure 30 Instrumental (personal collection 2020)

00:07:40 Interview: Alekos briefly shares his musical journey and experiences with the bouzouki, from childhood to the present.

00:09:30 *Lathreboras*: Alekos performs a lesser-known favourite of mine. I asked him to give this song a fresh interpretation, challenging him to approach it in a new way. This reflects how I guide musicians to explore uncharted paths and perform songs in ways they haven't before.

He performs solo, playing and singing, with no accompaniment. This "naked" performance highlights the musician's full abilities, without any room to hide weaknesses. Similar solo performances in rebetiko were recorded in the U.S. in the 1910s and '20s. My goal was to showcase Alekos' personality and talents, emphasizing his unique and delicate side.

The camera work is minimal but deliberate, using four angles, carefully lit and framed. The simple editing breaks the song into segments, keeping the performance and camera work unobtrusive.



Figure 31 Lathreboras (personal collection 2020)

I've used these techniques in many episodes featuring virtuoso musicians with both instrumental and vocal skills. Notable examples include the following episodes:

S01E09 Nikos Stratakis: 00:01:18

S01E10 Alexia Chrysomalli: 00:22:46

S02E02 Pantelis Hatzikiriakos: 00:01:19

S03E07 Akis Pitsanis: 00:49:02

00:12:30 Interview: Cross-cutting between Alekos and two older generation musicians, Agathonas Iakovidis and Ilias Krommidas, discussing the differences between the old and new generations of musicians. Agathonas passed away six weeks after this interview. At 00:15:12, he says, "*I love rebetiko very much and I wish I would die on stage. I hope it won't be soon, but if it is, I don't care*". While Agathonas was a well-known figure, having represented Greece at Eurovision in 2013, I chose not to use this interview for media attention following his passing, out of respect for him and his family, (who requested a private funeral). This decision reflects commitment to honouring folk music and its people with care and respect, which aligns with the ethos of my work.

00:15:32 Ziliara: The camera work and editing emphasise both the rhythm of the music and the strong friendship between Alekos and Agathonas. For example, at

00:16:11, the guitarist is almost "chopped" from the frame to focus on the mentor-mentee relationship. The song was chosen because they both sing, but Agathonas takes the lead as the primary vocalist.



Figure 32 Ziliara (personal collection 2020)

Commercial Break

00:19:05 Epaminondas: Cameras 1, 2, and 4 provide a steady, composed coverage, while Camera 3 moves freely, capturing a variety of important shots from different angles. Camera 3 focuses mainly on close-ups of the hands and fingers, along with connecting shots that offer key visual details from both the foreground and background. These connecting shots help to visually link the music composition, arrangement, and performance, enhancing the overall narrative during editing.



Figure 33 Epaminondas: connection shot A (personal collection 2020)



Figure 34 Epaminondas: connection shot b (personal collection 2020)

00:22:37 Interviews: Music colleagues describe the unique qualities of Alekos' bouzouki playing. It's important to note that no interview segment has been edited for brevity or to correct verbal mistakes. All interviews in the series are "uncut" to preserve the interviewees' natural speech and personality. This approach supports the autoethnographic aspect of the series, allowing the music to speak raw and unfiltered through the musicians. Reflecting on the process, I believe that adding artificial edits for concision would have removed the essence of the piece, making the unfiltered documentary style the most effective choice.

00:26:30 *De Xero ti Girevis* and *Trikouvento*: The camera work and editing are similar to the previous song, with differences in the arrangement of musicians in the frame and camera angles. These adjustments provide new perspectives for the connecting shots. In this song, either the guitar or baglamas are in the foreground, with Alekos in the background, shifting the focus to the rhythm instruments. Close-up shots of these instruments fill the frame, enhancing both the audio and visual experience by linking them more closely.



Figure 35 De Xero ti Girevis (personal collection 2020)



Figure 36 Trikouvento: connection shot (personal collection 2020)

The previous four songs were filmed inside Alekos' house. While I did my best to light and arrange the setting, the results weren't as rich as the outdoor yard recordings. This was due to the mid-June shooting, which limited outdoor filming between 11:30 and 18:00. Despite this, I'm pleased with the lighting techniques, as I was able to blend the natural sunlight from the half-open door and window into the set. Alekos arranged for all 12 musicians to come on the same day, resulting in 12 interviews. The large

gathering of musicians, friends, and the crew created a unique atmosphere—exciting, happy, anxious, yet cool—which was captured on screen.

On reflection, if another film crew had been present to observe and record the background of the making of the episode, it would have produced a more interesting and realistic outcome with greater ethnographic values. I think, if I had not composed the location in favour of the “gathering”, the resulting visuals would be better, but it was a worthy conciliation, as good music performances are more important.



Figure 37 Enjoying work Musicians, crew members and friends at the end of a productive day. Many others left earlier (personal collection 2020)

00:31:50 Interviews: Music colleagues discuss how Alekos' character and personality are reflected in his music.

00:33:35 (Back in yard) As *Pethena na Glitona*: Cameras 1, 2, and 4 provide typical, stable coverage, while Camera 3 captures close-ups and connection shots. In the wide shot from Camera 1 at 00:34:17, the microphone, which captures the spatial sound, is prominently placed in the foreground. I chose to include the microphone in the composition to emphasize the recording process, similar to how Camera 4 breaks the fourth wall at 00:30:38. Camera 3's connecting shots position Alekos in the foreground

with the singer in the background, highlighting the music arrangement where the bouzouki complements the vocals, a common feature in rebetiko songs in 9/8 rhythm.



Figure 38 Camera 1 As *Pethaina na glitona* (personal collection 2020)



Figure 39 Camera 4 As *Pethaina na glitona* (personal collection 2020)



Figure 40 Camera 3 As *Pethaina na glitona* (personal collection 2020)

00:36:34 Interviews, about Alekos' personality.

00:37:50 *Yleda min Argoporis*: similar coverage as in the previous song. Cameras 1, and 4 are in different positions. The band consists of different musicians, 4 in total. The song is a forgotten song of one the most popular composers in Greece, Vasilis Tsitsanis.



Figure 41 *Yleda min Argoporis* (personal collection 2020)

Commercial Break

00:41:25 Short documentary-style sequence: In this segment, I aimed to do something different from the rest of the episodes. Instrument maker Tasos

Theodorakis describes four types of bouzouki popular in different eras of rebetiko, intercut with Alekos playing short solos on each instrument to demonstrate their unique sound and playing style. This showcases Alekos' deep knowledge and skill, as well as the complexity of rebetiko music.

Originally, we planned to shoot this at the instrument maker's workshop, but while driving to the location early in the morning, I was struck by the beautiful blue light over Thessaloniki. Thanks to the flexibility of our crew and Alekos' cooperation, we quickly relocated to the seafront. The result is visually striking, with the cinematography, sound, and location blending in peaceful harmony. Each of the four music segments is shot in a single static frame to emphasize the calmness of the scene. This moment reflects my ability to adapt as a filmmaker and trust my instincts—what Nelson calls the 'know what' in Chapter 3—benefiting the project. My familiarity with the Thessaloniki seafront also allowed me to instinctively choose the location, a decision that may have been overlooked by another filmmaker.

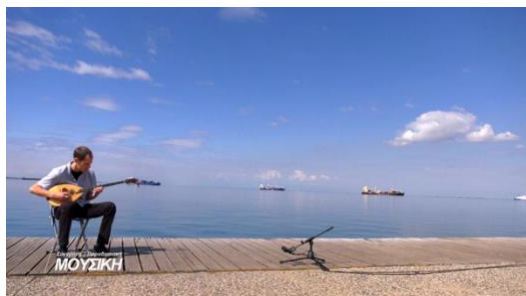


Figure 42 Solo A (personal collection 2020)

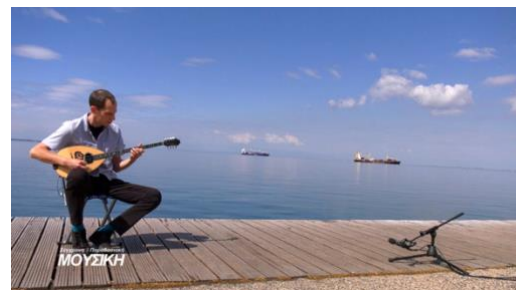


Figure 43 Solo B (personal collection 2020)

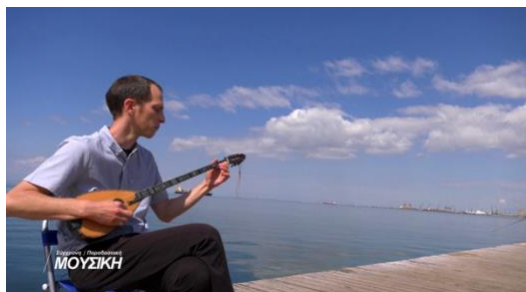


Figure 44 Solo C (personal collection 2020)



Figure 45 Solo D (personal collection 2020)

00:48:18 Interviews: Musicians discuss Alekos' improvisational skills.

00:51:45 Alekos improvises on his instrument. At 00:53:16, a camera correction in both frame and exposure is visible. Normally, I would edit these out, but in this case, I left them in to enhance the mood of the song and performance, making the scene feel more authentic to the viewer.

00:53:48 *Gledi kai Horos* - Title Roll: I designed the credit titles to capture the viewer's attention without distracting them from the music. The musicians' names appear first, followed by the song titles and, finally, the crew credits.



Figure 46 Title Roll (personal collection 2020)

55:13:00 Finale: Each episode of *CGFM* typically ends with a humorous moment or statement, adding a light, sarcastic touch to the musical narrative. However, this episode concludes on a more dramatic note, as Alekos requested that I dedicate it to a close friend and colleague who passed away the previous year, which I did.

While many of the techniques I use in the series are familiar to other filmmakers, what distinguishes *CGFM* is how these elements are combined within each episode and across the series. I'm not showcasing new techniques but highlighting them in a fresh way.

Narrative:

The narrative is shaped in the editing stage, following a linear progression based on the music and the participants.

Camera:

The music performances are captured with four-camera coverage. Cameras 1, 2, and 4 are positioned to offer stable, composed shots, while Camera 3, operated by me, moves around the set to provide dynamic connection shots that highlight the music arrangement and composition.

Editing:

The editing carefully choreographs the footage to emphasize rhythm and key musical elements. The shots are planned and crafted during filming to ensure a meaningful edit, with camera work—position, angle, movement, and composition—designed to highlight the music.

Lighting:

Outdoors, I chose times of day that provided beautiful natural light. Indoors, I used minimal, natural light sources, blending them seamlessly into the set so they felt unobtrusive.

Interviews:

Each interview segment is left uncut, without editing for brevity, allowing the natural flow of speech and revealing the personality of the interviewees.

Determining Content:

I request specific songs to be performed in particular ways and arrangements, guiding the musicians' performances.

Atmosphere on Set:

The focus was on creating a friendly, creatively charged environment, where musicians and crew blended together in a joyful, collaborative atmosphere, performing at their best under my direction.

Autoethnography:

While the main goal of the series is entertainment, my insider perspective as part of the folk music community allows me to avoid generalizations and stereotypes that might be present in similar productions. This gives the series a more authentic and personal touch.

Ethos:

Despite the challenges in today's media industry, *CGFM* maintains a strong ethos, rooted in the values of the folk music culture and the academic integrity of the project.

Director/Author:

In most Greek music programs, the presenter or researcher is credited as the author. In *CGFM*, however, I am the author with total control over the project. My familiarity with the content, combined with my technical skills, allows me to take on multiple roles—producer, director, researcher, cinematographer, and editor. The series reflects my personal signature, making it unique and innovative, offering a fresh and alternative take on folk music for Greek television.

All the above, as a whole, contributes to the creation of a new and original audiovisual project, that blends handbook cinematic forms and conventions. This is very similar to the way musicians work and experiment with traditional music, in order to create something alternative, contemporary, and original.

However, when taking on the role of author and director of the project in order to promote an autoethnographic work, I also put a part of myself into the production. Thankfully, in this case, it complements the overall work as I work with close, personal friends and people I share a great respect for. However, if autoethnography were to not be used in the production, the author could be a wholly distinct element of the production and removed during the edit so only the music or the musicians are presented. This would provide a completely different outcome to what I created and might attract a wider audience. However, upon reflection, I feel that while this major limitation of autoethnography stands, the project was successful, nonetheless.

6.2.2. S02E09 Pliri Ntaxei

I only knew one member of the band, guitarist Manolis Porfirakis, whom I first met during the production of season one. We had discussed many times the idea of doing an episode with his band, and we finally did it when the time felt right. I have great respect for all the band members, as each is a unique musician. They perform rebetiko music to a high standard and also create their own contemporary music, strongly influenced by the 1930s style.

00:01:18 *Kiriaki*: The episode opens with an instrumental song that highlights the musicians' connection and communication. All the mise-en-scène and cinematic techniques established in earlier episodes are present. The set is a minimalist urban dance hall, stripped of any unnecessary props. Overexposed light pours in through half-closed blinds. The musicians are strategically placed around the set to create a

balanced shot for all four cameras. Camera 4, which breaks the fourth wall, connects the crew with the band and, by extension, the audience. Hristos, the baglama player, and Katerina, the female band member, are dressed in costumes that fit the concept, but unfortunately, the other two members chose to wear their everyday clothes.



Figure 47 Kiriaki Camera 4 (personal collection 2018)



Figure 48 Kiriaki Camera 1 (personal collection 2018)

00:03:32: A montage sequence with voiceover narration provides information about the band's career, accompanied by a set of moving photographs that illustrate the narration.

00:05:23: Cross-cutting interviews with band members on how and why they came together as a group.

00:07:28 En Pliri Taxi: All members are sitting opposite each other in a square. They perform vocals only and their instruments are props on the floor. Unlike all other music segments where camera 4 can see the crew members, in this case, we can only see the lights and the cameras. It is just the 4 of them. This is to emphasize the nakedness of the song and the different feeling and impression that the song gives by performing without the accompaniment of the instruments. I asked the band to perform this song without instruments as the song carries the title of the band and the lyrics are more or less describing the band. The combination of the performance with the minimal mise en scene emphasises the unity of the band and the strong bonds they have with each other.



Figure 49 En Pliri Taxi (personal collection 2018)

00:09:18: Music/Interviews Sequence: Crosscutting between interviews and short music segments is used, typical for episodes featuring a band rather than a single musician. With four band members, there are four interviews and four music clips for balance. Each band member talks about their involvement with rebetiko music, followed by a solo performance of their own, personal choice. These music sections were shot with a single camera in wide shots, positioned in different corners of the location with varied angles. Despite the different setups, they all share the same aesthetic. The musicians are placed on one side of the frame, with a title roll on the other side providing information about their personal involvement in music and their careers.



Figure 50 Manolis Porfirakis (personal collection 2018)



Figure 51 Christos Pappas (personal collection 2018)



Figure 52 Katerina Douka (personal collection 2018)



Figure 53 Lefteris Tsikouridis (personal collection 2018)

00:17:38 Interviews: Cross-cutting interviews, the band members give their definition of rebetiko music, and they determine their contribution to rebetiko in the modern day.

00:20:09 *Stekis sto Fos*: The arrangement of the musicians on the set has been dictated by the arrangement of the music. Christos plays the lead bouzouki and sings. He is right-handed, so he is placed on the left side of the frame to allow camera 3 to capture his fingers and meaningful connection shots. As we didn't have enough clip microphones, a microphone on a stand was carefully placed next to the guitar. There has been no attempt to hide the microphone transmitters. They are always placed on the floor as props. No attempt either to hide the seat with the lyrics of the song. It is just laying on the floor. This is less distracting than having a music stand or lectern and does not block any of the performers as a result.



Figure 54 *Stekis sto Fos* (personal collection 2018)

Commercial Break

00:23:53 *Ziliaris*: The musicians are arranged in a circle to facilitate the choreography of Camera 3. Leteris plays lead bouzouki and is positioned on the left side of the frame. I carefully planned and rehearsed Camera 3’s movement during the song’s first segment to choreograph a single long take of the music composition. The sequence begins with a close-up on the bouzouki for the intro. As the first bouzouki finishes and the second joins in, the camera pulls back to reveal the other musicians. It moves around the circle, focusing on Manolis when he begins singing. As the camera continues, the crew, cameras, and lights appear in the background. When Katerina joins in, the camera frames both her and Manolis. The shot ends where it started—with a close-up on the bouzouki as it plays an instrumental. The first cut happens when Manolis starts singing again. This long take, which I call the “circular shot,” is demanding but effective, offering a unique perspective on the song and a fresh experience for the viewer. I aimed to include this shot whenever possible, depending on production conditions.

Other examples of this long take can be seen at:

S01E04 Stavros Pazaretzis 00:33:00

S01E11 Iliodromio. 00:27:20

S02E07 Gadjo Dilo 00:26:36

S03E06 Rebeltes 00:18:11



Figure 55 Camera 3 position A (personal collection 2018)

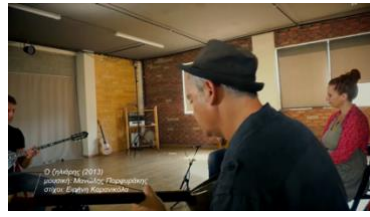


Figure 56 Camera 3 position B (personal collection 2018)



Figure 57 Camera 3 position C (personal collection 2018)

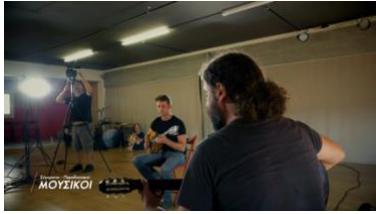


Figure 58 Camera 3 position D (personal collection 2018)



Figure 59 Camera 3 position E (personal collection 2018)



Figure 60 Camera 3 position F (personal collection 2018)

Once I had developed the “circular shot”, I unconsciously added it to what I knew I could achieve with each episode and so, returning to Nelson, it became part of my ‘know that’ which helped me to plan each of the further episodes but also draw upon for any instinctual decisions because I knew it would be popular without compromising the narrative at the heart of the episode.

00:28:11 Cross-cutting interviews on how the band writes, composes, and records their music.

00:31:21 Efhi: I envisioned this song as a solo performance, with the musician playing an instrument and singing, using a simple 4-5 frame compositions and minimal editing. Once again, I determined the content. It took as long to plan this as it did to convince Manolis to sing a song he had composed, accompanied only by bouzouki. He was initially reluctant, shy, and insecure, but trusted me enough to agree, knowing I wouldn’t include it in the final edit if it didn’t work. I felt immense satisfaction when,

after the episode aired, Manolis shared that, despite his initial hesitation, he enjoyed this segment most of all.



Figure 61 Efhi (personal collection 2018)

Commercial Break

00:35:10. O Boufetzis: In the first two parts of the episode, I asked the band to perform their own composition. This really surprised and pleased the band, as in other TV appearances they had been asked to play only arrangements of well-known songs. In the third and final part, they gave a live performance in a tavern venue performing their favourite songs from the 1930s. I rearranged the setting of the venue by moving the stage from being close to the wall in the centre of the venue, inspired by the performance of Chuck Berry referenced earlier. This allowed shots with perspective and depth that was not possible in the original setting of the venue. Cameras 1- 3 concentrate on the musicians, and there are not any insert shots of the spectators. This is a conscious choice as this type of shot interrupts the rhythm of the song and editing. It also gives unwanted attention to anonymous individuals, not the musicians or the music. Camera 4 gives a wide shot, where the band blends with the spectators, the film crew, the venue, the city. The band is still the focus of attention, and the spectators remain anonymous but their reactions can be gauged as a result.



Figure 62 Boufetsis: Camera 1 (personal collection 2018)



Figure 63 Boufetsis: Camera 4 (personal collection 2018)

00:38:33 Interviews: The band discusses the themes in their music and how they differ from traditional folk music.

00:39:54 To Baglamadaki Space. I have requested the band to perform this song as it's one of my favourites and I had never heard it performed live by any band. This gave me great personal satisfaction as I am not only presenting noteworthy musicians to the viewers, but I am also introducing them to my preferences in music. I wanted all the participants to gain maximum personal satisfaction from their work and participation so they can perform at their best, and of course, this includes me too. In this segment, I tried something different with the connection shots. Instead of having both foreground and background elements in focus, I used shallow focus where only one element is in focus. The result is acceptable but doesn't really blend with the overall visual aesthetics. More importantly, it fails its primary aim to connect and relate with the musicians. The shallow focus instead, more separates than unites the musicians and the instruments 00:41:50 This is an example of how I was constantly trying to variety my filming techniques. I was able to evaluate and reflect on this either in postproduction or later when I looked at my work again either for my teaching or scholarly work.



Figure 64 Camera 3: Focus on the singer (personal collection 2018)



Figure 65 Camera 3: Pull focus on bouzouki (personal collection 2018)

00:43:28 Interview: Katerina discusses how she trained her voice to adapt to the rebetiko repertoire.

00:45:39 O Stavrakis: Despite the initial plan for the form and narrative for the third part to include songs from the 30s, this song has been written by the band. I had to use a song that Katerina was singing, and I only recorded one more, but her performance was not as good as in *O Stavrakis*. Despite that the band was performing for more than 3 hours that evening, I only recorded a few more songs that I needed for the final edit. My shooting ration was always low as I wanted my film crew to be restful and concentrated on their tasks.

00:49:02 Interview: A venue owner discusses what is unique and distinctive about the band.

00:49:34 Ntervisis: Roll Title. I used camera 3 to capture a low angle wide shot to use it for the roll titles at the end. As I am writing this thesis and reflecting on my work, I think it would have worked better if I used the shot from camera 4 for the roll titles, as the titles interferes unpleasantly in the composed frame. Every time I re-watch and reflect on my work I spot numerous things that I would have done differently today. As time goes by my experiences get constantly wider, so does my reflection differs at any given time. However, each episode was also a learning experience, and I will build from these limitations in the future.



Figure 66 Ntervisis, Title roll (personal collection 2018)

00:52:35 *Finale*: Katerina talks about the constant arguments and skirmishes within the band, but how they always manage to overcome their differences due to their deep admiration for each other's musical skills. This final segment ironically contrasts with the tone of the previous segments, humorously undermining the seriousness of the episode.

In this episode, as with most band-focused episodes, the narrative isn't as strong as in episodes centered on a single musician. It's easier and more fitting to focus on one protagonist to unfold their story and reveal their character. In "band" episodes, my interest lies more in the individual characters within the band—each musician's views, opinions, concerns, and commitments to folk music. The narrative, therefore, is not linear but rather fragmentary and episodic.

Focusing on one protagonist per episode helps the audience connect with a single figure, but this is challenging when a band consists of multiple members. One way to address this would be to focus on the music as the "protagonist," but that would risk devaluing the musicians themselves, and I see the music and musicians as inseparable. The music becomes a character in itself, and the band members, collectively, become the protagonists. The goal of each band episode is to make the musicians and the music one unified protagonist.

Literary theorist Alex Woloch, in *The One vs. The Many* (2004), discusses the concept of "character space," which refers to the non-physical space a protagonist occupies in a narrative. Supporting characters enter this space when needed, but the protagonist remains at the center. In a music documentary, both the band and the music share this "character space," and the film crew, audience, and viewers enter this space to interact with them. However, the value of the piece is still placed on the protagonist—the band and its music. Without the band, there would be no meaningful content; without the film crew, the music would still exist, but the documentary wouldn't.

This dynamic is more evident in *S02E08 Pleiades*, where nine musicians were featured within a 55-minute episode. There simply wasn't enough time to delve deeply into any individual stories. The narrative was constructed by crosscutting between music segments and interviews, with each band member given just enough time to share a glimpse of their experience working with the band. This crosscutting creates a logical flow that ties the segments together. For example, an interview with a band member is followed by a performance where that musician plays a primary or more prominent role.

6.2.3 S02E08 Pleiades

The autoethnographic elements in this episode extend beyond my own personal experiences to include those of key members of the filming crew, adding multiple layers of cultural insight and familiarity. The band in this episode works with polyphonic music, a tradition primarily developed in the Greek region of Epirus. This connection is particularly meaningful to me because of my own background: my mother was born and raised in a small village in Epirus, and I grew up listening to her singing traditional Epirus songs around the house. As a child, I didn't particularly appreciate this music; much of it consists of lamentable, heavy themes that can be difficult for a young child to connect with. Yet, the sound of that music stayed with me, and now, as an adult, I feel a deep sense of familiarity and emotional resonance whenever I hear it performed

purposefully. This personal connection to the music was key in shaping the approach and tone of the episode.

The sound recordist Kostas Kondos knew all the band members very well, as he had been recording their latest album with them at his house, building relations beyond professionalism. (A year after the shooting Kostas got married to one of the members.)

My assistant Eleni Kapsoura for years was a member of a music-theatre group that performed music plays with focal point Epirus music and stories. She also knew a few members of the band as they were classmates at Aristotle University studying musicology.

The shoot took place at Kostas's house on the outskirts of Thessaloniki, a location familiar to both the musicians and crew, offering several great settings for filming.

The house, decorated in vivid colors, provided the perfect backdrop for the musicians, whom I asked to wear colorful outfits to contrast with their usual monochrome, conservative image associated with Epirus music. All the band members were female, and they embodied a lively, fresh, and modern energy that didn't align with the traditional image. They were enthusiastic about the idea, excited to break away from their usual look, which they had never considered before.

The costumes in this episode play a key role in the *mise en scène*, unlike any other episode in the series. More importantly, they helped me achieve my main goal: to present the musicians in a fresh, alternative way, offering a perspective of them on stage and screen that had never been seen or heard before.

00:01:18 *Janem Potame*: The episode opens with a long take. The camera moves in for a close-up presenting the 9 vocalists one by one as they are warming up their voices before singing. The frame is filled with bright colours. The outfits, makeup, furniture, curtains, walls, everything contributes to a rich colour palette. Also, the casual outfit the vocalists wear emphasises their femininity discreetly. They are standing in front of microphones in the position they usually use for recording their albums. This limits the camera options. Connections shots are impossible. The music arrangement is far too complicated. 9 vocalists constantly changing roles and they are

all doing different things with a voice. It is very difficult to understand the structure of the music. I am unable to choreograph the shots, so I instead rely on capturing the moment(s) with 4 cameras and trusting the editing process. Usually, I had to deal with fewer musicians and much simpler music from a compositional standpoint.



Figure 67 Janem potame (personal collection 2018)

00:04:37 Montage sequence with voiceover narration provides details about the band's career and works.

00:06:04 Interviews discuss the origins and characteristics of the band.

00:08:50 Rano Ranilla: The location is a farmer's road, just a short walk from the house. We waited for the golden hour to preserve the rich colour palette, as earlier shots would have appeared washed out. Positioning the musicians was challenging, as they needed to be visible from all 4 cameras without blocking each other, while also being able to hear one another. The microphone on the ground suits the unusual setup, and the shot from camera 4 clearly conveys this to the viewer.



Figure 68 Rano Ranilla (personal collection 2018)

00:10:30 Interview: Roula Tsernou humorously describes the spirited personalities of each band member with short adjectives.

00:11:15 *Mouth Opera*: The band performs a warm-up exercise. This segment stands out as casual and relaxed. I deliberately included the clapboard and the director's instructions at the start and used the “circular shot” without adjusting the lens aperture, emphasizing the laid-back tone of the moment.



Figure 69 Mouth Opera (personal collection 2018)

00:12:26 Interview: Cross-cutting interviews: Band members discuss how they felt the first time they heard Pleiades performing, before joining the group.

00:14:57 Kaliora Nahoun oi Elies: The location is an Olive grove next to the house. It was a convenient but also relevant location. We were able to film in the middle of the day at the olive trees shade. The theme of the song is a blessing to the olive trees. The ensemble in this segment, and the segments to follow, is smaller and involves 5 musicians. To vary the music segments but also to distinguish this recording from live or CD performances, I asked the group to assemble smaller groups and perform in the same way they performed in rehearsal when not all members were present. It was not easy to convince them, which was to be expected, but Kostas, the sound recordist, helped in this as they knew him well and trusted his opinion.



Figure 70 Kaliora Nahoun oi Elies (personal collection 2018)

00:17:18 Interview: Despina Kalpenidou describes her enthusiasm for polyphonic music.

00:18:46 Ti Kako Ekana o Kaimenos. The smaller ensemble, the clarity of the arrangement, and the fact that I knew this song well helped in this case to choreograph the song better at the shooting and at the editing stage.

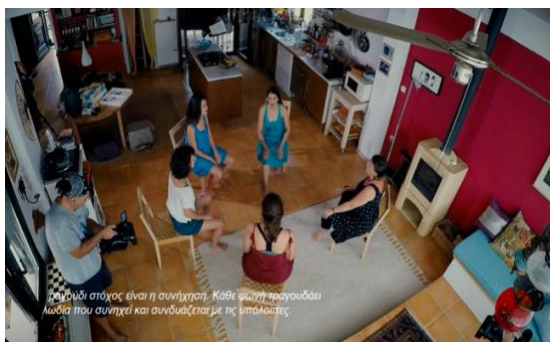


Figure 71 *Ti Kako Ekana o Kaimenos* (personal collection 2018)

Commercial Break

00:21:36 Interview: Ioulia Routziou describes her involvement in the group and the importance of having insider experience in folk music.

00:22:34 Janino: The location is a neighbours' garden. The group is standing in the shade. I cut some branches back to allow sun spells to 'paint' the vocalist faces and bodies. Camera and Editing are quite static much like the rhythm and the mood of the song.



Figure 72 *Janino* (personal collection 2018)

00:25:45 Interview: Georgia Tenda discusses the human existential need to sing.

00:27:15 Improvisation and Deropolitissa: Same location as the previous song and a similar song in rhythm and visual style. The ensemble and their position in the composition are the only distinguishable differences.



Figure 73 Deropolitissa (personal collection 2018)

00:32:06 Interview: Ioulia Lambadaki discusses the distinctive difference between a Polyphonic Assemble and a Choir.

00:32:53 Vay Dili Dili and Savvato Vradi. I staged the final part of the episode in a tiny amphitheatre next to Kostas's house. It was a live performance, and the audience was the musician's friends and relatives attending specifically for the shooting. It was nighttime and the musicians were dressed in relevant colourful outfits. The lighting is minimal white, as I didn't have the resources for stage lights, but this has been filled in with the colourful outfits. A large light was placed behind the stage, hidden behind the olive trees, producing a "shiny moonlight". The soundscape adds to the mood as at the quiet or silent parts of the performance, the cicadas singing is noticeable. The complete set gave me no options with camera work and editing beyond a solid multicamera coverage of the performance.



Figure 74 Vay Dili Dili Camera 1 (personal collection 2018)



Figure 75 Vay Dili Dili Camera 4 (personal collection 2018)

00:38:50 Interview: Alikí Atsalaki discusses how she was “moved” from the themes and stories in folk music.

00:40:08 Kyma: Same coverage as the previous song, focusing on a different choir leader. In this case Alikí Atsalaki following her interview segment. Unfortunately, Alikis’s close-up does not look great, there is pitch black in the background, but this was one of the limitations in live stage performances.

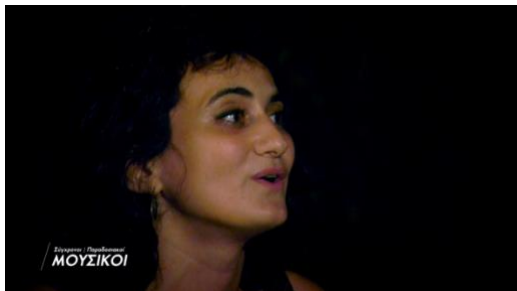


Figure 76 Kyma (personal collection 2018)

Commercial Break

00:42:58 Interview: Irini Kyriakou discusses how the group functions and the importance of their music on a personal level.

00:44:00 La Lega

00:46:54 Interview: Georgia Tenta discusses the importance of research and blending within the local society for a contemporary folk musician, in order to assimilate the culture.

00:48:02 To Margoudi

00:49:18 Interview: Vasoula Delli discusses the progress and development of folk music in the present day.

00:49:45 Kanelorisa: I have asked the audience to join the musicians on stage. They all mixed and sang together. In the recent past, it was common for the musicians to blend with the participants in a musical folk feast. I made an extended use of camera 4 at the editing stage, to address this clearly and directly to the viewing audience.



Figure 77 Kanelorisa (personal collection 2018)

00:53:14 Finale. Georgia Tenta comments that there is also a 10th member in the group who was not able to attend the shooting.

6.2.4 S02E10 Foteini Velesiotou

For this episode, I couldn't attend the shoot as I had teaching commitments in the UK. Instead, I attempted to direct via Skype, a first for me, thinking it would be an interesting experiment. Unfortunately, the result was disappointing due to a series of poor decisions and overestimating both my and the crew's abilities. While the episode is not bad compared to other Greek music programs, my absence from the set was critical. The aesthetic conventions and visual style I had developed for the series were missing, and the episode failed to live up to the standards I had set. As a research project, it was an experiment that went wrong.

Key issues:

- I had no prior experience directing remotely and neither did my crew. I should have tested the process beforehand to work out the kinks.
- Poor internet connections and my remote position led me to rely too much on the crew, which made the process confusing and frustrating for both sides.
- My crew couldn't reproduce the conventions I had established in previous episodes, which led to a lack of coherence in the final product.
- I had no direct contact with the musicians in the pre-production phase, which removed the personal touch that had been vital in previous episodes.
- The set location was unsuitable for the project, and the crew made last-minute decisions that were out of sync with my vision.

Mise en Scene: The set was completely wrong, and the room chosen for filming didn't match the aesthetics I had envisioned. When I saw it via Skype, it was too late to change.



Figure 78 Foteini Velesiotou camera 1 (personal collection 2018)

Frame composition: Usually, I place the musicians on the very left or right of the frame and I make sure there are some props on the other side to balance the composition or deliberately some compositions are lacking balance. Also, I am very concerned with the use of leading lines to emphasize the centre of attention. Almost all the frames in this episode have been composed differently. For example, the shot at 00:02:28. (camera 1). The musician is placed in the centre. The background has been split in two halves and there is no balance between them. The two square frames on the middle and top right draw unnecessary attention. The microphone case that has been used for the musician to support her foot looks completely casual and wrong. Cameras 3 and 4 have similar problems by setting the musician in the middle. Camera 2 places the musician on the far left but the shot has no depth at all. Also, this close-up doesn't really compliment the musician.



Figure 79 Foteini Velesiotou camera 2 (personal collection 2018)



Figure 80 Foteini Velesiotou camera 3 (personal collection 2018)



Figure 81 Foteini Velesiotou camera 4 (personal collection 2018)

The Lighting is poor and only adds some unwanted reflections on the walls.

There is no variety between the music segments. All the songs have been shot with the same background and similar camera angles. The musicians may vary but they are all in the same positions.



Figure 82 00:04:29 *Siga Siga tis Machairies* (personal collection 2018)



Figure 83 00:09:20 *Stachtì* (personal collection 2018)



Figure 84 00:14:59 *Afti I Thalassa* (personal collection 2018)

Three different songs. Different music assembles, but the same mise en scene.

At the editing stage, I assembled the four cameras together with the rhythm and pace of the music. Any choreography is just absent.

The music performances are flat and basic. The musicians seem bored rather than enjoying themselves. My presence on the set works as a catalyst and my main concern to create with my personality, character, and commitment to lively and fostering creativity was missing. Obviously, musicians and crew had worked without motivation.

The content was determined by Foteini Veletsiotou. I was expecting Foteini to sing mainly rebetiko songs, but almost all the songs that were recorded either on the set or at the live performance were songs that are quite contemporary and don't belong to the folk genre.

There are no autoethnographic elements in this episode. Without my direct involvement, the personal connection and passion that typically fuel my work are absent.

I also regret choosing Foteini as the subject. She is a well-known musician and didn't need the platform that other, lesser-known musicians would have benefited from. My original goal was to highlight emerging folk artists, but Foteini's established fame contradicted that intention.

Overall, this intimate dissection and discussion of my works have demonstrated my working practices and how I position myself at the heart of each production to great effect. As I append my signature to each episode, the musicians that are featured in the documentary put their faith in me that it will be both engaging and entertaining for the audience at the end. Through the above episodes, with the exception of the latter, it is clear that Greek folk music documentaries created in my style or with my mindset adopted, can create a hybrid form of entertainment that goes beyond just a performance and an interview with the musicians. Instead, it interlinks the two that cuts straight to the heart of each performer in order for their passion for the music to become clear to the viewer at home. This ties neatly to my second research question in that it is only through autoethnographically making these documentaries that I can distill that same passion into the medium of the documentary. In the final episode explored above, I was not present, and the episode lacked the positive features of the other episodes and thus my own culture and love of the music is key to the development of this hybrid form. None of this would work in practice without careful use of mise en scene that I have outlined in the preceding pages. This demonstration of mise en scene helps to pull the viewer into the work by removing a 'staged' feeling to the performances. While they are staged, the audience is placed along the band,

sometimes getting a better experience than the live audience but also hearing the thoughts and feelings of each musician that are edited in.

Chapter 7 – Reflection

During the first season of *CGFM*, I was focused on finding ways to improve the program. By the second season, the crew and I had developed a solid workflow, and I aimed not only to visualize the music but also to capture the spirit and joy of folk music. This inspiration struck during the shooting of the fifth episode at the *Giortes tis Gis (Earth Festival)* in Vlasti Kozanis, a small mountain village. The last band, delayed at the border, arrived at 2 AM. After a brief 20-minute recording of their performance, we packed up the equipment. However, the band, a Roma brass group, walked into the crowd, and the magic happened. The musicians and spectators became one, dancing and playing together without barriers. I was frustrated not to capture this, but I recorded a few minutes on my phone and joined the crowd.⁹

The next morning, I reflected on how the band had broken the traditional "spectator vs. performer" divide, creating a shared celebration. This made me think of traditional Greek and Balkan music, where musicians often played without amplifiers, and the crowd danced around them. Inspired, I wanted to recreate this experience for the screen, placing the camera at the heart of the action. The answer came to me the same afternoon. The festival was organising a party in the woods in the afternoon with a band that was playing without amplifiers. It was an event where the observational techniques were the best method to apply.¹⁰ I didn't interfere during the shooting but during the set-up, I made sure that I would set up the scenery in such a way that I could achieve a unique coverage of the event.

⁹ Here is a sample of the event as I recorded with my mobile phone, and I used it for the roll titles at the end of the episode. S02E04: 00:47:01

https://drive.google.com/file/d/1VnGJSsa0RgvhbtAYz2yB42Vd9MjXP_KW/view?usp=sharing

¹⁰ Observational documentary is a type of documentary filmmaking that aims to record realistic, everyday life without intrusion. Also called *cinéma vérité* style, direct cinema, or fly-on-the-wall filmmaking, observational documentary mode exists on a spectrum between poetic documentary and expository documentary. The term "observational documentary" was first coined by documentary theorist Bill Nichols in his 2001 book, *Introduction to Documentary*.

I positioned three cameras for wide shots and close-ups, placed the band in a semi-circle, and had specific spectators sit in key spots to avoid blocking the cameras. All musicians were wired with microphones, which I was able to do thanks to my previous experience with them. The setup was quick and efficient, thanks to my experienced crew.



Figure 85 *Giortes tis Gis / Earth Festival*. Placing the camera at the centre of the action (personal collection 2018)

I edited these recordings a week later, and I was very proud with the outcome. The edited version of the video footage not only managed to portray the spirit and the joy of the event but also added to the frenzied rhythm and atmosphere. I was very proud with my achievement as the key camera in the middle of the event in combination with the performance of the musicians captured a unique perspective of a live event to the audience. My joy lasted only a few minutes as I realised that I was doing the same thing in early 2000 when I was shooting the observational documentary, *Rogatsia, the Sense of Zourna*. *Rogatsia* was dealing with a local custom in Greece that included mainly folk music and dances. I had shot many scenes with the camera being the focal point of the events, mainly dances. The difference between the two projects was that in 2000 I was taking the same decisions unconsciously when in this case I was making the decisions consciously.



Figure 86 *Rogatsia, the Sense of Zourna*¹¹

The camera has always been the centre of action in my work (personal collection 2015)

The methods I use—particularly observational handheld camera work—are shaped by the low-budget, independent nature of my projects. This allows for improvisation in the moment, though in editing I evaluate and reflect on the choices made. The concept of breaking the fourth wall, for example, is something I do not just because it feels right, but because it's often necessary. Reflecting on my work, I realize that the process of filming and editing is where the true evaluation of my creative choices takes place.

7.1 Reflection examples

Of course, not all 34 episodes are equally good. The production budget, my risks for experimentation, the “need for innovation”, the constant search for alternative context, unforeseen circumstances, and my stubborn character have worked in favour of the project many times but also sometimes against it. The series in total contains episodes that I am very pleased and proud of but also some that I could have done much better

¹¹ *Rogatsia, the Sense of Zourna*. 00:21:25

https://drive.google.com/file/d/0B9O_7pI1j4GEU2FuUINLX19mWnM/view?usp=sharing&resourcekey=0-IBFjo8z87P3KRygzW6TI8A

or preferably not at all. Each episode contains great segments and segments where I could have been more innovative. However, through my reflection, I was able to mature as a filmmaker and prepare for new failures in future projects.

“The most difficult thing in the world is to reveal yourself, to express what you have to. As an artist, I feel that we must try many things - but above all we must dare to fail. You must be willing to risk everything to really express it all” (Cassavetes & Carney, 2001)

Here a few examples that puzzled me during and after making some specific episodes:

7.1.1 S03E01 Dimitris Sfigos

This is the first episode of the third and final season. When I started shooting a new season, I made sure that I started with something that I was familiar and comfortable with. Dimitris Sfigos has been a friend for many years, and he is the owner of the music bar venue - *Prigipessa*. He has been very helpful, and we had a great cooperation. Good cooperation has been proven to be the key for making a good episode. Episodes where the musicians were not very cooperative, are not as good. This episode has a very strong storyline. The interviews and the music complement each other, and the narrative is not piecemeal but continues as one set of interviews leads to a relevant song, and the songs lead to relevant interviews. The cinematography (lighting) is relatively poor. Due to the weather conditions, we had to change the outdoor location to an indoor one and we didn't have the necessary lighting equipment with us.

The participants were friends and companions of Dimitris Sfigos and all the songs have a different music ensemble with Dimitris being present in all of them in different roles. (Singer, main guitar, rhythm guitar, baglamas). In one of the songs, *Oti ki an Po de se Xehno*¹², I asked the musicians to sit in a particular way, with instrumental

¹² S03E01 00:30:22

<https://drive.google.com/file/d/1VbnokFxngSvoh43WWudND48ySXXIN8KG/view?usp=sharing>

musicians in the front and singers in the back. There were 9 musicians, not enough space and microphones so they had to sit in two rows. I didn't want the singer to be in the front row because they would have hidden the instruments, and I always want to be able to record the instruments in close-ups. I always wanted to give equal weight both to the instrument players and the vocalist and emphasize the musicians not only when they have instrumental parts. Later, when I was editing the episode, I remembered that the Greek composer Akis Panou ¹³ in his latest performances applied the same layout on a live stage. He had the singers on the back row and the instrument musicians on the front row. Akis Panou also wanted to shift the focus from the singers to the instruments as he was tired of the singers getting all the attention. The result is quite impressive and doesn't draw too much attention like it does on a live stage.



Figure 87 Singers on the back row and the instrument musicians on the front row, A (personal collection 2020)



Figure 88 Singers on the back row and the instrument musicians on the front row, B (personal collection 2020)

¹³ Akis Panou 1933-2000. Greek composer and lyricist, one of the most important Greek songsters. Controversial personality in his work and his personal life. He clashed many times with the music establishment authorities as he refused to compromise with the commercial demands of his time

The episode is filled with unique performances from local (Thessaloniki) legends of rebetiko music. One moment that stands out is the introduction of *Oti ki an Po de se Xehno*¹⁴ 00:30:52. Three bouzouki players perform a taqsim (solo) at the beginning of the song. They are all different, but they all musically complement each other. I can't recall any recording that has a taqsim by three different musicians. This was an unexpected moment and it only happened because of the music gathering for the particular shooting and the atmosphere and spirit that was present throughout the recording.¹⁵

7.1.2 S03E10 Evritiki Zigia ¹⁶

In 2020, I came across the album *Ormenio* by *Evritiki Zigia* and was immediately impressed by their innovative sound. It was fresh, familiar, and exactly what I had been looking for in contemporary Greek folk music. However, it also challenged my traditional view that folk music should be played with natural, acoustic instruments. The band's use of synthesizers—particularly replacing the accordion—was a bold departure from my past beliefs, as I had always disliked the use of synthesizers in folk music.

Before *Ormenio*, I had seen *Evritiki Zigia* perform live but wasn't impressed. Their music felt like standard dance tunes. But on *Ormenio*, they sounded completely different—the same melodies but with a fresh, improvisational feel and new orchestration.

¹⁴ ¹⁴ S03E01 00:30:52

<https://drive.google.com/file/d/1VbnokFxnqSvoh43WWudND48ySXXIN8KG/view?usp=sharing>

¹⁵ *Taqsim* traditionally follows a certain melodic progression. Starting from the tonic of a particular Arabic maqam the first few measures of the improvisation remain in the lower ajnas of the maqam, thereby introducing the maqam to the listener. After this introduction, the performer is free to move anywhere in the maqam, and even to modulate to other maqams, as long as they return to the original one.

¹⁶ S03E10 Evritiki Zigia

<https://drive.google.com/file/d/1U5h8QFkPkKNTH2ttmFqoXtQSOj1Fh9IA/view?usp=sharing>

Excited by this, I contacted the band, proposing an episode focused solely on *Ormenio*, using local landscapes, costumes, and masks to visualize their music. However, the band was hesitant. They feared that focusing on *Ormenio* could alienate their fanbase, who expected their usual dance music, and damage their reputation by limiting their appeal.

Initially, I didn't understand their reluctance. I thought they lacked ambition, but after discussions, I realized their concerns were pragmatic. Many of them had day jobs and lived outside the major music scene in Athens, making it difficult to pursue a career like musicians in the capital.

In the end, we agreed to feature a few songs from *Ormenio*. While the episode was musically and visually strong, I felt I failed to capture the album's true spirit. The bar setting with poor lighting didn't reflect the energy of the music. I also felt the absence of my key collaborator, Eleni Kapsoura, who had been an essential part of my work since 2004. Her absence may have influenced my decision-making during the shoot, and I believe the final result suffered for it.

7.1.3 S01E10 Xanthipi Karathanasi

This episode was driven by pressure from the presenter, who insisted on featuring Xanthipi Karathanasi. I was reluctant to include her, as her work didn't align with the concept or theme of the series, and there was nothing particularly innovative in her music. The shooting itself was uncomfortable for the entire crew. Xanthipi, in her 70s, was in poor health, both physically and mentally, and only participated because her husband, also her manager, and her son had encouraged her to do so. The situation was awkward, and we all felt it. Experiences like this led me to decide to part ways with the presenter in the following seasons

7.1.4 S02E06 Swing Shoes, S02E07 Gadgo Dilo

While editing the interviews for these episodes, I felt disconnected, as if I were working on someone else's project. After some reflection, I realized that the issue stemmed from shooting both episodes in Athens, where the interviewees spoke with an Athenian

accent that felt out of place in my autoethnographic approach. Despite the musicians' cooperation, I didn't fully engage with them. The episodes turned out well, but I realized I perform best when working with people from northern Greece or rural areas, where I feel a deeper connection.

7.1.5 S03E08 Vaggelis Psathas

In each episode, I aimed to find a unique angle. For Vaggelis Psathas, I focused on his role as a Roma musician passing down the musical legacy of his grandfather. However, during pre-production, Vaggelis surprisingly denied his Roma identity, despite its well-known roots. This left me in an awkward position, but I decided to proceed with the episode, highlighting his musical heritage instead.

Having grown up near a Roma settlement and worked with Roma musicians before, I knew the complexities of collaborating with them. Though Roma musicians are incredibly talented, they often remain distant and unpredictable. The shooting process was frustrating, resulting in an episode with both strong musical moments and some poorly executed segments.

7.1.6 S01E04 Stavros Pazaretzis

Unlike Vaggelis, my collaboration with Stavros Pazaretzis, who is also a Roma, and his band was excellent. Stavros performed traditional tunes from Naousa beautifully, but his own compositions, heavily influenced by Eastern music, were less well received by me and the crew. Although we found the music aesthetically kitsch, we acknowledged that it was highly complex and advanced. Despite our personal taste, we were pushed to reflect on our own cultural biases and expand our understanding of music beyond our disciplines and preferences.

Chapter 8 - Conclusion

At the start of this thesis, I set out to answer three key research questions. I shall now summarise how I believe I have done so with examples.

1. How can Greek folk music documentaries create a new hybrid form that embodies intimacy and authenticity?

I cannot separate my experiences from my creative outputs. I'm of the mind that no artist be they a painter, writer, or filmmaker can. Each time I get behind a camera, I am constantly thinking about what I have done before, sometimes I am not aware I am even doing it. This project has demonstrated that Greek folk music should not, and I would argue cannot effectively, be separated from the authentic and intimate stories at the heart of each musician playing it when they're filmed. It is through this intrinsic link that this project presents the documentaries that have been explored over the preceding pages.

Through my analysis and dissection of my work in the case studies found in chapters 6 and 7, it is clear that my Greek folk music documentaries are the embodiment of an intimacy and authenticity that is missing from those previously created. The musicians in each episode play from the heart and love the music as much and probably more than those who tune in to watch them. However, in the past, this love has been filtered down and tried to be made more artificial. Performers are not free to be themselves, they cannot embrace the uniqueness of each song and the way they play it. When I mentioned my creative influences at the start of this project, I mentioned how two recordings of the same song are not the same because one attempted to copy the other. Documentaries that precede mine do this too only on a larger scale. They create facsimile copies of the music but leave the passion of the musicians on the "cutting room floor" or possibly leave it out of the production entirely.

In my work, as demonstrated above, the musicians themselves have noted how much they enjoyed the process of making the documentaries. They watch with rapt attention as much as the regular audience because they know from being there that the passion they exhibit in the recordings will be plain for all to see. Yes, they are nervous about doing so during the recordings due to being stunted in doing so before. Once those

limitations are broken and they are allowed to be authentic to themselves, the music and the musicians become one gestalt entity that holds the audience's attention on the TV screen as much as it did when it was being recorded. While other music documentaries could achieve this, I also feel it is something unique to Greek folk music that makes this intimacy and passion palpable on the screen. Whether it is the history and culture found in the songs or simply the camaraderie of the musicians, I cannot accurately say although further research could shed light on this. Furthermore, an exploration into other culturally distinct folk music would also be of note to the wider scholarly community.

2. How does the use of autoethnography contribute to the authenticity of the documentaries?

My filmmaking could not exist without reflection. I wouldn't be able to progress and develop as an author. That does not necessarily mean that my latest project is better than previous ones, as there are many factors that can influence the quality and the values of a film project. But, as I am constantly searching for ways to apply innovative techniques in my work it is crucial to reflect on my previous work by studying it, analysing it, evaluating it, and more importantly trying to understand it, as many decisions and choices are made unconsciously on the spot and are results of improvisation. The project CGFM lasted 4 years, 3 seasons, 34 episodes. During this time, either at the end of each episode, or season I was given feedback from my colleagues, the participants, the audience, and I reflected in order to improve or advance my filmmaking style. From episode to episode and from season to season, I gradually changed and improved my approach and techniques in order to capture and portray the mood, feeling and spirit of music.

Reflection gave me the confidence, to take risks, experiment, and search not for something necessarily better but for something different. Also, reflection is the key element that links and connects my three disciplines Researcher-Filmmaker-Teacher and makes them a whole as they interact with each other.

Autoethnography was not a choice, not a conscious one anyway, but a method to be able to work independently at projects that matter to me, match my character, and

develop and differentiate me as a filmmaker and author. It was a necessity that I chose unconsciously at the beginning of my career but through the reflection it shaped me as an artist but also as a person. It gave me the ease and confidence to manoeuvre in the Greek folk music scenery and the ability not only to manage the content of the project but also to form it. My familiarity with the music and the musicians had an outcome of a series of documentaries on Contemporary Greek Folk Musicians from someone who is within this community. Of course, I care about this community, and I transmitted the emotion of enthusiasm and passion for traditional music to the other crew members. The project benefitted enormously from this as (almost) everybody was feeling that they were doing something that mattered, they could feel proud about their involvement, and they not just working on another television series.

As I opened this chapter, I cannot separate my experiences from my creative outputs and that has been enormously powerful in rendering my work as authentic. Only through an autoethnographic approach to filmmaking can this authenticity be generated to the same degree otherwise there is no personal touch and no heart or emotion to the episode, and it becomes just one of many other documentaries.

3. What formal film craft elements enhance the intimacy of the viewer's experience?

Translating contemporary Greek Folk Music to the screen was the main concern of this project. This gave me the chance to offer the audience a different experience from the other antiquated music TV series in Greek television where the director has no input. I have drawn influence mainly from music films and musicals which were then adapted into my personal style given the content and production budget.

Mise en Scene was one conscious area of concern for me while formulating this project. Every episode and every music segment should have its own cinematic style which is sympathetic to the content. Unique locations were selected for every episode, and they were staged and photographed in a way that audiences had never seen before in this genre. The camera(s) went far and beyond the multicamera coverage. They choreograph the musicians and their music highlighting the music composition and arrangement in similar way musical films choreograph dancing routines. Camera positions, angles, movement, and frame compositions were thoughtfully considered

during the shooting and determined with great precision to dictate choices at the editing stage. The handheld camera was able to be positioned at the right angle to offer connection shots between either the musicians or their instruments.

The long takes and camera movement offered an exciting and alternative perception of the music. Motivated or unmotivated movements, guide the viewer to pay attention to parts of the music arrangement at each given moment. The “circular long take shot” was established as a convention in the series and added a new dimension to the viewer experience as it added the film crew, the camera, and the lighting stands into the frame. This united the shooting crew and their equipment with the musicians and the instruments, emphasising that the given outcome is a joint effort of musicians and filmmakers.

The use of the fourth Go Pro camera was initially done out of necessity to cover any deficiency, gaps, or mistakes of the multicamera coverage, but soon it became the trademark of the series as I realised the potentials and the abilities of this incredible small size camera. GoPro cameras are designed for capturing high-quality photos and videos in challenging environments and are often used for action, adventure, and sports photography. However, I used one because I could easily mount it on a light tripod and shoot wide-angle shots from a high angle. These shots are breaking the fourth wall and not only directly address the audience but also unite the film crew with the musicians within the environment and the set. It offers a completely different perspective from the other three cameras during the filming process and shows the viewer the rest of the set thus deconstructing the illusion of the medium of film. This allowed us to develop the aesthetic of a filming process which looks and is very simple and minimal. Folk music was always open and transparent to the audience without dressing rooms and backstage spaces, and this transparency is perfectly complimented with the use of the Go Pro camera. In doing so, both the technical aspects of creating the series and the music itself were blended to show that the musicians themselves and the music were the central part of the series, not the size of the budget or the make and specification of a camera or piece of editing software. In doing this, the audience were given an intimate look at the world of Greek folk music without other personalities masking or overshadowing it.

List of accompanying materials

Video files and accompanying materials can be accessed via google drive:
Contemporary Greek Folk Musicians

SEASON 01

<https://drive.google.com/drive/folders/1d8BFfZLe-TmUYEXPHhbpOE2HF4qAHTaK?usp=sharing>

SEASON 02

<https://drive.google.com/drive/folders/1srzi71nBr58GQQJzganV6QrdpJe2DA--?usp=sharing>

SEASON 03

https://drive.google.com/drive/folders/10UgPYpA_gXly0UaJyOAbTj7voOdp7Kfg?usp=sharing

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Appendix

Item 1 – Selected Filmography

Documentaries

1997 Sarakatsani, Myth and Stories, 30min
1998 Building With Stones, 30min
1999 The Celebration of Babow, 42min
2006 Mabetistas, 86min
2011 The Music Paths of Salonica, 51min
2015 Rogatsia, The Sense of Zourna, 50min
2016 722TMX, Engineer Battalion, 50min
2018 Story, Tales from a Refugee Camp, 50min

Television Programs

1999-2000 Every Place and a Song
Folk music and dances from the land of Macedonia, 30 episodes, ERT
2017 -2020 Contemporary Folk Musicians, 34 episodes, ERT
Music documentaries about contemporary folk musicians in Greece and the Balkans region.

Item 2 – YouTube samples

Louis Armstrong's band in New York

<https://www.youtube.com/watch?v=ktzPA7Av1TU>

Louis Armstrong's band in Australia

<https://www.youtube.com/watch?v=MegutC1rUok>

Chuck Berry on Belgian TV

<https://www.youtube.com/watch?v=lhoyMIX5avU&t=1046s>

The Sallt of the Earth, Episode title: Minor Asia musically...cooking

<https://www.youtube.com/watch?v=5fJXkyrSxo4>

The Sallt of the Earth, Episode title: Musical Tour in Vlasti Kozani

https://www.youtube.com/watch?v=dlqJ-N3_Tso

From Place to Place, Episode title: Nea Ionia Attikis

<https://www.youtube.com/watch?v=Hu48V4zXIYs>

From Place to Place, Episode title: Pontos

<https://www.youtube.com/watch?v=NFnmbXa7AYc>

The Place and its Song, Episode title: Mitilineoi of Samos

<https://www.youtube.com/watch?v=tEtQnJV92n4>

The Place and its Song, Episode title: Sarakatsanoi

<https://www.youtube.com/watch?v=1cdQrWDIFQc>

Sunday in the Village, Episode title: Leptokaria Pierias

<https://www.youtube.com/watch?v=75htVBazK2Q>

Sunday in the Village, Episode title: Karia Argolidas

<https://www.youtube.com/watch?v=lfjrEzi65pQ&t=861s>

Greek Events, Episode title: Thace is... Evritiki Zigia

<https://www.youtube.com/watch?v=D5wgy0Kv4RA&t=846s>

Greek Events, Episode title: Vasilis Kostas-From Epirus to the World

https://www.youtube.com/watch?v=891ww_VrfLI&t=1324s

A Fistful of Dollars - The Danish National Symphony Orchestra and Tuva Semmingsen (Live)

<https://www.youtube.com/watch?v=4niv522mbtM>

Nistiko Arkoudi, Episode title: Pie in the Hull

<https://www.youtube.com/watch?v=SakaoROtrA&t=354s>

Item 3 - social media, Facebook

The projects Facebook page that was promoting the series and communicating with the fans and audience:

<https://www.facebook.com/sygxronoi.paradosiakoi.mousikoi/followers>