"Black, Not Grey: Ankara Rocks!"

**A Creative Practice-Based Investigation of the
Ankara Rock Music Scene of the 1980s and the 1990s
Through Documentary Filmmaking**

UFUK ÖNEN

School of Arts and Media

University of Salford, Salford, UK

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<u>**Supervisor**</u>

Dr. Benjamin Halligan (University of Wolverhampton)

<u>**Local Advisor**</u>

Prof. Dr. Bülent Çaplı (Bilkent University)

This PhD project is composed of two components: written (40%) and audiovisual (60%). The written component is the PhD dissertation (41,088 words) and the audiovisual component is the feature length documentary, titled *Black, Not Grey: Ankara Rocks!* (87 minutes; first submitted version was 114 minutes).

The video file of the documentary is attached to this thesis.

The documentary can be streamed on Vimeo:

https://vimeo.com/200467560

Password: 06ankararocks

Dissertation

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Abstract

Ankara, with its population of nearly 4.5 million, is the second largest city in Turkey after İstanbul. İstanbul is widely accepted as the centre of trade, finance, business, art and entertainment, whereas Ankara, being the capital city, is usually associated with politics only. Due to its weather and the vast number of government buildings, Ankara is deemed to be 'grey' and considered as 'lifeless', 'soulless' and 'dull' by some people. Although labelled as a 'city of politics', a 'grey city' or a 'grey city of politics', Ankara has a substantial influence on the Turkish popular music culture, which is an outcome of a strong rock music scene in Ankara, especially in the 1980s and the first half of the 1990s.

This research project is composed of two components: audiovisual and written. The audiovisual component is the feature length documentary, titled *Black, Not Grey: Ankara Rocks!,* which investigates the Ankara rock music scene, and the relationship between the city and rock music, in the above-mentioned period in Ankara. This occurs through personal recollections and narratives, first-hand experiences and collective memories of rock musicians and related persons. The documentary draws on traditions of ethnographic filmmaking practices. The written component is the PhD dissertation which questions and discusses the form and the narrative style of the practical outcome of this research project, the documentary, that serves as a record of a music scene in a particular and significant period in Turkey's history.

PART ONE

Introduction: Motivation, Aims and Objectives

I have been associated with the Ankara rock scene and the rock community since the mid-1980s as an audience member, a musician, a record producer and a studio owner. This project can be considered as my tribute to the Ankara rock music scene, and an investigation of this culture from, in part, a first hand point of view.

The objective of this project is to fill a gap regarding rock music in Ankara in existing scholarship, with an original focus on the relationship between the city and rock music bands and artists, and so to provide knowledge for scholars researching or studying on regional music and cultures. Currently, there are no research projects, or written or audiovisual resources, covering this subject for the period of 1980s and 1990s. One reason may be that it is too obscure for a researcher or a filmmaker who has not been a part of this scene.

This research project is designed to have two main components: audiovisual and written.

The audiovisual component is the feature length documentary, titled *Black, Not Grey: Ankara Rocks!*, developed specifically for this research project. The documentary draws on traditions of ethnographic investigative filmmaking, which is a way of presenting and understanding cultures, further to an examination of these strategies as they have operated in music-related documentaries. It aims to investigate personal recollections and narratives, first-hand experiences and collective memories of rock musicians, and other related people, about the rock music scene in Ankara in the above-mentioned period. This investigation will not only bring an obscure yet an arguably significant music scene in Turkey's history to the light, but also will serve as a record and archival sociological document.

The central research question that informs the investigation in the documentary is as follows:

> What types of communities were formed through the creation and performance of rock music, and/or through the participation in rock music scene in Ankara?

Further areas for exploration can now be suggested, which will seek to add detail and nuance to the main area identified in the central research question. This modest and controlled expansion is deemed to be important because, while the central research question investigates the types of communities that were formed in the rock music scene in Ankara, these

additional areas of investigation will a) shed light on the micro details of this scene, and b) remain sufficiently open to capture something of the macro state of the scene. Or, in other words: I wish to be able to look at small details, as they are encountered, while at the same time remaining sufficiently open to capture a more universal sense of the culture under scrutiny. Specifically, then, I will remain open to: the key musicians and figures in the scene; the relationship between rock music and the cultural and political environment; weather and lifestyle in Ankara; the significant places of the Ankara rock scene (streets, concert halls, pubs and the like); the way cultural and technological facilities, and the state of the music industry, affect the creation and production of rock music in Ankara; the reason why this period of the Ankara music scene has become obscure; and, did the struggles of Ankara bands during this period result in something of lasting cultural significance.

The written component of this research project, the dissertation, questions and discusses the form and the narrative style of the creative practical outcome—the documentary, which serves as a record of a music scene in a particular and significant period in Turkey's history— and it also includes a critical reflection of the filmmaker and the researcher. At the heart of this critical inquiry lies the following question:

> How do form, narrative structure, mode of address and subjectivity affect the way the content is presented in the documentary?

This project covers the 1980s and the 1990s but its main period of focus is between 1985-1995. Although rock music appeared in Ankara earlier than the 1980s, this 10-year period has a significance because that is the period the number of rock and, especially, metal bands has increased. The rise of the number of metal bands in Ankara was in parallel with the rise of the popularity of heavy metal music in the world. In the early 1980s, many hard rock and heavy metal bands benefited from the exposure they received on MTV which in turn helped them to sell more records (Christe, 2003, p. 79). In 1984, heavy metal records constituted 20% of all music recordings sold in the United States (Walser, 1992, p. 12). Some albums of British, American and Australian hard rock and heavy metal bands that are released in the 1980s— such as AC/DC's *Back in Black* (1980, 32 million sales worldwide), Guns N' Roses' *Appetite for Destruction* (1987, 30 million sales worldwide), Van Halen's *1984* (1984, 17 million sales

worldwide), and Metallica's *...And Justice for All* (1988, 14 million sales worldwide) [based on Billboard's figures]—are among the top selling records of that era.

A note on the usage of term 'rock' in this research project: Weinstein (2000, p. 11) suggests that rock does not have a standard definition and it is too broad to be considered as a genre itself, on the other hand, Studwell and Lonergan (1999, p. 37) suggest rock is a genre, while McLeod (2001, p. 60) and Wall (2013, p. 201) claim that rock is a meta-genre that have spawned subgenres such as punk rock, alternative rock, and grunge. The earliest form of punk rock was 1960s garage rock, then the term was applied retroactively in the 1970s (Bangs, 2003, p. 8; Laing, 1984, pp. 22-23). Weinstein (2000, p. 11) labels heavy metal as a genre of rock music which "erupted in the early 1970s from the wider cultural complex of rock music". Not only cultural, but also the sonic dimension of heavy metal defines the genre itself. In this research project the term 'rock' is used to cover all genres associated with rock and their subgenres as well, including heavy metal and also punk rock. As Cem Eren (one of the interviewees in the documentary, vocalist of punk band Sokak Köpekleri) states, "at those times" [referring to the period from the early 1980s to mid-1990s in Ankara] "the audience for metal, punk and such were the same, it was like going to a rock concert" [Ufuk Önen's translation].

The ten year period, 1985-1995, has a significance not only because the number of rock bands in Ankara has increased, but also for the reason that many important changes happened in Turkey, both politically and economically (Bali, 2002, pp. 23-35). In 1980 the last military coup took place. The military supressed armed clashes between right and left wing groups. Then, in 1983, The Motherland Party won the elections. The Motherland Party, a centre-right neoliberal party founded by Turgut Özal, can be considered as one of the milestones in the history of the Turkish Republic. Among the many other things that they have done, with their liberal economic policies, they transformed the economy by lifting the ban on importing goods into Turkey, began free-market reforms and supported privately owned businesses. The changes in the structure of the economy also led to changes in the social structure as well (Bali, 2002, pp. 50-55). In Ankara, the capital, those changes were experienced earlier and more strongly than the other cities.

The documentary aims to address the aforementioned questions, to present an overview of the beginnings of Ankara rock music scene and the general state of rock music in Ankara between 1985 and 1995, and to conclude by raising the question "was it all for nothing?" The

aim of the documentary is not to provide a comprehensive history of the Ankara rock music scene or a thorough list of bands and artists. The documentary engages with musicians, record store and studio owners, concert and event promoters, writers and journalists, and radio and television programme producers to explore stories and background information related to Ankara rock music scene and community.

The documentary is built upon the questions, investigation and findings based on the tradition of ethnographic investigative filmmaking but it experiments with narrative styles and challenges the widely-used conventions. It aims to capture both the history and personal stories, and the ambience—the "greyness"—of Ankara. This capture will make for the unique look and semi-experimental nature of the documentary.

The intended audience for the film is people who have interest in research and investigation into music-making in general and those who have curiosity about music-making in specific regions. Just like *The Filth and the Fury* (2000), which has a heritage element and a nostalgic attraction (Ferguson, 2013, p. 147), this documentary will also likely to draw an audience consists of people who were related to the Ankara rock scene in the 1980s and the 1990s, people who were in their twenties and thirties in those decades.

Literature Review

Ankara Rocks is a research project which explores the intersection of music and city—rock, including its associated genres, and Ankara, to be specific—and the city's influence on music. The project has two main components, a practical element, which is a feature-length documentary, and a written critical element centred around the film. Before beginning to tackle the subject matter at hand, it is essential to look into the relevant and comparable existing works in the area of music, then find a series of approaches and connections to the idea of music and city, and, finally, engage with them to help better shape the approach of this project. Since this project has two components, it is necessary not only to review the existing critical literature, but also films which might be connected or comparable to the area of study as well.

Texts

The majority of the academic studies on rock music focus on its origins, history, cultural aspects, ideology, lyrics, aesthetics and fashion. There are many studies concentrating on these subject matters; Frith (1978, 1983), Hall & Jefferson (1975), Bennett (1993), Wicke (1990), Martin (1995), Hebdige (1979), Cohen (1972), Muggleton (2000), Gracyk (1996, 2001) and Baugh (1993) can be considered as the foremost and most directly relevant. There are other works which exclusively study specific sub-genres of rock. Walser (1993) combines cultural theories, musicology, textual analysis and ethnography to analyse heavy metal. Weinstein (2000) makes an analysis of heavy metal culture and the genre itself from a sociologist's view by using various research methods such as interviews, observation and content analysis. While the formerly mentioned academics approach rock music from a neutral perspective, Walser (1993, p. 58) aims to elevate the cultural prestige of heavy metal, and Weinstein (2000, p. 3) tries to show how sociology can inform public discussion of heavy metal, a controversial topic surrounded by prejudice and misunderstanding of the public and the mass media, by revealing the elusive subject that is at the centre of the controversy.

The body of critical literature in which the central point is the musicians and music-making is, however, smaller. Finnegan, in her ethnographic study *The Hidden Musicians: Music-Making*

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in an English Town (1989), documents the practices of amateur music-making in Milton Keynes. Drawing from anthropology, ethnomusicology and musicology, Cottrell focuses on professional musicians and music-making in London by employing ethnographic research methods in *Professional Music-Making in London: Ethnography and Experience* (2004). In *On Becoming a Rock Musician* (1980), Bennett concentrates on rock musicianship in a local context. Bennett (p. 110-111) specifically rejects utilizing a content analysis suggesting that "to leap from the literary analysis of popular song texts to conclusions about popular music pretends that sounds and performances are irrelevant to music", instead he makes uses of empirical perspective based on his fieldwork.

There are a number of studies concentrating on the relationship between music and cities or regions. Turley (1997), drawing from sociology, anthropology and economics, and employing quantitative and qualitative techniques, questions how Austin's music-making and production are affected by the social, spatial and cultural structure of the city. Schmitt (2008, p. 7-8), in his work which investigates the 30 years of rock music scene in Detroit through oral history, argues that the infrastructure of Detroit has been a vital ingredient to the city's rock music's success. He suggests that the Detroit population is spread into vast outlying suburban communities and as an underlying result of this suburbanization, segregated communities, having little interaction with neighbouring communities, produce their own styles, values and behavioural codes which influence music.

Geography is one of the academic fields which focuses on the music and place relationship. In his geographically-oriented study, Carney (1974) suggests that geographic location plays an important role on the style of music. Schmitt (2008, p. 13-14) refers to Carney and states that the birthplace of an artist is considered more important than any location to which they may have moved after achieving success or where the artist's records were produced. Following Carney's example, Schmitt adds that, as with Liverpool, artists from Detroit seem forever tied to Detroit and the Detroit mentality for their full careers, which, I believe, is also the case for musicians from Ankara as well.

In another geographic study, Graves (1999) puts forward a critical overview of the historical geography of the music industry and provides two case studies, one about the Champaign-Urbana musical scene in Illinois between 1970 and 1995, and the other which covers the grunge scene in Seattle. Graves (1999, p. 9-12) prefers to employ hearth and diffusion methodology over the two other major geographical methods (the regional approach and the

place and meaning approach) and argues that this method has proven to be reliable and uncontroversial for geographers researching music. Hearth being the birth place and diffusion being the process of spreading, hearth and diffusion methodology is used to document the origins, evolution and spread of various genres, and it does an excellent job of demonstrating the spatial dynamics of a cultural form as it moves out from a centre of innovation (Graves, 1999, p. 10). Graves draws from the works of Ford (1971), Butler (1984), Glasgow (1987), Horsley (1987) and Arkell (1991) who make use of hearth and diffusion method. As opposed to Carney and Schmitt, Graves argues that birthplace of musicians might be an unreliable source of cultural information as musicians tend to move a lot and are enculturated by the musical community of their new home. I partially agree with Graves yet I lean more on Carney's (1974) side: I believe that the region musicians' live in during their period of their first encounter with music—which is usually their birthplace—has a great and, in most cases, an inseparable, influence on their musical style. Taking this one step further, Hertz (2013, p. 134) suggests that the city is the foundation or the original creator of the sound of the artist and the music that is made is an expression of the city itself. In general, and particularly among journalists, there is a tendency to associate places and cities with music when thinking about music; for example the "Mersey Sound", the "Seattle scene", "Swinging London", "California Bay Area Thrash", the "Nashville sound". Some argue that attaching a particular sound to a city or a region functions as a marketing tool (Brabazon, 2005; Bennett, 2002; Halfacree and Kitchin, 1996).

Cohen's *Rock Culture in Liverpool: Popular Music in the Making* (1991)

Sara Cohen's *Rock Culture in Liverpool: Popular Music in the Making* is based on the ethnographic fieldwork that she had conducted in Liverpool in 1985-1986. The reason for Cohen choosing Liverpool as the location for her study is "because of its history of involvement and achievement in rock music" (Cohen, 1991, p. 4). She focuses her research "upon cultural production in a local context" (Cohen, 1991, p. 5) and presents and discusses her data that she had gathered from observation of and involvement with Liverpool rock bands without record contracts, with a special focus on two of them, Crikey, It's the Cromptons! and Jactars. Cohen's study not only centres around an analysis of music as a reflection of the social structure, but also incorporates an investigation of how music and music-making affect the social environment. She draws from ethnomusicology and social

anthropology, and she bases her discussions on the theoretical frameworks John Blacking's *How Musical Is Man* (1973), Alan P. Merriam's *The Anthropology of Music* (1964) and Charles Keil's *Urban Blues* (1966).

Cohen discusses the reasons behind the acceptance and existence of broad musical styles, for instance foreign influence on music through Liverpool's port, how economic decline and the rise of unemployment contribute to the increase of number of bands, and, not surprisingly, the influence of The Beatles' success on music-making in Liverpool. She draws attention to an important point that due to the London-based monopolies in publishing and recording, successful bands leave Liverpool and they take their wealth with them.

A part of Cohen's study deals with the way in which the local bands are influenced and affected by cultural production of a commercial nature at a national level. Here, Simon Frith's work, *Sound Effects* (1983), which draws from sociology and politics, lays the foundation for her discussion. Cohen dedicates a chapter to the absence of women in the Liverpool rock music-making scene. She, with a feminist approach, questions the male hegemony in rock music, and why women are seen as intruders and as a threat to men's creativity and independence.

Cohen undertakes an analysis of composition and rehearsal processes of Crikey, It's the Cromptons! and the Jactars. Cohen (1991, p. 136) suggests that her analysis reveals the aural aesthetics of the bands, which is "the identification and discussion of the perceptive qualities of sound, noise, music, non-music, and to the ways in which they are recognized and valued through language and action", and she proposes that "such an aesthetic is culturally and socially constructed". As an example, in the Western hemisphere the alleged or assumed musical incompetency of the punk bands in the 1970s was a staple of widespread genre, or the limited musical skills of the band members of Venom were a major factor in their influence on other extreme metal bands in the 1980s, but in the other parts of the world, for instance in Turkey, the musical incompetence was simply unacceptable. As another example, while the overdriven and distorted electric guitar sounds were widely used in various popular musical genres in the Western hemisphere starting from 1960s, in Turkey musicians—other than the small number of those who play rock and associated genres—have always been cautious about employing it in popular music. Cohen (1991, p. 136) also suggests that although an aural aesthetic is culturally and socially constructed, shared by groups of people, it is "perceived and experienced differently by individual members who have their own particular

tastes, preferences, and experiences", and these personal aesthetics are affected by each individual's music-making activities. With this argument of hers an understanding emerges that while aural aesthetics are socially and culturally constructed, how these aesthetics are perceived and experienced by individuals are also important, and in creating a music band's own musical aesthetics the tension between the existing aural aesthetics and the perception of them by individual band members come into play.

In her analysis Cohen's references to the musicians' remarks about musical genres and style differences, and their use of newly invented terminology act as a guide to better understand the local music jargon, how different styles of music are received within that local music-making community, and, ultimately, how the musicians describe their own aural aesthetics.

Cohen discusses not only the reflections of the characteristics of Liverpool—socially, financially, and also as a city in general—on the bands and the music scene, but also how music and music-making affect the social environment and the city as well. This allows for the connections to be made between the music/music-making and the city/social environment, flowing in both directions, affecting each other. These connections that are presented in Cohen's study, however, are at times clouded over by the discussion of the tension between creativity and commerce. That she builds her arguments mostly on two bands, how typical these two bands are and whether they can represent the whole is, of course, open to discussion.

Mallinder's "Sheffield Is Not Sexy" (2007)

Stephen Mallinder, in "Sheffield Is Not Sexy", discusses Sheffield's attempts to shift from manufacturing to creative industries, the role of music in this regeneration, and the influence of Sheffield's cultural and infrastructural characteristics on local creative production. He uses economic figures and statistical data from Dintenfass' *The Decline of Industrial Britain 1870-1980* (1992), Gazeley and Newell's *Unemployment in Britain Since 1945* (1999) to demonstrate the how economic factors have an effect on the need and the attempt to shift to creative industries. Mallinder (2007, p. 307) suggests that Sheffield's mono-cultural characteristics failed to provide an effective entrepreneurial infrastructure, so municipal strategies were required to catalyse regeneration through local creative production as a response to regional decline. In this regeneration music had been thought to have a significant

role because of its capacity to draw media attention and, in turn, to facilitate wider audience response to municipal initiatives.

As an embodiment of Sheffield's regeneration strategies, The National Centre for Popular Music was opened in 1999, but closed shortly after, in 2000. Mallinder (2007, p. 312) argues that the Centre's failure was due to the its misreading of the public reception of popular music, its representation and consumption. Instead of addressing music's functionality, its social engagement, its mechanisms of reception and consumption, and, last but not least, celebrating Sheffield as a city with a long history of producing innovative music, the Centre operated more as a science park or a museum (Mallinder, 2007, p. 311-313). While Sheffield had been mono-cultural in its economic construction, due to its diverse ethnicity, it produced complex cultural production and patterns of consumption. Mallinder's arguments demonstrates that, without an understanding of the dynamics of the production, consumption and representation of popular music or culture, a quick attempt to shift to creative industries to implement social and economic regeneration is bound to fail.

Mallinder (2007, p. 314) puts forward that the Centre's failure was, on a functional level, dependent on its location in Sheffield, a remote location which lacks leisure and retail potential, and night-time economy. Mallinder draws from and centres his discussions around theories of urban policies, urban economic development, urban regeneration, governance and cultural policy, as in the works of Moss (2002), Montgomery (2004), DiGaetano and Lawless, (1999), Hobbs, Lister, Hadfield and Hall (2000) and O'Connor (1999) The area of the Centre does not conform to Montgomery's (2004, p. 10) criteria for successful regeneration and to become a cultural quarter because it does not "share the attributes of good urban places in general, offering beneficial and self-sustaining combinations of activity, form and meaning.

Parallel to aforementioned Hertz, Mallinder (2007, p. 295) suggests that Sheffield's rhythms, characterized by means of a bricolage of archaic industry and shiny technology, "have reverberated through popular music forms" and 'Sheffield Steel' "became not only a manufactured label for the city, but also a convenient brand, which encapsulated the reification of an urban sound" which "embraced everything for the post-soul of Joe Cocker and heavy metal of Def Leppard to early techno of the Warp label".

Mallinder's arguments in "Sheffield Is Not Sexy" allow for the connections to be made between the city and the popular music by taking economic, cultural and infrastructural

factors into consideration. Mallinder's personal association with Sheffield, and his first hand experiences and knowledge of music and music production in the city, and the city's municipal strategies, put him in a authoritative position and, also, help him to draw from local histories. For these reasons, "Sheffield Is Not Sexy" serves as a strong model for the discussion of the relationship between the city of Ankara and rock music.

Pesses' "The City She Loves Me: The Los Angeles of the Red Hot Chili Peppers" (2009)

In "The City She Loves Me: The Los Angeles of the Red Hot Chili Peppers", Michael W. Pesses discusses the contribution of Red Hot Chili Peppers' music to the postmodern geographic discourse, suggesting that the band has produced the sense or myth of a Los Angeles that is unique and, at the same time, that the city's postmodern structure and essence—resistance against traditional urban form, for example—has, in turn, produced their music. According to Pesses (2009, p. 145), these "two are in constant dialectical tension and the result for the band has been inherently geographic artistry". While this dialectic of production is in play, Pesses claims, Red Hot Chili Peppers, like Los Angeles, are able to create music that transcends boundaries and traditional forms. In his work Pesses examines the presence of a heterogeneous Los Angeles in the Red Hot Chili Peppers' music, as well as their attempts to rise above the city's boundaries to understand its different realities through a theoretical framework based on geography. Pesses draws attention on Ford and Henderson who claim that not only places influence music, but also music shapes images people have of places.

> The perceived qualities of places and types of places may change with their changing appropriateness for popular music themes. The hypothesis is made that songs both reflect and influence the images people have of places and that these songs have changes people's attitudes significantly toward places (Ford and Henderson, 1978, p. 292).

Pesses (2009, pp. 149-150) suggests that infrastructure of cities influences both the production and the perception of popular culture, including music, and in the case of Los Angeles—a city that defies modern notions of urbanism—the absence of traditional urban centres and public spaces seem to produce the need for this very popular culture. Pesses (2009, p. 156) argues that if Los Angeles is considered as a postmodern city, not fitting with

classic models of urban life, then it makes sense that the city would produce such a postmodern band, which have made a "career out of pastiche; borrowing and blending elements of rap, rock'n'roll, funk, punk, country, and jazz". It is safe to say that Los Angeles plays an essential role in Red Hot Chili Peppers' pastiche, but the way Pesses backs his argument is problematic. Pesses analyses four songs of the band: "Suck My Kiss", "By The Way", "Under the Bridge" and "Tell Me Baby". In his analysis, he builds his discussion on the music videos in the former two, and lyrics and music videos in the latter two. Since the Red Hot Chili Peppers is a music band, and since Pesses, referring to their music, suggests that they have made a career out of pastiche, it would surely have been more appropriate to analyse the band's mixture of different styles, which constitutes the essence of their music, and the role of Los Angeles in this. Otherwise "The City She Loves Me" is an important study, one of the few, which takes the relationship between the music and the city as a two-way lane, flowing in both directions.

Hatherley's *Uncommon: An Essay on Pulp* (2011)

In *Uncommon: An Essay on Pulp*, Owen Hatherley argues and demonstrates how post-industrial Sheffield's modernist architecture and its urbanism lays the foundation for Britpop band Pulp's music and lyrics. Hatherley (2011, p. 12) suggests that Pulp's urbanism was informed by having been told, throughout their childhoods in the 1970s, that their city would be the site of the future, a city with a viable modernist landscape. In "Sheffield: Sex City" the singer recites a series of place names in Sheffield, such as Frechville, Hackenthorpe, Shalesmoor, with sensual relish. Hatherley writes that when he was 16 this song sountracked something fairly momentous between his girlfriend and him, and that is the reason for writing this book:

> I and my girlfriend were completely obsessed with this song, and we walked around [Park Hill, a council housing estate in Sheffield] willing ourselves to see the teeming, simmering, carnal-city described, peering up into the L-shaped windows of the tower blocks, past the twitching curtains of the semis, imagining the couplings and perversions inside (Hatherley, 2011, p. 43).

One of the points that the strength of Hatherley's *Uncommon* comes from is that Hatherley is a fan of Pulp. He knows the band's work very well and, more than that, the band's songs were a part of his life during his teenage years, years which a person opens up emotionally and

socially. What Hatherley has in his hands to examine is not something that he takes a look at from the outside but something that he has experienced throughout his adolescence. In that sense there is a similarity between Hatherley's *Uncommon* and *Ankara Rocks*: the reason that lays beneath the creation of both works are based on experiences and interests developed in adolescence.

The other point reinforcing the strength of Hatherley's book-length essay is that he is an expert writer on modern architecture. He not only lists references that Pulp makes to Sheffield but also ties them to architecture of the city. Hatherley (2011, pp. 33-45), based on Pulp, suggests that Sheffield is a sexualized city which its post-industrial landscape is suffused with carnality, and Park Hill is the visual emblem of the city that turned into a utopian, libidinal megastructure. Drawing from architecture to discuss the relationship between the city and the music can also be applied to the discussion of the relationship between Ankara and rock music, or, specifically, the relationship between the greyness of Ankara and rock music. Ankara's greyness is generally associated with its climate due to long cold winters but relating the greyness solely with weather is open to argument because Ankara also has hot summers (and almost 2500 total sunshine hours per year). Ankara's "greyness", besides the climate, also depends on the architecture. As a capital city, Ankara has many government buildings and most of them, especially those before the 2000s, were painted in grey or similar colours. This was true not only of government buildings but also of most of the schools and pavements. There is a monotonous architecture spread all through the older neighbourhoods of Ankara that were built between 1950s and 2000s—four or five storey apartment buildings lined up near each other, with very little space between them, and with the same type of interiors and exteriors—all of which contributes to the "dullness" and "greyness" of Ankara as well. Hatherley (2011, p. 18), again standing in the intersection of music and the architecture and infrastructure of the city, also claims that music reveals something in the buildings and streets that could not be possibly noticed otherwise and signals that "apparently drab and miserable towns" can in fact be "replete with layers of interest and intrigue". This could be said for Ankara, too. For these reasons, *Uncommon* serves as a model for taking the architecture into account in the discussion of the relationship between Ankara and music.

Uncommon has many cultural and infrastructural references which might be difficult to comprehend by non-British readers. It should be noted that this might as well be the case for *Ankara Rocks*, so special attention should be paid by the filmmaker to avoid or lessen it, in order not to alienate non-Turkish audience.

Schmitt's *Like the Last 30 Years Never Happened: Understanding Detroit Rock Music Through Oral History* (2008)

In his PhD dissertation titled *Like the Last 30 Years Never Happened: Understanding Detroit Rock Music Through Oral History*, Jason Schmitt investigates the reasons behind Detroit's rock music success. He argues that there are four key traits which lead to Detroit's continual accomplishments: Defiance toward trends in popular music; unique publicity outlets, such as radio stations, music publications and so forth, that offer a voice for local musicians as opposed to mainstream media which feature the nationally and internationally well-known artists only; suburban layout of the city which provides segmented areas of creativity; and maintaining the direction and overall ideals of the early rock music pioneers to avoid evolving cultural trends dilute the local music climate.

Schmitt bases his arguments and conclusions on the data he collected by employing oral history methods: through the interviews he has conducted with people related to the Detroit music scene. He uses existing literature as an aid to verify, confirm and expand on interviewees' testimonies. Citing Lummis (1987), Schmitt (2008, p. 17) suggests that oral history evidence is an account of first-hand experience recalled retrospectively and the goal of oral history is to place this account within the total understanding of the period or research in question. Referencing Thompson, Schmitt (2008, p. 18) writes that there are three ways to achieve this goal: using the obtained interview data to compile a single life story narrative, to put together a collection of stories, or to cross analysis it to construct an argument. Schmitt employs the third method and builds his arguments on that.

While analysing the data, building his arguments and evaluating his findings, Schmitt draws from geographical studies, especially the works of Ford (1971), Carney (1974), Butler (1984) and Graves (1999). Schmitt (2008, p. 13 and 167) suggests that regional attributes in music is the field of geography and music geography is "specifically geared toward portraying spatial descriptions of communities and their associative music trends".

As mentioned previously, the majority of academic studies on rock music, or popular music in general, focus on its origins, lyrics, cultural aspects, ideology and so forth and they draw from sociology, politics, philosophy and cultural studies. Studies such as Schmitt's, Mallinder's and Hatherley's offer a fresh approach by taking infrastructural, architectural, industrial and

regional aspects into account, and, also, contrary to other studies, by accenting that the authors are a part of the subject matter at hand.

Schmitt has chosen the interviewees according to their importance in the Detroit music community, their knowledge of specific areas of focus, and, also due to personal rapport and intersecting contacts. Among the interviewees there were musicians, managers, media people, record company personnel, photographers and so forth. All the interviewees were exclusively tied to Detroit music scene. Schmitt (2008, pp. 17-18) explains his reason for selecting his subjects only from people who are part of the local scene by citing Allen (1981) that the researcher should define a community's geographical and cultural boundaries in accordance with the concepts held by the people who lived there during the period under scrutiny and that the statements of people connected to a specific area may differ sharply from those of outsiders.

Schmitt conducted the interviews by himself, either in person or via telephone. He recorded all the interviews, which lasted 15 minutes to one hour in length, by a handheld audio recorder or by a phone recording device, then transferred all the recording to digital backup. Schmitt writes that after digital backup, relevant information was transcribed for easier accessibility for his research.

Schmitt's methodology for collecting data—how the interviewees are selected and how the interviews are conducted and recorded—is similar to that of *Ankara Rocks*. All the interviewees in *Ankara Rocks* are tied to Ankara music scene, for the same reason Schmitt states. The interviewees in both of the studies were selected according to their significance in the music scene and due to personal relationship and intersecting contacts. Schmitt's interviews are recorded in audio but Ankara Rocks interviews are captured on video tape. Unlike Schmitt's study, in which some parts of the interviews that Schmitt found relevant were transcribed, all the interviews conducted for *Ankara Rocks* were transcribed, from start to end.

While Schmitt also uses academic literature, trade magazines, newspaper articles and internet sources in his dissertation, the oral history interviews he conducted are the major component and the foundation of his study. He gives the facts and figures by referencing written sources, but for the subjective views he incorporates the voices of his interviewees, either by referencing or by directly quoting them. As an example, Schmitt (2008, p. 54), referencing

Dan Carlysle (a disc jockey on WABX-Detroit) writes that "the Detroit radio disc jockeys had more interaction with their listening audiences than anywhere around the country" and he continues by referencing Michael Stevens (former Senior Promotion Manager at Atlantic Records) that "the hero status that the disc jockeys received was more apparent in the Detroit radio market anywhere else in the country". As another example, Schmitt (2008, p. 143-144), referencing Tom Wright (manager of The Who), writes that the "reason The Who selected The Grande Ballroom as their favourite stop on a national tour of America was the Detroit music crowds in the 1960s". These are all more or less subjective comments. Schmitt does not present them as if they are facts, but, instead, uses them to demonstrate how people see and approach Detroit's music and music industry to better understand the city and its music. There is always the issue of trust in oral history interviews because of the risk of an unreliable interviewee, especially in a field such as music in which people tend to self-mythologise, or risk of unreliable memory. Since there is no way to eliminate this risk, the researcher should be cautious about it and act accordingly. The difference between the subjectivity and dishonesty should also be acknowledged. Some historians, Frisch (1990), Portelli (2006), Green (1972) argue that subjectivity of the interviewees might provide new ways of understanding the past and the meanings given to the events of the past as different individuals and groups experience the same even in different ways. In this sense subjectivity is not the weakness but the strength of oral history interviews.

Schmitt's *Like the Last 30 Years Never Happened*—especially its methodology for collecting data, its approach to analysing it, and its way of incorporating the voices of the interviewees into the study—serves as a very strong model for Ankara Rocks.

Nichols' *Introduction to Documentary* (2001)

Nichol's *Introduction to Documentary* is based on the series of questions about documentary, involving issues of definition, ethics, politics, content, types and form. The book is organised in chapters based on specific questions: Why Are Ethical Issues Central to Documentary Filmmaking? How Do Documentaries Differ from Other Types of Film? What Gives Documentary Films a Voice of Their Own? What Are Documentaries About? How Did Documentary Filmmaking Get Started? What Types of Documentary Are There? How Have

Documentaries Addressed Social and Political Issues? How Can We Write Effectively about Documentary?

One of the most referenced chapter in this book is, perhaps, Chapter 6, which proposes to answer the question "What Types of Documentary Are There?" In this chapter Nichols identifies six types, or modes, of documentary: Expository, poetic, observational, participatory, reflexive, and performative.

Expository mode is the 'classic' documentary form in which there is a narrator (usually an authoritative male voice-over), headshots of experts talking, interviews with people on the street, and stock footage and images that illustrate and reinforce narrator's point. These conventions arise from the need to convince viewers of the authenticity of what they are being told. Classic documentary form claims that the film that the audience is watching is objective and it presents only the truth. To further reinforce this, in classic documentaries, long shots and scenes are used so that the audience feels like as if they are watching untouched reality, and, also, classic music is used to underline the seriousness of the film.

Nichols' second mode of documentary, the poetic mode, is far from the expository mode, and it could be argued that it falls more in the category of avant-garde filmmaking. This mode is experimental, there is no continuity in the film and it is, basically, a subjective interpretation of the filmmaker, without the claim of objectivity or authenticity.

Third mode of documentary, as suggested by Nichols, is the observational mode, which tend to simply observe and reveal human character in ordinary situations. In the observational mode, film refrains from making any conclusions, instead let the audience reach whatever conclusions they may deduce.

Nichols' fourth mode of documentary is the participatory mode in which the filmmaker is a part of the film. In this mode, the film is affected by the presence of the filmmaker and the encounter between the filmmaker and the subjects become a critical element.

The fifth mode of documentary by Nichols is the reflexive mode in which the actual content and how that content is constructed in the film are both revealed to the audience. In this mode the emphasis is not on the filmmaker and the subject, but on the filmmaker and the audience.

> If the historical world provides the meeting place for the processes of negotiation between filmmaker and subject in the participatory mode, the processes of negotiation

between filmmaker and viewer become the focus of attention for the reflexive mode. Rather than following the filmmaker in her engagement with other social actors, we now attend to the filmmaker's engagement with us, speaking not only about the historical world but about the problems and issues of representing it as well. (Nichols, 2001, p. 125)

Nichols' sixth and the last documentary mode is the performative form. Performative mode is confused with the participatory mode as Nichols is somewhat vague about the differences between the two. In both of the modes, the filmmaker is a participant within the film, engaging with the subjects, however in participatory mode the filmmaker construct subjective truths which are significant to herself. In that sense, documentaries in performative mode are strongly personal and can be considered as the filmmaker's subjective experience and emotional response to the world.

Nichols' modes are intrinsic to the development of my research in terms of analysing and reflecting upon documentaries' forms and narrative styles.

McCreadie's *Documentary Superstars: How Today's Filmmakers Are Reinventing the Form* (2008)

McCreadie, in her book *Documentary Superstars: How Today's Filmmakers Are Reinventing the Form*, traces the changes in documentary form and genre, from past till present. She suggests that documentaries were "fact-filled, earnest and well-meaning movies that prefaced a main feature, or nature shows on television with embarrassing or comic sex scenes" but now they have become "so exciting that [they have] spun off all kinds of new and interesting subgenres" which incorporate "personal filmmaking, documentaries and rockumentaries, socially conscious docs (nothing new there), old-fashioned talking heads information docs, and docs with an inserted narrator starring him- or herself" (McCreadie, 2008, p. ix). This excitement resulted in increased interest in the documentaries in the mainstream. The reason behind this change, according to McCreadie, is the change in the documentary form.

> Documentaries with a point of view, and a creative mix of fact and fiction, have become the place to be. And if that means starring yourself in your own film, so be it. In fact, be it better. (McCreadie, 2008, p. x).

McCreadie suggests that modern documentary filmmakers use fiction-influenced narrative styles, blur the boundaries between fact and fiction, utilize fiction film camera and editing techniques, or, as Errol Morris states (quoted in McCreadie, 2008, p. 98), "work in the area between fiction and film". McCreadie argues that the transition to new forms of documentary did not happen instantaneously and came from ethnographic and observational filmmakers, who were influenced paradoxically by fiction film. This will be further discussed below, but the following is a statement from David MacDougall, the famous ethnographic documentary filmmaker, made in 1975 (quoted in McCreadie, 2008, p. 11), which McCreadie presents to evidence this tendency:

> Those of us who began applying an observational approach to ethnographic filmmaking found ourselves taking as our model not the documentary film as we had come to know it since Grierson, but the dramatic fiction film, in all its incarnations from Tokyo to Hollywood. This paradox resulted from the fact that of the two, the fiction film was the more observational in attitude. Documentaries of the previous thirty years had celebrated the sensibility of the filmmaker in confronting reality; they had rarely explored the flow of real events.

Another major change in the documentary form, as McCreadie suggests, is the inclusion of the filmmaker in the film: filmmakers "starring" in their own films. As a result of this, documentaries have become more personality-driven. The storyteller (the documentary filmmaker) thus becomes as important as the story itself. While McCreadie acknowledges that the filmmaker as a persona in his or her own film was actually seen as early as 1912, this tendency is only recently accepted as an established and provocative form. McCreadie discusses the issue of 'filmmakers as stars' in detail in the chapters "The Documentarian Gets to Star" and "The Documentary Filmmaker in the Role of Spoofmeister".

McCreadie's *Documentary Superstars: How Today's Filmmakers Are Reinventing the Form* is a thought-provoking resource for this research project, especially in terms of the discussion of documentary form and the inclusion of the documentary filmmaker as the star in her own film. In McCreadie's theorising, the assumptions of documentary form and objectivity have been very usefully revised.

Lebow's *The Cinema of Me: The Self and Subjectivity in First Person Cinema* (2012)

Lebow's book, *The Cinema of Me: The Self and Subjectivity in First Person Cinema,* focuses on the construction of subjectivity in first-person documentary. In the book, along with an introduction and a chapter by Lebow herself, there are essays, from both film theorists and practitioners, grouped under four headings: "First Person Singular," "First Person Plural," "Diasporic Subjectivity" and "Virtual Subjectivity". This collection of essays, collectively, explores a range of first person iterations emerging in our day, and investigates the role of geopolitical contexts, ethnicity, cultural identity and personal history in the construction of subjectivity in contemporary first person documentary.

Lebow states that first-person filmmaking is foremost about a mode of address and first-person films are often not a cinema of me, but of someone else who informs the filmmaker's sense of herself:

> First person films can be poetic, political, prophetic or absurd. They can be autobiographical in full, or only implicitly and in part they may take the form of self-portrait, or indeed, a portrait of another. They are, very often, not a cinema of 'me', but about someone close, dear, beloved or intriguing, who nonetheless informs the filmmaker's sense of him or herself. They may not be about a person, self or other, at all, but about a neighbourhood, a community, a phenomenon or event. The designation 'first person film' is foremost about a mode of address: these films 'speak' from the articulated point of view of the filmmaker who readily acknowledges her subjective position. (Lebow, 2012, p. 1)

Lebow argues that until recently first-person address was employed by avant-garde filmmakers only, but today this mode of address have become increasingly common:

> Prior to the 1980s, with a few notable exceptions, the first person address remained mostly within the purview of avant-garde filmmakers. The artist's vision could be foregrounded at a time when the documentarian's had to be suppressed. The emergence of the subjective voice in documentary had long been hampered by the burden of disinterested objectivity, an impossible ideal that required innumerable evasions and repressions to effect. However, for the past quarter of a century, especially but not exclusively in the West, incursions into the first person mode of address have become increasingly common, with the field of first person filmmaking gaining steady momentum. (Lebow, 2012, p. 5)

Lebow also suggests that subjectivity in first-person documentary is not a new modality, "yet the traditional posture of the theatrical and television documentary around the world has been

historically that of objectivity" and in that posture "the personal point of view of the filmmaker was typically elided, left to languish on the cutting-room floor, while more positivist assertions have always taken preference." (Lebow, 2012, p. 5).

The Cinema of Me: The Self and Subjectivity in First Person Cinema asks in what contexts and for what reasons first-person filmmaking flourishes; and how and in what ways culture and ethnicity and geopolitics construct the first-person character on screen. The book further investigates the nature of the interplay between the individual and culture and how is this tension played out in representational terms.

Documentaries

The majority of documentaries that are related to music tend to focus on artists and bands. Some chronicle the lives and careers, such as *The Filth and the Fury* (Julien Temple, 2000) *Lemmy* (Greg Oliver and Wes Orshoski, 2010) and *Everyone Stares: The Police Inside Out* (Stewart Copeland, 2006); some address certain periods or incidents in artists' careers, as in *Dixie Chicks: Shut Up and Sing* (Barbara Kopple and Cecillia Peck, 2006), *No Direction Home* (Martin Scorsese, 2005) and *Some Kind of Monste*r (Joe Berlinger and Bruce Sinofsky, 2004), while others follow concerts or tours, for instance *Year of the Horse* (Jim Jarmush, 1997), *Shine a Light* (Martin Scorsese, 2008) and *Madonna: Truth or Dare* (Alek Keshishian, 1991). This, of course, does not mean that music related documentaries concentrate solely on the artists. There are documentaries that investigate specific music scenes, genres or festivals as well, such as *American Hardcore* (Paul Rachman, 2006), *Get Thrashed* (Rick Ernst, 2008) and *Woodstock* (Michael Wadleigh, 1970), but they are fewer in numbers.

Music documentary is a well established genre but among the categories of documentary, this genre, as Edgar, Fairclough-Isaacs and Halligan (2013, p. xi) suggest, has become so fully given over to commercial concerns, and this situation arises the question "how can it be that documentary, operating in the field of popular music, has strayed so far from ideas of objectivity and reportage—ideas that represent the fundamentals of the documentary form— and has become pure promotion?"

Gimme Shelter (Albert Maysles, David Maysles and Charlotte Zwerin, 1970) is a documentary that follows the last weeks of The Rolling Stones' 1969 US tour and focuses mainly on the infamous Altamont Speedway Free Concert, at which an 18-year old man with a pistol in his hand, Meredith Hunter, was stabbed to death by Hells Angels, who were in charge of security around the stage. While Monterey "marked the apotheosis of the San Francisco-based flower culture" and Woodstock was "three days of Love, Peace and Music", Altamont represented "the death of flower-power, the death of Love" (Haycock, 1971, p. 56). *Gimme Shelter*, which helped shape both the "Direct Cinema" movement and the "rockumentary" genre (Wright, 2013, p. 71), features the footage of the stabbing of Hunter and shows The Rolling Stones later as they watch the incident and reflect on it but it does not say much about Hunter himself. Neither did the media. The press focus was on Altamont only because, as Christgau (1972) suggests, it provided such a complex metaphor for the way an era ended. Hunter was lost to history.

Lot 63, Grave C (2006)

Lot 63, Grave C (directed by Sam Green) is a short documentary about Meredith Hunter. The film's title refers to Hunter's grave location. The film does not chronicle Hunter's life, instead it depicts a person's state of being lost to history. Green (2006) writes that "although Meredith Hunter lives on as a symbol, as an individual, he's been pretty much completely forgotten" and even in death "he's never had the dignity of his own identity" as his grave was unmarked, without a headstone. The strength of *Lot 63, Grave C* comes not from the choice of plot or the story, but from the way Green presents it. Apart from a few newspaper articles on microfilm and the stabbing footage, Green had no visual material on Hunter (Green, 2006). Although this is a major problem when producing a documentary, Green overcame this by using a narration style different from those in conventional documentaries. Green follows Edward Wilkes, the general manager of Skyview Memorial Lawn, the cemetery where Hunter's grave is located, and tells about Hunter through Wilkes' mouth. Instead of interviewing Wilkes in front of the camera, Green constructs his way of storytelling by following Wilkes as he walks from the entrance gate of the cemetery to Hunter's grave. During this walk Green uses Wilkes' voice mostly off screen, but in some instances he also shows Wilkes talking. The film is almost 10 minutes in length and nearly five minutes of it are shots of Wilkes walking and standing, and other cemetery scenes on Wilkes' way from the gate to Hunter's grave. Green

also uses intertitles to give brief information about Altamont Speedway Free Concert and the incident that happened that day. The film includes footage of Hunter's stabbing from *Gimme Shelter*, and shots of newspaper clippings on microfilm.

Green had very little visual material and if he interviewed Wilkes sitting in front of a camera, the film could have easily turned out to be a 'talking head' documentary, or, with the addition of a voice-of-God commentary, an expository one, which relies "heavily on informing logic carried by the spoken word" (Nichols, 2001, p. 107). Many documentaries lean heavily on this mode in which a ubiquitous, omniscient and objective professionally trained male voice, that speaks directly to the audience, organizes images and make sense of them. This commentary is therefore places itself in a higher order than the accompanying images. Instead of employing expository mode, Green chose to follow Wilkes walking from the cemetery gate to Hunter's grave and this gives a sense of motion, turns Green's search for Hunter almost into a journey, a journey which finally Green finds Hunter and his unmarked grave, reaches his destination and concludes the film. Up until Wilkes reaches Hunter's grave, Green uses Wilkes' voice off screen, as a voice-over commentary. Although we see Wilkes on the screen, still, this gives the feeling as if Wilkes' voice is an acousmatic presence, a disembodied voice as in Chion's concept acousmêtre (Chion, 1999, p. 21), because, since Wilkes is not shown talking to the camera, the voice has not been connected to its bearer yet. Chion (1994, p. 30) suggests that "the sight of the speaking face attests through the synchrony of audition/vision that the voice really belongs to that character, and thus is able to capture, domesticate, and 'embody' her". When Wilkes reaches his destination and points Hunter's grave, Green shows him talking on screen, first time in the film, and by doing so he supports and reinforces the moment of revelation of Hunter's grave by using the effect of embodying Wilkes' voice. Unless the coincidence of the voice with the mouth is verified, the voice retains an aura of magical power (Chion, 1999, p. 28) and Green uses this throughout Wilkes' journey, then he also uses the power of the moment of embodiment of the voice to reinforce the effect of revelation of Hunter's unmarked grave. It should also be noted that, in practical terms, using Wilkes' voice as an off screen commentary, i.e., using it as an unsynchronized sound, gives Green much more freedom in the film editing process by making Wilkes' monologue an autonomous element, allowing him to assemble it freely, without worrying about the synchronized picture.

Lot 63, Grave C incorporates footage from *Gimme Shelter*, intertitles for brief information about the concert and the incident, as well as newspaper clippings on microfilm, and Green

creatively uses shots of the microfilm archives as if visual effects for transitions between intertitles, footage and Wilkes' walk. Green's *Lot 63, Grave C*, with its rather unusual structure, is a very good and a solid example of a documentary based on a plot which the filmmaker does not have enough visual material about.

The way Green structures *Lot 63, Grave C*, how he presents the story, and how he creatively incorporates various elements, such as microfilm shots, intertitles and such, are all very effective and they, as a whole, serve the film very well. At the beginning of the documentary, right before Wilkes starts to walk, Green shows himself on camera very briefly, wearing headphones and holding a microphone, but he is not seen engaging with his subject. Showing himself briefly and not being actively involved in the events happening on camera is an indication that the filmmaker is present in the scene, it keeps the film in the documentary genre as his presence detaches the film from fictional qualities, yet helps him keep a transparent profile as a filmmaker in which he does not, at least directly, influence and affect the events that are being filmed. *Lot 63, Grave C*, apart from the presence of the filmmaker, is one of the documentaries that serves as a model for *Ankara Rocks,* especially in terms of narrative structure.

Crossing the Bridge: The Sound of İstanbul (2005)

Crossing the Bridge: The Sound of İstanbul (directed by Fatih Akın) is a documentary that follows Alexander Hacke, a German musician, and his journey through the music scene in İstanbul. Akın's aim is clearly not to put together a compilation of Turkish folk music or to chronicle milestones in Turkish music, but to portray the contemporary music scene and cultural life in İstanbul, with all its diversity, and he succeeds at that. The place and role of Hacke is not strictly set in the documentary genre, in fact in the film the boundary between documentary and fiction genres tends to be blurred at times. Hacke serves as an off screen narrator but at the same time he is in the film, staying at the same hotel that the leading character in *Head-On*, Akın's fiction film, stays at, travelling around İstanbul, interacting with musicians and interviewing them, though Akın never shows him speaking on screen, and, equipped with a mobile recording studio and microphones, making recording of the bands and artist. These all give Hacke a fictional quality. That Hacke is set partly in documentary and partly in fiction, it creates a contrast and distinguishes *Crossing the Bridge* from conventional

documentaries. Just as Wilkes' voice in *Lot 63, Grave C,* Hacke's voice has the attribute of acousmatic presence, it is not truly embodied by Hacke because Akın does not show him talking on screen. In practical terms this gives Akın the freedom to assemble the narration of Hacke independently from the picture and to change, manipulate and re-record it, even with different text, during the post-production phase of the film.

Akın follows a certain structure in introducing the artists and the bands. He starts with pop, rock, hip-hop and electronic music, all Western genres but played with Turkish and Middle-Eastern influences by İstanbul artists and bands, and gradually moves deeper to the roots, to the progenitors who influenced younger musicians. *Crossing the Bridge* successfully builds a balance between music and interviews and Hacke's journey. Music is very much present all through the film yet it never overshadows the interviews or, in general, the depiction of Akın's portrayal of İstanbul's diverse cultural life.

The narrative structure that Akın has built works perfectly for the film. The structures of Green's *Lot 63, Grave C* and Akın's *Crossing the Bridge: The Sound of İstanbul* are similar as they both employ the same technique of narrating the story through a person in the film. On the other hand they are different because in *Lot 63, Grave C* Wilkes is very much real and this, along with the involvement of the filmmaker, keeps the film in the documentary genre whereas in *Crossing the Bridge* Hacke has a fictional quality and this, at times, blurs the line between the genres of documentary and fiction. Akın keeps the film within the boundaries of the documentary genre at times, then crosses the border to the fictional side, and then goes back again to the documentary genre. This complex but highly effective narrative structure, which works perfectly for *Crossing the Bridge,* serves as the main model for *Ankara Rocks*.

Metal: A Headbanger's Journey (2005)

Metal: A Headbanger's Journey (directed by Sam Dunn, Scot McFadyen and Jessica Joywise) follows Sam Dunn, an anthropologist and a filmmaker, who sets out on a journey in Europe and North America to discover why heavy metal music has been consistently stereotyped, dismissed and loathed and yet is loved so passionately by its millions of fans. Along the way he conducts interviews, and explores and questions the different views about origins and culture of heavy metal music, and the controversy that surrounds it. Among Dunn's subjects

there are not only musicians but also journalists, writers, record company professionals and academics as well.

There are some points which set *Headbanger's Journey* different from *Lot 63, Grave C* and *Crossing the Bridge*. In *Lot 63, Grave C* the filmmaker, Sam Green, is on camera very briefly but he is not seen engaging with his subject. In *Crossing the Bridge* the filmmaker, Fatih Akın, is not in camera at all. Unlike in these two films, in *Headbanger's Journey* the filmmaker is on camera. The film follows him and he is actively engaged with the interviewees. This places *Headbanger's Journey* in participatory mode, which is a documentary mode put forward by Nichols. In participatory mode the filmmaker interacts with the subjects and this interaction is documented on camera. Nichols (2001, p. 116) suggests that the "filmmaker steps out from behind the cloak of voice-over commentary . . . and becomes a social actor" but "retains the camera, and with it, a certain degree of potential power and control over events". In participatory mode the fact that the filmmaker's presence and interaction with the subjects might intentionally or unintentionally affect the subject is not hidden. "If there is a truth here it is the truth of a form of interaction that would not exist were it not for the camera" (Nichols, 2001, p. 118).

The technique of conducting and/or editing of the interviews is also different in *Headbanger's Journey*. Neither the filmmaker Green in *Lot 63, Grave C* nor Hacke in *Crossing the Bridge*, who has a fictional quality, directly engage with their subjects. The questions they ask are not heard on film and there is never an exchange of words between them and the interviewees. In *Headbanger's Journey*, however, Dunn shows himself interviewing his subjects, even talking and socializing with them. In the beginning of the film Dunn states that he has been a part of heavy metal culture since he was 12 years old. His involvement with his subjects in the film, especially the musicians that he has been a fan of since his childhood years, gives the documentary a more sincere touch.

Dunn's association with the subject matter at hand brings out the another difference: In *Lot 63, Grave C* Green and Wilkes are not directly connected to Hunter or the incident which leads to Hunter's death. Similarly, in *Crossing the Bridge* Akin and Hacke are not a part of İstanbul music scene. Dunn, on the other hand, is a part of the heavy metal culture which he investigates. This explains why Dunn puts himself in the centre of his documentary or why the documentary follows him. The structure of narration of *Headbanger's Journey* is similar to Green's *Lot 63, Grave C* and Akın's *Crossing the Bridge*: they all employ the same

technique of narrating the story through a person in the film, but, unlike the other two films, in *Headbanger's Journey* the person narrating the story is the filmmaker himself. Again, as discussed above, this gives the documentary a more sincere touch.

It can be questioned whether this sincerity and Dunn's involvement with his subjects and the culture itself since his childhood clouds the objectivity of his research. On the other hand, it can be confidently said that his close association with heavy metal helps Dunn to put forward a very insightful overview of this particular music genre and its culture. For that matter there is a parallelism between *Headbanger's Journey* and Hatherley's *Uncommon*. Just like Dunn, Hatherley is also a fan of the artist and music that he bases his work on. Pulp was a part of Hatherley's life during his teenage years, the era which a person opens up emotionally and socially. The strength of both *Headbanger's Journey* and *Uncommon* comes from their authors' involvement with, knowledge of and personal experience related to the subject matter at hand. Just like Dunn's, whether Hatherley's close association clouds the objectivity of his research or not is open to discussion.

This might also be the case for *Kurt & Courtney* (Nick Broomfield, 1998), another documentary in which there is a strong presence of the filmmaker, Broomfield, who is investigating the circumstances surrounding Kurt Cobain's death and murder theories, but during the process of making of the film his emphasis shifts to Courtney Love's alleged suppression of free speech, especially after Love's warnings over suing Broomfield. In the documentary Broomfield says that he is unable to use Cobain's very first tapes of music, provided by Cobain's aunt, and that he has recorded when he was 15 years old, because of a threat of legal action from Love. This shift from the investigation of Cobain's death to an emphasis on Love's alleged suppression of free speech (i.e., Broomfield's involvement with Love) raises questions about the objectivity of the documentary, parallel with *Headbanger's Journey* and *Uncommon*. There is also the issue of unrealiable interviewee in *Kurt & Courtney*, the issue which has been discussed above in relation to Schmitt's *Like the Last 30 Years Never Happened*, but Broomfield acknowledges this and even at one point in the film he tells one his interviewees that "people might think you are not the most reliable witness".

Dunn uses voice-over technique for some of his commentaries but as he is frequently seen on camera talking—which means that the voice and the sight of the person are married, or the voice is embodied as Chion puts it—Dunn's voice is not presented as the voice of a narrator who speaks objectively, without being involved in the story. He does not talk from a balcony,

which Chion (1994, p. 68) suggests is the place of voice-overs. He does not sound like an authoritarian commenter as in documentaries which use expository mode. Nichols (2001, p. 107) suggests that expository mode emphasizes the impression of objectivity as the voice-over commentary has the capacity to judge the actions from a distance without being caught in them. Rascaroli (2011) argues that it is the extra-diegetic positioning that gives the voice-over its supposed judgmental and authoritarian quality. This is not the case in *Headbanger's Journey* because Dunn's voice is embodied, he is always present in the diegetic space of the film since he is positioned in the story actively.

Stories We Tell (2012)

In *Stories We Tell* (directed by Sarah Polley), the filmmaker, Polley, documents her personal journey to investigate her mother's shadow life and her secrets, and their impact on her family. She conducts a series of interviews with family, friends and acquaintances. Her interviewees give contradicting answers to the same questions as each interviewee relates her own version of the family mythology and, also, as present-day recollections are usually shadowed by nostalgia-tinged memories. In most interviews that are conducted for documentary and oral history projects, there is the issue of unreliable witness and often times this is presented as a problematic matter. *Stories We Tell* explores the elusive nature of memory, recollections and truth, yet, at the same time, it also suggests that these contradicting narratives shape the individuals and families. *Stories We Tell* balances multiple perspectives of the interviewees to arrive at an approximation of the truth, but while doing this, the question becomes whether this film should focus on the truth behind the secrets of her mother, or on the perception of the interviewees of the truth through the stories they tell. In that sense, *Stories We Tell* has a complex narrative.

Polley uses recreations of her parents' past which are closely matched with the archival footage that she had. In Akın's *Crossing the Bridge,* Hacke has a fictional quality and this, at times, blurs the line between the genres of documentary and fiction. *Stories We Tell* also blurs the boundaries between documentary and fiction, however in a different way then *Crossing the Bridge* does. Polley waits till the end to reveal that some of the old footage are actually re-enactments and this becomes a twist in the storyline. On the other hand, Polley says that this was not her intention:

> I was so surprised at the first few screenings; it took me a very long time to clue in what was going on, because people were asking me questions about when we decided to reveal recreations, and I had no idea what they were talking about. I thought it was obvious, but I think that we did work incredibly hard to make it match and seamless. (Quoted in Schmidlin, 2013).

Stories We Tell is a personal and a self-reflexive film in which the filmmaker, Polley, is actively involved in the storyline and she is on camera. She is constantly engaged with the subjects in the film. She conducts the interviews in a relaxed setting and informally discusses the questions and the answers with the interviewees. In the film she is not only showing the interviews, but also the process of interviewing as well: the equipment used in the interviews (microphones, lights and the like) is visible in some scenes.

Considering the participation of the filmmaker, there are similarities between *Metal: A Headbanger's Journey* and *Stories We Tell*. *Headbanger's Journey* follows Dunn, the filmmaker. Dunn shows himself interviewing his subjects, and talking and socializing with them. *Stories We Tell* follows Polley, the filmmaker. Polley shows herself interviewing her subjects, and talking and socializing them as well. Dunn investigates the heavy metal culture which he is a part of and Polley investigates an issue in her family: these, especially, give *Metal: A Headbanger's Journey* and *Stories We Tell* a sincere and highly personal touch.

In *Stories We Tell*, Polley shows Michael Polley, her father, in the recording studio, sitting on a stool in front of a microphone and narrating a manuscript. In some instances she uses her father's voice as a voice-over, however, just like Dunn's voice in *Headbanger's Journey*, Polley's father voice is embodied and it is present in the diegetic space of the film.

Decline of Western Civilization Part II: Metal Years (1988)

In *Decline of Western Civilization Part II: Metal Years* (directed by Penelope Spheeris), filmmaker Spheeris focuses on the Los Angeles hard rock and heavy metal scene from 1986 to 1988 with an emphasis on glam rock. The filmmaker's involvement with her subjects and her interaction with them places this documentary in participatory mode, like *Headbanger's Journey*, but in *Decline of Western Civilization*, Spheeris exists only as a voice. She is never on camera. All through the film, Spheeris' disembodied voice interacts with interviewees and leads them. In that sense Spheeris can be thought of as an acousmêtre.

When the acousmatic presence is a voice, and especially when this voice has not yet been visualized-that is, when we cannot yet connect it to a face-we get a special being, a kind of talking and acting shadow to which we attach the name *acousmêtre* (Chion, 1999, p. 21).

> The word 'acousmêtre'—derived from the combination of the words 'acousmatic' and 'être' (which means "to be" in French)—has entered Anglo-American film theory terminology directly, without translation (Abbate, 1998, p. 75).

Both Wilkes in *Lot 63, Grave C*, and Spheeris in *Decline of Western Civilization* can be regarded as acousmêtres. However, there are some differences between them. According to Chion's concept of disembodied voice, Spheeris can be thought of as a "complete acousmêtre", "the one who is not-yet-seen, but who remains liable to appear in the visual field at any moment" (Chion, 1999, p. 21). Spheeris' presence is so strong in the film that the audience expects her to appear on camera at any second, although that never happens. Unlike Spheeris, Wilkes is not simply a complete acousmêtre. Wilkes' case is more complicated than Spheeris'. As described above, Green uses Wilkes' voice off screen and although Wilkes in on camera, since he is not shown talking, i.e., since there is no synchrony of audition and vision, this produces a problematic case of acousmêtre, similar to the one in *Psycho* (Alfred Hitchcock, 1960). In the final scene of the film Norman is sitting in the holding cell and the mother's voice, which is believed or expected to be produced by Norman, is heard over his face, but his mouth is closed and his lips are not moving. The voice cannot find a place to be embodied in so it pastes itself, artificially, on Norman's face. The mother's voice in *Psycho* is more problematic than Wilkes' voice because it has never had the possibility to be truly visualized or embodied. Wilkes' voice, on the other, is embodied when Green shows him talking on camera the moment he reaches his destination and points Hunter's grave.

While Spheeris' and Dunn's interaction with their subjects place both *Decline of Western Civilization* and *Headbanger's Journey* in participatory mode, there is an obvious difference between them over how they approach their subject matter. Dunn's involvement with his subjects in the film, especially the musicians that he has been a fan of since his childhood years, as discussed above, gives the documentary a more sincere touch. This sincerity, however, raises the question, again as discussed above, as to whether it clouds the objectivity of Dunn's research or not. Dunn's *Journey* is more like a celebration of heavy metal and its culture whereas Spheeris' *Decline* is almost a harsh interrogation. She asks questions such as "What if you don't make it as a rock-and-roll star?", "Did you go to school?", "What was the last job you had?", "Where do you see yourself in 10 years?", "Are you in it for the money?"

In addition to that, Dunn's enthusiasm and adoration for his subject matter, heavy metal and its culture, is obvious on camera while Spheeris' voice always keeps distance from the interviewees and the music genre in general and at times shows signs of contempt. Just as there is a parallelism between Dunn's *Headbanger's Journey* and Hatherley's *Uncommon*, Cohen's *Rock Culture in Liverpool* and Spheeris' *Decline of Western Civilization* show parallelism as well since both Cohen and Spheeris place themselves as observers, approach the subject matter at hand from outside and keep distance from the interviewees, music and its culture.

Searching for Sugar Man (2012)

Searching for Sugar Man (directed by Malik Bendjelloul) is a documentary about the search for mysterious American singer and songwriter Sixto Rodriguez. The Detroit based folk musician had two albums released in the United States, neither of them sold well so the record company dropped him. Then, unknown to Rodriguez, in the early 1970s his albums somehow reached Cape Town, South Africa, where through the exchange of bootleg copies from hand to hand, his songs became an anti-establishment inspiration, and Rodriguez, although an unseen figure, turned into a star comparable to Bob Dylan or The Beatles. In 1990s two South African fans, Segerman and Strydom, set out a search for Rodriguez to find out who he really was and what happened to him. Although *Searching for Sugar Man* tells the story of the search for Rodriguez by Segerman and Strydom, and even though the plot of the film and the backbone information are conveyed by them, the film does follow them. As a matter of fact, the film does not follow any person. Not even Rodriguez himself, who appears on camera in the second half of the film. Bendjelloul builds a narrative structure on interviews, not only with Segerman, Strydom and Rodriguez, but also with other people connected to Rodriguez as well, and supports the interviews with new and archival footage, and animations.

The narrative which Bendjelloul constructs on interviews works very well. It moves between Cape Town and Detroit, in two different yet complementary directions. Interview by interview, Bendjelloul moves forward in the story, as if he completes a big puzzle piece by piece. He uses each piece, i.e., information from the interviews, strategically, so while he completes the puzzle on one hand, he creates a denser mystery on the other, teasing the audience and keeping their attention. While doing this, Bendjelloul manages to squeeze

information and opinions about the cities and circumstances, such as the censorship of music and the political situation in Cape Town and in South Africa in the 1970s, and the effects of Detroit on people: "It's a city that tells you not to dream big, not to expect anything more" says Sandra Rodriguez-Kennedy, Rodriguez's daughter, about Detroit. Edgar, Fairclough-Isaacs and Halligan (2013, p. xiii), referencing Hertz—who writes about post-punk films and suggests that those films "link the music's authenticity to the fate of the cities themselves" (Hertz, 2013, p. 133)—note that "music documentary often presents the city as the essential element to understand music". Taking this into consideration, the information and opinions that Bendjelloul gives the audience help them to better understand Rodriguez and his music and, also, the reception of Rodriguez music.

Of particular note is Bendjelloul's visual style. Like most filmmakers he uses visual material, such as footage, animation and so forth, so that the interviewees do not end up functioning solely as talking-heads. What he uses as footage, and how he uses this, however, sets Bendjelloul's visual style apart. It is obvious that Bendjelloul had very little visual material of Rodriguez from the past—a few photos, almost no videos—so, instead, he uses a mixture of recently-shot videos and archival footage of Cape Town and Detroit. Most of the time there is no real connection, in terms of content and context, between the images and the statements of the interviewees other than that the incidents that the interviewees are talking about took place either in Cape Town or Detroit. It is almost like the statement of the interviewee goes one way while the image goes another, acting like autonomous elements, and yet this phenomenon, which Chion calls 'counterpoint', is unnoticeable for the audience. Chion's (1994, p. 36) audiovisual counterpoint, which is different from musical counterpoint, "implies an auditory voice perceived horizontally in tandem with the visual track, a voice that possesses its own formal individuality". He provides the coverage of a bicycle race in Barcelona that he encountered on television as an example in which the image shows the racers from a helicopter and yet the soundtrack consists of dialogue between the reporter and some cyclists. He writes that it is obvious that those speaking are not watching the images, nor are they saying anything remotely about them. Apart from the only link between them, which is the topic of cycling, image and sound act independently from each other, and yet, Chion suggests, no one notices this obvious counterpoint. He also gives the reason why this counterpoint gets unnoticed:

> It is not enough if the sound and image differ in nature (the content of each, their spatial characteristics, etc.). Audiovisual counterpoint will only be noticed only if it

sets up an opposition between sound and image on a precise point of meaning (Chion, 1994, p. 38).

It can be argued that this is the reason why the counterpoint of the images and the statements of the interviewees in *Searching for Sugar Man* work. Unlike in Chion's example, however, Bendjelloul's images are aesthetically sequenced stylised shots. They neither illustrate nor reinforce, nor conflict with, that which is said. They are neither in a leading, nor in a supporting, role. Their aesthetic contribution, which is a reflection of Bendjelloul's visual style, enhances the viewing experience.

Half way through the film Rodriguez appears on camera and in the second part of the film there are interviews with him in which the interviewer is an unseen male, most probably Bendjelloul himself. His voice is heard but he is never on camera. Just like Spheeris in *Decline of Western Civilization*, Bendjelloul is also complete acousmêtre. Unlike Spheeris, whose voice has a very strong presence and interacts with all subjects in the film, Bendjelloul interacts only with Rodriguez, and his voice does not have a strong presence since it is not as prominent as Spheeris'. Bendjelloul sounds very neutral: he is not like a character or part of the story, and he is just asking questions, not leading the subject.

Comparison of the Documentaries' Narrative Styles

My chart below summarizes and compares the narrative styles of the five documentaries discussed above. This chart, then, identifies the major tendencies discussed above.

Film	Follows?	Narrated by/through?	Narrator on camera?	Filmmaker involved with subjects?	Filmmaker on camera?	Filmmaker's voice present?	Additional Comments
Lot 63, Grave C	Edward Wilkes, a subject in the film	Edward Wilkes, a subject in the film	Yes	No	Yes, very briefly	No	Wilkes' is on camera but his voice is not embodied until the moment of resolution in the film.

Film	Follows?	Narrated by/through?	Narrator on camera?	Filmmaker involved with subjects?	Filmmaker on camera?	Filmmaker's voice present?	Additional Comments
Crossing the Bridge: The Sound of İstanbul	Alexander Hacke, a subject/almost a fictional character in the film	Alexander Hacke, a subject/almost a fictional character in the film	Yes	No	No	No	Hacke is on camera but his voice is not embodied, never de-acousmatized in the film.
Metal: A Headbanger's Journey	Sam Dunn, the filmmaker	Sam Dunn, the filmmaker	Yes	Yes	Yes	Yes	Among these six documentaries, *Metal: A Headbanger's Journey* and *Stories We Tell* are the films in which the filmmakers are most prominent.
Stories We Tell	Sarah Polley	Sarah Polley and Michael Polley	Yes, both of them	Yes	Yes	Yes	Among these six documentaries, *Metal: A Headbanger's Journey* and *Stories We Tell* are the films in which the filmmakers are most prominent.
Decline of Western Civilization Part II: Metal Years	Does not follow a particular person	Spheeris, the filmmaker	No	Yes	No	Yes	The filmmaker's presence is strong all through the film but not as much as Dunn or Polley, due to her absence on camera.

Film	Follows?	Narrated by/through?	Narrator on camera?	Filmmaker involved with subjects?	Filmmaker on camera?	Filmmaker's voice present?	Additional Comments
Searching for Sugar Man	Does not follow a particular person	Is not narrated by/through a particular person	N/a	Yes	No	Yes	There is no narrator or any other subject or character who acts as a carrier, the film narrates itself through the interviews.

The films in which the filmmakers are most prominent are *Headbanger's Journey* and *Stories We Tell*: The former follows Dunn, he is on camera, the story is narrated by him, he interviews the subjects himself and he is heavily involved with them (figures 01, 02, 03 and 04). The latter follows Polley, she is on camera as well, and, just like Dunn, she interviews the subjects herself and heavily involved with them (figures 05, 06, 07 and 08). Compared to Dunn and Polley, Spheeris' presence in *Decline of Western Civilization* and especially Bendjelloul's in *Searching for Sugar Man* are much less. Their absence on camera plays an important role in this. Nevertheless, the directors' involvements with their subjects and the actions place all these three films in participatory mode. In *Lot 63, Grave C*, Green appears on camera momentarily, holding a microphone to interview Wilkes, yet his brief presence is enough to keep the film in the field of documentary (figure 09). *Crossing the Bridge*, on the other hand, with the total absence of the filmmaker, and with its style which narrates the film through Hacke, a subject—or, almost a fictional character—blurs the boundaries between documentary and fiction. Hacke interacts with the subjects and he even plays songs with some of them (figure 10 and 11). Akın is the most transparent one among these six filmmakers.

Figure 01

Figure 02

Figure 03

Figure 04

Figure 05

Figure 06

Figure 07

Figure 08

Figure 09

Figure 10

Figure 11

None of the films feature an authoritarian commenter, a God-like voice-over, which is a typical characteristic of expository documentaries. *Lot 63, Grave C* is narrated by Wilkes, a subject in the film, who walks the audience to Hunter's grave, the moment of resolution in the film (figures 12 and 13). At first Wilkes is a problematic acousmêtre, as discussed above, who gets embodied at the end. Hacke in *Crossing the Bridge* by Hacke is a problematic acousmêtre like Wilkes but differently from Wilkes, he is not de-acousmatized. *Headbanger's Journey* and *Decline of Western Civilization* are narrated by the filmmakers, Dunn and Spheeris, respectively, and the latter is a complete acousmêtre. It should be noted that

Spheeris mostly acts as a carrier who helps the film to move forward, to progress. In that sense she functions differently than Wilkes, Hacke and Dunn. *Stories We Tell* is partly narrated by Michael Polley, filmmaker Sarah Polley's father, however his voice is never acousmatized, it is embodied and ever-present in the diegetic space of the film (figure 14).

Figure 12

Figure 13

Figure 14

In *Searching for Sugar Man*, there is no one to narrate or act as a carrier. Instead it is interviews themselves, and the videos which are sequenced and interwoven as if they are texts, that collectively narrate the film. Bendjelloul has no particular choice of settings or backgrounds for the interviews. He interviews the subjects at their homes, offices, studios, and some of them on the streets (figures 15, 16 and 17). The same is true for *Decline of Western Civilization*: Spheeris interviews her subjects without a particular choice of setting or background (figures 18, 19, 20 and 21).

Figure 15

Figure 16

Figure 17

Figure 18

Figure 19

Figure 20

Figure 21

Other than *Lot 63, Grave C* and *Stories We Tell,* all documentaries discussed here involve the images of cities. For example, there are many shots of Detroit and Cape town in *Searching for Sugar Man* (figures 22 and 23) and of İstanbul in *Crossing the Bridge* (figure 24), and also shots of Hacke (figures 25 and 26) and Rodriguez (figure 27) with the cities appearing in the background.

Figure 22

Figure 23

Figure 24

Figure 25

Figure 26

Figure 27

Comparison of Music Use

The five music and music-related documentaries (*Lot 63, Grave C; Crossing the Bridge: The Sound of İstanbul; Metal: A Headbanger's Journey; Decline of Western Civilization Part II: Metal Years; Searching for Sugar Man*) discussed above have different approaches to the use of music.

Lot 63, Grave C, which is somehow connected to The Rolling Stones, uses footage from the documentary *Gimme Shelter* and those are the only moments that the band's music is heard in the film. Music of The Rolling Stones is almost like a source music, just like music coming from a radio or television in a scene in a film. Apart from that there is musical underscore to provide atmospheric background to and to heighten emotions provoked by the narrative.

Both in *Metal: A Headbanger's Journey* and *Decline of Western Civilization Part II: Metal Years* there is fair amount of music and the songs featured belong to the subjects—the interviewees—in the film. The same is true for *Crossing the Bridge: The Sound of İstanbul* and *Searching for Sugar Man* as well, however the style of music use is different. In *Headbanger's Journey* and *Decline of Western Civilization* the music is used like typical soundtracks for film, i.e., songs are used as accompaniment to the film. In *Crossing the Bridge* and *Searching for Sugar Man*, on the other hand, the music is a part of the film. Akın and Bendjelloul use the music of the artists in *Crossing the Bridge* and the music of Rodriguez in *Searching Sugar Man*, respectively, in their portrayal of them as major elements which define these artists. This is lacking in *Decline of Western Civilization* and even in *Headbanger's Journey* which contains a musical analysis of heavy metal.

Based on these, it is possible to group the five documentaries into three in terms of music use: First, *Lot 63, Grave C*; second, *Headbanger's Journey* and *Decline of Western Civilization*; and third, *Crossing the Bridge* and *Searching for Sugar Man*.

In *Stories We Tell,* music is not a significant part of the film. It is mostly used as an underscore, in the background, and also to complement the archival footage and re-enactments.

Texts and Documentaries as Basis of Creative Practice Methodology

Mallinder's, Pesses' and Hatherley' arguments—by taking economic, cultural, architectural and infrastructural factors into consideration—make connections between the city and the music. These arguments can be applied to the discussion of the relationship between Ankara and rock music, and, specifically, the relationship between the greyness of Ankara and rock music. All of the authors of the texts discussed in this chapter, with the exception of Cohen, are personally associated with the cities that they write about and their associations put them in advantageous positions. *Ankara Rocks* might benefit from the same advantage as well, as the researcher and the filmmaker has been a part of the scene that is being investigated, an 'insider'. This is missing in Cohen's study. She tries to get embedded in the scene that she is investigating but most of the times she fails to do so and this reflects on her work.

Schmitt uses academic literature, trade magazines, newspaper articles and internet sources in his dissertation, but the oral history interviews he conducted are the major component and the foundation of his study. He has chosen the interviewees according to their importance in the Detroit music community, their knowledge of specific areas of focus, and, also due to personal rapport and intersecting contacts. These act as guidelines for *Ankara Rocks*. The methodology and strategy Schmitt uses to choose his interviewees can be utilized in *Ankara Rocks* as the researcher and the filmmaker is an 'insider' who knows which people are important for the *Ankara Rocks* scene and how to contact them.

The narrative structure of the documentary might be shaped in the light of techniques used in *Lot 63, Grave C, Crossing the Bridge: The Sound of İstanbul* and *Searching for Sugar Man*. These all exclude the filmmaker in the narrative of the film, using either a subject in the film to act as a carrier to tell the story or let the interviews themselves, which are sequenced and interwoven as if they are texts, narrate the film.

Green in *Lot 63, Grave C* and Bendjelloul in *Searching for Sugar Man* had very little visual material. These films could have easily turned out to be 'talking head' documentaries but the directors manage to overcome this problem. Since the same problem exists for *Ankara Rocks*, the techniques used by these two directors might be utilized in this project as well. Green creatively incorporates various elements, such as microfilm shots, intertitles and such in *Lot 63, Grave C*, which are all very effective, and they, as a whole, serve the film very well.

Bendjelloul uses a mixture of recently-shot videos and archival footage of Cape Town and Detroit and although most of the times there is no real connection in terms of content and context between the images and the statements of the interviewees, this counterpoint works. A variation of this technique might be experimented in *Ankara Rocks*.

Uncommon has many cultural and infrastructural references which might be difficult to comprehend by non-British readers. As noted previously, this might as well be the case for *Ankara Rocks*, so special attention should be paid by the filmmaker in order not to alienate non-Turkish audience and to provide necessary scene-setting.

The texts help shape and mature the guiding areas of the investigation in this project. The guiding areas in turn will influence how the content and context of the documentary will be shaped. The films that are discussed in the Literature Review chapter will necessarily influence how this content will presented, either by adopting and advancing narrative styles, modes of address and various strategies of these films, or by avoiding them.

Creative Practice Methodology

There remains a lack of first hand knowledge about the rock music scene in Ankara in the 1980s and 1990s, which is said to be influential on today's music in Turkey. My goal in this research is to extract this knowledge, through a series of video-taped interviews based on my particular approach, that draws on traditions of ethnographic filmmaking, in order to better present and understand this musical cultures.

Ethnographic film, as suggested by Hockings (2003) and Durington (2013), is aligned with documentary film both in its history and in its form. As Ruby (1996) critically notes, the most popular conception of the ethnographic film is that it is a film about non-Western or primitive cultures. Brigard (2003, pp. 13-14) sees this conception as a burden on ethnographic film and suggests that in fact "almost every people in the world has been filmed in one way or another". *Chronicle of a Summer* (1961) [original title: *Chronique d'un été* (Paris 1960)]—a film co-directed by Jean Rouch, one of the leading figures in ethnographic film, and Edgar Morin—is one of the celebrated milestones of ethnographic filmmaking. The film takes place in Paris, France, not in a lesser known society or a place, and yet it includes immigrants and ethnic minorities as integral to Western society.

Chronicle of a Summer, which "measures the cultural pulse of Paris at the end of the 1950s" (Harper, 2002, p. 13), consists of a series of seemingly random interviews, in which filmmakers' associates ask people on the street whether they are happy. The film delves into discussions with participants, chosen not at random but by the filmmakers. From the start of *Chronicle of a Summer*, the filmmakers are on camera—they are active participants, and they shape the flow of the film. Yang (2012, p 110) suggests that the film found a sharp contrast with the more straight-forwardly observational cinema, and contributed to the transition from observation to participation by evidencing and emphasizing film subjects' participation in the process of filmmaking. Brody (2013) calls *Chronicle of a Summer* "one of the greatest, most audacious, most original documentaries ever made" since it poses "questions of cinematic form and moral engagement that underlie the very genre, the very idea of nonfiction film".

My filmmaking approach draws on the traditions of ethnographic filmmaking but it does not strictly follow its conventions. To illustrate this, a brief comparison can be made between

Chronicle of a Summer and *Ankara Rocks*: Firstly, Rouch and Morin places *Chronicle of a Summer* in the orthodox ethnographic position and builds the film upon faces and words: filmmakers and people talking and discussing, and people are being interviewed. In my approach, in addition to these, I am also experimenting on capturing and incorporating the ambiance—the "greyness"—of the city and the aesthetics of time and place, deriving from the neighbourhoods, places, music, photographs, dated video footage sound recordings and the clothes. Secondly, just like Rouch and Morin, I am an active participant in my own film, and I shape the flow too. However, different than Rouch and Morin, I am taking in my own role in a collective memory of a rock music scene and culture in Ankara. Taking these into consideration, it can be said that *Black, Not Grey: Ankara Rocks* is an attempt to test this new method that I have developed.

Interviews conducted for the purpose of oral evidence are accounts of first-hand experiences recalled retrospectively, communicated to interviewers for historical purposes (Lummis, 1987, p. 31). Interviews are not only important because they allow people to go back over their lives and hand on valuable information and experience to a younger generation, but also as they break the boundaries between the educational institution and the world, and between the professional and the ordinary public (Thompson, 2000, pp. 12-13).

Hay (1986, pp. 13-14) suggests that there are two schools of interviewing: Firstly, the objective comparative approach, which is usually based on a questionnaire or a very highly structured interview conducted by an interviewer who keeps control and asks a series of common questions to all respondents. The aim in this approach is to produce material that transcends the individual response so that it can be used for comparative purposes. Secondly, on the end of the spectrum, is the free flowing dialogue between interviewer and interviewee, without a set pattern, in which conversation is followed wherever it leads. Hay's two schools fall under the roof of quantitative and qualitative research, respectively. Quantitative research collects numbers and statistics based on precise measurements using structured and validated data collection instruments, whereas qualitative research collects words, images and objects through in-depth interviews, open ended responses, personal experiences, observations and reflections (Johnson & Christensen, 2008, p. 34 and Lichtman, 2006, pp. 7-8). However, these two approaches are not necessarily antithetical and when carried out well, the contrast between these approaches is less drastic (Yow, 2005, p. 7 and Thompson, 2000, p. 226). There is even research which resides in the middle of this continuum because it incorporates elements of both quantitative and qualitative approaches (Creswell, 2009, p. 22).

Interviews for data collection have been categorised as unstructured, semi-structured and structured; the first two are used in qualitative research and the third in quantitative (Bernard, 1988; Crabtree & Miller, 1999; Fontana & Frey, 2005; Creswell, 2009). DiCicco-Bloom & Crabtree (2006, p. 315) explain that unstructured interview is conducted in conjunction with the collection of observational data in the field, whereas semi-structured interview is scheduled in advance at a designate time and location outside of everyday events and it is generally organised around a set of predetermined open-ended questions, with other questions emerging from the dialogue between interviewer and interviewee. DiCicco-Bloom & Crabtree add that semi-structured interview is the most widely used interviewing format for qualitative research, it can occur either with an individual or in groups, and takes between 30 minutes to several hours to complete.

The data for my research project—personal recollections and narratives, first-hand experiences and collective memories—are collected through semi-structured interviews conducted with rock musicians and, also, record store and studio owners, concert promoters, writers, and radio and television programme producers from Ankara based on my particular ethnographic investigative approach. Since the subjects are not selected randomly in qualitative research (Johnson & Christensen, 2008, p. 34 and Lichtman, 2006, pp. 7-8), I choose the interviewees based on their knowledge of specific areas of focus concerning the Ankara rock music scene, and personal rapport and intersecting contacts. Special attention is paid to age groups in order to cover the past (the 1970s, 1980s and 1990s), and to provide the opinions and reflections of the younger musicians about those decades as well.

Since writing alone cannot fully reproduce the expressions and capture and witness the emotions of the interviewees and since writing cannot present the ambience, feel and history of the Ankara rock music scene, I turn to documentary-making to achieve these essential attributes. Loizos (1992, p. 60) states that "the film as a research method, recording, probing, and sometimes being an agent or actor in an event allows us . . . to form a better understanding of the nature of the inquiry, and therefore of the quality of the material obtained". In documentary, and in film in general, as Loizos suggests, besides words, there are intonations, pauses, facial expressions, matters which a researcher might have difficulty writing about or recording. Additionally, it is understood that the exploration of key spaces and historical places in the Ankara rock music scene is central to my investigation and therefore I attempt to investigate and depict these spaces and places by either filming them or using archival footage. The documentary aims to capture both the history and personal stories,

and at the same time also the ambience—the "greyness"—of Ankara as well. This capture and its challenge to the traditional forms of narrative structures will make for the unique look and semi-experimental nature of the documentary.

All interviews are videotaped by using 1920 x 1080 HD format. In order to achieve neutrality, interviews are shot in front of a black curtain when and where possible. Special attention is paid to keep the eye level consistent all through the shots (figure 28) to make editing more seamless when cutting between shots. Sound is recorded by a shotgun microphone, plugged directly into the camera.
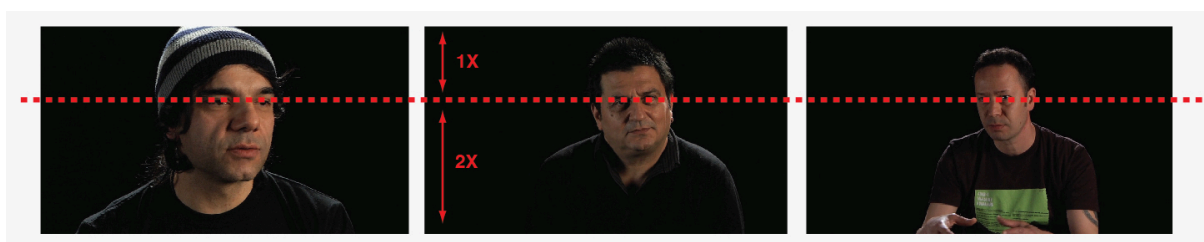
Figure 28: Consistent eye levels in interviews

The total length of the video footage of the interviews is approximately 25 hours and the word count of the transcriptions is 154,000.

All interviews are transcribed for easier accessibility after the video footage is transferred to computer.

The total number of interviewees is 68. The distribution of interviewees based on their positions is as follow: 57 musicians, 3 record store and studio owners, 2 concert/event promoters, 6 writers, journalists, and radio and television programme producers.

The distribution of the age groups of the interviewees are as follows: 15% twenties, 30% thirties, 49% forties, 6% fifties.

The distribution of the gender of the interviewees are as follows: 8% female, 92% male.

Among other texts discussed in the Literature Review chapter, Schmitt's *Like the Last 30 Years Never Happened: Understanding Detroit Rock Music Through Oral History —*

especially based on its method for selecting interviewees, its methodology for collecting data, and its way of incorporating the voices of the interviewees into the study—served as the strongest model for the interviews conducted for Ankara Rocks.

The questions asked and the topics discussed in the interviews for *Ankara Rocks* can be grouped or categorized as listed below:

- Beginnings: The interviewees talk about how they started listening to and playing rock music.

- Finding Music: Today, in Turkey, mostly due to the widespread Internet usage, access to music (songs, albums, music videos) is almost just as easy as in the Western Europe and North American countries, but in the past, especially in the 1970s, 1980s and until the mid-1990s, the situation was different. While the younger interviewees, the ones who are in their twenties, tell that finding music was not really a big problem, the others, those who are in their thirties, and, especially, forties and fifties, talk about how it was difficult to find albums. The common practice in the 1970s, 1980s and most of the 1990s to listen to an album of an American or European rock band was to find a friend or a record store who owns the LP of that album and copy it on to a cassette tape.

- Instruments: Just as in the previous topic, 'Finding Music', here the difference between the past and the present day is, again, obvious. Attention is drawn to the emphasis on the ban—which lasted until the mid-1980s—on importing goods and products into Turkey. The younger interviewees, the ones who are in their twenties, tell that they do not have major problems in finding instruments to buy, while the others, especially the ones who are older than 35 years of age, tell that, even if they had the money, it was nearly impossible to find instruments to buy in Turkey, so they bought them when they went to the United States or Europe, or asked a friend or a relative who went abroad to buy the instruments for them. Ironically this is not uncommon still today because of the high prices in Turkey.

- Studios: The interviewees talk about the rehearsal and recording studios in Ankara, and they suggest that there is a huge improvement in terms of both quantity and quality.

- First Concerts: The interviewees talk about the first concerts they have played in, and also the first concerts that they have been as a member of the audience, the concerts that they

have influenced or to encouraged them to become musicians, to form bands and so forth. Venues, clubs etc. in Ankara, that are known for rock concerts, are mentioned.

- Financial Matters: The interviewees discuss about the financial issues concerning rock music, both in the past and in our day.

- Musical Releases: The interviewees talk about recording and publishing their music. The discussions suggest that while in the past, until the 2000s, it was only possible to record a song or an album in a project or commercial recording studio and to release it through a label, recently, especially in the last decade, it became possible to record music in a home studio and distribute it over the Internet.

- Style: The interviewees talk about the experiences they had and the problems they faced because of their long hair and their outfits—printed band t-shirts, leather jackets etc. Among those, the interviewees who are in their thirties to fifties, tell that long hair was the main cause of the problems, especially till the 2000s. They talk about the negative experiences they had—assaults, stabbings, fights and so forth—with the members of the public on the streets (not with the police as some people presume) because of their long hair.

The groups of topics and questions above and the responses given to them can be generalized and applied to whole Turkey, however the ones below are specific to Ankara.

- Ankara: Interviewees talk about Ankara in general; they discuss whether they love living in Ankara or not, the reasons for it, and whether they consider Ankara as a special city for rock music or not. They also discuss how the infrastructure and socio-economic and socio-cultural statuses of Ankara affect their music.

- Ankara Bands: Interviewees talk about Ankara bands, past and present; how they are formed, the importance of friendship within the bands and between the bands, the significance of the Ankara bands and musicians in the Turkish rock scene and so forth.

- Politics: Ankara, being the capital, is a city of politics. The interviewees discuss and express their views on the effects of military interventions—specifically *1980 coup d'état,* military's response to an unstable political situation and ongoing armed conflicts and clashes between left-wing and right-wing supporters—and past and current political situations on their music.

- Ankara, Grey or Not? Ankara, due to its weather and vast number of government buildings, is deemed to be 'grey' and considered as 'lifeless,' 'soulless,' and 'dull' by some people. Interviewees express their opinions about whether Ankara is grey or not, and, if they think Ankara is grey, how this "greyness" affects them and their music.

- Nightlife: Interviewees, from musicians' perspective, talk about the past and present nightlife in Ankara. They also draw attention to the lack of public transportation in Ankara during the nighttime, which, they suggest, affects the nightlife, and, in turn, the live music scene.

- The Parliament Park and Yüksel Street: The Parliament Park (near The Parliament Building) and Yüksel Street (in downtown Ankara) were significant places for Ankara rock and punk music scenes—the former in the 1980s and 1990s and the latter in the 1990s and early 2000s—where musicians and fans 'hang out'. Interviewees talk about the recollections of the times they spent in The Park and on Yüksel Street. One interviewee suggests that punks drank alcohol right in front of the parliament building only in two cities in the world: London and Ankara, in The Parliament Park.

Additionally, the interviewees frequently make comparisons between Ankara and İstanbul. İstanbul, the most well-known Turkish city in the Western world, is widely accepted as the centre of trade, finance, business, art and entertainment of Turkey.

As mentioned previously, the majority of academic studies of rock music, or of popular music in general, focus on origins, lyrics, cultural aspects, ideology, and so forth, and draw from the disciplines of Sociology, Politics, Philosophy and Cultural Studies. Studies such as Schmitt's *Like the Last 30 Years Never Happened: Understanding Detroit Rock Music Through Oral History*, Mallinder's "Sheffield Is Not Sexy" and Hatherley's *Uncommon: An Essay on Pulp* offer a fresh approach by taking infrastructural, architectural, industrial and regional aspects into account, and, also, contrary to other studies, by flagging up that the authors are a part of the subject matter at hand. It should be noted that while Hatherley's *Uncommon* is an important model for *Ankara Rocks*, as it stands at the intersection of music and the architecture and infrastructure of the city, the book has many cultural and infrastructural references which might be difficult to comprehend by non-British readers. Considering that

this might also be the case for *Ankara Rocks*, special attention was paid to avoid or lessen it in the interviews conducted for this project.

In terms of shaping the narrative structure of the documentary in the beginning, Bendjelloul's *Searching for Sugar Man* acted as a main model: the film narrates itself through the interviews, it neither follows nor it is narrated by a particular person, and the filmmaker is not present on camera.

PART TWO

Critical Commentary and Personal Reflections on the Making of Documentary

Timeline

Pre-production and Interviews	Version 01	Version 02	Version 03	Version 04
Jan 2010	Aug 2011	May 2012	Mar 2013	Mar 2014 June 2015

The main stages of the production of the documentary and the feedback and criticism I got for them are as follows:

- Pre-production and interviews (January 2010 - July 2011)

- Version 01 (August 2011 - April 2012)

- Version 02 (May 2012 - February 2013)

    - Interim Assessment (17 January 2013)

    - Version 02 Test Screening (12 February 2013)

- Version 03 (March 2013 - February 2014)

    - Version 03 Test Screening 1 (2 July 2013)

    - Internal Evaluation (12 December 2013)

    - Version 03 Test Screening 2 (3 January 2014)

- Version 04 (March 2014 - June 2015)

    - Version 04 Test Screening 1 (20 March 2015)

    - Version 04 Test Screening 2 (23 March 2015)

    - Version 04 Dr Halligan's Extensive Feedback (11 May 2015)

Version 01

My original idea for the documentary was to build a structure with chapters. In August 2011, I started editing the 25-hour video footage of the interviews down to six hours and grouped them under the following headings, 20 in total, each heading corresponding to a chapter:

- Discovering and finding music
- Beginnings
- Ankara bands
- Ankara (city)
- Greyness of Ankara
- Politics
- Ankara-İstanbul comparison
- Financial
- Friendship
- Concerts
- Style
- Instruments
- Studios
- Recordings
- Life
- The Parliament Park
- Yüksel Street
- Nightlife
- Past and present comparison
- Selected statements for the closing

After a few editing attempts and a very rough cut of interviews which was 1-hour in length, I abandoned the idea of a structure with chapters, instead decided to utilize a structure with a flowing story which included 'invisible headings'. I made this decision without getting any feedback. I though the structure with the chapters did not work for two reasons: First, with 20 chapters, the documentary was divided into too many parts, more than needed, in my personal opinion. After watching the 1-hour rough cut over and over, making self criticisms, and getting some external opinions, I came to the conclusion that it was possible to 'invisibly' combine some chapters together, and divide and distribute others. Second, I found out that the

structure with chapters acted as a collection of short 'episodes', each episode having a narrative and dynamics of its own, but somehow disconnected from the other episodes. While each chapter had its own story or stories in it, there existed no main story line in the film. I found this to be damaging in terms of the unity and wholeness of the documentary.

Version 02

For the new structure with a flowing story which included 'invisible headings', I further cut the 6-hour interview videos down to three hours and grouped under twelve themes listed below:

- Texture of Ankara
- Ankara Bands
- Finding Music
- Instruments
- Studios and Recordings
- Style
- Concerts
- Streets
- Nightlife
- Change
- Influence of Ankara on Music
- All for Nothing?

The process of cutting the 6-hour interview footage down to three hours and grouping them under the themes listed above was completed by the beginning of September 2012. From this 3-hour footage I compiled a short video (approximately 9 minutes) as a demo, or a prototype, of the flowing story structure. I have shown this video at the IASPM (UK & Ireland) 2012 conference at Salford University on September 6th as a part of my presentation titled "An Overview of the Ecological, Political and Technological Determinants of the Ankara Rock Music Scene in the 1980s and the 1990s". The feedback and critique I got are as follows:

(i)   The amount of interviews and the number of interviewees were found to be substantial.

(ii)   The flowing story structure was received positively.

(iii)   It was suggested that the economic and political reasons behind the difficulties for finding albums, instruments etc. (such as the ban on importing goods into Turkey until the mid-1980s) should be emphasized.

(iv)   The resemblances between Turkey in the 1980s and former Soviet Union were indicated (although Turkey has never had a communist regime)

(v)   The "greyness of Ankara" should be depicted in a more detailed way.

In September 2012 I started working with an editor, Aycan Yücel, but I remained as the one making the creative decisions and, until the completion of the film, I was in the studio with Ms. Yücel directing the editing process. This gave me freedom to solely focus on the story.

Between October 2012 and January 2013, I edited the 3-hour video footage down to two hours. While this process of step-by-step reducing the amount of footage—25 hours to six hours, six hours to three hours and then down to two hours—does not have an effect on the structure or form of the documentary, it is important in terms of the content—grouped under the above-mentioned twelve topics—that is going to be in the final version of the film, which will, ultimately, serve the main story line of the documentary

Interim Assessment

I submitted the short demo video as a part of my Interim Assessment, which took place on January 17, 2013. The video is available on Vimeo:

Link: http://vimeo.com/48692194
Password: salfordiaspm

Upon the feedback and critique I received from the Interim Assessment panel (not only about the film, but for my research project in general), I decided to:

(i)   approach the filmmaking process more like a research tool or an experiment with multiple stages, i.e., different takes and cuts, different forms and structures, and critiques of these;

(ii)   question documentary structures and consider further methodology in relation to documentary form;

(iii)   provide place and adequate space for music, i.e., songs of Ankara bands, in the documentary;

(iv)   move on to the scripting and structuring of the documentary as the next step.

Scripting / Editing of the Interviews

I started editing the interviews in January 2013 to build the main story of the documentary. It should be noted that, at that point I still had twelve 'invisible headings' but did not have any decisions about the kind of sequence or structure to form the flow of the main story. Although the structure was not clear at that point, the sense of story was: to disclose the answers to the questions that form the guiding areas of my investigation. So, the main story should reveal the key musicians and figures in the Ankara rock music scene, their socioeconomic statuses and musical influences; the communities formed through the creation and performance of rock music, and/or through the participation in rock music scene; the significant places for the scene. In addition to those, the main story should include questions and seek answers about how cultural and technological facilities, and the state of the music industry, affect the creation and production of rock music in Ankara; why this period of music scene in the history of Ankara became obscure; whether the struggles Ankara bands went through, were for nothing.

Among the five documentaries that I analysed in my literature review chapter, in terms of structure and form, the one that was most close to *Ankara Rocks* Version 02 was *Searching for Sugar Man* because of two reasons: One, *Sugar Man* did not follow anybody, i.e., there was no 'guide' to lead the audience through the film, and, two, unlike *Lot 63 Grave C*, *Crossing the Bridge*, *A Headbanger's Journey* or *Decline of Western Civilization*, it was not narrated by or through a particular person in the film. In *Searching for Sugar Man*, the interviews themselves, which their videos edited, sequenced and interwoven as if they are texts, narrate the film. Based on this, I decided to treat the interviews not as videos, but as if they were texts, and edit them on paper.

Figure 29: Video editing suite, editing on paper

Since all the interviews have been transcribed previously, I printed them and cut the papers into pieces. On each piece of paper there were the name of the interviewee and his or her quote. I, then, grouped the pieces of paper on the table under the 'invisible headings' that I had and started arranging them to build the story flow. This method of editing was like working Lego bricks and plates: it was possible to build many different things with the same units or items, and it was easy to see whether or not two or more parts interlock when you try to put them together. The advantage of this method over editing directly with video footage was having visual reference of the text in front of me: that way I was able to quickly determine which sentence should follow the previous one. The advantage of working with text on paper instead of in a word processing software on computer was being able to easily and freely move the text blocks, set some of them aside and group or distribute them.
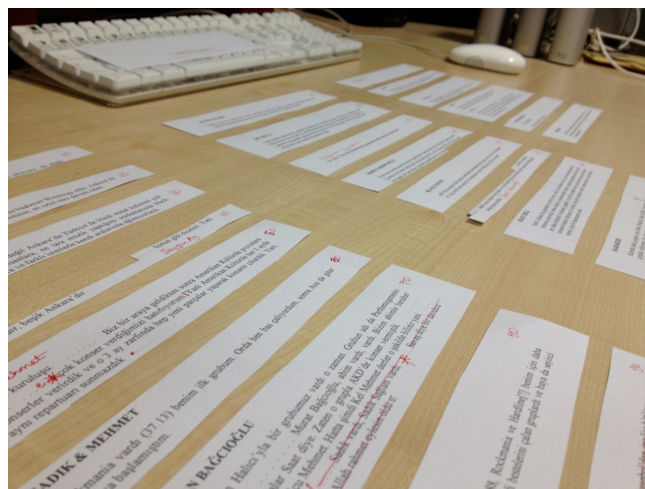
Figure 30: Video editing suite, editing on paper

Version 02 - Test Screening 1 (February 2013)

On February 12, 2013, I held a screening of the rough cut of *Ankara Rocks* Version 02 which included the edited interviews only. In the screening I was joined by my local/co-supervisor Professor Bülent Çaplı and three colleagues of mine from Bilkent University and Çankaya University. It should be noted that this screening was an informal one. I was not mounting a scientific or systematic type of exercise; I showed the cut to my local supervisor and interested parties to collect feedback.

The feedback and critique I got from them are as follows:

(i)   The editing of the interviews and the story flow in general were well received. This demonstrates that the narrative structure with 'invisible headings' and the method of editing interviews on paper both work.

(ii)   The 'Texture of Ankara' part in the beginning of the film was found to be too long and too much of a praise of Ankara, and it was argued that it destroys the interest and disengages the audience.

(iii) It was suggested that in the next screening there should be a cut of the film with added visual material—archival or recently shot footage, photographs and so forth—and music of Ankara bands, not just talking heads.

(iii) It was suggested that the film needs a 'guide' to lead the audience through the film and to fill the gaps in terms of information.

Upon the criticism concerning 'Texture of Ankara', in which the interviewees express their personal opinions about Ankara as a city, what Ankara means to them, and the weather, infrastructure and "greyness" of Ankara, I decided to use some of the comments in the beginning of the film to serve as an introduction, and the others in various parts of the film. In addition to that I combined the headings 'Instruments' and 'Studios and Recordings' because they were similar in content. I did the same for 'Streets' and 'Style'. As a result of this the new structure contained ten 'invisible headings':

- Introduction
- Ankara Bands
- Finding Music
- Instruments and Studios
- Concerts
- Streets and Style
- Nightlife
- Change
- Influence of Ankara on Music
- All for Nothing?

Version 03

Structure with a flowing story instead of a structure with chapters has its advantages as mentioned above, but it also has disadvantages, the main one being the need for a 'guidance' for the audience so that they do not get lost through the 'invisible' chapters or sections. In addition to that, a means to convey information which is not presented or given by the interviewees is also needed. A classic way would be utilizing the expository mode, which addresses the viewer directly through an unseen commenter, a voice-of-God, or the participatory mode, in which the "filmmaker steps out from behind the cloak of voice-over commentary . . . and becomes a social actor" (Nichols, 2001, p. 105-116).

In the expository mode, the unseen commenter's voice is the ultimate authority. It is ubiquitous, it comes from an immaterial body and nothing can stop it; it is panoptic, since it is everywhere it sees everything; it is omniscient, as it is everywhere and sees everything, it knows everything; and it is omnipotent since being ubiquitous, panoptic and omniscient gives it the capacity to have ultimate power (Chion, 1999, p. 24-27). While employing the expository mode gives the filmmaker the power to clearly and easily present information and to support his or her argument, I find it to be excessively didactic. It sometimes go further to a point where the filmmaker even interprets what is happening on the screen for the audience, in a way he or she tells the audience what to comprehend. In the expository mode there is an implication of objectivity, yet, in most cases, this objectivity is actually the subjectivity of the filmmaker.

In the participatory mode, through the engagement between the filmmaker and the subjects, the filmmaker becomes a part of the events that are being recorded and, more than that, the filmmaker influences the subjects and the events that are being recorded. Unlike the expository mode, however, the presence, the influence and the subjectivity of the filmmaker are not hidden, on the contrary, they are often praised.

The notion of guidance in the expository mode works more as a tool to position the audience according to filmmaker whereas in the participatory mode it acts as a host.

For Version 03, I decided to construct a new structure by adding a 'guide' to lead the story while keeping the 'invisible headings'. I chose to employ neither the expository mode nor the participatory mode in an attempt to keep the filmmaker detached from the audience as much as possible because the print of the filmmaker on the film would be undeniably present any way. For this reason, I preferred to employ the narrative techniques used in films *Lot 63, Grave C* and *Crossing the Bridge: The Sound of İstanbul*: narrating the documentary by following a person and the story that revolves around him or her, using himself or herself, and his or her voice, whether synchronized or not, as a guide for the audience, and, also, as a means to convey information that is important for the plot but absent in the interviews. This technique, as I mentioned previously, also adds a fictional quality to the documentary as well.

I chose to build a story on Neslihan Atcan Altan, one of the interviewees in the documentary, and her younger cousin, İpek Atcan. İpek is a music programme presenter at a TV station in İstanbul, she often hears a lot about Ankara rock music scene in the 1980s and 1990s, she gets curious, comes to Ankara to visit her cousin Neslihan, who is involved in the scene during those years, to find more about it. This plot, although it is real, places *Ankara Rocks* on a boundary between documentary and fiction, and blurs the line between them, just like in *Crossing the Bridge*.

Figure 31: Neslihan Atcan Altan (left) and İpek Atcan (right) in *Ankara Rocks* Version 03

Figure 32: Neslihan Atcan Altan and İpek Atcan in *Ankara Rocks* Version 03

Figure 33: Neslihan Atcan Altan and İpek Atcan in *Ankara Rocks* Version 03

The scenes with Neslihan and İpek were shot on location in two nights, mainly on the streets of Ankara, and also at various places including a recording studio, a record store and a bar in Ankara. The footage was in colour but then it was converted to black and white. There were two reasons for this. First, to differentiate it from the other visual material, such as interviews, recently shot and archival videos, photographs and posters. This distinction was necessary as the scenes of Neslihan and İpek had a story and a timeline of their own. There is a similar approach of distinction in numerous films such as *The Wizard of Oz* (Victor Fleming, 1939), in which the reality scenes are in black and white, whereas the fantasy scenes are in colour, and *A Matter of Life and Death* (US title: *Stairway to Heaven*) (Michael Powell and Emeric Pressburger, 1946), where the earthly scenes are in colour while the scenes in heaven are in black and white (Armstrong and Armstrong, 2001, p. 50). In *The Wizard of Oz*, the change from black and white was clearly signalling a transition from the real to the fantasy world (Ferri, 2007, p. 41), I was hoping to achieve a similar transition from Neslihan and İpek's story to the rest of the material and vice versa. A more complex example would be *Memento* (Christopher Nolan, 2000), in which the film's reverse-chronological ordered story is presented in colour whereas the alternate timeline in black and white. It should be noted that my usage of black and white for Neslihan and İpek's story is a citation to Sam Green's *Lot 63, Grave C*, which I analysed in the literature review chapter. Although moving from colour to black and white is a filmic signifier of the movement between reality and fantasy, and *Ankara Rocks* is a documentary, not a fiction film, I still find appropriate to use this technique in Ankara Rocks. The reason for this is that, as suggested above, Neslihan and İpek's story, although it is real, places *Ankara Rocks* on a boundary between documentary and fiction, and blurs the line between them, just like in *Crossing the Bridge*. I believe the use of moving from colour to black and white and vice versa marks the crossings of the blurred boundary.

The second reason for converting the Neslihan and İpek's footage to black and white was to create an irony between past and present, present being depicted in black and white, instead of past being presented in black and white. In many colour films—such as *Zelig* (Woody Allen, 1983), *Mishima: A Life in Four Chapters* (Paul Schrader, 1985), *JFK* (Oliver Stone, 1991) and *American History X* (Tony Kaye, 1998), to name a few—black and white scenes are used to depict past events, provide background information or establish biographical past. It has become a convention to use black and white to signify the past and connote nostalgic recreation (Bignell, 2002, p. 192; Leeuwen, 2005, p. 168; Turner, 2006, pp. 73-74). My idea was to invert that convention.

In Neslihan and İpek's scenes synchronized dialogues or monologues were not used, instead, a voice-over text, which was written by Neslihan Atcan Altan and narrated by İpek Atcan, was utilized.

The editing of these scenes were completed in April 2013.

In May 2013 I started adding visual material and music into the documentary.

Version 03 - Test Screening 1 (July 2013)

On July 2, 2013, I held a screening of the rough cut of *Ankara Rocks* Version 03. This test screening—like the previous one I held for Version 02, and all the other ones that followed thereinafter—was an informal one. The purpose was not to mount a scientific or systematic type of exercise, but to show the cut to interested and related parties to collect feedback.

The version I showed in the screening was also included in the portfolio that I submitted for my Internal Evaluation. It can be viewed on YouTube: http://youtu.be/XnxPMrkGAp4 (English subtitles available).

In the screening I was joined by my local/co-supervisor Professor Bülent Çaplı and five colleagues of mine from Bilkent University and Ankara University. The feedback and critique I got from them are as follows:

    (i)   The editing of the interviews and the story flow in general were well received just like in the previous screening which took place in February 2013. This demonstrates once more that the narrative structure with 'invisible headings' and the method of editing interviews on paper both work for this project.

    (ii)   The new version of the beginning of the film—'Introduction'—was better received than the previous one—'Texture of Ankara'—but its style (being 'fast paced' and 'light') was criticised for being more suitable for a television show, for example a reality show, instead of for a documentary.

    (iii)   It was argued that the scenes with İpek and Neslihan slowed the tempo of the film and create a risk of disengagement for the audience by losing interest.

(iv)   It was argued whether the film should follow me, as the filmmaker, instead of
        İpek and Neslihan.

I agreed with the argument that 'Introduction' of Version 03 was more suitable for a television show than for a feature-length documentary. On the other hand, I thought experimenting with music used in that section would carry it to a different place because music might directly alter the perception of images (Jolij & Meurs, 2011, p. 4). Different pieces of music have different results when combined with same visuals. A director can select appropriate pairings of visuals and music to create the mood desired for the moment (Boltz, 2004, pp. 1194-1205).

Music can also influence listeners' subjective experience of time:

> the perceived duration of a time interval varied significantly across the same music played in different modes. Music pitched in a major key produced the longest duration estimates and the greatest disparity between actual (i.e., clock) time and perceived time. Music pitched in a minor key produced a significantly shorter average duration estimate. Atonal music produced the shortest, and most accurate, average duration estimates. However, these estimates differed significantly from actual time (Kellaris & Kent, 1992, p. 373).

Since music can influence perceived time, it can also influence the perceived tempo of a video sequence because the tempo is determined by the length of shots. So, by altering the mood and the perception of time with music, the same sequence which is described as 'fast paced' and 'light' might be carried to a different style.

It was argued that the scenes with İpek and Neslihan slowed the tempo of the film and created a risk of disengagement for the audience by losing interest. I disagreed with this opinion. Just as music needs dynamics, i.e., varying levels of intensity and volume, a documentary needs it too. If there is no dynamics, then it means that it is flat, and a flat line indicates death, which is something not wanted in music or film unless it is specifically sought for. Causes for this argument could also have been the dull sounding voice-over—which was quickly recorded on a cellular phone as a test—and lack of sound design and music. Addition of sound design would have helped the scene come to life and music could have been used to adjust mood and temporal perception. An issue that might have been a problem for sound design for the scenes with İpek and Neslihan was that, we saw İpek and Neslihan talking to each other but we did not hear it. If I designed sound for those scenes, with all the principal effects and ambiance, i.e., background sounds, everything would have sounded like they were supposed to be, sans

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the voices of İpek and Neslihan. It would have been like they were talking without voices and this would have created an uncanny setting.

It was argued whether the film should follow me as the person who knows the subject matter at hand, Ankara rock music scene, very well—just like Hatherley in *Uncommon*, Mallinder in "Sheffield Is Not Sexy", Schmitt in *Understanding Detroit Rock Music Through Oral History* or Dunn in *Headbanger's Journey*—instead of İpek and Neslihan. Unlike Dunn in *Headbanger's Journey*, who is a prominent figure on camera all through the film, or Spheeris in *Decline of Western Civilization*, who has a strong presence in the film even only in the form of a voice, since the beginning of this project I have always preferred to keep myself detached from the audience as a filmmaker, so I was on camera, in the film, as an interviewee only. The main reason for that was the question of endangering objectivity. I had concerns that if I step into the frame it would personalize the history and alter the interpretation of the film and my role as a researcher. I was worried about drifting away from the aim of making this film based on the findings and as an outcome of my research.

Internal Evaluation

During my Internal Evaluation, which took place on December 12, 2013, I got the following feedback and critique about *Ankara Rocks* Version 03:

(i)   The editing of the interviews and the story flow in general were well received.

(ii)   It was argued that the black and white scenes—the cousins—did not work at all: they distracted the viewer and added little to the audience's understanding of narrative progression. It was suggested that they should be omitted completely and the mode of address of the documentary should be reconsidered, but before doing so it would be beneficial to conduct further test screenings incorporating first-time viewers.

(iii)   It was noted that interviews in front of the abandoned building were engaging.

(iv)   It was suggested that there should be more emphasis on the greyness of Ankara.

Version 03 - Test Screening 2 (January 2014)

Upon the recommendation of the members of the Internal Evaluation board, on January 3, 2014, I held another test screening for *Ankara Rocks* Version 03 to an audience which incorporated first-time viewers only. In the screening I was joined by four colleagues of mine from Bilkent University and two non-academic filmmakers.

The feedback and critique I got from them are as follows:

(i)   The editing of the interviews and the story flow in general were well received.

(ii)   It was argued that the black and white scenes—the cousins—should be omitted completely, the mode of address should be reconsidered and the film should follow me, as the filmmaker and, more importantly, as a person who was a part of the scene, an "insider", so to speak. It was noted that this would add emotional and subjective aspects to the film as well.

(iii)   It was suggested that interviews in front of the abandoned building and, also, the building itself, were engaging.

(iv)   It was suggested that while constructing the new mode of address, it would be favourable to pay attention to present the history within the context of, or in relation to, today.

My Response to Critiques from Internal Evaluation and Test Screening

Taking the criticisms I got during my Internal Evaluation in December 2013, test screening in January 2015 and the previous test screening in July 2013 into consideration, I decided to omit black and white scenes—the cousins—completely. This automatically called for a change in the mode of address. Based on the suggestions I got during test screenings, although I have been resisting the idea since the beginning of the project, I finally decided that the film should follow me, both as a filmmaker/researcher and a member, or an "insider", of the scene that I was investigating. This was probably the most major decision I have made in this project.

As I noted previously I resisted this idea since the start of the project because I had concerns that this might mean personalising the history, altering the interpretation of the film and my role as a researcher and, ultimately, endangering objectivity. However, after second thoughts, my opinion has changed.

As Aufderheide (2007, pp. 1-2) suggests, "most documentary filmmakers consider themselves storytellers, not journalists", they make "portraits of real life, using real life as their raw material" and their modus operandi is not that different from fiction filmmakers:

> Documentarians employ the same techniques as do fiction filmmakers. Cinematographers, sound technicians, digital designers, musicians, and editors may work in both modes. Documentary work may require lights, and directors may ask their subjects for retakes; documentaries usually require sophisticated editing; documentarians add sound effects and sound tracks. (Aufderheide, 2997, p. 12)

As Errol Morris has bluntly put it: "There's no reason why documentaries can't be as personal as fictional filmmaking and bear the imprint of those who made them" (quoted in Bruzzi, 2006, pp. 8-9). I find the imprint of the filmmaker on the film very valuable and I do not think that it conflicts with the ethics of the documentary-making because subjectivity is not something that the filmmaker tries to conceal. As Lebow (2012, p. 1) suggests "these films 'speak' from the articulated point of view of the filmmaker who readily acknowledges her subjective position". Renov (2004) notes that the subjective voice in documentary has been repressed for the sake of quest for objectivity. Ironically, this quest for objectivity has been derailed by the rise of first-person films and subjectivity in them:

> In the first person film, the filmmaker's subjectivity is not only brought back into frame, it permanently ruptures the illusion of objectivity so long maintained in documentary practice and reception. In truth, first person film goes beyond simply debunking documentary's claim to objectivity. In the very awkward simultaneity of being subject in and subject of, it actually unsettles the dualism of the objective/subjective divide, rendering it inoperative. (Lebow, 2012, p. 5)

After such considerations I became confident in regards to my decision to be the narrator of the film and so personalize the story. The film would still follow in the trails of the ethnographic filmmaking traditions, and lean more on the style of Rouch and Morin's *Chronicle of a Summer,* in which the filmmakers are active participants as they shape the flow of the film.

Before the feedback I got during my Internal Evaluation in December 2013 and test screening in January 2015, I treated the interviews in front of the abandoned building, and the building itself, like every other component in the story. However after the feedback, I decided to reconsider the place and importance of this building for the new version of the documentary. I also decided to work on the suggestion about present the past within the context of, or in relation to, today.

Version 04

In March 2014 I started working on the fourth version of the documentary. It was clear that the transition from version 3 to 4 would not be an easy, or a quick, one: the narrative structure needed a major revision/re-write. While trying to come up with ideas about the new narrative structure and the new mode of address, I did archival research and managed to get hold of three video tapes that contained footage of me and my band, Hazy Hill, from 1994. The footage on those tapes were not regular music-band-behind-the-scenes type of videos. Those videos were about Hazy Hill and, also, about Ankara, in which I was the narrator. The footage was shot for an American manager to introduce our band and our city to her so that she would become familiar with Hazy Hill and help the band to arrange meetings with some record companies in Europe and United States. From the first day since we founded Hazy Hill (which I was the vocalist and guitarist of) in Ankara in 1988, we had aimed to become an internationally recognised band. We were the first Turkish metal band to produce a demo tape and internationally promote it (Murky Bedlam, 1990), and to play shows outside Turkey (Austria and Germany, 1990-1993). In 1994 we made plans to take our band one step further.

The 'discovery' of these videos opened new possibilities in terms of story, narrative structure and, most importantly, mode of address, which was a major problem since the beginning of the project. The way filmmakers address their audience is important to how they communicate their message (Kydd, 2011, p. 71). In documentaries, selecting a mode of address is part of the preproduction as it defines how the filmmaker interacts with the participants (Kydd, 2011, p. 71). In case of *Ankara Rocks*, mode of address has been the most problematic element, not only because it had changed three times, but also these changes brought up the needs for modifications in the narrative structure and story flow.

When I started incorporating these videos into the film I found out that the narrative structure became denser and more complex as I now had the chance of having two narrators: me from 1994 ('past narrator') and me in 2014 ('present narrator'). This would also help me to present the past—the 1980s and 1990s—in relation and comparison to today, which was one of the suggestions from the test screening of Version 03 in January 2014.

The new mode of address—the past and present narrators—required revision and changes in the narrative structure as I mentioned above. Before I started working on the present narrator, which would require additional writing and shooting, I decided to work on the story flow first. In my Internal Evaluation and the test screening of Version 03 in January 2014, I got positive feedback about the interviews in front of the abandoned building and the building itself: these are found to be "engaging". Based on this feedback I made up my mind to put the building in a pivotal place by starting and ending the present story with it. It would also help me to show that I was the one interviewing the people in front of the building, as a filmmaker and a researcher, and, also, as a person who is a part of that music scene, an insider, so to speak. I re-edited the footage according to this: I split the building scene into two parts (first part for the beginning of the film and the second part for the ending, first part being more like a peek); re-worked on the interviews in front of the building; and put back the shots I originally cut in which I was visible as the interviewer.

The new mode of address and putting the building in a pivotal place asked for revision in the overall narrative structure as well. Previously (in Version 03) the main interviews were grouped under ten invisible headings:

- Introduction
- Ankara Bands
- Finding Music
- Instruments and Studios
- Concerts
- Streets and Style
- Nightlife
- Change
- Influence of Ankara on Music
- All for Nothing?

After extensive re-editing and re-arranging, I incorporated the chapter "Influence of Ankara on Music" into "Streets and Style", which became "Streets, Style and the City". Then I incorporated the chapter "All for Nothing" into "Change", which became "Change and the End". Below is the final list of eight invisible headings, or invisible chapters, in *Ankara Rocks* Version 04:

- Introduction
- Ankara Bands
- Finding Music
- Instruments and Studios
- Concerts
- Streets, Style and the City
- Nightlife
- Change and the End

After re-editing of the interviews, I started constructing the story line of the present narrator, paying attention so that (i) it runs in parallel and complementary to the story of the past narrator; (ii) it fills the gaps in the story. At this point I decided to add voiceover as I realized it would be too complicated to convey the story without it. Unlike the voiceover in expository (classic) documentaries, which is authoritative and omniscient, I find first person narration in voiceover to be involving, subjective and emotional, which were the qualities that I was looking for in my film. As Cuevas (2012, p. 81) suggests, first person documentaries might seem to clash with tradition of realism in narrative and representational arts. If the filmmaker, researcher or the author is involved in, or if she is a part of, the community, event or scene which she based her work upon, there will always be subjectivity involved to a certain degree. As I discussed this previously, the strength of *Like the Last 30 Years Never Happened: Understanding Detroit Rock Music Through Oral History, Metal: A Headbanger's Journey* and *Uncommon: An Essay on Pulp* come from the subjectivity which is a result of close association of Schmitt, Dunn and Hatherley with the music scenes and artists that they are investigating. In that sense the clash that Cuevas suggests is actually a desired one for some works.

In June 2014 I shot the present narrator scenes. During the three-day production I paid close attention to getting some shots that are similar in setting and framing to the past narrator shots from 1994. My aim was to edit the past and present scenes in parallel so that I could give the

audience the chance of comparing and contrasting, and, also, to help representing the past in relation to our day.
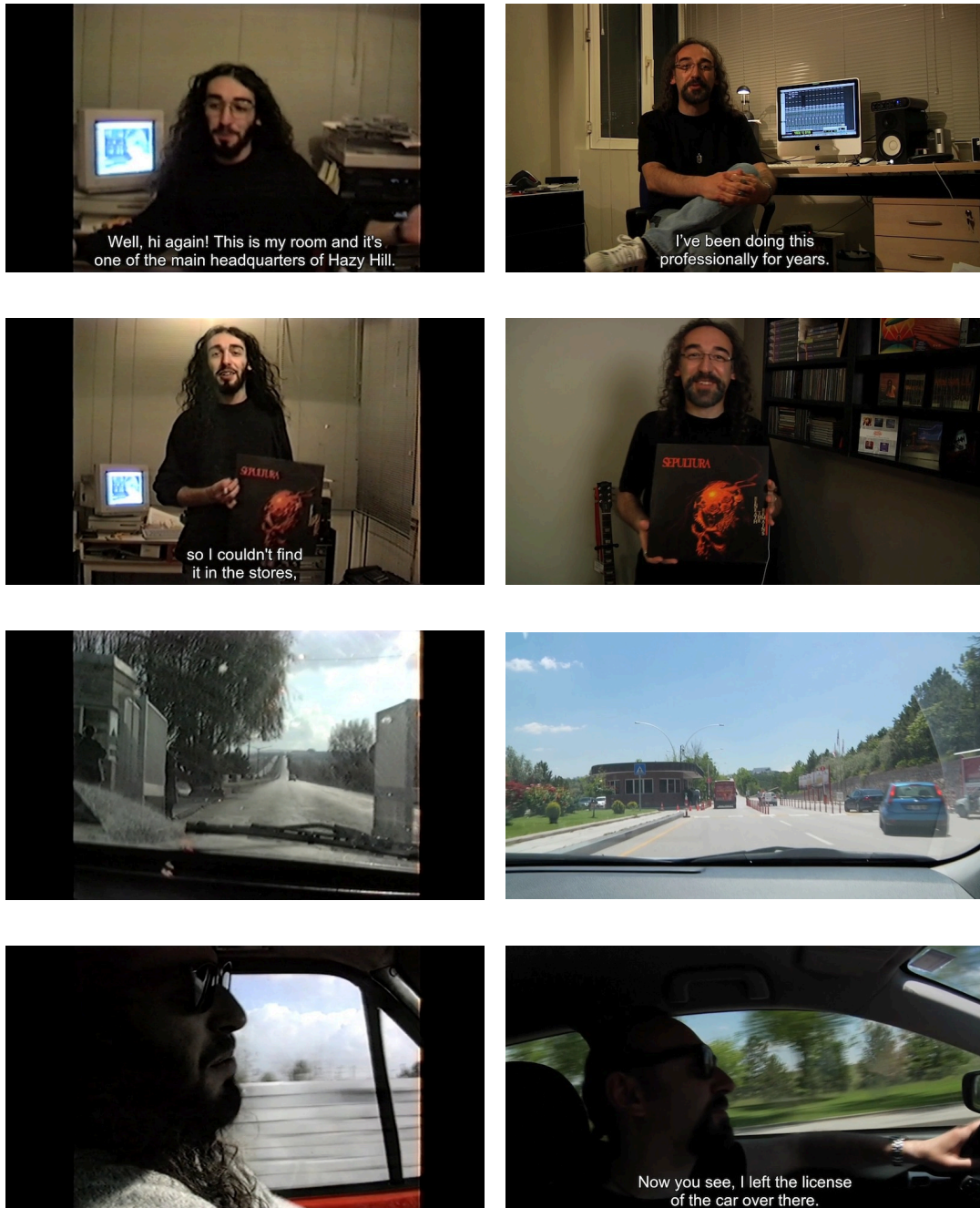

Figure 34: Shots of the past (left) and the present (right) narrator

After completing the shooting of the present narrator scenes I quickly assembled all the components of the film at the end of June 2014 and then took a break until December 2014.

After closely working on a project for an amount of time, the artist no longer really sees her work, and needs ways to break that pattern of perception; taking a break is one technique to help the artist to achieve that (Parks, 2003, p. 72). How long that break should be varies from one artist to another.

In December 2014 I returned to studio and watched the assembly I had made in June 2014. As a self criticism I thought the story was strong and the multi-layered narrative was well-built. I worked on fine tuning of the editing until March 2015 and exported the a rough cut of *Ankara Rocks* Version 04 which can be viewed on YouTube:
https://www.youtube.com/watch?v=GEqKXqZd2Eo

Version 04 - Test Screening 1 (March 2015)

On March 20, 2015, I held a screening of the rough cut of *Ankara Rocks* Version 04 to an audience who have previously seen Version 02 and/or Version 03.

The feedback and critique I got from them are as follows:

   (i)   The new mode of address was well received. It was suggested that the film now had the "correct voice".

   (ii)   The editing of the interviews and the story flow in general were well received. It was argued that there was a huge progression. Some minor editing suggestions were made.

Version 04 - Test Screening 2 (March 2015)

On March 23, 2015, I held another screening of the rough cut of *Ankara Rocks* Version 04, this time to an audience who has not seen the film before.

The reason for holding a second screening was to compare and contrast the feedback I get from those who have seen the film before—those who can compare the current version with

the previous one, and note the changes and progress—and those who are seeing the film for the first time.

The feedback and critique I got are as follows:

(i)   The film in general (mode of address, narrative structure, story flow, editing of the interviews) was well received.

(ii)   Some suggestions for revisions in the sequence of the closing scenes were made.

(iii)   It was suggested that there should be more photos or videos of Ankara from the 1980s and 1990s used.

My Response to Critiques from Version 04 - Test Screening 1 and 2

Mode of address was the most important problem in versions 01, 02 and 03. Upon the positive feedback for the mode of address in Version 04 I became confident that *Ankara Rocks* has finally found its voice.

I took note of the suggestions made about editing.

I agreed that there was a lack of shots and photos of Ankara, especially in the first half of the documentary. I was aware of this and I tried to insert visuals but it did not work. The reason why it did not work, in my opinion, was that the interviewees were talking about 1970s, 1980s and 1990s as they remember it and there was a nostalgic side to that. Good memories affect how they depict or remember old Ankara: full of rock music, dark, mystical and so forth. When I inserted shots of Ankara while they were talking it didn't work because the way they described old Ankara did not correspond with the shots: Ankara in those photos and videos was just like any other city, nothing mystical or magical.

This might be considered as romanticising the environment, but the purpose was to protect the subjectivity—the personal recollections—of the interviewees. As mentioned in the literature review chapter, there is always the risk of an unreliable interviewee, especially in a field such as music in which people tend to self-mythologise, or the risk of unreliable memory. The important point is to differentiate between subjectivity and dishonesty.

Version 04 - Feedback from My Supervisor Dr Halligan and My Response

For the rough cut of *Ankara Rocks* Version 04, dated March 2015, I got an extensive feedback from my supervisor Dr Benjamin Halligan.

(i)   Dr Halligan suggested that the film was extremely compelling and it was a real insight into something that he has not seen explored elsewhere in such a way. He also suggested that it imparted, very strongly, the character of the times and places.

(ii)   Dr Halligan argued that the filmed seemed a bit hermetically sealed since the voice of fans, especially those who might have been at those gigs discussed, missing. He suggested that when they turned up at the very end, it was something of a revelation, and asked whether there would be a way of getting those voices in there more fully. I agreed that the number of fans in the films was not that many but since Neslihan Atcan Altan—the woman who appears first in the film—was one of the major people in the documentary who carried the narrative, who helped to transmit the story, I thought she would act as the voice of the fans or as a bridge between the fans and the bands. The musicians themselves were also the fans at some point in their lives, they talked about their experiences of other bands' concerts. I never thought of putting voice of the fans more than this in the body of the film, I wanted to focus on the musicians and wait till the end to include the fans, to make a revelation.

(iii)   Dr Halligan suggested that there was a lack of shots of Ankara and a location technique, such as a map, for the non-native viewer to situate Ankara. I explained my reasons for not using any more photos and videos of Ankara, especially in the first half of the film, above. Upon Dr Halligan's suggestion I incorporated two maps, which, in my opinion, help especially to depict the squeezed situation of the music scene despite the large area of the city.

(iv)   Dr Halligan stated that the glimpses of other bands, such as Black Sabbath and Led Zeppelin, in the film made him thinking that these metal bands were related to the grimness of their various, de-industrialised, places of origin. He asked

whether it would be worth exploring, in terms of a sense of metal and wider, European experience during the 1970s and 1980s. It thought it was definitely worth exploring but I was not really sure how I could include that in the current state of edit of the film.

(v)   Dr Halligan suggested that I, as the narrator, should articulate my approach at some point near the beginning so that the assembly of interviews and other material was not understood to be haphazard, but understood to be part of a wider and theorised approach. I had this doubt in the corner of my mind that whether all these interviews would be understood as haphazard, Dr Halligan's comments confirmed that. The point he has made drew attention to something very major and very critical not only in terms of narrative of the documentary but also in terms of my role as an investigator and a researcher. Upon this criticism I realized that the two tracks in the parallel structure—my old story with Hazy Hill and my new story—were flowing nicely together but the third track—interviews—acted on its own. The right way was to put all three tracks together so that they reinforce each other and define my intended role in this film, both as a participant, and also as an investigator and a researcher. First, I re-wrote and recorded the voice-over in the building scene in the beginning of the film so that I could articulate my approach. Then, I went through the footage (main interviews) and picked up some questions that I asked the interviewees and inserted them in the edit. These are voice-only—my voice— but I believe they put me in the same space with the interviewees: I was the one asking questions, making investigations, interacting with them. I used these in the last 20% of the film—waited till near the end to reveal the connection. Also the shot of me in front of the building—holding the microphone beside the camera, interviewing the people there—was a proof that I was with all these people in front of the building, as one of them and, also, as an investigator and a researcher.

(vi)   Dr Halligan raised some concerns about the conclusion of the film. The closing sequence of the film ended with footage of Hazy Hill, i.e., the film's conclusion was the conclusion of the story of Hazy Hill, but the film actually needed a conclusion based on the investigation that I have made throughout the film. For this reason I inserted sentences at the end of the film, before the closing credits,

about what Ankara bands have achieved—concluding the question of the final chapter of the documentary whether all the things Ankara bands of the 1980s and 1990s done was for nothing or not—and also about Ankara itself—"today Ankara remains a cradle and a school for many young bands" (the final sentence in the documentary). In addition to that I decided to design the closing credits in a way that would reinforce the fact that my main role in this film was the filmmaker and researcher, investigating the music scene that I have been a part of.

Version 04 - Final Cut

In March 2015 I started fine tuning the edit, including making some revisions based on the feedback I got for Version 04 during the test screenings 1 and 2, and from my supervisor, Dr Halligan.

After the fine tuning was finished and the picture was locked, I worked on audio post-production: sound editing, design and mix. The audio of main interviews, which were shot in the studio, were problem-free, they just needed basic processing. The audio of interviews in front of the abandoned building, recently-shot footage and footage of present narrator needed some cleaning up and basic processing. The audio from old footage, including footage of the past narrator, had some problems as majority of them were recorded on consumer-type VHS cameras. I did some cleaning up and processing, however I paid attention to not to overdo it because I did not want them to lose their character as a mismatch between the audio and image quality would be distracting and, also, harmful in terms of authenticity. The only exception I did was for concert footage in which I used some stereo widening techniques in order to generate a wider spatial impression and increase the perceived width of the sound.

One important decision was about how to approach to still images, such as photographs, in terms of sound design, especially when there are no speech or music accompanying them. For these, I decided to construct soundscapes, which are actual or constructed acoustic or sonic environments (Schafer, 1994, pp. 274-275) that consist of characteristic types of sound commonly heard in a given location, surrounding or period (Altman, 1992, p. 249). Besides giving clues about the setting and the period, another important aspect of a soundscape is that, it plays a crucial role in creating the illusion of being immersed in a three-dimensional

environment, being inside the world of a constructed image (Lister et al., 2003, p. 387). Viewing photos with sound help reinforce the context of the story, picture the events taking place and add reality to the context of the photo (Seelig, 2010). Through the process of sound design and construction of soundscapes, both for still images and moving pictures, it is possible to create reassociations in the fabrication of a dual modality reality (Wilson and Gassner, 2005). Murch (1994, p. xix) suggests that the reassociation of image and sound is the fundamental stone upon which rest of the edifice of film sound is built, and without which it would collapse. The constructed soundscape—that Chion refers to as rendered sound—which is often more real than the real, is deemed most conducive to eliciting the desired psychological response (Wilson and Gassner). As an example, let us assume that there is a photo in which a couple is walking among trees. It would probably be perceived by most of the observers as if the setting is in a countryside. If a soundscape, which consists of bird chatters, is added to this image, it would reinforce this perception, but if more sound elements are added to the soundscape along with bird chatters, such as distant car horns and fire truck sirens, then the setting would probably be perceived as a park in a city. If a soundmark is inserted into this soundscape, for example the carillon of Big Ben, the setting would probably be perceived as a park in London, near the Houses of Parliament.

The most important reason that I chose to utilize constructing soundscapes, besides the points discussed above, was that, as Chion (2009, p. 242) suggested, sound had the power to make the space we see in the photographs "*come to life*". In *Elegy from Russia*—a documentary about the contemporary and historical Russia based on the photographs of Maxim Dmitriev—Sokurov used sound to bring the photographs to life.

> Old photographs taken by Maxim Dmitriev at the beginning of the century come to life on the screen before our eyes . . . These images and sounds are poetic metaphors that transform Elegy from Russia into a document that provides an emotional-historical "memory bank" for all those who see this film. (Tuchinskaya, translated by Hoppe and Halligan)

The task of bringing photographs or the video footage of the city to life was not difficult. Chion explains the reason and while he was referring to movies, I believe this can be applied to non-fiction genres, such as documentary.

> Cinema has created codes of "truth"—in fact what *feels* true—that have nothing to do with what *is* true. Cinema prefers the symbol, the emblematic sound, over the sound of reality. The proof is the alarm or siren sound in city scenes. (Chion, 2009, p. 241)

Chion suggests that using this emblematic sound—the sound of the horn or siren—it is possible to instantly get the feel of the urban landscape and make the space come to life.

> What dominates in [an urban] recording is the dense anonymous, and acoustically confused mass of car engines, dissolving and absorbing everything else, particularly any identifiable and discontinuous sounds of voices footsteps and other human activity. In this chaos the sound of the horn or siren is the only thing that stands out . . . it's a signal endowed with an audio profile that allows it to pierce through the ambient drone without fail . . . The sound of a horn or siren in a movie doesn't just evoke its source—police car, fire engine, taxi—but instantly allows our ear to get the feel of the urban landscape . . . An equally if not more important reason is that, whether as horn, alarm or siren, the sound can make the space *come to life.* (Chion, 2009, pp. 241-242)

Creating soundscapes for the photographs, and also for the video footage of the city without sound, worked well for *Ankara Rocks*. As suggested by Seeling, Lister and the others above, soundscapes created a passage for the viewer to transport to the world of the image. They also helped reinforce the context of the story, picture the events taking place and, ultimately, add reality to the context of the photos and the video footage without sound. Through the process of sound design and construction of soundscapes, still images and moving pictures without sound came to life and as Chion suggested the sounds of horns and sirens played a major part, especially for the views of the urban landscape.

A particularly challenging soundscape that I constructed in *Ankara Rocks* was for a photograph sequence about concerts. Although this sequence was accompanied by my voiceover, without a soundscape or with a simple ambience such as audience cheering, the scene felt 'lifeless'. To bring the sequence to life I wrote and realized a simple script—with sound only: the audience cheers while waiting the band, the drummer starts pounding the kick drum, the audience joins the drummer clapping along with the kick drum, the kick drum stops, audience sounds decrease, then the drummer plays a flashy fill signalling that the band joins him on stage, then the band starts playing the song. The three elements in this scene have different functions—voice-over for narrating the story and giving information; photographs for visually reinforcing the story; sound for bringing the scene to life and immersing the audience—but when they come together they complement each other.

The final stage of audio post-production was to adjust the individual audio tracks in volume, tonal quality and spatial positioning, relative to each other and to the image, and mix them down to stereo to form the soundtrack of *Ankara Rocks*. Sonnenschein (2001, p. 195) suggests that in film there is an auditory hierarchy which is founded upon Gestalt principles,

specifically with the first level as figure and the second two levels as background. He states that focusing and unfocusing different sounds at different moments allows them to make transitions between levels, jumping from figure to background and vice versa. Sonnenschein (2001, pp. 195-196) adds that the distinction between levels and what is most appropriate at any given moment for any given sound element (human voice, effects, ambience or music) is often handled in the mix, as they play with the visuals, and argues that usually all tracks will work around the human voice as it is the most significant sound.

The reason why human voice is significant is because it is the most familiar sound to all people. People use their voices and listen to others' voices each and every day. As Dolar (2006, p. 13) suggests, "all of our social life is mediated by the voice". Whenever people are in environments that are full of sounds, usually human voices are the first ones that capture their attention; all the other sounds are secondary. In music production it is usually the voice which is the main focus. The mix of a song is shaped around the singer's voice. As Chion (1999, p. 5) suggests, "the presence of a human voice structures the sonic space that contains it". Same is true for film as well. The human voice has possessed a central role in the film soundtrack ever since the beginning of sound film (Chua, 2007, 42).

Keeping these in mind I started the mixing process with voice-over and interview tracks, balancing them relative to each other, constructing the backbone of the mix based on them, then proceeded to adjust all the other tracks (location sound from both past and recent footage, designed soundscapes and music) in respect to them.

Running in parallel with the audio post-production process, I worked on the closing credits. I came up with the idea of using the photos taken after each main interview in studio—me with the interviewees—in the final sequence of the film. This way, I thought, I could summon all the interviewees at the ending of the film, and, also emphasize my main role in this film as the filmmaker and the researcher.

Figure 35: Closing credits

After completing the fine tuning of the edit, audio post-production and the designing of the closing credits at the end of June 2015, I exported the final version of the film.

When I started to work on Version 04, with the new mode of address—myself as narrator, filmmaker and researcher—I thought *Ankara Rock*s would be a documentary in participatory mode because, as Nichols (2001, pp. 116-118) suggested, I would step out from behind the camera, become a social actor and interact with the subjects. However, after the film was completed, I began to think that *Ankara Rocks* was a performative documentary, built upon the traditions of ethnographic filmmaking which my filmmaking approach draws on.

Version 04 - Re-Cut

In the Viva, the documentary was criticized for being over-long and repetitious. It was also mentioned that at some points Hazy Hill is overshadowing the focus of the documentary.

For the re-cut, I shortened the scenes which are related to Hazy Hill. This helped bring the focus back on the investigation of the Ankara rock music scene, tighten the narrative and clear out the repetitions. In addition to that, I also revised and re-cut the interviews, again to tighten the narrative and clear out the repetitions.

At 90 minutes, the documentary now is at a "standard" length which makes it a more approachable element for those interested.

Both versions of the documentary can be streamed on Vimeo:

First submitted version (114 minutes):

https://vimeo.com/130541094

Password: 06ankararocks

Re-cut (87 minutes)

https://vimeo.com/200467560

Password: 06ankararocks

PART THREE

Critical Reflections on the Documentary

The objective of this research project was to address a still unexplored area in critical music history regarding rock music in Ankara, with a focus on the relationship between the city and rock music bands and artists, and to provide knowledge for scholars researching or studying on regional music and cultures.

This research project was designed to have two main components: audiovisual and written.

The central research question that informed the investigation in the documentary was as follows:

> What types of communities were formed through the creation and performance of rock music, and/or through the participation in rock music scene in Ankara?

Further areas for exploration can now be suggested, which will seek to add detail and nuance to the main area identified in the central research question. This modest and controlled expansion is deemed to be important because, while the central research question investigates the types of communities that were formed in the rock music scene in Ankara, these additional areas of investigation will a) shed light on the micro details of this scene, and b) remain sufficiently open to capture something of the macro state of the scene. Or, in other words: I wish to be able to look at small details, as they are encountered, while at the same time remaining sufficiently open to capture a more universal sense of the culture under scrutiny. Specifically, then, I will remain open to: the key musicians and figures in the scene; the relationship between rock music and the cultural and political environment; weather and lifestyle in Ankara; the significant places of the Ankara rock scene (streets, concert halls, pubs and the like); the way cultural and technological facilities, and the state of the music industry, affect the creation and production of rock music in Ankara; the reason why this period of the Ankara music scene has become obscure; and, did the struggles of Ankara bands during this period result in something of lasting cultural significance.

These guiding areas structured the initial approach to the material and documentary-making. They laid the foundation for the questions asked to the interviewees and also for the documentary structure with 'invisible headings' which was discussed in 'Personal Reflection on the Documentary' chapter.

The written component of this research project, the dissertation, was a critical reflection of the filmmaker and the researcher, and at the heart of this critical inquiry lied the following question:

How do form, narrative structure, mode of address and subjectivity affect the way the content is presented in the documentary?

While the guiding areas influenced how the content and context of the documentary were shaped, the films that were discussed in the literature review chapter influenced how this content was presented—in other words, how these films influenced the way the story has been told in the film.

Bendjelloul's *Searching for Sugar Man* acts as a main model for *Ankara Rocks* Version 01 (with twenty chapters, no narrator) and Version 02 (with invisible headings instead of chapters, no narrator). *Searching for Sugar Man* neither follows nor is it narrated by a particular person. The film narrates itself through the interviews. The filmmaker is not present on camera. *Ankara Rocks* Version 01 and Version 02 have the same approach.

Akın's *Crossing the Bridge: The Sound of İstanbul* and Green's *Lot 63, Grave C* are the main models for *Ankara Rocks* Version 03 (with İpek Atcan and Neslihan Atcan Altan, the cousins in black and white scenes). In both of these two documentaries, the story is narrated by a subject in the film, who gives an almost fiction-like quality to the documentary. The filmmakers do not interact with the subjects. *Ankara Rocks* Version 03 have the same approach.

For *Ankara Rocks* Version 04, the main model is Dunn's *Metal: A Headbanger's Journey*, while Spheeris' *Decline of Western Civilization Part II: Metal Years* acts as an influence in the period of transition from Version 03 to Version 04. In both of these documentaries the filmmakers interact with the subjects and they also act as narrators. In *Decline of the Western Civilization*, Spheeris' presence is strong all through the film, but, due to her absence on camera, not as much as Dunn's in *A Headbanger's Journey*. During the transition period from Ankara Rocks Version 03 to Version 04, *Decline of the Western Civilization* was taken as the main model for my documentary since I did not want a strong presence on camera, especially as a narrator. However, with the incorporation of the archival Hazy Hill footage and the parallel story built around it, Version 04's structure leaned more on to *A Headbanger's Journey'*s side.

Without a doubt, my personal angle raises the question of endangering objectivity of the film and since this film is a part of an academic research project, the "potential of anxiety" is even higher because "most established research strategies are carefully structured to exclude the researcher, based on the belief that researcher subjectivity stands to infect the objective 'truth' and universal applicability of research findings" (Haseman and Mafe, 2009, p. 212). This was a major concern for me from the start of the project and it was the main reason why I have resisted the idea of being the one who narrates the film until Version 04 (a detailed discussion can be found in the previous chapter "Personal Reflection on the Documentary"). In *Ankara Rocks* I wear more than one hat: I am a filmmaker and a researcher, investigating a city's music scene, interacting with the subjects in the film on camera, and, at the same time, I am a person who was a part of that music scene, an insider, so to speak. This surely incorporates a certain degree of subjectivity in the film. On the other hand, the on-going debate of subjectivity versus objectivity in documentary is a fairly complex one because subjectivity and objectivity coexist in a state of fluidity or on a see-saw balance that varies according to decisions made by the director or the producer (Chapman, 2009, p. 48). Fox (2011) suggests that "the only ways to objectively capture reality are by observing events as they happen and not interfering". This type of documentary-making falls under the category of Nichols' observational mode in which the filmmaker is on the field "simply to observe what happens in front of the camera without overt intervention" (Nichols, 2001, p. 109). These films, as Bell (2009, p. 256) argues "capture only a thin layer of actuality" and "if not carefully, scrupulously, imaginatively and dramatically reworked in the editing process [they] can be a poor imitation of being there", making no reference to the "lived experience in the field".

Documentary filmmakers are not only observers and reporters, but also researchers and storytellers as well. This is especially true in a creative practice-led research project, in which the creative work becomes part of research and the research is changed by this interaction (Haseman and Mafe, 2009, p. 220). This applies to *Ankara Rocks*, which was designed as a practice-led research project: the creative work—the documentary—is a part of the research and the research is changed by this interaction. In such a project the creative work itself is expected contain knowledge which is new and that can be transferred to other contents, even if this transferral involves a degree of transformation (Smith and Dean, 2009, p. 6). This is also true for *Ankara Rocks* as it contains knowledge that is new and that can be transferred to other contents, such as an interactive media project, through a degree of transformation.

As Haseman and Mafe (2009, p. 220) suggest, "the need to tolerate the ambiguity and make it sensible through heightened reflexivity is a part of what is to be a successful practice-led researcher in the creative arts", so it is a reasonable academic intervention that is made to have the filmmaker's fingerprint on the film which is a part of a research project. Although I have some doubts before, in the light of the above discussion, I now think that my personal angle and my double layer of involvement—as a filmmaker and a researcher—in *Ankara Rocks* offers the casual audience a way, or a perspective, into an otherwise unknown area. The finished film allows me to verify and reassess these academic ideas.

When I started working on Version 04, with the new mode of address—me as the narrator, filmmaker and researcher—it was expected that *Ankara Rocks* would be a documentary in participatory mode, like *A Headbanger's Journey*, because, as Nichols (2001, pp. 116-118) suggested, the filmmaker would step out from behind the camera, become a social actor and interact with the subjects. However, once that the film had been completed, I can conclude that *Ankara Rocks* is a performative documentary.

Performative documentaries are strongly personal and they acknowledge subjective experiences and emotional responses of the filmmaker. They "underscore the complexity of our knowledge of the world by emphasizing its subjective and affective dimensions" (Nichols, 2001, p. 131). This is actually what *Ankara Rocks* finds itself in effect trying to achieve. Instead of laying down the facts—in other words, giving information and describing events based solely on documents and resources—it tries to represent a specific period of the rock and metal music scene in the history of Ankara, as experienced, remembered and told by me and the other participants and interviewees. This historical and nostalgic representation is, without a doubt, "suffused by evocative tones and expressive shadings". However, this is not an adverse effect, quite the contrary, since it "constantly reminds us that the world is more than the sum of the visible evidence we derive from it" (Nichols, 2001, p. 134).

Performative documentaries also try to engage the audience with their representations of the historical world and make them experience what it might be like for them to possess a certain specific perspective of the represented world in the film which is not their own.

> Just as a feminist aesthetic may strive to move audience members, regardless of their actual gender and sexual orientation, into the subjective position of a feminist character's perspective on the world, performative documentary seeks to move its audience into subjective alignment or affinity with its specific perspective on the world. (Nichols, 2001, p. 132)

This is another goal that *Ankara Rocks* tries to achieve: to take its audience on a journey, back to the 1980s and 1990s in Ankara, and invite them to join us, in our universe, to show them our city, our music scene, places we went, neighbourhoods we lived in and friendships we experienced.

The performative mode of *Ankara Rocks* does not distance the film from my initial filmmaking approach, which draws on the traditions of ethnographic filmmaking. Both Rouch and Morin in *Chronicle of a Summer* and myself in *Ankara Rocks* assume the roles of investigative and interpretative reporter/researcher, as seen on screen. And we both represent the issue or topic at hand by experiencing, articulating and emphasizing its subjective and affective dimensions.

I believe the investigation in the film brings to light original information and uncovers a previously obscure area of cultural history. The rock and metal bands in Ankara in the 1970s, 1980s and the first half of 1990s, especially those who sing in English, were not interested or involved in politics. In Turkey, the 1970s were the years of armed conflicts between right-wing and left-wing groups (Bali, 2002, p. 25; Sayari, 2010, pp. 198-215; Gunter, 1989, p. 63; Zurcher, 2004, p. 263). Sadık Sağlam, a member of one of the earliest rock/metal bands in Ankara, Axe, recalls those days in the documentary:

> We would do the band rehearsals in the basement rooms of an old building where there were stores and auto repair shops . . . In winter, we would rehearse and be freezing at the same time as the windows were broken and all. This was in late 1970s and there was political turbulence in the country. We would hear gunshots and still rehearse in fear.

On 12 September 1980, the National Security Council, headed by General Kenan Evren, declared coup d'état, abolished the Parliament and the government, and put an end to armed clashes. After the approval by referendum of the new Constitution in 1982, elections were held in 1983. The Motherland Party, which won the 1983 elections, can be considered as one of the milestones in the history of Turkish Republic. Among the many other things that they have done, with their liberal economic policies, they transformed the economy by lifting the ban on importing goods into Turkey, began free-market reforms and supported privately owned businesses. (Bali, 2002, pp. 23-33). Public discourse on 1980s youth—those born in the 1970s—in Turkey tends to represent these young people as apolitical consumers due to being raised in a relatively depoliticised environment as a result of the 1980 coup and, later,

liberalisation of economy and privatisation (Neyzi, 2001, pp. 412-422). It is open to discussion whether this is the reason behind Ankara bands' lack of interest in politics. It might also be that their influences were mostly British and American bands such as Led Zeppelin, Black Sabbath, Van Halen, Twisted Sister, Motörhead, to name a few, who were seemingly apolitical.

Of special note, those British and American bands who influenced the Ankara bands did so not only in terms of politics, but also in terms of music and language. In the interviews, when asked about their musical influences, the answers of the interviewees included various bands and artists (both superstars and also lesser-known one), and also various genres (such as rock and roll, rock, heavy metal, New Wave of British Heavy Metal, punk, blues and country), music all sang in English. In the interviews conducted for this project, no interviewee cited Anatolian rock bands (emerged in the mid-1960s, who made a fusion of rock and Turkish folk music with lyrics in Turkish) as an influence.

The political situation or the changes in government in Turkey did not have a direct effect on the music of Ankara bands of those eras. However, most of them agreed that Ankara—its infrastructure, "greyness", weather and so forth—had a great influence on them. It is understood that Ankara rock music scene was a small one, both in terms of geographical space and of number of people involved. As a result of this the members of the bands were closely related with the fans, i.e., there were no unreachable rock stars, so friendship was utmost important. Since there was no real music industry in Ankara, the bands' aim was not to become famous and rich, but to play music that they loved and also to become a member of a community. The bands wrote original music and played concerts in university halls, movie theatres, clubs and similar places, but, due to lack of finances and technological facilities, most of these songs and performances were not captured on audio or video tapes. Yet, as a conclusion of the documentary, it is understood that, although not much has been preserved, still, all the struggles that these bands went through were not in vain. They showed the way for the next generation of Ankara bands, and provided them with encouragement and a cultural legacy.

If the research project was only text-based, it would have still been possible to bring to light important and new information. However, incorporating filmmaking into the research provided those possibilities which text, by itself, was unable to achieve. Writing cannot fully reproduce expressions and emotions, at least with an exactitude lent by the objectivity of the

camera filming subjects. As Loizos (1992, p. 60) suggests, filmmaking as research method helps us "to form a better understanding nature of the inquiry, and therefore the quality of the material obtained" and it also "makes field inquiries more accessible" because there are "words, plus intonations, plus pauses" which a researcher alone "might have difficulty writing about". Seeing and listening to the interviewees, instead of reading their words, helps the audience to identify with them, and to share their feelings and emotions such as excitement, frustration, happiness, and longing. For example, Süleyman Bağcıoğlu, a guitarist who has been active in Ankara music scene since the 1970s, is comparing the past and present Ankara in the documentary. This starts as a neutral comment about the present day Ankara, then turns into criticism. As he continues the degree of criticism gets more severe and, at one point, he forces himself to stop talking, laughs nervously, and says he should not be that harsh. The changes in his tone of voice, his facial expressions and body language express his frustration and anger more than words can do. For another example, Gözde Petek Koşmaz, who was a regular at 'the building' in its heyday, speaks on camera in front of the now-abandoned structure, saying that the shortcut stairs in the front did not exist at that time, so colleagues had to go downstairs first, then climb upstairs to the bars. She concludes, "we reached there by climbing, but nothing would stop us from listening to some badass music." As she smiles and says these words, her tone of voice changes, her face lights up and her eyes sparkle, showing and imparting to the audience her excitement.

Incorporating filmmaking into the research also provided the chance to draw the viewer into the universe of the Ankara rock scene. The exploration of key spaces and historical places in the Ankara rock music scene was central to this investigation. Instead of trying to describe them with text, with the help of documentary, it became possible to depict these spaces and places by either filming them or using archival footage. This is essential for *Ankara Rocks* because this research project is in fact investigating the aesthetics of time and place, deriving from the neighbourhoods, places, music, photographs, dated video, the sound recordings and the clothes. Hence the title of the film, *Black, Not Grey: Ankara Rocks!,* which signals carefully these aesthetics. Writing alone would not be sufficient for an aesthetic investigation such as this.

In addition, nostalgia, a prominent element in this project, works more effectively in terms of evidence of recent history—by means of moving and still images of faces and places—than just through written recollections. As an example, at the end of the footage Trio—the pub Ankara musicians regularly went—shot in 1994, the owner of the pub looks into the camera,

smiles and raises his glass. The expression in his face and his gesture with the glass are like a celebration of 'the good old days', as if sent like, a message, to the audience from the past. This poetic moment really could not be conveyed just by writing. So the research nature of this project is also arising from the attempt to recreate something of this past, as well as curate its artefacts, such as the concert footage and album covers. This helps to open a door, and for the audience to step in, and immerse themselves in this universe.

It should be noted that *Ankara Rocks* offers the audience an access to a notable cultural scene which otherwise is not available anywhere else because this unique notable cultural scene is not constructed through the official histories of famous or forgotten bands or artists. It would be reasonable to say that the documentary, as a product of my investigation, brings an obscure and yet a culturally significant music scene in Turkey's history to light, and also serves as a record of it and archival sociological document.

Conclusion

The music documentary, as discussed in the 'Literature Review' chapter, is a well established genre. Many music stores contain music documentary sections and, especially over the last decade, there has been an explosion of music documentaries (Deutsch, 2014). Edgar, Fairclough-Isaacs and Halligan (2013, p. xi) argue that music documentary, among the categories of documentary, has become so fully given over to commercial concerns that it has become almost exclusively a tool for promotion:

> [H]ow can it be that documentary, operating in the field of popular music, has strayed so far from ideas of objectivity and reportage—ideas that represent the fundamentals of the documentary form—and has become pure promotion?

This argument is also put forward by Beattie (2005, p. 21), suggesting that the music documentary is the most popular and commercially viable documentary form, and the growth of this form has been enhanced by the fact that various Hollywood and independent directors have produced works in this category. There is, then, a two way commercial interaction between music and documentaries. Documentaries benefit from the commercial success of popular music and music, in turn, benefits from these documentaries. This results in the production of "manufactured" documentaries, used as promotion and marketing tools.

> Music sells, of course, and films sell music. Even classical music has been marketed through film, and many pop-music documentaries are manufactured in order to market the artists they foreground. (Saffle, 2013, p. 43)

As discussed in the 'Critical Reflection on the Documentary' chapter, *Ankara Rocks* offers the audience an access to a universe—the sphere of a specific culture that existed in Ankara in the 1980s and 1990s—which has not been explored before. This universe is not just constructed through the official histories of notable and famous bands or artists. The journey to this universe is guided by the figure of the researcher and filmmaker, who is indeed a part of the very history that the film seeks to present, the history of a never-been-famous and an obsolete music scene. In the light of these strategies, it might be reasonable to say that in the case of *Ankara Rocks,* the two-way commercial interaction mentioned above does not exist or has been overcome and the film itself cannot therefore be labelled as a tool for promotion or marketing.

Far from commercial concerns, *Ankara Rocks*, as a matter of fact, is designed as a practice-based research project in which the creative work—the documentary—is intrinsically part of the research. The project offers knowledge that is new and that can be transferred to other contexts, such as an interactive media project, albeit through a degree of further transformation. The only two-way interaction that exists for this project is the one between the research and the documentary: the research lays the foundation for the documentary, the documentary becomes a part of research, and the research is changed by this interaction within the progress of the project. Thus the observations and experiences of practical circumstances often lead to new research questions (Brown and Sorensen, 2008, p. 153).

The process of filmmaking as a part of a practice-based research is similar to experimentation, and so the finished film is the result of an experiment. For this to be possible, however, the film should be made with the purpose of testing a proposition or investigating specific topics (Thomas and Thwaites, 2013, p. 3). In case of *Ankara Rocks*, a number of guiding areas for investigation, as discussed earlier, structured the initial approach to the material and documentary-making.

Revisiting the Research Questions

At this point in conclusion, it is necessary then to revisit these initial research questions, in the light of the documentary, to consider the successes and failures of this project in engaging with them, and summarise the ways in which the investigation of the music scene was structured by these guiding questions.

The central research question that informed the investigation in the documentary was as follows:

- What types of communities were formed through the creation and performance of rock music, and/or through the participation in rock music scene in Ankara?

It is understood that Ankara rock music scene was a small one, both in terms of geographical space and of the number of people involved. The majority of rock musicians and fans in Ankara were university students. Among the universities in Ankara, Hacettepe University and Middle East Technical University (METU) had a significant place as these two provided

wider support for their students and in turn contributed to the development of the rock and metal music in Ankara. The members of the bands were closely related to the fans, there were no "unreachable" rock stars therefore. As a result of this closeness, there was a single community, which includes both the performers (members of the bands) and the participants (fans). Even differences between music genres did not matter. Referring to the period from the early 1980s to mid-1990s in Ankara, Cem Eren, vocalist of punk band Sokak Köpekleri, states "at those times the audience for metal, punk and such were the same, it was like going to a rock concert".

In this community in Ankara, friendship was of the utmost importance. Alp Dündar, vocalist of Diplomatik Rock Opera, states that "music and friendship were all mingled" and Senator Emrehan Halıcı, a seasoned drummer in the Ankara Rocks music scene, adds that the friendships started through musical cooperations back in the 1970s still endure today. Dr. Alper Yarangümeli, drummer of Dr. Skull, suggests that friendship had a positive influence on the music created: "If you become good friends and if you're good friends in the band, that reflects on your music, on your live performance at concerts, too. If you enjoy being together people sense that about you. For some musicians, such as Asena, vocalist of Karakedi, friendship came before musicianship: "A bass player was needed in a band, so we'd get a friend to learn how to play the bass like 'come on, man, you can do it' or getting another friend to start singing. We did it so many times." Volkan Akgün, vocalist of Metropolis, suggests that Ankara does an excellent job in connecting people and if he had been located elsewhere and so did not have the friendships he had, he would not be who he is now.

This research project identified and explored the types of communities formed through the creation and performance of rock music, and/or through the participation in the rock music scene in Ankara, and delivered this information through documentary filmmaking, in an ethnographic way. In that sense, *Ankara Rocks* can be compared to Rouch and Morin's *Chronicle of a Summer* in terms of its aspirations, as one of the celebrated milestones of ethnographic filmmaking, in two ways.

Firstly, both films hold an orthodox ethnographic position and so are built upon faces and words in terms of their character: filmmakers and people talking and discussing, and people interviewed. However, in addition to these tendencies, *Ankara Rocks* also experiments with capturing and incorporating the ambience—the "greyness"—of the city. It was filmmaking

that provided the chance to capture the ambience and the specific and unique aesthetics. Had *Ankara Rocks* been a text-based only project, it would have not been possible to capture these.

Secondly, both in *Chronicle of a Summer* and *Ankara Rocks,* the filmmakers are active participants in the film. However, in distinction to *Chronicle in Summer*, in *Ankara Rocks* the filmmaker takes his own real life role, as an insider and a figure in a collective memory of a rock music scene and culture in Ankara. This does not distance *Ankara Rocks* from the traditions of ethnographic filmmaking but, instead of looking to a participatory mode, this move places the film in a performative mode—a type of documentary, as discussed previously, which is strongly personal, and acknowledges the subjective experiences and emotional responses of the filmmaker. Through the performative mode, *Ankara Rocks* provides an "insider guide" for future researchers and its audience, and draws them into the universe of the Ankara rock scene and the community formed around it.

The following areas of exploration expanded the investigation to serve the purpose of the central research question:

- The key musicians and figures in the scene

In the documentary, there are interviews with a number of key figures in the Ankara rock music scene. Among those are Axe (a pioneer metal band in Ankara), Dr. Skull (one of the earliest and most influential rock bands emerged from Ankara), Hazy Hill (the first Turkish metal band that played in Europe and had its music distributed abroad), Witchtrap (the first Turkish black metal band), Dr. Şener Yıldız (producer of Rock Market, radio and television shows), Hicri Bozdağ (creator and organiser of Rock Station, one of the longest running rock and metal music festivals in the world) and Manga (founded in Ankara in the 1990s, later received international awards and recognition from Eurovision Song Contest and MTV).

The interviewees were chosen based on their knowledge of specific areas of focus concerning the Ankara rock music scene, and personal rapport, and intersecting contacts in that scene. Special attention was paid to age groups in order to cover the past (from the mid-1970s to mid-1990s), and also to provide the opinions and reflections of the younger musicians about those decades as well. Although this has designed as giving rise to a balanced and informed

approach, it is, at the same time, only one historical and cultural reading. Others are also possible.

- The relationship between rock music and the cultural and political environment, weather and lifestyle of Ankara

In making this documentary, it was revealed that the weather of Ankara had a major influence on the musicians and the music. Atıl Kurttekin, guitarist of Mindvortex, suggests that the "greyness" of Ankara led them to a darker mood and prompted them to engage with their inner selves, which, in turn, influenced them to write psychological lyrics that reflected their darker mood. Drummer Akın Bağcıoğlu suggests that there is always a depressive mood in Ankara. Dr. Alper Yarangümeli, drummer of Dr. Skull, on the other hand, states that they never thought Ankara as grey, but rather black, and got a "dark pleasure" from that. Gültekin İrengün, former drummer of Hazy Hill and Mindvortex, suggests that tough winters might have contributed their music: "Maybe that's why our music was heavy," and jokingly continues "in fact, that's why we made it fast: to keep warm." Since weather has a significant role, and it is linked to the greyness of Ankara, the documentary sought to place weather in a very central role. Hence the title of the documentary *Black, Not Grey: Ankara Rocks!*

Although Ankara's greyness is generally associated with its climate due to long cold winters, relating the greyness solely with weather is open to argument since Ankara also has hot summers (and almost 2500 total sunshine hours per year). Ankara's "greyness", besides the climate, also derives from the architecture. As a capital city, Ankara has many government buildings and most of them, especially those from before the 2000s, were painted in grey or similar dreary colours. This was true not only of government buildings but also of most of the schools; pavements and so forth were also grey. Emrecan Sevdin, the drummer of Dreamtone/Neverland states that his high school building was all grey, and it was possible that this had led him into rock music: "In the mornings of school days, I would put on my earphones and be like 'where the hell am I going?'" There is a monotonous architecture spread all through the older neighbourhoods of Ankara that were built between 1950s and 2000s— four or five storey apartment buildings lined up near each other ,with very little space between them, and with the same type of interiors and exteriors—all of which contributes to the "dullness" and "greyness" of Ankara as well.

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The political situation or the changes in government in Turkey did not have a direct effect on the music of Ankara bands of those eras. However, this does not mean that the scene was apolitical. Rather the scene represented a non-aligned, "soft" cultural resistance to dominant norms. In that respect, it could be considered to be indirectly political.

- The significant places for the Ankara rock scene (streets, concert halls, pubs and the like)

The first rock concerts in Ankara took place in the hall of Turkish-American Association. As the audience grew in numbers, and since there were no real concert venues, the shows moved to movie theatres in the mid-1980s. These venues were not designed to be multi-functional entertainment halls but, interestingly, had stages in front of their curtains, as if someone foresaw that one day concerts would be held at those places. By the end of the 1980s, Hacettepe University and Middle East Technical University started providing halls and open-air spaces for rock concerts.

Yüksel Street and The Parliament Park, both in downtown Ankara, were two significant places for the Ankara rock scene, especially in terms of street culture. In the 1970s, Yüksel Street was a centre where leftists and students would gather. In the 1980s, it became a meeting point for rock music fans. Erkan Tatoğlu, vocalist and guitarist of Suicide, describes Yüksel Street as "a refuge", "a special place where one could improve herself or himself". There were no rock bars on the street, rock fans were "hanging out" in the street as if they were residents there. By the mid-1990s, punks started "hanging out" in the Parliament Park, where they had many problems with the police, as described in the interviews in the documentary. Despite that, as one of the interviewees, Saygın Ay, points out, Ankara was one of the two cities in the world (London being the other) where punks drank besides or even in front of, the Parliament buildings.

Record stores were important for the Ankara rock music scene as they served as a bridge between the rock fans and musicians in Ankara and the Western world. More than stores, these were "hang out" places where people meet, talk about bands and albums, and discovered new music. Among the significant ones were Dorian Gray, Süpersonik and Shades, the only surviving one to this day. My research has revealed how these stores, and the people who ran them, had influences on the musicians, and in turn, on the music that was made in Ankara.

Because of their significant place, the documentary moves to these nodes of culture, and contextualises these stores and their social cultures as a key factor.

Another way to discover music was through radio and television programmes—especially, for rock music, the show produced by Dr. Şener Yıldız, titled Rock Market. What Dr. Şener Yıldız did was daring—he played a music genre, which had received quite a controversial reaction even in the West, first on the Turkish Police Radio Station, and then broadcasted this on state-run television.

Social and night life for Ankara rock community revolved around a few places which were in close proximity. Among the clubs which featured live bands were A-Bar, Dorian Gray and Manhattan. These places, which had capacities of 100-200 people, had cover bands that started playing around midnight and continuing until the first rays of light of the morning, even in some mid-week nights. Other popular places for rock fans were Trio, a pub, and Nicky's, a bar. Another popular place was an old building, referred to as 'the building' or 'the joint', which was home several bars with names such as Graveyard, Road House, Old School and Beer Park. Hicri Bozdağ, creator and organiser of Rock Station Festival, recalls that during the weekends 'the building' and the surrounding streets was like a "festival area with hundreds of people hanging out".

- The way cultural and technological facilities, and the state of the music industry, affect the creation and production of rock music in Ankara

In the course of researching and making this documentary, the discovery was made that, especially for rock bands who played original music with English lyrics, there was no real music industry in Ankara. Since they were unable to make money, they played music only because they loved music, and they wanted to become a member of the rock community, free from commercial and business concerns.

The lack of a music industry led to the creation of two characteristics of rock bands in Ankara:

Firstly, they did not share a common sound. Some cities or regions are identified with certain genres of music, such as California Bay Area with Thrash Metal, Florida with Death Metal, Liverpool with Merseybeat, and Seattle with Grunge. However, Ankara bands did not have

one particular sound. Seasoned bass player Ete Kurttekin recalls: "No band would try to sound like the other. On the contrary, there was an intriguing rivalry among us. Bands would be like 'this is our style, our genre, what about yours?' and there was a friendly competition going on."

Secondly, bands all around the world followed a business template, such as recording a demo, finding a manager and trying to get signed to a record label. Ankara bands, with a few exceptions, such as Hazy Hill, did not give much thought to this routine. As stated in the documentary, Ankara bands "had this attitude like 'let's just make music'; nothing else matters".

These two characteristics, which rose out of the lack of an indigenous industry for rock music in Ankara, however, might be interpreted as a positive influence on the music. Free from musical and business concerns, Ankara bands created the music they wanted, without following formulas like most bands elsewhere.

Technological facilities for music-making in Ankara were in dire conditions, mostly due to the ban on importing goods into Turkey, which lasted until mid-1980s. Zafer Altundağ, the guitarist of Hazy Hill, states "even if you had the money, you couldn't get what you wanted back then". As a result, musicians had difficulties finding and buying instruments and bands had difficulties finding rehearsal studios or even spaces. Sadık Sağlam, the guitarist of Axe, recalls that in 1970s they used to rehearse in storage spaces beneath auto repair shops or in boiler rooms of stadiums, hearing gunshots outside, as there was political turbulence in Turkey during those times. However, as stated by the interviewees in the documentary, this did not discourage or stop the musicians from making music.

On the other hand, as discussed below, this lack of technological facilities for music-making and, especially, audio and video recording, had negative effects on the preservation of rock music in Ankara.

- The reason why this period of the Ankara music scene has become obscure

There are two reasons why this period of the music scene in the history in Ankara became obscure. The first and the obvious one is the difficulties Ankara bands had in accessing technologies facilities and services. Most of the original songs written by Ankara rock bands

were neither professionally produced in a recording studio nor simply recorded onto tape. There are a few exceptions, such as Dr. Skull's album *Wory Zover* and Hazy Hill's EP *Murky Bedlam*, both recorded in 1989 and released in 1990, but until the mid-1990s majority of the Ankara rock bands did not have any professional produced releases. Similarly, most of the concerts that took place in university halls, movie theatres, clubs and other venues were not captured on video or even on audio tape. As seen in the documentary, interviewees recall and talk about the concerts that they have been to or they have played in, and there are many posters being shown on screen but, a few exceptions aside, there exists no audio or video recordings of these shows.

The second reason why this period of the music scene in the history in Ankara became obscure is the fact that, as stated above, majority of Ankara bands were free from commercial and business concerns, so they did not give much thought to recording their music or capturing their performances and releasing them commercially. In that sense the bands themselves are also to blame for the lack of preservation of their music. In the documentary Gültekin İrengün, the drummer of Hazy Hill and Mindvortex, comments on this: "If one person from each band had kept a photograph, or an audio or video recording, we would have had a remarkable amount of documents to build up archives, but we didn't do it, and this is all our fault." Leyla Dündar Ergin, who organised the meeting event in front of the old building seen in the opening and the final part of the documentary, says that she does not have a photograph from the past that has all of her friends in, so that is why she came up with the idea of this event, to revisit the building and take such a photo.

- Did the struggles of Ankara bands during this period result in something of lasting cultural significance?

Although this period of the music scene in the history of Ankara became obscure, as discussed in the final part of the documentary, the struggles Ankara bands went through were not for nothing. Firstly, for some of the musicians of the period, Ankara was like an early school for them. Later on they moved to İstanbul and engaged in commercially successful projects. Among these are Ete Kurttekin, the bass guitar player for Mindvortex, who worked with famous Turkish artists and composed music for motion pictures and television

advertisements, and Barlas Erinç, the vocalist of Axe, who wrote many hits for famous Turkish singers.

Secondly, as Neslihan Atcan Altan states in the documentary, bands of the period "left a legacy for smart bands following them". Atıl Kurttekin, the guitarist of Mindvortex agrees: "I believe, we encouraged the new generation. I mean if we helped them in any way, we helped them by giving them courage." The bands who followed the bands of the period under scrutiny, such as Manga and Black Tooth, found nationally and internationally recognised success. Manga, who are still one of the most popular rock bands in Turkey, won the best European Act award at the MTV Europe Music Awards in 2009, and the 2nd place at the Eurovision Song Contest in 2010. Black Tooth played at OzzFest, Sonisphere and other prestigious international rock music festivals and they still continue recording and playing live. Ömer Uyanık, the drummer of Rocka, and a younger musician who was in his early twenties at the time of filming of the interview, suggests that the bands of the period played an important role in paving the way, but his generation cannot celebrate and honour these bands enough because not much has been preserved.

Although majority of the musicians have different occupations to make a living, most of the musicians featured in the documentary continue to make music. Ferhat Şahin, the keyboard player of Metropolis, believes that "Ankara will remain to be a music school".

Revisiting the Question Behind the Critical Inquiry

At this point in the conclusion, it is also necessary to revisit the research question which informed the written component of this research project.

The dissertation questions and discusses the form and the narrative style of the creative practical outcome, the documentary. At the heart of this critical inquiry lies the following question:

- How do form, narrative structure, mode of address and subjectivity affect the way the content is presented in the documentary?

As mentioned above, the process of filmmaking as a part of practice-based research is similar to experimentation, however, for the finished film to be considered as the result of an

experiment, it should be made with the purpose of testing a proposition. Thomas and Thwaites (2013, p. 3) suggest that every stage of the filmmaking process also would have to be informed by that proposition as part of the reflective practice that includes evaluation. This evaluation should not only be based on the film, but also on the researcher's experience in making the film. This is exactly what the written component of this research project, *Black, Not Grey: Ankara Rocks!* tries to achieve: to reflect, both personally and critically, on the film and on all stages of the process of the filmmaking. In the context of this discussion, film and filmmaking might refer to any genre, including documentary, or any specific sub-genre, such as music documentary.

Defining the music documentary is challenging. Deutsch (2014) suggests that the genre might be subdivided into two categories: the concert/performance film, and, on the other side, the documentary about some aspects of music, be it an artist, genre, era or subculture. Looking at the music documentary from this perspective, the concert/performance film would be prone to Edgar, Fairclough-Isaacs and Halligan's criticism, and *Ankara Rocks* would fall into the latter category.

However, it might also be possible to regard *Ankara Rocks* as a "regular" documentary, instead of exclusively a music documentary, just as Burke (2013, p. 185) does for *Moog* (Hans Fjellestad, 2004), which is nominally about the Moog synthesizer and its inventor, Robert Moog:

> In strictly formal terms, *Moog* is rather a conventional documentary. Moog himself takes the lead role, narrating his own story in a series of interviews conducted on the front porch of his home in Asherville, North Carolina and as he travels around the world to give lectures, visit musicians, reminisce with former business colleagues, and attend concerts honouring him and his machines. These interviews are supplemented by archival footage.

Whether a music documentary or a conventional one, *Ankara Rocks*, with the approach to filmmaking behind it, offers two significant points: Firstly, instead of "laying down" the "facts"—in other words, giving information and describing events based solely on documents and resources—it seeks to represent in a multifacetted and expansive way a specific period of the rock and metal music scene in the history of Ankara, as experienced, remembered, felt and recounted by the researcher/filmmaker, and the other participants and interviewees. This places *Ankara Rocks* in the category of the performative documentary, which is strongly personal, and that clearly acknowledges the subjective experiences and emotional responses

of the filmmaker as part of its approach and character, as Nichols suggests. This approach draws on the traditions of ethnographic filmmaking, flows in parallel with Rouch and Morin's *Chronicle of a Summer* in terms of filmmakers and the roles they assume in the film, and ultimately places itself in Nichols' performative documentary mode. This is not an approach that is often encountered in music or music-themed documentaries and so, in that sense, my film brings a fresh and provocative critical perspective.

It should be noted that before settling on the final version of the documentary, three other versions were conceived. While the guiding areas and key questions of research, which have been discussed previously, structured the initial approach to the material and documentary-making, and laid the foundation for shaping the content and context of the documentary, the films that were discussed in the literature review chapter directed how this content was presented. In other words, these films influenced the progress of narrative structure and mode of address from the start of the project up until the final version. For the analysis of these films a table, which has the following columns, has been used:

- Follows?
- Narrated by/through?
- Narrator on camera?
- Filmmaker involved with subjects?
- Filmmaker on camera?
- Filmmaker's voice present?
- Additional comments

As an example, *Crossing the Bridge: The Sound of Istanbul* follows Alexander Hacke, a subject in the film who is almost like a fictional character. The film is narrated by Hacke and, although he is on camera, his voice is never embodied—as discussed in the 'Literature Review' chapter, according to Chion (1999, p. 28), "as long as the spectator's eye has not verified the co-incidence of the voice with the mouth", the voice stays disembodied and it retains an aura of magical power. The filmmaker, Fatih Akın, is not involved with the subjects in the film, he is not seen on camera, and his voice is not present in the film.

The second significant point, in terms of the approach to filmmaking, is that *Ankara Rocks* offers a dense and complex narrative structure that is mostly a result of its mode of address, which features both a past and a present narrator. This not only allows *Ankara Rocks* to

present the past—the 1980s and 1990s—in relation and in comparison to our day, but it also proves that archival footage might be effectively used as a leading element for narration.

The two points mentioned above are the main enablers which help *Ankara Rocks* to reach its goal, which is to take the audience on a journey, back to the 1980s and 1990s in Ankara, and welcome them to explore this universe, show them the city, the music scene, the places musicians and music fans go, and the friendships they experience.

Final Thoughts

The investigation of this research project, in which the exploration of leading artists and bands, key spaces and historical places in the Ankara rock music scene has been central, brings to light new knowledge and uncovers a previously obscure area of cultural history.

The documentary is the essential component of this practice-based research project for two main reasons. Firstly, the generation of the above-mentioned new knowledge occurs through the interviews, general footage and other audio-visual material contained in the documentary, i.e., it occurs through documentary-making rather than "traditional" forms of investigation. Secondly, this project is, in fact, investigating the aesthetics of time and place, as deriving from the infrastructure of the city, neighbourhoods, places, music, photographs, dated video, sound recordings and the clothes.

It is for these reasons that the documentary title announces that the approach to Ankara is aesthetic and couched in terms of colours and assumptions that go with them: *Black, Not Grey: Ankara Rocks!*

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Appendix A: Original Time Plan

	TITLE		
	INTRODUCTION	----->	- Key questions - Personal reasons
December 2012	LITERATURE REVIEW	----->	4,000 - 11,000 words - Key texts/cities - My responses - Writing failures
	FILM	----->	Standard approach: "traditional" documentary for DVD.
September 2013	CRITICAL REFLECTION	----->	Refers to the "standard film". - My own critique - Failed attempts
	METHODOLOGY	----->	4,000 words - How I approach the subject matter? - Why?
December 2013	STATEMENT OF INTENT		
	EXPERIMENTAL PRODUCTION(S)	----->	Experimental approach: alternative version(s) of the documentary and/or, maybe, a product which is in a different format than a regular documentary, e.g., a non-linear project.
September 2014	CRITICAL REFLECTION 2	----->	Refers to the "experimental production(s)".
April 2015	REVIEW AND CONCLUSION		
	REVIEW AND SUBMISSION		

Appendix B: Documentary Poster
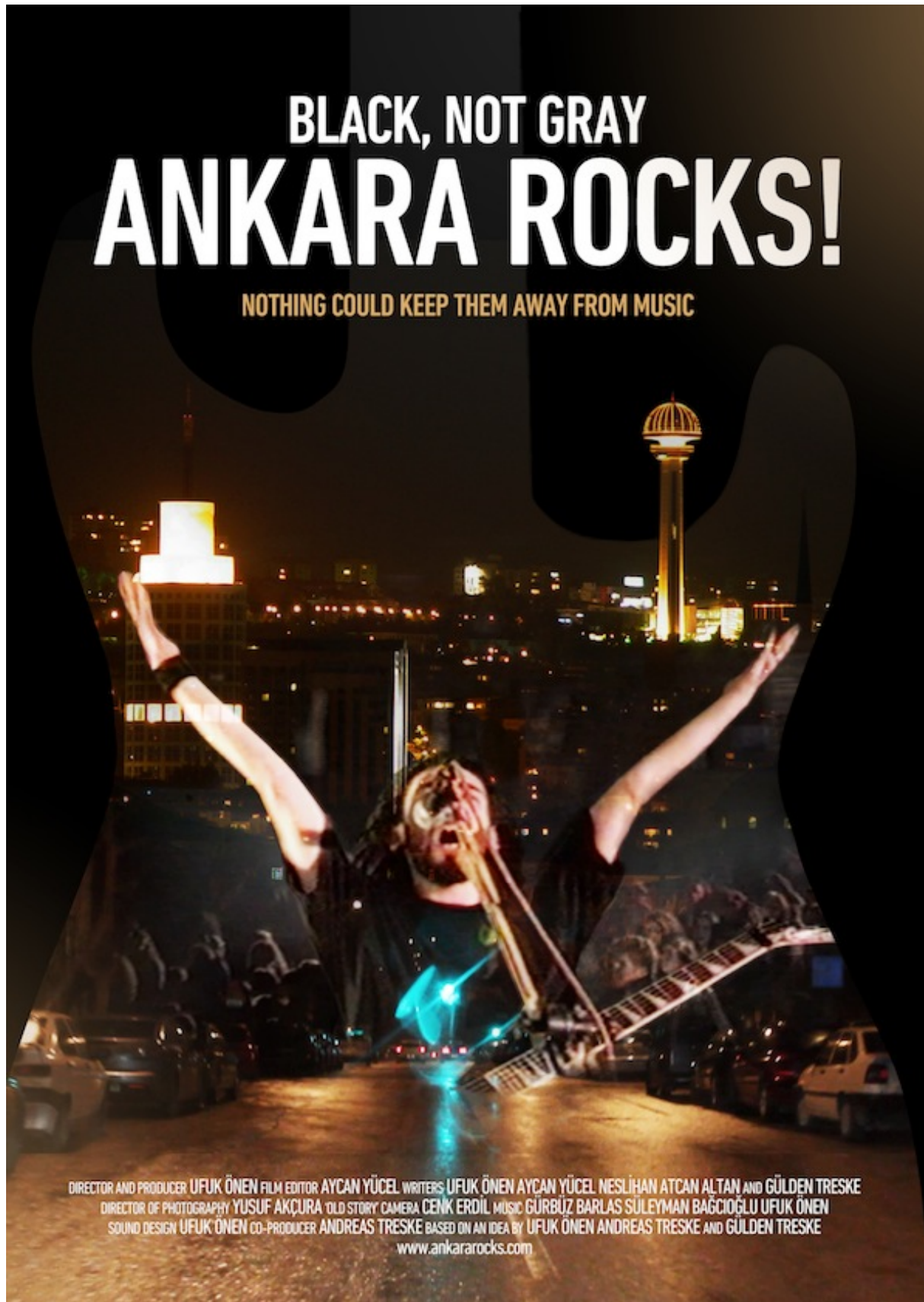
Appendix C: Documentary Information and Credits

Languages: Turkish and English with English subtitles

Runtime: 87 minutes

Technical Specifications: Pal | HD Video | Stereo Sound

Director
Ufuk Önen

Producer
Ufuk Önen

Editor
Aycan Yücel

Writers
Ufuk Önen
Aycan Yücel
Neslihan Atcan Altan
Gülden Treske

Director of Photography
Yusuf Akçura

Hazy Hill Old Footage Camera
Cenk Erdil

Music By
Gürbüz Barlas
Süleyman Bağcıoğlu
Ufuk Önen

Co-Producer
Andreas Treske

Line Producer
Zeynep Işıl Işık Dursun

Interviews Camera
Yusuf Akçura
Andreas Treske

Interviews Lighting
Yusuf Akçura

Camera Operators
Erhan Avcı
Güçlü Aydoğdu
Alihan Coşkun
Sera Çakıroğlu
Cenk Erdil
Emirhan Gedeleç
Başak 'Lola' Gökçe
Şeref İşler
Kubilay Pekşen
Kemal Tuğrul Sümer
B. Ömer Uyanık

Digital Effects
Aycan Yücel
Çınar Çulfaz

Sound Editing
Ufuk Önen

Sound Mixing
Ufuk Önen

Boom Operators
Miraç Atıcı
Begüm Bilgenoğlu
Sera Çakıroğlu
Neslim Cansu Çavuşoğlu
Alev Değim
Başak 'Lola' Gökçe
Günışık Sungur
B. Ömer Uyanık
Pınar Yorgancıoğlu

Set Photographers
Begüm Bilgenoğlu
Sera Çakıroğlu
Neslim Cansu Çavuşoğlu
Alev Değim
Seza Esin Erdoğan
Başak 'Lola' Gökçe
Pınar Yorgancıoğlu
Zeynep Ilgaz Zencirci

Transcribers
Yaz Akçura
Yusuf Akçura
İpek Atcan
Neslihan Atcan Altan
Sinem Aydınlı
Giray Bayer
Sera Çakıroğlu
Neslim Cansu Çavuşoğlu
Alev Değim
Zeynep Işıl Işık Dursun
Leyla Dündar Ergin
Başak 'Lola' Gökçe
Alkor Kutluay
Damla Okay
Ufuk Önen
Serda Ceren Sağbaş
Uğur Satılmış
Günışık Sungur
Arda Tezok
Melike Uyanusta
Aycan Yücel
Aslı Zülal

Translation
Ufuk Önen
Neslihan Atcan Altan
Belgin Selen Haktanır
Aycan Yücel

Subtitles
Tomasz Jurczyszyn

Additional Photo Credits
Ahmet Soyak

Interviewees
Ferman Akgül
Volkan Akgün
Uğur Bülent Aksoy
Eren Alkan
Emre Alptekin
Zafer Altundağ
Utku Arslan
Yiğit Ataman
Neslihan Atcan Altan
Saygın Ay
Akın Bağcıoğlu
Süleyman Bağcıoğlu
Cem Bahtiyar
Kerem Beşli
Hicri Bozdağ
Burçin Bülbül
Oganalp Canatan
Serdar Ceylan
Kaan Dirgin
Alp Dündar
Selim Eralp
Cem Eren
Leyla Dündar Ergin
Çağatay Ergin
Tolga Ergin
Artun Ertürk
Tarkan Gürol
Emrehan Halıcı
Gültekin İrengün
Koray Işıldak
Burak Kahraman
Deniz Karadoğan
Dilek Kaya
Murat Köselioğlu

Atıl Kurttekin
Ete Kurttekin
Hakan Kuşçu
Mete Kuteş
Alkor Kutluay
Ufuk Önen
Özgür Can Öney
Asena Özçetin
Emre Özgümüş
Güney Özsan
Mehmet Şevki Öztürk
Süleyman Özyıldırım
Sadık Sağlam
Erkin Şahin
Ferhat Şahin
Berrak Saka
Yağmur Sarıgül
Levent Seğmen
Faruk Şenel
Emrecan Sevdin
Yaşar Sökmensüer
Erkan Tatoğlu
Burak Tavus
Egemen Ünal
Doğa Ürünay
B. Ömer Uyanık
Tuna Vural
Alper Yarangümeli
Şener Yıldız
Efe Yılmaz
Mustafa Yüksel

Old Hazy Hill Footage (appearances)
Can Abanazır
Mete Artun
Ekim Can Bayram
Mehmet Boybeyi
Cenk Erdil
Burçin Erol
Bayazıt Musal
Zeynep Kalkay
Metin Kayıhan (voice)
Volkan Kırağı
Laurence Raw
Sinan Sungar
Trio Metin

Trio (appearances)
Leyla Dündar Ergin
Çağatay Ergin
Fethi Okutan
Ufuk Önen
Asena Özçetin
Murat Koçyiğit
Celal Sözer
Aylin Vagas-Başara

The Building (interviews)
Orkun Arıyörük
Mert Bal
Hicri Bozdağ
Leyla Dündar Ergin
Metin İslam
Deniz Karadoğan
Gözde Petek Koşmaz

The Building (appearances)
Emek Akman
Taner Alatan
Tara Arseven
Göksenin Bal
Aylin Vagas Başara
Levent Başara
Özkan Çapa
Şermin Çapa
Buğra Çelebi
Yiğit Çiçek
Özlem Doğan
Zeynep Işıl Işık Dursun
Koray Elbaşı
Çağatay Ergin
Didem Gülbay
Suna Bulur İmir
Mert İmir
Ayşin Tanrıverdi İslam
Şeref İşler
Hülya Keleş
Yusuf Kenan
Ayşen Konuralp
Devrim Konuray
Berrin Arlı Kula
Ulaş Kula
Z. Lara Lişesivdin
Orkut Ahmet Mutluer
Selçuk Oktay

Hakan Ataktürk Öktem
Mert Öktem
Leyla Önal
Mehmet Pozam
Selim Rödrigüez
İhsan Şen
Sami Ülgener
Kemal Ünal
Mert Varlık
Tolga Vural
Tuna Vural
Özlem Gül Yarangümeli
Kıvanç Yarangümeli

Archival Footage Appearances
Cemal Atahan
Gürbüz Barlas
Burak Baç

Bands
Aaaarrghh
Absent Without Leave
Airfax
Art Niyet
Artun Ertürk and Diplomatik Rock Opera
Axe
Barone Steel
Black Tooth
Crestfall
Crimegate
Crisis
Çalarsaat
Dark Phase
Dead Mosh
Dengesiz Herifler
Depresyon
Dr. Skull
Dreamtone/Neverland
The Guts
Hazy Hill
Heavy Sky
Jinx
Karakedi
LASH
Lychgate
Manga
Metropolis
Mindvortex

Overdose
Parthenogenesis Music
Presage
RockA
Sceptic Age
Sokak Köpekleri
Spinners
Suicide
Thrashfire
Witchtrap
Wyvern

Featured Songs and Performances By
Axe
Black Tooth
Crimegate
Dark Phase
Depresyon
Artun Ertürk and Diplomatik Rock Opera
Dr. Skull
Emrehan Halıcı & Gürbüz Barlas
Gürbüz Barlas & Sadık Sağlam
Hazy Hill
Heavy Sky
LASH
Manga
Metropolis
Mindvortex
Sokak Köpekleri
Spinners
Suicide
Süleyman & Akın Bağcıoğlu
Witchtrap
Wyvern

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Saygın Çelebi
Özge Deren
Sertaç Durmaz
Ursula Erdil
Zeyno Erdil
Güven Erkin Erkal
Şahap Gizlen
Cem Gül

Ahmet Gürata
Engin Hızarcı
Buğra Karabey
Can Karakullukçu
Beyza Yazıcıoğlu Kozak
Kadir Köymen
Onur Köymen
Şanser Kurt
Hakan Küçükçınar
Ayşegül Uzun Marinkovic
Mehmet Uğur Memiş
Ersan Ocak
Fethi Okutan
Gülsen Önen
Yakup Senem
Demir Sert
Pelin Sümer
Hamdi Şeker
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Alper Tülek
Murat Yılmaz
Ayşe Yücel
Ayşen Yücel
Nuri Yücel
Taylan Yücel
Edelkrone
Midas'ın Kulaklığı Studios
Retro Studios
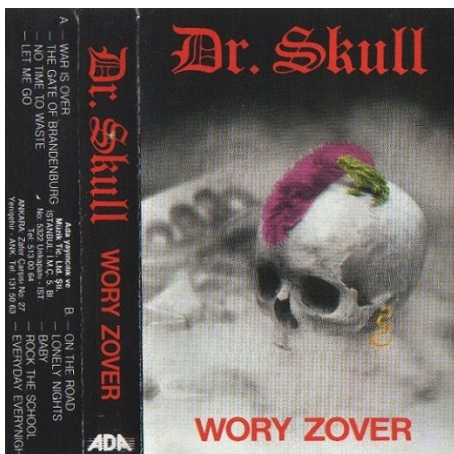Trio

Appendix D: Photographs and Album Covers

Axe (circa late 1970s)

One of earliest heavy metal bands from Ankara and Turkey.

Dr. Skull (circa late 1980s)

One of the most well known heavy metal bands from Ankara. The band was originally named "Skull" but later on re-named as "Dr. Skull" because all four members were medical students at Hacettepe University, Ankara.

Wory Zover by **Dr. Skull** (1990)

Debut album of Dr. Skull, recorded in Ankara and released in MC (Music Cassette) format.

Murky Bedlam by **Hazy Hill** (1990)

Debut demo tape by Hazy Hill, later on marketed as a 5-song EP. *Murky Bedlam* is the first properly recorded and packaged demo tape by a Turkish band which had press coverage via various fanzines and magazines, and received airplay on college radio stations, across 25 countries.

Hazy Hill (circa 1995)

One of the most well known metal bands from Ankara which also played shows in Europe and received press and airplay in various countries around the world.
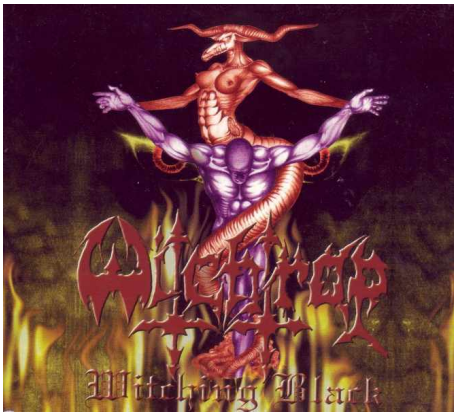
Witching Black by **Witchtrap** (1997)

One of the most popular black metal albums ever released in Turkey.

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Sokak Köpekleri (circa late 1990s)

A popular punk band from Ankara.

Suicide (circa early 2000s)

Formed in the early 1990s, one of pioneering death metal bands in Turkey.

Manga (circa 2010)

Formed in late 1990s, one of the most successful bands from Ankara and also Turkey. Manga won "Best European Act" award at MTV Europe Music Awards 2009, finished the 55th Eurovision Song Contest at 2nd place in Oslo, 2010. Manga's single was featured in the EA Sports FIFA 2006 computer game. Manga has played shows around the world, including prestigious venues including London Wembley Arena.

Art Niyet (circa 2010)

A hard rock band formed by the members of various old rock and metal bands from Ankara.
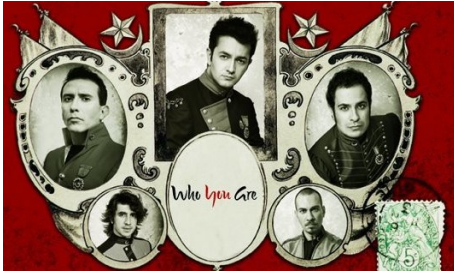
Diplomatik Rock Opera (circa 2005)

Project band of Artun Ertürk, writer and producer of several hit songs in Turkey and former member of the then popular **Absent Without Leave.**

Poster of a rock and metal concert in Ankara in 1989. **Axe** (heavy metal), **Presage** (thrash metal), **Hazy Hill** (thrash metal), **Sacrificed** (heavy metal) and **Merciless Uncephal** (heavy metal). All the bands were from Ankara.

Poster of a rock and metal concert in Ankara in 1990. **Exon** (hard rock, İstanbul), **Hazy Hill** (thrash metal, Ankara), **I.D.E.A.** (hard core, Izmir), **Sacrificed** (heavy metal, Ankara) and **Charon** (thrash metal, Ankara).

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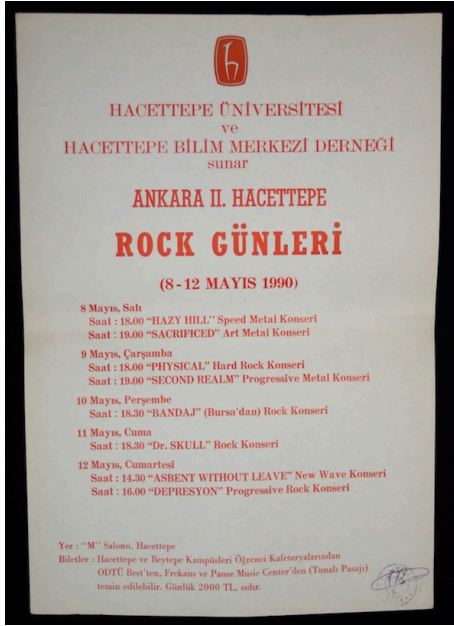
Poster of a 5-day music festival in prestigious M Hall at Hacettepe University, Ankara, in 1990. The festival featured concerts from then popular Ankara bands such as **Hazy Hill, Dr. Skull** and **Absent Without Leave**.

Süleyman Özyıldırım, owner of **Shades Records**, Ankara, a cult record store well known among record and CD collectors in Turkey, during the shooting of his interview for *Ankara Rocks* (2011)

A view of Ankara on a winter day (screenshot from the documentary).

"Security Monument" in the Güven Park, downtown Ankara. The sculpture was made from Ankara stone in 1935 (screenshot from the documentary).