My Jewish London: Performance and Identity in Co-Creative Documentary Practice

PRODUCTION FILE

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Appendix A: London Jewish Broadcast and Non Broadcast Documentary Archive

Full list of archive films on Jewish London from 1960 thru to present:

PhD Doc Archive

NB films marked in red have LGBT content.

Broadcast Jewish London documentary commissions (NB all productions except for One Pair of Eyes are independent productions commissioned by the UK broadcasters as indicated)


UK Doc Productions

Non Broadcast Jewish London documentary/factual commissions

Appendix B: Broadcast TV Religious Programming Timeline (after Noonan 2008)


1977 The Annan Committee Report proposes the setting up of Channel Four, diversity programming and independent production in TV broadcasting (ibid: 81).

1981 the BBC Annual Report advocates the making of documentaries as part of religious programming (ibid: 86).

1986 The Peacock Report report on broadcasting emphasises the consumer, as opposed to the producer (ibid: 26).

1990 Broadcasting Act heralds outsourcing, ie independent producers having greater access to the BBC (ibid: 92).

1993 The BBC initiates outsourcing to independent producers (ibid: 117).

1994 BBC decentralisation leads to a more fragmented commissioning process for religious programming with the department based in Manchester and the controllers in London (ibid: 101-115).

2005 Ofcom Report states that audiences prefer factual storytelling programming rather than televised religious services. (ibid: 162).

2005 BBC renaissance in religious programming with *The Monastery* (Cannell and Solomon, 2005)\(^1\), which is an entertainment, reality TV format. By then, three pillars (strategies, values – an advertising term) are established for religious programming: the personality led factual documentary/ reality TV show, the spiritual ‘journey’ genre, the landmark series such as *History of the Jews* (Schama, 2013), all in a market led economic environment (ibid: 162-166).

2008 The BBC moves to channel controllers and commissioning editors being the central gatekeepers to programming. With it comes a focus on audience, market profile and standardisation. 40% of the BBC programming is outsourced to independent production companies who are non-specialists, but have the reputation of being more creative, greater risk takers, and prepared to explore new opportunities (ibid: 139).

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\(^1\) The Reality TV series focused on a group of individuals, not all religious, who spend time in a place of retreat.
Appendix C: Collaborators’ ‘Emotional’ Maps
Appendix D: ‘Emotional’ Map Transcripts
JM:

Hi I’m Josh Marks. I’m here today to draw out...try and process the Jewish journey I went on a few weeks ago. And so I’m starting off drawing 398 Watford Way, which is where we started at my Grandma’s house. Here’s where I discussed all about family, the starting points of my Jewish identity. I didn’t point out at the time, or I may have, that there is a boundary, an Eruv, right near the site of her house. It’s sort of follows along the bridge by her house and it is a particularly interesting Jewish geographical feature because it is the boundary that allows Jews to carry within...on the Sabbath. One of these indicators of Jewish geography, the fact that there is a physical barrier there, normally just a piece of string, that allows people to carry in that area of the Sabbath, which has all sorts of ramifications from wheeling someone in a wheelchair, wheeling a child in a pram or taking a present round to someone for dinner. When you get a clustering of Jews, one of the things they’ll try and invest in is this physical structure. Although small, it’s still a very important one in that it allows an easier Jewish life within the realms of Orthodox Jewish law.

So after going to Grandma’s house we walked along the Watford Way, past the 113 bus stop. We left my Grandma’s house, along the Watford Way, past the 113 bus stop and entered into Sunny Hill Park. And I remember at that time discussing the fact that my primary association with this park was Christmas Day...Christmas Day spent at my Grandma’s house...a family occasion. It’s one of those weird paradoxes of [Anglo] Jewish identity in this country that one of my principal associations with the Jewish place is Christmas. And so once in the park it was a fairly vast space and it gave time to reflect to look at, try and pick apart the issues of Jewish identity as we wondered through it.

[03:26 +] repeat of the same stuff as above

...I pointed out the Mazuzah [at 398 Watford Way], the religious parchment on the door, and sort of just discussed the importance of family in forging my Jewish identity and particularly the importance of that specific home which has been a family home for the last 50 years and one that my Dad grew up in. There’s a sort of long term continuity....

[04:38] [the Eruv...a smart lock-hole to get round [the rules of the Sabbath]]...

[05:33] [Anglo Jewish identity and Christmas]... led me on to this notion of dual identities, being both British and Jewish, as we walked, wandered through the park over quite a long journey, which gave me time to reflect, and to drill down into some of those issues. That’s one of the nice things about parks. They give you the “space” in which to develop thoughts, to escape the noise and hustle and bustle of city life, or just have some to think. When I was there I spoke a lot about dual identities, and I made reference to a guy called, an author called AB Yehoshua who got into a lot of trouble a few years ago for describing a diaspora life for being all about a partial Jewish identity, having described it as partial Judaism, and no matter how your life was fulfilled Jewish-ly in the diaspora, you could only be partial, whereas in Israel you were effectively a full time Jew, even if you did absolutely nothing Jewish, because your whole experience was immersed in Jewish time and Jewish place and Jewish values. So for me it’s a really interesting idea. I think the Christmas example hints at one of those...There is something rather problematic about a diaspora Jewish identity as opposed to a fully immersed Israeli one.

[07:08]
Once we finished philosophising in the park, I climbed a hill, went passed Mddx Uni which doesn’t have any particular meaning for me, but was where my Dad studied many, many years ago... We then turned down into Church Lane at that point and wondered all the way down into the Burroughs, where we currently are now, the home of FZY, the Federation of Zionist youth, which is the ...I have been chairing for the last year. It is 102 years old and every year a graduate is elected into the position. It is a one year sabbatical position. For me it is the culmination of 9 years, almost a decade of involvement in the Jewish youth movement. I guess it is one of the most formative influences in my Jewish identity ...FZY. It is where a lot of my social life is shaped around. I’ve had time to develop the ideas around who I am, that Jewish identity views as well as broader identity views. And a lot of my personal Jewish journeys have been with FZY, whether to Israel, on a bus tour around Europe or just in general. This whole year “journey” in terms of having to run such a large organisation, and being shoved in the deep end and being left to try and swim. I guess for me that has been a very formative year in terms of my broader identity, but it’s been in a Jewish youth movement context.

[08:51]

Once we left FZY we wondered down Brampton Close, which is sort one of the Sunset Boulevards of Hendon and it’s the sort of the high priced real estate. It’s ...a concentration of a lot of religious Jews who made a lot of money who still want to be in the Jewish community. It’s a very wealthy road. It’s where Jews have clustered. [Then] we went down a series of less nice back alleys until we reached Raleigh Close, which is the Hendon United Synagogue. Outside the synagogue we looked at some of the architectural features, in particular the fencing and the subtle art. We also had an interesting exchange with a bloke who was worried about what security threat we might be posing and why we were filming. I thought it was an interesting comment on the [sic] uncomfor around Jewish identity in this country. The idea that something innocent might be something far less so, and the collective paranoia: both the anonymity of the building and the reaction of the guy we met there. That was a sort of religious identity - an exploration of that aspect.

[10:15]

We then continued going down alleys, not very nice estate, and merged out onto Brent Street which for me is like a mini Jerusalem, a concentration of Jewish restaurants, Jewish kosher shops, kosher restaurants... that sort of cultural life. We stopped outside one of my favourite restaurants and reflected on the fact that if the synagogue was very anonymous and very hidden, this was very out, loud and proud. It was very publicly Jewish. It was a hub of Jewish life and that’s what Hendon was and that’s where we concluded our journey.

SK: Tell me Josh, what has the experience of doing all this meant to you? When you look at the map now what do you see about yourself? As a Jew? What are you left with after all this? Is it what you would have anticipated? Is it a tiny piece of what Jewish London is for you? Does it encapsulate something for you?

JM: I think it was quite difficult to describe identity with geography. I found that particularly challenging, to try and find one place that encapsulated all of those different ideas, and then to get them in the right chronology and to make it flow in a way that made sense to me. That said, I think I managed to pull out some key themes, perhaps slightly spuriously, but I still feel I managed to pull out key themes, also to encapsulate several key aspects of who I am... I guess because of the worlds I have been involved with... And the fact that I have been involved with the Jewish youth movement, talking about Jewish identity is not something novel, it is sort of the bread and butter of the whole thing as you try to get young kids involved in who they are. And it’s something I grown up with for years. But for me it was very different way for me to present ideas that I have already mulled over ... very interesting. If I could do it again I think I might ...if I wasn’t restricted to one place I think I could
probably pick out several formative places and go through each one in detail rather than having to it all within walking distance of each other.

[12:59] Repeat of FZY talk...

[14:05]

SK: Tell us a bit about your kepa. What does it mean?

JM: My kepa has FZY symbol, FZY’s official slogan “........” which means “movement without breaks” or literally “the movement that never stops moving”.

SK: What do you think that means?

JM: I think it is one of our mottos about activism, being defined for young people by young people, and about continually driving forward change.

[last minute more repetition about FZY for pick ups]

16 minutes.
Roberto emotional map transcript 2013

(Nb this interview predates the Israel-Gaza conflict of summer 2014)

SK Rob, thanks for inviting us over today. It’s been a couple of weeks now since you did the walk and I thought it would be interesting for you to reflect on the experience in a graphic way, so just like the other participants I’ve asked you to do some sort of graphic representation of what you think the experience was for you. And maybe you can talk us through what you’ve done?

RB Yeah, absolutely. Well funnily enough I hadn’t done anything really until this morning, before you arriving. So maybe about 15 minutes before you arrived this came through really. Yes, I am a designer and in a way I have been involved in the art world, so in a way it was just evolving in my head since we did the walk. And what’s come out from the very simple painting I’ve do here is that a stream, a river is flowing through the main part of this drawing, which is actually the walk we did through the park, and being represented by a steam.

Being that I’m a designer and an artist, I thought this would come quite quickly, early on after the walk. I made one little drawing from that time which… gave me the idea of what I’ve done today, the inspiration for that. And really it’s about the flow of that walk, and some things that came up which are to do with separation. We start really on the right with a very closely knit family which is actually my family. I have happened to have drawn 4 children, that’s me and my three brothers. It also represents my neighbours, Evelyn, Alan and their family, and liana and ray and their kids, who are also 4. So there is something quite strong that has come across for me. There is a menorah by that family which obviously has something to do with the festivals that I have always enjoyed with family. And I have written "family love and tradition" around that group. On the other side of the river is me and another man that is probably representing my partners through my life. And there are some words with that… and it says "artistic, intimacy, togetherness, love, warmth and embarrassment" so some of the things that I obviously feel about being together with another man.

SK tell me about embarrassment. Why that word? The others are also positive.

RB yes, I think because having been raised by a Jewish family here and in South America, and being quite traditional, as my parents have been, and having 3 straight brothers, being gay within that unit felt very awkward, and I think somewhere I still have some small amount of embarrassment, and even for myself, that I am gay. And maybe that the lifestyle that we have as gay men is not something that I am very very comfortable about. So although it's taken me a long time to find that actually I am comfortable with my gay friends, with my younger friends, within my family who have really embraced me as a gay man very very well, and my nieces and nephews all love me for who I am, I've never had anything difficult other than from my father really, and that's probably to be understood, being that he's from s different generation. But ...

SK can I intervene? You talk about a lifestyle that is very separate obviously from the Jewish lifestyle, how does that fit in because at the moment you belong to a gay and lesbian synagogue. Doesn't that bring the two worlds together for you? Or do you still feel that they are very separate?

RB Well yes in a way that does help me to feel that I can be Jewish and Gay at the same time, but it's not very often that... I will definitely share with my friends and family that I am going to my Jewish group. And when newer friends of the family will ask me, "Where is it, what's your synagogue?" I will say it's BKY, it's a Jewish Gay and Lesbian Synagogue group, and they are quite intrigued that it exists. And non Jewish friends are intrigued that the Jewish religion accepts and is actually embracing us as a community, as part of the bigger picture of Judaism. So I think, yeah there is a part of me that understands that I am embraced by my Jewish Gay world, but there's a part of me that still really hankers to the fact that I kind of don't really, perhaps because I don't have a long term partner that I've been really able to built a longer term life with, that being with my family at fri night or something is ...it's usually just me. I might bring a friend along
sometimes, but it's something that happened as I grew up from being a teen ager to my 20s and 30s, I felt very embarrassed about bringing one of my boyfriends to my family to a fri night.

SK Why?

RB because usually they were not Jewish, and most of my partners have not been Jewish. I've had 1 partner who is Jewish, and because in a way I didn't think my family would be comfortable with me bringing a male partner, until after I came out. But that was already at 35 so all these very important years of nourishing a positive attitude to one's gay lifestyle and being Jewish were really always with a bit of shame I would say.

SK so on the map there obviously that explains your being on the "wrong side of the river", shall we say? Or is it the alternative side of the river?

RB The alternative side of the river...it depends on which bank you prefer! I suppose...

SK then tell me is this something that sort of, is something you are conscious of when you walk through the park? Is it a meditative experience where it makes you feel apart, but somehow connected, because you showed us your chosen community in this area, your friends who live on the parameter of the park? But that walk through the park, and the avenue that you were describing, does that help you to bring all these different factors together?

RB Yes it does. In a way what I feel is that there is flow that goes around and back. So there is a kind of circle that happens. Although I have drawn just a stream going through, in a way if I continued this I'd probably come round and then back to where I started which is me I guess. And so there is a separateness, but I think you are right, the park does have something that is very meditative and does maybe bring everything together in some way.

SK and all the time you are invisible..

RB Absolutely.

SK Talk about that because...being on the other side of the river it suggests that no one can see you anyway. You are hiding in the bushes! Why if your Jewish identity is really important to you? Is it purely because up until recently it hasn't been possible for you to bring those two elements together? And maybe if you could, could you speculate on an occasion where you would be able to be visible as a gay Jew, and feel comfortable?

RB well being on the gay pride march as a member of BKY and I held the banner proudly through the streets of London, and really enjoyed myself doing that, I suppose feeling free to be be to do that. I think it is a very special occasion, that occasion. It's very unique and and amazing. And there is a wonderful camaraderie amongst the whole gay community. I think more recently though I feel that with the separation that is happening in our world, where different religions are gathering what I feel sometimes is a kind of separateness, I essentially as a human being prefer the idea that I can be seen by people as a reasonable person, and interesting person possibly, somebody who might have a way of helping others, or being artistic or just a member of the community doing what one person can do to contribute, without me having a banner of saying I'm Jewish and therefore I'm special. I don't believe anyway that we are the chosen people. I don't believe we are special in that way, I think all humanity is special. so for me anyway as an individual I feel that if somebody enjoys my company and finds out in the course of our friendship that I am Jewish, and it's not that I am embarrassed about being Jewish at all, because actually I am very proud of being Jewish.

SK And you don't feel any fear about being Jewish?

RB I don't feel any fear, generally speaking.
SK is it easier to parade your gayness in public? Do you feel ...

RB no. I don't like to parade myself, either are a gay man really. Perhaps being artistic and being interested in colour, I may come across visually that way to somebody who isn't, but I think what I like to feel is that it's my character first that has an impression, as all of us should. are we reasonably good people or are we rather difficult human beings. And then if you discover that someone is interested in architecture, gardening or religion, or that they are Jewish then you go "he's such a nice chap, a nice bloke". Oh " he happens to be Jewish" but what that does for me is it unites me, and do have lots of non Jewish friends, Arab friends, Christian friends, and for me although there is a special bond, and I was telling you earlier that I just reset with some school friends of 45 years ago, we were at the same school when I was about 13/14, we did barmitzvah together, and we've after a long time met up again. They've had children, they've got grand children. I don't have any of that, but they are absolutely lovely, they are respectful of who I am. We had a fantastic gathering. And in a way because they are Jewish, because we were raised together, in some way there is something very bonding about it. And there is no denying of that. And I have my older brother in Israel, and his kids, and I feel a real bond to that. So in my idealistic world, I feel that Israel has a very idealistic place in my life. A bit like Chagall I would say. You know you were saying that my drawing has a bit of a Chagall feeling, I am an idealistic person anyway. Even though I am coming closer to my 60th year, I still feel that with all that is difficult in life there is something quite unique about living today in our world. But I think it's because we have every opportunity of being in all parts of the world and I think that to say to somebody "here's my kipa, here's my talit cover, I'm Jewish, I'm proud to be Jewish, and that's the way of doing that", I don't believe that's the way of doing it. I think for me it's more important to respect other human beings and to make them feel important and respected, and in that way show a kind of kindness to other society, than to parade in a way with a symbol that might encourage people to feel that that's what you're going to say first of all. You don't want to say you are interested in film, or architecture or people or flowers or gardens, you want to say that I'm interested in my religion first. And perhaps that's not me. Because my religion in a way turned me away when I was a young man. Perhaps I have kept a bit of that.

SK did you feel more visible on Edgware Rd, rather than inward looking, historical and contemplative of the past in Queen's Park. How does that work?

RB well maybe that's a really good way of seeing it, and interpreting it. Yeah, I kind of felt when we went there it, it's sort of going to Israel in a way. It's also like going to Columbia. So there is something of the rootedness of it and the dynamic, the "heat" of the people who are around that area that is much more... Has Middle Eastern, South American. And in me there is that. And in Queens Park I am much more English probably. And perhaps less visible as a Jewish person. And maybe there, even though I am still not wearing a kipa, because there is more visibility of an Arab world, ... Semitic world, maybe I feel that I can actually be more Jewish.

SK and why isn't Edgware rd on the map then?

RB that's a good question! I think I ran out of paper! I need to do another one to go above it, to continue the journey.

SK because it looks where I'm looking, it looks like your map ends with..

RB the synagogue..

SK We were there [Brondesbury] in the present tense, we were looking at a mosque actually. I don't know if you are familiar with the palimpsest, the idea that there's a kind of shroud over something, and if you scratch away, it's like painting...you remove the paint and reveal something underneath. Your scratching away at that building in your own mind revealed something and took us back to an earlier layer as it were.

RB mmmm
SK but I thought when we were in Edgware Rd we were in the here and now. It was all about food, colour, let's go into the food shop, let's eat.

RB Interestingly enough we were next to synagogue [West London] too which I've been to several times, and a friend of mine's got married in. So perhaps subconsciously that synagogue in the drawing is both Brondesbury, but also West London ...it's [the drawing] got lots of Cypress trees. So it is very Israel, and most of my vision of synagogue, even Notting Hill where we meet at BKY, although it has nothing of Israel in it, I probably dream about the idea that I am surrounded by Cypress trees and hills of Jerusalem. So perhaps that in the drawing is representing both this old synagogue [Brondesbury] and also the one we were near to [West London], in Edgware Rd. And actually the mood of people there is much more like Israel, and much more like Columbia for me, than here [Queens Park], although I try to search it out. at the local vegetable shop, which is run by Lebanese, it's great place to have a bit of an uplift of energy, but maybe I need to continue the drawing at some point. ...Sometimes I think I want to live in a place that has a hotter temperature, both weather temperature and the people, because in a way it brings out something in me.
Ed map transcript Summer 2013

SK Hi Ed. We are back again after several weeks since the walk. And we are going to do the map...exercise. And it’s really an opportunity for you to think about what bits of the walk were really memorable, and what you think you would like to emotionally to express about the walk in relation to the map. It’s not a literal map. If you want it to be it can be. It’s intended to encapsulate what for you is the essence of the experience. So what things stand out for you?

ET What I didn’t expect to come out of it was the pathway through the middle of the walk. Because at the beginning of the walk, the park, was an element of home. And the end of the walk was my shule, an element of home. And the detour we took on the way, we went through from green to high street to urban to very urban low cost housing.. Which was part of my painting and sculpture experience, and then out of Kilburn into St Johns Wood which would have different connotations completely. So that I didn't expect. But it was quite useful because the different aspects which are in contrast to one another are something about me as well. Part of idea of being a nice Jewish boy, go to university and get married and everything, and yet there’s the gay side which had to be rebellious. And some of that has been able to come out a bit more over the last 15 years or so... An alternative, that middle part of the walk had that element to it. And the end of the walk was sort of as resolution because having been the nice Jewish man at shule for all those years, I’m now accepted as the gay nice Jewish man I think (laughs).

SK Nice being the adjective of continuity, from old to new (laughs)

ET Yes. So that was really quite interesting. I know with my boyfriend of nearly ten years it’s a much more alternative, much broader range of friends, different type of experience, not the Jewish middle class experience at all.

SK was that reinforced for you on the walk?

ET yah.

SK you kind of left the sanctity of safe Queens Park ...

ET Yah... And the pretence of everything perfect in Queen's Park.

SK so how do you think you express that on paper?

ET Ha ha.. Well I haven't done any homework because I I thought we will just see what..

SK What happens. I'll give you this...

ET have we got colour or are we using pencil?

SK would you like colour?

ET if you have.

SK Ok.

(End of tape 1)

SK ok so ..

ET I purposely didn’t do any planning for this, but just looking at the page here I probably from bottom left to top right as a sequence, because it’s a sequence, a period of my life, As we walked it. So as I plan the
layout, we've got Queens Park ...the street where we lived, the high street. Sweeping across, and then we dipped into the local authority areas, we went underneath the building (canopy), along the back. We came into the arts centre. So we a big stop there, and we have a big stop there. And from the arts centre we went around to ...so this is a continuation of that road. And then in to St Johns Wood and to the shule, where I sat on the steps. That sort of gives us the geography. And obviously we will do the park..

SK nice and green.

ET which was home. We've got the red brick house with the bay window, that was important. We go down the high street, various different sort of shops, post office etc. We've got the sort of, what shall I say, rather grey area, but the odd ... There was some nice graffiti painted on the wall back there somewhere. And then we stopped outside the brick building, the Victorian building which is the arts centre, which was the old...probably a school originally, and has a big, interesting shaped lift shaft outside, and that's where I'm busy painting on the second floor, and producing sculpture on the same floor. And then we reach St Johns Wood, which is a nice leafy area. And then the shule, another brick building. I'm sitting under the portico, at the front. A bit of heaven above it!

SK in blue of course!

ET So that's the feelings as one went through. That was home, and it still feels a bit like home. We spent Rosh Hashanah there as well, with family, as we did last Yom Tov. So it's still the family home. And Queen's Park is all very much a part of all that that. That was 35 years of I suppose... I don't know if the word traditional.. Nuclear family. For a while There was an element of hiding, but it was real. What can I say. This is the high street. I suppose we should put the tube in since that's a mode of transport that was quite important, so and from work etc. then we came to what is a part of my new life.

SK did you do much art - you are an architect by profession - did you do a lot of drawing and sculpture before you came out?

ET oh yes. Life drawing , which I still do, for about 30 years, every Mon evening.

SK so in a sense it wasn't "new".

ET No, but this element of it, there are elements not only of it there, this is called BASES, Brent something, but it was ...you an express things in your art ... I'm more able to do what I want in art (now). I had to be careful as well beforehand. To the new life, I would say this is more alternative, and it's more experimental I suppose, more open in terms of the range of people that we mix with. Well even now, when we were...because my partner when I met him he lived in one of these sorts of houses (council), it was a room in a flat in the East End, but it was very much...

SK that was his experience...different to yours.

ET Yah, and his experience of growing up was very different, much more outside the Jewish containment.

SK well maybe..he's not Jewish is he, so maybe it was less about Jewish/non Jewish than about middle class ... 

ET non middle class, yah.

SK yours was a more privileged live?

ET yah, that's true, yes. And so this (Bases) is an important part of my week now, as I said, the painting and the sculpture, and this is New London Synagogue where I have passed from being that sort of person, I'm
still an element of that person still with me there, and there's an element of that sort of person (gay) with me there. So I don't know how we are going to mark the three stages..

SK The synagogue needs a little diamonti or something, something a little more gay perhaps? (ed laughs) it's been re appropriated?

ET yes, I suppose ..

SK yeah, a little twinkle there. A little sunshine.

ET there's me. X marks the spot. That's the one x marks the spot. The others x marks the spot, the three x-s. Maybe I should make the route look a little more..

SK so it all hangs together for you here (the map)?

ET yah, and as I say I am surprise in this area (Base). Yah.

SK did you feel comfortable in that area, the Alternative area?

ET oh yes. I walk through there a few times a week, have Coffee at the little cafe there.

SK one of the things about being gay I think, which is very interesting, is that we are much more likely to end up with partners that don't come from our socio-economic cultural backgrounds than straight people, because there are less of us and we are a more heterogeneous group socially. So my partner, although he is Jewish he comes from a very communist working class, family originally Middle Class German, but in Britain working class council estate kind of background. And it does come up. Like he is away on a camping holiday now, and of course I've never been fucking camping in my life!

ET you go to Venice, Yes...And you know you see life from a different point of view. And I think because in a gay relationship things that are more important are not having to raise a family -in some gay relationships - you know, how you are going to get on with one another's families is less important. The sort of things that having been through a straight marriage relationship and a gay one, the things that are important in the straight relationship are often different, very often similarity of background. It makes it easier... It controls the type of people you mix with. Certainly in South Africa that was the case. We didn't mix with a wide range of people. That was partly of the the racial issue, as well as everything else. When I came here it was much the same story. There was a broader range (of people) at work. But things that are important (in the gay world) when you meet somebody are whether you turn each other on. The rest you find interesting and fascinating, or you have to make compromises to cope with it. But in our case I think it's been a voyage of discovery for both of us.

SK in a way it reflects how inner city people live whether gay or straight, but I suppose Jewish people tend to be a little more conservative, our upbringing tends to be a little bit more bourgeois, stable, rather conservative and it's interesting when you ...not all the time do you want to be a bohemian. You have a lifestyle to an extent imposed on you whether you want it or not. I think in the straight world you choose that or not, but in the gay world I think that you are compelled, you are thrown out into the world, and you have to find a way of making it work for you.

ET and a more alternative life style is going to be more acceptable I think.

SK Yes. For a lot of gay people burying yourself out in the suburbs like Mr and Mrs Jones just doesn't work.

ET yah.
SK but I have met through the JGIL crowd gay persons who do want the Mr and Mrs Goldberg lifestyle. It would. Be interesting to see if they manage it. It's not been my experience in my life, definitely.

ET well I think part of it is the normalisation of gay life. If you can get married and have a child, which some people want to do, and I wouldn't say anything against it. I've had the benefit of that. But I think it’s because the times... Society has changed so much. Gay people are moving out of the unconventional into the conventional way of life to a certain extent. Because... we weren't accepted, because they can. That's a generalisation, I'm sure there would be plenty of people kicking up the traces as well.

SK I want you to sign the map, because in years to come when Ed Teeger's work is worth millions (laughter).

ET and a date

SK the 27th of August, 2013. Thank you Ed. I never knew a walk through a Brent Council estate could be such a life changing event. (Laughter) Thank you very much.

ET thank you. Great.
SK well hi Nick.

NJ hi.

SK we are going to do the mapping exercise now, and the whole point of of this exercise is that you draw a very free emotional map which summarises your feelings of the walk ee did last week which was actually from Montagu Centre thru Soho, Soho Square and then on to Trafalgar Square. If you want to talk about other things and put other bits in the map, you are very welcome to add.. I know you talked about Mom and Dad and stuff and they clearly weren't on the map. But if you want to put them on your map, that's cool. Just talk, as you draw, just talk about what you are drawing.

NJ I'm. To very good at drawing but I will do my best. Well this block here represents the Montagu Centre. as I say, as a convert to Judaism, who still has a lot of questions about, well theology, but there again that is part and parcel of Judaism, questioning, isn't it? It's not like being x, y and z, it happens or it doesn't happen so to speak. Anyway I suppose I see the Montagu Centre in terms of Liberal Judaism as a quiet voice of reason in a very noisy vocal world when it comes to religion, belief or no belief even these days.. Because militant atheists can be just as vocal and shrill, and in fact are probably just as proselytising as some very extreme forms of Christianity. Anyway, so yes, I see the Montagu Centre as representing a beacon of light or reason in a very shrill and noisy world. So I shall put my new Jewish convert identity with a Star of David, but with a big question mark, which to me is very relevant as well, because from what I know, there's no right or wrong attitude, right or wrong answers compared say to the 2 daughter religions. So yes, that how I see myself as now.

SK do you just want to mark it up as. Onstage Centre so we will remember what it is?

NJ right. Then afterwards we meandered down Charlotte Street and then down to Soho. Right.... I Will do symbolism as to how I see myself in terms of the gay shebang in Soho. Ok, that's your gay bar. Right as I say I'm, what, 51 this year, I don't go out on the gay scene, not because I don't think you should say I'm too old, x y and z, it just doesn't interest me in the same way anymore. And to be crude, your libido doesn't half go once you hit 40. Well, I'm only speaking for myself. Anyway, I'm going to tie this in with my own Jewish journey. I came to london in 1985 when I finished university at Leicester and the idea of a gay village both in Vauxhall or in Soho didn't exist. Gay pubs in those days were seen as seedy, down backstreets, dark and off the main road. Now the idea of having s sort of open gay environment where people could be seen from the street didn't exist. Now early this year me and friend went off to Lisbon in Portugal 'I've been to the Algarve several times and the ones year we went up to Oporto in the north. And the orthodox Synagogue in Portugal was by virtue of the edict of the Catholic Church 100 years ago... They weren't allowed to build the synagogue on the Main Street, it had to down the back alley, so it wasn't visible from the road. Now I drew parallels with that and the fact that when I was coming out as gay in the 80s, gay bars were sort of hidden around the back alley. That's one of the reasons I did draw to Judaism. It is the prejudices that existed for the last 2000 years or more against Jews have been... It's the same sort of psychology as what existed traditionally against Gay people.

SK so you see the gay visibility or invisibility similar to the Jewish one?

NJ Yes. begrudging acceptance in the early 80s to what the Catholic majority behaved towards the Jews when they were resets listing themselves in Portugal in the 20th century after300 years or more of invisibility and persecution.

SK is this our gay bar then?

NJ it doesn't look like one (SK chuckle) - I'll put gay bar. I got grade c in art at O level. It was my worst subject so don't expect wonders from me in terms of artistic..
SK as long as we know what it is, that's all...

NJ Yes... Then we went down to Trafalgar Square. That's Nelsons Column. And we concluded by well revamping some of the things that had come up at the... Rainbow Jews stall in London..

SK the spirituality tent (at Pride 2013)

NJ exactly. I'm going into acronym overload here.

SK it's one of the things about being gay Jewish...

NJ too many letters to remember...even I get confused. Anyway, and we discussed various things like ... we've already talked about the calm voice of reason... I had a very interesting conversation with a Lesbian pastor of the London Metropolitan Community Church (Camden). and there again a quiet voice of reason who unfortunately gets hate mail from fundamental Christians cause she supports gay marriage. So I just turned around to her and said "so that's not very Christian, is it?". That's my take on he matter when people are ... I hate the word spirituality because to me it reminds me of all the sort of new age Mumbo jumbo that used to go on in the 90s. ... It reminds of the woman on Absolutely Fabulous...anyway... That's Nelsons Column, of no significance what so ever but...

SK just to let us know we are in Trafalgar Square.

NJ exactly.

SK...do you think it is significant that Montagu is near Soho? Of course there is a historical reason...all the garment industry...

NJ as we discussed, although I don't do the gay scene any longer I've often been on Saturdays 2/3 o clock to the service and met friends in Soho for drinks. There again people with some ...quote religious people would see that as immoral. I don't see it as immoral, some quote religious people would see my own C of E background as immoral, because everyone used to go to church on Sunday in Bedfordshire, and end up in the pub afterwards, but that's English rural life for you isn't it? So I mean I suppose I've come from one theologically tolerant background, but socially conservative, to a theologically tolerant and socially tolerant background.

(material to do with spirituality tent and Christianity not transcribed)

(On being black and Jewish....)

NJ when I've got a Kippah on on Saturday I've got funny looks for being a Jew. Plus you are mixed race with baby dread locks...so you've got the worst of both worlds almost. So you can empathise with people who are caught between a rock and a hard place so to speak.

SK is that how you feel?

NJ I'm big enough to brazen it. Let's say he comes to me with a knife or a gun, I'm big and bad enough to brazen it out with anybody.

SK well you are a big bloke aren't you? You're tall.

NJ well I'm not aggressive or anything like that, I'm brazen enough to handle it when people challenge me.
SK this whole thing about being invisible.. Well you are, but u r also terribly visible. I mean no one would single you out as a Jew in a crowd, would they?

NJ no

SK because you challenge every stereotype. On the other hand..I can see that it would irritate you,your invisibility, because presumably at some point you would want to be more visible in a community in the sense that you wouldn't feel..you'd feel like you were a part of the mainstream. Do you feel you are a part of the mainstream?

NJ very much within the Liberal movement. I mean a lot of liberal rabbis have have spoken out about racism, discrimination in terms of the Jewish experience anyway.. There again there appears to be some empathy towards gay people, non white people, that's what attracted me to it.

SK do you have anything else you would like to add about the map?

NJ no... I think I've said enough.

SK well ok, thank you very much nick....

(27/8/13)
RS it's funny Montague Street to Montagu Centre....

These are meant to be gates....

So we have got the gates, shut, and the gates could open. And sunrise, two different sunrises, one in the west, one in the east. Ok so this is not sunset, they are both sunrise, although one is in the west and one is in the east. And sunrise always represented in the iconography of my childhood the socialist realist hope, the coming of the new age. I suppose you could say the Messianic age therefore. And we've got from home to synagogue centre, everything is about community. West End and East End. Central Europe rather than Western Europe. Eastern Europe NOT. And you can through the gates from assimilation to coming out. Gates have been such a feature. Any questions?

SK I'm just curious why you put Eastern Europe.

RS East End.. I would sort of ...might put, that's me...so much of which I've tried to explore. I've not got the drawing skills to draw a piano accordion. It feels like it looms large. Or a person singing, I could do s person singing I suppose.

SK do you want to put the word "Klezmer" down?

RS yeah, I could. I could put Yiddish, I could put Klezmer, I could put chazanut..

SK what does that mean?

RS that's the cantorial music, the cantorial tradition, the chazan, chazanit it the whole culture, the whole music.

SK you know my grandfather was a chazan?

RS I didn't.... I think above all ..I've got very limited implements here! Community, community. What else is missing? Of course the Klezmer really belongs...that's interesting. Klezmer belongs in the West End because SOAS is where... I have to join the SOAS to the Yiddish Klezmer.

SK this is where map becomes mind map..

RS I think that is why I had difficulty with the mapping idea because, yeah, it's a mind map, and in a way that's connected here and here, with tefilah, which means prayer leader. Where else did we go, what else did we do?

SK what about being a dad? And a grandfather?

RS didn't talk about that even. Oh yes I did, I did. It sort of doesn't come into the Jewish experience, as I explained. Community I guess includes family, especially here (indicating on the map) and especially somewhere here (again the map). It's not really map.

SK it is a map!

RS ok!? It's got lots of words on it.

SK well, maps do, don't they?

RS It hasn't got many geographical features.
Appendix E: Completed Questionnaires by Collaborators
Questionnaire for *My Jewish London: The Place of Gay Jewish Men on the Streets of London*
From: Searle Kochberg
To: participants in films

Nb This questionnaire about the film making process has been inspired by the one used by Rouch and Morin for the ethnographic film *Chronicle of a Summer* (Rouch, 1961)

**Completed questionnaires can be returned to me by mail or email.**
Searle Kochberg
43 Dinerman CT
Boundary Rd
London NW80HQ
Searle.kochberg@gmail.com

1. How much of the *My Jewish London* film experience felt pre-planned to you and how much felt spontaneous?

   When planning the journey, I mapped thoughts to specific locations, so I had prepared broad themes before starting the walk. However, beyond some rather loose thoughts, most of the content was developed spontaneously whilst on the walk.

2. Whilst filming, did you ever feel you were performing a role? Did you feel bothered by the camera and crew? **OR** Did you feel you were “real” on camera?

   I did not feel bothered by the camera or crew, but the set up did feel fairly artificial:
   - It felt quite unnatural to pause, stop and reflect out loud
   - It felt strange to explain things clearly to an “audience”, e.g. what a mezuzah is, that I would not have explained if repeating the exercise without a camera.

   In terms of authenticity, I feel like I gave a reasonable representation of my views, given that the material was not rehearsed and fairly spontaneous.

3. When did your ideas come to you - before filming or while you were live “on camera”? Can you give examples?

   Certain sections were fairly pre-planned, a section on family, the youth movement, and Israel as a Jewish space, whereas others on the synagogue, the eruv and the Community Security Trust were developed whilst live on the camera – sometimes at the prompting of the interview.

4. How did the “walk and talk” on-camera approach “feel” to you as a facilitating device for you to think about your Jewish London? How was it different - say - than a traditional interview might have been?

   The ‘walk and talk’ format allowed for the development of broad thematic ideas, and the exploration of several different facets of my Jewish identity. However, trying to route identity in place was fairly challenging, with the places acting as a trigger for broader ideas, rather than the ideas being grounded directly in space.

I felt a strong sense of familiarity with the place at the time, so there was a sense of comfort and being fairly at ease. Such comfort is very much relative – as there are several indicators in the piece of communal fearfulness – from the CCTV, the anonymity of the buildings to the section on the CST – however, these did not translate into personal feeling of unease at the time.

6. Is there anything that was filmed **and you thought important** that has not appeared in the final version of the film?

I think the film allowed me to explore most aspects of my Jewish identity, but watching back, I feel like more context would be helpful on my religious rather than ethnic or cultural Jewish identity would add a lot of value.

7. What, if anything, would you like to add about yourself – do or say in front of the camera - that is not in the film?

I would like to unpack my religious Jewish identity some more – it is influenced by mainstream Orthodoxy, but not in line with strict adherence to the law and way of life. I think this is a key piece of context that is interesting and important when contextualising my identity.

8. Is there anything in the film that I did (as filmmaker) or you did, or that we both did, that you think misrepresents you? How so?

I feel like this was a fair representation of my identity, and that I have not been misrepresented.

9. Has the experience of working on the *My Jewish London* film project clarified, reinforced or challenged any ideas you may have regarding your Jewish and/or your sexual identity?

The *My Jewish London* project was focussed around my Jewish identity rather than sexual identity. The project did not challenge any of the ideas around my identity, but rather allowed me to express and process thoughts that were present but not previously verbalised.

10. Has the experience of working on the *My Jewish London* film project clarified, reinforced or challenged any ideas you have about London public space and feeling Jewish?

I felt more like I was taking the audience on a journey through a place rather than myself specifically, due in part to the explanatory nature of the task. However, reflecting back now, the project was a great opportunity to explore different mental facets of my Jewish identity, and their relation to the physical space which I inhabit.
11. In what ways did the *My Jewish London* film project feel like a true creative collaboration between you and I? In what ways didn’t it?

I felt like I expressed several ideas but there is some room to develop them further. There is a tension between my comfort in the area and some of the physical architecture; there are conflicts around my religious identity that were not explored in the film. However, I think the final version is a true representation of me, and that it explores a number of different ideas.

12. Can you summarise how you feel about the experience of working on *My Jewish London*? Was it useful? Do you regret it?

I found the experience enjoyable; it was a positive experience to process thoughts on my Jewish identity, even if there are a few cringe-worthy lines.

13. Would you like the opportunity for the other participants of the *My Jewish London* project to see your film with you?

Yes, on the condition of seeing their videos!

14. Would you be happy for a wider audience to see this film? In what circumstances?

There are a few cringe-worthy lines that I would prefer to be removed (e.g. Brampton Grove as the sunset boulevard of Hendon), but otherwise I would be happy for this film to be shown.

Signed _______Joshua Benjamin Marks__________ Date _______28/07/15__________________

Participant Name (print please) ______Joshua Marks__________________________
Questionnaire for *My Jewish London: The Place of Gay Jewish Men on the Streets of London*
From: Searle Kochberg
To: participants in films

Nb This questionnaire about the film making process has been inspired by the one used by Rouch and Morin for the ethnographic film Chronicle of a Summer (Rouch, 1961)

Completed questionnaires can be returned to me by mail or email.
Searle Kochberg
43 Dinerman CT
Boundary Rd
London NW80HQ
Searle.kochberg@gmail.com

1. How much of the *My Jewish London* film experience felt pre-planned to you and how much felt spontaneous?
   
   Most of it felt spontaneous

2. Whilst filming, did you ever feel you were performing a role? Did you feel bothered by the camera and crew? OR Did you feel you were “real” on camera?

   I did feel relaxed and pretty much myself and ‘real’ - thanks to Searle who made me feel comfortable. Some of the repeats I remember my face felt a bit ‘acted’

3. When did your ideas come to you – before filming or while you were live “on camera”? Can you give examples?

   I had made some notes - but as it happened it just evolved by the walk.
4. How did the “walk and talk” on-camera approach “feel” to you as a facilitating device for you to think about your Jewish London? How was it different – say – than a traditional interview might have been?

Very different and much more powerful and “real”.


I felt comfortable and with quite a few memories that I had not visited since I was a young man – especially outside the Friedenberg Synagogue – (and other).

6. Is there anything that was filmed and you thought important that has not appeared in the final version of the film?

I don’t think so.

7. What, if anything, would you like to add about yourself – do or say in front of the camera – that is not in the film?

It’s been a while since I saw it film. But actually, I have just re-seen it and most of it – I really have enjoyed it – other than...

8. Is there anything in the film that I did (as filmmaker) or you did, or that we both did, that you think misrepresents you? How so?

I didn’t actually like the shots where one is walking away from the camera. During the actual filming, I thought it was interesting – but it eventually version – I actually don’t really like it. I prefer a parallelism of the people, kids playing – and maybe we fall back to the camera – as happens a couple of times – would be more successful. – and not turning my back to the subject.
<table>
<thead>
<tr>
<th>9.</th>
<th>Has the experience of working on the My Jewish London film project clarified, reinforced or challenged any ideas you may have regarding your Jewish and/or your sexual identity?</th>
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<tbody>
<tr>
<td></td>
<td>I do feel it is too brief a film to be able to capture so many things that we go through as Jewish gay men.</td>
</tr>
<tr>
<td>10.</td>
<td>Has the experience of working on the My Jewish London film project clarified, reinforced or challenged any ideas you have about London public space and feeling Jewish?</td>
</tr>
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<td></td>
<td>I feel clarified, clearer and more my own comfortable now in my skin as a Jewish gay man.</td>
</tr>
<tr>
<td>11.</td>
<td>In what ways did the My Jewish London film project feel like a true creative collaboration between you and I? In what ways didn't it?</td>
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<td></td>
<td>you inspired the theme and guided me on the journey. I'm not sure if the end result altogether gives a 'clear picture' of some of the difficulties that we all faced.</td>
</tr>
<tr>
<td>12.</td>
<td>Can you summarise how you feel about the experience of working on My Jewish London? Was it useful? Do you regret it?</td>
</tr>
<tr>
<td></td>
<td>I enjoyed it very much. It was an opportunity to share parts of my story - and re seeing it again, I am confused by most of the content.</td>
</tr>
<tr>
<td>13.</td>
<td>Would you like the opportunity for the other participants of the My Jewish London project to see your film with you?</td>
</tr>
</tbody>
</table>
|     | Yes! /
14. Would you be happy for a wider audience to see this film? In what circumstances?

Maybe a re-edited version and
more, in most circumstances

Signed  
Date 23.02.15

Participant Name (print please)  ROBERT CRUDWN.
<table>
<thead>
<tr>
<th>Question</th>
<th>Text</th>
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<tbody>
<tr>
<td>1.</td>
<td>How much of the <em>My Jewish London</em> film experience felt pre-planned to you and how much felt spontaneous? Choosing the route included thinking about my comments concerning some locations. There were certainly spontaneous aspects when walking through areas of social housing, commenting on the appropriateness of graffiti, and the way you filmed my close relationship with the shul in Abbey Road.</td>
</tr>
<tr>
<td>2.</td>
<td>Whilst filming, did you ever feel you were performing a role? Did you feel bothered by the camera and crew? OR Did you feel you were “real” on camera? I am relaxed about talking about my experiences with people I do not know. There was a consciousness of being on camera but it felt real because we were talking about the reality of my environment.</td>
</tr>
<tr>
<td>3.</td>
<td>When did your ideas come to you - before filming or while you were live “on camera”? Can you give examples? The route was planned and drawn while being filmed before the walk, so the framework of ideas was planned to meet the criteria of the project, from my previous “home”, to the “home” feelings about being at shule. The ideas seemed to flow spontaneously and naturally during the course of the walk.</td>
</tr>
<tr>
<td>4.</td>
<td>How did the “walk and talk” on-camera approach “feel” to you as a facilitating device for you to think about your Jewish London? How was it different - say - than a traditional interview might have been? It was easier than a formal fixed interview because the changing locations prompted ideas and comments. There were only 3 locations as key points in my mind, and the threads of ideas relating to changes in my life were amplified during the walking experience.</td>
</tr>
<tr>
<td>5.</td>
<td>How did you feel emotionally as you walked to/through/among public spaces you identified as part of YOUR Jewish London? Assertive? Fearful? Comfortable? Can you give examples? I felt comfortable, though aware of the major changes in my life’s journey that the locations represented. My leaving of “home” had been traumatic and cathartic, the Brent Adult education environment was an enriching location and a widening of horizons, the shule was a constant, and reassuring place.</td>
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<tr>
<td>Question</td>
<td>Response</td>
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<tr>
<td>6. Is there anything that was filmed and you thought important that has not appeared in the final version of the film?</td>
<td>I was filmed while drawing and commenting on my chosen walk. Perhaps there is something in that sequence worth including, though I leave the decision to Searle.</td>
</tr>
<tr>
<td>7. What, if anything, would you like to add about yourself – do or say in front of the camera - that is not in the film?</td>
<td>I do not think so.</td>
</tr>
<tr>
<td>8. Is there anything in the film that I did (as filmmaker) or you did, or that we both did, that you think misrepresents you? How so?</td>
<td>Not that misrepresented me, but I was surprised that my intonation seemed to be “on show”, or telling a story, and not more relaxed and conversational.</td>
</tr>
<tr>
<td>9. Has the experience of working on the My Jewish London film project clarified, reinforced or challenged any ideas you may have regarding your Jewish and/or your sexual identity?</td>
<td>No</td>
</tr>
<tr>
<td>10. Has the experience of working on the My Jewish London film project clarified, reinforced or challenged any ideas you have about London public space and feeling Jewish?</td>
<td>No. World political changes have challenged how the shule location feels now, i.e. security threats, more vulnerable as an identifiable Jewish place.</td>
</tr>
<tr>
<td>11. In what ways did the My Jewish London film project feel like a true creative collaboration between you and I? In what ways didn’t it?</td>
<td>It felt collaborative.</td>
</tr>
<tr>
<td>12. Can you summarise how you feel about the experience of working on My Jewish London? Was it useful? Do you regret it?</td>
<td>No regrets. It clarified some thoughts about ambivalent feelings, and some resolution of stresses.</td>
</tr>
<tr>
<td>13. Would you like the opportunity for the other participants of the My Jewish London project to see your film with you?</td>
<td>Yes please.</td>
</tr>
<tr>
<td>14. Would you be happy for a wider audience to see this film? In what circumstances?</td>
<td>No problems with this.</td>
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</table>

Signed: Ed Teeger
Date: 16/06/15
Participant Name (print please)  Edward Teeger
| Questionnaire for *My Jewish London: The Place of Gay Jewish Men on the Streets of London*  
| From: Searle Kochberg  
| To: participants in films  
| Nb This questionnaire about the film making process has been inspired by the one used by Rouch and Morin for the ethnographic film *Chronicle of a Summer* (Rouch, 1961)  
| Completed questionnaires can be returned to me by mail or email.  
| Searle Kochberg  
| 43 Dinerman CT  
| Boundary Rd  
| London NW80HQ  
|  
| **1.** How much of the *My Jewish London* film experience felt pre-planned to you and how much felt spontaneous?  
| **Although Searle was using the same template for all of the participants, I felt that it was mostly very spontaneous** (90%)  
|  
| **2.** Whilst filming, did you ever feel you were performing a role? Did you feel bothered by the camera and crew? **OR** Did you feel you were “real” on camera?  
| As above, I thought I was being myself and found the camera and crew very unobtrusive  
|  
| **3.** When did your ideas come to you - before filming or while you were live “on camera”? Can you give examples?  
| I had many ideas noted beforehand and developed these whilst live on camera  
|  
| **4.** How did the “walk and talk” on-camera approach “feel” to you as a facilitating device for you to think about your Jewish London? How was it different - say - than a traditional interview might have been?  
| I found I was more able to “be myself” rather than if I was face to face with Searle in a traditional interview  

*Chalk in a sitting*

I FELT COMFORTABLE AS SEANCE WAS RELAXED AS A FACILITATOR WHICH PUT ME AT EASE.

6. Is there anything that was filmed and you thought important that has not appeared in the final version of the film?

NO

7. What, if anything, would you like to add about yourself – do or say in front of the camera - that is not in the film?

NOTHING

8. Is there anything in the film that I did (as filmmaker) or you did, or that we both did, that you think misrepresents you? How so?

NO

9. Has the experience of working on the My Jewish London film project clarified, reinforced or challenged any ideas you may have regarding your Jewish and/or your sexual identity?

I FOUND IT EASIER TO IDENTIFY AS GAY, MIXED RACED AND JEWISH ALL SIMULTANEOUSLY IN THIS SCENARIO THAN IF I WERE ON A "GAY" PROJECT WHERE ETHNIC AND RELIGIOUS MINORITIES DON'T OFTEN HAVE A VOICE.

10. Has the experience of working on the My Jewish London film project clarified, reinforced or challenged any ideas you have about London public space and feeling Jewish?
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</table>
| 11. | In what ways did the *My Jewish London* film project feel like a true creative collaboration between you and I? In what ways didn't it?  
**SealE was  v. aware of the many ways of being Jewish and the participants’ life stories, including my own.** |
| 12. | Can you summarise how you feel about the experience of working on *My Jewish London*? Was it useful? Do you regret it?  
--- **NOT AT ALL**  
I really enjoyed the experience and felt I could be myself 100% of the time. |
| 13. | Would you like the opportunity for the other participants of the *My Jewish London* project to see your film with you?  
**YES** |
| 14. | Would you be happy for a wider audience to see this film? In what circumstances?  
**YES** - can I discuss how you may wish to disseminate the film. |

Signed:  
**Date:** 05/08/15  
**Participant Name (print please):** Nicholas James Jackson
| Questionnaire for *My Jewish London: The Place of Gay Jewish Men on the Streets of London*  
| From: Searle Kochberg  
| To: participants in films  

*Nb This questionnaire about the film making process has been inspired by the one used by Rouch and Morin for the ethnographic film *Chronicle of a Summer* (Rouch, 1961)*

Completed questionnaires can be returned to me by mail or email.

Searle Kochberg  
43 Dinerman CT  
Boundary Rd  
London NW80HQ  
Searle.kochberg@gmail.com

| 1. How much of the *My Jewish London* film experience felt pre-planned to you and how much felt spontaneous?  
| I had spent a long time considering my route, but all of the memories that surfaced were spontaneous.  

| 2. Whilst filming, did you ever feel you were performing a role? Did you feel bothered by the camera and crew? OR Did you feel you were “real” on camera?  
| This felt genuine and unobtrusive.  

| 3. When did your ideas come to you - before filming or while you were live “on camera”? Can you give examples?  
| All came naturally eg - ‘Yom Kippur’ scene.  

| 4. How did the “walk and talk” on-camera approach “feel” to you as a facilitating device for you to think about your Jewish London? How was it different - say - than a traditional interview might have been?  
| This allowed me to think and explore at my own pace, like a soliloquy.
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<thead>
<tr>
<th>Question</th>
<th>Response</th>
</tr>
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<tbody>
<tr>
<td>5. How did you feel emotionally as you walked to/through/among public</td>
<td>I felt much more emotional than I thought I would, recalling my youth</td>
</tr>
<tr>
<td>spaces you identified as part of YOUR Jewish London? Assertive? Fearful</td>
<td>with my dad and my immense were poignant moments.</td>
</tr>
<tr>
<td>Comfortable? Can you give examples?</td>
<td></td>
</tr>
<tr>
<td>6. Is there anything that was filmed and you thought important that</td>
<td>All present + correct.</td>
</tr>
<tr>
<td>has not appeared in the final version of the film?</td>
<td></td>
</tr>
<tr>
<td>7. What, if anything, would you like to add about yourself – do or say</td>
<td>Nothing to add from memory.</td>
</tr>
<tr>
<td>in front of the camera - that is not in the film?</td>
<td></td>
</tr>
<tr>
<td>8. Is there anything in the film that I did (as filmmaker) or you did,</td>
<td>N/A</td>
</tr>
<tr>
<td>or that we both did, that you think misrepresents you? How so?</td>
<td></td>
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<tr>
<td>9. Has the experience of working on the My Jewish London film project</td>
<td>This allowed me to deconstruct my youth as a series of events and habits</td>
</tr>
<tr>
<td>clarified, reinforced or challenged any ideas you may have regarding</td>
<td>that I hadn't considered in this context before.</td>
</tr>
<tr>
<td>your Jewish and/or your sexual identity?</td>
<td></td>
</tr>
<tr>
<td>10. Has the experience of working on the My Jewish London film project</td>
<td>Maybe reinforced - I generally feel the same.</td>
</tr>
<tr>
<td>clarified, reinforced or challenged any ideas you have about London</td>
<td></td>
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<tr>
<td>public space and feeling Jewish?</td>
<td></td>
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<tr>
<td>11.</td>
<td>In what ways did the <em>My Jewish London</em> film project feel like a true creative collaboration between you and I? In what ways didn’t it? Your creative eye was Selecting the right shots for my narrative - EG with angle shots in the field when I was being sensitive &amp; reflective.</td>
</tr>
<tr>
<td>12.</td>
<td>Can you summarise how you feel about the experience of working on <em>My Jewish London</em>? Was it useful? Do you regret it? It was great to have these thoughts documented. Very cathartic. The end result was much stronger than I had anticipated — Thanks!</td>
</tr>
<tr>
<td>13.</td>
<td>Would you like the opportunity for the other participants of the <em>My Jewish London</em> project to see your film with you? Sure.</td>
</tr>
<tr>
<td>14.</td>
<td>Would you be happy for a wider audience to see this film? In what circumstances? Yes - maybe as part of a fundraiser for Jewish HEBST organisations. Happy to discuss further!</td>
</tr>
</tbody>
</table>

Signed: [Signature]  
Date: 08/05/15  
Participant Name (print please): Dave Shaw
| Questionnaire for *My Jewish London: The Place of Gay Jewish Men on the Streets of London*  
From: Searle Kochberg  
To: participants in films  

**Nb** This questionnaire about the film making process has been inspired by the one used by Rouch and Morin for the ethnographic film *Chronicle of a Summer* (Rouch, 1961)  

Completing questionnaires can be returned to me by mail or email.  
Searle Kochberg  
43 Dinerman CT  
Boundary Rd  
London NW80HQ  
Searle.kochberg@gmail.com  

<table>
<thead>
<tr>
<th>Question</th>
<th>Response</th>
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<tbody>
<tr>
<td><strong>1.</strong> How much of the <em>My Jewish London</em> film experience felt pre-planned to you and how much felt spontaneous?</td>
<td>I/we had given a lot of thought beforehand to the routes, and for me the places were mostly linked with particular bits of content, so that thinking went with the route planning. Also I didn't feel I could do it totally spontaneously – that I wouldn't be able to think of what I wanted to say without having prepared it in my mind. Having said that, nothing was scripted, even in my mind. Then there were moments during filming when what came out of my mouth was genuinely spontaneous – things I hadn't planned in advance to say – when things just 'popped into my head'; and one or two moments when I felt genuine emotion in the moment. At one point in the finished film I say so, and at another there is a catch in my voice.</td>
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</table>
| **2.** Whilst filming, did you ever feel you were performing a role? Did you feel bothered by the camera and crew? **OR** Did you feel you were “real” on camera? | I know from my work as an actor that I struggle with authenticity on camera. I found it very hard indeed to be completely authentic, but I think the authenticity-quotient was on a continuum and varied a fair bit. I would say the moments when I feel I was 100% authentic were very few, but also the moments when I felt totally inauthentic were also few, and at least some if not all of those were the cuts I requested from the final films.  

I was conscious of the camera most of the time, and while the crew were excellent at enabling and supporting the process, I personally couldn't completely relax.  

On the other hand, I did not feel at all like a performer. I felt more like the subject of a documentary, but even if it had been called that I would still have felt self conscious and not very authentic. I would never be a good choice of subject for a documentary that was meant to look and feel as though the camera didn't exist and the subjects were really living their real lives! Or I would need a long lead time to get used to and forget the camera. I think the second day was in general more authentic and spontaneous than the first for me.  

So for me, that self-consciousness is not about performing. It's about being filmed. In fact you could argue that as my film-acting work improved through my career, there were moments of acting on camera that felt and were more authentic and less self-conscious than most of the time filming this project.  

In that sense I feel the polarity suggested by the question – between performing a role on the one hand and feeling real on the other – does not reflect my experience. |
3. When did your ideas come to you - before filming or while you were live “on camera”? Can you give examples?

The main ideas came beforehand, as explained above. I don’t think any idea came to me completely for the first time while filming – all the ideas were ones I have explored and in a sense ‘rehearsed’ before. I think, however, that there were topics I spoke about that I hadn’t particularly planned to. One example, as far as I remember, was the story about coming out to my family and my father prioritising that I politicise it. As far as I remember, I hadn’t planned to talk about what happened by the lions outside the British Museum - that was prompted by being there and remembering while the camera was running. Similarly just before that, I had heard the story about the railings being removed from Russell Square during WW2 a few days before, from my mother, and it was prompted by walking past there.

4. How did the “walk and talk” on-camera approach “feel” to you as a facilitating device for you to think about your Jewish London? How was it different - say - than a traditional interview might have been?

I think there were moments when it genuinely released ways of talking about my experience that may not have occurred during a sit-down traditional interview, but I know for sure that quite a bit of the time I was talking in ways I’m familiar with talking in. The final piece in the Hackney film was an interesting and slightly different experience. I feel fairly happy with the final result in that case, and it was achieved sitting on a bench and having several ‘goes’ at it. The first two or three were long-winded, not as clear, less authentic, less focussed, and I feel we got to the version that worked by doing it several times. In other words, it wasn’t scripted by any means, but improvising it repeatedly enabled me to come closer to what I really wanted to say. With hindsight, I would have welcomed the opportunity to go through a similar process with the other ‘bench’ moment, outside SOAS trying to talk about the link between the fear and loneliness installed by anti-Jewish oppression and its later morphing into the pull to act out sexually. This is a section of the film where I feel I didn’t really express clearly what I was trying to communicate, and it would have benefitted from the multiple-improvisation approach.


I remember feeling uncomfortable walking in the street outside my flat wearing a kippah. In general I can't identify any particular feelings about walking in the street that were not connected to the fact that we were filming. My emotions were too affected by the presence of the camera (and perhaps that we were filming in public) to have been much aware of being emotionally affected by the space in any other way. I was more affected by what I was thinking about and trying to talk about, which was a less direct impact of the walking - more influenced by the content, which of course was kind of prompted by the geography, but the geography mostly didn't directly affect me emotionally I would say.

6. Is there anything that was filmed and you thought important that has not appeared in the final version of the film?
7. What, if anything, would you like to add about yourself – do or say in front of the camera - that is not in the film?

Can’t think of anything except to have been able to be more simply myself, more connected directly to emotions, less ‘in my head’ than I was.

8. Is there anything in the film that I did (as filmmaker) or you did, or that we both did, that you think misrepresents you? How so?

Hard to say. I suspect that some of what I might feel misrepresented me might really be things that accurately represent me and that I don’t so much admire in myself! And from a slightly different angle of view, some of how I present in the world misrepresents how I feel I am inside anyway. For instance, where I often come across certain and conclusive, or at least considered, I actually feel unsure, under-confident, even open and questioning and vulnerable. So maybe the film captures what I present on the outside - I don’t know whether it also reflects the underlying reality I just referred to. Maybe. Maybe not for me to judge.

9. Has the experience of working on the *My Jewish London* film project clarified, reinforced or challenged any ideas you may have regarding your Jewish and/or your sexual identity?

I don’t think so. It has revealed to me that my ability to talk clearly about what I feel I am coming to know inside is very variable. Personal and complex ideas that are still in formation are very hard to communicate. Also I think the construct *My Jewish London* isn’t hugely meaningful to me in my own experience. I tried hard to work out a way to answer it in a co-operative and helpful way, but I think on balance it was artificial for me from the beginning and remained so.

10. Has the experience of working on the *My Jewish London* film project clarified, reinforced or challenged any ideas you have about London public space and feeling Jewish?

Maybe it has a bit reinforced the feelings I have about the tightness of the experience of being an English Jew, that I think we often don’t talk about much. It’s hard to talk about because it’s intangible in a way, hard to put your finger on it. And whatever it is in English culture that gives rise to that is precisely a part of what makes me inhibited and inauthentic sometimes, so it’s a bit circular.

11. In what ways did the *My Jewish London* film project feel like a true creative collaboration between you and I? In what ways didn’t it?

I think trying to work out what I would do, when we first talked about it, was interesting. I remember feeling I didn’t have a clue where to start, and talking freely a bit began to focus it. Then your clarity about what you wanted did give me enough framework to have some freedom to think and conceive some ideas.

Then, in the filming itself, I felt less free as a creative collaborator. I definitely felt I was trying to fulfill your aims. Your agenda, or my fantasy of your agenda, was in my mind more than I feel you realised. Where you thought you were giving me loads of space to create my contribution freely, actually what was happening was that I was trying to sort of second guess what you
wanted and supply it. In that sense I hardly ever relaxed and gave you myself on film for you to then work with. Strangely, I wonder whether more active participation from you in the form of some kind of live exchange, dialogue, might even have freed me more. I don’t think I mean a traditional interview - rather some kind of conversation. A fresh idea at this very moment of writing is, I wonder what might have happened if you’d put us in pairs, so that we could respond to each other in a way that for me at least might have helped to dispel inhibition.

Another thought I have had is around the editing process. I understand that this would cause big logistical and time challenges, but I wonder whether the edit process itself could fruitfully have been directly collaborative. As one does as an actor, I felt that once I had made my contribution during the filming, all power was then removed from me while you (and perhaps someone else, an editor?) made all the editing decisions, which can massively change the perceived meaning for the eventual viewer. I was then allowed a very limited (limited by the nature of the process, I don’t mean limited by you deliberately) amount of power back by having the option to have sections of the films cut. But there was never a dialogue about what would happen if the whole thing was constructed otherwise in some way. I don’t mean I have specific suggestions, but I wasn’t asked, and that is quite traditional in terms of the power of the director/producer.

Of course, there are also many other elements by means of which the subject or performer doesn’t have the power - every decision about framing, point of view, selection of cut-away subjects to film, decisions about additional ‘takes’, etc etc. And I was conscious of the fact that to the extent I tried to participate in those decisions (and I am not suggesting that you were heavy handed about this or anything) (a) it is potentially too difficult and time-consuming to share that very much and (b) it put my attention on the bigger picture, and therefore outside of myself, whereas we really needed my attention on myself, as it were, as subject - my thoughts, feelings, experience, memory, etc etc. In a way, by definition the position of the (non-star) performer/subject/contributor is less powerful, and to challenge that very deeply or in a very meaningful way I think would require a much longer process. There would need to be more time for the filming itself, perhaps viewing takes on the spot, or at nightly rushes sessions, and having a dialogue about what to redo or do differently, and it would also take an unpacking process in advance of filming, to experiment with how to open it up. I am riffing a bit here, but I know I felt that the notion that it was a creative collaboration didn’t ring very true to me at the time, and I am interested in why. I admit that I have been interested in a parallel idea for a very long time, in a theatre context, and have been involved in attempts to challenge conventional wisdom and practice, with varied success, and I bring a whole lot of baggage from those experiences, both positive and negative.

12. Can you summarise how you feel about the experience of working on My Jewish London? Was it useful? Do you regret it?

I'm not sure it was particularly useful to me. I have (irrational?) feelings of regret about having tried to reveal myself on film. It challenged my tendency towards private-ness, not to say secrecy, and it wasn't/isn't comfortable from that point of view. Challenge and discomfort are not necessarily bad things, and I don't think I think it was actually negative for me to do it, but it certainly wasn't easy, and it wasn't my project. I suspect it may provide me with a useful way in to doing personal work on my feelings of secrecy, embarrassment, self-criticism, etc etc etc by using it in private, viewing it with a counsellor and working through those feelings, and in that way become personally useful to me.

I think it's quite hard to live with a decision to try to do something that is quite exposing and
that is then there in perpetuity to be viewed by who-knows-who, when it wasn't one's own impulse that it sprang from. And perhaps I was more willing to try to allow myself to be exposed because at the time, you whose project it was were the person I was intimate with and trying to build an 'us-space' with. In a different relation to the project-owner there's a chance I might have made different decisions and behaved differently. I might not even have done it, I'm not sure.

I think that for me to usefully put out in the world what I have come to understand/am still developing understanding of around being a Jewish Gay man in London I wouldn't choose this medium as my way of putting out those ideas. I would, indeed, spend time crafting and recrafting my expression of what I think I am moving towards understanding. Therefore it would be perhaps written, perhaps spoken in a particularly safe, enclosed setting of some kind, with the opportunity for supportive feedback and exchange on the basis of what I put out, perhaps at first exclusively with other Jewish Gay men. In other words it would not be in a situation which in itself I found somewhat stressful, and that therefore did not release my best thinking about the topic. It may have been a portrait of a person trying to do that, with merits of its own as a portrait, but the task of communicating my experience and my reflections on it openly and honestly on this topic, was beyond my ability in this context.

As I write this I am coming to understand that perhaps I feel there is an underlying internal contradiction in the method. You asked us to respond (spontaneously to a greater or lesser degree) to the walking through familiar territory that we had chosen, with a camera and sound recorder running, but at the same time there was a prescribed subject-area to be focussing on, which for me I know contributed to inhibiting my free expression. I think I could have done either one of those 'jobs' better if it had been free of the other. So I could have walked those routes and responded without special reference to my specific experience as a Jewish Gay man, or I could have planned some talks about that experience and dispensed with the geographical element. The combination, I feel, was a big ask.

13. Would you like the opportunity for the other participants of the My Jewish London project to see your film with you?

I think that may be interesting. Better still if there's a chance for sharing/dialogue after viewing.

14. Would you be happy for a wider audience to see this film? In what circumstances?

Not very! I think I'd rather be there than not if it did happen. I would want the opportunity to be asked questions, and to respond publicly to re-viewing it myself, preferably in dialogue with you and/or other participants.

Signed

Robin Samson

Participant Name (print please) __________________________

Date 27th July 2015