Appendix F: SK Field Notes on Production
Director field and “post” notes re My Jewish London walks

Josh Marks Walk 2012
Watford Way, Sunny Hill Park, Greyhound Hill, Church End, The Burroughs,
Brampton Grove, Wykeham Road, Raleigh Close, New Brent Street, Brent Street.

ISSUE ("Authentic Judaism") Heterosexual normative essential “authentic” Judaism versus liberal gay Jewish Male experiential Judaism. Josh is "straight" and religious, a man who does reflect on his existence as a Jew. The son of my oldest friend. Hence his inclusion here. He is the "standard control component" of the field study.

ISSUE (transcultural) in the "neutral" space of the park, Josh contemplates utility of this neutral space to contemplate his relation to British, London, secular national festivals (Xmas). Does space inform his place in the world as a Jew (see Cresswell). He admits to a degree, but is not happy about it. He sites Israeli writer A. B. Yehoshua, and his critique of diasporic "partial Judaism". The topic of Israel is a good example of the "Walk and Talk" method being about psychogeography as per Sebald (Rings of Saturn) as well as site specific reflection (space to place).

ISSUE (visibility/ ethics) identifying on film actual addresses, “398 Watford Way” (see later notes, correspondence with Wendy Powell 2014 re her case study for ethics conference – her case study highlighting the need to protect researchers and participants in my research. In the RJ project both SRK and myself were subject to online racial and homophobic abuse.)

(visibility) Josh wears a kipa. Jewish iconography visible on (Orthodox) Raleigh Close Synagogue. UK flag on street opposite FZY offices.

ISSUE (methodology). Walk and talk technique seems to work. Participant is able to reflect on audio as long as the walk is not interrupted too much by conventional "quality" techniques such as tripod, cutaways, changing camera angles etc. Building sequences (decoupage) can conflict with need to keep participant at the centre of things, "in the moment"
Dave J is doing camera and mike. Doesn’t really work. Need a third hand to look after sound. Radio-mike audio reach inadequate at times. Didn’t pick up. Will have to grab some audio from “map making” exercise to cover the subject matter. This is evident in the final moment of the film where on the soundtrack you can hear me asking Josh re the meaning on the words on the kipa. (In future, we had a separate audio person on location so that they could stay close to subject, even if camera was not).

ISSUE (aesthetics) see “Mobility of Thought” by Jessica Dubow on Benjamin/Blanchot dialectic. Josh’s walk evidences the real utility of my method underpinned by philosophical writings such as Dubow’s.

ISSUE (participant observation and agency) SK’s off camera question about kipa (see above) brings up the whole question of participant observation and the exact nature of the collaboration between the researcher and the participants on this project. To what extent do I/should I prompt the participant with questions? What is the exact nature of the (creative) collaboration?

Roberto Budwig Walk 2013

Harvist Road, Queens Park, Kingswood Ave, Chevening Rd/ Edgware Road, Upper Berkeley Street.

ISSUE (building sequences and methodology/ veracity) The method requires that I learn to build “basic” sequences quickly to help facilitate the edit, but not hamper the reflective experience for the participant with too much stopping and starting. Shoot now a max of 200 yards at a stretch, giving camera a chance to reposition (sound is always close to subject – around 20 yards to pick up on radio mike). There have been cutaway problems with the method in that often there aren’t the cover shots. A particular problem is that at times the audio sessions are long, not interrupted, all well and good, but when we get to the editing suite it is obvious that the audio takes are so long that even with the cover we’ve got, it is insufficient to cover the visuals without resorting to just the master shot. EG the walk approaching the synagogue on Chevening Rd. We had to “cheat” with a cover shot from the previous street (Kingswood Rd).

ISSUE (performance and methodology) Rob finds it easier at times to be directed and to directly address the camera, rather than be left to reflect on the walk without any prompts. How does this impact on the project, on the collaboration? Over time, this issue would appear again
and again. Some participants liked to “go it alone”, others wanted to talk to camera with me there as a formal director of their performance.

**ISSUE**

(verbatim, epistemology) the “free” use of audio versus visual tracks, not sticking to sync sound veracity, and moving the audio temporal order around a little for dramatic/narrative coherency, how does this impact on the nature of doc “knowledge” in this auto-ethnographic project?

**ISSUE**

(Benjaminian distraction) In the park, I chose an extended real time shot of Rob talking with his back to the camera by a tree. I chose this because the park seemed to be a ‘place’ onto which he could revisit memories of his childhood in Columbia. Filming him this way suggested distance and reflection, as well as an approximate pov shot.

**ISSUE**

(visibility/ethics) Mezuzah on friend’s door. Street address identified on camera.

**ISSUE**

(methodology place/space) Creswell’s notion of space — place (embodied self and space) seems to be working. EG Rob’s transformation of Upper Berkeley Street (Green Valley exterior) to the sights and sounds of Jerusalem. See Diana Taylor “The Archive and the Repertoire” on embodied knowledge and performance.

**ISSUE**

(trans culturalism) Rob’s walk is evidence (first observed in Josh’s walk in Sunny Hill Park subsequently observed in other walks – eg Dave’s, Ed’s) of relation of Gay/Jewish identity and transculturalism. Often the reflections are as per Sebald’s *Rings of Saturn*, where the specificity of the London space is by the way. At other times, however, the geography-as-history idea is clear and necessary eg the coming out story outside former Brondesbury Synagogue.

**ISSUE**

(aesthetics and realism) Rob was the first participant who wanted to film on more than one walk. He broke his walk into two discrete sections, one in Queens park and one on Edgware Rd near Marble Arch. We bus-ed between the two locations. What ended up on the screen was as per Kuleshov's effect of “creative geography”. Editing creates the illusion of unity/continuity of space all this is is not true in reality. See Deleuze’s notion of the movement image (decoupage) versus the time image (Bazin and Deleuze on Rouch)

This walk set a precedent of allowing participants to split their walks in 2 if they wished, but in no more than 2 sections, so as to not affect the walk-an-talk reflection of the participants. Too much decoupage would (I feared) break the concentration of the participants and hence disable the working method.
Ed Teeger Walk 2013

Queens Park, Kingswood Ave, Montrose Ave, Salusbury Rd, Albert Rd, Canterbury terrace, Peel Place, Granville Rd, Carlton Vale, Carlton Hill, Hamilton Terrace, Marlborough Place, Abbey Rd

ISSUE (methodology) Ed finds it easier to talk to the camera rather than to walk and talk. On this walk, the filmed walk becomes effectively a continuity device for the narrative rather than a stimulus for reflection on the part of the participant.

Utility of method? – see Valerie Dubow on “mobility of thought” article in relation to stop/start Blanchot versus Benjamin.

ISSUE (visibility/ ethics). Ed’s wife’s address is identified on camera as per Marks and Budwig films.

ISSUE (visibility/performativity/ ethno show) transgressive moment particularly at the end of the film. Throughout the film Ed has carried a Talit bag with him, containing his prayer shawl. Outside the New London Synagogue, at the end of the film, he puts on the prayer shawl and reflects on the issue of same sex marriage, will Masorti shules recognise it in the future. He also reflects on coming out as he did late in life, married with grown boys. This for me is a marker of the methodology working, because this reflection was not prompted by me (through a question say) but something that Ed arrived at through the process of procession/reflection.

(visibility) Ed talks about how he dresses “gay” now. Rather self conscious tone, and for me the legacy of oppression and coming out so late in life (50+).

ISSUE (transcultural) Ed reflects on leaving South Africa in the 1970s...

Efficacy of walk and talk method and psychogeography.

Nick Jackson Walk 2013

Montagu Centre, Maple Street, Fitzroy Street, Charlotte Street, Rathbone Place, Soho Square, Frith Street, Charing Cross Rd, Trafalgar Square.

ISSUE (visibility versus invisibility) anonymity of Montagu Centre, (unmarked, no Jewish iconography) big visible Mogen David around Nick’s neck, Jewish gay man of colour. Ironic comment by Nick in Trafalgar Square
– speculating about arriving at a Gay pub with dreadlocks, kipa. No invisibility there!

ISSUE (“Jewish” – a religion/culture?, an ethnicity?, both?) See Nick’s comments in Soho Square.

ISSUE (continuity, building sequences) Same issue as with Ed Teeger film. Nick preferred to-camera conversations rather than walk and talk. (see Jessica Dubow on “mobility of thought”). And again like Ed, Nick needed direction, in his case due to a tendency to digress rather than dry up on camera. Long talking heads meant that there was a lack of coverage. Simply didn’t shoot the necessary cover to make the film visually interesting. This would have slowed the filming down a lot and jeopardised the field methodology. Noticeable in Soho Square sequence.

Dave Shaw Walk 2013

Canons Park Tube, Whitchurch Lane, Honeypot Lane, triangle of land off Honeypot lane, Wemborough Rd, Whitchurch playing fields, Wemborough Rd, Vernon Drive, Belmont Synagogue.

ISSUE (visibility, iconography) Dave is wearing VISIBLE Mogen David, like Nick.

The invisibility of the synagogue, like Montagu Centre. To quote Dave’s words outside the United Synagogue of his family (Belmont Synagogue), the 60s synagogue is “inconspicuous…not wanting to cause any trouble for the neighbors”. This is in contrast to the older, more established Raleigh Close Synagogue in the heart of Orthodox Hendon (see Josh’s walk). NB there is a discreet Mogen David on the right hand side of the door to the shule.

Grills over the windows.

ISSUE (visibility and performance) “spontaneous” transgressive performance by Dave of Tashlich ritual (nb the film was shot just prior to Rosh Hashanah when this ritual takes place). He crumbled some crisps into the stream (he had no bread on him) to mark the “casting away of sins”. He questions the casting of sins and his gay identity, how as a teenager he would ponder on this, at this location, at this moment in the Jewish calendar. A personal on-camera reflection on gay oppression – as per the moment in Ed’s film - of putting on tallit.

ISSUE (transcultural) Notion of Israel/UK/Jewish identity debate evident in the on-street reflection on Wemborough Street (UK flag).
(aesthetics and methodology) Deleuze: movement image – decoupage versus time image – real time. Like Ed and Nick, Dave generally (not always) preferred to-camera monologues than “mobility of thought” idea (see Jessica Dubow on Blanchot/Benjamin dialectic).

(ontology of image/sound – decoupage and veracity) Again, like Nick’s film, the tendency to talking head aesthetic at the instigation of participant causes issues with cover (not as bad as in the case of Nick’s film). There is some manipulation of the time line in relation to the audio/image, eg the cricket pavilion mini sequence which, in reality occurred before the sit down in playing fields.

(decoupage, veracity and participant observation) you can hear me asking Dave a question (as per Josh film) about why the Canon’s Park area grates on him as he walks to the Belmont Shule. This audio was actually from the talking head session in the playing field. I felt it necessary here to get Dave to address areas of discomfort (as I had to do with Nick and Ed).

Robin Samson Walk Bloomsbury 2014

Montague Street, Russell Square, SOAS, Malet Street, Keppel Street, Store Street, Tottenham Ct Rd, Maple Street.

Montagu Street. Emphasis on history (and nostalgia?) – see Doreen Massey essay, “A Global Sense of Place” where she contemplates Marx’s notion of space and dislocation whereby in Modernity space is eradicatied for the proletarian, in favour of time/ (bourgeois) progression. Space is viewed in terms of “history” and nostalgia. (nb opposite view of say Benjamin who sees walks in space as potentially an arrest of reactionary history).

NB Doreen Massey’s 1991 paper makes the point that certain groups are better able to mobilise the power of the local, specific (see also Saskia Sassen’s paper presented at “Jews on the Move” St Mary’s College London, on local space versus global online “spaces”. See also material on “rhizome” communities (Rhizoma, 2013 and Chris Baker’s 2013 paper on “Post Secular Critical Theory, AAG conference)

Russell Square. Robin much more interested in “walk and talk” than some other participants. This means that at the time of recording I couldn’t hear what he was saying. Good in terms of agency of the participant. Difficult in terms of my building sequences after – because I don’t know exactly what the issues he is discussing at the time of
recording. Therefore after each leg of filming, I needed to be briefed on what he was talking about. In some instances I didn’t have the cutaways I needed and needed to cover the scenes with material acquired later (eg the shot of the lions at the back of the British Museum)

**ISSUE**  
SOAS, Direct address. “Statement” to camera around roots of oppression, son of refugees etc.

An emphasis here on the history of “other” – not the progression Bourgeois model of Marx. More akin to the arrest and contemplation described by Benjamin.

Slight rearrangement of time line (in the edit the direct address precedes the Klezmer story to camera. Done for dramatic effect by SK.

**ISSUE**  
Drill Hall sequence. Robin’s comment at the screening. “Oh, you’ve cut the stuff about where I was born”.

Brings up the issue of collaborative agency again.

**ISSUE**  
Montagu Centre – Ethics and security. Eradication of street number on the wall of MC at the editing stage.

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**Robin Samson Walk Hackney 2014**

Navarino Mansions, Dalston Lane, Wayland Ave, Sandringham Rd, Amhurst Rd, Farleigh Rd, Walford Rd, Neville Rd, Allen Rd, Milton Grove, Albion Grove, Clissold Rd, Stoke Newington Church Street, St Mary’s Church (Kehillah).

**ISSUE**  
Navarino Mansions. Again Robin seems comfortable in the details of history/nostalgia at the beginning. Is this intro “politically progressive” on any level (contemplative?)

**ISSUE**  
Dalston Lane. Visibility and kepa on the street. Robin describes this as an experiment.

**ISSUE**  
Sandringham Rd. Themes of Englishness and multiculturalism versus Judaism (separatism)
ISSUE Farleigh Rd. Theme of family as construct (his “non-residential, non-biological family”). IE family envisaged in a new LGBT context.

ISSUE Farleigh Rd. Contemplation of Gay Jewish identities, and different oppressions in different contexts. (Benjaminian)

ISSUE Farleigh Rd. thru Walford Rd Synagogue. I had to ask Robin about his reflections on audio here, as I couldn’t hear what he was saying. The Father/son issue was key here, and to this film in general (and indeed others: mine, Rob Budwig’s, Dave Shaw’s). Thus we stopped and shot cutaways at Walford Synagogue so I could build a sequence.

Walford Synagogue. Creative manipulation through montage of the audio track. Temporal authenticity sacrificed in the name of creative meaning. This is a part of my method. A problem?

ISSUE Neville Rd. Robin talks about rabbinical history of family. Nostalgia or archaeology of knowledge/identity (after Foucault)

ISSUE St Mary’s Church, Kehillah. Statement to camera required 3 takes until Robin (and I) was satisfied (with his performance). Robin is an actor and word and delivery are important to him. The need for 3 takes brought home to me his performative, “professional” on-camera presence. He “had to get it right”. He is much more “knowing” than any of the other participants who never actively sought retakes/alternative takes (but there were often issues of people drying up on camera, which necessitated more takes. Budwig (Brondesbury Synagogue), Josh Marks (Brent Street café), Teeger (Arts Centre)). Is “spontaneity” important in this performative piece?
Appendix G: SK Analysis of Collaborator ‘Emotional’ Maps
SK preliminary analysis of themes, visual motifs and plot from Participants’ maps and transcripts of their map making—participants’ feedback on the walk and its efficacy.

NB no feedback here on the filming process itself, just narrative theme and structure of walk.

<table>
<thead>
<tr>
<th>Visual Motifs/Theme</th>
<th>Narrative Structure (plot)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Josh Marks Map</strong></td>
<td>Structure of map - Step layout like ET</td>
</tr>
<tr>
<td>BB W</td>
<td>Read bottom right → top left</td>
</tr>
<tr>
<td>BOUNDARIES, HOME 398 Watford Way &amp; fencing (Eruv)</td>
<td>398 WW -&gt; Mddx Uni -&gt; FZY -&gt; Raleigh</td>
</tr>
<tr>
<td>AUTOBIOGRAPHY Stick man en route and at locations.(Bruss Eye for I) – see SK</td>
<td>Close -&gt; Brent Street</td>
</tr>
<tr>
<td>TABULA RASA: LARGE Park depicted as path of stones through shaded areas</td>
<td></td>
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<tr>
<td>Arrows for direction of movement</td>
<td></td>
</tr>
<tr>
<td>VISIBILITY/ IDENTITY FZY – star of David, JM as stickman outside</td>
<td></td>
</tr>
<tr>
<td>SECURITY/ DANGER Synagogue with gates, star of David</td>
<td></td>
</tr>
<tr>
<td>JEWS IN ENCLAVE: LARGE Brent Street shops, spacious lay out, ‘room to breathe’</td>
<td></td>
</tr>
<tr>
<td><strong>JM Transcript</strong></td>
<td>Description of drawing with narrative</td>
</tr>
<tr>
<td>BOUNDARIES Eruv &amp; Home: mezuzah, safety, definition, Jewish authenticity</td>
<td>chronology</td>
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<tr>
<td>HOME/ MEMORY Family Xmas, Grandma’s house</td>
<td></td>
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<tr>
<td>TABULA RASA park</td>
<td></td>
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<tr>
<td>DUALITY of IDENTITY British v Jewish, Partial ID (Diaspora) versus full time jew (Israel)</td>
<td></td>
</tr>
<tr>
<td>JEWS ENCLAVES around synagogue, Brampton Close. NB see LV stuff around Jews, high streets and synagogues</td>
<td></td>
</tr>
<tr>
<td>SECURITY v DANGER CST Raleigh Close (hidden site – SEE LV), Brent Street ‘like a mini Jerusalem’ – again see LV stuff on Jews and space (interesting in relation to RB &amp; Edgware Rd)</td>
<td></td>
</tr>
<tr>
<td><strong>Robert Budwig Map</strong></td>
<td>THEMATIC rather than PLOT</td>
</tr>
<tr>
<td>ARTISTIC - COLOUR – green, blue As a graphic designer, the emotional map with the</td>
<td>RB suggest that the map although to be</td>
</tr>
<tr>
<td>most poetic ‘visual’ language</td>
<td>read from bottom → top, if he had</td>
</tr>
<tr>
<td>TABULA RASA park as a ‘river flow’ and ‘quiet tranquillity’</td>
<td>continued with the work would have</td>
</tr>
<tr>
<td>ICONOGRAPHIC MOTIFS:</td>
<td>become circular, back at the beginning</td>
</tr>
<tr>
<td>JEWS VISIBILITY menorah, star of David, Synagogue (Old Brondesbury Synagogue)</td>
<td></td>
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<tr>
<td>with Cypress trees (fantasy of Israel – see transcript)</td>
<td></td>
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<tr>
<td>SEPARATION long sinuous figures (of RB and lover left hand side, of RB and brothers</td>
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<tr>
<td>right hand side)</td>
<td></td>
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<tr>
<td>Words....</td>
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<tr>
<td>ISRAEL/ heat/ sun ‘Chagall creativity colour’</td>
<td></td>
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<tr>
<td>GAY IDENTITY ‘Love warmth embarrassment’</td>
<td></td>
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<tr>
<td>CREATIVITY ‘artistic intimacy togetherness’</td>
<td></td>
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<tr>
<td>INVISIBILITY ‘river flow go with the flow’</td>
<td></td>
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<tr>
<td>NEW ‘FAMILIES’ ‘family love tradition’</td>
<td></td>
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<tr>
<td><strong>RB Transcript</strong></td>
<td>Ditto</td>
</tr>
<tr>
<td>SEPARATION the flow of the walk and the figures and words either side of the stream,</td>
<td></td>
</tr>
<tr>
<td>BBY v family Fr night suppers</td>
<td></td>
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<tr>
<td>JEWS VISIBILITY? Menorah and spending festivals with straight friends, feelings within</td>
<td></td>
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<tr>
<td>his straight family. Being English in Queen’s Park, Jewish and Gay at PRIDE,</td>
<td></td>
</tr>
<tr>
<td>TRANSCULTURALISM Edgware Rd as Semitic and indicative of Columbia</td>
<td></td>
</tr>
<tr>
<td>TABULA RASA Park as meditative space</td>
<td></td>
</tr>
<tr>
<td><strong>Ed Teeger Map</strong></td>
<td>Structure of map as per JM Steps along</td>
</tr>
<tr>
<td>ARTISTIC - COLOUR bright – pink, green, red, blue, yellow, orange</td>
<td>the way</td>
</tr>
<tr>
<td>PARK - ‘35 years’ ‘Nuclear family’</td>
<td>Chronology of Map – bottom left → top</td>
</tr>
<tr>
<td>JEWS VISIBILITY ‘new life’ ‘alternative’ ‘experiment’ ‘open’</td>
<td>right, park → shule</td>
</tr>
<tr>
<td>SYNAGOGUE – beams of sunshine, façade (NO star of David)</td>
<td>4 to-camera direct address pieces as</td>
</tr>
<tr>
<td>features: park, home/high street, Bases (art centre), New London Synagogue</td>
<td></td>
</tr>
<tr>
<td>X marks 3 phases of walk for him home → Bases → Shule</td>
<td></td>
</tr>
<tr>
<td><strong>ET Transcript</strong></td>
<td>DETOUR – how he refers to going through</td>
</tr>
<tr>
<td>HOME – literal and shule</td>
<td>Council Estate in Kilburn to get to Bases.</td>
</tr>
<tr>
<td>INVISIBILITY &amp; HOME – ‘pretence’ ‘hiding’</td>
<td>This was NOT planned by him in original</td>
</tr>
<tr>
<td>Map</td>
<td>Description</td>
</tr>
<tr>
<td>-----</td>
<td>-------------</td>
</tr>
<tr>
<td>Nick Jackson Map</td>
<td>Minimal B&amp;W pencil drawing, three boxes (Montagu Centre, Gay bar, Trafalgar Square). THIN. NB NJ has no Jewish London as a convert.</td>
</tr>
<tr>
<td>ICONOGRAPHY/ SYMBOLISM:</td>
<td></td>
</tr>
<tr>
<td>Identity ? MOTIF = Jewish Questioning (see Transcript material), Star of David = New Jewish Identity, Trafalgar Square box = Alternative interfaith LBBT+ PRIDE spirituality GAY VISIBILITY 'Gay Bar'</td>
<td></td>
</tr>
<tr>
<td>NJ Transcript</td>
<td>JEWISH ID ? MOTIF – questions about theology, Jewish questioning, ‘there is no right or wrong side’, ‘Liberal Judaism as a quiet voice of reason’, Montagu Centre as a ‘beacon of light...in a shrill and noisy world’ DIVERSITY/ INTERSECTIONALITY Star of David – ‘my new Jewish CONVERSION’ ID, wearing a kippah with mixed race heritage and dread locks ‘I’ve got funny looks [from people], re L ‘there appears to be some empathy towards Gay people, non-White people, that’s what attracted me’ GAY VISIBILITY = Soho etc JEWISH V GAY VISIBILITY v PERSONAL HISTORY: Synagogue in back alley in Lisbon (see IM and UV notes on East End). Comparison made with ‘hidden’ gay culture in the 1980s, ‘hidden around the back alley’ URBAN MIGRATION - from Bedfordshire</td>
</tr>
<tr>
<td>DS Transcript</td>
<td>None</td>
</tr>
<tr>
<td>Robin Samson Map</td>
<td>Emphasis on WORDS. Very literary signification. Jewish words such as ‘Ba’al Teffilah (one who chants the liturgy at synagogue, leads the service), Chazan (cantorial music), Teffilah (prayer leader) ICONOGRAPHY: 1) DIVERSITY – SUNRISE – motif for socialist realist hope 2) BOUNDARIES: Gates 3) Jewish ID Music Notation, Klezmer, Eastern Europe 4) CREATIVITY – Music notation, Klezmer PARADIGMATIC AXES (read top to bottom) Assimilation Montague St Navarino Mansions To To Coming Out (Jewish) Montagu Centre Community Kehillah North London Arrows indicating how to ‘read’ the map</td>
</tr>
<tr>
<td>RS Transcript</td>
<td>'It's a Mind Map' IDENTITY JEWISH: allusion to recent ‘community’ based on reclaimed Jewish heritage. Had been brought up a communist/atheist.</td>
</tr>
</tbody>
</table>

Journey depicted as a bridge over a stream Canons Park → Stanmore Marsh → Sports field → Belmont Synagogue

Interesting mix of syntax and paradigmatic (thematic) axes here. Very literary and analytical. Spontaneous?? Syntax (read left to right) West End → East End Central Europe → Eastern Europe
Appendix H: Signed Release Forms and Participant Information Sheets
Contributor’s Release Form

Working Title of Production: Mapping My Jewish London: an auto-ethnographic documentary essay

Producer Name: Searle Kochberg

I, the undersigned, agree to participate in the filming of the above named production as per your (Producer) request.

The nature of the production has been explained to me.

I acknowledge that full copyright in the filmed and recorded material are vested in you.

I further agree that you are at liberty to use the filmed and recorded material in any medium worldwide.

Signature

Name of Contributor     JOSHUA MARKS

Address                 95 FURZEHILL ROAD
                         BOREHAMWOOD
                         WD6 2DN

Telephone               02083869024
University of Portsmouth PhD Candidate: Searle Kochberg, student reg # 635748

Participant Information Sheet

To be completed by Searle Kochberg for the benefit of on-camera participants in PhD practical project.

Project Title:  Mapping My Jewish London: an auto-ethnographic documentary essay
School/ Faculty: Creative Technologies/ CCI
PhD candidate: Searle Kochberg
Director: Searle Kochberg
Completion Year: 2017

What is the purpose of the Film?

- Aims?
  
A personal, critical reflection on film and in written thesis of London Jewish Experience and the politics of representation, and their relation to London public space.

- Background?

  My auto-ethnographic project compares the lived experience of myself and those close to me in-and-around the streets of Jewish London (or more accurately in-and-around a series of Jewish Londons) to the Jewish codes and conventions used in mainstream UK film & TV. Ultimately I will investigate the utility of my "person-in-public space" model in the study of Jewish identity. My conclusions will then be reflected upon by the other participants (family friends, relatives) in an ethnographic closing-of-the-loop exercise.

  Interdisciplinary research includes...
  Art and signification, documentary theory and practice, auto-ethnography, identity politics, philosophy (esp Benjamin’s space-as-history, geography-as-history model).

Why have you been chosen to appear in the Film?

- How was the choice made?

  You are a member of my family or a Jewish close family friend, and your Jewish London experience informs my own.

- How many others are appearing?

  There will likely be 8-10 participants in total, including myself.
What commitment are you making?

- Amount of time?
  - Preliminary meeting (to review this form): 90 mins
  - Your Jewish London walk: 1 day
  - Your post-walk drawing of your Jewish London map (and reflection thereof): ⅓ day

What are the possible benefits of taking part?

- Film experience?
  An opportunity to work on a Jewish London independent documentary.

- Documenting your experience?
  An opportunity to reflect on your own experience as a London Jew, in your chosen "neighbourhood." A chance to reflect on how you think public space informs your identity.

What are the possible disadvantages of taking part?

- Lack of editorial control over shooting and editing (see consent form attached).
- NB I will screen the work for your comments after the "rough cut" is finished. If you feel there has been a corruption of your clear or implied position, the material will be reedited to our mutual satisfaction at this stage. At the last instance, if no other solution is possible, the disputed material will be removed from the project.

What does "informed consent" mean?

That you fully understand your contribution to the project, and that your contribution on film will be edited. That you have waived your rights re control of the final edit, but if there is any dispute over material featuring yourself at the "rough cut" stage, as above, this will be reedited to our mutual satisfaction.

What will happen to the Film?

- SK Portfolio?
  Yes. The film will be entered as part of my Practical PhD submission to the University of Portsmouth (a submission encompassing a 30-50 min documentary essay and 40K written thesis).

- Festivals?
  Yes. I anticipate the screening of this film at festivals. In the past I have exhibited my films at various national and international conferences and film festivals.

Who is the production team on this film?

- Producer?
  Searle Kochberg

- Director?
  Searle Kochberg

- Writer?
  Searle Kochberg

- Camera?
  Dave Jordan (University of Portsmouth)
• (Post Production) Sound?
  Steve Whitford (University of Portsmouth)
• Editing?
  SK and David Kinnaird (University of Portsmouth)
• Production Management?
  Searle Kochberg

_Contact for further Information? mobile telephone, land phone, email, address._

tel 07971723756, 02392848484 x5923,
searle.kochberg@gmail.com, searle.kochberg@port.ac.uk,

University of Portsmouth, Eldon Bldg, Winston Churchill Ave, Portsmouth, Hants, PO12DJ

Thank you for taking the time to read this information sheet.

SK signature: __________________________ Date: 11/5/12

Participant signature: __________________________ Date: 11/5/12

Participant Name
(PRINT PLEASE): JOSHUA MARKS
Contributor's Release Form

Working Title of Production: Mapping My Jewish London: an auto-ethnographic documentary essay

Producer Name: Searle Kochberg

I, the undersigned, agree to participate in the filming of the above named production as per your (Producer) request.

The nature of the production has been explained to me.

I acknowledge that full copyright in the filmed and recorded material are vested in you.

I further agree that you are at liberty to use the filmed and recorded material in any medium worldwide.

Signature

[Signature]

Name of Contributor

[Name]

Address

118 Victoria Road

London

NW6 6BJ

Telephone

07946 390975
University of Portsmouth PhD Candidate: Searle Kochberg, student reg # 635748

Participant Information Sheet

To be completed by Searle Kochberg for the benefit of on-camera participants in PhD practical project.

Project Title: Mapping My Jewish London: an auto-ethnographic documentary project

School/ Faculty: Creative Technologies/ CCI

PhD candidate: Searle Kochberg

Director: Searle Kochberg

Completion Year: 2017

What is the purpose of the Film?

• Aims?

A personal reflection on film and in written thesis of my (largely LGBTIQ) Jewish London Experience, and that of friends and colleagues: the politics of representation, our visibility and invisibility in and around our Jewish public spaces.

• Background?

My auto-ethnographic project compares the lived experience of myself and those close to me in-and-around the streets of Jewish London (or more accurately In-and-around a series of Jewish Londons) to the Jewish codes and conventions used in mainstream UK film & TV. Ultimately I will investigate the utility of my “person-in-public space” model in the study of Jewish Identity. My conclusions will then be reflected upon by me and the other participants in an ethnographic closing-of-the-loop exercise.

Interdisciplinary research includes...
Semiotics, documentary theory and practice, auto-ethnography, identity politics, art and philosophy (esp Benjamin’s space-as-history, geography-as-history model).

Why have you been chosen to appear in the Film?

• How was the choice made?

You are a close Jewish friend and/or colleague, and your Jewish London experience informs my own.

• How many others are appearing?

There will likely be 8-10 participants in total, including myself.
What commitment are you making?

- Amount of time?
  - Preliminary meeting (to review this form): 90 mins
  - Your Jewish London walk: 1 day
  - Your post-walk drawing of your Jewish London map (and reflection thereof): ½ day

What are the possible benefits of taking part?

- Film experience?
  
  An opportunity to work on an independent film project on (largely LGBTQ) Jewish London.

- Documenting your experience?
  
  An opportunity to reflect on your own experience as a London Jew, in your chosen "neighbourhood." A chance to reflect on how you think public space informs your identity.

What are the possible disadvantages of taking part?

- Lack of editorial control over shooting and editing (see consent form attached).
- NB I will screen the work for your comments after the "rough cut" is finished. If you feel there has been a corruption of your clear or implied position, the material will be reedited to our mutual satisfaction at this stage. At the last instance, if no other solution is possible, the disputed material will be removed from the project.

What does "Informed consent" mean?

That you fully understand your contribution to the project, and that your contribution on film will be edited. That you have waived your rights re control of the final edit, but if there is any dispute over material featuring yourself at the "rough cut" stage, as above, this will be reedited to our mutual satisfaction.

What will happen to the Film?

- SK Portfolio?
  
  Yes. The film will be entered as part of my Practical PhD submission to the University of Portsmouth. This will likely include a 40K written thesis, a 30-50 min documentary and/or an interactive website made up of individuals' edited walks (each expected to be approx 10 min duration) which will welcome the participation of interested parties from within and beyond the project. Particular street numbers will be deleted here to ensure a level of confidentiality.

- Festivals?
  
  Yes. I anticipate the screening of a documentary version of the film at festivals. In the past I have exhibited my films at various national and international conferences and film festivals.

- (Nb I am also involved in the Rainbow Jews National Lottery history project, and as a separate consent request, they may ask for the use of your individual 10 min film as part of their website/touring exhibition project. But consent to this project in no way automatically commits you to RJ).

Who is the production team on this film?

- Producer?
  Searle Kochberg

- Director?
  Searle Kochberg
Contact for further information? mobile telephone, land phone, email, address.
tel 07971723758, 02392848484 x5923, searle.kochberg@gmail.com, searle.kochberg@port.ac.uk,
University of Portsmouth, Eidon Bldg, Winston Churchill Ave, Portsmouth, Hants, PO12DJ

Thank you for taking the time to read this information sheet.

SK signature: ______________________  Date: 17/1/13

Participant signature: ______________________  Date: 17/ April 2013

Participant Name (PRINT PLEASE): ______________________
Contributor's Release Form

Working Title of Production: Mapping My Jewish London: an auto-ethnographic documentary project

Producer Name: Searle Kochberg

I, the undersigned, agree to participate in the filming of the above named production as per your (Producer) request.

The nature of the production has been explained to me.

I acknowledge that full copyright in the filmed and recorded material are vested in you.

I further agree that you are at liberty to use the filmed and recorded material in any medium worldwide.

Signature

Name of Contributor  EDWARD TEEGER

Address  24 PARKSIDE
          LONDON NW 2 6RH

Date  2.7.13

Telephone  0798 420 8600
University of Portsmouth PhD Candidate: Searle Kochberg, student reg # 635749

Participant Information Sheet

To be completed by Searle Kochberg for the benefit of on-camera participants in PhD practical project.

Project Title: Mapping My Jewish London: an auto-ethnographic documentary project

School/ Faculty: Creative Technologies/ CCi

PhD candidate: Searle Kochberg

Director: Searle Kochberg

Completion Year: 2017

What is the purpose of the Film?

• Aims?
  A personal reflection on film and in written thesis of my Jewish London Experience (male, Gay, ), and that of friends and colleagues: the politics of representation, our visibility and invisibility in and around our Jewish public spaces.

• Background?
  My auto-ethnographic project compares the lived experience of myself and those close to me in-and-around the streets of Jewish London (or more accurately in-and-around a series of Jewish Londons) to the Jewish codes and conventions used in mainstream UK film & TV. Ultimately I will investigate the utility of my “person-in-public space” model in the study of Jewish identity. My conclusions will then be reflected upon by me and the other participants in an ethnographic closing-of-the-loop exercise.

  Interdisciplinary research includes...
  Semiotics, documentary theory and practice, auto-ethnography, identity politics, art and philosophy (esp Benjamin’s space—as-history, geography-as-history model).

Why have you been chosen to appear in the Film?

• How was the choice made?
  You are a close Jewish male friend and/or colleague, and your Jewish London experience informs my own.

• How many others are appearing?
  There will likely be 8-10 participants in total, including myself.
What commitment are you making?

- Amount of time?
  - Preliminary meeting (to review this form): 90 mins
  - Your Jewish London walk: 1 day
  - Your post-walk drawing of your Jewish London map (and reflection thereof): ½ day

What are the possible benefits of taking part?

- Film experience?
  An opportunity to work on an Independent film project on (largely LGBTQ) Jewish London.

- Documenting your experience?
  An opportunity to reflect on your own experience as a London Jew, in your chosen “neighbourhood.” A chance to reflect on how you think public space informs your identity.

What are the possible disadvantages of taking part?

- Lack of editorial control over shooting and editing (see consent form attached).
- NB I will screen the work for your comments after the “rough cut” is finished. If you feel there has been a corruption of your clear or implied position, the material will be reedited to our mutual satisfaction at this stage. At the last instance, if no other solution is possible, the disputed material will be removed from the project.

What does “informed consent” mean?

That you fully understand your contribution to the project, and that your contribution on film will be edited. That you have waived your rights to control of the final edit, but if there is any dispute over material featuring yourself at the “rough cut” stage, as above, this will be reedited to our mutual satisfaction.

What will happen to the Film?

- SK Portfolio?
  Yes. The film will be entered as part of my Practical PhD submission to the University of Portsmouth. This will likely include a 40K written thesis, a 30-50 min documentary and/or an interactive website made up of individuals’ edited walks (each expected to be approx 10 min duration) which will welcome the participation of interested parties from within and beyond the project. Particular street numbers will be deleted here to ensure a level of confidentiality.

- Festivals?
  Yes. I anticipate the screening of a documentary version of the film at festivals. In the past I have exhibited my films at various national and international conferences and film festivals.

- (NB I am also involved in the Rainbow Jews National Lottery history project, and as a separate consent request, they may ask you for the use of your individual 10 min film as part of their website/touring exhibition project. But consent to my PhD project in no way automatically commits you to RJ. They will need to seek separate approval from you).

Who is the production team on this film?

- Producer?
  Searle Kochberg

- Director?
Searle Kochberg

- Writer?
  Searle Kochberg

- Camera?
  Dave Jordan (University of Portsmouth)

- (Post Production) Sound?
  Steve Whitford (University of Portsmouth)

- Editing?
  SK and David Kinnaird (University of Portsmouth)

- Production Management?
  Searle Kochberg

Contact for further information? mobile telephone, land phone, email, address.
tel 07971723756, 02392848484 x5923,
searle.kochberg@gmail.com, searle.kochberg@port.ac.uk,

University of Portsmouth, Eldon Bldg, Winston Churchill Ave, Portsmouth, Hants, PO12DJ

Thank you for taking the time to read this information sheet.

SK signature: ___________________________ Date: 2/7/13

Participant signature: ___________________________ Date: 2/7/13

Participant Name (PRINT PLEASE): EDWARD TEEGER
Contributor's Release Form

Working Title of Production: Mapping My Jewish London: an auto-ethnographic documentary project

Producer Name: Searle Kochberg

I, the undersigned, agree to participate in the filming of the above named production as per your (Producer) request.

The nature of the production has been explained to me.

I acknowledge that full copyright in the filmed and recorded material are vested in you.

I further agree that you are at liberty to use the filmed and recorded material in any medium worldwide.

Signature

Name of Contributor

Address

Date

Telephone
University of Portsmouth PhD Candidate: Searle Kochberg, student reg # 635748

Participant Information Sheet

To be completed by Searle Kochberg for the benefit of on-camera participants in PhD practical project.

Project Title: Mapping My Jewish London: an auto-ethnographic documentary project

School/ Faculty: Creative Technologies/ CCi

PhD candidate: Searle Kochberg

Director: Searle Kochberg

Completion Year: 2017

What is the purpose of the Film?

- **Aims?**
  A personal reflection on film and in written thesis of my Jewish London Experience (male, Gay, ), and that of friends and colleagues: the politics of representation, our visibility and invisibility in and around our Jewish public spaces.

- **Background?**
  My auto-ethnographic project compares the lived experience of myself and those close to me in-and-around the streets of Jewish London (or more accurately in-and-around a series of Jewish Londons) to the Jewish codes and conventions used in mainstream UK film & TV. Ultimately I will investigate the utility of my “person-in-public space” model in the study of Jewish identity. My conclusions will then be reflected upon by me and the other participants in an ethnographic closing-of-the-loop exercise.

  Interdisciplinary research includes...
  Semiotics, documentary theory and practice, auto-ethnography, identity politics, art and philosophy (esp Benjamin’s space-as-history, geography-as-history model).

Why have you been chosen to appear in the Film?

- **How was the choice made?**
  You are a close Jewish male friend and/or colleague, and your Jewish London experience informs my own.

- **How many others are appearing?**
  There will likely be 8-10 participants in total, including myself.
**What commitment are you making?**

- **Amount of time?**
  - Preliminary meeting (to review this form): 90 mins
  - Your Jewish London walk: 1 day
  - Your post-walk drawing of your Jewish London map (and reflection thereof): ½ day

**What are the possible benefits of taking part?**

- **Film experience?**
  
  An opportunity to work on an independent film project on (largely LGBTQ) Jewish London.

- **Documenting your experience?**

  An opportunity to reflect on your own experience as a London Jew, in your chosen “neighbourhood.” A chance to reflect on how you think public space informs your identity.

**What are the possible disadvantages of taking part?**

- Lack of editorial control over shooting and editing (see consent form attached).
- NB I will screen the work for your comments after the “rough cut” is finished. If you feel there has been a corruption of your clear or implied position, the material will be reedited to our mutual satisfaction at this stage. At the last instance, if no other solution is possible, the disputed material will be removed from the project.

**What does “informed consent” mean?**

That you fully understand your contribution to the project, and that your contribution on film will be edited. That you have waived your rights re control of the final edit, but if there is any dispute over material featuring yourself at the “rough cut” stage, as above, this will be reedited to our mutual satisfaction.

**What will happen to the Film?**

- **SK Portfolio?**

  Yes. The film will be entered as part of my Practical PhD submission to the University of Portsmouth. This will likely include a 40K written thesis, a 30-60 min documentary and/or an interactive website made up of individuals’ edited walks (each expected to be approx 10 min duration) which will welcome the participation of interested parties from within and beyond the project. Particular street numbers will be deleted here to ensure a level of confidentiality.

- **Festivals?**

  Yes. I anticipate the screening of a documentary version of the film at festivals. In the past I have exhibited my films at various national and international conferences and film festivals.

- **(Nb I am also involved in the Rainbow Jews National Lottery history project, and as a separate consent request, they may ask you for the use of your individual 10 min film as part of their website/touring exhibition project. But consent to my PhD project in no way automatically commits you to RJ. They will need to seek separate approval from you).**

**Who is the production team on this film?**

- Producer?
  Searle Kochberg

- Director?
Searle Kochberg

- Writer?
  Searle Kochberg

- Camera?
  Dave Jordan (University of Portsmouth)

- (Post Production) Sound?
  Steve Whitford (University of Portsmouth)

- Editing?
  SK and David Kinnaird (University of Portsmouth)

- Production Management?
  Searle Kochberg

Contact for further information? mobile telephone, land phone, email, address.
tel 07971723756, 02392848484 x5923,
searle.kochberg@gmail.com, searle.kochberg@port.ac.uk,

University of Portsmouth, Eldon Bldg, Winston Churchill Ave, Portsmouth, Hants, PO12DJ

Thank you for taking the time to read this information sheet.

SK signature: __________________________ Date: 21/8/12.

Participant signature: ______________________ Date: 21/08/13.

Participant Name (PRINT PLEASE): N J JACAKSON
Contributor's Release Form

Working Title of Production: Mapping My Jewish London: an auto-ethnographic documentary project

Producer Name: Searle Kochberg

I, the undersigned, agree to participate in the filming of the above named production as per your (Producer) request.

The nature of the production has been explained to me.

I acknowledge that full copyright in the filmed and recorded material are vested in you.

I further agree that you are at liberty to use the filmed and recorded material in any medium worldwide.

Signature

Name of Contributor: [Signature]

Address: Flat 4, Globe House, 328 Cilihan High Road, London, NW6 2DN.

Date: 27/08/13

Telephone: 07870 58 4370
Participant Information Sheet

To be completed by Searie Kochberg for the benefit of on-camera participants in PhD practical project.

Project Title: Mapping My Jewish London: an auto-ethnographic documentary project

School/ Faculty: Creative Technologies/ CCi

PhD candidate: Searie Kochberg

Director: Searie Kochberg

Completion Year: 2017

What is the purpose of the Film?

- Aims?

  A personal reflection on film and in written thesis of my Jewish London Experience (male, Gay, ), and that of friends and colleagues: the politics of representation, our visibility and invisibility in and around our Jewish public spaces.

- Background?

  My auto-ethnographic project compares the lived experience of myself and those close to me in-and-around the streets of Jewish London (or more accurately in-and-around a series of Jewish Londons) to the Jewish codes and conventions used in mainstream UK film & TV. Ultimately I will investigate the utility of my "person-in-public space" model in the study of Jewish identity. My conclusions will then be reflected upon by me and the other participants in an ethnographic closing-of-the-loop exercise.

  Interdisciplinary research includes...

Why have you been chosen to appear in the Film?

- How was the choice made?

  You are a close Jewish male friend and/or colleague, and your Jewish London experience informs my own.

- How many others are appearing?

  There will likely be 8-10 participants in total, including myself.
What commitment are you making?

- Amount of time?
  - Preliminary meeting (to review this form): 90 mins
  - Your Jewish London walk: 1 day
  - Your post-walk drawing of your Jewish London map (and reflection thereof): ½ day

What are the possible benefits of taking part?

- Film experience?
  An opportunity to work on an independent film project on (largely LGBTQ) Jewish London.

- Documenting your experience?
  An opportunity to reflect on your own experience as a London Jew, in your chosen “neighbourhood.” A chance to reflect on how you think public space informs your identity.

What are the possible disadvantages of taking part?

- Lack of editorial control over shooting and editing (see consent form attached).
- NB I will screen the work for your comments after the “rough cut” is finished. If you feel there has been a corruption of your clear or implied position, the material will be reedited to our mutual satisfaction at this stage. At the last instance, if no other solution is possible, the disputed material will be removed from the project.

What does “informed consent” mean?

That you fully understand your contribution to the project, and that your contribution on film will be edited. That you have waived your rights re control of the final edit, but if there is any dispute over material featuring yourself at the “rough cut” stage, as above, this will be reedited to our mutual satisfaction.

What will happen to the Film?

- SK Portfolio?
  Yes. The film will be entered as part of my Practical PhD submission to the University of Portsmouth. This will likely include a 40K written thesis, a 30-50 min documentary and/or an interactive website made up of individuals’ edited walks (each expected to be approx 10 min duration) which will welcome the participation of interested parties from within and beyond the project. Particular street numbers will be deleted here to ensure a level of confidentiality.

- Festivals?
  Yes. I anticipate the screening of a documentary version of the film at festivals. In the past I have exhibited my films at various national and international conferences and film festivals.

- (NB I am also involved in the Rainbow Jews National Lottery history project, and as a separate consent request, they may ask you for the use of your individual 10 min film as part of their website/touring exhibition project. But consent to my PhD project in no way automatically commits you to RJ. They will need to seek separate approval from you).

Who is the production team on this film?

- Producer?
  Searle Kochberg

- Director?
Searle Kochberg

- Writer?
  Searle Kochberg

- Camera?
  Dave Jordan (University of Portsmouth)

- (Post Production) Sound?
  Steve Whitford (University of Portsmouth)

- Editing?
  SK and David Kinnaird (University of Portsmouth)

- Production Management?
  Searle Kochberg

Contact for further information? mobile telephone, land phone, email, address.
tel 07971723756, 02392848484 x5923,
searle.kochberg@gmail.com, searle.kochberg@port.ac.uk,

University of Portsmouth, Eldon Bldg, Winston Churchill Ave, Portsmouth, Hants, PO12DJ

Thank you for taking the time to read this information sheet.

SK signature: ___________________________ Date: ____________

Participant signature: ___________________________ Date: ____________

Participant Name (PRINT PLEASE): ___________________________
Contributor's Release Form


Producer Name: Searle Kochberg

I, the undersigned, agree to participate in the filming of the above named production as per your (Producer) request.

The nature of the production has been explained to me.

I acknowledge that full copyright in the filmed and recorded material are vested in you.

I further agree that you are at liberty to use the filmed and recorded material in any medium worldwide.

Signature

Name of Contributor: ROBIN SAMSON

Address: 249 NAVARINO MANSIONS
        DALSTON LANE
        LONDON E1 6G

Date: 17th June 2014

Telephone: 0780 839 8859
Participant Information Sheet

To be completed by Searle Kochberg for the benefit of on-camera participants in PhD practical project.

Project Title: Mapping My Jewish London: an auto-ethnographic documentary project

School/ Faculty: Creative Technologies/ CCI

PhD candidate: Searle Kochberg

Director: Searle Kochberg

Completion Year: 2017

What is the purpose of the Film?

Aims?
A personal reflection on film and in written thesis of my Jewish London Experience (male, Gay, white), and that of friends and colleagues: the politics of representation, our visibility and invisibility in and around our Jewish public spaces.

Background?
My auto-ethnographic project compares the lived experience of myself and those close to me in-and-around the streets of Jewish London (or more accurately in-and-around a series of Jewish Londona) to the Jewish codes and conventions used in mainstream UK film & TV. Ultimately I will investigate the utility of my "person-in-public space" model in the study of Jewish identity. My conclusions will then be reflected upon by me and the other participants in an ethnographic closing-of-the-loop exercise.

Interdisciplinary research includes...

Why have you been chosen to appear in the Film?

How was the choice made?
You are a close Jewish male friend and/or colleague, and your Jewish London experience informs my own.

How many others are appearing?
There will likely be 8-10 participants in total, including myself.
What commitment are you making?

- Amount of time?
  - Preliminary meeting (to review this form): 90 mins
  - Your Jewish London walk: 1 full day or 2 half days
  - Your post-walk drawing of your Jewish London map (and reflection thereof): ½ day

What are the possible benefits of taking part?

- Film experience?
  An opportunity to work on an independent film project on (largely LGBTQ) Jewish London.

- Documenting your experience?
  An opportunity to reflect on your own experience as a London Jew, in your chosen “neighbourhood.” A chance to reflect on how you think public space informs your identity.

What are the possible disadvantages of taking part?

- Lack of editorial control over shooting and editing (see consent form attached).
- NB I will screen the work for your comments after the “rough cut” is finished. If you feel there has been a corruption of your clear or implied position, the material will be reedited to our mutual satisfaction at this stage. At the last instance, if no other solution is possible, the disputed material will be removed from the project.
- Public scrutiny as an LGBTQI Jew, even if you have been approached by me to participate in my PhD partly because you are already a public face of Judaism in some way, through your representation of a community, congregation, public Jewish body. Notwithstanding this, due care will be taken to protect any “sensitive” street addresses, friends’ and family names etc that you mention in your walk.

What does “informed consent” mean?

That you fully understand your contribution to the project, and that your contribution on film will be edited. That you have waived your rights re control of the final edit, but if there is any dispute over material featuring yourself at the “rough cut” stage, as above, this will be reedited to our mutual satisfaction.

What will happen to the Film?

- SK Portfolio?
  Yes. The film will be entered as part of my Practical PhD submission to the University of Portsmouth. This will likely include a 40K written thesis, a 30-50 min documentary and/or an interactive exhibition made up of individuals’ edited walks (each expected to be approx 10 min duration) + symposium (which will welcome the participation of interested parties from within and beyond the project). Sensitive names and street numbers on film will be deleted/ disguised to ensure a level of confidentiality.

- Festivals?
  Yes. I anticipate the screening of a documentary version of the film at festivals. In the past I have exhibited my films at various national and international conferences and film festivals.

Who is the production team on this film?

- Producer?
  Searle Kochberg

- Director?
  Searle Kochberg

- Camera?
Dave Jordan and/or BA TVFP students (University of Portsmouth)

- Editing and post sound?
  SK with Luke Robertson (University of Portsmouth)
- Production Management?
  Saarle Kochberg

Contact for further information? mobile telephone, land phone, email, address.

tel 07971723756, 02392848484 x5923,
searle.kochberg@gmail.com, searle.kochberg@port.ac.uk.

University of Portsmouth, Eldon Bldg, Winston Churchill Ave, Portsmouth, Hants, PO12DJ

Thank you for taking the time to read this information sheet.

SK signature: [Signature] Date: 17/6/14

Participant signature: [Signature] Date: 4th June 2014

Participant Name (PRINT PLEASE): ROBIN SAMSON