

POV

Community
Engagement & Education

DISCUSSION GUIDE

5 Broken Cameras

A Film by Emad Burnat and Guy Davidi



www.pbs.org/pov



Co-directors Guy Davidi and Emad Burnat.

Photo courtesy of Kino Lorber, Inc.

BACKGROUND

In 2005 when the demonstrations against the wall started, Emad got his first camera and started to film the happenings in the village. He also filmed his personal life and family not thinking that this would be part of any future film.

For the next years Emad's purpose wasn't to make a film. He filmed for many other reasons. First, it was a way to participate in the demonstrations. It also protected people in court when his footage was used as evidence. And it was a way to distribute information to news agencies and to the Internet.

Other filmmakers made films around the resistance in Bil'in and many of them utilized Emad's footage, as he was the only cameraman of the village. He had access that others didn't have. He was the one who could film the soldiers and the raids at night when the other cameramen left.

These events were sometimes violent, and many times, he was in danger for filming.

In 2006 he was arrested and accused of throwing rocks and spent weeks in jail and under house arrest – after which, his cameras were broken. It was the peace activists and donors that helped to get Emad new cameras, so that he could continue to film and document what was happening.





Right from the start, Israeli and international peace activists helped and participated in the movement against the separation wall. Filmmaker Guy Davidi came to Bil'in in 2005 as a sympathizer and a media activist in the Indymedia group. He knew Emad as most people did, as Emad became an important figure of Bil'in's movement.

After making some short films in the village, Guy started making his first feature documentary on the politics of water. This film "*Interrupted Streams*" was shot in Bil'in from 2005 – 2008. It was finished in 2010 and premiered at the Jerusalem Film Festival that year.

During his work on this film, Guy stayed for several months in Bil'in. It was during this time that allowed him to develop his perspective and feel the meaning of life for the villagers under occupation. At night, soldiers invaded the village and he was the only Israeli around. So, the villagers called Guy to bring his cameras and film what was about to happen and to use the cameras to protect them from the violence. During these nights both Emad and Guy found themselves filming side by side.

Throughout this time Emad had the will to make his own film on the Bil'in's resistance. Often, he thought of making a personal film, but the happening in the village always drew him to documenting what was going on with his people.

TEAMING UP TO MAKE THE FILM

In 2009, Emad approached Guy to make a film together. The idea was to focus on two characters Adeb and Phil. Phil was killed during the resistance and Emad wanted to create a film that would memorialize Phil. The film was developed through an Israeli development program for documentary filmmakers called the Greenhouse Program, with Dutch filmmaker John Appel as a mentor. During the Greenhouse sessions the script was written telling Emad's story from a personal perspective.

Guy:

"When I first looked at the footage I wasn't sure I wanted to make another film on the same subject of the resistance. I knew Emad had a visual natural talent but I wasn't sure how we could create somewhat of a new story. Then in one of the images I saw an old man I didn't know climbing on a military jeep and blocking it from moving. I asked Emad who that was and what he was doing?"

Emad explained that the man was his father and he was blocking the jeep from taking his brother to jail. And then it struck me that from this moment we had the makings of a new film that would tell the events the way Emad experienced them as a cameraman. We could use all of his home videos footage to include his perspective as a family man."

Emad:

"It was a very hard decision for me to make a personal film. This is not something people here can understand easily. It means exposure of some difficult moments like my arrest or my accident."

MAKING 5 BROKEN CAMERAS TOGETHER

In the next two years, a film using Emad's footage of more than 500 hours was created. It also had new scenes that were made while Emad was doing the filming (except when he is filmed) and Guy constructing the story and then doing the pre-editing.

The first editing sessions were held in a little room in Bil'in. It was an inspiring way to start the editing process. During the evening, Emad and Guy had conversations that formed the first narration draft. In the next year, the two worked to add new scenes to strengthen the special balance between the family and intimate moments, the characters of the film and the continuing story of the changes in the village. Trio Joubbran's beautiful music was added to the film.

In 2010, Guy and Emad attended the IDFA Academy with a first assembly of the film. Together with Italian-Dutch editor Menno Boerema, the film developed even more in the editing process. In 2010, producers Serge Gordey & Christine Camdessus got involved and brought France Television's support. The last editing sessions of the final film started with the French editor Veronique Lagoarde- Ségot. During those first two months, **5 Broken Cameras** was re-edited, re-discussed in the team and the final version was created.



PERSONAL STATEMENT

As an Israeli and a Palestinian, we knew we would be criticized for making a film together even before we began. Indeed, the differences in our cultural backgrounds, life experience, access to the outside world, and privileges afforded us presented immediately and were unavoidable. By necessity, we learned to use these complications to our benefit.

After finally resolving to move forward on the project, we decided that making a personal and intimate film was the only way for it to feel new and genuine. For Emad, this was not an easy decision – the exposure may be flattering, but it carries significant risk. Ultimately, we decided that closely following Emad's story was worth the peril. Guy's role in the film is a bit more ambiguous – he is a kind of Cyrano de Bergerac, not directly involved, but incapable of complete objectivity.

While his presence is palpable, it remains subservient to the narrative.

We hope people will put aside pre-judgments and approach the film with fresh eyes. We think it is easy to shut down when watching a film that deals with such pain and controversy, and reduce the experience to a series of binaries: right and wrong, good and bad, Palestinian and Israeli. We urge viewers to set aside these oversimplifications to fully embrace the complexity, beauty, and emotion of the circumstance.

We made **5 Broken Cameras** to inspire people in their own lives, beyond the scope of political discourse. Although politics are an inherent foundation of the film, we made sincere attempts to challenge our own biases, setting aside cliché and ideological traps. In the end, we have opened our hearts to viewers, and hope they will respond in kind.

Emad Burnat and Guy Davidi

Co-Directors, **5 Broken Cameras**



Emad Burnat and Phil.

Photo courtesy of Kino Lorber, Inc.



2	Statement From the Filmmaking Team
6	Introduction
7	Potential Partners
7	Key Issues
7	Using This Guide
8	Background Information
8	Israel's Security/Separation Barrier
9	Bil'in
12	Selected People Featured in 5 Broken Cameras
14	General Discussion Questions
15	Discussion Prompts
20	Taking Action
21	Resources
24	How to Buy the Film

Writer

Faith Rogow, PhD
Insighters Educational Consulting

Guide Producers and Background Research, POV

Eliza Licht
*Vice President,
Community Engagement & Education, POV*

Jamie Dobie
*Manager,
Community Engagement & Education, POV*

Kyle Casey
Intern, Community Engagement & Education, POV

Design:

Rafael Jiménez
Eyeball

Copy Editor:

Natalie Danford

Thanks to those who reviewed this guide:

Benjamin Balint
Professor, Bard College, Jerusalem

John Paul Ryan
Education and Social Studies Consultant

Anat Langer-Gal
*Education and Outreach Coordinator
Just Vision*



**Gibreel and the wall.**

Photo courtesy of Emad Burnat

5 Broken Cameras (90 minutes) is a deeply personal first-hand account of life and nonviolent resistance in Bill'in, a West Bank village where Israel is building a security fence. Palestinian Emad Burnat, who bought his first camera in 2005 to record the birth of his youngest son, shot the film, and Israeli filmmaker Guy Davidi co-directed. The filmmakers follow one family's evolution over five years, witnessing a child's growth from a newborn baby into a young boy who observes the world unfolding around him. The film is a Palestinian-Israeli-French co-production.



5 Broken Cameras is well suited for use in a variety of settings and is especially recommended for use with:

- **Your local PBS station**
- **Groups that have discussed previous PBS and POV films relating to the relationship between Palestinians and Israelis, including *9 Star Hotel*, *This Way Up*, *Promises* and *The Law in These Parts*, or films relating to the use of media for social change, including *High Tech*, *Low Life***
- **Groups focused on any of the issues listed in the Key Issues section**
- **High school students, youth groups or clubs**
- **Faith-based organizations and institutions**
- **Cultural, art and historical organizations, institutions and museums**
- **Civic, fraternal and community groups**
- **Academic departments and student groups at colleges, universities and high schools**
- **Community organizations with a mission to promote education and learning, such as local libraries**

5 Broken Cameras is an excellent tool for outreach and will be of special interest to people looking to explore the following topics:

- **activism**
- **Bil'in**
- **human rights**
- **international law**
- **Israel**
- **Israel's security barrier**
- **journalism**
- **media activism**
- **media literacy**
- **Middle East**
- **military occupation**
- **Occupied Palestinian Territories**
- **Palestinians/Palestinian statehood**
- **peace studies**
- **political resistance/protest**
- **political science**
- **settler movement**
- **social justice**
- **terrorism**
- **nonviolent resistance**
- **West Bank**

USING THIS GUIDE

This guide is an invitation to dialogue. It is based on a belief in the power of human connection, designed for people who want to use **5 Broken Cameras** to engage family, friends, classmates, colleagues and communities. In contrast to initiatives that foster debates in which participants try to convince others that they are right, this document envisions conversations undertaken in a spirit of openness in which people try to understand one another and expand their thinking by sharing viewpoints and listening actively.

The discussion prompts are intentionally crafted to help a wide range of audiences think more deeply about the issues in the film. Rather than attempting to address them all, choose one or two that best meet your needs and interests. And be sure to leave time to consider taking action. Planning next steps can help people leave the room feeling energized and optimistic, even in instances when conversations have been difficult.

For more detailed event planning and facilitation tips, visit www.pbs.org/pov/outreach



Israel's Security/Separation Barrier

The Israeli government began building a barrier in and around the West Bank in 2002 in reaction to a wave of suicide bombings by Palestinian militants that began in 2000. The project has been controversial from its inception. There has even been a heated debate over what to call the barrier—Israeli officials describe it as a fence, while critics often insist that it is a wall. The barrier, which runs more than 420 miles, is composed of different sections. Some parts, located in populated areas, consist of concrete slabs 26 feet high, with watchtowers occupied by border guards. In more isolated areas, the barrier consists of multiple rows of fencing with ditches and surveillance cameras; guards patrol these sections in vehicles.

Construction of the barrier prompted outcries within Israel and the Palestinian territories, as well as

Emad's mother pleads with an Israeli soldier to release her son Khaled after he was arrested.

Photo courtesy of Kino Lorber, Inc.

abroad. One point of contention was that the wall incorporated territory that had been part of the West Bank when it was occupied by Jordan prior to the Six-Day War in 1967. During that war, Israel seized control of the West Bank, Gaza Strip and Golan Heights. In June 2004, the Israeli Supreme Court deemed the barrier itself permissible, but also ruled that sections of it should be rerouted to accommodate Palestinian populations. In July 2004, the International Court of Justice in the Hague issued an advisory opinion that the barrier violated international law because it was built partly on Palestinian land.

As of May 2013, approximately two thirds of the 700-kilometer (435-mile) barrier had been built.



Bil'in.

Photo courtesy of Friends of Freedom and Justice

Sources:

Associated Press. "No War Crimes Charges for West Bank Separation Barrier Firm."

<http://www.thenational.ae/news/world/middle-east/no-war-crimes-charges-for-west-bank-separation-barrier-firm>

Bard, Mitchell. "Israel's Security Fence." Jewish Virtual Library, July 8, 2010.

<http://www.jewishvirtuallibrary.org/jsource/Peace/fence.html>

BBC News. "Guide to the West Bank Barrier."

<http://news.bbc.co.uk/2/shared/spl/hi/guides/456900/456944/html/>

Cohen, Roger. "The World: Israel's Wall; Building for Calm by Giving Up on Peace." *The New York Times*, July 18, 2004.

<http://www.nytimes.com/2004/07/18/weekinreview/the-world-israel-s-wall-building-for-calm-by-giving-up-on-peace.html>

The Washington Post. "Country Guide: Israel."

<http://www.washingtonpost.com/wp-srv/world/countries/israel.html>

Wide Angle. "The World's Most Complex Borders: Israel/West Bank."

<http://www.pbs.org/wnet/wideangle/episodes/border-jumpers/the-worlds-most-complex-borders/israelwest-bank/2328/>

Bil'in

The Palestinian village of Bil'in is located in the central West Bank, 12 kilometers (7.45 miles) west of Ramallah, Palestine's de facto capital city, and 4 kilometers (2.49 miles) inside the "Green Line" that divides the West Bank from Israel proper. The majority of residents of Bil'in are Muslim, and the Palestinian Central Bureau of Statistics reports a population of approximately 1,800. The land is about 988 acres in size, and the residents depend on agriculture as their main source of income.

Construction of the security barrier in the Bil'in area began in 2005, and since then approximately 55 percent of Bil'in's former land has been used for the construction of the Modi'in Illit settlement. With more than 50,000 residents, it is one of the largest and fastest growing settlements in the West Bank.

**Family in the fence.**

Photo courtesy of Emad Burnat

Every Friday since 2005, protesters have gathered in Bil'in for demonstrations against the barrier's route, making the village a symbol of resistance. Protesters have included the village's Popular Resistance Committee, as well as international and Israeli peace activists. Other villages followed Bil'in's lead, staging demonstrations as the barrier approached. In response, the Israeli army stepped up its defense.

Hundreds of protestors have been arrested since the demonstrations began, and dozens of protesters and Israeli security officers have been injured. While the protesters claim their demonstrations are nonviolent, some supporters of the barrier disagree. In 2010, the Israeli military declared the area a closed military zone in an attempt to stop demonstrations, effectively banning non-residents from the village.

In June 2011 the Israel Defense Forces began a relocation of the security barrier due to the 2007 Israel Supreme Court ruling that ordered settlement construction to halt and the barrier to be rerouted back toward Israel on state land.

The new route was moved closer to the "Green Line" (Israel's boundary prior to the 1967 Six-Day War),

restoring some of Bil'in's land. 2.7 kilometers (1.7 miles) of the barrier (in the form of a barbed wire fence) were replaced with a 3.2-kilometer (1.9-mile) concrete wall.

The Israel Defense Forces report that the relocation cost Israel \$7.5 million, and another \$1.5 million will be required to make the restored land suitable for agriculture.

Approximately 320 acres of land still remain west of the relocated barrier, in the Modi'in Illit settlement. Protests continue.

Sources:

BBC News. "Guide to the West Bank Barrier."
[http://news.bbc.co.uk/2/shared/spl/hi/guides/456900/456944/html/Bil'in, a Village of Palestine. "Bil'in to Welcome Members of Shministim at Friday Demonstration."](http://news.bbc.co.uk/2/shared/spl/hi/guides/456900/456944/html/Bil'in,_a_Village_of_Palestine._'Bil'in_to_Welcome_Members_of_Shministim_at_Friday_Demonstration.')
<http://www.bilin-village.org/english/articles/testimonies/Bilin-to-welcome-members-of-Shministim-at-Friday-demonstration>



Adeeb and Phil participate in a protest against the Israeli settlements.

Photo courtesy of Friends of Freedom and Justice

FRONTLINE World. "Israel: The Unexpected Candidate."
<http://www.pbs.org/frontlineworld/stories/israel502/additional.html>

Greenberg, Hanan. "IDF Takes Down Bilin Fence." YNet News, June 22, 2011.
<http://www.ynetnews.com/articles/0,7340,L-4085986,00.html>

Harris, Emily. "A Decade in the Making, West Bank Barrier is Nearly Complete." National Public Radio, May 22, 2013.
<http://m.npr.org/news/World/186017646>

Israel Ministry of Foreign Affairs. "Israel, the Conflict and Peace: Answers to Frequently Asked Questions."
<http://tinyurl.com/otlxpwt>

Israel Ministry of Foreign Affairs. "Popular Resistance Committees."
<http://tinyurl.com/lqlsocs>

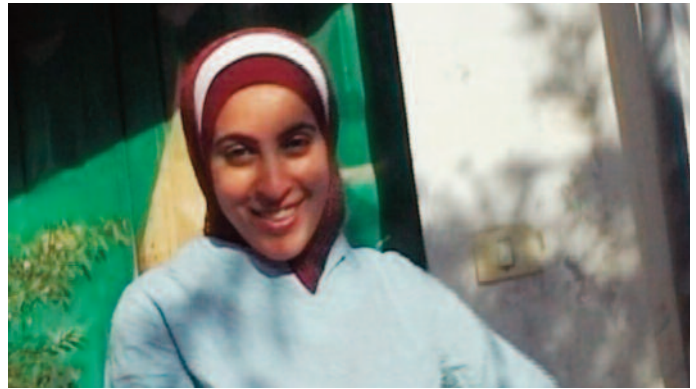
Pfeffer, Anshel. "Mass Demonstration in Bil'in Marks Five Years of Protest Against West Bank Separation Fence." *Haaretz*, February 21, 2010.
<http://www.haaretz.com/print-edition/news/mass-demonstration-in-bil-in-marks-five-years-of-protests-against-west-bank-separation-fence-1.263674>



Selected People Featured in **5 Broken Cameras**



Emad Burnat - Palestinian farmer turned filmmaker



Soraya - Emad Burnat's wife, Palestinian raised in Brazil



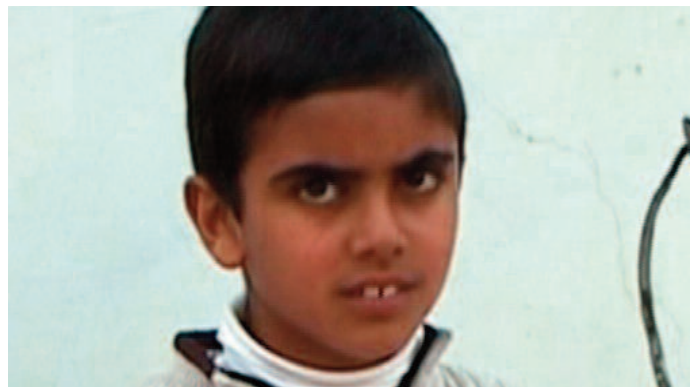
Gibreel - Emad Burnat's youngest son, born in 2005



Taki-Ydin - Emad Burnat's son, born in 2000



Yasin - Emad Burnat's son, born in 1998



Mohamad - Emad Burnat's son, born in 1995





Selected People Featured in **5 Broken Cameras**



Phil (Bassem) - Bil'in resident



Adeeb - Bil'in resident



Dab'a (Ashraf) - Phil's brother



Yisrael - Israeli video activist





Immediately after the film, you may want to give people a few quiet moments to reflect on what they have seen or pose a general question (examples below) and give people some time to themselves to jot down or think about their answers before opening the discussion:

- What did you learn from this film? What insights did it provide?
- If a friend asked you what this film was about, what would you say?
- Describe a moment or scene in the film that you found particularly disturbing or moving. What was it about that scene that was especially compelling for you?



Emad Burnat's wife, Soraya, with their son Gibreel.

Photo courtesy of Emad Burnat





Tree unrooted near the border.

Photo courtesy of Emad Burnat

The Conflict

What did you learn about life in the West Bank from viewing the film? What did you learn about military occupation and the consequences of being stateless or the entitlements of being a citizen?

Describing how his wife, Soraya, loves working the land and pickling olives, Emad says, “This place bonds us. More than feeding us, the land connects us.” Is there a piece of land to which you feel connected? What ties someone to a piece of land? How does land bring a family or a community closer?

Emad says, “I watched [Gibreel] through my lens, trying to rediscover the world through his eyes.” What did the world look like to Gibreel? What did it look like to others who witnessed these events, such as the soldiers, the settlers, Bil’in’s landowners, Gibreel’s brothers and Israeli peace activists?

Adeeb yells at a soldier, “Why are you doing this?” How would you answer? How do you think the soldier would answer if he had permission to speak?

Imagine that you were watching scenes of the protests with the sound off and you had no idea

what the context was for these events. Which people would you identify as provoking violence? What’s your evidence?

Emad describes Israel’s encroachment on his community as gradual, reporting that from his childhood to Gibreel’s birth, “They ate up more and more farmland so Israeli settlers could move in.” How does it affect the conflict to have territory taken away little by little rather than through a single, major event?

The film notes that the barrier was built by Israel to secure and separate the settlers from potential attacks. Did you see any indication in the film that the barrier increased settlers’ sense of safety? If so, how?

Below is a list of events and situations that are documented in the film. Consider each one and discuss its impact on Palestinian attitudes toward Israel, on security for Israel’s citizens and on prospects for peace:

- Soldiers disguised as Palestinians create confusion and throw rocks



- Emad and his family are not free to travel to the beach
- Troops enter West Bank towns at night (in contrast to responding to organized protests)
- Residents of Bil'in wait for hours for soldiers to unlock security fence gates
- Residents of Bil'in are under constant threat of arrest
- The separation wall is placed near Bil'in rather than near the settlement it was designed to secure
- A "closed military zone" designation is used to prevent outside protesters from entering Bil'in

Reflecting on his truck accident, Emad says, "If I had been taken to a typical Palestinian hospital, I probably wouldn't have survived." In an occupied area, who should be responsible for ensuring that quality medical care is available?

Emad's mother pleads with an Israeli soldier to release her son Khaled after he was arrested.

Photo courtesy of Jamal Aruri

In one scene, Bil'in farmers find that their olive trees have been set on fire. Why would those responsible target a natural resource? What do you think is the intended message?

Conflict between Israelis and Palestinians is now decades old. What new language or perspective do you think the film brings to discussions of the roles of Israelis and Palestinians in the conflict?

Resistance

Compare the protest strategies used by the residents of Bil'in with strategies of other resisters you have seen or learned about. What's similar and what's different?



Gibril and the remains of grenades.

Photo courtesy of Emad Burnat

Through his camera, Emad sees Adeeb's "endurance" and Phil's "great spirit." What do you see in the film? What do you think the soldiers in the film see?

Emad observes, "Clinging to nonviolent ideals wasn't easy. We were surrounded by death." In the face of the arrests of his brothers and the killings of friends and children in a nearby town, how would you help Emad and other protesters strengthen their resolve to keep their actions nonviolent? How would you suggest they respond to challenges from Palestinians who see violence as a more appropriate response to Israeli occupation.

Some Israelis join the Bil'in protests and help the villagers with their lawsuit. What might motivate Israelis to participate in the protests?

Emad's sons, including the toddler, Gibreel, attend demonstrations. What are the possible benefits and drawbacks of bringing children to the protests?

Emad explains, "The only protection I could offer [Gibreel] was to allow him to see everything with his own eyes, so he could comprehend just how vulnerable life is."

How does witnessing the protests serve as protection? How does it, in Emad's words, help the boys to "become tough men"? What do you think the boys learn from seeing the protesters and seeing the soldiers' responses?

The Palestinian demonstrations are primarily conducted by men. How does occupation and protest affect men and women differently?

Soraya pleads with her husband to stop filming. In his position, how would you balance the needs of family with the demands of social activism?

As a result of the Bil'in lawsuit and an Israel Supreme Court decision, Israel dismantles a section of the barrier and returns some land. In which ways is this a victory and in which ways is it a setback?

Emad says he has been wounded both emotionally and physically so many times that "the old wounds don't have time to heal" before they are masked by new wounds. How



Gibril on grass.

Photo courtesy of Emad Burnat

has Emad been wounded? How has his involvement in protests healed his wounds and how has it exposed him to additional injury?

In the film we see a series of protests and responses. In your view, what is the likely legacy of this seemingly unending exchange?

Healing

Emad says, "Healing is a challenge in life. It's a victim's sole obligation. Healing is resistance to oppression." In what ways is healing a form of resistance? What steps could Emad and his community take to heal? What steps could people outside the community take to aid that healing?

What did you learn from the film that you wish Israeli, Palestinian or other political leaders knew?

Emad says, "I think about the children, like my son Gibreel or Adeen's son on the day his father was arrested and sent to jail. How will they be able to bear their anger?" He also observes, "It takes great strength to turn anger

into optimism." What actions do people in Bil'in take to help their children cope with anger and turn anger into optimism? What else could they do?

If children like Gibreel and his brothers could send a message to Palestinian and Israeli leaders about what they want adults to do, what do you think they would say?

Emad says, "Barriers can be removed, but the land will always bear those scars." What is the legacy of this conflict in environmental terms? What actions could help heal the scars and restore the land?

Emad says that filming "helps me confront my own life and survive." What do you think he means?

As you watched the film, what emotions did you experience? How do these emotions influence your ability to pursue justice or to heal?



The Role of Media

Emad explains, “Since I have a camera, people began to call me to shoot special events in the village.” Contrast his experience with experiences in communities where nearly everyone has a camera. How would the exchanges between soldiers and protestors change if dozens of people were tapping or photographing?

Emad says of the screening that he arranged for his village, “I think it contributed to the solidarity among us.” What role(s) do you see media play in political protest and resistance? How can media help unify a community?

Soldiers repeatedly tell Emad to stop filming. They even break his equipment, and in one instance his camera is shot. They also arrest him. How do these actions serve the military’s mission to protect Israelis? In your view, are soldiers ever justified in using violence to stop people from taking pictures? Under what circumstances could the presence of a camera be considered a legitimate security threat?

How can the presence of cameras exacerbate tensions or distort events rather than documenting them? In your view, what role did Emad’s camera play?

When soldiers sent to arrest Emad tell him to stop filming, he responds, “I have a right to film in my own home.” In your view, does one have a right to record one’s own experiences, or should such a right exist?

We occasionally see people other than Emad with cameras. In fact, the film includes footage from about 10 other video activists, journalists and filmmakers. How does such broad documentation strengthen the film? How does it serve or undermine the interests of the people documented in the film (including activists, soldiers, bystanders, journalists and so on)?

How does Emad’s footage compare to footage of the Palestinian-Israeli conflict that typically appears in the news sources you access most often? Who provides video to those sources? How do you assess their credibility?

The film approaches its subject matter from a personal perspective. In your view, does this approach make the film more or less truthful? What is the difference between being truthful and being objective? How does the film’s approach to storytelling influence the audience’s interpretations of the subject matter?

How does the fact that **5 Broken Cameras** was made jointly by a Palestinian and an Israeli affect the way you see the film?

In your opinion, what role do filmmaking and other forms of art play in efforts to resolve political conflict or spark social change? What is the contribution of this particular film to achieving those goals?

Additional media literacy questions are available at:
www.pbs.org/pov/educators/media-literacy.php





Jamal Aruri is arrested.

Photo courtesy of Jamal Aruri

Taking Action

- Join online conversations about the film at pbs.org/pov/5brokencameras.
- Create opportunities for informal interfaith, intercultural and/or interracial conversations. For example, establish a partnership between a synagogue and a mosque and arrange for small groups from each institution to share a meal and get to know one another.
- Hold a teach-in on the fence and the settlements that are featured in the film. Include Israeli and Palestinian sources, as well as sources from human rights and legal observers, the United Nations, the U.S. government and others involved in peace negotiations. Consider asking people who are firmly on one side of the conflict to read and summarize sources from the other side.
- Document a protest or political action in your community. Reflect on the challenges of capturing on camera an accurate sense of the event from a variety of perspectives. Compare your experience with the experience presented in *5 Broken Cameras*.
- Use a screening and discussion of *5 Broken Cameras* to kick off a seminar on nonviolent resistance.



FILMMAKER WEBSITE

5 BROKEN CAMERAS

www.kinolorber.com/5brokencameras/

The film's official website offers general information about the film, as well as insights from the filmmakers about the process of making the film.

facebook.com/5BrokenCameras

twitter.com/5BrokenCams

Original Online Content on POV

To further enhance the broadcast, POV has produced an interactive website to enable viewers to explore the film in greater depth. The **5 Broken Cameras** website—www.pbs.org/pov/5BrokenCameras/—offers a streaming video trailer for the film; an interview with the filmmakers; a list of related websites, articles and books; a downloadable discussion guide; and special features.

What's Your POV?

Share your thoughts about **5 Broken Cameras** by posting a comment at <http://www.pbs.org/pov/5BrokenCameras>

Governmental Perspectives

BIL'IN

www.bilin-village.org/

The official website of Emad's village includes a timeline with links to relevant documents, maps and articles and calls to join actions aimed at ending the occupation.

ISRAEL DEFENSE FORCES

<http://www.idf.il/english/>

The official website of Israel's military includes reports on events involving Palestinians through the military's perspective.

PALESTINIAN NATIONAL AUTHORITY

www.minfo.gov.ps/

The Palestinian National Authority is recognized by the United Nations as the official representative of Palestinians. Its website (in Arabic) reports on current events from a Palestinian point of view.

U.S. DEPARTMENT OF STATE 2011 HUMAN RIGHTS REPORT: ISRAEL AND THE OCCUPIED TERRITORIES

www.state.gov/j/drl/rls/hrrpt/2011/nea/186429.htm

For the U.S. government perspective on Israeli jurisdiction in the Occupied Territories, see this most recent report on human rights. Additional information is scattered throughout the site. Search using terms such as "Israel," "Palestine," "Occupied Territories" or "Israeli settlements." To find speeches by President Obama related to the conflict, search similar terms at www.whitehouse.gov.





International Law

THE AVALON PROJECT: DOCUMENTS IN LAW, HISTORY AND DIPLOMACY
<http://avalon.law.yale.edu/>

This searchable database from the Avalon Project at Yale University provides access to documents regarding law, history and diplomacy. The Hague and Geneva Conventions are relevant to the subject of the film.

THE STATE OF ISRAEL: THE JUDICIAL AUTHORITY
<http://elyon1.court.gov.il/eng/home/index.html>

The official website of Israel's court system offers a searchable database of decisions made by the country's Supreme Court and military courts, as well as information about the appointment of judges.

UNITED NATIONS INFORMATION SYSTEM ON THE QUESTION OF PALESTINE
<http://unispal.un.org/unispal.nsf/about.htm>

This site aggregates United Nations documents related to the Israeli-Palestinian conflict, including key resolutions.

Human Rights

AMNESTY INTERNATIONAL
www.amnesty.org/en/region/israel-occupied-palestinian-territories

This advocacy organization shares updates on current court cases, as well as comments, reports and briefs submitted to various authorities related to violations of human rights by Israelis and Palestinians.

B'TSELEM
www.btselem.org

The Israeli Information Center for Human Rights in the Occupied Territories advocates for human rights of Palestinians. The group's website includes news reports, eyewitness statements, statistics, maps and an extensive list of human rights organizations working on issues related to conflicts in the Middle East. Available in Hebrew and Arabic as well as English.

HUMAN RIGHTS WATCH: ISRAEL/PALESTINE
www.hrw.org/middle-eastn-africa/israel-palestine

Press releases, testimony from observers in the territories and comprehensive reports provide a picture of life in the West Bank and Gaza.

THE INDEPENDENT COMMISSION FOR HUMAN RIGHTS
www.ichr.ps/en

The site of this human rights ombudsman contains extensive information on Israeli and Palestinian abuses of human rights, including complaints filed, reports on investigations, U.N. actions and position statements, all from an international law perspective. Available in English and Arabic

STAND WITH US
www.standwithus.com

The official website of Stand With Us, an Israeli education and advocacy organization, has a wealth of resources, including "Israel 101," a 44-page booklet on Israel and the conflict.

Understanding and Teaching about the Conflict

CHURCHES FOR MIDDLE EAST PEACE
www.cmep.org

This coalition of churches and agencies from multiple Christian denominations provides informational and teaching resources related to a two-state solution to the Israeli-Palestinian conflict.

COUNCIL ON FOREIGN RELATIONS
www.cfr.org/israel/crisis-guide-israeli-palestinian-conflict/p13850?breadcrumb=%2F

This interactive multimedia timeline provides an overview of the conflict from a nonpartisan U.S. perspective. Links to key United Nations documents and reports on diplomatic efforts are provided. A transcript is available at www.cfr.org/publication/CGME_transcript.html.





INTERNATIONAL CRISIS GROUP

www.crisisgroup.org/en/regions/middle-east-north-africa/israel-palestine.aspx

This conflict prevention organization has a website that features in-depth studies of issues such as Israeli settlements, including specific recommendations to each of the stakeholders about how tensions could be reduced or the conflict resolved.

JUST VISION

www.justvision.org

Palestinians and Israelis team up in this organization to promote peace through nonviolent means. The group uses film to showcase the lives of community-based peace activists, and the website features a set of interviews with them.

PROCON.ORG

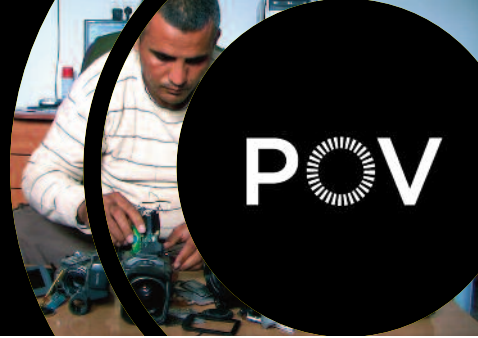
<http://israelipalestinian.procon.org/viewtopic.asp>

Dedicated to presenting all sides of a conflict or issue, this website includes a range of articles and quotes and a timeline of land disputes between Palestinians and Israelis.



HOW TO BUY THE FILM

5 Broken Cameras is available on DVD from Kino Lorber, Amazon.com and other DVD stores (USA/Canada only). <http://www.kinolorber.com/5brokencameras/>



Produced by American Documentary, Inc. and beginning its 26th season on PBS in 2013, the award-winning POV is the longest-running showcase on American television to feature the work of today's best independent documentary filmmakers. POV has brought more than 365 acclaimed documentaries to millions nationwide. POV films have won every major film and broadcasting award, including 32 Emmys, 15 George Foster Peabody Awards, 10 Alfred I. duPont-Columbia University Awards, three Academy Awards® and the Prix Italia. Since 1988, POV has pioneered the art of presentation and outreach using independent nonfiction media to build new communities in conversation about today's most pressing social issues. Visit www.pbs.org/pov.

POV Digital www.pbs.org/pov

POV's award-winning website extends the life of our films online with interactive features, interviews, updates, video and educational content, as well as listings for television broadcasts, community screenings and films available online. The *POV Blog* is a gathering place for documentary fans and filmmakers to discuss their favorite films and get the latest news.

POV Community Engagement and Education

POV's Community Engagement and Education team works with educators, community organizations and PBS stations to present more than 600 free screenings every year. In addition, we distribute free discussion guides and standards-aligned lesson plans for each of our films. With our community partners, we inspire dialogue around the most important social issues of our time.

POV has the honor of receiving a 2013 MacArthur Award for Creative and Effective Institutions. Major funding for POV is provided by PBS, The John D. and Catherine T. MacArthur Foundation, National Endowment for the Arts, New York State Council on the Arts, the New York City Department of Cultural Affairs in partnership with the City Council, the desJardins/Blachman Fund and public television viewers. Funding for POV's Diverse Voices Project is provided by the Corporation for Public Broadcasting. Special support provided by The Fledgling Fund and the Lucius and Eva Eastman Fund. POV is presented by a consortium of public television stations, including KQED San Francisco, WGBH Boston and THIRTEEN in association with WNET.ORG..

American Documentary, Inc. www.amdoc.org

American Documentary, Inc. (AmDoc) is a multimedia company dedicated to creating, identifying, and presenting contemporary stories that express opinions and perspectives rarely featured in mainstream-media outlets. AmDoc is a catalyst for public culture, developing collaborative strategic-engagement activities around socially relevant content on television, online, and in community settings. These activities are designed to trigger action, from dialogue and feedback to educational opportunities and community participation.

You can follow us on Twitter @POVengage
for the latest news from
POV Community Engagement & Education.



Front cover: Co-director Emad Burnat with his five broken cameras.

Photo courtesy of Guy Davidi



Media Sponsor:

