



A JUST VISION FILM
BUDRUS
DISCUSSION GUIDE



JUSTVISION

“We hope that in telling the story of *Budrus*, audiences are inspired by the power of people working together to create change.”

DEAR FRIENDS,

We are delighted that you are interested in organizing a screening of *Budrus* and thank you for supporting Just Vision’s work. *Budrus* is a documentary film about a Palestinian community organizer, Ayed Morrar, who unites local Palestinian political factions and Israeli supporters in a nonviolent movement to save his village from destruction by Israel’s Separation Barrier. When Iltezam, his 15-year-old daughter, organizes a women’s contingent, they unleash a successful nonviolent movement that is still gaining ground today. In telling the story of the inspiring, yet little-known village of Budrus, Just Vision aims to generate awareness of and support for Palestinians and Israelis working nonviolently to end the occupation and the conflict.

This discussion guide is designed to help you host your own screening of the film and lead a conversation that will allow your audience to learn more about grassroots efforts for peace among Israelis and Palestinians. The questions offered in this guide are divided by theme, and are designed to inspire a constructive discussion (or series of discussions) on the variety of challenging issues raised in the film.

Because this guide is intended for audiences from diverse backgrounds and belonging to different age groups, not all questions will be suitable for every audience. Where appropriate, we have suggested questions that may be used to begin a discussion in each topic area. But of course, it is up to you to select which questions are best suited to the group and to the particular conversation you are leading. Throughout this guide, we have used specific terms in reference to various aspects of the Israeli-Palestinian context. While we have done our best to choose relatively neutral terms, we realize that this terminology is not universal, and encourage you to use language that best suits your audience. To find out more about how we selected our terminology, we invite you to read the FAQ located in the Appendix E at the end of this guide.

In the appendices, you will find Just Vision support materials, including a lesson plan about nonviolence and quotes that clergy members may choose to incorporate into their sermons. These materials rely upon Thematic Quotes drawn from our Visionary Portraits located at www.justvision.org/visionaries. Our Portraits are a compilation of in-depth interviews with Palestinian and Israeli nonviolence leaders and peacebuilders, including the protagonists of *Budrus*. We invite you to visit our website to learn more about our wide range of resources and encourage you to check back in with us in the future as we expand our resource offerings.

Sincerely,
THE JUST VISION TEAM

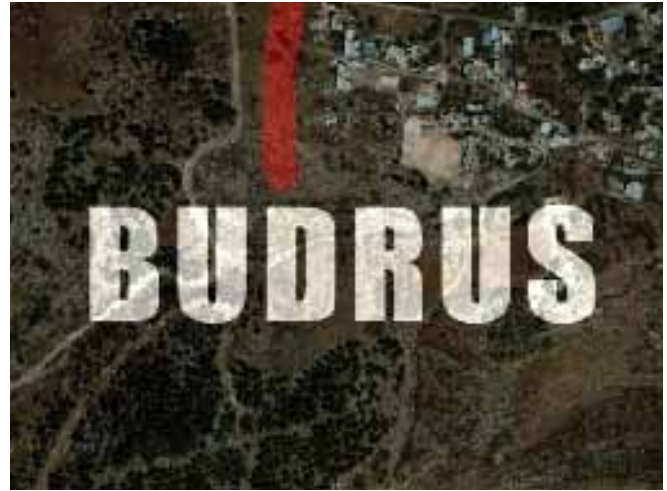


Order the *Budrus* DVD
through our website
at: [www.justvision.org/
budrus/dvd](http://www.justvision.org/budrus/dvd)



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PUTTING BUDRUS ON THE MAP



BACKGROUND INFORMATION RELATED TO THE FILM AND MAPS OF THE ROUTE OF THE SEPARATION BARRIER BEFORE AND AFTER THE DEMONSTRATIONS IN BUDRUS

Budrus is a Palestinian village located in the West Bank, approximately 31 kilometers northwest of Ramallah, with a population of nearly 1,500 people. In 2003, the Israeli government began construction of the Separation Barrier in Budrus. The Barrier's originally intended path would have encircled the town, cutting through the cemetery and severing it from nearly 300 acres of surrounding agricultural land, including 3,000 olive trees. After a 10-month nonviolent campaign that unified local Palestinian political factions, the men and women of Budrus and Palestinian, Israeli and international activists, the route of the Separation Barrier was altered and the village's lands were saved from destruction.

Today, the success of the nonviolent movement in Budrus stands as a model for movements gaining ground in Palestinian villages across the

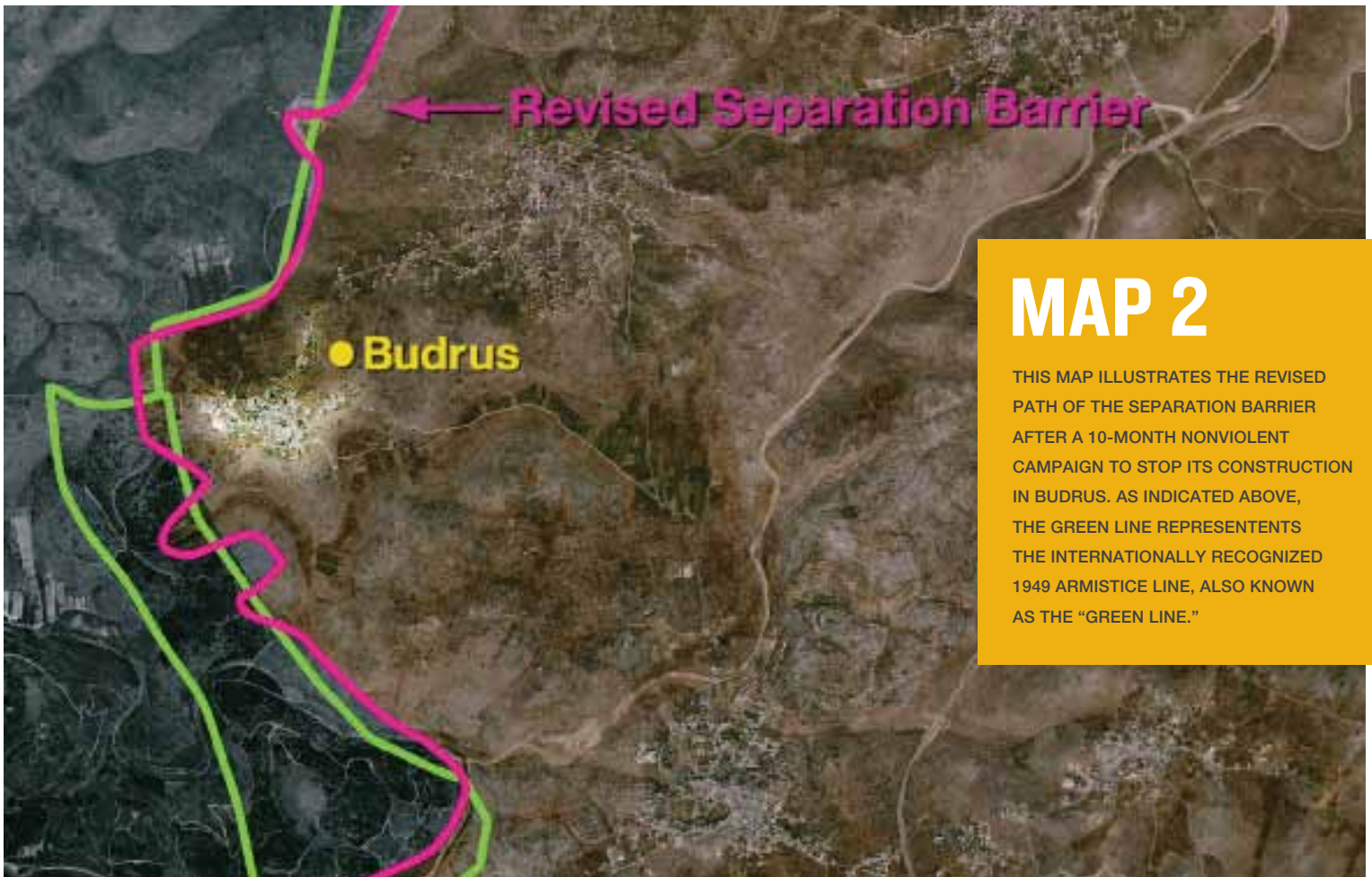
West Bank, including Bil'in, Ni'lin, Nabi Saleh and Al-Walajah. While Budrus is the first Palestinian village that has been successful in using nonviolence to protect its lands, Palestinian and Israeli communities have been working to end the conflict through unarmed means for decades.

We encourage you and your audience to research the unarmed movements led by Palestinian and Israeli civilians, historically and today. Just Vision's website offers numerous resources and may be a great place to begin your search. It includes our Visionary interviews (www.justvision.org/visionaries), online resources (www.justvision.org/en/page/online-resources) and a list of peacebuilding organizations (www.justvision.org/organizations), among other materials.



MAP 1

IN THIS MAP, THE RED LINE ILLUSTRATES THE ORIGINALLY PLANNED PATH OF THE SEPARATION BARRIER. THE GREEN LINE REPRESENTS THE INTERNATIONALLY RECOGNIZED 1949 ARMISTICE LINE, ALSO KNOWN AS THE "GREEN LINE."



MAP 2

THIS MAP ILLUSTRATES THE REVISED PATH OF THE SEPARATION BARRIER AFTER A 10-MONTH NONVIOLENT CAMPAIGN TO STOP ITS CONSTRUCTION IN BUDRUS. AS INDICATED ABOVE, THE GREEN LINE REPRESENTS THE INTERNATIONALLY RECOGNIZED 1949 ARMISTICE LINE, ALSO KNOWN AS THE "GREEN LINE."

WHO'S WHO

BRIEF DESCRIPTIONS OF THE *BUDRUS* PROTAGONISTS



AYED MORRAR

A leader of the movement in Budrus, Ayed organized the first “Popular Committee Against the Wall” in the West Bank by uniting all local Palestinian political factions, including Fatah and Hamas, and encouraging hundreds of Israelis to cross into the Occupied Palestinian Territories and demonstrate in support of his village. When challenged by his teenage daughter, he welcomed the launch of a women’s contingent that quickly moved to the front lines. Ayed chose nonviolence “because it’s in the best interest of the Palestinian people to take this path.”

ILTEZAM MORRAR

Ayed’s 15-year-old daughter was the first person to succeed in getting past the Israeli border police and stopping a bulldozer by courageously jumping in front of it to protect her community’s olive trees. Her fearlessness galvanizes the entire village and affirms the importance of women in the movement. The demonstrations in Budrus marked the first time Iltezam, like most of the village’s youth, met Israelis who were not soldiers or settlers. Iltezam’s involvement in the demonstrations helped her realize that “even if you are small, you have nothing, but you could do all this.”

KOBI SNITZ

An Israeli mathematician who joined the demonstrations in Budrus because of his belief that direct action was missing in the Israeli peace movement at the time. “When we got about 200 meters from the Israeli soldiers, and they were threatening us with guns... I was sure we were going to die. But there were others around me who weren’t even cowering. And gradually I got over my fear and got stronger from their determination.”



YASMINE LEVY

Yasmine is sent to Budrus as a squad commander in the Israeli border police and comes face to face with the Palestinian women demonstrators. Her responsibility is to ensure that the Barrier gets built according to the path set by the military. Over the course of the demonstrations, she develops a complex relationship with the women in the village who call her by name in their chants. She says, “Even if the women were beaten up or hit by rubber bullets or stun grenades, they had no problem with it. They went to all lengths to ensure their land would remain theirs.”



AHMED AWWAD

A Hamas member and fellow Budrus resident, Ahmed works with Ayed to mobilize the people of Budrus. He talks about nonviolence as a strategic tool, best suited to achieve the village’s aims. He expresses surprise at the Israeli civilians who come to support the demonstrations by putting their bodies on the line and confronting other Israelis serving in the military: “We had already heard that there were some Israelis who wanted peace with the Palestinians. But these demonstrations exceeded expectations... In these marches I saw these Israeli voices in real life; it wasn’t just something I heard about.”



DORON SPIELMAN

A spokesperson for the Israeli army, Doron does not believe nonviolent demonstrations can change the route of the Separation Barrier. He believes that the need to provide security “trumps everything.” For him, the use of Palestinian property to build the Separation Barrier “is extremely unfortunate to the lives of the Palestinian people. However, it is less unfortunate than the death of an Israeli civilian.”

NOTES TO THE FACILITATOR OR DISCUSSION LEADER



STRATEGIES AND SUGGESTIONS TO FACILITATE A CONSTRUCTIVE AND OPEN-MINDED CONVERSATION

The facilitator or discussion leader should set a respectful tone to open the discussion. Remind the group that this is meant to be a dialogue rather than a debate, and ask that people focus on listening rather than simply preparing to make their own points. You may want to set basic ground rules (“Suggested Ground Rules” are located on the following page), or ask participants to suggest their own, such as keeping comments to less than two minutes to allow others time to speak.

You may want to pose the following questions for people to ponder for several moments after watching the film. These questions will not be answered or discussed, merely considered privately. This is also a useful technique for defusing a potentially explosive conversation while acknowledging the strength and legitimacy of people’s reactions to the film.

- ◆ What are your beliefs about this conflict?
- ◆ What values, prior history or experiences contribute to your beliefs and perspective?
- ◆ What would you want others to know about your beliefs about this conflict?

- ◆ What are some of the things you question about your own beliefs on this issue?
- ◆ What support would you need to explore your doubts about your own beliefs on this issue?

It can be helpful to develop a clear outline of the questions you intend to ask your audience, along with the sequence in which you plan on asking them, prior to the discussion. This applies whether you decide to work with the group as a whole, or break participants down into pairs or small groups. You may want to briefly outline the discussion topics for your audience before opening the floor to comments on the first question. As the discussion leader, you should use your own judgment about which questions work with your audience, and when to move on to another topic. As the facilitator, you should review the topics ahead and, based on time constraints, you may wish to highlight certain questions you feel are most relevant. If your audience includes two groups who often fall on different sides of the issue, we strongly encourage you to find questions that will ensure the participation of both groups without alienating either one.



SUGGESTED GROUND RULES



BASIC GROUND RULES CAN BE HELPFUL TO ESTABLISH WITH YOUR AUDIENCE PRIOR TO THE DISCUSSION

- ▶ **ACTIVE LISTENING.** Pay attention, listen carefully and try to understand what the speaker's message is. Through your body language, acknowledge that you are engaged and understand what the person is saying by making eye contact, nodding your head and looking alert. If you disagree you may not want to nod, but always listen and look.
- ▶ **USE "I" STATEMENTS.** Draw from your own experiences, values and perspectives, and speak on behalf of yourself rather than in the form of "we." Refrain from using "you" statements, which can cause others to be on the defensive.
- ▶ **BE RESPECTFUL.** Respect others' experiences, values and beliefs. Engage with ideas and opinions, but do not make personal attacks.
- ▶ **BE HONEST.** Start by being honest with yourself and the group about your experiences, beliefs and values and where they come from. This honesty often helps create a safe space where others feel comfortable sharing their experiences.



- ▶ **STEP UP, STEP BACK.** Remember to balance active participation ("stepping up") in the discussion with active listening to others ("stepping back"). This helps to create a space where people who want to share, but may be more reserved in discussion spaces, feel comfortable stepping up. When speaking and listening, ask yourself how you are contributing to the conversation in positive ways.
- ▶ **CHALLENGE.** Positive contributions to a discussion do not always take the form of agreement. They can certainly take the form of challenging others to think about issues at a deeper level or in a new way.
- ▶ **FIND UNDERSTANDING.** The goal is not necessarily to agree, but to learn from and understand new perspectives and others' experiences. Consider how those perspectives and experiences interact with your own.

PRE-SCREENING PREPARATION



SUGGESTED ACTIVITIES AND QUESTIONS FOR YOU AND YOUR AUDIENCE TO CONSIDER PRIOR TO SCREENING THE FILM

Consider having participants discuss their connection to the issues raised in *Budrus* and to the Israeli-Palestinian conflict more broadly. What makes this topic important to them? What are the source(s) of their interest in or connection to the conflict?

You may want to encourage viewers to familiarize themselves with the recent history of the conflict by turning to various media outlets or historical resources. Consider directing viewers to www.justvision.org/support-materials for additional online resources and information about peacebuilding organizations.

Budrus can provoke strong emotional reactions from viewers. It is a good idea for discussion leaders to think about their own relationship to the Israeli-Palestinian conflict before leading a discussion. Prior consideration of the following questions may help organizers explore their own biases and prepare to facilitate an open discussion among participants:

- What are my own beliefs about this conflict?
- What are my assumptions about each side?

- Am I open to multiple narratives and experiences on this topic?
- What are some of the gaps in my knowledge about this issue?

You may want to let participants know that *Budrus* has challenged a variety of audiences, whether Israeli, Palestinian or international, in different ways. Most audience members, regardless of their background, are surprised by some aspect of the film. It is worth urging participants to consider how communities other than their own might react to *Budrus*. To learn more about the wide range of audience reactions we have encountered, please refer to the FAQ located in Appendix E.

You may ask participants to go over recent media coverage of the conflict. If possible, request that they explore American, Israeli and Palestinian media outlets.

- What stands out for them?
- What seems to be emphasized?
- What seems to be missing?



DISCUSSION QUESTIONS



The discussion questions provided in this section are intended for a wide range of audiences and facilitation formats. Some facilitators may incorporate the issues raised in *Budrus* over the course of an entire semester, others may allow the film to serve as the focal point of a day-long workshop and still others may prefer to hold a local community screening and hour-long discussion afterward. Because *Budrus* reaches such a diverse range of audiences, it is up to you to choose the most appropriate questions for your discussion. Where appropriate, Just Vision has offered suggestions for questions (denoted by *) that you may choose to use to begin the conversation in each discussion area. We have compiled our top suggestions into two pages located in Appendix D of this guide.



“ For our top discussion question recommendations, please see the Abridged Discussion Questions offered in Appendix D. ”

DISCUSSION AREAS BY THEME

- GENERAL REACTIONS
- MEDIA ANALYSIS
- ON THE GROUND
- NONVIOLENCE & MOVEMENT BUILDING
- THE ROLE OF WOMEN
- UNITY OF PALESTINIAN POLITICAL FACTIONS
- ISRAELI PARTICIPATION
- ISRAELI MILITARY PRESENCE
- TOP-DOWN VS. BOTTOM-UP APPROACHES TO CHANGE
- SUMMARY





GENERAL REACTIONS

- Given what you knew before about the Israeli-Palestinian conflict, did the film change your thinking on the issue?
- What did you learn as a result of viewing this film?*
- Was there anything in the film you found surprising?*
- Which scenes, if any, did you find particularly moving or challenging? Why?
- With whom in the film did you identify with most?
- Who did you have the most difficult time identifying with? Why?
- How did you feel while watching the film?*
- Did you find *Budrus* hopeful or inspiring? Why or why not?

“Was there anything from the film you found surprising?”

MEDIA ANALYSIS

- Break the film down into its different chapters and give each one a title. What new information or new protagonists are introduced in each chapter? Why do you think the filmmakers decided to organize the film this way? Would you do it differently?
- Who are the main protagonists in the film? What is the significance of focusing the story on them? Why do you think they were chosen?*
- As opposed to an overview of the entire conflict, *Budrus* is the story of one particular movement in one particular village. What are the strengths of limiting the scope in this way? What are the weaknesses? Why do you think the filmmakers chose this approach?
- Do you feel the film is balanced? Why or why not? What are some of the challenges to making a balanced film on this topic? What would a balanced film about the Israeli-Palestinian context look like for you? Is balance even possible?*
- Had you ever heard of the village of Budrus before seeing the film? Why do you think we so rarely hear stories of Palestinians and Israelis working nonviolently in today's media?*
- How do the various journalists and media outlets included in the film, such as Israeli TV and Al Jazeera, cover the story? If you were a journalist, would you choose to cover the story of Budrus? If not, why? If so, what challenges would you likely face?



DISCUSSION QUESTIONS

“If the type of movement we see in Budrus became more widespread, what impact might this have on efforts to resolve the conflict?”

ON THE GROUND



- What potential impact do the events in Budrus have on the Israeli-Palestinian conflict? If the type of movement we see in *Budrus* were to become more widespread, as is modestly happening on the ground now, what influence might this have on efforts to resolve the conflict? Why?*
- In the film, Ayed states, “We’ve given those olive trees the names of our mothers.” What is the significance of the land and the trees that the Barrier threatened to cut off from the village? Why are they important to the residents of Budrus?
- According to Doron, the Israeli army spokesman, what is the purpose of building the Separation Barrier through Budrus? How do some of the other protagonists, such as Ayed and Iltezam, react to this explanation? What do you think?
- Research what is happening now in other Palestinian villages (e.g., Bil’in, Nabi Saleh, Ni’lin, Al-Walajah). What are the latest developments in these villages? What is different about the situation of these other villages and Budrus? What is similar? What can these other villages learn from the story of Budrus?
- Research how different Palestinian and Israeli communities and media outlets speak about the Separation Barrier. What is different about the language they each use to discuss it? Why do you think that is?

NONVIOLENCE & MOVEMENT BUILDING

- What were the challenges that the residents of Budrus faced in confronting the construction of the Barrier? What strategies and tactics did the protestors use to surmount these challenges? Which were the most effective?*
- Can you identify the key turning points of the struggle in *Budrus*? Which do you think were the most important and why do you think they happened when they did?
- Why does Ayed support a nonviolent approach? What do the other Palestinian protagonists in the film have to say about their respective decisions to choose nonviolence?
- At one point during the film, one of the activists addresses the protestors and tells them: “Nothing scares the army more than nonviolent opposition.” Why do you think this is? What are the benefits of adopting a strategy of unarmed resistance?
- Why do you think a nonviolent approach worked in Budrus? What were some of the particular aspects of the movement in Budrus that contributed to its success as opposed to in other places? What can other villages and struggles learn from Budrus?
- In the film, Iltezam states, “We have a history of resistance. My father, uncles and grandmother are always talking about everything they did in the First Intifada. When the Wall came I said, now it’s my turn.” In the media, the term “Intifada” has often been associated with violence. What does Iltezam’s statement suggest about alternative notions of Intifada? You may consider researching the nonviolent movement that emerged during the First Intifada. We encourage you to begin by reading Ayed’s interview in the Visionaries section of our website (www.justvision.org/portrait/ayed-morarr).
- In your opinion, how does the presence of international activists impact the movement?*
- In the film, we see two women from Budrus debating whether or not to support stone throwing. How does stone throwing impact the course of events in *Budrus*? Is there a difference in perspective between the Israeli and Palestinian protagonists about stone throwing?*



“We saw the men trying to push the soldiers, and none of them could do that, but I think the girls could do it.”

– Iltezam Morrar



THE ROLE OF WOMEN

- As women, both Iltezam and Yasmine seek greater equality in their societies. What role, if any, does gender play in this story?*
- What accomplishments were made possible by the presence of women in the demonstrations?*
- What were the challenges to women’s participation in the protests? How were the women in Budrus able to overcome them?
- Did the women of Budrus relate differently to Yasmine than they did to the male soldiers? If so, how and why?
- Yasmine says that facing female protestors was a challenge for her and for the army. How does the presence of women in the protests impact the dynamic between the army and the protestors?*
- Research the role women have played in other current or past nonviolent movements. What impact did their role in the movement have on their status in those societies? Were they able to maintain their level of involvement and influence afterward? Why or why not?

NONVIOLENCE & MOVEMENT BUILDING (CONTINUED)

- Why do you think stones were thrown in the demonstrations? In your opinion, is stone throwing compatible with a nonviolent movement? Why or why not?
- The residents of Budrus often chant “Allahu Akbar” (“God is Great”) to express unity among the protestors. Does religion play a role in organizing and maintaining these protests?
- How is the movement in Budrus similar to or different from other historical and contemporary unarmed movements you are familiar with? Examples include the civil rights movement in the United States, the feminist movement, the movements in India, South Africa, Poland, Serbia, Egypt, Tunisia and so forth. Are these successes relevant to Palestinians? If so, how? Are there circumstances that make the case of Budrus and other Palestinian villages unique?
- What is the leadership style used in organizing these protests? Do you think it was effective? Why? If you were in Ayed’s position, what do you imagine your approach to leadership would be?
- Have there been moments in your own life when you organized and took action to achieve a goal? What were the challenges you faced and the strategies you used? What was the outcome?



DISCUSSION QUESTIONS

UNITY OF PALESTINIAN POLITICAL FACTIONS

- What was the significance of the unity between Fatah and Hamas in the protests in Budrus? How do you think this impacted the protests and the movement?
- At one point in the film, Ayed mentions that he strongly disagrees with Hamas's ideology, but that he recognizes that its members play a decisive role within Palestinian society. How did you feel when Ahmed Awwad and other local Hamas members joined the protests? What are the implications of working with people with whom you strongly disagree?
- What do you think might have happened if the political parties had not cooperated? What is the short-term impact of their cooperation? What is the long-term impact?*
- Research why the political parties became so deeply divided. What were the broader implications of this division for the conflict?

ISRAELI PARTICIPATION

- What was the significance of Israelis joining the protests? What changes, if any, did you notice when Israelis were present?*
- How do you feel about the decision of the Israeli activists to join the protests? Would you have done the same in their place?*
- What are the reactions of the different Palestinian protagonists to the presence of Israelis? You may want to consider Ayed, Iltezam and Ahmed's perspectives. What was Kobi's reaction to the demonstrators?
- What role did the protests play in breaking stereotypes on both sides?
- During the protests we hear chants in Arabic, Hebrew and English. Does language choice play into the strategy of the protesters? If so, how?
- What challenges do you think the Israeli activists face within their own society as a result of participating in the movement in Budrus? With other nonviolent movements in mind, what steps do you think the activists could take to gain more support from within their own society? Do you think support is important or necessary?



ISRAELI MILITARY PRESENCE

- What tactics did the various Israeli soldiers use when facing the protesters? How did the individuals shown carry out their orders to ensure the construction of the Barrier?
- How do you feel about the Israeli military's actions toward the protests in Budrus and its presence in the village?*
- If you were Ayed or Iltezam, what actions, if any, would you suggest when facing the soldiers?*
- How do you think military or law enforcement should respond to unarmed protest? How would you respond if you were a soldier faced with nonviolent resistance or civil disobedience?
- More broadly, as a soldier, are there limits to fulfilling orders in a democracy? How do you strike a balance between preserving military discipline, maintaining order and ensuring that ethics are consistently applied in the field?
- How do you think the Israeli military presence in Budrus and the violent actions taken by soldiers impact the lives of the Palestinian residents of the village? Consider some specific examples from the film. What are the long-term implications of these actions for the residents of Budrus? For the soldiers themselves?
- During the film, Yasmine speaks about her sense of duty and her desire to play an active role in defending her country. What do you think an individual soldier's responsibilities on the ground are compared to those of the military leaders and the government? How much individual agency do soldiers have within a military structure?*
- How do you feel about the way the Israeli army is portrayed in *Budrus*? Do you think this is an accurate representation? Why or why not?



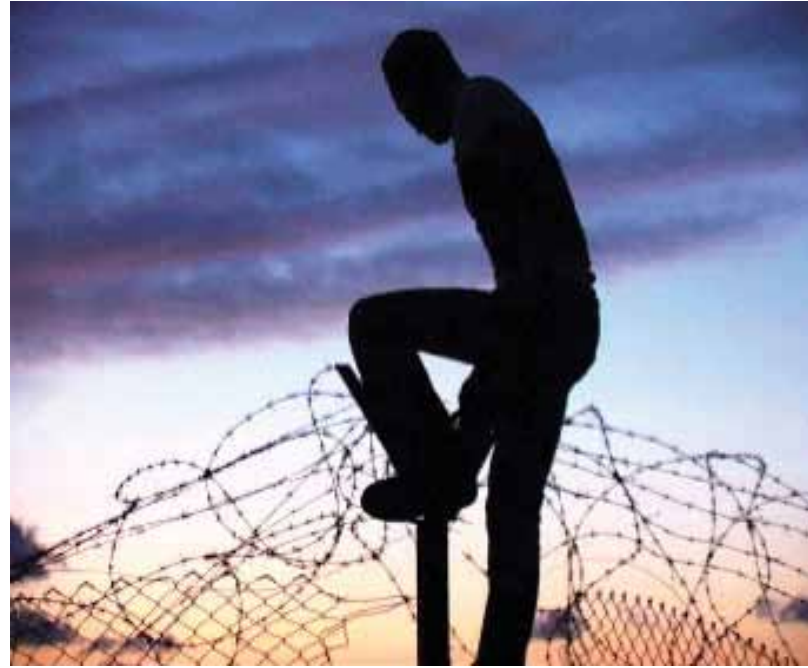


TOP-DOWN VS. BOTTOM-UP APPROACHES TO CHANGE

- As demonstrated by the film, what are the various types of power held by those involved in the conflict?*
- What is Ayed's response to the visit of Palestinian Prime Minister Salam Fayyad? What might this tell you about the relationship between the Palestinian government officials in the West Bank and the local protest movements? What do you think of Ayed's response? What role should the Palestinian Authority play in relation to the growing nonviolent movement in the West Bank?
- Doron states toward the end of the film that the real reason for the changed path of the Barrier was not the protests, but rather political and security calculations made by the State of Israel. Kobi claims that political change happens as a result of a struggle. What do you think?*
- Considering the different experiences of Iltezam, Ayed, Ahmed, Yasmine and Kobi, what are your thoughts on an individual's ability to influence a larger system or series of events?
- What do you think the government's role should be in relation to civilian-led movements? What are the benefits and drawbacks to government involvement in grassroots movements in the Israeli-Palestinian context?
- How do the Palestinian and Israeli civilian efforts to combat occupation through direct action relate to diplomatic initiatives for peace? Do you think they help or hinder this process? Why?
- How does a movement like the one in *Budrus* contribute to the process of building and advancing democracy in Palestinian and Israeli societies? What lessons do you think the participants take away from this story?

“You cannot lead society while sitting in your office. You have to be among the people to lead them.”

– Ayed Morrar



“What's unique about these demonstrations, and was missing in the peace movement, was to go to the field and take action. And that's why I joined.”

– Kobi Snitz

SUMMARY

- Who do you think is the most important target audience for *Budrus*? Why? If you could show this film to one person, who would it be?*
- Do you think *Budrus* is a film that contributes to ending the Israeli-Palestinian conflict and/or the occupation? Why or why not?
- What constructive role can documentary film play in the Israeli-Palestinian conflict? How can it enhance the discussion or debate?
- What would you have added to or left out of the film?
- Do you think *Budrus* is an important film? Why or why not?*
- If you could make a film on this conflict, what would it be about?
- Does *Budrus* make you want to take action? Now that you have watched it, is there anything that you plan to begin doing? What will you continue doing? What will you stop doing?*



QUOTES FROM *BUDRUS*

KEY QUOTES FROM *BUDRUS* THAT EXEMPLIFY THEMES THROUGHOUT THE FILM



“You cannot lead society while sitting in your office. You have to be among the people to lead them.”

– AYED MORRAR

“We must empty our minds of traditional thinking and start being strategic. We have two options: Either we call it fate and give up like we usually do, saying, ‘This is the will of God.’ Or we consider it an injustice that must be faced and challenged.”

– AYED MORRAR

“I don’t know what happened, but suddenly I found myself behind the line of soldiers and facing the bulldozer. I asked myself, what can one person do? I jumped in the hole. I was completely terrified. The soldier could do nothing except taking the bulldozer and going away. It’s good to feel even if you are small, you have nothing, but you could do all this.”

– ILTEZAM MORRAR

“When we got about 200 meters from the soldiers, and they were threatening us with guns... I was sure we were going to die. But there were others around me who weren’t even cowering. And gradually I got over my fear and got stronger from their determination.”

– KOBI SNITZ

“The primary concern of the fence is security, to prevent the killing of Israeli civilian lives. That trumps everything. Between 2000 and 2002, hundreds of Israeli civilians were killed by suicide bombers, mostly coming from the West Bank. This is what we’re up against. And the answer is a fence... The Fence in places does go onto Palestinian property. Budrus is one such place. This is a thing that is extremely unfortunate to the lives of the Palestinian people. However, it is less unfortunate than the death of an Israeli civilian.”

– DORON SPIELMAN

“We’ve given those olive trees the names of our mothers.”

– AYED MORRAR

“When I arrived, there were still olive trees, which for them are as valuable as life. We were given clear instructions not to damage what was valuable to them.”

– YASMINE LEVY

“It’s a natural right of all countries in the world to protect the safety of their citizens. And I believe the same thing applies to Israel. However, Israel is trying to build a wall on its neighbor’s land instead of building a wall on its own borders.”

– AYED MORRAR

“Nothing scares the army more than nonviolent opposition.”

– ISRAELI ACTIVIST

“We didn’t choose popular resistance because we are the politest people in the world. Or because we are the only ones to renounce violence. We chose it because it’s in the best interest of the Palestinian people to take this path.”

– AYED MORRAR

“The main reason I joined the demonstrations, is I saw the construction of the Wall as a symbol of the occupation. If we use violence to oppose the Wall, the resistance movement would not last long. The Israeli army would see this as a justification to say, ‘They are terrorists,’ and to use all their weapons as if they were fighting an army. But truly, the resistance against the Wall done in a peaceful way, has given us international support.”

– AHMED AWWAD

“Budrus was one of the first places to have cooperative demonstrations. What’s unique about these demonstrations, and was missing in the peace movement, was to go to the field and take action. And that’s why I joined.”

– KOBI SNITZ

“We have a history of resistance. My father, uncles and grandmother are always talking about everything they did in the First Intifada. When the Wall came I said, now it’s my turn.”

– ILTEZAM MORRAR



“ I think I may be the most ardent critic of the ideology of Hamas. However, they are an authentic part of Palestinian society. They are able to play a strong, positive role, but they are also able to sabotage a movement if they reject it.”

– AYED MORRAR

“ We saw the men trying to push the soldiers, and none of them could do that, but I think the girls could do it.”

– ILTEZAM MORRAR

“ Even if the women [of Budrus] were beaten up or hit by rubber bullets or stun grenades, they had no problem with it. They went to all lengths to ensure their land would remain theirs.”

– YASMINE LEVY

“ Even before I was drafted, I was determined to become a combatant in the border police, not just a soldier in the army. Because the border police is more assertive and offers the most equality for women.”

– YASMINE LEVY

“ We suffer greatly from what is happening inside Palestine due to the political divisions. We must be like brothers because we know that unity is the only way to achieve victory.”

– AHMED AWWAD

“ At times, left-wing Israelis joined the Palestinians. And because they were Jews we couldn't use force against them. And they were at the front with the women, which made it even harder for us.”

– YASMINE LEVY

“ We had already heard that there were some Israelis who wanted peace with the Palestinians. But these demonstrations exceeded expectations. I saw in reality Israelis defending me from the soldiers of the occupation... In these marches I saw these Israeli voices in real life; it wasn't just something I heard about.”

– AHMED AWWAD

“ I don't know Israelis, I just know the soldiers. I went many times to my father in the prison and all the Israelis that I met were very, very bad. But now I know that not all the Israelis are the same. Some of them think that we should live together in peace. I did not think that one day I would have Israeli friends or even I would talk to Israeli women. Not all of them are soldiers, they don't really hate us.”

– ILTEZAM MORRAR

“ What is an Israeli soldier? He's an 18 or 19-year-old boy who's been trained in the army. A very, very well run, organized army. But at the end of the day he's a boy, and if he feels a rock being swung over his head, then he's stressed.”

– DORON SPIELMAN

“ As combatants, we didn't realize all the implications and problems They told us, 'Move the people.' So we did.”

– YASMINE LEVY

“ The strategy of the struggle is nonviolence. That does not mean that with enough provocation by the army, people won't throw stones.”

– KOBI SNITZ

“ The fact that the route did change in Budrus some Palestinians clearly have that in their mind that because of the protests the route changed and they continued to protest. But again, ultimately speaking, it was a legal political decision from the State of Israel that had changed that route.”

– DORON SPIELMAN

“ Political changes happen as a result of a struggle. Because there was a political force that caused it.”

– KOBI SNITZ

Explore our Thematic Highlights at www.justvision.org/search/thematic to find quotes that capture perspectives from Palestinian and Israeli nonviolence leaders and peacebuilders.



SUPPORT MATERIALS



This guide was made possible thanks to the generous input and expertise of a range of professors and educators including Mohammed Abu-Nimer, Adina Friedman, Ned Lazarus, Saliba Sarsar, Paul Scham and Kacie Wallace. We are grateful for their time and attention.

We value your feedback and would love to hear any questions, suggestions or stories from the field as you use this resource. Please send us your feedback by filling out our survey at: www.justvision.org/budrus/facilitator-survey. You can also reach us at: info@justvision.org. We look forward to hearing from you.

APPENDICES

- APPENDIX A: ABOUT JUST VISION
- APPENDIX B: VOICES FROM THE FIELD: A LESSON ABOUT NONVIOLENCE
- APPENDIX C: ENGAGING CLERGY MEMBERS
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APPENDIX A

ABOUT JUST VISION



Just Vision is a nonprofit organization that generates awareness and support for Palestinians and Israelis working to resolve the conflict and end the occupation without arms. Just Vision emerged in 2003 in response to the lack of mainstream media coverage of Palestinian and Israeli civilians pursuing nonviolent solutions to the conflict. While violent extremism receives front-page exposure, courageous nonviolence leaders and peacebuilders are often invisible within their own societies and beyond. Consequently, at Just Vision, we work to ensure that these Palestinian and Israeli civic leaders are not only taken seriously as partners in the quest for peace, but are also more visible and influential in their efforts.

Just Vision is comprised of a team of Palestinians, Israelis, and North and South American filmmakers, journalists and human rights advocates. We have a track record for reaching diverse audiences and a reputation as a reliable and credible resource for educators, journalists and community leaders interested in learning more about this field, reporting on it and getting involved.

HERE ARE SOME WAYS YOU CAN USE JUST VISION'S RESOURCES:

- Include an inspiring quote from this guide or from one of the Visionaries we profile on our website in an upcoming sermon or lecture, or incorporate their interviews into your research or classroom (www.justvision.org/visionaries).
- Connect your community members with the various Palestinian and Israeli grassroots organizations and individuals profiled on our website. Consider partnering with them if you are local, or connect with them on your next trip to the region (www.justvision.org/organizations).
- Show *Budrus* or *Encounter Point*, our first documentary film, in a class or workshop or include our Visionary interviews in your syllabi, reading lists and community resources (www.justvision.org/films).
- Use our classroom exercises and lesson plans with high school and college levels students to teach media literacy, explore notions of peace, nonviolence, religion, hopes and fears and the role of leadership in the Israeli-Palestinian conflict (www.justvision.org/classroom-exercises-and-lessons).
- Learn about the latest stories from the field and spread the word! (www.justvision.org/newsroom).
- Attend a local Just Vision event near you and invite your friends and family to join you (www.justvision.org/events).

Just Vision welcomes you to learn more about our work at www.justvision.org and encourages you to check back in with us in the future as we expand our resource offerings!



APPENDIX B

VOICES FROM THE FIELD: A LESSON ABOUT NONVIOLENCE

DESCRIPTION: Using excerpts from our Visionary interviews, participants will explore our Visionaries' ideas, definitions and experiences with nonviolent direct action. Students will also examine their own thoughts on nonviolence as it relates to the Israeli-Palestinian context.

GOAL: Introduce the concept of nonviolence as it relates to the dynamics of this conflict and the possibilities for its resolution.

SUPPLIES: Just Vision's excerpts on Nonviolence printed on regular paper.

ESTIMATED TIME: 60–90 minutes

SUGGESTED GROUP SIZE: 10–15

PDF: Download Just Vision's set of printable Nonviolence Excerpts: www.justvision.org/sites/justvision.org/files/JV_Nonviolence_Quotes.pdf.

PROCEDURE:

- 1 Print out the PDF located at the link above and post the relevant excerpts on walls in the room.
- 2 Ask participants to spend 20 minutes reading the excerpts.
- 3 Participants are asked to return to their seats and sit in a circle. Pose the following questions:

DISCUSSION QUESTIONS:

- ◆ What quote did you find the most interesting? Why?
- ◆ Do the quotes reflect a uniform definition of nonviolence? Can your group agree on a definition of nonviolence?
- ◆ What might be the benefits and challenges for Palestinians and their supporters in adopting nonviolence as a strategy?

For additional lesson plans, please visit: www.justvision.org/classroom-exercises-and-lessons.

APPENDIX C

ENGAGING CLERGY MEMBERS

Clergy members may be interested in hearing and sharing the religious perspectives of Jewish, Christian and Muslim peacebuilders on nonviolence and the conflict.

If you are a clergy member, you may wish to:

- ◆ Host a screening of Just Vision's films for your congregants. To find out more, please visit: www.justvision.org/budrus/screening_guidelines.
- ◆ Partner with local clergy from other faiths for an interfaith screening and discussion.

- ◆ Incorporate the stories and quotes from our Visionaries section into your sermons and educational programming. Please see a few suggested quotes below.
- ◆ Help your congregations organize ways to support peacebuilding efforts.

In addition to the quotes suggested below, please visit www.justvision.org/search/thematic for more Thematic Quotes about Religion by Israeli and Palestinian peacebuilders and nonviolence leaders.



“We should always look at ourselves as *hetz'yo zakay, hetz'yo hyav* – everything is perfectly balanced, and we never know what little act we will take that seems meaningless, pointless, irrelevant, useless at the time, but whether that will be the act that tips the scales one way or the other... It is... wonderfully liberating to know, to believe that when you can't see things, things are happening. I hope and wish for a blessing for us all, whether in the Middle East or in any spheres of our personal and public lives. You should have the courage and wisdom and faith to tip the scales in the right direction.”

– ARIEK ASCHERMAN



“With our faith in God Almighty, we strongly believe in Him; this is what strengthens us--our faith and the forgiveness within us. We also call for peace that is just and real where there will be no Palestinian or Israeli family that has to go through the same thing we did. Our goal now is to try as much as we can through our love and forgiveness to carry on with our lives and help others not to go through what we went through.”

– GEORGE SA'ADEH



“If I consider myself a peace activist, then all my words and actions must be devoted to peace. For me this is Jihad, and if I die doing this I will be considered a martyr... How do I identify a martyr? He is one that takes a role in improving his community and its situation, according to his own understanding. People can call him what they like, but I consider this a sacred mission that I could use to help the next generations.”

– IBTISAM MAHEMEED



“It is possible to find religious sources and religious role models and historic precedents for religion to be an extremely important tool for making inroads for peace, for coexistence, for human rights, for social justice. People must feel empowered... We need to provide the energy that feeds that so that people feel that it's empowering, that it's a well, or a foundation that opens up inside themselves, or inside their communities. I find the sources in my own tradition and in my own culture and I feel like I am growing while I am doing it.”

– LEAH SHAKDIEL

For other ways to get involved in your community, please visit: www.justvision.org/get-involved.

APPENDIX D

ABRIDGED DISCUSSION QUESTIONS



PROVIDES A COMPILATION OF QUESTIONS THAT MAY BE USED TO BEGIN A CONVERSATION FOR EACH DISCUSSION THEME

GENERAL REACTIONS

- Given what you knew before about the Israeli-Palestinian conflict, did the film change your thinking on the issue?
- What did you learn as a result of viewing this film?
- Was there anything in the film you found surprising?
- How did you feel while watching the film?

MEDIA ANALYSIS

- Who are the main protagonists in the film? What is the significance of focusing the story on them? Why do you think they were chosen?
- Do you feel the film is balanced? Why or why not? What are some of the challenges to making a balanced film on this topic? What would a balanced film about the Israeli-Palestinian context look like for you? Is balance even possible?
- Had you ever heard of the village of Budrus before seeing the film? Why do you think we so rarely hear stories of Palestinians and Israelis working nonviolently in today's media?

ON THE GROUND

- What potential impact do the events in Budrus have on the Israeli-Palestinian conflict? If the type of movement we see in *Budrus* were to become more widespread, as is modestly happening on the ground now, what influence might this have on efforts to resolve the conflict? Why?

NONVIOLENCE & MOVEMENT BUILDING

- What were the challenges that the residents of Budrus faced in confronting the construction of the Barrier? What strategies and tactics did the protestors use to surmount these challenges? Which were the most effective?
- In your opinion, how does the presence of international activists impact the movement?
- In the film, we see two women from Budrus debating whether or not to support stone throwing. How does stone throwing impact the course of events in *Budrus*? Is there a difference in perspective between the Israeli and Palestinian protagonists about stone throwing?

THE ROLE OF WOMEN

- As women, both Iltezam and Yasmine seek greater equality in their societies. What role, if any, does gender play in this story?
- What accomplishments were made possible by the presence of women in the demonstrations?
- Yasmine says that facing female protestors was a challenge for her and for the army. How does the presence of women in the protests impact the dynamic between the army and the protestors?



UNITY OF PALESTINIAN POLITICAL FACTIONS

- What do you think might have happened if the political parties had not cooperated? What is the short-term impact of their cooperation? What is the long-term impact?

ISRAELI PARTICIPATION

- What was the significance of Israelis joining the protests? What changes, if any, did you notice when Israelis were present?
- How do you feel about the decision of the Israeli activists to join the protests? Would you have done the same in their place?

ISRAELI MILITARY PRESENCE

- How do you feel about the Israeli military's actions toward the protests in Budrus and its presence in the village?
- If you were Ayed or Iltezam, what actions, if any, would you suggest when facing the soldiers?
- During the film, Yasmine speaks about her sense of duty and her desire to play an active role in defending her country. What do you think an individual soldier's responsibilities on the ground are compared to those of the military leaders and the government? How much individual agency do soldiers have within a military structure?

TOP-DOWN VS. BOTTOM UP APPROACHES TO CHANGE

- As demonstrated by the film, what are the various types of power held by those involved in the conflict?
- Doron states toward the end of the film that the real reason for the changed path of the Barrier was not the protests, but rather political and security calculations made by the State of Israel. Kobi claims that political change happens as a result of a struggle. What do you think?

SUMMARY

- Who do you think is the most important target audience for *Budrus*? Why? If you could show this film to one person, who would it be?
- Do you think *Budrus* is an important film? Why or why not?
- Does *Budrus* make you want to take action? Now that you have watched it, is there anything that you plan to begin doing? What will you continue doing? What will you stop doing?

For ways to get involved in your community, please visit: www.justvision.org/get-involved.



APPENDIX E

***BUDRUS* FREQUENTLY ASKED QUESTIONS (FAQ)**

Q WHAT IS JUST VISION?

A Just Vision is a nonprofit organization that generates awareness and support for under-documented efforts of Palestinians and Israelis working nonviolently to resolve the conflict and end the occupation. Our team is made up of Israeli, Palestinian and North and South American filmmakers, journalists and human rights advocates.

While there is an abundance of media coverage of militarism, extremism, violence, human rights violations and politicians in the context of the Israeli-Palestinian conflict, there is almost no attention given to civilians who are trying to challenge cultures of violence and bring about an end to the conflict and occupation without arms. By creating award-winning documentary films and other multimedia tools, Just Vision provides these grassroots leaders with a platform through which they can inspire their own societies and others around the world to act.

Q WHEN WAS JUST VISION FORMED?

A Just Vision launched in October 2003 following two years of in-depth research. We are a relatively small team, and are based in East Jerusalem, Washington, D.C. and New York City.

Q DOES JUST VISION HAVE A POLITICAL POSITION?

A Just Vision is a nonpartisan organization, and is not affiliated with any political or religious movement. Our staff is comprised of members who represent diverse backgrounds and hold a myriad of political views.

As an organization, we do not advocate for a particular political solution. However, we do believe that both Israelis and Palestinians are here to stay, and that both have the right to live in freedom, security, dignity and peace in the region. We also believe that the occupation is a serious obstacle to any lasting solution, and that ending it nonviolently is a crucial and necessary part of resolving the conflict.



Q HOW WAS *BUDRUS* FUNDED?

A We received funding from several dozen individuals and private family foundations, based primarily, but not exclusively, in North America. These funders support work in any of the following areas: film, conflict resolution, human rights, women’s rights, the arts, peace in the Middle East, Arab or Jewish communities, Israel/Palestine or nonviolence efforts. We have received in-kind donations, including legal representation, sound, film and post-production services. We retained full editorial control of the film and did not accept funding from anyone who wanted a say in the editing process.

Q WHY DID YOU CREATE *BUDRUS*?

A While touring with our first film, *Encounter Point*, we would often convene post-screening discussions with Palestinian, Israeli, American and international audiences. Israeli and American viewers would often state, “If only Palestinians adopted nonviolence, there would be peace.” Palestinian viewers, on the other hand, would remark that “they had tried a nonviolent approach in the First Intifada, but it didn’t work.” *Budrus* came out of a desire to address and challenge these audiences’ frames of reference by depicting a successful Palestinian-led nonviolence movement that achieves modest but tangible results. By telling the story of the village of Budrus, we hoped to offer complexity to the conversation about what it means to use nonviolence in the Israeli-Palestinian context, and to investigate what lessons could be learned for the future.

Q WHO MADE *BUDRUS*? WHAT IS THE CONNECTION OF THE FILMMAKERS TO THE CONFLICT AND TO THE REGION?

A *Budrus* was made by Just Vision, an Israeli, Palestinian and North and South American team of filmmakers, journalists and human rights advocates. It was directed by filmmaker Julia Bacha, and produced by Bacha together with Ronit Avni, the Founder and Executive Director of Just Vision and Rula Salameh, formerly a Palestinian journalist, and currently Just Vision’s Education and Outreach Coordinator in Palestinian society. For more information about the filmmakers, please visit: www.justvision.org/budrus/about/filmmakers.

The filmmakers have a personal relationship to the region, and most of Just Vision’s staff has either grown up or lived in the Middle East for a substantial period of time. Some of our families are Israeli or Palestinian and have lost loved ones, homes and freedom to conflict. We are all committed to promoting nonviolent efforts to resolve the conflict and to end the occupation.

Q WHERE HAS *BUDRUS* BEEN SHOWN?

A *Budrus* premiered in December 2009 at the Dubai International Film Festival, and has since won Audience and Jury Awards at top international festivals, including Tribeca, Berlin and San Francisco. *Budrus* has screened at dozens of festivals around the world, has had a national theatrical release in multiple countries (including the US, the UK and Germany), and has played before tens of thousands of audience members worldwide. In January 2010, *Budrus* was aired nationally in Canada on CBC’s “Passionate Eye.” *Budrus* has received the King Hussein Leadership Prize, the Common Ground Award, the Ridenhour Documentary Film Prize and The Henry Hampton Award for Excellence in Film & Digital Media.

Budrus premiered in Israel and the Occupied Palestinian Territories in the spring and summer of 2010, and has since been screened for Israeli, Palestinian, American and international audiences in multiple theatrical, educational and community venues.

Some highlights include:

- A screening in the village of Budrus itself, with more than half of the residents in attendance
- A screening on Capitol Hill with members of Congress and their staff
- A screening at the State Department’s Foreign Service Institute
- Our Palestinian premiere at the Ramallah Cultural Palace with over 700 people, including Her Majesty Queen Noor of Jordan, in attendance
- Our sold-out Israeli premiere at the Jerusalem International Film Festival, where we won Honorable Mention for Best Documentary in the Spirit of Freedom Award
- Multiple screenings at Israeli and Palestinian universities and educational institutions, including a screening for cadets at the Palestinian Academy for Security Sciences in Jericho and a screening at an Israeli “Mechina” program for young Israelis preparing to enter the army.

For a full list of our past and upcoming screenings, please visit: www.justvision.org/events.

To organize a screening or event in your community or school, please e-mail: screenings@justvision.org.

BUDRUS FAQ



Q WHAT KIND OF MEDIA COVERAGE HAS *BUDRUS* RECEIVED?

A *Budrus* has received outstanding press coverage in American, Israeli, Palestinian and international press. Nicholas Kristof of *The New York Times* called *Budrus* “this year’s must-see documentary,” and the film has been featured multiple times in top print, TV and radio outlets including: *The Washington Post*, *Newsweek*, *Al Arabiya*, *BBC*, *The Economist*, *Ha’aretz*, *Ma’an*, HBO Latin America, Channel 2 News in Israel, *Deutsche Welle*, *Der Spiegel*, *O Globo*, *La Vanguardia*, *Charlie Rose*, *NPR*, *Al Quds*, *The New York Times*, *Andrea Mitchell Reports*, *Morning Joe*, *Al Jazeera* and others.

Q HOW ARE YOU REACHING OUT TO PALESTINIAN AND ISRAELI AUDIENCES?

A Just Vision has been working closely with Palestinian and Israeli community leaders, educators, youth groups and NGOs since we launched in 2003. *Encounter Point*, our first film, toured extensively within the two societies. Currently, Just Vision’s Israeli and Palestinian team members, based in our East Jerusalem office, organize screenings, hold follow-up discussions and conduct regular outreach to press and educators. *Budrus* has screened in Jerusalem, Tel Aviv, Bil’in, Ramallah, Haifa, Gaza, Sderot, Nabi Saleh, Jaffa, Qalqilya, Kiryat Shmona, Jenin, Rosh Pina, Jericho, Al-Walajah, Be’er Sheva, Mas’ha and Bethlehem, and will continue to tour the region in the coming years.

Q WHEN DID YOU BEGIN WORK ON THE FILM? WHO SHOT THE FOOTAGE?

A Our team began following events in Budrus in 2006, after most of the protests in the village had ended and the movement had largely accomplished its goal. We collected hundreds of hours of footage from Israeli, Palestinian and international activists, who had been present at the protests and who, under the risk of arrest or deportation, filmed the events in the village. Most were filming in order to document human rights abuses and events unfolding on the ground, with no intention of making a film. We are deeply thankful to these activists for agreeing to share their precious footage with us.

We then conducted extensive research into the events that occurred in Budrus and interviewed dozens of the village’s residents, activists, Israeli soldiers, military leaders and lawyers who were present at or closely followed the protests. Our production team shot footage of the village and interviews with the protagonists, and wove this material in with activist footage. All in all, the footage in the film was captured from 2003–2009.

Q WHEN DID THE PROTESTS SHOWN IN *BUDRUS* OCCUR? WHY ARE THERE NO DATES IN THE FILM?

A Most of the protests shown in the film occurred during the years 2003–2004, at the height of the Second Intifada. However, since similar movements have been gaining ground in many towns and villages across the West Bank and East Jerusalem, and often involve some of the same protagonists that are seen in *Budrus*, we did not want to leave viewers with the impression that *Budrus* tells the story of an isolated movement. In many senses, what occurred in Budrus is directly linked to the events unraveling in these villages today. We also wanted the audience to immerse themselves in the story and feel that they were experiencing it in real time.

Q WHAT EXPLANATION DID THE ISRAELI ARMY OR GOVERNMENT GIVE FOR THE ORIGINAL ROUTE OF THE BARRIER AND ITS SUBSEQUENT DECISION TO REVISE THE ROUTE? WHY IS THIS NOT ADDRESSED IN THE FILM?

A In preparation for the production of the film, in addition to the straightforward questions we asked of Doron, the military spokesman in *Budrus*, we conducted extensive research and made multiple attempts to obtain a precise explanation from the Israeli military for the rationale behind the original and revised path of the Barrier. In addition to our local Israeli field producer, we hired an independent Israeli researcher who,



for several months, searched for an answer. Ultimately, we were unable to get a specific, official explanation from the Israeli army beyond the reason that Doron provided in the film, citing general security concerns in the wake of a string of suicide bombings, and the need to prevent them through the construction of the Separation Barrier.

Q WAS COMPENSATION OFFERED TO THE RESIDENTS OF BUDRUS IN RETURN FOR THEIR LAND? DID THEY ACCEPT THE ARMY’S RATIONALE FOR THE CONSTRUCTION OF THE BARRIER?

A Palestinians generally regard the Separation Barrier as a pretense for the Israeli government to seize privately owned Palestinian territory rather than as a security measure. While compensation was offered to some of the residents of the village, in nearly all cases this compensation was turned down. This is because the residents did not recognize the authority of the Israeli government or military to control their lands in the West Bank, which are considered illegally occupied under international law.

Q HOW DO THE DECISIONS OF THE ISRAELI SUPREME COURT (BAGATZ) ON THE BARRIER RELATE TO THE EVENTS IN BUDRUS? WHY IS THERE NO MENTION OF LEGAL ACTION IN THE FILM?

A The Israeli Supreme Court was not directly involved in the decision to revise the path of the Barrier in Budrus. After the revised path in Budrus was announced, a separate case was brought privately by a number of families in the village regarding a far smaller piece of land still slated to be seized, but the petitioners lost their case. In a separate Supreme Court ruling related to another village, an order was issued for changes to be made to the route across the West Bank. However, this ruling took place after the changes in Budrus had already occurred.

Q WHY DO YOU USE THE TERM ‘SEPARATION BARRIER’? HOW DID YOU SELECT YOUR TERMINOLOGY?

A As a team comprised of Palestinians, Israelis and North and South Americans, we recognize that different societies refer to the Barrier in various ways, driven by a number of diverse historical, political and emotional factors. Most Israelis refer to the Barrier as the “Fence” or “Security Fence” while most Palestinians call it the “Wall” or “Apartheid Wall.” In terms of its actual appearance on the ground, the Barrier is made up of a series of concrete walls and chain link and electric fences with barbed wire.

In making *Budrus*, we wanted the film to be accessible to as broad an audience as possible, while accurately conveying the differences in language and perspective held by Israeli and Palestinian societies. For this reason, we chose the relatively neutral “Separation Barrier,” recognizing that this terminology is not universal, and that it would – unfortunately – cause some discomfort for some Palestinian and Israeli audience members. When particular protagonists refer to the Barrier in either Arabic or Hebrew, our team translated their words according to the English terms they would have used to refer to the Barrier. As such, in the film, we translate the term as either “Fence” or “Wall,” to depict the specific perspective of the given protagonist.

Q WHY DID YOU INCLUDE AN ORGANIZATION LIKE HAMAS IN A FILM ABOUT NONVIOLENCE? DOESN’T THEIR PARTICIPATION UNDERMINE THE PEACEFUL CLAIMS OF THE MOVEMENT IN BUDRUS?

A *Budrus* is meant to tell the story of an inspiring and successful nonviolent movement. The film is not meant to promote any political party platform or to affirm any kind of militant or militaristic ideology whatsoever, whether it be Palestinian or Israeli. On the contrary, the film shows how, through the events that occurred in Budrus, individuals from all backgrounds and factions, militant or otherwise, recognized an inclusive, nonviolent approach as the best way forward. Part of the strength of the movement in Budrus is that it brought together individuals from very diverse backgrounds, all of whom willingly worked together and committed to an unarmed approach. Choosing to leave out anyone who participated in this movement would have meant omitting a crucial part of the story.



BUDRUS FAQ

Q WHY DO YOU NOT PROVIDE MORE CONTEXT IN THE FILM?

A *Budrus* is intended to be a film about one village, about the unarmed movement that came together within it, and about the lessons that can be learned for the future. It is by no means intended to be an exhaustive account of the history of the Israeli-Palestinian conflict, or even of the history and politics of the Separation Barrier. There is a limit to what can be achieved in an 80-minute film, and it was clear to us from the start that the movement would be our exclusive focus, and that focus would provide us with the best opportunity to contribute constructively to the discussion.

Nearly every shot in the film takes place inside the village of Budrus or features a protagonist directly involved in the events that took place there. One of the rare exceptions to this is the footage of the blown-up Israeli bus, which we included in order to provide a fuller picture of the Israeli perspective regarding the security-based rationale for the Barrier, as many other parts of the film illustrate the Barrier's seizure of Palestinian lands."

We do not show any settlers or settlements in the film because there is no settlement in the immediate vicinity of Budrus. In this specific case, it did not appear that settlements played a part in determining the path of the Barrier in Budrus, though we recognize that they are certainly a factor in many other areas.

Q WHAT ROLE DID STONE THROWING PLAY IN THE UNARMED MOVEMENT IN BUDRUS?

A As is shown in the film, stone throwing was present during some of the protests in Budrus, and different protagonists reacted to it in different ways. This is demonstrated by the example seen in the film, when one Palestinian woman calls on the stone throwers to stop, and another praises them for their behavior.

One of the core challenges surrounding the discussion about stone throwing is that it is perceived very differently in Palestinian and Israeli societies. In Palestinian society, stone throwing is not seen as a violent act; rather, it is perceived as one of the few ways for a population that is faced with overwhelming force to symbolically reject occupation and deter the military from encroaching upon civilian population centers. In Israeli society, on the other hand, stone throwing is seen as a violent act, which can cause serious injury, and, in some cases, even kill.

Numerous Palestinian leaders try to prevent stone throwing on pragmatic grounds, noting that it erodes international support for their resistance strategy. While stone throwing is present at protests, it is generally carried out by a subset of participants. In some instances, organizers have positioned youth to march in the back of a group of demonstrators to curb stone throwing.

Q WHAT OTHER NONVIOLENT MOVEMENTS EXIST TODAY IN ISRAELI AND PALESTINIAN SOCIETY?

A Unarmed movements have emerged in dozens of Palestinian villages and neighborhoods in places such as Bil'in, Ni'lin, Nabi Saleh, Al-Walajah, Mas'ha, Jayyous, Hebron and East Jerusalem. While these movements have gradually begun to receive more attention and have become more widespread, they are also facing mounting challenges, primarily as a result of an increasingly forceful crackdown by the Israeli army. Local leaders of nonviolent movements are frequently arrested and sentenced to months and years in prison, Israeli supporters face growing restrictions on accessing villages where protests take place and international activists are finding it much more difficult to gain entry to Israel, East Jerusalem and the West Bank, let alone Gaza. The level of force used by the Israeli military at demonstrations has also escalated, leading to fatalities and severe injury among unarmed protestors during demonstrations. Despite these challenges, unarmed protests continue in a number of Palestinian villages while new strategies are being discussed.

Q DOES BUDRUS PAINT TOO PRETTY A PICTURE? GIVEN THE CRACKDOWN THAT PROTESTORS ARE NOW FACING, IS IT UNREALISTIC TO PORTRAY THE USE OF NONVIOLENCE AS A SUCCESS STORY IN THE WEST BANK?

A One of our core beliefs at Just Vision is that while we need to remain realistic and rooted in facts on the ground, we should celebrate successes along the way as they are important milestones in building momentum for larger movements over time. Many of the great social movements in history, from the civil rights movement to the feminist movement, looked hopeless at one point or another. Yet, it was through the accumulation of small victories, and the strength drawn from each, that these movements were able to ultimately achieve success. While it is true that the success of the movement in Budrus has been unmatched in other places so far, we believe that even a single accomplishment contains useful and inspiring lessons for the sustainability of a movement.



Q IS BUDRUS THE FIRST CASE OF A PALESTINIAN-LED NONVIOLENT APPROACH BEING APPLIED SUCCESSFULLY? WHY DID IT WORK IN THIS CASE AND NOT IN OTHERS?

A Palestinian society has a long history of using nonviolent strategies and tactics, but they have often been met with considerable force, and overshadowed by more visible militant or armed approaches. Much of the First Intifada consisted of nonviolent tactics such as marches, sit-ins, workers' strikes and boycotts. Several of the protagonists in *Budrus*, particularly Ayed, drew on their experiences in the First Intifada when organizing the movement in the village.

However, *Budrus* is one of the first communities to successfully bring about change on the ground. The unity of the village, the participation and leadership role of women, the inclusion of Israelis and international supporters and the extraordinary discipline and courage displayed over ten months of protests all contributed to the movement's success.

Q HOW HAVE AUDIENCES RESPONDED TO *BUDRUS*?

A Overall, the film has received an overwhelmingly positive response from most audiences. It has garnered recognition and awards at Israeli, Arab and international festivals, has drawn sold-out crowds around the world and has been reviewed positively in dozens of media outlets both large and small. Most audiences, particularly Palestinians and Israelis, are often surprised that they had never heard of the events in *Budrus* and are moved by the story, regardless of their political persuasion.

One young Israeli woman who plans on joining the border police, the same unit that *Budrus* protagonist Yasmine Levy is in, shared that seeing the film gave her an entirely new perspective and would undoubtedly influence the way she will act in her military capacity. One blogger recounted that after the screening of *Budrus* in Gaza, two Palestinians remarked that the presence of Israeli activists alongside Palestinians was something they had never seen before and was genuinely new to them. Several audience members have written to us to share that they found the film deeply moving, inspiring and hopeful. Others have thanked us for not demonizing any side. Some described it as one of the most important stories they have heard about the conflict in a long time.

At the same time, *Budrus* is certainly a challenging film, and audience members have expressed the difficulties and concerns that came up for them while watching it. Israelis often want to see more about the attacks and suicide bombings against Israeli civilian populations, which they see as the main reason for the Barrier's construction. Arab and Palestinian audience members have voiced concern that the Israeli soldiers are portrayed too sympathetically. Some Palestinians fear that the film leaves people too optimistic about the prospects for a Palestinian-led nonviolent movement to succeed in the face of an Israeli military crackdown, especially in light of the numerous deaths, injuries and imprisonment of Palestinian nonviolence leaders. And others have expressed either doubt of or amazement at the existence of Israelis who would be willing to demonstrate side by side with Palestinians, or at the existence of Palestinians who are committed to nonviolence.

Ultimately, we believe that one of the purposes of film is to challenge ingrained preconceptions by presenting audiences with a narrative that cannot be easily dismissed. We want viewers to think about what nonviolence entails, what an ethical response to it should be and what it can achieve in the Israeli-Palestinian context.

We realize that no film will satisfy everyone on this very sensitive issue, but we are proud that *Budrus* has been received positively by many Israeli, Palestinian, American and international audiences of all backgrounds, ethnicities, nationalities and religions, and that far more often than not, it has sparked a productive and forward-looking discussion.

BUDRUS FAQ



Q WHAT IMPACT IS *BUDRUS* HAVING ON THE GROUND?

A While measuring the impact of a film is always a difficult task, we have seen several initial, promising developments as a result of our screenings and the attention generated by the film. First, while the story of *Budrus* was virtually unknown before the film was released, the village is now frequently cited and referred to in discussions of key nonviolent movements in the region.

Second, we often hear back from audience members who provide us with positive feedback after seeing the film, including those who share inspiring stories of people being moved to action after having watched it. After our premiere in Ramallah, dozens of Palestinian villages and universities asked to screen the film in order to spark discussions about its lessons within their communities. Israelis who have used the film within their organizations have shared that it has served as an inspiring example of success and has motivated them to continue their work toward resolving the conflict. American audiences who have organized screenings of *Budrus* have told us that our events brought together parts of their community that never worked together before, and that *Budrus* has helped them find a new, more hopeful way to talk about the difficult reality of the Israeli-Palestinian conflict.

Finally, the film has been seen and cited by some of the top policy makers, journalists, diplomats, faith leaders and academics working on this issue from across the political spectrum. It has played a key part in the debate over the role and impact of nonviolent movements in the Israeli-Palestinian context.

Q HOW CAN THE *BUDRUS* DVD BE PURCHASED?

A The *Budrus* home DVD can be purchased by e-mailing: dvd@justvision.org or by visiting: www.typecastfilms.com/budrus

A Public Screening License or Educational DVD is necessary for any group screening of the film in public. The Educational DVD is available through RoCo Educational at www.rocoeducational.com/BudrusFilm.php, and is licensed for unlimited public screenings, so long as no admission is charged. Please use the coupon code 'justvision' when checking out to help support our outreach efforts on the ground at no additional cost to you.

For more information on setting up group screenings or inviting a member of the Just Vision team to speak at your event, please contact us at screenings@justvision.org.

Q WHAT'S NEXT FOR JUST VISION?

A We plan to continue making films and other forms of media about Palestinian and Israeli civilians engaged in nonviolence and conflict resolution efforts and ensuring that they are accessible to as large and diverse an audience as possible. We have a new short film that we will be releasing in late 2011, and we are expanding our online database of dozens of interviews with Israelis and Palestinians engaged in different types of nonviolent work. We are also developing new interactive tools to connect audiences around the world with the variety of grassroots efforts being implemented on the ground.



WHAT CAN WE DO TO HELP?

🕒 HELP US SPREAD THE WORD

Join Just Vision on Facebook (www.facebook.com/JustVision) and Twitter (@justvisionmedia) and sign up for our mailing list at www.justvision.org. Urge your friends, family and colleagues to do the same.

🕒 ORGANIZE SCREENINGS & USE OUR RESOURCES

Organize a local screening of *Budrus* in your community or school, and work with Just Vision to make it a meaningful event. Encourage your teachers, professors or religious leaders to bring the stories and quotes of Palestinian and Israeli grassroots leaders profiled on our website into their classrooms and congregations. Write an op-ed about *Budrus*, Just Vision or Israeli and Palestinian grassroots nonviolence leaders. Look at the database of Visionaries on our website at www.justvision.org/visionaries to learn about different ways you can support them and their organizations from abroad or when visiting the region.

Please refer to www.justvision.org/budrus for more information on how to organize a screening and find out more about the materials we can provide you with.

🕒 HELP US RAISE MONEY TO CONTINUE OUR WORK

We are a small nonprofit organization, and we provide our films and other materials to Israelis and Palestinians for free. We rely on the generosity of people like you to continue our work. You can make a tax-deductible donation online at www.justvision.org/donate or by mailing a check made out to 'Just Vision' to us at 1616 P St. NW, Suite 340, Washington, D.C. 20036.



GLOSSARY

BUDRUS

A Palestinian village with approximately 1,500 residents located in the northwestern part of the West Bank in the Occupied Palestinian Territories.

FATAH

Arabic for “conquest,” Fatah is a reverse acronym for the “Harakat al-Tahrir al-Watani al-Filistani” or “Palestine Liberation Movement.” Fatah is the largest Palestinian political party, governs the West Bank today and is the dominant faction of the Palestinian Liberation Organization (PLO). Yasser Arafat, among other Palestinian leaders, founded Fatah in Kuwait in 1959 as a secular Palestinian national movement. It began paramilitary and political operations in 1964, and assumed the leadership of the PLO in 1968. During the Oslo Peace Process, it became identified as the chief proponent of a negotiated, two-state solution. In 2006, the Hamas victory in the Palestinian legislative elections resulted in the end of Fatah’s political dominance. The events that followed resulted in a division between Fatah and Hamas (see “Palestinian Civil War”) with Fatah assuming political leadership of the West Bank.

FIRST INTIFADA

Intifada literally means “shaking off” in Arabic. The First Intifada commonly refers to the Palestinian uprising against Israeli military rule from 1987 to 1993. This Intifada came to an end when Israel entered into negotiations with the Palestinian Liberation Organization (PLO) and they co-launched the Oslo Peace Process.

GREEN LINE

Refers to the internationally recognized 1949 Armistice Line following the War of 1948 between Israel on the one hand and Jordan, Lebanon, Syria, Iraq and Egypt on the other. Following the War of 1967, it denotes, in most international opinion and UN resolutions, the boundary between territory recognized as part of the sovereign State of Israel and the Occupied Palestinian Territories.

HAMAS

Arabic for “zeal” and an acronym for “Harakat al-Muqawamah al-Islamiyya” or “Islamic Resistance Movement.” Hamas is a Palestinian political party and Islamist national movement currently in control of Gaza. Ideologically and organizationally modeled after the Muslim Brotherhood of Egypt in 1987, Hamas is comprised of a militant wing responsible for armed operations, a political bureau and a social services branch. In 2006, Hamas’s victory in the Palestinian legislative elections resulted in the end of Fatah’s long-standing political dominance, but their victory was not widely embraced by members of the international community and Fatah. The events that followed resulted in the division between Fatah and Hamas (see “Palestinian Civil War”). Members of the international community, including Israel, the United States and the European Union, designated Hamas as a terrorist organization for using tactics such as suicide bombings, and do not recognize it as a legitimate government.

WE RECOGNIZE THAT THIS BRIEF GLOSSARY CANNOT ENCOMPASS THE ENTIRE RANGE OF NUANCES, NARRATIVES AND HISTORICAL EVENTS FROM THE ISRAELI-PALESTINIAN CONTEXT GIVEN THE RAPIDLY SHIFTING POLITICAL LANDSCAPE OF THE REGION. SOME DEFINITIONS MAY REQUIRE UPDATING. WE THEREFORE INVITE YOU TO USE THIS GLOSSARY AS A STARTING POINT, AND ENCOURAGE YOU TO CONTINUE YOUR EXPLORATION OF THIS TOPIC THROUGH FURTHER RESEARCH.

ISRAELI

Refers to a citizen of Israel, but when used on its own, most commonly refers to a Jewish citizen of Israel. Palestinians living in Israel who hold Israeli citizenship are usually referred to as Arab-Israelis, Palestinian-Israelis, 1948 Palestinians or Palestinian citizens of Israel. Palestinians do not usually identify themselves solely as "Israelis."

OCCUPATION

The occupation is used to refer to Israel's military, infrastructural, economic and political control of the West Bank, East Jerusalem and Gaza Strip since June 1967. Occasionally, it is also used to refer to Israel's occupation of the Syrian Golan Heights.

OCCUPIED PALESTINIAN TERRITORIES

Also known as the "Territories," "the West Bank, East Jerusalem and Gaza," the "Occupied Territories" or as "Judea, Samaria and Gaza." The term generally refers to two non-contiguous territories captured by Israel following the War of 1967. They comprise the territory slated to be the basis for an independent Palestinian state, and are generally considered occupied by the international community and under international law. Some members of the Israeli government refer to the Occupied Palestinian Territories as "disputed territory," and certain factions in Israel consider the territory an integral part of biblical Israel and, thus, modern political Israel.

PALESTINIAN

Refers to someone of the primarily Arabic-speaking people who live or trace their cultural and/or geographic heritage to what had been Palestine until 1948, and which is now the area comprising the territory of Israel and the Occupied Palestinian Territories.

SEPARATION BARRIER

Also termed the "Wall," "Separation Wall," "Fence," "Security Fence," "Security Barrier," "Apartheid Wall," and "Annexation Wall." It is a physical structure of connected walls and chain link and electric fences that runs along the Green Line and in the West Bank. It separates Israel from parts of the West Bank and restricts the movement of the Palestinians who live behind it. Critics and proponents disagree over the intent behind the structure, its route and its name. Israel began

constructing the Barrier in 2002 as an alleged reaction to the violence of the Second Intifada. Israel claims that security concerns necessitate its construction, and cites a decrease in the number of suicide bombings in Israel since its construction as proof that it is effective and required. The Barrier's opponents claim that the structure is an attempt to annex occupied Palestinian territory and unilaterally define future borders. They also maintain that the route of the Barrier steals privately owned land, and makes certain Palestinian villages and cities economically unviable. The International Court of Justice (ICJ) issued an advisory opinion declaring that the Barrier is a breach of international law.

PALESTINIAN CIVIL WAR/HAMAS-FATAH CONFLICT/WAKSEH

The Palestinian Civil War, also known as the Hamas-Fatah conflict or Wakseh (Arabic for "self-inflicted," "ruin," or "humiliation), began in early 2006 with Hamas's dramatic rise to political power through a landslide victory in the Palestinian legislative elections. Members of the international community, including Israel and the United States, rejected the election results, implemented sanctions on the Hamas-led Palestinian Authority (PA) and armed Fatah. Fatah refused to join a coalition government. In February 2007, after a long political standoff and several violent clashes, Fatah and Hamas accepted the Saudi-brokered Mecca Accords and entered into a short-lived unity government. It was dissolved in June 2007 when Hamas wrested control of the Gaza Strip, and PA President Mahmoud Abbas dismantled it, calling for a state of emergency in the Fatah-dominated West Bank. Egypt brokered a fragile unity agreement between the parties in the spring of 2011.

1967 BORDERS

More accurately termed the pre-June 1967 border. Also referred to as the "Green Line." Refers to the internationally recognized 1949 Armistice Line following the War of 1948 between Israel on the one hand and Jordan, Lebanon, Syria, Iraq and Egypt on the other. In relation to Gaza, East Jerusalem and the West Bank, following the War of 1967, it is often used to denote the boundary between territory recognized as part of the sovereign State of Israel and the Occupied Palestinian Territories.

For Just Vision's complete Glossary, please visit: www.justvision.org/glossary.



AWARDS

King Hussein Leadership Prize, 2009

Circles of Change Award, 2010

The Common Ground Award, 2010

The Henry Hampton Award for Excellence in Film and Digital Media, 2011

The Ridenhour Documentary Film Prize, 2011



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