

BUDRUS

Budrus follows a Palestinian community organizer and his 15-year-old daughter who unite Palestinians from all political factions and Israelis in an unarmed struggle to save their village from destruction by Israel's Separation Barrier.

Ayed's effort becomes a galvanizing force within Budrus and beyond, and leads to the formation of the Popular Committee Against the Wall, the first united Palestinian initiative to resist the Wall. After over 50 demonstrations, the Israeli government reroutes the Wall away from Budrus.

While this film is about one Palestinian village, it tells a much bigger story about what is possible in the Middle East. Ayed succeeded in doing what many people believed to be impossible: he united feuding Palestinian political factions; he brought women to the center of the struggle by encouraging his daughter Iltezam's leadership; and he welcomed hundreds of Israelis to cross into Palestinian territory for the first time and join this nonviolent effort.

WHAT THE CRITICS SAID

"This year's must-see documentary Budrus is a riveting window into what might be possible if Palestinians adopted civil disobedience on a huge scale." *New York Times*

"What's most gratifying about Budrus is that the film enables us to feel some of the same emotions the participants experienced." *LA Times*

**"BUDRUS WILL
SINGLE-HANDEDLY
CHANGE HOW
MANY PEOPLE
VIEW THE
CONFLICT. IT'S
THAT GOOD AND
THAT IMPORTANT."**

THE BOSTON GLOBE

THE IMPACT

FIELD GUIDE

& TOOLKIT

WHO SAW IT

53 FESTIVALS

Including Dubai & Hot Docs

2.7M ESTIMATED GLOBAL AUDIENCE

2,763,575

185 CINEMA

185 cities internationally including the US, Israel, Palestine, Germany and the UK

3 BROADCAST

Shown in on 3 channels internationally, plus HBO Latin America

27K ONLINE TRAILER

27,495 views

8.5K SOCIAL NETWORKING SITES

5940 Just Vision Facebook Likes

2138 Budrus Facebook Likes

1372 Twitter followers

IMDB, 77%, From 218 users

Rotten Tomatoes, 87%, Average 7.4/10

16K EMAIL LIST

over 16,000 subscribers

209K WEBSITE

From January 2009, when Budrus began to be mentioned on the Just Vision website and in their materials, they received 209,513 unique visitors

489K JULIA BACHA'S TED TALK

"Pay attention to nonviolence"

489,835 views

www.ted.com/talks/julia_bacha



THE CAMPAIGN

THE CAMPAIGNERS

Just Vision – the organization behind the film *Budrus* and its outreach campaign - is made up of a team of Palestinian, Israeli, North and South American human rights advocates, conflict resolution experts, filmmakers and journalists, working to increase the power and legitimacy of Palestinians and Israelis working to end the occupation and resolve the conflict using nonviolent means. www.justvision.org

Since their first film *Encounter Point* was released in 2006, Just Vision have been working to reframe the conversation around Palestinian unarmed resistance and related Israeli engagement in the context of an intractable political situation. Their work over the years has laid the foundation for the larger, more ambitious campaign for *Budrus*.

**“NOW MORE
WOMEN WILL
SEE HOW
IMPORTANT
THEIR ROLE IS”**

BUDRUS CAMPAIGN AIMS

The goal of Just Vision is to contribute to fostering peace by rendering Palestinian and Israeli civic peace builders and nonviolence leaders more effective and valued in their efforts.

While violent extremism receives front-page exposure, courageous nonviolence leaders are often invisible within their own societies and beyond. Consequently, the *Budrus* campaign wanted to ensure that these Palestinian and Israeli civic leaders are more visible, valued and influential in their efforts.

The campaign worked on a grassroots level across Palestine, Israel and the US via a series of screenings and careful cultivation of opinion formers and key influencers, to raise the profile of effective, local nonviolent resistance.

THE GOAL WITHIN PALESTINIAN SOCIETY

The challenge within Palestinian society was to shift the conversation; to demonstrate the efficacy of non-violence by ensuring that this recent, local success story was no longer invisible.

In addition, the team chose to highlight a story with women at the centre of the action to raise the visibility of women role models and encourage women to recognise their potential contributions.

By directly targeting Arabic journalists and media outlets (prior to the broader regional uprisings), the film wanted to reframe non-violent community organizing as a heroic, effective and patriotic form of action, rather than one of capitulation and betrayal.

THE GOAL IN THE USA

The goal in the US was to put the town of Budrus and its successful nonviolence movement on the map, and to contrast the dominant discourse of violence, extremism and political deadlock. It was found that wherever Palestinians were mentioned in the press, discussion of violence often followed and conversely, when successful non-violent strategies were employed, this would not be acknowledged in press coverage.

THE GOAL IN ISRAEL

Education and favourable media coverage towards *Budrus* were the key goals in this territory, with the broader aim of raising Israeli awareness about the goals, achievements and challenges to Palestinian-led nonviolence efforts.





CAMPAIGN IMPACT & ACHIEVEMENTS

HOW THE CAMPAIGN WORKED

PALESTINIAN SOCIETY

Just Vision brought together unlikely allies to strengthen non-violence efforts. For instance, they brought 55 Palestinian women from a Bethlehem-based organization, Wi'am, to meet the women of Budrus. Despite their urban-rural divides and differences in levels of formal education the women of Wi'am wanted to learn more from the Budrus women after watching the film, especially regarding their critical leadership role. This was a successful pilot with similar trips to come, intended to unite women from different backgrounds around effective unarmed strategies for political change.

Even though the number of universities in Palestine is limited, the film has screened widely, at 9 universities and counting.

USA

They introduced influential American Baptist ministers to *Budrus'* nonviolence leaders, as well as members of the Tea Party and veteran civil rights figures such as Congressman John Lewis. Lewis had never been involved

in this specific issue but accepted their invitation to meet Ayed. These meetings also had the effect of breaking the isolation on the ground, felt by leaders like Ayed.

The film has directly targeted change-makers through high profile events. It was screened on Capitol Hill for 200 officials followed by a panel with Congressmen Ellison and Baird, the filmmakers and Ayed Morrar. Similarly, the Director of Israeli and Palestinian Affairs at the National Security Council saw Budrus, met with the filmmakers to discuss next steps and brought the film to his superior, who spoke with the filmmakers about Budrus at a White House party hosted by President Obama.

This was part of the strategic ambition to get the success of *Budrus'* movement noticed at the highest levels.

ISRAEL

The campaign in Israel is modest but very strategic. As Israelis join the military straight out of school, Just Vision is approaching pre-military programs on a local basis to screen the film. In addition, they are organising a campus educational program for Israelis post-military who have direct experience in the field but are still in the process of forming their political identities, to better educate them about life under occupation, about Palestinian unarmed

efforts to secure their rights, and to expose them to Israeli activists who join these efforts. So far they have held 14 university screenings.

EDUCATION

All of the above work is supported by extensive educational resources. Just Vision has created lesson plans and a peacebuilding simulation exercise for students, as well as facilitation guides and exercises on issues such as non-violence, divergent narratives and media literacy.

Their online strategy includes offering comprehensive, nonpartisan information about peace builders and nonviolence leaders in the region, as well as 'Get Involved' tools with specific resources for travelers to the Middle East, and for faith leaders.

Prior to the start of production in 2007 only a handful of references to *Budrus* existed online. Today, more than 300,000 exist in English alone, and the most influential journalists cover this issue as though they had always been aware of *Budrus'* story and success. Moreover, correspondents now also focus their stories on other Palestinian and Israeli nonviolence leaders who had previously been invisible.

Just Vision partnered with StrategyOne, a division of the public relations firm Edelman, to assess the impact of *Budrus* on the discourse about events in the Palestinian village and on Palestinian nonviolence more broadly in mainstream English-language press. The initial draft of the results indicates that there has been a significant qualitative shift in discourse about events in *Budrus*.

In the beginning of the analysis period, media reported on the protests that took place in Budrus, often focusing on violent aspects of the incidents. The majority of *Budrus* coverage appeared following the debut of the film in December 2009, accounting for 68% of total articles. Discussion of the film shaped the dialogue and brought the nonviolent movement to the forefront of the conversation surrounding *Budrus*. Of the coverage published post-film debut, 65% of articles communicated a message of nonviolence (vs. 14% of articles in 2003-2008). Message

penetration mostly occurred in the last two years of the analyzed period (2009-2011), when film coverage appeared, with 91% of message pick-up appearing during this time frame.

Today, Palestinian nonviolent efforts are growing in number and size. After a screening in the village of al-Walaja, 4x more people than usual attended an unarmed demonstration. At a screening in Budrus, one Popular Committee leader from neighboring Ni'lin remarked that he wished his community had seen the movie before they launched their unarmed struggle to learn the lessons of *Budrus*, especially how to keep demonstrations peaceful. Similarly, a young man from Nabi Saleh stated that "now more women will see how important their role is" in nonviolent struggle. Just Vision has noticed an uptick in women's participation in non-violent movements.

In Israel, Channel 2 News – a commercial news channel – devoted a principal news segment to a positive piece about *Budrus*. This was placed in the slot before the World Cup in July and was thus one of the highest rating slots on Israeli television – a real first for Israeli news reporting.

CAMPAIGN NUTS & BOLTS

CAMPAIGN BUDGET

\$894,444

PRODUCTION BUDGET

\$489,750

"MORE THAN 100 GAZANS WATCHED BUDRUS UNDER THE STARS"

LENGTH OF CAMPAIGN

December 2009 to present

CAMPAIGN PARTNERS

Just Vision has worked with approximately 50 NGOs in Israel, the US and Palestinian society during the *Budrus* audience engagement campaign. In addition the following

two organisations facilitated US activity:

New America Foundation

Hosted two dinners in NY & Washington and curated influential guestlist including Congress, journalists, public intellectuals. This generated media attention and opened doors.

Women Donor's Network

Individual members helped spread the word and provide outreach funding in key cities in the US.

CONCLUSION



The team at Just Vision are aware that they are working in one of the most intractable and complex political contexts possible, where many have given up hope of a solution ever being found. Amidst headlines focused on violence, extremism and political posturing, they have taken a strategic decision to work at a grassroots level to build capacity for the overlooked nonviolence leaders within Palestine, and the Israelis who support them.

Their outlook is long-term, as they build deep relationships to create change, one person at a time.

Shifts in conversation are always difficult to measure, but the *Budrus* team have not only succeeded in changing the discourse around Palestinian non-violence, but have gone one further and measured this seismic change in the groundbreaking StrategyOne study they commissioned.

**“THEY BUILD DEEP RELATIONSHIPS
TO CREATE CHANGE”**

TEAM BIOGRAPHY



DIRECTOR

JULIA BACHA is a media strategist and award-winning filmmaker whose work has been exhibited at Sundance, Tribeca, Berlin, Jerusalem, and Dubai International Film Festivals, and broadcast on the BBC, HBO, Al Jazeera and Al Arabiya television channels. Since graduating Magna Cum Laude from Columbia University in 2003, she has strategically used film to highlight under documented stories from the Middle East.

Julia started her filmmaking career in Cairo, where she co-wrote and edited Jehane Noujaim's critically acclaimed documentary, *Control Room* (2004), for which she was nominated to the Writer's Guild of America Award. *Control Room* marked the first time most Americans were exposed to an inside view of Al Jazeera and generated wide public debate about US media coverage during the war in Iraq. Since 2004, Julia has been working closely with Ronit Avni to develop and implement Just Vision's media strategy.

AWARDS & PRIZES

BERLIN INTERNATIONAL FILM FESTIVAL 2010 – Audience Award Second Prize

TRIBECA FILM FESTIVAL 2010 – Special Jury Mention

SAN FRANCISCO INTERNATIONAL FILM FESTIVAL 2010 – Audience Award

JERUSALEM INTERNATIONAL FILM FESTIVAL 2010
Honorable Mention in the Spirit of Freedom Award

SILVERDOCS 2010 – Witness Award

BERGEN INTERNATIONAL FILM FESTIVAL 2010 – Checkpoints Award

DOCUMENTA MADRID 2010 – Honorable Mention of the Jury

PESARO FILM FESTIVAL 2010 – Amnesty Italia Award

TRAVERSE CITY FILM FESTIVAL 2010 – Founders Prize, Best of Fest

FESTIVAL DE LIBERTÉS 2010 – Best Documentary

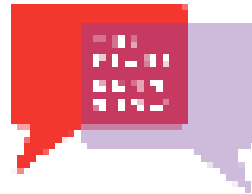
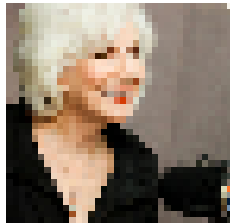
MOVIES THAT MATTER FESTIVAL 2011 – Amnesty International's A Matter of ACT Award

KING HUSSEIN LEADERSHIP PRIZE

THE HENRY HAMPTON AWARD FOR EXCELLENCE IN FILM & DIGITAL MEDIA

- The Council on Foundations and Grantmakers in Film & Electronic Media

RIDENHOUR FILM PRIZE sponsored by The Nation Institute and The Fertel Foundation



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These authors have nothing to disclose. The authors declare that the research was conducted in the absence of any commercial or financial relationships that could be construed as a potential conflict of interest.

Abstract

© 2005 Blackwell Publishing Ltd, *Journal of Internal Medicine* 257: 105–112

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and the fact that, in the past, the use of the word "cancer" has been associated with a sense of hopelessness and fear. The authors of the study suggest that the use of the word "cancer" may be a barrier to the acceptance of the disease and that the use of the word "tumor" may be a more appropriate term. The authors also suggest that the use of the word "tumor" may be a more appropriate term for the general public, as it is less likely to be associated with a sense of hopelessness and fear. The authors conclude that the use of the word "tumor" may be a more appropriate term for the general public, as it is less likely to be associated with a sense of hopelessness and fear.













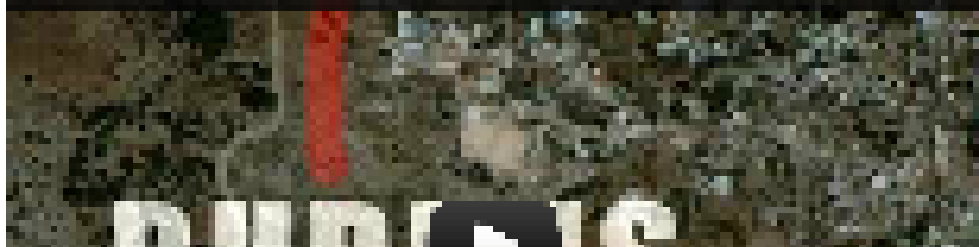







9-17-2014

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Ayed Mourad: The West Bank's reluctant movie star

The athlete's Palestinian protest movement is the focus of a new documentary film that will bring you a revelation

By David A. Greenberg

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Journalist's Profile: Ayed Mourad

Ayed Mourad, 36, is a Palestinian journalist and activist who has been active in the West Bank for over a decade.

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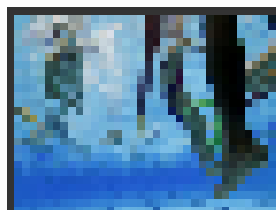
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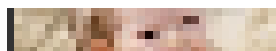
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Palestinian non-violence

The story of Budrus

A documentary film about a village that succeeds eventually in saving its trees

Aug 19th 2010 | from the print edition

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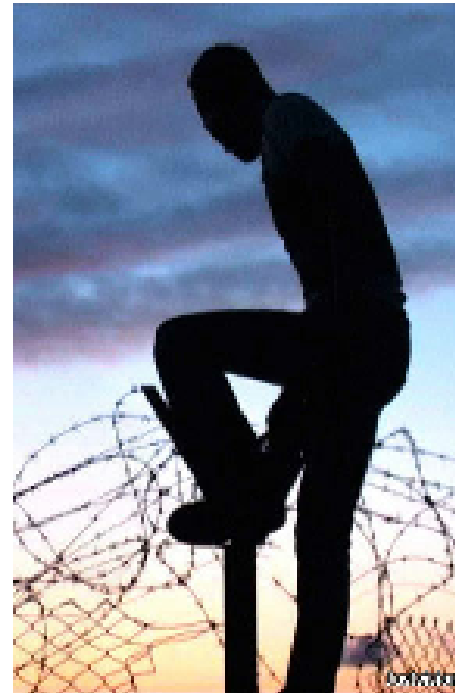
CLOSE to the West Bank's border with Israel lies Budrus, a tiny village. Israel's "separation barrier" is planned to swerve and dip around the village, biting off chunks of the villagers' land; their olive trees will be torn up. "Budrus", a documentary film produced by a Palestinian and an Israeli (which will be on general release in Britain next month and in America in October), follows the villagers' largely peaceful demonstrations against the barrier.

Though there is much anger in the village, there is little violence. Lines of people, shouting their frustration, try to protect their trees and save their land. Non-violent protest is in the Palestinians' best interest, says Ayed Morrar, the organiser of the demonstrations. "We want to raise our kids in peace and hope," he says, speaking in Hebrew, no doubt in the hope that some Israelis will hear him.

Mr Morrar leads the protest but the village women are its heart. His daughter, Itzham, steps terrified into the path of a bulldozer, forcing it to retreat. The villagers scramble to replant the uprooted trees, nursing them tenderly back into the ground. "Yasmina, Yasmina," the women call to Yasmina Levy, one of the border police, scolding her for stopping the protests and then, cheekily, offering to find her a husband from among their men. Determined though she is to thwart the women, Yasmina finds herself marvelling at their resolve in the face of the soldiers' often violent response.

The Palestinians are joined by Israeli peaceniks but for a long time it looks a hopeless cause. After one man is arrested, the protesters try to tear down the barbed wire of the security barrier with their bare hands. But at last, after 55 demonstrations, victory is theirs: the Israeli government changes the route of the barrier. A spokesman for the Israeli army says it was a "political" decision; the villagers rejoice. Then they trudge down the road to support other villages in similar campaigns.

Much of the story is familiar. Desperate Palestinians, seeing their lives snatched away, shed bitter tears over dying trees; young Israeli soldiers, unsure how to move people off their land, too readily turn to violence. But familiarity does not make it any less compelling.



The curse of barbed wire

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Opinion Column

Waiting for Guedes

By Peter H. Ravn
Published 10/10/2019

PTT: Peter Ravn



Peter H. Ravn, President and CEO of the U.S. Chamber of Commerce

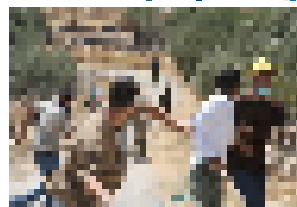
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U.S. Chamber of Commerce President and CEO Peter H. Ravn discusses the impact of the U.S. trade policy on the global economy.

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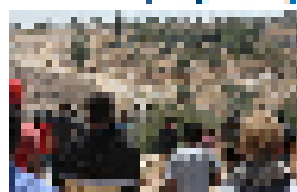
More by Peter H. Ravn

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The political landscape of the past several years has been a time of significant change. The U.S. has seen a shift in leadership, and the world has seen a shift in the balance of power. The U.S. has been a leader in the world, and the world has been a leader in the U.S.

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September/October 2011

REVIEW ESSAY

Groundhog War

The Limits of Counterinsurgency in Afghanistan

Bing West

Bing West is the author, most recently, of [The Wrong War: Grit, Strategy, and the Way Out of Afghanistan](#) [1]. He is a former U.S. Assistant Secretary of Defense for International Security Affairs and a former combat infantryman in the U.S. Marine Corps.

In the decade after the Japanese attack on Pearl Harbor in 1941, U.S. movie studios released more than 200 war movies. During World War II, 65 percent of Americans saw at least one movie a week. Theaters showed newsreels with patriotic music prior to the feature film, delivering both information and entertainment to the American public to boost the collective commitment to winning the war.

In the 1960s, weekly movie attendance fell to less than ten percent of the population; television became Americans' principal entertainment medium, as well as their window onto the war in Vietnam. And as the war escalated, so did the negative tone of the nightly broadcasts: this was the era of network television news that stressed, "If it bleeds, it leads," an attitude that, in contrast to the movies of the 1940s, helped erode public morale.

After the Vietnam War, the Pentagon concluded that it was self-defeating to let cameramen ride military helicopters so that they could capture 30 seconds of gory footage and then broadcast it without context. Thus, beginning with the invasion of Afghanistan after 9/11 and then continuing in the war in Iraq, the U.S. military allowed correspondents onto the battlefields only if they embedded with military units. This practice created bonds between correspondents and soldiers that mitigated the journalists' impulse to focus on covering the violence and carnage alone. Embedding also helped limit regular nightly news broadcasts about the wars. Considering the large overall number of units deployed in Afghanistan and Iraq, firefights were relatively rare; in fact, most U.S. units experienced long periods of boredom. And for many networks in a television news

Armadillo: the Afghanistan war documentary that shocked Denmark

In Denmark, the press and public have been stunned by Armadillo, Janus Metz's documentary about a UK-Danish base in Afghanistan, and the actions of the soldiers based there

Geoffrey Macnab

[guardian.co.uk](#), Thursday 3 June 2010 21.45 BST



Armadillo, Janus Metz's documentary about Danish soldiers in Afghanistan

Guess which film knocked *Prince of Persia* off the top spot at the Danish box office this week. *Sex and the City 2*? *Valhalla Rising 3*? Wrong: it's a new film called *Armadillo*, by young Danish director Janus Metz, that has provoked a furious debate in Denmark since its premiere in Cannes last week. The film, its director calculates, has already been the subject of 300 to 400 articles in the Danish press. The Danish minister of defence, Gitte Lillelund Bech, has seen it, as have many other politicians and senior members of the military, who have now commissioned an inquiry into events it shows. There has been such a clamour among the public to see it that the film has been rushed into cinemas this week, almost two months in advance of its original release date.