POV
Community Engagement & Education
DISCUSSION GUIDE
A World Not Ours
A Film by Mahdi Fleifel

www.pbs.org/pov
LETTER FROM THE FILMMAKER

Living in Denmark and visiting Ain el-Helweh each summer, I always found it hard to explain the place I was from, the place where I had just spent my holidays, to my classmates. While they would return with tales of Club Med or the south of France, I would tell them about chasing cats in alleyways, climbing fig trees and playing with Kalashnikovs. I did my best, but I could never properly make them understand this place. Then, when I was older, I started making fiction films in school. All of these dealt with issues of identity; I think I was trying to explain once more where I am from and who I am. Despite some success with the shorts, I never felt I was telling the story I wanted to tell.

Finally, in the summer of 2010, I went to the camp to conduct research for a fiction feature, an adaptation of Spike Lee’s *Do the Right Thing*, set around my uncle’s sports shop during the 1994 World Cup. I shot continuously for weeks on end and discovered my father’s old VHS tapes from around that time. On returning to London, I sat down with my editor to cut a teaser and realized that I actually had everything I needed to tell the story I had wanted to tell all along—the reality would be far more satisfying than fiction. From then on, it was just a matter of finding the story among all those hundreds of hours of footage.

In many ways, my film is about memory and the need to remember. Forgetting for us Palestinians would simply mean ceasing to exist. Our fight throughout history, and still today, is to remain visible. Making this film was a way of reinforcing and strengthening our collective memory. But most important, it was a way to keep a record of my own family history.

Mahdi Fleifel
Director of *A World Not Ours*

Director Mahdi Fleifel at the Abu Dhabi Film Festival in 2013.
Photo courtesy of Analog Productions
# Table of Contents

1. **Letter from the Filmmaker**
2. **Introduction**
3. **Potential Partners**
4. **Key Issues**
5. **Using This Guide**
6. **Background Information**
   - How Palestinians Became Refugees: A Brief History of Land Disputes
7. **Ain el-Helweh**
8. **Rights and Labor in the Camp**
9. **Control of the Camp**
10. **Selected People Featured in A World Not Ours**
11. **General Discussion Questions**
12. **Discussion Prompts**
13. **Taking Action**
14. **Resources**
15. **How to Buy the Film**

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**A World Not Ours** (90 min.) is the bittersweet account of one family’s multi-generational experience living as permanent refugees. Director Mahdi Fleifel is a resident of Denmark, but growing up he spent long periods of time living in and visiting his extended family in the Ain el-Helweh refugee camp in southern Lebanon. The camp was established in 1948 as a temporary refuge for Palestinians displaced by the war that followed the creation of the state of Israel. Today, the “temporary” camp houses upwards of 70,000 people and is the hometown of the children and grandchildren of those original refugees.

The filmmaker’s childhood memories are surprisingly warm and humorous, a testament to the resilience of the community. Yet his yearly visits reveal the increasing desperation of family and friends who remain in psychological as well as political limbo.

As an outreach tool, the film humanizes policy debates about Palestinian self-determination. Its personal approach engenders empathy irrespective of political position and challenges viewers to reach beyond rhetoric and deepen their understanding of the issues.
**A World Not Ours** is well suited for use in a variety of settings and is especially recommended for use with:

- Your local PBS station
- Groups that have discussed previous PBS and POV films relating to Palestinians, refugees or national identity, including *5 Broken Cameras, This Way Up, Promises, The Law in These Parts, 9 Star Hotel and Special Flight.*
- Groups focused on any of the issues listed in the Key Issues section
- High school students, youth groups and clubs
- Faith-based organizations and institutions
- Cultural, art and historical organizations, institutions and museums
- Civic, fraternal and community groups
- Academic departments and student groups at colleges, universities and high schools
- Community organizations with a mission to promote education and learning, such as local libraries

**A World Not Ours** is an excellent tool for outreach and will be of special interest to people looking to explore the following topics:

- Arabs
- autobiography
- citizenship
- Ain el-Helweh
- human rights
- Israel
- land rights
- Lebanon
- Middle East
- nationalism
- Palestinians
- politics
- psychology
- refugees
- resistance
- violence
- war and reconciliation

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**USING THIS GUIDE**

This guide is an invitation to dialogue. It is based on a belief in the power of human connection, designed for people who want to use **A World Not Ours** to engage family, friends, classmates, colleagues and communities. In contrast to initiatives that foster debates in which participants try to convince others that they are right, this document envisions conversations undertaken in a spirit of openness in which people try to understand one another and expand their thinking by sharing viewpoints and listening actively.

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

For more detailed event planning and facilitation tips, visit [www.pov.org/engage](http://www.pov.org/engage)
How Palestinians Became Refugees:  
A Brief History of Land Disputes

The land between the eastern bank of the Mediterranean and the Jordan River has, for millennia, been at the strategic crossroads of commerce, culture and combat. Borders repeatedly shifted as successive powers conquered, ruled and suffered defeat. Both Jews and Palestinians have continuous ties to the land that reach back to ancient times.

From the 1500s to the end of World War I (1918), the land was under the control of the Ottoman Empire. By the time World War I broke out, the empire was on the wane. When its alliance lost the war, much of its territory was divided among the victors, and the land became a British protectorate under a document called the British Mandate for Palestine.

British rule caused unrest among both Jewish and Arab populations. In 1936, the Palestinians revolted against British authority and the increasing Jewish presence in Palestine. When fighting ceased in 1939, the British drafted a policy document, commonly called the “White Paper,” that restricted Jewish immigration into Palestine and promised to give Palestinians independence within 10 years. In response, an underground network developed to bring Jews into Palestine illegally during the 1930s and continuing into World War II. By the end of the war, more than 100,000 Jews had entered Palestine illegally. Foreign powers began to turn in favor of a Jewish homeland, in part due to the revelations of genocide in concentration camps throughout Europe during the war, and the British rescinded the White Paper.

In 1947, the United Nations resolved that the land should be partitioned, with part becoming a Jewish homeland and the
other part an independent Arab state. In accordance with the U.N. Partition Plan, David Ben-Gurion declared the establishment of the Jewish state of Israel and became Israel's first prime minister. However, the Arab League (consisting at the time of Egypt, Iraq, Jordan (known as Transjordan at the time), Lebanon, Saudi Arabia, Syria and Yemen) rejected the U.N. Partition Plan and the establishment of the state of Israel, insisting that Palestine should be under Arab sovereignty. Civil war broke out and in May 1948 the British withdrew from the conflict and ended the British Mandate for Palestine. As the British left, forces from Jordan, Egypt, Syria and Iraq invaded, and the 1948 Arab-Israeli War ensued.

After a year of fighting, Israel won the war and signed armistice agreements with neighboring states. As a result of the war, there was an exodus of about 700,000 Palestinians. The reasons for this displacement are disputed, with suggestions ranging from force on the part of the Israeli military, to some Arab leaders encouraging Palestinians to leave, to the desire of Palestinians to avoid violence. Many Palestinians moved to refugee camps like Ain el-Helweh. Some, like the filmmaker's grandfather, stayed in the camps, insisting on their right to return to their former homes. Most Palestinian refugees have not been granted full civil rights by the countries in which their camps are situated.

Israel introduced a series of laws and policies during the war to prevent Palestinian refugees from returning, and enacted absentee property laws following the end of the war to further prevent Palestinians from reclaiming the homes they left behind. Because Israel was founded as a democracy, policies were established to ensure that returning Palestinians would not outnumber Jews, which would have rendered the creation of a Jewish state meaningless.

The Palestinian right to return remains one of the most contested issues in the Israel-Palestine conflict.

Sources:
Ain el-Helweh

Ain el-Helweh (literally “sweet spring”) is a Palestinian refugee camp in Lebanon that was established in 1948 by the International Committee of the Red Cross to house those fleeing northern Palestine and the Arab-Israeli War. The largest of 14 Palestinian refugee camps in Lebanon, Ain el-Helweh covers one square kilometer and is separated from the city of Sidon by checkpoints manned by the Lebanese army. While some older residents were born outside the camp, most residents were born and raised in Ain el-Helweh. The camp was originally built to accommodate 20,000 refugees, but today it houses upwards of 70,000 people. Lebanese soldiers control all entry into and exit from Ain el-Helweh, and while Palestinians are allowed to come and go, they are not allowed to live outside the camp. Lebanon now has “the highest per capita concentration of refugees worldwide,” according to the U.N. refugee agency.

Sources:


UNHCR. “The Number of Syrian Refugees in Lebanon Passes the 1 Million Mark.” http://www.unhcr.org/533c1d5b9.html
Rights and Labor in the Camp

The Lebanese government is not permitted to enter Ain el-Helweh, but it still regulates the work and visa status of the camp’s residents. Palestinian labor is tightly controlled, and residents have limited job opportunities available through official channels. Refugees are not permitted to work in the public sector, nor in medicine, law or engineering, nor are they allowed to buy property. Refugees do not have access to Lebanese state medical and education services, and instead receive these services from the United Nations Relief and Works Agency for Palestine Refugees in the Near East. Palestinians are unable to emigrate from their refugee camps, unless they are fleeing violence and seeking asylum. However, even asylum is conditional upon making it to the physical territory of the country where asylum is sought, which can be dangerous to do without proper documentation. In the film, Mahdi Fleifel’s friend Abu iyad plans to leave the camp and go to Greece. While Fleifel is allowed to come and go freely due to his Danish citizenship, Abu iyad’s plan to work in Greece is illegal because of his status as a refugee.

Until 2010, Palestinians in Lebanon were subject to the same requirements for work permits as other foreigners—including the principle of reciprocity (the notion that foreigners’ governments will offer the same rights and opportunities to Lebanese citizens as the Lebanese government offers to that country’s citizens in Lebanon). Without a state, Palestinian workers were unable to apply for work permits in Lebanon and Lebanon did not recognize any special circumstances for the refugees. Additionally, Lebanese employers who hired foreigners without work permits faced heavy fines. This situation forced many Palestinians into unskilled, low-wage jobs.

In 2010, the Lebanese parliament amended the country’s labor laws to give Palestinians the same right to work as other foreigners. However, fewer than 2 percent of Palestinians have acquired work permits since 2010. Most Palestinian refugees in Ain El-Helweh are engaged in low-wage occupations that do not require work permits or are unaware of the opportunity to obtain the permits.
Control of the Camp

Ain el-Helweh and other refugee camps are home to various Palestinian nationalist groups, as well as Islamist factions that are considered a threat to state security by the Lebanese government. Within the camp, factions are often in competition for control. The Cairo Agreement of 1969, an accord negotiated between Yasir Arafat and Lebanese army commander Emile Bustani, put the camps under control of the Palestine Liberation Organization (P.L.O.), effectively creating a “state within a state.” That accord was later annulled, and political relations between Lebanon and the P.L.O. continue to fluctuate. Two Islamist paramilitary groups—Hamas, a Sunni Muslim group, and Hezbollah, a Shiite Muslim group—back some factions in the camp. Both Hamas and Hezbollah are officially designated as terrorist organizations by the U.S. Department of State. Inside the camp, the group Fatah, a faction of the P.L.O., controls security and provides residents with small stipends. Fatah is one of the most reliable sources of income for the men in Ain el-Helweh.

Sources:
Selected People Featured in *A World Not Ours*

**Mahdi Fleifel** - the director of *A World Not Ours* who now lives in Denmark

**Ahmad Mufleh Alaeddine (aka Abu Osama)** - Fleifel’s grandfather, who came to Ain el-Helweh at the age of 16; during filming he turned 80

**Bassam (aka Abu Iyad)** - Fleifel’s friend, born in Ain el-Helweh and employed by Fatah

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

- If you could ask anyone in the film a single question, whom would you ask and what would you ask him or her?
- What did you learn from this film? What insights did it provide?
- If a friend asked you what this film was about, what would you say?
- Describe a moment or scene in the film that you found particularly disturbing or moving. What was it about that scene that was especially compelling for you?
DISCUSSION PROMPTS

Palestinians and Politics

What did you learn about conflict in the Middle East that you didn’t know before viewing the film?

Mahdi Fleifel says, “More than anything, Granddad insists on his right to return.” Why won’t Fleifel’s grandfather leave the camp to join the family in Denmark? What is the “right to return” and what is the genesis of the belief that people have such a right? Do all people have a “right to return,” or is this specific to Palestinians? Does the right continue forever, or does it expire at some point? If it doesn’t expire, then would other displaced peoples throughout history have a right to return to their original lands (e.g., Native Americans forced onto reservations, Jews expelled from Spain in 1492, Muslims driven out of Europe)? If not, what differentiates those historical claims from the current claims of Palestinians?

What is the significance of the film’s title?

In the news, Palestinians are often presented as if they are monolithic in their beliefs, experiences and desires. What did you see in the film that contradicts this portrayal? Why is it important to understand the diversity?

When Fleifel is stopped by security, he explains that the Lebanese army controls every entrance to Ain el-Helweh. Why would the government of Lebanon want to control who enters the camp? What do you think it would feel like to need special permission and documents to visit your hometown?

Abu Iyad complains about the way that Lebanon has treated the Palestinians: “It’s so despicable, man. We’re not allowed to work at all, not even if you have a college degree . . . And they say it’s a democratic country. What the hell are they talking about?” In your view, what is Lebanon’s responsibility to the Palestinian refugees who live within its borders?

Fleifel says Fatah protects the camp from “outside interference.” Who would want to interfere and why?

For most camp residents, Israelis are the primary enemy. But Abu Iyad identifies other people who have failed to serve Palestinian interests, including Islamists, Yasir Arafat (be-
cause he discouraged “the educated ones” and celebrated “the wild ones” and “tough guys”) and his peers: “We destroyed ourselves. Our revolution’s failed leaders, the thieves and the corrupted destroyed us. The coke heads, the stoners, the gamblers.” In your view, is Abu Iyad merely “blaming the victim” or is he “speaking truth”? Both or neither? Without absolving others of responsibility, what could Palestinians do to help their own cause?

One person dismisses the World Cup frenzy, saying, “It’s ridiculous. People are only interested in stupid things these days.” What do you prioritize that others might see as “stupid”? Why do you devote time and attention to those things in light of all the serious problems that need solving? Why do you think the residents of Ain el-Helweh devote so much attention to the World Cup?

What did you learn from the film about obstacles to peace in the Middle East and to reconciliation between Palestinians and Israelis?

Abu Iyad says, “I want to go on a mission and blow myself up, man. I bet most of the guys who blew themselves up felt the same way I do. No future, no work, no education . . . No nothing . . . I’m convinced that’s why they blew themselves up. They just used Palestine as an excuse to end their lives.” What connection is Abu Iyad making between hopelessness and the willingness to commit a suicide bombing? What does that connection suggest about ways to reduce such attacks?

Life in Ain el-Helweh

Mahdi Fleifel tells viewers that Ain el-Helweh means “sweet spring,” but adds that “most people struggle to find anything sweet or beautiful about this place.” After watching the film, what name would you give it?

It is easy to see suffering, economic deprivation and the remnants of bombs and other violence in Ain el-Helweh. What does Fleifel love about this place?
There seems to be an acceptance of violence as normal, from children playing with guns to the predictable assassination of a suspected Israeli sympathizer. What sorts of things, both in and outside of Ain el-Helweh, perpetuate a culture in which violence is pervasive?

Where in the film do you see examples of loyalty and betrayal? In what ways does the physical and social environment of Ain el-Helweh amplify the importance of loyalty and betrayal?

Fleifel notes, “I can leave this place whenever I want,” but others, like his friend Abu Iyad, he says, “are trapped here.” What do you think it would be like to live in a city where no one lives by choice?

With the exception of Fleifel’s grandfather, nearly everyone in the film seems to want to leave Ain el-Helweh. If those (like Fleifel’s family members), who are educated and have marketable job skills all leave, who will remain? How would this exodus affect the character of Ain el-Helweh?

Fleifel’s uncle Said Mufleh Alaeddine is described as “unpredictable.” Mahdi says, “Over the years, our neighborhood has cast him as the village idiot. Everyone expects him to play this role.” How does life in the camp create stressors that might lead to unstable personalities or mental illness?

According to Abu Iyad, Palestinians are not allowed to work outside the camp, making them dependent on money from family members outside or stipends from organizations like Fatah. According to Said Mufleh Alaeddine, poverty prevents him from taking a wife: “How can I get married with the lousy work I do? There’s no way I can get married. I hardly make enough to feed myself.” Where else in the film do you see the effects of poverty?

Abu Iyad decides to escape: “Should I keep pretending everything is fine and stay in this place? I’d kill myself, man. I’m suffocating here.” Knowing that if Abu Iyad leaves, he will be subject to arrest no matter where he goes, if you were counseling Abu Iyad, what would you advise him to do?
Seeking Identity

Mahdi Fleifel says, “My friends in Europe have never understood why I’d spend my holidays in a place like this.” What’s the draw? What does Fleifel find compelling about going back to the old neighborhood?

Fleifel says that he “kept hoping that one day this place would start to make sense.” What questions was Fleifel asking? What answers did he find?

Fleifel’s grandfather declares, “We will never forget our land, son. It’s our forefathers’ land. And one day we shall return.” Why are people attached to specific pieces of land? What’s the source of the attachment? Is there land to which you feel attached? What’s the bond?

What did you learn from the film about Palestinian identity and culture? What do you think will happen to that identity if those who have been displaced are never permitted to return to the land they were living on before 1948?

The film shares the story of Said Muflela Alaeeddine’s brother, Jamal, who became a local legend by resisting an Israeli invasion. Who else is a hero to the people in the film? What did that person do that is considered worthy of admiration? How does he or she compare to the heroes in your life?

When bombing led Fleifel to leave Ain el-Helweh, he felt like he was “running away” and “felt ashamed.” Why would he feel shame for keeping himself safe? Do you think he should have stayed? Why or why not?

Fleifel visits Israel with his high school class. What did you learn about the difference in perspectives from looking through his eyes at traditional Jewish and Israeli sites, such as Yad Vashem and Ben-Gurion’s grave? In what ways did his experience differ from that of his classmates? What do you think he learned from their experience and what did they learn from his?

As part of his high school trip, Fleifel visits his family’s former home in Saffuriyya. He describes the visit, saying, “The whole thing was so confusing. I felt like I was visiting someone
else’s homeland.” How are we shaped by the place(s) where we grow up? What happens to identity when the place where one grows up is different than the place one’s family considers home? How does displacement change family relationships?

Fleifel describes his experience as an immigrant in Denmark: “We got a house in the suburbs and tried our best to fit in. But sometimes my dad would do things like park his car in front of our house, blasting Arabic songs for the whole neighborhood. When he did this—I just wanted to disappear. I couldn’t tell anyone at the time, but the truth is I just wanted to go back to the camp.” How does his experience compare to the experiences of immigrants in other places and times?

**Media Literacy**

How does the camera provide Mahdi with critical distance from his subject matter? How does it influence the way people interact with him?

In May 1948 the state of Israel was founded. Israel celebrates the anniversary of the occasion as Independence Day. Fleifel notes that Palestinians call it the “Nakba,” Arabic for “catastrophe.” What’s in a name? How does the language that media makers (including authors, historians and journalists) use influence the way we think about this conflict?

Fleifel describes the impact of seeing the broadcast of the 1993 Oslo Peace Accords ceremony: “I remember that handshake very clearly. My dad recorded the ceremony on video and would play it over and over again. He could not believe what had happened—in fact, none of us could. One time he threw his shoe at the TV and shouted so loud the next-door neighbors complained about him. It wasn’t so much the sloppy deal that Arafat had agreed to sign—we all knew that whatever that was, it made no claim for the rights of our relatives in Ain el-Helweh. It was because Chairman Arafat was the first one to reach out his hand.” What did that handshake symbolize and why did it so infuriate Fleifel’s family that Arafat reached out first? What role did media play in amplifying their anger?

**A NOTE ABOUT SPELLING**

There are multiple English alternatives for spelling the name of the town featured in *A World Not Ours*, including:

- Ein or Ain
- el or al (both with and without a hyphen)
- Helweh, Hilweh, Hillweh, Hiloue, Heloue

Additional media literacy questions are available at: [www.pbs.org/pov/educators/media-literacy.php](http://www.pbs.org/pov/educators/media-literacy.php)
Taking Action

- Convene a teach-in on current U.S. and United Nations policies regarding the status of Palestinian refugees. Let your elected representatives know your own views on the issue.

- Include the film in a training workshop for psychologists and social workers. Focus the workshop on identifying stressors that lead to violence and ways to help people who have been raised in violent communities to heal.

- Use the film as a writing prompt and write/tell your own story about a return to your hometown for a visit. Compare your story with Fleifel’s story and with the stories of others in your group, paying special attention to the role that citizenship plays in people’s experiences.

- Organize a study circle to research and report on the current status of competing political groups in Ain el-Helweh (e.g., the Palestinian Authority and Fatah and Jund al-Sham).
RESOURCES

FILM WEBSITES

www.facebook.com/nakba.filmworks and www.nakbafilmworks.com

Original Online Content on POV

To enhance the broadcast, POV has produced an interactive website to enable viewers to explore the film in greater depth. The A World Not Ours website—www.pbs.org/pov/aworldnotours—offers a streaming video trailer for the film; an interview with the filmmaker; a list of related websites, articles and books; a downloadable discussion guide; and special features.

What’s Your POV?

Share your thoughts about A World Not Ours by posting a comment at www.pbs.org/pov/aworldnotours

Context

COUNCIL ON FOREIGN RELATIONS: CRISIS GUIDE: ISRAELI-PALESTINIAN CONFLICT


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


Provides a historical context for how Palestinians became refugees during the 1948 Arab-Israeli war.

PROCON.ORG: ISRAELI-PALESTINIAN CONFLICT

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

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

UNITED NATIONS INFORMATION SYSTEM: THE QUESTION OF PALESTINE

http://unispal.un.org/unispal.nsf/about.htm

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

UNITED NATIONS RELIEF AND WORKS AGENCY FOR PALESTINE REFUGEES IN THE NEAR EAST

www.unrwa.org

This site provides statistics and general information on Palestinian refugees, including a profile of Ain el-Helweh

Human Rights

HUMAN RIGHTS WATCH

www.hrw.org

Visit the 2014 World Report on Lebanon page (http://www.hrw.org/world-report/2014/country-chapters/lebanon) or type “Israel” and “Palestine” into the search box for status reports on life for Palestinians on this organization’s website. Information is also available from Amnesty International (www.amnesty.org).

THE INDEPENDENT COMMISSION FOR HUMAN RIGHTS

www.ichr.ps/en

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

To order A World Not Ours for home or Educational use, go to www.nakbafilmworks.com or email sales@nakbafilmworks.com

POV

Produced by American Documentary, Inc. and beginning its 27th season on PBS in 2014, the award-winning POV series is the longest-running showcase on American television to feature the work of today’s best independent documentary filmmakers. Airing June through September with primetime specials during the year, POV has brought more than 365 acclaimed documentaries to millions nationwide. POV films have won every major film and broadcasting award, including 32 Emmys, 15 George Foster Peabody Awards, 10 Alfred I. DuPont-Columbia University Awards, three Academy Awards and the Prix Italia. Since 1988, POV has pioneered the art of presentation and outreach using independent nonfiction media to build new communities in conversation about today’s most pressing social issues. Visit www.pbs.org/pov.

POV Digital www.pbs.org/pov

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

POV Community Engagement and Education

POV’s Community Engagement and Education team works with educators, community organizations and Public Media stations to present more than 650 free screenings every year. In addition, we produce and distribute free discussion guides and curriculum-based lesson plans for each of our films. With our community partners, we inspire dialogue around the most important social issues of our time.

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American Documentary, Inc. www.amdoc.org

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

Front cover: Auntie Salimeh in the rubble. Photo courtesy of Nakba FilmWorks

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

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