

Palestinian elders share memories of the year they became refugees.

I REMEMBER 1948

أتذكر ١٩٤٨



STUDY GUIDE

This documentary is of specific interest and relevance to teachers and students of:

- Studies of Society & Environment (SOSE/HSIE)
- English
- Arabic Language
- Middle Eastern Studies
- Politics
- History
- Geography
- Media Studies

INTRODUCING *I REMEMBER 1948*

Directed by Fadia Abboud, produced by Martha Ansara and Sohail Dahdal, 2005.

24 mins • English and Arabic dialogue, English and Arabic subtitles

I Remember 1948 is Australia's first documentary to be produced in both Arabic and English by Australians of Arab descent. In this film, four speakers give eye-witness accounts of the tumultuous days of what is known to Palestinians as "Al Nakba", or the catastrophe: May 15th, 1948. On this day, as children and young adults, they were among the 750,000 Palestinians who fled for their lives as Zionist forces began seizing villages to enlarge the newly created state of Israel.

The four speakers – Soliman Al-Halawani, Rafica El Chami Batach, Dr. Mahmoud Hourani, and Fouad Charida – tell us their memories of life before the event, what happened during the flight and how their families survived as refugees when the Israeli government refused to allow them to return to their homes. Although they eventually made their way to Australia where they made new lives, they still long to see their homeland once again.

I Remember 1948 contains themes of human rights, war, refugees and memory which can open discussion about important issues shaping history and influencing today's Australia.

Directed by young Arab experimental filmmaker, Fadia Abboud, *I Remember 1948* is stylistically innovative while maintaining a simple, direct form of address. Its abstract visual backgrounds evoke mood and place, as does the powerful music for oud, cello, violin and percussion of renowned composer Joseph Tawadros.

Key issues touched upon in this Study Guide are politics, the human impact of war, dispossession, conflict resolution, stereotypes and memory. There is also a consideration of the way the documentary was produced.

Additional Information:

Festival Screenings:

- Sydney Film Festival
- Sydney Arab Film Festival
- Brisbane International Film Festival
- Flickerfest International Short Film Festival
- Chicago Palestine Film Festival
- UNHCR Refugee Film Festival (Cambodia-Japan)
- Washington DC Palestine Centre Summer Series

And as screened on SBS Television, May 13, 2008.

The project was funded by the Young Filmmakers Fund of the New South Wales Film and Television Office with additional assistance from Film Australia, SWITCH Multimedia Digital Arts Access Centre, The SEARCH Foundation and Visualeyeyes

The elders who speak in this film are drawn from an archive of 13 filmed interviews of Palestinian Australians who recall their experiences of 1948.

USING *I REMEMBER 1948* IN THE CLASSROOM

While evoking sympathy for the experience of refugees, *I Remember 1948* deals with a group of people and a subject which are controversial in the context of Australian media and society. Teachers should therefore be aware of the potential for heated classroom debate and develop some advance strategies. One suggestion is to contextualise what has happened to the Palestinians who speak in the film within the universal aspects of the refugee experiences of other indigenous people suffering from colonization and war. In this context, the issue of justice is also a useful focus. Confronting the branding of Arabs, and particularly Palestinians, as terrorists raises the more general question of whether all members of a group can be judged by the actions of a minority. Similarly, students can question whether the role of Zionist Terrorist forces in the formation of Israel was supported by all Jewish settlers. Asking students to consider the motivations and fears of both sides in the conflict is important for greater historical understanding. Similarly, asking for students' ideas about/examples of non-violent solutions helps in developing an awareness of conflict resolution and reconciliation and in countering pessimism and hopelessness.

Although *I Remember 1948* is infused with feelings of trauma, dispossession and loss which may distress some students from refugee backgrounds, it can be pointed out that the stories in this documentary are ultimately stories of survival.

KEY TERMS

AL NAKBA,	ARABS	COLONIALISM
CONFLICT	CULTURAL IDENTITY	DISPOSSESSION
ETHNIC IDENTITY	ETHNIC CLEANSING	INDIGENOUS LAND RIGHTS
ISRAEL	HUMAN RIGHTS	MEMORY
NATIONALISM	NON-VIOLENCE	ORAL HISTORY
PALESTINE	RECONCILIATION	REFUGEES
STEREOTYPES	TERRORISM	UNITED NATIONS
WAR	ZIONISM	

BEFORE WATCHING THE FILM

Before viewing *I Remember 1948*, teachers may want to prepare students by developing some of the issues referred to in this study guide, drawing on this material and our references for further study. Some of the activities mentioned in this study guide might be useful as they are or as adapted for particular classes.

A full post-production script with the text of all the speakers' testimony is included on our Ballad Films website on the Resources page: <http://www.balladfilms.com.au/resources.html>

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HISTORICAL AND POLITICAL BACKGROUND

The struggle for land

From the end of the 19th Century, with the Zionist Movement calling for a home for Jewish people in Palestine, European migration to Palestine began to grow. Under the pressure of anti-Semitism, Jews were seeking a safe haven in the land of the Old Testament. Following the First World War, when Palestine became a British mandate, clashes arose between Palestinians and the growing



numbers of new immigrants. By the 1930s, the British census found that nearly 17% of the population were Jewish, mainly immigrants. As more settlers kept arriving, Palestine entered a period of escalating turmoil. Zionist extremists had formed underground terrorist organizations aimed at liberating the country for the Jewish immigrants. At the same time, sections of the Palestinians were in revolt, fighting both the Zionists and the British for control of their country.

By the Second World War, the Jewish population had increased to 31% but Jews owned only 6% of the land. During the War, Zionist militias increased their efforts, recruiting over 60,000 armed members and using terrorist tactics. They attacked both Palestinians and British forces, assassinating British Minister Lord Moyne in 1944 and blowing up the King David Hotel in Jerusalem, killing more than 90 people.

In 1947, the British referred the 'Palestine problem' to the United Nations, and, despite the protestations of Palestinians and neighbouring Arab States, the UN passed a resolution for the partition of Palestine. The Palestinian Arabs who accounted for 69% of the population and owned 92% of the land were allocated 47% of the country

for their state. But many Zionists were also dissatisfied with the share they had been given. As the British parliament voted to end the mandate, Zionist organizations stepped up their military activities and embarked upon a program of ethnic cleansing to gain more land. The opposing Arab Salvation Army and its volunteers were unable to protect the Palestinian villages. For the Palestinians, one of the most frightening incidents was the widely publicized massacre of 250 villagers at Deir Yassin. As the British forces withdrew from Palestine in May, 1948, the Zionist fighters intensified their attacks, expelling Palestinians from their homes. On May 15, 1948, as the Israeli state declaration took effect, Arab Armies from neighbouring countries entered Palestine in an attempt to protect Arab land and villages and stop the expansion of Israel into new territory. By the time the fighting ended in 1949, Israel occupied 77 percent of the territory of Palestine. According to the UNHCR, the United Nations Refugee Agency, between 750,000 and 900,000 Palestinians had become refugees. 418 Palestinian villages were razed to the ground, a tactic of home destruction which continues to this day.

Israel's expansion into what many Jews regard as their promised land has continued over subsequent years. Despite calls by the United Nations for Israel to withdraw from occupied territories and grant Palestinians the right to return to their homes, laws banning their return stay on the statute books. Today four and a half million Palestinian refugees are registered by the United Nations as having lost their homes and their livelihoods. They have survived for generations in and around the 58 United Nations refugee camps in the Middle East. An estimated two and a half million more refugees are not registered with the UN. In all, Palestinian refugees constitute one of the largest groups of refugees in the world. They commemorate May 15, 1948 as "Al Nakba" – or "the catastrophe".

Activities

As a class, identify the changes in the boundaries of Palestine and Israel on the maps for different periods included in Appendix I to this study guide:

- **Map 1** shows Palestine under the British mandate and the approximate area which the Zionists hoped to claim for their homeland.
- **Map 2a** and **2b** show the boundaries of Israel granted by the UN at Partition, and the boundaries after the fighting ended in 1949.
- **Map 3** shows Arab territories seized by Israel in 1948 and 1949.
- **Maps 4a and 4b** show land ownership in Palestine before partition and the Palestinian villages which were razed in 1948 and 1967.
- **Map 5** shows the population division between Jews and Arabs in Palestine at the time of partition.

Discuss what these maps show us about the changes in boundaries which affected those who speak in the film.

Often religious and ideological justifications for actions also have a practical under-pinning. Considering surrounding countries and the nature of population, resources and land, what geo-political factors might have affected Israel's actions towards the Palestinians and their desire to redraw the map?

Consider other large migrations of people which have displaced indigenous inhabitants from their land. How have these people reacted to occupation? What have been some of the consequences for the colonizers and the indigenous people? How have conflicts between the original inhabitants and the colonizers over indigenous land rights been resolved? Historically, what particular factors have shaped the displacement of Palestinians from their land and the consequences of occupation for all involved?

Why did Western countries play such an active historical role in support for a Jewish State on Palestinian lands?

A destroyed village near Safad, mentioned in the film....



FURTHER SOURCES OF INFORMATION ONLINE

<http://www.badil.org/> - Badil Resource Centre for Palestinian Residency and Refugee Rights

<http://www.un.org/unrwa/> - United Nations Relief and Works Agency

<http://electronicintifada.net/> - Electronic Intifada – information on Palestine

<http://peace.mennolink.org/articles/israelpeacegroups> – Links to Israeli Peace Groups from the Peace & Justice Support Network of the Menonite Church USA

<http://www.passia.org> – Palestinian Academic Society for the Study of International Affairs

LOSS AND SEPARATION

"There is no greater sorrow on earth than the loss of one's native land." - Euripides 431 B.C

Loss and separation are strong themes in *I Remember 1948*. For those who were children as they fled from the opposing forces, there was a fear of being separated from their family. Two of the story-tellers in the film remember family separation:

- *I was only, 7...8 years old, I couldn't really run 'cause I was scared, my legs was shaking. Because I can't really run properly -- my family had to cross a bridge, they crossed the bridge and I was a bit far away from them, then one Israeli plane throw a bomb, blow the whole bridge.*

See, the pressure of the bomb lift me up about maybe 2 metres from the ground, and I fall,.. and I lost consciousness, and I don't know what happened after. Later on, one young woman come, she move the dust from my body, she took my hand and we went away.... I stayed 29 days looking for my family. Most of the time, what I used to do, I used to look for the people where they throw their garbage, and search in the garbage (for) what they have, maybe some food left over, like a dog, pick it up and eat it. That's how I was surviving 29 days...

- *We shared a tent with another family on the other side - my parents after two days we wanted something we could sleep on it. So they went back into the village, walking to get some clothes. We were left alone, I remember we always sat at the front of the tent, waiting patiently, and then when the evening comes, and parents would not arrive we would cry and go to sleep crying. We had no one to look after us for 3 nights,until my parents returned.*

The death of children is a particularly distressing consequence of war and displacement. As one woman remembers, weakened by lack of food, the family fled at night to escape detection, trying to get to a refugee camp:

- *While going to Lebanon on the donkeys at night my daughter would fall from my lap and they would pick her up and put her back on... All the falling was too traumatic for a child. She was only two months old. A month after we arrived in Lebanon, my daughter died. Her sister didn't last long either after this long hard journey, It was a time of pain and suffering. My second child also died there. I lost two baby girls.*

The loss of home and native land is also something all the speakers feel keenly:

- *I still have the greatest desire to go back to Palestine and most likely to the place where I was born and have a handful of dirt in my hand... just to say that I am back, (that) I've seen my birth village, and I still feel that I belong to that land.*

- *If you uproot a tree, that tree will die, but we are more than trees, because we belong to that, really, soil; because the grand, grand grandfathers were buried there; our history, our life, our future, our past was there.*

Activity—Imagining, remembering and questioning

- Can you imagine what it would be like to flee from your home and be told you were not allowed to return? How would you feel, if your house was taken over by strangers or destroyed? Or if your entire town/neighbourhood were to be bulldozed. What courses of action would you want to take?

- What do you think you would do if you were in a refugee camp near your own country – would you fight to get your land back, or try to make peace, even if you had nowhere else to go? Emotionally you might have one reaction; more rationally you might ask what factors are necessary to resolve the conflicts arising from occupation and/or colonization. Historically, in such situations elsewhere, what have been the outcomes of relying on military force? Of terrorism? Of negotiations? Of non-violent resistance?



- If you live in an area where the indigenous inhabitants suffered similar dispossession to the Palestinians, with new people taking over their country, do you know what happened to the original people and their lands and how they reacted?

- Can you imagine what it would be like to be left alone in a refugee camp like Mahmoud Hourani when his parents went on a dangerous mission into enemy territory? How do you think you would survive if, like Fouad Charida, you were separated from your family in war and had no idea whether you would ever find them again? Do all children who have suffered the traumas of war carry the scars of their experience into adulthood? What enables people to overcome the problems of their past?

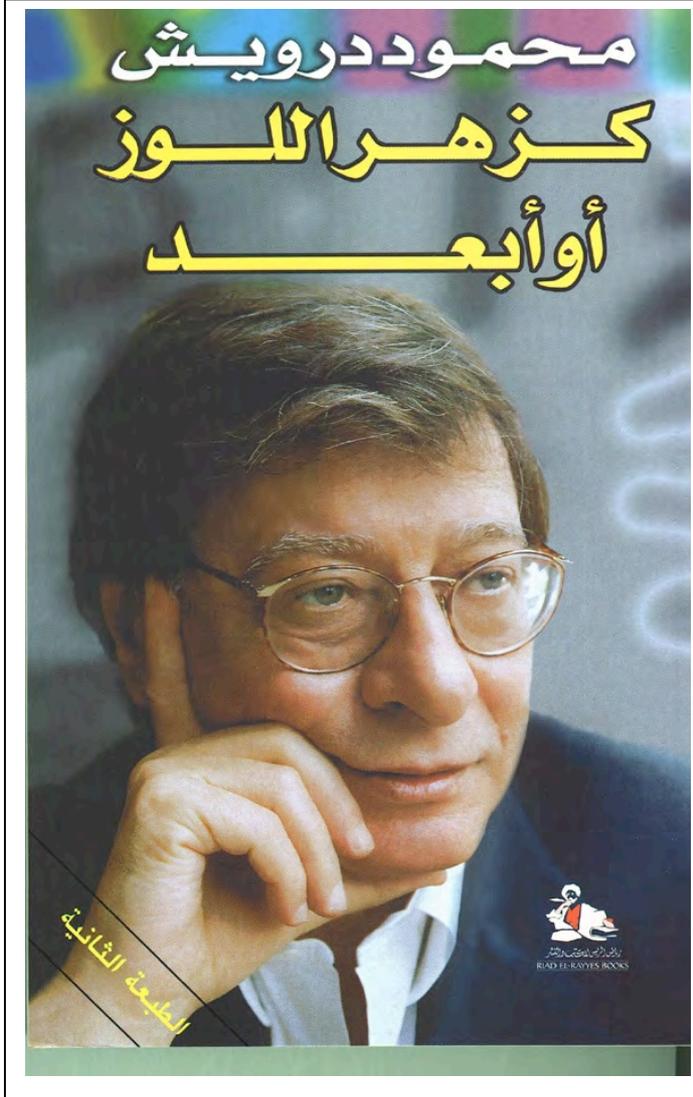


- At some stage of our lives, we all suffer loss of or separation from people or places that we love. In groups of three or four, exchange memories about your own experiences of loss and separation. Develop a series of mind maps to show your thoughts and feelings.

Activity - poetry and art

The film *I Remember 1948* includes a quote from poet Mahmoud Darwish.

“Where should the birds fly after the last sky?”



- Expressing feelings is an important step in coming to terms with reality. Telling another trusted person how you feel is one way to do this. Some people express their feelings through writing or art. This is an activity which students can do, drawing on their own losses or by imagining themselves in someone else's shoes.

Here is poem from Mahmoud Darwish:

*A woman asked the cloud: please enfold my loved one
My clothes are soaked with his blood
If you shall not be rain, my love
Be trees
Saturated with fertility, be trees
And if you shall not be trees, my love
Be a stone
Saturated with humidity, be a stone
And if you shall not be a stone, my love
Be a moon
In the loved one's dream, be a moon
So said a woman to her son
In his funeral*

Mahmoud Darwish (www.mahmouddarwish.com)

In 1948, at the age of 7, Mahmoud Darwish, poet of Palestinian resistance, fled with his family when his village in Galilee was destroyed. His family returned to their land “illegally” the next year and Darwish gained the status of “present-absent alien”.

His realisation at an early age that a poem can be “a threat to the sword” brought him into conflict with Israeli authorities and he was ultimately forced into exile.

Today, Darwish is considered one of the most significant Arab poets and his poems are popular throughout the Arab world, often being set to music.

CONFLICT RESOLUTION

In August 1982 the UN General Assembly created the International Day of Innocent Children Victims of Aggression (June 4) after being “appalled at the great number of innocent Palestinian and Lebanese children who were victim’s of Israel’s acts of aggression”

20 years later children in Palestine and Israel still die through this conflict.

- From September 2000 to March 2004, 573 Palestinian and 104 Israeli young people were killed.
- As many as 1.3 million children, 80% of the young population live in a state of fear and distress.

International agencies such as UNICEF run counseling projects to help these children, and other projects exist in Palestine and Israel for young people based on the principles of Conflict Resolution.

Conflict is a natural part of human development. People often argue and disagree, expressing strong beliefs and feelings from different points of view. But finding non-violent ways of resolving conflicts is necessary for states and governments just as it is for individuals, groups in families, schools and communities. This is known as Conflict Resolution. There are many organizations which run programs in conflict resolution for people of all ages and in all kinds of situations. These include the United Nations Children’s Fund (UNICEF), churches such as The Religious Society of Friends (Quakers) and the Mennonites, and Peace and Conflict Studies centres at universities. There are also independent non-profit foundations.

Information and teaching resources on CONFLICT RESOLUTION for both primary and secondary classrooms are available through the following websites:

<http://www.crininfo.org/index.jsp> (The Conflict Resolution Information Source)

<http://www.peacelearningcenter.org> (Peace Learning Centre)

http://www.betterbytheyear.org/palestine/teachers_notes.htm (Better by the Year – a British website looking at big global issues.)

<http://www.unicef.org.uk/tz/> (UNICEF UK’s Teacherzone)

AN AUSTRALIAN HUMAN RIGHTS ACTIVIST SPEAKS:

“I remember 1948, for in that year, on 13 May, I was born – so I’ve been around exactly as long as the State of Israel and for as long as the impact of its birth has been felt by the people of Palestine. This film tells of that impact in a poignant, moving and entirely human way – it speaks from and to the heart. It makes it clear that in all of this time – in all of my life – there has never been true peace and real justice for any of the parties concerned. Will there ever be such peace and such justice in my lifetime? It would be an even more unspeakable tragedy than the present if it were not so.”

Professor Chris Puplick, AM
former Senator for New South Wales

AUSTRALIA AND REFUGEES

Australia has a long history of immigration, beginning in 1788 with the arrival of the First Fleet in Sydney Cove. At first, the migration was largely by people of British stock. Then, in the latter part of the Twentieth Century, groups of immigrants started to arrive as refugees – most notably from Europe following the Second World War and from South-East Asia after the Vietnam War. Many of these migrants were “economic refugees”, fleeing the devastation of war in hopes of earning a better livelihood. But another category of refugees, protected under international treaties, has encompassed those who are fleeing persecution in their home countries. As a signatory to the United Nations 1951 Convention and 1967 Protocol relating to the Status of Refugees, Australia has obligations to accept these refugees. But in recent years, government treatment of refugees and asylum seekers has become a controversial issue.

The United Nations High Commission for Refugees (UNHCR) defines a refugee as a person who:

“...owing to a well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group, or political opinion, is outside the country of his nationality, and is unable to or, owing to such fear, is unwilling to avail himself of the protection of that country...”

Including refugees, internally displaced persons (unable to return to their place of residence), stateless persons, asylum seekers and others, the UNHCR estimates that in 2007, there are nearly 33 million “people of concern”. The largest group of refugees in the UNHCR statistics – more than double the estimated number of refugees from Afghanistan or Iraq – are the Palestinians.

Despite the large numbers of people who need homes, relatively few countries are prepared to offer refugees the option of resettlement. In 2006, some 71,700 people were resettled in 15 countries. The top 5 countries of resettlement included the USA (41,300), Australia (13,400), Canada (10,700), Sweden (2,400) and Norway (1,000)

Activity

In groups or individually, find out more about the plight of the world’s refugees.

Who qualifies as a refugee – and why?

What is the difference between refugees and migrants?

Who are ‘internally displaced people’ and those who are “stateless”?

What rights does a refugee enjoy and what obligations?

What is the role of governments and international agencies?

What are Australia’s obligations to refugees under international treaties?

What is ‘temporary protection’?

How has Australia dealt with refugees and asylum seekers?

Present your findings in a report or a poster display for your classroom or school library.

Further information about the UNHCR and Palestinian Refugees is available from:

<http://www.unhcr.org>

The website for Australia’s Department of Immigration and Citizenship is <http://www.immi.gov.au/>.

STEREOTYPES

In Western societies, Palestinians and other Arabs are often represented in the media in stereotyped ways. Their various points of view receive little mainstream consideration. A simplistic view of Arab culture and behaviour, along with a lack of knowledge and first-hand contact fuels prejudice and discrimination. But the ability to put yourself in another's shoes is an important way to counter hatred and discrimination. Governments and other organizations can also take measures to ensure that all voices are heard – an important tenet of multiculturalism.

The following questions can be explored in the classroom:

- What is multiculturalism? What can it do to promote social cohesion in Australian society? Does it work against social cohesion in any ways?
- What is the prevailing view of the “typical” Arab man or woman in Australian society today?
- If you are not of an Arabic background, how many people do you know personally who are? What do they seem to be like to you?
- Is it reasonable to generalize from a small number of people to a group as a whole? Why do people of all ethnic and religious groups tend to do this?
- What other immigrant groups have experienced prejudice and stereotyping in Australia? In what ways is discrimination against Arab-Australians similar? Dissimilar?
- Discuss how the loss of "our sense of security" in recent years has contributed for good or for ill to the current political climate, and in particular to attitudes about and understanding of Arabs and Muslims within the wider society?
- At the moment in Australia many films, documentaries and even theatre works are being made about Arabs, their communities and their values. But they are being made largely by people from non-Arab backgrounds. Why do you think this is?
- In public life in Australia, some people from Arab backgrounds are politicians, cultural workers and in a range of professions. Who are some of these people and why are there relatively few of them?
- Is there a case to be made for measures of positive discrimination for Arabs in some areas of life, as has happened with women and Aborigines, or should full participation in society be left up to individuals to achieve?
- How can Australian society deliver equality of opportunity to people of Arab backgrounds? Does it need to do this? Does it do so already?
- What measures can individuals, organisations and governments take to combat prejudice and stereotypes?
- Does a coherent society require everyone to think and behave in more or less the same way? How much difference can we tolerate and in what areas?

MEMORY AND HISTORY

I Remember 1948 is a film which relies primarily on oral history – on the speakers’ memories of what happened to them in childhood.

Since the 1970s, oral history recorded with “witness participants” has grown in popularity and legitimacy within the academic discipline of history. Likewise, many historical films have been based on interviews with people who were directly involved in an event or an era.

However, while oral history offers personal insights and emotional responses which are not to be found in other forms of documentation, these sources have -- like all historical sources – their own particular problems.

The large body of literature exploring issues surrounding oral history and memory is part of a wider project in history to interrogate truth, objectivity, subjectivity and authorship.

One landmark film of oral history is Marcel Ophul’s 1971 epic, ***The Sorrow and the Pity*** which turns its attention on one French town – Clermont-Ferrand – during the Nazi occupation, interviewing French residents from many backgrounds, politicians, cultural workers and English and German war participants. The film has had an impact not only on the myth of the French Resistance, but equally importantly on history, memory and the way we present the past. There is now a large body of literature discussing the film in these terms.

The Sorrow and the Pity is widely recognised as confirming the value of oral history and memory in our understanding of the past. As critic Elliot Wilhelm has written,

*We learn bits and pieces about the way people behaved and how they rationalized their behavior; and our assimilation of these facts, each and cumulatively, results in a staggeringly clear and powerful portrait of how real human beings behaved in the most demanding of circumstancesOphuls’s intelligence and craft invites us to continually try to place ourselves in the positions of these witnesses; the more we hear, the more we try to imagine how we would have behaved – what we would have done under the same circumstances. ***The Sorrow and the Pity*** opens our eyes and our minds in ways that predigested, pat documentaries cannot. It leaves us with more questions than we had when we went in, but feeling more wide awake – and more aware of the power and responsibility we each possess – than we have ever been.*

Activities

Record someone you know who has been through a significant event in his or her life, or listen to oral histories. Some interesting recordings are available online from the National Library of Australia <http://catalogue.nla.gov.au/>. Read further about oral history and memory to help understand the value of these recordings.

Consider the following:

- What does oral history offer which is different from other historical sources?
- Is oral history a reliable source for factual information?
- In what ways are written documents more or less useful than oral history as sources of information?
- Do any two people tend to remember the same incident in the same way or are there significant differences? If there are differences, is this a problem or an opportunity?
- What factors influence the way people remember the past?
- In presenting the past through memory are we presenting “the real truth” or something else?
- How can a historical account be truthful – if it cannot tell “the real truth”, what is its value?

MAKING THE FILM

Most young Australians of Arab backgrounds feel affected by the situation in Palestine. Some have family members who have been caught up in the conflict; others share the concern of their communities about peace and justice and want to help. Fadia Kisrwni Abboud, the director of *Remember 1948*, is a video artist who was involved in a 2003 Sydney exhibition commemorating Al Nakba – the catastrophe of May 15, 1948. The exhibition and related activities were known as “Remember 1948”, and generated the idea of making a film of the same name.

Fadia and her friends successfully applied to the Young Filmmakers Fund of the New South Wales Film and Television Office for funding to make an experimental video documenting the little known stories of Palestinian refugees in Australia. She began her research with the Palestinian Workers Club in the Western Suburbs and found thirteen speakers willing to tell their stories. Other Arab artists and filmmakers centrally involved in the project included Sohail Dahdal, who helped to produce it, and Soraya Asmar who worked as art director. Fadia also recruited fellow Media Arts students from the University of Technology, Sydney. These included Dominika Ferenz on camera and John Nikolakopoulos recording sound. It was decided that two cameras would be used in shooting because these stories could only be told once. One camera was set on a wide shot and the other on a close-up which could be cut together in editing.

The team decided to film the speakers using a special “green screen” process in which the people to be filmed are placed in a studio in front of a very large green screen. Later, in editing, other images are inserted into the green areas surrounding the speakers. Some of the most elaborate Hollywood Sci Fi films still use green screen as one of their central techniques.

Originally, Fadia had planned to make a more “arty”, experimental film, but after hearing the stories of the Palestinian elders during her research, she decided to present their moving accounts as clearly as possible. All that remains of her original visual experimentation are the abstract images which she composited on her computer to use in the green screen backgrounds. Like many documentaries, this film changed as the filmmakers explored their subject during the process of filming and editing.

Editor Katrina Barker helped Fadia reduce the many hours of interviews into a short film. While all the speakers were good, ultimately there was room for only four stories. Even then, many incidents and comments had to be cut. Making the necessary decisions about the content and structure of a documentary is one of the most important ways in which an editor helps create a coherent film out of the many tapes that have been shot. The editor also brings a rhythm to the film by deciding exactly where to cut each shot and determining the order of the shots. This aspect of editing sounds simple, but is, in fact, a skill that takes talent and experience.

Once a film is cut, a considerable amount of work remains to be done on the sound. Young Egyptian-born Joseph Tawadros composed music especially for this documentary. He plays the oud, cello and violin, and his brother James is the percussionist. Joseph later was awarded the prestigious 2006 Freedman Fellowship to study in Paris. His music greatly enhances the mood and feeling of the film, as do the little sound effects selected and placed by Finn O’Keefe, the Sound Designer.

Finally, all the different tracks of music, dialogue and sound effects are brought together in a specialised sound mixing studio. There the relative levels of each track are decided upon and given subtle variations. Likewise, in the “online” process, the images are brought together onto a high quality master tape.

But the work is not over once a film is completed. The next step is distribution: entering Film Festivals, selling the film to television, getting the word out to educational institutions and.... writing this study guide to encourage viewers to think and debate. We hope you enjoy the results of our efforts!

-- Martha Ansara (Co-Producer)

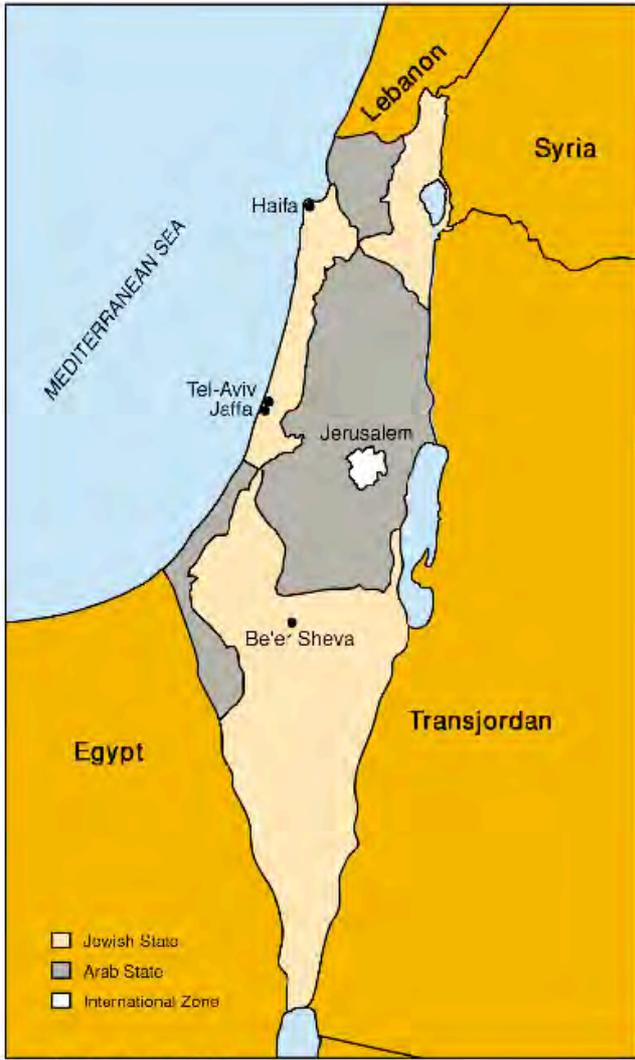
APPENDIX I • MAPS



Adapted from: Sachar, H.M., *A History of Israel*, New York: Knopf, 1981

**Palestinian Academic Society for the Study of International Affairs
(PASSIA)**

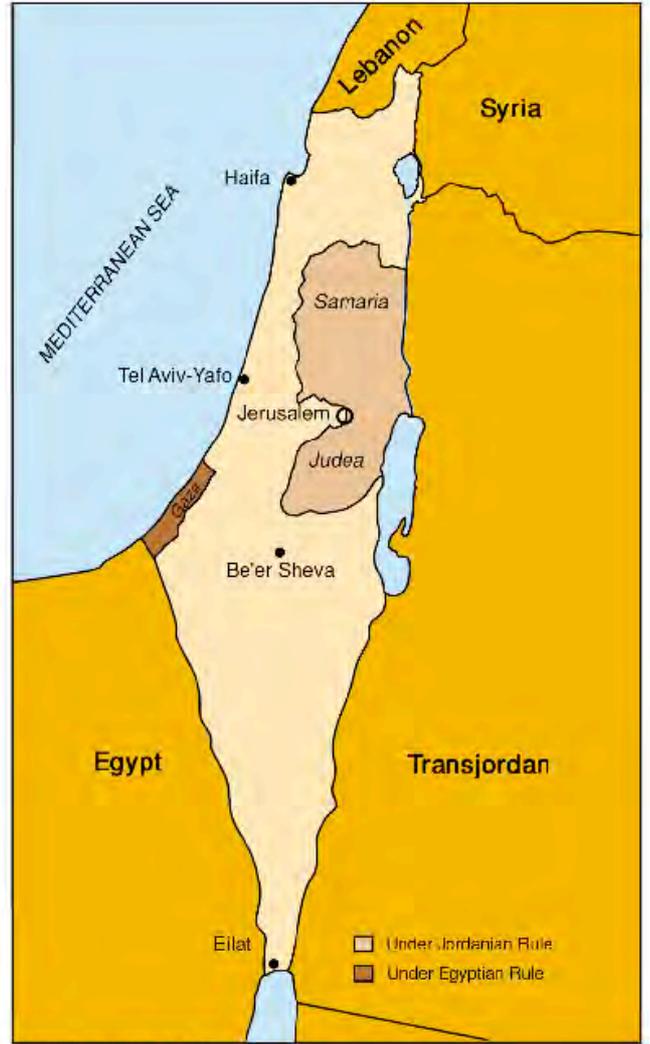
Map 1



The Partition Plan, 1947
U.N. General Assembly Resolution 181

2a

Source : Israeli Ministry of Foreign Affairs



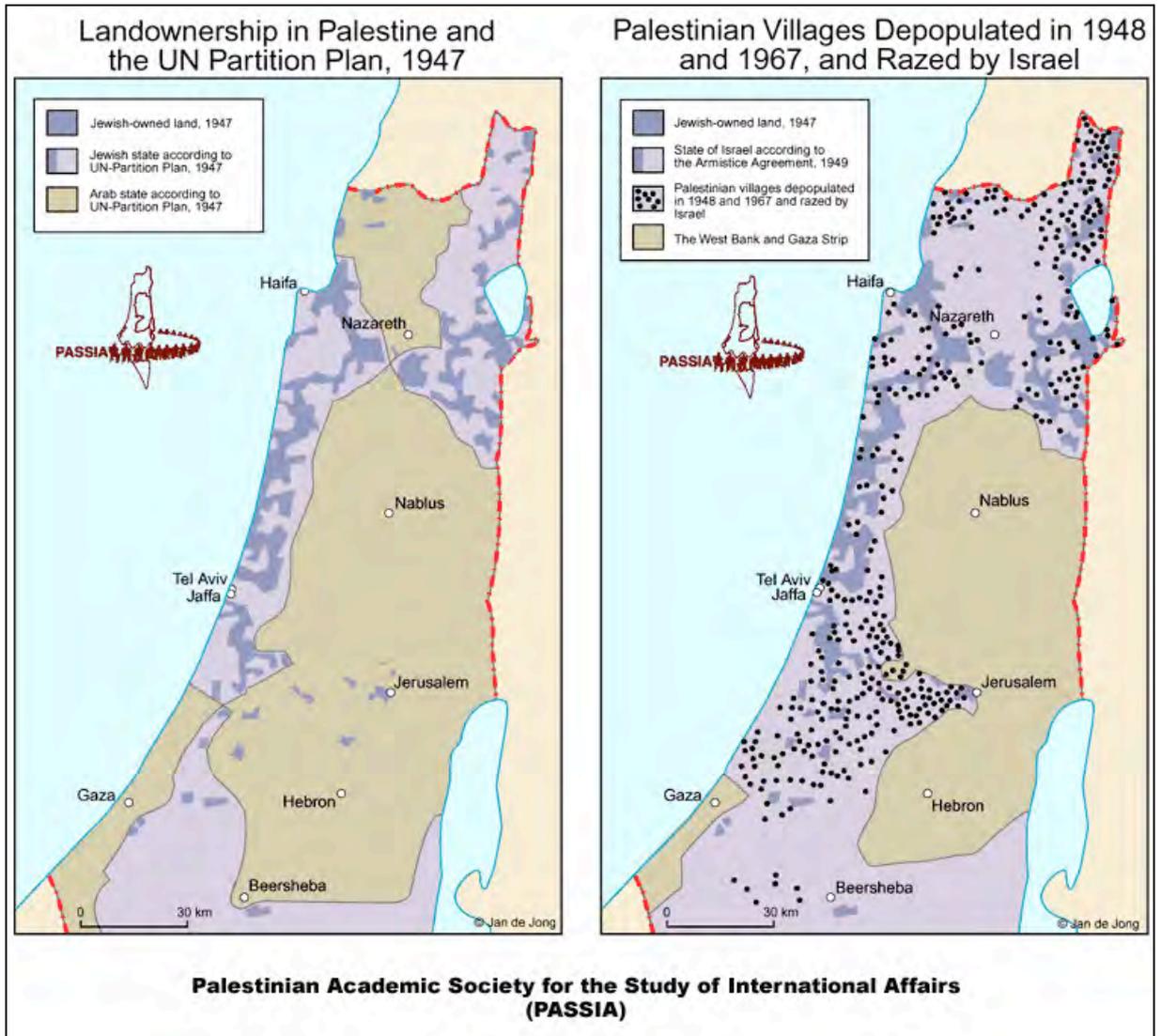
Armistice Lines, 1949

2b



Map 3

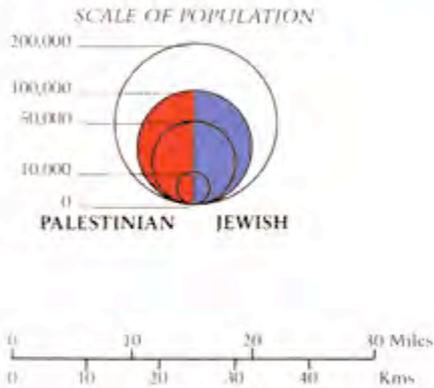
Source: Palestine Centre



Map 4

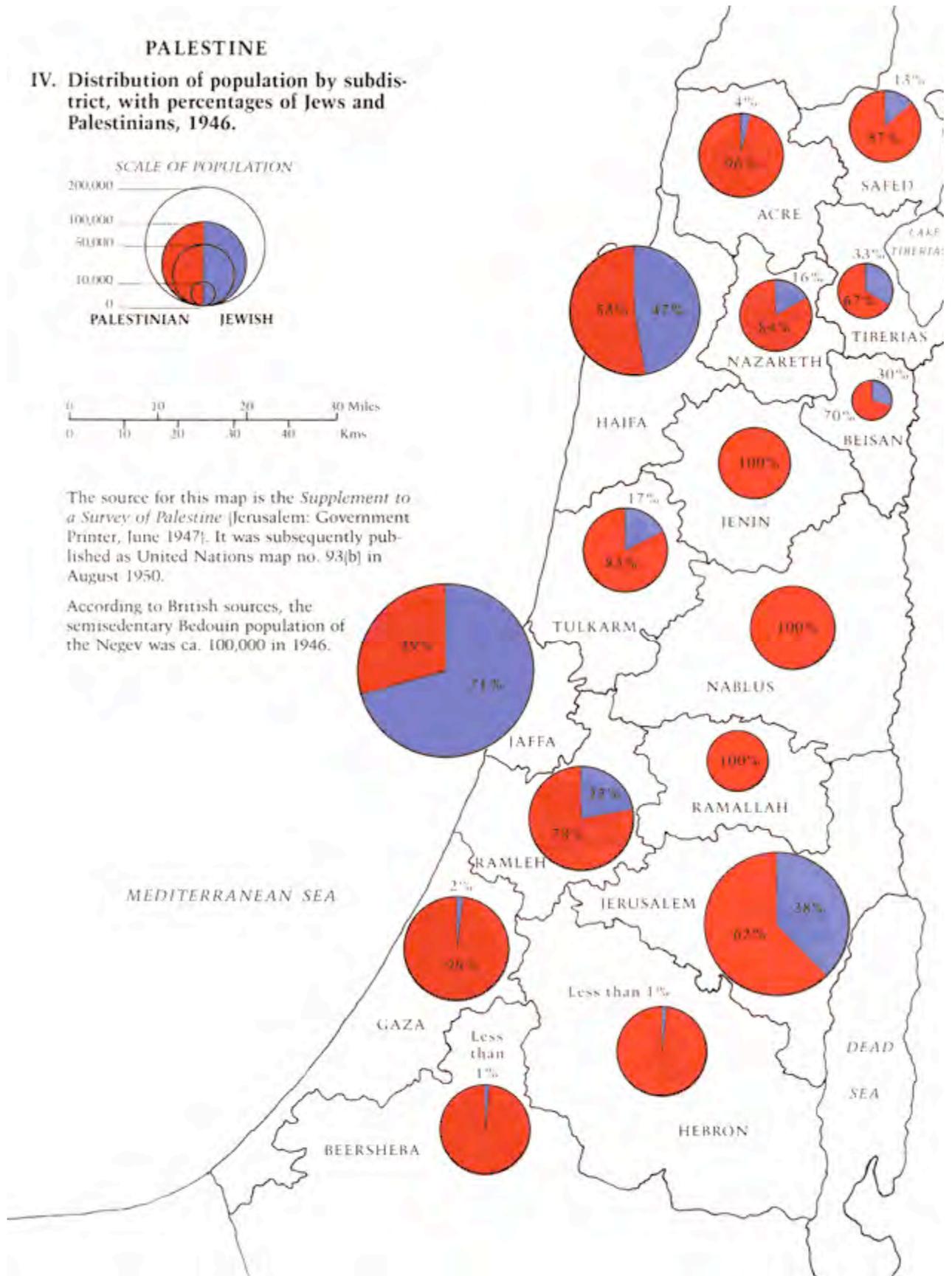
PALESTINE

IV. Distribution of population by sub-district, with percentages of Jews and Palestinians, 1946.



The source for this map is the *Supplement to a Survey of Palestine* (Jerusalem: Government Printer, June 1947). It was subsequently published as United Nations map no. 93(b) in August 1950.

According to British sources, the semisedentary Bedouin population of the Negev was ca. 100,000 in 1946.



Map 5

APPENDIX II

On the day the film *I Remember 1948* was broadcast on Australian national television, the following article appeared in the *Sydney Morning Herald* (May 13, 2008)

A shared land as one state the way to peace

Ali Abunimah

This month Israel marks the 60th anniversary of its founding. But amid the festivities, including visits by international celebrities and politicians, there is deep unease - Israel has skeletons in its closet and anxieties about an uncertain future which make many Israelis question whether the state will celebrate an 80th birthday.

Official Israel remains in complete denial that the birth it celebrates is inextricably linked with the near destruction of the vibrant Palestinian culture and society that had existed until then. It's not an unfamiliar dilemma for settler states. The United States where I live, like Australia, has found that even the passage of centuries cannot absolve a nation from confronting the crimes committed at its founding.

There are only two real options: to deny history and take comfort in an airbrushed story that paints Israelis as brave, divinely inspired pioneers in a desert devoid of indigenous people and beset by external enemies, or to own up to the consequences and support the enormous redress needed to bring justice and peace.

Just before Israel's founding, Palestinians of all religions made up two-thirds of the settled population of historic Palestine, while Jewish immigrants, recently arrived from Europe, made up most of the rest. Both of my parents, then children, were among the uprooted. Now living in Amman, my mother remembers a happy childhood in her native Jerusalem neighbourhood of Lifta. My grandfather owned several buildings and many of his tenants were Jews, including the family who rented the downstairs flat in their house. Early in 1948 - before any Arab states' armies got involved - she and her entire family, indeed all the inhabitants of several neighbouring West Jerusalem areas, were forced out by Zionist militias.

On February 7 that year, Israel's founding prime minister, David Ben-Gurion, told his party, "From your entry into Jerusalem, through Lifta-Romema, through Mahane Yehuda, through King George Street and Mea Shearim - there are no strangers [Arabs]. One hundred per cent Jews." So Palestinians became "strangers" in the land of their birth.

Since that time millions of refugees and their descendants who lost their homes, farms, groves, livestock, factories, stores, tools, automobiles, bank accounts, artwork, insurance policies, furniture and every other possession have lived in exile, many in squalid refugee camps maintained by Israel and Arab states. Over 80 per cent of the Palestinians now besieged and starved in the Gaza Strip are refugees from towns now in Israel. But what Palestinians could never be forced to part with - and this we do celebrate - is our attachment to our homeland and the determination to see justice done.

Palestinians are commemorating the start of our ongoing tragedy this Thursday, but we are also looking forward. We are at an important turning point, where two things are happening. First, despite ritual declarations of international support, the prospect of a two-state solution has all but disappeared as Palestinians in the West Bank and Gaza Strip are caged into walled reservations by growing Israeli settlements and settler-only roads - a situation that resembles the bantustans of apartheid South Africa.

Second, despite Israel's efforts to keep Palestinians in check, the Palestinian population living under Israeli rule is about to exceed the 5 million Israeli Jews.

Israeli leaders understand what they are up against; the Prime Minister, Ehud Olmert, said last November: "If the day comes when the two-state solution collapses, and we face a South African-style struggle for equal voting rights, then, as soon as that happens, the state of Israel is finished."

This struggle has begun as more Palestinians, recognising statehood is unrealistic, debate and adopt the one-state solution, offering Israelis and Palestinians equal rights in the land they share. Last year, I was part of a group of Palestinians, Israelis and others who published the "One State Declaration".

Inspired partly by South Africa's Freedom Charter, we set out principles for a common future in a single democratic state. Most Israelis, unsurprisingly, recoil at comparisons with apartheid South Africa. The good news for them is that apartheid's end did not bring about the disaster many feared. Rather, it was a new dawn for all the people of the country.

Ali Abunimah was in Australia to promote his book, *One Country: A Bold Proposal To End The Israeli-Palestinian Impasse* (Henry Holt, NY, 2006). He is a fellow at the Palestine Centre in Washington.