Meeting in _-20250331_195437-Meeting Recording

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Khazaal, Natalie started transcription

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I just.
Let me clear.
Accidentally my partner to to this film Joab Kleinman is the other director and the photographer wonderful photographer.
And he has a campaign for to recruit a swimmer for this event.
And I saw the material and I said and I said to myself and to him, this must have been a movie.
It must be a movie as a supportive wife came home and he said I want to show the film about the Jordanian, an Israeli and Palestinian, and they will all swim in the Dead Sea. I told him no can do.
So we started to see a different.
So since the this moment we start to.
Shooting all the preparation for the swim, they need to be a one year preparation for the Israeli team and the Jordanian and the Palestinian because it's very dangerous to swim in the Dead Sea.
It's you.
You can you can.
You would you watch it in the movie?
One drop of water can kill you.
In a minute, if you swallow it so because the the this it says 36% results and very rich with mineral and when they they hit the the body inside.
You can.
You can burn inside and you can poison.
It's like a.
It's like a snake bit a bit and it's a poison.
To drink it, yeah.
But it's very, very healthy water besides of that.
And so we just start to follow.

All the.
All the events and this is the results.
My name is Ayelet Amida's wife.
I have a degree in biology, but the last 25 years.
I'm a manager of community communities.
And I was the head of the Department of Society and community in the Kibute movement.
Which is the umbrella organization of the Okibu team in Israel.
I'm an expert in resilience building of a community.
And from my perspective, this film is so important because of the.
Cooperative way. They succeeded to work.
And during this time.
And I think complicated the problems we cannot solve alone.
So making this group as a partnership and trying to solve.
Sustainability problem.
Without letting the the political issues.
Interfere or trying to to overcome the the barriers.
This was the the main point from my point of view.
No, I'm helping, you know, not in a way of the economic.
We call it hidden labor, yeah.
We're good friends, so we share a lot.
Oh, I just, unfortunately, Jumana Manna, who is the filmmaker director of foragers, was not able to be here.
So I'm just going to take a quick minute and then I want to probably open it up to questions to talk a little bit about the two films together, but mostly about foragers.
You know, for me, what is so interesting in putting these two films?
Together is that I think it prompts us to ask some very difficult questions about conservation.
And who it's for?
I mean, we do tend to think of conservation sustainability as a good thing. I mean, at least I certainly do.
Think about conservation.
Sustainability is good things, but I always have to remind myself as a historian, conservation like anything else, has a political context.
And it serves and recognizes particular interest.

And in the case of foragers, the conservation laws are part of a larger Israeli state project of restricting Palestinian control of and access to land.
But I think in this way it helps us kind of rethink.
And understand.
In a new way, the meaning of sort of what?
The Nakba is so that the Nakba, the the historical event, and they refer to it in Dead Sea guardians as well the Nakba.
Is what is the Palestinian term for 1948 and the creation of Israel, which resulted in the displacement of somewhere upwards of 700,000 Palestinians?
So we tend to talk about the Nakba in historical terms.
But I think the film foragers prompts us to think about it.
You know, sort of for many Palestinians, the experience of the Nakba is sort of continuous.
Reenacted up until today in the details of everyday life, in which sort of going out to pick dinner to get, you know, to get your veg for dinner. You know you can end up in sort of a courtroom. And the film, you know, sort of alludes to this.
But I read a couple of interviews with the filmmaker that sort of discusses, you know, the scene at the end where they're walking in the kind of overgrown buildings.
Those are lands that those.
That family were sort of displaced from in 1948.
And I should add that most of this it was shot in the Golan Heights.
Parts of it were shot in the Galilee, which is in northern Israel and parts of it were shot outside of Jerusalem.
But the man, the lands where many of these four days are collecting, are lands that used to belong to their sort of villages.
And so in a in a written interview, Jumana.
Said that Nakba, she writes, is the backdrop of all aspects of life.
Because that's what it means to be under occupation.
One of the other things that sort of stuck out to me about the film is that, you know, despite the risk that foraging clearly entails, it also kind of looks pretty fun.
And the film depicts it as a sort of source of joy and resistance and resilience.
There's a kind of interesting juxtaposition here of the real life foragers who are actually members of the film makers family, who are portrayed at home and in the fields, that it's very warm. It's intimate, it's collective and fun.
I myself would love to spend an afternoon.

With any of those people, you know, picking zatar and, you know, running around. You know, in the land itself is is, you know, sort of a beautiful sort of character, almost a character in and of itself.
So you have that sort of ethos and it sort of juxtaposed with the shots in the courtroom, the shots in the courtroom were were scripted.
So they're not actual court cases. They're scripted.
But it's interesting as they were based on actual cases and for these scenes, the director.
Paired with a human rights lawyer.
Who's actually defended many of these cases in court and the court scenes? I think by design are really the antithesis of other scenes.
It's very formalized.
It's kind of sterile.
It's very legal and it kind of stands in stark contrast to the deeply lived and rooted practice of foraging among its practitioners. And just as a very, very quick postscript, partially as a result of the efforts.
Of the law firm Adalat, which is a Palestinian human rights group.
You know this group has successfully argued for the decriminalization of foraging for a koob and wild zatar. And so now if you, you know, you can, it's possible to pick no more than 5 kilos of zatar for for home use.
So the the context for foraging legal context has certainly changed.
And I believe it.
Anybody have any questions?
So.
Go ahead.
So.
This one may be absolutely the most emotional of all the films.
So amazing job with that.
I guess I'm interested in knowing sort of because it is very politically charged.
How did that affect the like filming of it? And like other aspects of getting to this place?
Because obviously they needed the government's attention.
Everything but.
Was there any backlash from individuals from primary members, from the community themselves?

It's a very good question.
To to make these events or to make this film, we need to convince 3 governments, 2 armies, etc.
And to get the promotion from every civil Clark in the way, I don't know. But it's the hero.
Both the protagonist of the film, they have the they have, they keep the journey.
You know there they need to have the person.
You know munges.
They try to to kill him through.
The the really risk their life.
Yusuf, after after the swim call to the Palestinian intelligence and and he asked why?
Why and they investigate him.
Why? Why you participate in in these kind of events?
You you realize you are a recognized denormalization with Israel.
And you are a kind of a Twitter.
So we tell them.
Me make the the the Palestinian flag.
To to waving in the in the dead seashore so the the officer there will come and salute him in the end of the investigation.
This is kind of example what what we need to to pass in the in the way but it's very very you need to be very very.
Action stubborn, stubbel, stubbur and.
And you need to know where where your ship is sailing, you know.
And and and it's it's happened. The miracle has happened and and most of it it's hope.
It's it's deal with hope for, for everything you know.
And I think we we succeed to, to, to tell the story. I think so.
I want to add that we can always find why not.
And how we cannot and these three people, they decided how they can.
And this was the the 1st. The motivation to get over all the obstacles.
And eventually they become friends.
So this is the main issue.
Yusuf came to our home.
We took him to the premiere of the movie with his son.
It was very exciting.

Of course it is very.
Complicated after October 7th even more.
But let's remain strong with the idea that there are so many problems that are common to all of us, without concerning the borders or anything else.
And we should we have a responsibility for our world, for ourselves?
So this is my answer.
I really enjoyed enjoyed it and I have a question actually.
Thanks for both of us because I was very struck.
I was struck by the sound.
The first problem is how many other sounds we heard were human voice. But in your film sound in the sense of what people don't say.
On the scene where we'll get calls on, the edit says. I'm sorry, Michael.
Was there was a good scene?
Very dramatic.
Simple as it was, I think we all thought something breaking our hearts and and.
I could imagine.
Wanting to yell back and say we've come this far. Why? Why are you cutting out now?
And I didn't see that.
They don't know. That's because you cut it out and didn't include it. Or if that's because we just understand certain things happen in a certain way in this political context.
And we can't leave them.
And.
About what isn't said.
First of all, unfortunately, we saw the the short version in the long version, it's much more explaining but but that's it and.
In my family.
Wherever we have a a problem.
We say, eh, it's a back pain.
It's a kind of a back pain. This ankle can come to the holiday because the back pain.
So. So it's it's a generic word for I can't.
So for me, for my point of view, I think muncet.
Is a very noble person, but he can't participate.
I think so because he connect to the royal family, he connect to very high level

people in Jordan and he can go to against the stream in his, in his own house. I think so.
And but but I think.
That's it contributes to this event.
So many things.
So I admire him.
For for that.
And I think.
I have one teacher to cinema that's said to me that's the best story.
That's that.
You can tell that's you need to to to leave it with with an an solution.
To leave it in, how do you say tehya?
Wondering, wondering the wandering is the one of the path of the drama. You don't need to solve everything.
And I think I try in this movie.
To realize more.
Trust on the intelligent of the audience, you know, and and the and the common knowledge of of the audience. And I hope that I succeed. But but I don't.
I don't sure about it.
That's it.
What? What do you think?
About about the unsolved problem.
Very long, very old problem, yes.
I don't know what to say.
I want to make it harder, OK.
When when you described how you see the the previous film.
I felt uncomfortable.
Why? Because Israeli Arabs who live in the Galilee or in other parts of Israel, they are citizens.
Maybe most of them.
They call themselves also Palestinians.
I respect that, but I'm a citizen too, and we have to build a trust. We live together in the same area. We are neighbors.
We are even brothers in a way.
And when you describe it like that, I I felt it's it's not it's not.

Able us to to.
To hold the hope On the contrary.
I.
With you and Jumana.
Amana is not here.
So yeah, I know exactly what she would say.
I will try to say what I think she would say.
And I think she would say that, of course.
Human cooperation and understanding and common aspirations are important.
But they are not sufficient.
And that Palestinian citizens of Israel may also be.
And again, I don't want to homogenize the views of Palestinians Israel as well.
But for this film maker, I think she would say.
That that citizenship.
Is unequal.
Structurally unequal and that there are a lot of similarities and a common history at this point and that it's wonderful to think about.
Well, I don't think it was wonderful.
I think it's wonderful to think about.
The kind of relationships that your film with X, it's very heartwarming.
But it is also not enough and saying that it is enough erases the wider kinds of inequalities and violence which typify Israeli society.
I think that's what she would say.
She'd probably say it more eloquently than me.
We we have to go work together. She and us. This is the this is. This is the conclusion.
And and building building the the trust.
Is is not easy at all, especially after October 7th.
But we stop here.
And I just want.
This is not about business.
I wanted to follow the question about sound.
You know, I think that the sound in the film was a really important part of it because, you know, the land itself in a sense is sort of the character.
And it's it and it is part of sort of a whole parcel of sort of knowledge and relationship.

Vikram duttsi guardians.
I have a question about.
It's on the letter.
Yeah. Yeah, the President of Tibet, the free Tibet, yes. And I also heard from Oded that.
Soon a whole delegation of Tibetans are going.
Yeah, it just happened.
Just happened.
Project keep on you know.
Also, the kinds of you know practices in.
Meditation and in.
You know, in the contemplative practices and that are focused on peace and internal, I guess improvement.
What would you say is the interest that Tibetans call for this particular movie?
Like you said, from the highest mountain of the Himalaya to the lowest place in the Dead Sea, it's it's a bridge.
It's a bridge because both of those places are suffering, and both of those places are majestic, you know, because it's so beautiful and so full of nature treasures.
So we need to we need to learn.
To cross those bridges of of haters and the hostilities between the people.
And and to start to think about the nature, because the nature, especially in our region.
Is is critical because if we don't have water, we die literally and and and we can fight one against each other till the end of the time.
But if we don't make the move now.
The Dead Sea is die with us, and when the Dead Sea is dying.
The origin will dine because this is the lost place. All the water of the rich. This region is just flow to the Dead Sea and if the Dead Sea is drying up 1m a year, it means that all the region is drying up because of the conflic.
It's all made made man made. It's not.
Any connection to the crisis of the climate, whatever, it's just us.
We can we we we can make it better if we work.
We have the technology in Israel. We have a very, very developed technology. How to deal with water to this the.
Exactly.

And we take water from the middle to rainyon and we we make it good for drinking and for agriculture. And we just take it to the.
To the Sea of Galilee in the north.
And maybe this is the solution that we can share it with our past enemy.
Jordan Surya, Lebanon.
I don't know.
You name it and we can rehabuild all this Jordan Basin generally because it's so nice.
Area is is it's one of the best.
And I've been in places in the world.
It's one of the best and the and if.
If it's, if we can rehabilitate this area, maybe we can make a example for all all over the world, because everybody can now deal with dryness.
California, South Africa, Australia, it's all over in Chile, in South America.
Everybody deal with crisis with water, with resource.
So. So that's I think the.
The the main purpose of of this cooperation we must to do it even we are in the conflict or whatever.
My favorite like line though.
Boy was like, oh, so there's no border. What? So will there be peace?
What do you think?
About like approaching difficult problems like these with kind of like almost childlike naivety. Do you think that would maybe be more effective or or be effective combined with having a political knowledge and like understanding of how the real world works?
Ido and his partner, they are running with this movie in schools in in Israel.
We believe like you, that we should educate the young generation.
Unfortunately, the other countries around us, they don't have the ability or I don't know.
The reasons, but it is not happening. So we still remain.
Like Oded was left almost alone and OK, Yusuf joined him.
But it's very difficult to to try to educate the other, the other nations.
But like Ital always says, it's like the butterflies effect. You know this.
Belief that one butterfly can one wave waving of butterfly can make.
So so that is the we we start with the little groups and we hope that this thing will, yeah.

Yeah, go ahead.
So the the movie I followed Oded.
Yeah, most of the time I was wondering like was that a purposeful choice to mostly just follow them because Yusuf and they also played a huge role, but we didn't see as much of what they did to contribute to.
The.
Think all the start of it. Start from Oded you know is the intrapreneur of this event.
And and the use of and monkets just join to.
This this matter?
And.
I think you are right.
That is the center of this one.
Is still in it till now.
And Mulchet now is in in Iraq and Youssuf is in olive trees.
And and no, that is in free to go in this matter.
So so is the is the real protagonist.
I think so.
And and the Matthi and he just he just work on it.
You know he established.
Organization. That's really give the governments now all the detail and all the database how to manage the solution to manage to to take water from from here to there and maybe we can succeed with it.
I don't know, but it also depends.
It's on the other governments. I need to agree, and then it it's need to be a regional cooperation.
It's gonna be just Israeli alone, definitely.
Thought. Or do you know if Oded has thought of a second swim that that.
Is primarily organized by the Jordanian, Palestinian and international, you know, swim team that is focused on them.
I don't know if that will be like Part 2 of the movie, but if having the like Israeli leadership was not able to.
You know, inspire more Palestinians to join.
What about if they take the leadership and pass a similar event?
Is this something that has been discussed in Sha Allah it it will be but but I think in certificate way.

I don't know what Oded is doing in this matter, but I think the Jordanian and also the Palestinian not available now.
They are both of them now in the in the critical situation in survival situations.
Don't have the time for swim over here or swim over there.
That's what I think, but I think it's a good idea.
It's a good idea, maybe.
They're meaningful to solve the issue.
Including right now, China has a very valuable.
Yeah. You know, it's one of the sin in the movie.
That's a Oded show.
His son, the ping pong in China and he said, hey, it's it's tough from the relationship between US and China. Start from ping pong, so maybe.
Yeah.
We should also swim together across and I'm thinking which seat we should cross.
Which one?
American American golf, maybe?
Or Mexican golf? I don't know.
Very inspiring, you know.
Thanks so much. And it's a really close frederation.
Like the water resources and also war entries. Thank you.
Any last questions?
Yeah. OK.
Do you know anything about how the reaction was to this film in Israel or Palestine in Jordan?
Well, there were differences. If you have that.
What was the reaction different than the different location?
You know, we have kind of a 30 broadcaster all over the world, the BBC in the state, in the in Europe.
The biggest one bought this movie in Israel. No one.
And this film was done in 2021.
2021 yeah.
I think it's it's because two things.
You know, in the southern all the southern part of the sea is just now a very 5 pool of.
That's belong to.

The biggest mine in the world of potash and minerals, and it's in the both side in the Jordanian and the Israeli. And they belong now.
Most of it.
The shareholding is a Chinese Canada.
State, not Israeli, not Jordanian, but it's very, very.
Powerful.
In in, in, in economic matter, yeah.
And and and I think it's This is why and they also control some of it.
Connect with the media in Israel and things like that. I think in the channel.
So it's can do it can do.
So it is actually the very interesting that the movie portrays how the political conflict is at the heart of this.
It's also economical. It's a powerful.
Movie. Is that the economy sure is playing in that role.
And I have to say that here in the state of Georgia, we have a similar situation with the Okefenokee.
Yeah, if you know the industry specifically is trying to grab that land and there has been so much by so much of the environmental activists has tried to save the oak and okey, it's called the swamp.
Yeah, swamp. It's a whole.
Reservation reservoir.
Oh, Reserve nature reserve.
Nature reserved.
It's a whole like nature reserve, exactly that industry for gas or what for for something like that?
I think more.
Yeah, exactly.
And they we need to have a swim here.
That will be had to go for you.
No, no alligator.
No, you know, like you know.
The the last few years it is not so popular to to talk about corporations and and being for normalization is not very popular on both sides.
So television will be not going to buy it, no matter which channel.
It's an award-winning film.

It's, I mean technical problems.
I forgot to list the number of awards.
Rivera Film Festival and others.
Yeah. It's one award. So it's a very well well decorated film and it supported by Sundance and blah blah blah.
Yeah, we we believe in it.
Even if they don't buy it in Israel, you invited us. Thank you.
Before the COVID, it was before the COVID.
But it came out of the boogie man.
Yeah.
Since 16th to five years, we work on it.
Oh, about 1617, but it it was very complicated.
Many crews on the boat.
Under the water and drown out from from the air.
Very difficult, very difficult.
Thank you.
The catastrophic is very visual.
Yeah.
Holding the water.
What about the sink holes?
Even if the countries are not holding the water, to what extent do sinkholes jeopardize?
It's because the the sea is is just.
Decline, decline.
It's receding. Yeah. And and the ground full of salty.
Gush, they say. Cinnamon sediment.
And when they do, the salty water is is decline.
The the sweet water is coming.
The from the other side and the melts and the melts the the salty, the salt and then it became a kind of a a cave cavities. It collapsed.
And then.
The surface is just collapsed, so if you want to stop the.
It's make a lot of damage, it's.
The Dead Sea remains and you know this is a a very serious economical situation in the side of Israel because there were so many shows along the Dead Sea and tourists

came and 1,000,000 tourists in the euro just in the Dead Sea.
A few months ago we took a trip.
We took a bunch of friends.
In a boat and we went to the same pool. You remember the the picture that they are lying three of them.
This is the poster of the movie.
It is dry, completely dry.
No one, it's no.
No more. No way.
See anymore in this New Years.
Become.
That guardians yourself.
You can enjoy stealing in the in the.
That and and you can be the support that support that, yeah.
Thank you everybody for joining us and.
Thank you too. Thank you.
Yourself.

Khazaal, Natalie stopped transcription