

POV

Community
Engagement & Education

DISCUSSION GUIDE

Armadillo

A Film by Janus Metz



www.pbs.org/pov

NEW YORK, 2011

With **Armadillo**, I was curious to explore how the micro level of war — where human interaction takes place — affects one of the greatest conflicts of our time. How politics meets practice in the war zone.

In the early research for the project, when I first met the young soldiers, I was surprised that the majority of those who had already been to war had a desire to return. Their experiences were violent and bloody, but they all talked with great excitement about battle and about the strong bonds and feelings of unity with their fellow soldiers. Everyday life at home seemed boring in comparison to war and its intensity. Going to war seemed like an addiction.

This puzzled me as I tried to put myself in the soldiers' shoes. Why do they want to go to war? Is it to change the world and make a difference? Is it excitement? Personal ambition? Is it something else? And how do these things affect each other, as well as the conflict at large?

What impact does this "addiction" have on the situation in Afghanistan? How does it affect the soldiers' ability to assess a difficult situation? What impact does it have on the way local Afghans perceive the foreigners in their country? Does it have the inverse effect — an effect on the nations that lead these "democracy wars" — and what does it tell us about young people of our time?

I've always been interested in making films about people who are going through life-altering experiences that involve rites of passage and ultimately force them to face themselves and their own humanity. This is a universal and basic experience. In the context of wars and the young men who are fighting them, I was interested to find out how the perception of masculinity, the good, the bad, the civilized and the barbaric is reflected in action and how these concepts are adapted in a coming of age story.

Janus Metz,

Filmmaker, **Armadillo**



Filmmaker Janus Metz.
Photo courtesy of Robin Skjølberg



4	Introduction
5	Potential Partners
5	Key Issues
5	Using This Guide
6	Background Information
6	Denmark's Foreign Policy Objectives
7	Denmark in Afghanistan
8	United States-Denmark Cooperation
9	Denmark Reacts to Armadillo
11	Selected People Featured in Armadillo
13	General Discussion Questions
14	Discussion Prompts
17	Taking Action
18	Resources
20	How to Buy the Film

Writer

Faith Rogow, PhD
Insighters Educational Consulting

Background Writers and Editors

Kristine Wilton

Guide Producers, POV

Eliza Licht
*Director,
Community Engagement & Education, POV*

Jamie Dobie
*Coordinator,
Community Engagement & Education, POV*

Design: Rafael Jiménez

Copy Editor: Natalie Danford

Thanks to those who reviewed this guide:

Janus Metz
*Director, **Armadillo***

Lynne Blinkenberg
Outreach Director, Wisconsin Public Television



A scene from **Armadillo**
Photo courtesy of Lars Skree

In 2009, director Janus Metz and cameraman Lars Skree accompanied a platoon of Danish soldiers to Armadillo, a combat operations base in Helmand province, a frontline battleground in southern Afghanistan. For six months, often while under fire, they documented the lives of young soldiers fighting the Taliban in a hostile and confusing environment, where official rhetoric about helping civilians too often met the unforgiving reality of being a foreign occupier.

Armadillo (90 min.) puts a human face on what we see and hear every day in the media. The camera sticks close to the soldiers, capturing raw battlefield action and the soldiers' personal journeys from impressionable youths willing to believe in their humanitarian mission to hardened, cynical, adrenaline-addicted soldiers whose growing mistrust of the "locals" leads to paranoia, alienation, disillusion and, on at least one occasion, questionable actions. Sent to forge bonds, the young men find that the gap between themselves and the Afghan people they are assigned to protect is continually widening.

Armadillo is a journey into the soldier's mind and a unique investigation into the mythological story of man and war, staged in its contemporary version in Afghanistan. The film faithfully renders the soldiers' point of view but, in true vérité fashion, neither approves nor condemns what happens, allowing the ambiguities and contradictions of the battlefield — and the soldiers' evolving attitudes — to speak for themselves. This makes it an excellent springboard for discussion.

As an outreach tool, **Armadillo** provokes viewers to consider serious questions about the conflict in Afghanistan and war in general. How do you protect civilians when opponents don't wear uniforms and you can't distinguish allies from enemies? When is the presence of foreign troops more likely to exacerbate the conflict than keep the peace?

Armadillo 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 war, Afghanistan or military service, including *Where Soldiers Come From*, *Soldiers of Conscience* and *War Feels Like War***
- **Groups focused on any of the issues listed in the Key Issues section**
- **High school students**
- **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**

Armadillo is an excellent tool for outreach and will be of special interest to people looking to explore the following topics:

- **Afghanistan**
- **Coming of age**
- **Denmark**
- **Gender roles/masculinity**
- **Military service**
- **NATO**
- **Peacekeeping**
- **Peace studies**
- **Politics**
- **Rules of engagement**
- **Taliban**
- **War**
- **War crimes**

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 **Armadillo** 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.

SPECIAL NOTE TO FACILITATORS

Though you may not know exactly who will attend a particular event, you should be prepared for the possibility that the content of **Armadillo** (which includes combat footage) may trigger traumatic memories for those who have served in Afghanistan or directly experienced war. We recommend that you have on hand phone numbers of local agencies, organizations, or professionals that provide support services for people experiencing (or living with people who have) Post-Traumatic Stress Disorder (PTSD).

For more detailed event planning and facilitation tips, visit www.pbs.org/pov/outreach



A scene from *Armadillo*
Photo courtesy of Lars Skree

Denmark's Foreign Policy Objectives

A moderate constitutional monarchy, Denmark boasts one of the highest standards of living in the world. Occupying slightly less land than Vermont and New Hampshire combined, the Scandinavian country has a population of about 5.5 million.

Combining military, humanitarian and civilian measures, as well as peacemaking efforts, Denmark's foreign policy aims, according to its ministry of foreign affairs, focus on "increasing international security and stability, ensuring the greatest possible economic progress and prosperity and promoting the respect for democracy, human rights and good governance."

Denmark has been active in the fight against terrorism since the 2001 attacks on the United States, serving from 2005 to 2006 as a non-permanent member of the United Nations Security Council, where it chaired the counterterrorism committee and helped form the peacebuilding commission.

Denmark continues to work actively with the European Union, NATO, the United Nations and the World Trade Organization, as well as with its Nordic neighbors, in order to strengthen those coalitions. Through NATO's U.N.-mandated International Security Assistance Force (ISAF), Denmark has sent troops to Kosovo, Iraq and Afghanistan. Denmark was one of the first countries to join Operation Iraqi Freedom in 2003 and currently has about 750 soldiers in Afghanistan, concentrated in Helmand province.

Sources:

Ministry of Foreign Affairs of Denmark. "Danish Participation in International Operations."

<http://www.netpublikationer.dk/um/8466/html/chapter04.htm>

U.S. Department of State. "Background Note: Denmark."

<http://www.state.gov/r/pa/ei/bgn/3167.htm>

DELVE DEEPER INTO ARMADILLO

In *Armadillo*, filmmaker Janus Metz was interested in what an exploration of military operations at the micro-level would reveal about "addiction" to war and its impact on the situation in Afghanistan. How do soldiers reconcile the adrenaline rush during battle with the consequences of killing? How does the addiction to that rush affect the soldiers' ability to assess a difficult situation? How is the interpretation of masculinity reflected in the way that war is conducted? Are soldiers drawn back to combat by the unique camaraderie that develops among those who have faced death together? To read opinions on the complexities of war, please visit pbs.org/pov/armadillo/



A scene from *Armadillo*
Photo courtesy of Lars Skree

Denmark in Afghanistan

Afghanistan is the recipient of the second largest amount of Danish development assistance. Between 2002 and 2007, Denmark provided more than 1 billion Danish kroner (approximately 150 million U.S. dollars) to Afghanistan, and it has greatly increased its contributions since. A total of 750 Danish soldiers are currently deployed in Afghanistan; 39 have lost their lives there since the war began.

In February 2011, Denmark's government agreed on a new two-year plan for its involvement that would increase its development assistance in Afghanistan to 500 million Danish kroner (92.6 million U.S. dollars) annually. The new agreement (called the Helmand Plan, after the Afghan province where most Danish soldiers are stationed) is between Denmark's ruling coalition and opposition

parties and focuses on security improvements and civilian and political development. It also provides for the handover of security responsibilities to the Afghan people in 2011. The plan is to be fully implemented by 2014. Over the course of the handover, Denmark will slowly pull out troops and increase training for Afghan police and other security personnel. After the handover, Denmark will continue to provide support in the form of development assistance.

Danish and British troops in Afghanistan are part of the International Security Assistance Force (ISAF), a coalition deployed under the authority of the U.N. Security Council in



response to a call for support from the United States. ISAF currently has 132,000 troops in Afghanistan drawn from 28 NATO nations and 18 non-NATO nations. The ISAF makes up the majority of international troops in Afghanistan.

Sources:

Danish Ministry of Foreign Affairs and Ministry of Defense. "The Danish Helmand Plan."

Danish Ministry of Foreign Affairs and Ministry of Defense. "Political Agreement on the Danish Engagement in Afghanistan: The Danish Helmand Plan 2011–2012."

"Denmark Announces New Aid Program for Afghanistan." Xinhua, Feb. 24, 2011.

http://news.xinhuanet.com/english2010/world/2011-02/24/c_13747412.htm

Ministry of Foreign Affairs of Denmark. "Danish Participation in International Operations."

<http://www.netpublikationer.dk/um/8466/html/chapter04.htm>

NATO. "ISAF."

<http://www.jfcbs.nato.int/jfcbrunssum/isaf.aspx>

U.S. Department of State. "Background Note: Denmark."

<http://www.state.gov/r/pa/ei/bgn/3167.htm>

United States-Denmark Cooperation

Denmark has a strong interest not just in encouraging peace in Afghanistan, but also in maintaining a strong alliance with the United States. The United States is Denmark's fifth largest export market and its biggest outside of the European Union, and more than 260 Danish companies have subsidiaries in the United States.

Denmark has shown its support of U.S., European Union, and United Nations-led counterterrorism efforts in the Middle East since the attacks on the United States in September 2001 and has contributed significantly to counterterrorism efforts in Afghanistan.

In March 2011, President Obama met with Danish Prime Minister Lars Løkke Rasmussen at the White House to discuss Afghanistan, the Middle East and energy issues. Obama praised Denmark's assistance in Afghanistan. "Denmark is not a large country, but proportional to its population it has made as significant an effort and made as many sacrifices as anybody in helping to stabilize Afghanistan," he said. "Denmark is a country that, in American terms, punches above its weight."

Løkke Rasmussen said he had recently visited Danish troops in Helmand province and became convinced that more needed to be done to wean the region from its dependence on the narcotics trade. Currently, opium-producing poppies support a significant part of the economy. He said Denmark had increased assistance for alternative crops in Afghanistan. He also reasserted Denmark's long-term commitment to helping the United States in Afghanistan.

According to the U.S. State Department, "The U.S., along with others in the international community, currently provides resources and expertise to Afghanistan in a variety of areas, including humanitarian relief and assistance, capacity-building, security needs, counter-narcotic programs and infrastructure projects."

Sources:

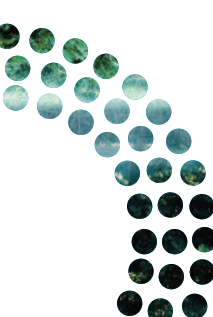
"Obama Thanks Danish PM for Troops in Afghanistan."

Associated Press, March 14, 2011.

<http://www.huffingtonpost.com/huff-wires/20110314/us-obama-denmark/>

U.S. Department of State. "Background Note: Denmark."

<http://www.state.gov/r/pa/ei/bgn/3167.htm>





A scene from **Armadillo**
Photo courtesy of Lars Skree

Denmark Reacts to **Armadillo**

By the time **Armadillo** screened in Denmark and elsewhere in Europe, the film had already set off a political firestorm. Though it is not clearly captured in the film, the final, dizzying firefight appears to show the soldiers executing wounded Taliban fighters.

Whether the soldiers go over the line in killing wounded Taliban fighters is in the eye of the beholder, but the fact that the soldiers are seen laughing and bragging after the killing has left many Danes disturbed. The perception that Denmark is in Afghanistan with a humanitarian focus — building schools and protecting civilians — has been questioned. The most potent aspect of the men's solidarity in the face of criticism is their own accusation: How could anyone who was not there presume to judge them?

Before the premiere of **Armadillo** at the 2010 Cannes Film Festival, respected Danish columnist Carsten Jensen wrote an early review of the film, stating that **Armadillo** was not just a film, but a film that would cause an earthquake in Danish national identity. This sparked great interest in the film from journalists and politicians and stirred up a heated debate for weeks, not only about possible war crimes, but about Danish engagement and what combat does to soldiers. Danish politicians have reacted to **Armadillo** along party lines. "They have used it to argue for their own opinions," producer Ronnie Frithjof says. "The left wing says,



A scene from *Armadillo*
Photo courtesy of Lars Skree

‘Oh, this proves we need to get out of the war,’ whereas the right wing says, ‘Our boys are doing a really good job!’”

Filmmaker Janus Metz has stated that his intention was not to answer questions regarding Denmark’s foreign policy through the film, but rather to depict the ambiguity of the situation and the way the war is hardening the troops.

The film led to an official inquiry by the military into the events surrounding the Taliban ambush and the alleged misconduct of the soldiers. All of the men have been exonerated.

Selected People Featured in **Armadillo**



Mads (Mini), 21, RANK: Konstabel



Daniel (Ølby), 23, RANK: Konstabel



Kim (Birkerød), 21, RANK: Konstabel



Joe, 26, RANK: Overkonstabel



Rasmus, 32, RANK: Løjtnant



Rasmus (Munke), 24, RANK: Konstabel

Selected People Featured in **Armadillo**



Bella, 24, RANK: Konstabel



Thomas, 34, RANK: Kaptajn



Poul, 38, RANK: Major

GENERAL DISCUSSION QUESTIONS



Immediately after the film, you may want to give people a few quiet moments to reflect on what they have seen. If the mood seems tense, you can pose a general question and give people some time to themselves to jot down or think about their answers before opening the discussion.

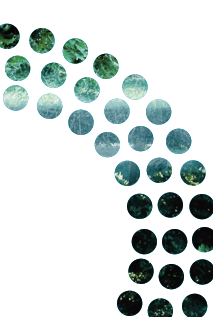
Please encourage people to stay in the room between the film and the discussion. If you save your break for an appropriate moment during the discussion, you won't lose the feeling of the film as you begin your dialogue.

One way to get a discussion going is to pose a general question such as:

- If you could ask anyone in the film a single question, who 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 tell him or her?
- 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?



Mads' father
Photo courtesy of *Armadillo*





A scene from *Armadillo*
Photo courtesy of Lars Skree

War Background and Policy

- What did you learn from the film about Afghanistan and/or the fight against the Taliban that you didn't know before? What did you learn about the difficulties of intervention by foreign troops?
- NATO forces are often deployed in "peacekeeping" missions. How well does the term "peacekeeping" describe what you saw in the film? What other terms would you use to describe the military's role?
- What did you learn from the film about a military's capacity to conduct humanitarian missions?
- What role does poverty play in the actions of the local Afghan people? How do the efforts of NATO troops like those at Armadillo address this factor?
- The local Afghans complain that soldiers destroy crops, livestock and property. One even asks, "Why did you do that?" How would those responsible for sending troops to Afghanistan answer him? How would you answer him?
- At one point, an officer explains that, for security reasons, his platoon needs to travel through a farmer's field, even though doing so will damage crops. What should soldiers be expected to do when humanitarian and security goals conflict?
- In the film, officers have the ability to okay financial compensation to Afghan civilians for damage caused by the troops. In your view, what are the benefits and drawbacks of this practice?



A scene from *Armadillo*
Photo courtesy of Lars Skree

The Soldiers' Experience

- What do you think the soldiers expected from their initial deployment? How did the reality of what the soldiers encountered compare with those expectations?
- What was your reaction to seeing the soldiers in action? How was this different from or similar to depictions of war that you have seen on the news or in other films? Were you surprised by anything you saw in the film? If so, what surprised you and how did it contradict or challenge your previous ideas or images?
- How do these men prove themselves as soldiers? What actions earn them the most status or respect? How do they prove themselves as men? Where are there distinctions and overlaps between what it takes to

prove one's manhood and to prove one's fitness as a soldier? What messages about masculinity does military life reinforce or celebrate? Do those messages match your own concept of masculinity?

- One soldier reflects on walking around for hours, picking up body parts, saying, "It doesn't mean you are psycho when you're suddenly laughing at weird things that are not appropriate at the time. You have to have something normal, because this . . . this is so meaningless, that it's impossible to fathom." What might count as "normal" in a war zone? How does humor function as a coping mechanism?

What values do you see reflected in the jokes shared by platoon members?

- The men find that fighting is exciting, especially in contrast to helping poor Afghans (which, as Bella puts it, is “like going to the fair and trying the most boring ride instead of the most fun one”). What are the possible long-term effects of experiencing battle as fun? What are the implications of soldiers becoming addicted to the adrenaline rush of combat? What are the potential benefits to the military? What are the possible downsides? How about for the soldiers themselves, or the communities to which they return?
- The soldiers admit that they “can’t tell the difference” between Afghans who are Taliban and those whom they are supposed to protect. How does being unable to identify danger influence the soldiers’ actions? How does one uphold military honor and established rules of engagement in a conflict where one’s enemies are indistinguishable from one’s allies?
- An Afghan reports that the Taliban “have taken over the entire area,” and asks, “How could you not know? They are everywhere.” What do these soldiers know about the communities they are defending? What else would be important for them to know? In your view, is it important for rank and file members of the military to understand Afghan culture and politics? If so, what, exactly should they know? If not, why not?
- How do the locals see the soldiers? What is your evidence? Do you think the Afghans see the soldiers as heroes? Do you see them as heroes? Why or why not?
- The soldiers are frustrated by locals who apparently cooperate with the Taliban, even though the locals explain that failure to cooperate would put them in danger and that the soldiers won’t be around long enough to protect them from that danger. What else do the men find frustrating? What outlets do they have for venting that frustration?
- At one point, the men unintentionally kill a small girl. Their defense is “It was an accident. No one did it on purpose. We did exactly what we were told, and what we have to do. And if we had to do it again, we would do it again, because that is how it’s supposed to be done.” Are you satisfied with that? How do you think Afghans might react to this explanation?

- After a firefight in which they succeeded in killing several Taliban, the men are told that they are being investigated for “liquidating wounded people” and celebrating and laughing about their deaths. In your view, was an investigation justified? If the soldiers did, indeed, “liquidate wounded people,” did they break the rules of engagement? What was your reaction to their behavior during and after the skirmish? What do you think should happen to the soldiers who were involved?
- Mads seems to understand that “it’s tough for people at home to relate to how one could be indifferent about taking another man’s, or another human being’s life.” In your view, were these soldiers indifferent to taking human life?
- In response to being informed that they are being investigated for their handling of the fight with the Taliban and the way that they spoke about the killings afterward, Daniel says, “I think you have to experience it to understand it down here . . . It’s probably more outsiders who will look down at the situation and say that we are sick or something, since we’ve done something so terrible.” Do you think it is possible for those who have not been in combat to judge or understand battlefield decisions or behavior? Is it fair for “outsiders” to judge combat actions?
- One of the men (Daniel) ultimately concludes that Afghanistan “is a sick place, there’s no doubt about that. It’s a fucked up country. We can’t get around that.” How could you help him distinguish between the country and the conflict? What role do the soldiers play in making Afghanistan a “sick place” and what do you think would happen if foreign troops pulled out?

Additional media literacy questions are available at:
www.pbs.org/pov/educators/media-literacy.php



A scene from **Armadillo**
Photo courtesy of Lars Skree

- Host a debate on the advisability of pulling troops out of Afghanistan. Ask panelists how the content of **Armadillo** informs their views.
- Use the film to kick off a speak-out for veterans to share stories about their military service.
- Convene a joint youth/adult study circle to look at rites of passage into adulthood. Show the film to spark conversations about the role that military service has played in defining manhood.
- Hold a panel discussion on the meaning of the term “peacekeeping” in modern diplomacy. Invite panelists to reflect on the connection between humanitarian and peacekeeping missions and the experiences of the soldiers stationed at Armadillo. Use what you learn about the capacity of military units to conduct humanitarian missions to examine the demands that your government makes on its military.

FILM-RELATED WEB SITES

Original Online Content on POV Interactive (www.pbs.org/pov)

The POV **Armadillo** website

www.pbs.org/pov/armadillo

will include a **photo gallery** of images taken during the filming of the movie, an interactive map of the Armadillo base and its surrounding area, **bios of the key players** in the film, a **timeline** highlighting controversies related to the war in Afghanistan, **reactions from experts and leaders** on issues raised in the film, and **opportunities to join the conversation** about rules of engagement in war. As with all POV film websites, viewers can also **access a video interview** with the filmmaker as well as select video clips from the film, accompanied by a **free lesson plan**. In addition, all viewers can download and print out the **free discussion guide** for background information, discussion questions and tips for screening **Armadillo** in their community.

What's Your POV?

Share your thoughts about **Armadillo**

by posting a comment on the *POV Blog*

www.pbs.org/pov/blog or send an email to pbs@pov.org.

Government/Military

INTERNATIONAL SECURITY ASSISTANCE FORCE (ISAF)

isaf.nato.int

Under the auspices of a U.N. resolution, ISAF coordinates the efforts of international military forces in Afghanistan (including the Danish troops featured in the film). The website describes the group's mission and provides news updates. For additional information on ISAF's role in Afghanistan, see http://news.bbc.co.uk/2/hi/south_asia/7228649.stm.

MINISTRY OF FOREIGN AFFAIRS OF DENMARK.

**"DENMARK'S ENGAGEMENT IN AFGHANISTAN:
EXECUTIVE SUMMARY OF THE GOVERNMENT'S
STRATEGY FOR THE DANISH POLITICAL,
CIVILIAN AND MILITARY EFFORTS, 2008-2012."**

[netpublikationer.dk/um/9103/pdf/
Afghanistan_pixie_engelsk.pdf](http://netpublikationer.dk/um/9103/pdf/Afghanistan_pixie_engelsk.pdf)

This link takes you directly to a downloadable English version of a Danish government report, "Denmark's Engagement in Afghanistan: Executive Summary of the Government's Strategy for the Danish Political, Civilian and Military Efforts, 2008-2012."

NATO

NATO.int

The official website of NATO includes a section describing its involvement in Afghanistan: nato.int/cps/en/natolive/topics_69349.htm.

U.S. DEPARTMENT OF STATE.

"BACKGROUND NOTE: AFGHANISTAN"

state.gov/r/pa/ei/bgn/5380.htm

The U.S. Department of State's page on Afghanistan includes general background, history, war policy and current relations from the official U.S. government perspective.

Soldiers' Voices

POV. "REGARDING WAR"

pbs.org/pov/regardingwar

This 2010 blog features posts by soldiers, veterans and journalists who have had "boots on the ground" in Afghanistan and Iraq. The site also includes links to organizations serving veterans and military families.

Effects of War

NOW. "TRANSCRIPT: BILL MOYERS TALKS WITH CHRIS HEDGES"

pbs.org/now/transcript/transcript_hedges.html

In this interview with Bill Moyers, journalist Chris Hedges talks about his book *War is a Force That Gives Us Meaning*, which explores the ways in which war is addictive.

RAND CORPORATION. "INVISIBLE WOUNDS OF WAR."

rand.org/pubs/monographs/MG720.html

This link takes you to a downloadable copy of the 2008 Rand report "Invisible Wounds of War," one of the most comprehensive studies of post-traumatic stress disorder, major depression and traumatic brain injuries suffered by Iraq and Afghanistan combat veterans.

MACNAB, GEOFFREY. "ARMADILLO: THE AFGHANISTAN WAR DOCUMENTARY THAT SHOCKED DENMARK." THE GUARDIAN, JUNE 3, 2010.

guardian.co.uk/film/2010/jun/03/armadillo-danish-documentary-afghanistan

This news article on the film provides an introduction to the controversy over the soldiers' actions.

Also see resources cited in the Background Information section of this guide.



A scene from *Armadillo*
Photo courtesy of Lars Skree

Armadillo is available for sale through Kino Lorber with a Digital Site License, which allows a college, university or library to encode, locally host and stream to its community on a closed system for the term of the license. For more information, please visit <http://bit.ly/kinolorber> or call 212-629-6880.

To download **Armadillo** for home use, please visit <http://bit.ly/alivemindcinema>



Produced by American Documentary, Inc. and beginning its 24th season on PBS in 2011, 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 300 acclaimed documentaries to millions nationwide and has a Webby Award-winning online series, *POV's Borders*. 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 www.pbs.org/pov/outreach

POV films can be seen at more than 450 events across the country every year. Together with schools, organizations and local PBS stations, POV facilitates free community screenings and produces free resources to accompany our films, including discussion guides and curriculum-based lesson plans. With our community partners, we inspire dialogue around the most important social issues of our time.

Major funding for POV is provided by PBS, The John D. and Catherine T. MacArthur Foundation, National Endowment for the Arts, The Educational Foundation of America, New York State Council on the Arts, New York City Department of Cultural Affairs, FACT and public television viewers. Special support provided by the Academy of Motion Picture Arts and Sciences. Funding for POV's Diverse Voices Project is provided by the Corporation for Public Broadcasting. Project VoiceScape is a partnership of Adobe Youth Voices, PBS and POV. POV is presented by a consortium of public television stations, including WGBH Boston and THIRTEEN in association with WNET.ORG.

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 develops 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.

Join our Community Network! www.amdoc.org/outreach/events

Learn about new lesson plans, facilitation guides and our other free educational resources and find out about screenings near you. Joining our network is also the first step towards hosting your own POV screening.

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

Front cover: A scene from **Armadillo**
Photo courtesy of Lars Skree



The See it On PBS logo is a trademark of the Public Broadcasting Service and is used with permission. All rights reserved.

