

Award-Winning Filmmaker Brooke Goldstein

Brooke Goldstein is a New York City based human rights attorney and award-winning filmmaker. She serves as director of The Lawfare Project, a nonprofit organization dedicated to raising awareness about and facilitating a response to the abuse of Western legal systems and human rights law. Brooke is also the founder and director of the Children's Rights Institute (CRI), a not-for-profit organization whose mission is to track and spotlight as well as legally combat violations of children's basic human rights as occurring throughout the globe. CRI has a special focus on the state-sponsored indoctrination and recruitment of children to become suicide-homicide bombers, child soldiers and human shields.

From 2007-2009 Brooke served as Director of the Legal Project at the Middle East Forum, an organization that arranges financial

support for, and pro-bono legal representation of persons wrongfully sued for exercising their right to free speech on issues of national security and public concern.

Brooke's award-winning documentary film, "The Making of a Martyr" uncovers the illegal, state-sponsored indoctrination and recruitment of Palestinian children for suicide-homicide attacks. Filming Martyr, Brooke secured first hand interviews with active and armed members of the Al-Aqsa, Fatah, Islamic Jihad and Hamas terrorist groups as well as with families of suicide bombers, children imprisoned for attempting to blow themselves up, teachers at terrorist-run schools and others involved in the phenomenon of child suicide bombing. Martyr is currently broadcast on television stations throughout the globe and was recently named as IMDB's eighth most popular title on the West Bank.

Brooke's most important goal with the film is to spread the word. Therefore, "The Making of a Martyr" can be viewed for free online at Snag Films.

Brooke is a regular commentator on FOX News and has been featured in several media outlets including CNN, The New York Sun, Swindle Magazine, Defense Technology International and WABC News Talk Radio. She has been published in a variety of sources which include the New York Daily News, The American Spectator, The Counter Terrorist Magazine and Special Ops Magazine.

Brooke is a seasoned public speaker and has lectured and taught seminars at numerous schools including the Benjamin N. Cardozo School of Law, New York University, Berkeley University and Stanford University, amongst others. Brooke has also been invited to brief government officials at the U.S. State Department, the White House, the Pentagon, the U.K. Parliament and U.S. Central Command on issues of asymmetric warfare and human rights.

Brooke is the 2007 recipient of the E. Nathaniel Gates Award for Outstanding Public Advocacy, the 2009 Inspire! Award bestowed by the Benjamin N Cardozo School of Law, was listed in 2009 as one of "36 Under 36 Young Innovators" by the Jewish Week, formerly served as an adjunct fellow at the Hudson Institute, is currently an associate fellow at the Henry Jackson Society and a Lincoln Fellow at the

Claremont Institute. Additionally, Brooke is the co-founder of A2B Film Productions, Inc., a Canadian-based independent documentary film production company focused on creating films that explore issues ignored by the mainstream media.

Brooke's first book, co-authored with Aaron Eitan Meyer and entitled Lawfare Against Free Speech: A First Amendment Guide For Reporting in an Age of Islamist Lawfare, is due out Summer 2011.

Canadian born, Brooke earned her B.A. from McGill University and received her J.D. from the Benjamin N. Cardozo School of Law. She also attended Columbia University and University of Toronto's exchange programs.

A press release from January 2011 discusses the Lawfare Project's condemnation of Arab States attempt to politicize the Internet Corporation for Assigned Names and Numbers (ICANN).

On January 16, 2011 the League of Arab States' Steering Committee for the Arab Top Level Domains project issued a Public Comment to ICANN that wrongly accuses them of serving U.S. interests by complying with U.S. law, in particular, with counterterrorism regulations. Because ICANN controls and maintains the structural integrity of the Internet, the Arab League's attempt to co-opt or otherwise politicize its processes constitutes lawfare and is of grave concern.



A journey into the world of a child suicide bomber

THE MAKING OF A MARTYR THE MAKING OF A MARTYR THE MAKING OF A MARTYR THE MAKING OF A MARTYR



"THE FILM IS TERRIFIC!"
- Jennifer Joseph, 20/20, ABC -

"CONGRATULATIONS TO ALL THE BRAVE
ONES INVOLVED IN MAKING SUCH A MASTERPIECE
OF AN INFORMATIVE FILM."

- Nelson Cruz, On the Scene & At The Spot -



"EVERY HUMAN RIGHTS ACTIVIST
AND CONCERNED CITIZEN
MUST SEE THIS FILM"

- Alan Dershowitz, Felix Frankfurter
Professor of Law Harvard University -

A film by Brooke Goldstein and Alistair Leyland

A2B FILM PRODUCTIONS PRESENTS THE MAKING OF A MARTYR A FILM BY BROOKE GOLDSTEIN AND ALISTAIR LEYLAND
ORIGINAL SCORE: GREG JOHNSTON EDITOR: MARTO MIAZGA PRODUCED AND DIRECTED BY BROOKE GOLDSTEIN AND ALISTAIR LEYLAND

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This comes amidst a months-long push by the Arab League and some of its member states to influence debated issues at ICANN, including background checks for terrorism and redistricting geographical regions to increase the Arab League's voting power.

As The Lawfare Project (TLP) has stated in its Public Comment, posted January 13th, ICANN's compliance with United States law stems from its status as a non-profit organization incorporated in the United States, a status that has not been altered by the expiration of a contract between ICANN and the U.S. Department of Commerce, and subsequent multilateral control of ICANN.

Histrionic attacks against ICANN should be universally condemned as politically motivated and counterproductive.

Responding to this development, Lawfare Project Director and human rights attorney, Brooke Goldstein, stated, "The inherently open and global nature of the Internet must be safeguarded. The Arab League's attempt to manipulate ICANN in order to pursue its self-serving agenda is particularly disturbing and must be publicly condemned, lest we risk stifling free speech on the Internet."



Lawfare Project Research Director Aaron Eitan Meyer, who authored TLP's Public Comment, noted that ICANN's Board will shortly formally approve two country code Top Level Domains (ccTLDs) for Syria, a nation that has been on the U.S. State Department list of State Sponsors of Terrorism since 1979 and thereby subject to sanctions under U.S. law. "Clearly, ICANN's ongoing compliance with U.S. law has not prevented Syria from developing and even expanding its Internet presence, so it is difficult to find any substantive merit in the Arab League's specious arguments."

A list of past and upcoming events for the Lawfare Project can be found on their website.

In June of 2011, the Children's Right Institute published a press release regarding the U.N. officially condemning the Taliban's use of an 8-year-old girl as a suicide bomber.

On June 27, 2011, Radhika Coomaraswamy, Special Representative of the Secretary-General for Children and Armed Conflict, and

the U.N. Assistance Mission in Afghanistan released statements condemning the recent manipulation of an 8-year-old girl to carry out a suicide bomb attack and a separate attack on a hospital in Afghanistan. To date this is only the fourth time the U.N. has condemned the use of children as suicide bombers, a phenomenon that has existed since at least 2000.

In southern Afghanistan's Oruzgan province, the 8-year old girl, recruited by the Taliban, unknowingly carried the bomb wrapped in cloth as she walked toward a police vehicle, at which point insurgents remotely detonated the bomb. This is the latest in a series of incidents where children have been used by various organizations, including the Taliban, as suicide bombers. Ms. Coomaraswamy's office said, "The disgraceful act of putting a bomb in a little girl's basket and sending her, unknowing, to kill, is almost unimaginable."





A second attack outside a hospital in Eastern Afghanistan's Logar province left 37 killed and 53 wounded, with much of the damage located in the maternity ward. Ms. Coomaraswamy noted, "Attacks on hospitals are two-fold atrocities. Not only do they kill and wound girls and boys, they leave thousands of women and children without access to treatment." Previous statements from U.N. officials condemning the manipulation of children to execute suicide bombings include Coomaraswamy's 2009 condemnation of the targeting of children in Afghanistan and Pakistan suicide bombings. Noted were the use of a 13-year-old boy in a suicide bombing, a December 2008 suicide bombing of school children and the January 2009 bombing of five private schools.

In 2008, Kai Eide, U.N. Special Representative to Afghanistan and Head of the U.N. Assistance Mission in Afghanistan, condemned the Taliban's use of a 13-year-old boy for a December 2008 suicide attack in Helmand Province.

In 2003, U.N. Under-Secretary General and former Special Representative for Children and Armed Conflict Olara Otunnu declared Palestinian suicide attacks to be "entirely unacceptable" and unjustifiable. Otunnu further called on the Palestinian authorities

to take preventative measures to halt the use of children and to mitigate the harmful effect on children in suicide bombings.

The Children's Rights Institute (CRI) supports the U.N.'s vocal opposition to the widespread and illegal indoctrination and recruitment of children to propagate violent terrorist agendas. This is a significant step forward in recognizing and bringing attention to the use of children as suicide bombers and the harmful effect of suicide attacks on children, both atrocious human rights abuses. Additionally, CRI applauds U.N. Secretary-General Ban Ki-moon's recent recommendation in the Annual Report on Children and Armed Conflict, which discusses the possibility of adding the issue of attacks on schools and hospitals to the List of Shame.

However, there remains to be any U.N. resolution emanating from the Human Rights Council or General Assembly on the subject and UNRWA, the arm of the U.N. responsible for providing education in the Palestinian territories, continues to use textbooks that glorify hate and violence. CRI encourages additional action aimed at raising awareness of these and other violations of children's basic human rights and hopes the U.N. will continue to devote attention and resources to these young victims.

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A Conversation with Brooke Goldstein

As a child, what did you want to become (profession-wise)?

I always wanted to go into law. My parents encouraged it. I enjoy a good debate and I think the law is an avenue for implementing the change you want to see take place in this world. I knew that even if I didn't end up practicing, law school would provide me with the training to hone my deductive logic and oratory skills. You look at the world in a different way after you complete law school. You see the invisible thread that holds our society together; that is, the rule of law. I also knew growing up in Canada that I would likely practice in the United States. I have a tremendous respect for the U.S. Constitution and the Declaration of Independence and for the men who created these fundamental documents, true political philosophers that codified for the very first time the inherent truth that all humans are created equal.

In which town did you grow up?

I was born and raised in Toronto, Ontario, a beautiful city with just the right urban-residential mix. I spent my summers in northern Ontario on the lakes, in summer camps and when I got older I traveled abroad. I went to University at McGill, in Montreal, Quebec.

Do you think your background has influenced your current filmmaking style? If so, what specific element in your background is most pervasive in influencing your current filmmaking style?

I have been influenced by a variety of factors, as I think everyone has. The most influential factors however are my parents and the home environment in which I grew up. My parents always discussed politics at the dinner table, and we were expected to do the same.

They instilled in me a value system that puts a high price on activism and awareness. So when I went into film, I did it hoping I could use the medium as a tool to raise awareness regarding issues I felt strongly about, such as human rights violations against children.

What inspires you as a human rights lawyer?

I am inspired by my friends, the people I work with and by the people who have taken it upon themselves to assist me with my work. I'm inspired by my interns who come to the office with enthusiasm for the field of human rights law and with great dreams and aspirations for their own careers. I am inspired by acts of kindness that I witness almost every day in New York City. My two younger sisters inspire me because they are the most incredible people I know, neither has a bad bone and even though they are five and six years my junior, I learn from them constantly.

What inspired you to create the Lawfare Project and The Children's Right Institute?

In my second year at law school I took an elective class on human rights. We were learning about the Convention on the Rights of the Child and other treaties that codified every child's right to life and to a media free of incitement to violence, etc. One day, I came home, turned on the TV and broadcast before me was the image of a 15-year-old physically handicapped Palestinian boy with live explosives strapped around his waist.

The scene inspired my thesis and my documentary film, both of which concluded that child suicide bombers, like child soldiers, are a product of child abuse and premeditated murder and must be condemned as such. After the release of the film and traveling to various film festivals, I thought it was important to keep the momentum going and the public awareness growing so I founded the Children's Rights Institute, a nonprofit whose mission is to track, spotlight and legally combat violations against children's basic human rights across the globe.

The Lawfare Project was launched just over a year ago in response to a series of legal actions aimed at chipping away our core rights and freedoms. The phenomenon of lawfare, the use of the law as a weapon of war, became evident to me when I was doing a series of speaking engagements on terrorism and its sources of support, and noticed that many experts, filmmakers and journalists who were engaging in public dialogue about the same issues, started getting slapped with frivolous lawsuits designed to silence them. These suits were being paired with acts and threats of violence, one of which resulted in the death by stabbing of Dutch filmmaker Theo Van Gogh. At the same time, certain organizations and states began maneuvering in legal bodies such as the UN to frustrate the basic rights of sovereign democratic states, such as the right to self-defense. I formed The Lawfare Project to raise awareness about this phenomenon and to facilitate a response.

What inspires you in the job of being a filmmaker?

I wouldn't call it inspiration but what motivates me to make films is a lack of awareness about a critical issue. When the media and human rights groups fail to pay attention to some of the worst crimes going on in our time due to political correctness or fear of being controversial, I am motivated to make a film or write about that subject. This was certainly the case with my first film, *The Making of a Martyr*, which focuses on an inexcusably under-reported phenomenon: the indoctrination and recruitment of innocent Muslim children towards violence and, specifically, the use of children as human bombs and human shields. Turning a blind eye to this type of child abuse operates only to send a green light to terrorists that they may continue to commit their atrocities with impunity. I am motivated to shine a light on these abuses in the hopes that people will start to care and recognize the root causes of terrorism and hate and be motivated themselves to do something about it.

In which way do you consider yourself an innovative creator?

I am less an innovator and more a materializer. That is, I'll take an idea that was given to me, or a notion that sparked an idea in me and materialize that into action. I credit the people around me for giving me ideas and resources to run with.

Do you have a favorite filmmaker yourself?

I don't have a favorite filmmaker, but I have a lot of favorite films. A few off the top of my head right now: *Baraka*, *Dr. Zhivago*, *All About Eve*, *The Sting*, *West Side Story*, *The Grey Zone*, *Everything You Always Wanted to Know About Sex But Were Afraid to Ask*, *Interview With the Vampire*, *The Ten Commandments*, *The Elephant Man*, *A Very Long Engagement*, *Fantasia*, *The Man Who Shot Liberty Valance*, *Beetlejuice*, *Butch Cassidy and the Sundance Kid*, *A Clockwork Orange*, *The Last of the Mohicans*, *The Deer Hunter*, *Memoirs of a Geisha*, and so on....



What is the most difficult thing in your job?

Getting everything done that I want to do in the span of one day. That, and the necessary administrative work that comes with running two non-profits.

What is the most fun part of your job?

Seeing the results of my and my colleagues' work. I also enjoy speaking engagements, interacting with diverse audiences on subject matters close to my heart and media spots, for which I am very grateful.

Do you plan to create more films and if so, do you expect your way of creating films to change in the future?

Everything changes with time. I'm sure my filmmaking style will reflect the different collaborative processes between myself and the different people I work with on different films at given times. Hopefully my methods will also reflect lessons learned from previous mistakes.

Do you embrace the changes in the film industry regarding social media and technology influences?

Yes absolutely, technology is the future. I embrace any type of technological development designed to connect people and which enables individuals to spread messages to a mass audience. We live in a very exciting time, wherein we have seen and will continue to see our technological development increase exponentially. The only thing that scares me is

the principle of singularity, the merging of machine and man, and what implications that will have on our free will, capacity to love and on our attention span.

Do you like art? Do you have any preferences for an artist? And/or for creators of artistic work?

I love art, but not all kinds. My favorite artists include Leonardo DaVinci, Chuck Close, Gustav Klimt, Van Gogh, Salvador Dali, Vladimir Kush, Murakami, the photographer Yann Arthus-Betrand, Frida Kahlo and Botticelli. I just watched a television program about the oldest known cave drawings in France, which are incredible because the ancient artists used the shapes of the cave walls to animate the figures they painted that dance as the flames from their torches cast shadows on the cave walls. Ancient Egyptian art and architecture defies logic, as do the Inca (and pre-Inca) stone carvings.

Creators I admire include my good friends Jonathan Alpeyrie, a war photographer, Qanta Ahmed, author of "In The Land of Invisible Women," and documentary filmmaker Pierre Rehov. I am also a huge fan of satirist/political cartoonist Michael Ramirez

In which way do you think creating films, art and design are different and/or similar?

Art is art is art is art is art is art is art is art...

Do you follow any philosophical or psychological approach in your work?

The truth is the best defense. And when the truth is on your side, you have nothing to lose. My philosophy is to work towards forming base consensus on simple and universal truths, from which one can work up. For example, take the basic truths that all men are created equal and innocent children do not deserve to be murdered. These are truths that relatively everyone can agree on regardless of their political affiliations. And from a basic truth we can work up to build coalitions between parties that may otherwise disagree on larger issues.

What is your favorite building in the world? (If more than one, please list more, and if you like, please add motivation to your favorite(s).)

My absolute favorite building is the home my father built for his family in Toronto, where we lived for a number of years and then sold. My

father hired someone to carve several unique stone fireplaces, the entrance hall and stairway were designed by Yabu Pushelberg with a mosaic floor in which our initials were laid, there was an underground food storage shelter with approximately 8-inch thick concrete walls, a saltwater pool in the backyard and an "Anne Frank" attic on the roof, amongst many other unique features. The house was meant for entertaining, given that it was constructed almost like an old Roman abode, with a large indoor courtyard housed by a huge skylight, and with the living rooms surrounding. We had many, many good times there. We put a time capsule in the doorframe and the house is structured so that when you demolish it, should that ever be the case, the doorframe is the last structure standing. I still have vivid dreams where I am walking through the house, I miss it very much.



What is your favorite hotel? (If more than one, please list more, and if you like, please add motivation to your favorite(s).)

I have had the good fortune of staying at several amazing hotels, one is the Four Seasons in Istanbul, which is a converted century-old neoclassic Turkish prison located right in the heart of the old city and a short walk to Topkapi Palace. The suites are old prison cells and are quite large because they crammed many people into one cell. They still have the etchings of the prisoners on the walls, and the juxtaposition of staying in a five-star hotel while knowing the structure houses the ghosts of persons held captive there not too long ago is haunting. The only downside to the hotel is that you are woken up every morning before sunrise by prayer from the loudspeakers of the Blue Mosque just a few steps away.

Another stunning hotel is the Hotel Monasterio in Cuzco, Peru. Cuzco was the capital of the Inca Empire, and the ruins of the ancient temple and aqueduct system, especially the stonework, are magnificent. As its name implies, the hotel is a converted monastery, and they play a soothing variety

of monk chants that can be heard throughout the hallways, so it gives you the feeling that the monastery is still active and the monks are still there. The rooms still have the old furniture and artwork on the walls; you are literally sleeping on priceless antiques. They also pump oxygen into the room and serve coca leaf tea, which is convenient given the altitude at 3,000 meters above sea level. Finally, they have a beautifully serene courtyard where you can be served breakfast and lunch every day.

I recently stayed at the Chateau de la Treyne, in the south of France, which is a converted castle with original furniture on the Dordogne River. Also in the South of France, in Brantome, is a very sweet hotel called Moulin de L'Abbaye. The service is incredible and the town in which it is located is out of a dream, very "Beauty and the Beast."

Other hotels that I love are the Dylan Hotel in Amsterdam, the Alvear Palace Hotel in Buenos Aires. I also have many fond memories that took place at the American Colony hotel in Jerusalem while filming Martyr, particularly in their courtyard restaurant.



What would be your ideal home? (If more than one, please list more, and if you like, please add motivation to your dream home(s).)

My perfect home would be one built in harmony with its surroundings, blending indoor with outdoor spaces and using the surrounding natural resources as energy sources. I admire an architect who is able to “fold away” the living furniture into the walls or the structure of the house itself in order to maximize total space available for social gatherings in the home. That said, my favorite Frank Lloyd Wright house, Fallingwater, or anything designed by Gaudi whose shapes are very organic, are my top two picks for the ideal home.

Do you have any dreams for the future?

I hope in the future that extreme political correctness will die and people will have the audacity to speak the truth about real and imminent threats to our civilization without fear of being sued or censored.

Is there anything else you would like to add to this interview?

To thank my family for always being supportive of my path and to thank the many wonderful people from whom I have learned and who have helped me along the way.

What is your greatest masterpiece, what accomplishment are you most proud of?

I don't consider anything I have created a masterpiece...yet.



EYES IN



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World's Innovative Creators & Their Masterpieces

In this issue:

Artist Marc Fromm

Eyes in™ Culture

DNA ancestry project

**Innovative Condo Hotels
in DUBAI, UNITED ARAB EMIRATES**

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Photography Tom Leighton**

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with Tommy Hilfiger**

Photography by Tom Leighton



Dear Reader,

Take a walk into the future...

“Fashion, science, nature, architecture. Everywhere we look, we see trends trends emerge. The important thing is to keep looking.”

“Trend forecasting is part psychology, part anthropology, and part intuition. It is an art - and like most art, it's influenced by life. Cultural, economic, social, and political movements are all key drivers for upcoming trends, as are the experiences we go through, the way we feel, and the way we live and work. Trends grow, evolve, and build up over time, and by observing the world with a keen eye, we can watch them form - and predict what's coming next.”

The above quotes come from the organizers behind the Boutique Design New York Fair (www.bdny.com). We could not have put it in better words. With EYES IN™ Magazine we scan innovation and design - we are not searching for trends - by reporting about them - we happen to detect and magnify them. Just by putting the different disciplines we scan together, we offer a platform of insights for the reader that likes to look through the veils of beauty that trigger the mind. The visual trendwalk that emerged at the BDNY fair was curated by Stacey Garcia from the Stacey Garcia Design Studio. The physical trendwalk at the fair was a summary of trends Tracy predicted. Those trends were expressed in visual designs by different design studios, resulting in small incubators of design spaces of the future.

In this EYES IN™ Magazine nr. 10 we have found again numerous innovative creation and its creators around the world, showing us a feast for the eyes in the Now and a walk into the future for the Then.

Enjoy reading, best wishes!

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