



FilmAid

Projecting hope. Changing lives.

**2013**

.....  
*Annual Report*

*“The ability of films to communicate crucial information, about landmines and other hazards, can also save lives...a community spirit flourishes where thousands assemble to watch a film.”*

—**KOFI ANNAN**, SEVENTH SECRETARY-GENERAL, UNITED NATIONS

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Funding provided by



All photos by FilmAid, except where noted.



01: WHO

# OUR MISSION

*at FilmAid International*

FilmAid harnesses the powerful tools of film and media to help some of the most disadvantaged and vulnerable communities in the world– in Kenya’s refugee camps and urban slums and on the Thai-Myanmar border. We deliver life-saving information and educational programs concerning health, safety and human rights. We screen films that offer relief from daily struggles and empower people with the tools to tell their own stories, within the camps and far beyond their borders.

Collaboration is essential to FilmAid’s mission. We work closely with long-standing humanitarian partners – the UN Refugee Agency, and organizations like Doctors Without Borders, CARE, and UNICEF – to assess the most pressing needs. These include maternal health, HIV, cholera, psychological health, gender-based violence and human trafficking.

Our content is shaped in partnership with our community audiences. Most often our cast, crew and production team are members of the community themselves. While film is our trademark, FilmAid employs a wide range of media to share information: radio, theatre, newspapers, pamphlets, posters and text messages... to name a few. Our outreach efforts include discussion groups and workshops, facilitated by community members who are trained to tackle complex social issues.

We are indebted to our generous partners and supporters in the private and public sectors, the film industry and humanitarian aid community, all of whom help us make FilmAid’s vital work possible.



TOP: Children watch an entertainment film in Kakuma  
Photo by Asmahani Mohamed

MIDDLE: Enter here: FilmAid office in Kakuma  
Photo by Isaiah King

BOTTOM: Shooting *Tread Carefully* in Thailand

FACING: Simon Goff, right, and Charles Otieno in Kakuma Refugee Camp, Kenya



01: WHO

# A LETTER FROM SIMON GOFF

*Our New Executive Director*

It is with a huge privilege that I write to you as FilmAid’s new Executive Director. Joining the organization in May, 2013, was the culmination of a career spent using the tools of film, television and music to effect social change. I want to say this is an exciting time for FilmAid, however, “exciting” feels an inappropriate word when helping those who have so little and have seen far too much. But it excites us that your continuing support makes FilmAid better equipped than ever before to play a role in alleviating such suffering. As we move toward our 15th anniversary year, the core of what we do remains constant: using mobile cinema and teaching filmmaking skills to bring hope and psychological relief to thousands displaced by conflict and natural disaster.

While FilmAid has worked on the front lines of humanitarian crises in Kosovo, Kenya and Haiti, where we have delivered fast-breaking health and security information, much of our work is in more prolonged situations where refugees have little access to media and entertainment.

With our committed presence in Africa since 2002, we are immensely proud of FilmAid’s deep-rooted programs in Kakuma and Dadaab refugee camps in Kenya. We continue to build on our strong foundations in refugee camps on the Thai-Myanmar border, work which began in 2011. FilmAid remains active in the slums of Nairobi and Mombasa, working with communities to address gender-based violence.

But FilmAid has so much more to do. In Rwanda, we are working to create unique educational media centers in the waiting rooms of rural health centers to deliver interactive medical information. And in Colombia, courageous women are participating in the production of a film that tells the story of rape as a weapon of war.

With your help, FilmAid will remain an uplifting and empowering presence in refugees’ uncertain lives.

Simon Goff







## 02: WHAT



# MAKING MEDIA:

### *It's All About Information*

FilmAid puts the power of film into the hands of people with limited mobility. Multimedia content is created in a unique collaboration between refugees and FilmAid staff. This empowers the refugee community to build leadership and deliver authentic content that provides vital and life-saving information. Our trainee filmmakers are given the tools to express themselves and tell personal stories that bear witness to searing experience.

FACING: Kepha Kiragu in Dadaab Refugee Camp, Kenya  
Photo by *Liban Rashid*



## 02: WHAT MAKING MEDIA

### DADAAB STORIES: *One Camp. 500,000 Refugees. Countless Stories.*

The launch of Dadaab Stories, streaming online from March, 2013, encapsulates everything that FilmAid strives to accomplish. This exciting venture is oral history taken to the next level, a kaleidoscopic and collaborative community media project that is having an impact far beyond camp borders.

It's important to understand that real life in all its colors goes on every day. Refugees' stories are told in a myriad of ways—through video, photography, poetry, music and journalism. The cross-pollination is astounding.

Check out [www.dadaabstories.org](http://www.dadaabstories.org) for yourself!

### A MUSIC VIDEO: *Dear Mr. Peace*

On Peace Day in September, 2012, FilmAid launched an original music video, *Dear Mr. Peace*. (Watch it on Dadaab Stories.) Created in just seven days, it features the Dadaab Allstars, solo artists from across the camp who worked together for the first time: Brothers Dan and John from Burundi, Black Keys from Ethiopia and Black from Somalia. It's a hyper-energetic mix of rapped verses in Swahili, a chorus in Somali, and a bridge in English of "What we need is love, what we need is peace."

Segregation is a major problem in Dadaab. Tensions between a Somali majority and Sudanese minority make the film's message of peace even more powerful. With FilmAid's training and resources, refugee artists from different communities come together to develop a shared identity. And the Congolese boy of seven starring in the film? Director Ramah Hawkins says, "Joseph Davis was clearly a perfect fit after showing me his favorite Michael Jackson moves."

***Tensions between a Somali majority and a Sudanese minority make the film's message of peace even more powerful.***



TOP: Home page of [www.dadaabstories.org](http://www.dadaabstories.org)

MIDDLE: Backup singers for *Dear Mr. Peace*  
Photo by Ramah Hawkins

BOTTOM: Artists from across Dadaab came together for the first time to write and record *Dear Mr. Peace*

### TREAD CAREFULLY: *Mine Awareness in Southeast Asia*

FilmAid Asia was more than willing to partner with Handicap International to provide a vital public service: how to avoid life-threatening contact with landmines and ERWs (explosive remnants of war), and to provide critical information: what to do if you encounter them. Seven months after the concept was first conceived, *Tread Carefully*, a 50-minute drama film, was ready to screen in Thailand's Mae La Camp for World Refugee Day on June 20th, 2013. It will be screened to thousands in all nine camps along Thailand's border with Myanmar.

*Tread Carefully* tells the story of two young brothers and the care they must take to arrive safely at their grandfather's village on the other side of the mountain. After two months of script development, casting, location scouting and rehearsals, refugee filmmakers jumped into filming. Conditions were hardly ideal: 100-degree heat, a time-consuming relocation after the set burnt down and a production that hobbled along when the main actor sprained his ankle. But refugee filmmakers learned that it's all part of the process.

***Tread Carefully tells the story of two young brothers and the care they must take to arrive safely at their grandfather's village on the other side of the mountain.***



### THE POWER OF PRINT IN KAKUMA

On May 24th, 2013, FilmAid unveiled its first edition of *The Refugee Newsletter*. Written by students enrolled in FilmAid's Journalism Training Program, the 16-page publication provides a platform for the refugee community to share their histories and highlight relevant current events. With writers ranging from ages 18 to 30, the newsletter showcases their talents in writing, art and photography. Published every three months, up to 3,500 copies of *The Refugee Newsletter* are circulated at workshops, screenings and other outreach activities throughout the refugee community. Write on!

TOP: On the set in Mae La Refugee Camp, Thailand

MIDDLE: Announcing first screenings of *Tread Carefully*

BOTTOM: Kakuma's first issue of *The Refugee Newsletter*







FOCUS

**FARIDA NAIMANA**

*Producer*

Farida, 23, from Burundi, was one of FilmAid’s first students in Kakuma. After becoming an Outreach Facilitator, she was keen to gain skills in production and recently joined the Filmmaker Training Program.

“When people talk about film, they say it’s for men, especially in African culture. They think a woman can never hold a camera. They think film is only acting, but there are so many roles in filmmaking, and a woman can do anything if she has the opportunity to learn. I had to start from scratch when I moved to production. I did not know how to operate simple equipment like the camera and big computers. Now I am learning how to handle a camera, shoot, edit the videos and actually produce content. I have FilmAid to thank for that. What I hope to do with my filmmaking skills is to educate people with my stories and documentaries. I want to show them that this is a profession that women and girls can do.”

FACING: Farida stands out among the filmmaker training students



## 02: WHAT



# MOBILE CINEMA:

### *It's All About Access*

True to our roots, mobile cinema continues to play a central role in our community outreach programs. Committed teams and new technology have led to improved distribution. Along with our many screenings, FilmAid empowers refugees to produce events, radio broadcasts, text messaging, printed newsletters and social media to ensure that our messages and content reach the widest audience possible.

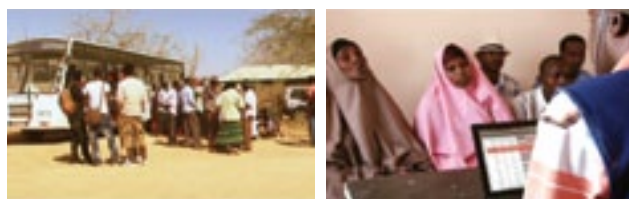
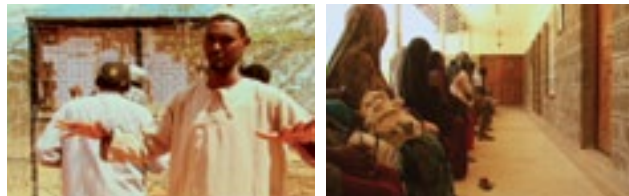
FACING: Afternoon screening at Film Festival in Kakuma



## 02: WHAT MOBILE CINEMA

### SHARE THE SCREEN *Spread the Word*

FilmAid screens as many educational films as possible in the most suitable setting. More sensitive content is screened to a smaller audience, then discussed in workshops with trained facilitators. Some educational films are shown before the main event, where FilmAid can reach hundreds, even thousands, at one mobile cinema screening. With cast and crew made up of our refugee staff and trainees, here are some of the best from 2013, produced with our humanitarian partners:



#### ROAD TO A NEW HOME, UNHCR

With resettlement in sight for many Dadaab refugees, misinformation and rumors about the process are widespread. This film demystifies the process of resettlement, and explains the rights of refugees.



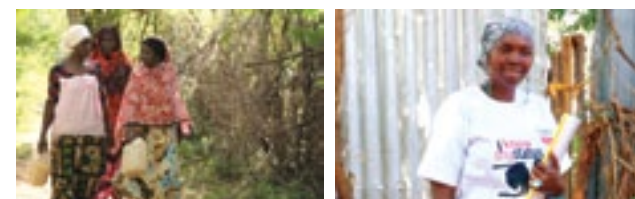
#### BIOMETRIC FOOD DISTRIBUTION, WFP, UNHCR

A new fingerprint scanning system streamlines food distribution to more than 400,000 refugees in Dadaab. FilmAid helped to get the word out.



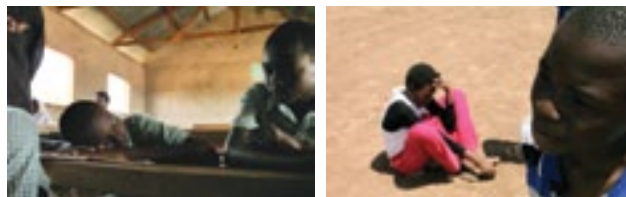
#### YOU ARE NOT ALONE, UNHCR

Rehema faces stigma in her community after she has been raped, until a community worker offers to help her to a safe haven and guide her through the justice system.



#### UONGOZI (LEADERSHIP), UNHCR

Subira, a female leader in Kakuma Refugee Camp, visits families and points out obstacles to women's participation in society. She encourages women to become leaders and decision-makers in the community.



#### SALIM THE DREAMER, U.S. Government

Salim navigates the many challenges for children in his neighborhood. He dreams that he is a reporter, then a policeman, then an actor advocating for children in Kakuma Refugee Camp.



### SCREENING IN SOUTHEAST ASIA

Screening to more than 100,000 refugees this past year, FilmAid Asia are creating a rich library of films vital to the health and safety of refugees in the Mae La Refugee Camp near the Thai-Myanmar border. With energy, humor and versatility, trainee filmmakers have produced and screened the following films:

**HYGIENE LIFESTYLE:** addresses the critical need for hygiene awareness and preventing malaria and dengue fever, in partnership with Solidarités International. Talking animals and insects relay information with much-appreciated humor.

**MA DOH MA KA (*Helping Each Other*):** how to grow vegetables under difficult conditions.

**TREAD CAREFULLY:** a compelling narrative outlines the vigilance needed to prevent life-threatening accidents in areas where mines and ERWs are located, with Handicap International.

**WATER IS LIFE:** underscores the importance of community involvement in managing the camp's water network, with Solidarités International.

*“At night, we moved about, screening films in the different camps. The students worked hard, and it paid off with fantastic shows and great attendance. Everyone loved the student films. These screenings left me impressed by the powerful impact of FilmAid’s work.”*

—Stash Wislocki, Producer of Mountainfilm Festival in Colorado

ABOVE: Children watch Hygiene Lifestyle  
Photo by Saw Min Thu



# 02: WHAT MOBILE CINEMA

## JOY & LAUGHTER at Camp Screenings



Screening for hundreds at the Film Festival in Kakuma  
Photo by Stash Wislocki



## ON THE MOVE

Screening films is only one way that FilmAid gets the word out. We drive through markets and crowded areas with speakers, translating messages from the UNHCR into multiple languages. We print bulletins on the importance of girls’ education. We create and air radio advertisements about our workshops and screenings. Refugees in Kakuma and Dadaab sport FilmAid T-shirts with designs to promote the rights of the disabled and to encourage compassion for victims of rape and violence.







FOCUS

ANDREW OTEMBA

Head of Outreach in Kakuma

Vital information is put into the hands of refugees every day. But how does it get there? FilmAid Communications Assistant Yvon Ngabo, a Rwandan refugee, caught up with Andrew Otemba and asked him about his job.

A: I was born in Nairobi, but attended school in rural Kenya before returning to Nairobi in 1999. I have a wife and a son of four. I have done a lot of community theatre, writing, directing and acting in plays. I also have a keen interest in poetry.

Y: How were you introduced to FilmAid?

A: I was engaged in FilmAid’s activities as a community leader in 2008, involving youth voices in the reforms following the post election violence of 2007 and 2008.

Y: What is your favorite movie?

A: I do not have a favorite movie, but I enjoy watching Chip & Dale and Donald Duck, cartoons we normally show during our evening screenings. The kids enjoy it and I forget all the day’s work and just enjoy. It is very comical.

Y: What exactly do you do for FilmAid?

A: I disseminate content developed by FilmAid, as well as information from other donors, partners and sources. For example, if we have a community facing a certain need, FilmAid packages the issue in a way that will engage them in discussion. It might be presented in the form of a T-shirt, posters, radio programs, film or SMS.

Y: Tell me about your team.

A: Most of the facilitators are young people, and most of them refugees. Energy levels are very high. We capitalize on the energy and give them the right direction to ensure that they present information effectively.

Y: How often is information delivered throughout Kakuma?

A: Every single day. Newly arrived refugees need to know what services are being offered. For example DRA (Department of Refugee Affairs) does the registration of refugees. Most of them do not know their rights as asylum seekers, or even where the DRA offices are located. The key thing is how we package the information so that people like it, listen to it and understand it.

Y: How would you describe your typical day?

A: I wake up to the energy of the youthful staff organizing the day’s activities and I ensure that they depart on time and the activities also start on time. Then I attend to and follow up on certain things in the office. At around 11am I go to the field to check on the activities, to see how they are being conducted and help out where I can. In the afternoon, I take time to listen to the various issues the facilitators may have. In the evening, I go to the Evening Screening. People are so excited about FilmAid. I have kids running after me, people gathering around and staying there until late just to see what FilmAid has brought for them.

FACING: Andrew Otemba sets up for an evening screening in Kakuma Refugee Camp





## 02: WHAT



# TEACHING SKILLS:

### *It's All About Application*

FilmAid teams train young people to write, produce, direct and act in their own films, to use print, radio, the web and camp screenings to make their voices heard. From critical social issues to deeply personal stories, experienced staff and visiting teaching artists inspire them to acquire new skills and take their talents to the next level.

FACING: Ready to film *Tread Carefully* in Mae La Refugee Camp  
Photo by Saw Heh Taw



## 02: WHAT TEACHING SKILLS



### FILMMAKER TRAINING PROGRAM *for Girls in Dadaab*

For most Somali girls in Dadaab Refugee Camp, participation in public life is limited by cultural and religious norms. A woman is discouraged from joining activities with men, much less handling a camera and creating her own film. To address this gender barrier, FilmAid started its first girls-only class of the Filmmaker Training Program. Activities are conducted in locations up to 30 kilometers from the girls' homes, well out of the public eye. To date, 15 girls between the ages of 15 and 24 have been trained. FilmAid's role is not just about their skills as storytellers and filmmakers, it is also about their role in society. According to one female trainee, "If we get more knowledge, the men in the community will listen and respect us."

TOP: Practicing camera work in Dadaab Refugee Camp

BOTTOM: Workshop discussion after a screening in Dadaab

FACING TOP: Patrick Sone Lin Htoo edits with Final Cut Pro

FACING MIDDLE: Left to right: Larianna Evania, Andrew Otemba, Asmahani Mohamed, Manahil Hassan

FACING BOTTOM: Isaiah King with students in Kakuma



### EDITING SKILLS *In Asia*

Intensive and hands-on, Asia's Program Director Mary Soan asked Anand Balsavar to head a two-week training course in November at Mae La Camp on how to edit with Final Cut Pro. Anand is a post production supervisor for film and commercials with his own company in Bangkok. Luckily for us, he's no stranger to FilmAid, having edited *Hygiene Lifestyle* and *Water Is Life*.

Editing demands patience and concentration, and the process began in November when students put those powers to the test. They watched as Anand worked; a translator described each step - a challenge in such a computer-based discipline and with more than one language amongst them. Students were then able to attempt step-by-step sequencing with Anand's guidance.

One star student with incredible persistence was Patrick Sone Lin Htoo, who fled Yangon due to his active role in the 2007 student movement there. "He kept waiting and watching for the opportunity to learn with Anand," says Mary Soan. His patience paid off: Patrick became assistant editor on *Tread Carefully*, profiled on page 6. "In the camp, electricity is not stable," explains Patrick, "I made footage ready for Mr. Anand. I captured footage until midnight, and sometimes all night long. I named footage, made rough cuts, and after editing finished I am very happy when everyone watches and enjoys the film."

### TEACHING ARTISTS *Visit Kakuma*

Isaiah King and Larianna Evania traveled from Brooklyn, NY, to Kenya in August. For two weeks, they split their time between Nairobi and Kakuma. Larianna, a marketing and communications expert, worked with office staff in both locations. In a round-table setting using powerpoint decks and handouts, Larianna shared her knowledge and her passion for collaboration. In the field, they concentrated on the best methods for disseminating films throughout the camps. It gave all FilmAid staff an opportunity to take a step back and evaluate working practices, along with time to concentrate on team building and project management to help streamline their efforts.

Meanwhile Isaiah was handing out jumbo markers and huge sheets of paper to kick off his creative workshops with production staff and young filmmakers. Isaiah runs his own graphic design studio in New York, and he focused on the basic elements needed to create an animated film: brainstorming, storyboarding, stop motion techniques and title design.





02: WHAT

# TEACHING SKILLS

## 2013 FILM FESTIVAL WINNERS

Now in its fourth year, FilmAid hosted its biggest film festival ever.

Running in Nairobi, Kakuma and Dadaab, we salute this year's winners!

- BEST DRAMA**  
Fredrick Akolom  
*Love Worthy Suicide*
- BEST DIRECTOR**  
John Thomas  
*Larme'*
- BEST CINEMATOGRAPHY**  
Ebenyo William  
*The Edge*
- BEST ACTOR**  
Mugisha Akubaru (Moke)  
*Larme'*
- BEST ACTRESS**  
Nyamuch Chuol (Asekon)  
*Bitter Tears*
- BEST SUPPORTING ACTOR**  
Peter Taban (Eddy)  
*Love Online*
- BEST SUPPORTING ACTRESS**  
Alida Justine (Esta)  
*Larme'*
- BEST SCRIPT/STORY**  
Majok Mabil  
*Ayang'*
- BEST DOCUMENTARY**  
Duc Mallard  
*Kakuma Can Dance*



*“Cinema is a humanizing, equalizing experience, an intravenous connection to the rest of the world.”*

—Robyn Groves, Senior External Relations Officer, UNHCR

TOP: Setting up in Kakuma

MIDDLE: Rapper Octopizzo performs in Kakuma

FACING: Advertising the Film Festival in Kakuma







## FOCUS

# DUC MALLARD

### *Documentary Filmmaker*

Take four high-octane dance troupes, add FilmAid-trained Duc Mallard, and the result is *Kakuma Can Dance*, this year's festival winner for best documentary. Through behind-the-scenes footage and candid interviews, Duc presents a compelling portrait of talented and extremely disciplined young dancers.

Duc, a dancer himself, wanted to help change negative perceptions of refugee camps. *Kakuma Can Dance* took nearly six months to produce and proves that Kakuma is a place rich with talent, where dancers can sustain the discipline and improve their skills. They find inspiration in dance movies and music videos and make the most of limited resources by building speakers and using their mobile phones to download music.

Abdul Ali from *Black Snake Swaggers* says, "Dance keeps us away from the streets and doing drugs. Most of the time you find yourself doing nothing and you fall into such bad practices." *Kakuma Can Dance* also features *Beach Boyz*, *Gobole* and *King of Dance*.

FACING: Hip hop dancer and filmmaker Duc Mallard in Kakuma



03: HOW

# THE NUMBERS

2013

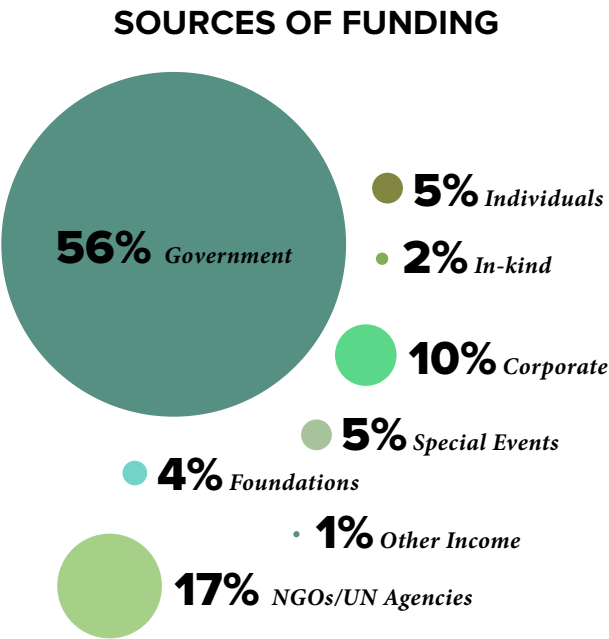
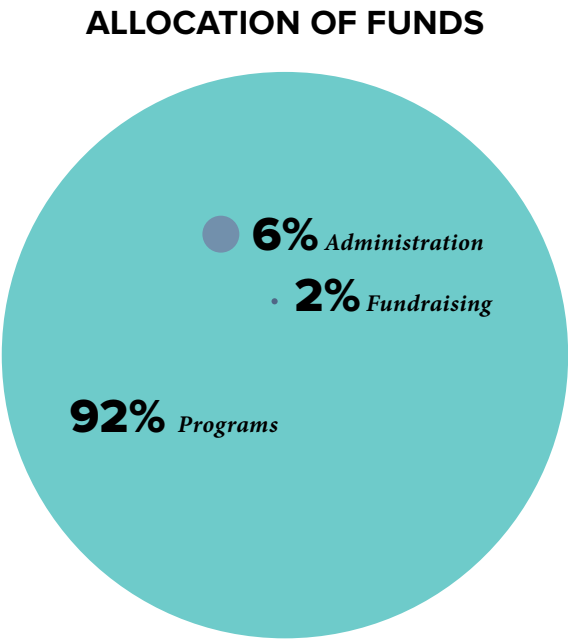
FILMAID INTERNATIONAL, INC.

Established in 1999, FilmAid is a nonprofit, tax-exempt corporation under Section 501(c)(3) of the Internal Revenue Code.

FINANCIAL INFORMATION Financial Summary: Year Ended June 30, 2013

STATEMENT OF ACTIVITIES (CONDENSED) (U.S. \$)		
Support & Revenue	Amount	%
Government	1,538,758	56.0%
NGOs/IGOs/UN Agencies	477,212	17.4%
Corporate	274,678	10.0%
Foundations	99,670	3.6%
Individuals	145,607	5.3%
Special Events	151,141	5.5%
In-kind	46,544	1.7%
Other Income	15,967	0.6%
<b>Total Support &amp; Revenue</b>	<b>2,749,577</b>	<b>100.00%</b>
EXPENSES		
Programs	2,135,166	92.1%
Administration	145,830	6.3%
Fundraising	36,254	1.6%
<b>Total Expenses</b>	<b>2,317,250</b>	<b>100.00%</b>
CHANGE IN NET ASSETS		
Net assets at beginning of year	175,742	
NET ASSETS AT END OF YEAR	608,069	

STATEMENT OF FINANCIAL POSITION (CONDENSED) (U.S. \$)	
ASSETS	Amount
Cash and cash equivalents	643,322
Property and equipment, net of accumulated depreciation	191,690
Grants receivable	13,867
Prepaid expenses and other assets	90,076
Accounts receivable	12,269
<b>Total Assets</b>	<b>951,224</b>
LIABILITIES	
Accounts payable and accrued expenses	341,966
Interest payable	1,189
<b>Total Liabilities</b>	<b>343,155</b>
<b>Total Net Assets</b>	<b>608,069</b>
<b>Total Liabilities and Net Assets</b>	<b>951,224</b>



Audited financial statements and IRS Form 990s available at [www.FilmAid.org/financials](http://www.FilmAid.org/financials) Audit firm: Rich and Bander, LLP

03: HOW

# GENEROUS DONORS

2013

*FilmAid has continued to increase its impact over the past year, thanks to you. Investing in the work we do has direct results: together we project hope and change lives for the better. We couldn't provide the services and training we do, or expand or reach out to new communities in crisis, without your continued support. Thank you!*

Donations are for fiscal year ending June 30, 2013.

**\$500,000+**  
Funding provided by the United States Government

**\$100,000+**  
Anonymouse  
FilmAid UK  
United Nations High Commissioner for Refugees (UNHCR)  
**\$50,000+**  
Chivas Bros. Ltd  
Hollywood Foreign Press Association (HFPA)  
Population Services International (PSI)  
Sanjay Shah

**\$10,000+**  
Robbert Aarts  
Academy of Motion Picture Arts and Sciences  
Madeline Anbinder  
Michael Angst & Caroline Badeer  
Robert & Tracy Baron  
Cineworld Group  
Condé Nast  
Elm Trust  
FilmAid Asia  
FilmNation Entertainment  
Frances Lear Foundation  
Daveed Frazier, MD  
Josie Lindop  
Andrew Goldberg & Karen Shapiro  
Fintage House  
HBO  
Hebrew Immigrant Aid Society (HIAS)  
Alejandro Ramirez Magaña  
Ronald & Nancy Proesel  
Trendex Invest  
UNICEF  
World Food Program (WFP)

**\$5,000+**  
Alpern Family Foundation  
American Express  
CARE Yemen  
Jon Chu  
Deluxe Entertainment Services Group  
Film Finances  
Nausheen Hasan  
IM Global  
Barbara Lee & Alston Gardner  
Lois & Irving Blum Foundation  
Tides Foundation  
Twentieth Century Fox  
Warner Bros.  
William Sloane Jelin Foundation

**\$1,000+**  
Alfred Lippman Foundation  
Thomas Bernard & Mercedes Danevic  
Fred Berner  
David Chen  
Kathleen Chopin  
Church World Service  
CIT Group  
Ettinger Foundation  
Thomas Garvin  
Ronald & Amy Guttman  
J. Crew  
Carol-Jeanette Jorgensen  
Fizza Khan  
Larianna Evania  
Kate Lear  
John Lyons  
Elizabeth Marks  
Johanna Wilkinson McKenzie  
Microsoft Matching Gifts Program  
Deborah Neasi-Miller  
Darina Pavlova  
Ronnie Planalp  
Seska Ramberg  
Pamela Reis  
Amy Reiss  
SAG-AFTRA  
Sagaponack Charitable Trust  
Jeffrey Silver  
Carrie Simon  
Gina Sohn  
Andrew Stein

Sharon Swart  
Iliane Ogilvie Thompson  
Thompson Renaissance Charitable Trust  
Tribeca Film Institute  
Timothy Wilkins  
Terence & Rachel Winter

**\$500+**  
David Alexander  
Paul & Helen Anbinder  
Tyler & Lisa Anbinder  
René Balcer  
Alvin Baron  
James Bashian  
Olivia Birkelund  
Ronald Bozman  
Primalia Chang  
Vicki Cherkas  
Leslie Close  
Loren Cohen  
John Coles  
Catherine & Charles Dyer  
Deborah Forte  
Richard Friedenberg  
Marvin & Rita Ginsky  
Judith & Steven Gluckstern  
Goldman Sachs & Co. Matching Gift Program  
Matthew Grimm  
Steven Guggenheimer  
John Hadity  
Douglas & Joan Hansen  
Michael Hirschorn & Jimena Martinez  
Stephen Hopkins  
Paul Jenkel  
Scott Kurtz  
Kurz Kneiger Foundation  
Christelle Labat-Comess  
Gregory Lee  
Damon Lindelof  
Amy & Steve Lipin  
Carolyn Malcolm  
Celia McGee  
Laura Michalchyshyn  
Tara O'Connor  
Olaf & Anna Olafsson  
Nicole Porcelli  
Rachel Rand

Joshua & Alissa Ruxin  
Cynthia Ryan  
Adam Rymer  
Nancy Solomon  
Carolyn & Stephen Spitz  
Catherine Tait  
Teamster Local Union No 817  
Amina Tirana  
Valencia Studios NKG, LLC  
Judith & Malcolm Weintraub  
Zicherman Family Foundation  
Wendy Zimmerman

**OUR VERY KIND IN-KIND DONORS**  
The Boot Doctors  
Daveed Frazier  
Dark Horse Wine  
GuS—Grown-up Soda  
Hunter PR  
iON Worldwide  
Lucky Magazine  
Magnolia Bakery  
Mountainfilm  
Pernod Ricard  
Liz Manne  
Liz Sherman  
Scholastic  
Sephora  
Showtime Networks Inc  
Sony Picture Classics  
Cassie Wagler  
The River Club  
TechSoup  
Viceroy Anguilla  
Woodley & Bunny





## FOCUS

# JOSEPHAT EKIRU

### *Kakuma Field Staff*

“FilmAid is different,” says Josephat, “It’s not like other nongovernmental organizations. The association between the members of staff is almost family-like.” Josephat’s new position as Program Assistant in 2013 is an uplifting example of a student being promoted to staff. Josephat was raised in the region not far from Lake Turkana, and FilmAid was eager to strengthen bonds between the host community and Kakuma. Through FilmAid’s Filmmaker Training Program, he immersed himself in cinematography with teaching staff and visiting professionals in 2011. His first film, *Esekon Dreams*, highlights a forgotten boy in the Turkana community and his need for education. In 2012, Josephat was invited to become a program intern, concentrating on camera work and video editing. His day to day activities include shooting and editing the videos from the field. “I dream of opening my own production company, which would be the first of its kind in Turkana County.”

FACING: Josephat Ekiro behind the camera in Kakuma



03: HOW

# FUNDRAISING

*Around the World*



**WHY FILM? *A Way To Show the World***  
***Why We Do What We Do***

Produced with the support of Ridley Scott Associates and intrepid independent filmmaker K. Ryan Jones, the video was shot in New York, London and Kenya. FilmAid is grateful to so many members of the film community who lent their voices to help raise vital funds for FilmAid International. Actors Rufus Sewell, Sarita Choudhury and Sienna Guillory, alongside refugees from Kakuma, provide compelling reasons why film, and the work of FilmAid, changes lives.

TOP: Sienna Guillory in *Why Film?*  
BOTTOM: Screening in Kakuma Refugee Camp



**BEACH BALL *in the South of France***

During the Cannes Film Festival, talent from behind and in front of the camera, philanthropists and VIPs gathered at the Plage Royale Private Members Club for a red-carpet evening to support Naked Heart Foundation and FilmAid. Hosted by FilmAid’s founder Caroline Baron and actress-supermodel Natalia Vodianova, the Beach Ball gala included silent and live auctions by Christie’s. Natalia founded Naked Heart Foundation in 2004 to support the health and safety of Russian youth, and said, “It’s a great pleasure to join efforts with FilmAid, a charity I always admired. Like millions of other people I understand how the right film can have a very positive effect on one’s life, even to completely change its direction.”



**POWER OF FILM GALA *in Hong Kong***

FilmAid Asia’s Power of Film gala saw Uma Thurman join FilmAid in honoring humanitarian filmmaker Lixin Fan for his work on *Last Train Home*, a heart-rending story of Chinese migrant factory workers making their way home to the countryside. FilmAid Global Artist Council member actor-director Donnie Yen co-chaired the gala.

FACING TOP: Kenny Lattimore and Mel B, Photos by *Splash*  
FACING BOTTOM: Natalia Vodianova  
TOP: Uma Thurman and Donnie Yen  
BOTTOM: Sophie Ellis-Bextor, Photos by *Vincent Tsang* and *William Furniss*  
TOP RIGHT: FilmAid founder Caroline Baron addresses the crowd  
BOTTOM RIGHT: Sarita Choudhury and Carolilne Baron, Photos by *Kiki Conway*



**POWER OF FILM BENEFIT *in New York***

The annual fundraising event was held at the stunning Desmond Tutu Center in New York City, honoring Jean Oelwang, CEO of Virgin Unite; Gary Knell, President and CEO of National Public Radio; and Madeline Anbinder, retiring FilmAid Board Member. Desmond Tutu and Richard Branson even made an appearance (on film!) to congratulate Jean.

Actress Sarita Choudhury of Showtime’s *Homeland* was Master of Ceremonies. The live auction was hosted by comedian Negin Farsad, and bids included passes to the Mountainfilm Festival in Telluride, Colorado, and tickets to The Rolling Stones’ 50 and Counting tour. Raul Midón, soulful singer/songwriter from New Mexico, closed the evening courtesy of entertainment rights company Fintage House.



03: HOW

# WHERE WE WORK



NEW YORK CITY

New York, USA

FilmAid International Headquarters



LONDON

United Kingdom

FilmAid UK Headquarters

KOSOVO  
MACEDONIA  
AFGHANISTAN  
YEMEN

Past Programs



HONG KONG

Southern China

FilmAid Asia Headquarters

LOUISIANA, USA  
HAITI

Past Programs



COLOMBIA

In Development

UGANDA  
TANZANIA

Past Programs

RWANDA

In Development

NAIROBI

Kenya

FilmAid Kenya Headquarters

KAKUMA REFUGEE CAMP

Turkana County, Northwestern Kenya

POPULATION: 120,000

DABAAB REFUGEE CAMP

Garissa County, Northeastern Kenya

POPULATION: 427,000

MOMBASA

Mombasa County, Southeast Kenya

POPULATION: 939,000

MAE LA REFUGEE CAMP

Tak Province, Western Thailand

POPULATION: 46,000

## MAPPING OUR REACH

The center of FilmAid's universe is where displaced people need us most, but along with cameras and recording equipment and mobile cinema trucks, we do have computers and desks and hard-working staff in offices around the globe. Based in London, New York, Nairobi and Hong Kong, our reach is extending farther than ever before, from Kenya and Thailand to new programs in Colombia and Rwanda.





## FOCUS

# PAOLA MENDOZA

### *for FilmAid in Colombia*

When FilmAid International embarks on a pilot program, we're committed for the long haul. And that commitment has many crucial strands - from gathering local knowledge to raising funds and plotting each step along the way to making a film that reflects experience and raises awareness.

Following the powerful impact of *Sita Kimya*, the 2011 film addressing women affected by rape and violence in Nairobi's Kibera district, FilmAid was approached by UNHCR to create a similar program in Colombia. After decades of civil conflict--fueled by the country's role as a major producer and exporter of illegal drugs such as cocaine--civilians were caught in the crossfire between right-wing paramilitaries and rebel groups pushing for parity. Violence against women in Colombia remains a tragic fact of life.

FilmAid asked Colombian-born Paola Mendoza to steer the program, a New York-based director and actor whose focus has long been on guiding people to tell their own stories. A previous visiting teaching artist in Kakuma, she has also spearheaded illuminating collaborations with American, Cuban and South African teenagers engaging through theater.

Back in Bogota during 2012, Paola met with over 25 NGOs to gain a deeper understanding of how women were affected by the armed conflict. La Casa de la Mujer (The House of Women), a safe haven for 30 years, found ten women willing to participate in the making of a film that would expose their plight and overcome the barriers to speaking out and seeking help. Paola's

writing partner Gloria La Morte then stepped in to develop the project with her.

It wasn't easy to gain the trust of ten women, unfamiliar to them and to one another. The idea was to create a feature-length film telling the stories of three women from different walks of life, and that meant speaking out and sharing painful experiences. Paola and Gloria worked for a week together, in a location hours away from where the women lived to protect their identities. A psychologist was on hand for vital support as they began to reveal searing memories; they were able to progress to brainstorming and improvising scenes for a film that will be eventually be screened throughout Colombia.

"The entire process is about putting power into their hands," says Paola, "They have bonded as a community and realize they are not alone." Once the script is ready, production will begin. All told, it will be a four-year process to finish this film. "And then another process will begin," says Paola, "when people will be given a forum to speak out about what they have seen on film and no longer remain silent about violence against women in their communities."

FACING: Paola Mendoza was a previous Visiting Teaching Artist with Topaz Adizes in Kakuma Refugee Camp, producing the music video, *A Heavy Abacus*  
Photo by *Topaz Adizes*



03: HOW

# OUR TEAM

in 2013

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Odell Mays II, *Finance Director*

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Edwin Reyna, *Operations Officer*  
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Lorreta Wanyonyi, *Administration Manager, Kenya*  
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Mary Soan, *Regional Program Director, Asia*  
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Goldie Hawn  
Rory Kennedy  
Mira Nair  
Robert Redford  
Susan Sarandon  
Steven Soderbergh  
Liv Ullmann  
Olivia Wilde  
Alfre Woodard  
Daniel Wu  
Donnie Yen

Visiting Teaching Artists

& VIP Volunteers

Justin Clifton  
K. Ryan Jones  
Isaiah King  
Larianna Evania  
Martha Pichey  
Shawn Willis  
Stash Wislocki

“Our children used to learn how to kill.  
Now, with films they are learning much more.  
Film is like a teacher, a guide to the right path.”

—BEATRICE KABUNGO, CONGOLESE REFUGEE, KAKUMA

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