



**FilmAid**

Projecting hope. Changing lives.

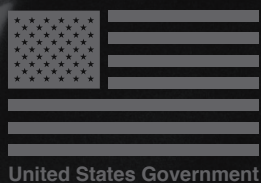
**2010–2011**

FilmAid International | Annual Report



Kakuma Refugee Camp, Kenya  
Photo by Kabir Dhanji

Funding provided by



**USAID**  
FROM THE AMERICAN PEOPLE

**HFPA**



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& Liz Manne,  
New York City

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# OUR MISSION

**FilmAid gives new meaning to the power of film...**

**...to reach people in need, in places where life is very hard.**

We are a non-profit organization using the power of film and media to transcend language and literacy. We bring life-saving information, psychological relief and much-needed hope to refugees and other communities in need around the globe.

Each year, FilmAid reaches hundreds of thousands of people in refugee camps, urban settlements and rural communities in East Africa, Haiti and Thailand.

We train and employ people in distressed communities to find the best ways to communicate with one another and the world at large.

Our strongest emphasis is on film: screening and making those films, and on training filmmakers to create them. But we don't stop there. If print journalism and radio—or SMS—will make a bigger impact, FilmAid shifts its focus to get the job done.

We count among our supporters and partners private individuals, governments, foundations, NGOs and corporations.

We are a highly efficient organization. With every dollar we raise, 92 cents goes directly to FilmAid programs.



Programs

WITH  
EVERY  
DOLLAR  
WE RAISE...



Administration &  
Fundraising



“Films are a powerful and evocative tool for fostering understanding and tolerance in the world.”

Nelson Mandela



A screening in Haiti after the earthquake  
Photo by Jason Metcalf

# OUR LEADERSHIP



Caroline Baron in Kakuma Refugee Camp, Kenya

FilmAid Founder Caroline Baron compares notes with Liz Manne, Executive Director since February 2011.

Both have been instrumental in the success of many independent films throughout their careers—*Capote*, *Monsoon Wedding*, *Hoop Dreams* and *Shine*, to name but a few.

One old black-and-white film resonated strongly for Caroline: *Sullivan's Travels*. Made in 1941, it's about a Hollywood movie director desperate to make more socially relevant films. He goes in search of his own hard times to prove his point. But ultimately, John Sullivan learns that laughter is the best medicine.

LIZ

Is it true that *Sullivan's Travels* had a strong influence in your decision to screen those first films to Kosovar refugees in Macedonia?

CAROLINE

Yes! As you know, I was inspired to start FilmAid after listening to a report on National Public Radio. The journalist was in a refugee camp in Macedonia talking about how hundreds of thousands of people, especially children, were caught in this kind of no-man's land. They were frightened, uncertain about their futures and just waiting. Ten years earlier I had co-produced a documentary about director Preston Sturges. As I listened to NPR, I remembered the last line of *Sullivan's Travels*. Joel McRea playing a film director says, "There's a lot to be said for making people laugh, do you know that's all some people have..."

LIZ

I remember learning about your work very early on in FilmAid's history. You and I were both in the New York independent film scene and I didn't know you, but I knew of you...and I was incredibly impressed with what you had started.



Liz Manne in Haiti  
Photo by Jason Metcalf

### CAROLINE

Well, that's very nice of you to say! I never imagined that 13 years after listening to that radio report, FilmAid would be an established, highly respected international aid organization, providing essential, life-saving, life-enhancing services. Early on, the United Nations Refugee Agency recognized our potential value, and asked us to extend our reach to refugee camps in Africa. FilmAid's screenings have grown from entertaining with great films to also informing with short public service films and educating with filmmaking workshops.

### LIZ

Since joining the organization, one of the things that's been so moving for me is falling back in love with this medium. FilmAid's work strips film down to its essence—the raw, unparalleled power of the moving image to move, to open up new worlds and to make a deep difference in people's lives. It's incredibly potent and I want to be able to share that with friends and colleagues from the film industry and movie fans everywhere. I hope we can communicate that effectively and encourage people to embrace FilmAid and get involved.

### CAROLINE

I know. I wish I could bring people with me to see FilmAid in action for themselves. Media so permeates our lives, that it is difficult to remember or imagine that there are places where people have little or no access to it, places where a single film can change a person's life, whether it be a public service announcement on Cholera prevention shown to a Somali refugee or *The Wizard of Oz* to orphan children in Kabul. Sometimes it's hard not to have a heavy heart when you are a front row witness in these incredibly challenged communities, but it's important to have a long view. And a light touch.

### LIZ

Exactly. A big part of our work is using film to provide information on critical issues facing communities. But feeling uplifted through film can have a powerful effect on peoples' psyches.

### CAROLINE

We're back to *Sullivan's Travels*, Liz.



Kakuma Refugee Camp, Kenya  
Photo by Isaiah King



# MAKING MEDIA

Community-based and community-driven, vital and life-saving information is relayed through film, print, SMS and radio drama. Undernourished hearts and minds are fed by the telling, sharing and watching of their own stories, and by those of other filmmakers from around the world.

With your help, we train and employ local staff, underwrite visiting teaching artists and mentors, and provide the nuts and bolts—the equipment needed to write and print a newspaper, and to produce and screen a film. The key to FilmAid's success is active involvement of displaced and disenfranchised people who yearn for meaningful work, who need and want to bear witness through the telling of their own stories.

Basic needs for food, medicine and shelter are generally met by the UN Refugee Agency and other large humanitarian aid agencies—we are very lucky to work side by side with wonderful, committed, effective partners like the International Rescue Committee, Oxfam, Save the Children, World Food Program, Norwegian Refugee Council, Doctors Without Borders and so many more.

But make no mistake; FilmAid programs serve a critical function, particularly during crises. Cholera and malaria prevention, pediatric malnutrition, HIV/AIDS awareness, domestic violence, how to access food or medical services during an emergency: providing information is the heart of FilmAid's work. And information helps save lives.



# MAKING MEDIA

## Education through film = Life-saving information

More than 250,000 people watched these and many others this year:



### *Chemoyo*, Health Right International

One in a series of films promoting safe motherhood, pregnant Chemoyo receives help at the clinic and convinces other women to use their services.



### *Cherie*, Oxfam, Cine Institute

Haitians call their country *Cherie*. Students from Haiti's Cine Institute interview fellow citizens about efforts needed to rebuild their beloved country following the earthquake.



### *Growing Healthy, Growing Up*, UNHCR

Primary school students in Dadaab create a vivid hybrid of live action and animation to describe their hopes and dreams.



### *How to Upgrade Your Shelter*, IOM

Practical solutions are provided to Haitians in case of more rain.



### *Not Me But the Law*, UNHCR

A mother's quest for justice after her younger daughter is raped and her older daughter is under scrutiny when tradition demands she marry.



### *Toujou Lave Men Nou*, IRC

In Haitian Creole, "Always Wash Your Hands" underscores the critical need for hygiene.

One community film project has provided powerful insight into conditions in Dadaab. And its impact has been felt around the world.

## Title: *Welcome to Dadaab*

### Director: Liban Rashid Mohamed

As a Somali, and as a refugee in Dadaab, Liban's film presaged a crisis that would force the UN to officially declare a state of famine emergency in southern Somalia after severe drought. An elegiac, deeply moving short documentary, *Welcome to Dadaab* told the story of the mounting influx of new refugees arriving in wretched, starvation conditions...long before CNN and BBC entered the scene.

*One of the best moments of my life was when I won the best director award for *Welcome to Dadaab* at the 2011 FilmAid Film Festival. I've had the opportunity to show the world what is happening here in the camp.*

*I first applied to take part in the FilmAid training program in August 2008. It was always a dream in my life to become a filmmaker. Living in a refugee camp, I had not expected to have this opportunity.*

Liban is 25. He arrived in Dadaab with his family more than 20 years ago, after civil war in Somalia destroyed his family's business there. His mother was raped and harrowing attacks left nine uncles dead. His father returned home to Somalia, only to be killed. Desperate to support his mother, Liban left the camp in his teens without permission and made his way to Nairobi. When the hotel owner he approached realized Liban was a refugee without a legal permit to work, he was held hostage, a modern day slave, forced to work for nothing in return for his employer's silence. Liban's mother thought he had died. With help from a man Liban refers to only as his "good samaritan," he managed to get back to Dadaab. He couldn't know it, but it was only just in time to say goodbye to his family, being relocated to America. They now live in Minnesota, while Liban remains in the camp...awaiting the time he can be reunited with his family in America.

*I started working for FilmAid in December 2009. I became a facilitator for the second year of the training program. I shared the knowledge gained with my brothers and sisters. We learned about teamwork. And we learned about the talent that was in each of us. The filmmakers*

*that I helped to train have had even more opportunities and that makes me very happy. Some of them are training in Nairobi now.*

*I'm also a journalist and photographer with The Refugee newspaper which is supported by FilmAid. It is very hard writing and filming here in Dadaab because of the tight security, and opposition from Islamists. But that makes it even more important.*

*I often spend time with visiting journalists, showing them the camps and acting as a translator. Working with FilmAid has opened my eyes to a lot of issues in the camps, especially those facing young people. I'm now the youth chairman in Ifo camp. So I'm a filmmaker, a journalist and a youth leader. I'm proud of the work I have done for myself, and also for my community. I'm always optimistic about Dadaab, whatever is happening here.*



Liban Rashid Mohamed in Dadaab  
Photo by Kepha Kiragu



# MAKING MEDIA

## Focus: Dadaab

Dadaab is the world's largest refugee camp settlement. With nearly 400,000 people, it hosted four times the number of people it was built to accommodate as of July 2011.

Migration from Somalia to Dadaab: January to June, 2011

.....

FROM SOMALIA



10,635

Average monthly rate of new arrivals



TO DADAAB

370,830

Population as of July, 2011

.....

## The Refugee Newspaper

Run by volunteer journalists trained by FilmAid, The Refugee is a weekly bulletin, a popular presence on Facebook and a bimonthly newspaper which results in keeping close to 500,000 people—not to mention the diaspora—informed about issues and access to services in Dadaab.

## I Will Not Be Silent

They say Sita Kimya in Kiswahili:  
“I will not be silent.”

*Sita Kimya* is the name of a powerful film produced by FilmAid in Kibera, Nairobi's largest slum. Propelled by a local cast and crew, it tells the moving, interlocking stories of those affected by rape and abuse.

Ilaine Ogilvie Thompson, one of FilmAid's most dedicated supporters and a long-standing board member, has been a tireless advocate for *Sita Kimya*. Born in South Africa, she has worked on gender-based violence issues since she was a student there. She believes it is absolutely critical to achieve long-term sustainable change in this area:

*I was particularly moved by the audience reactions and testimonials from women and men, describing concrete examples of the power of this film to bring about social change. Pole pole (slowly, slowly in Swahili), no doubt, but I've witnessed real examples of changes in behavior: Women told me they now make sure they walk home with one or more person, particularly after dark. They now talk about the film with one another and have begun to share personal experiences. The shortened version screened in schools has meant that young people are coming forward to report issues that have concerned them for quite a while. I think this is a really good example of both government (every Kenyan police station now has a female officer to whom women can report an incident) and NGOs working together.*

Screened to thousands throughout Kibera, the film is often followed by workshops run by FilmAid staff members who grew up in the community. Their sensitive work addresses the stigma surrounding violence directed at women and children. This approach has been a clear case of strength in numbers—the more screenings held, the more people come forward to speak up and to stop the violence.

Source: UNHCR Sub Office Dadaab Protection Section fact sheet



## Sita Kimya's Shining Light

The feature film's lead actress is Lillian Awour, 28. Born and raised in Kibera, she continues to live there with her young daughter.

When Lillian heard about the starring role of Stella, she was determined to try her luck. She had never acted before. With the support of her family and friends, Lillian accepted the role and embraced its challenges.

Women were being battered by their husbands. Girls were embarrassed to go back to their parents or to take any action. One lady hanged herself because she was raped. I wish the film had come before she did this to herself. People were dying in silence. After seeing Sita Kimya, I can say proudly, we were able to refer lots of girls to the hospitals where they could get the services they need.

Lillian was nominated for best actress at Kenya's Kalasha Film Awards in 2011. Tirelessly, she screened Sita Kimya throughout Kibera's thirteen villages, to raise awareness and provoke discussion around sexual and gender-based violence with more than 50,000 people. She remains deeply committed to her community, using film as a powerful means of educating men, women and children.

I'm proud to be a community mobilizer with FilmAid. It gives me the ability to feel like an ambassador to the real girls. I knew that I could make a change.

My real name...the one people used to call me before? Nobody uses Lillian now. My colleagues call me Stella; even my mum calls me Stella. I just take it positively and I say, "Hi!" Because maybe through acting the role of Stella, maybe there is a lady going through exactly that and she has been helped through what I did. My real name has disappeared.



Kakuma Refugee Camp  
Photo by FilmAid



“When you watch the films you realize that  
you’re not alone in your problems.”

Susan Asenjo John, Sudanese Equatorial Refugee



Raising an inflatable screen in Kakuma  
Photo by Kabir Dhanji



# MOBILE CINEMA

Community Advisory Boards screen a myriad of possibilities. Contemporary regional cinema, Hollywood classics, animated family films and documentaries are constantly up for consideration. Any film deemed offensive or hard to decipher by the advisory board won't make the cut.

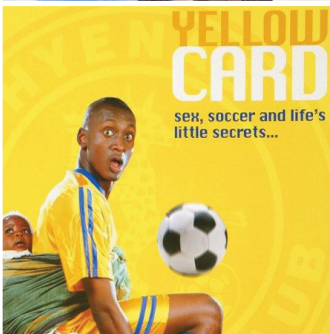


# MOBILE CINEMA

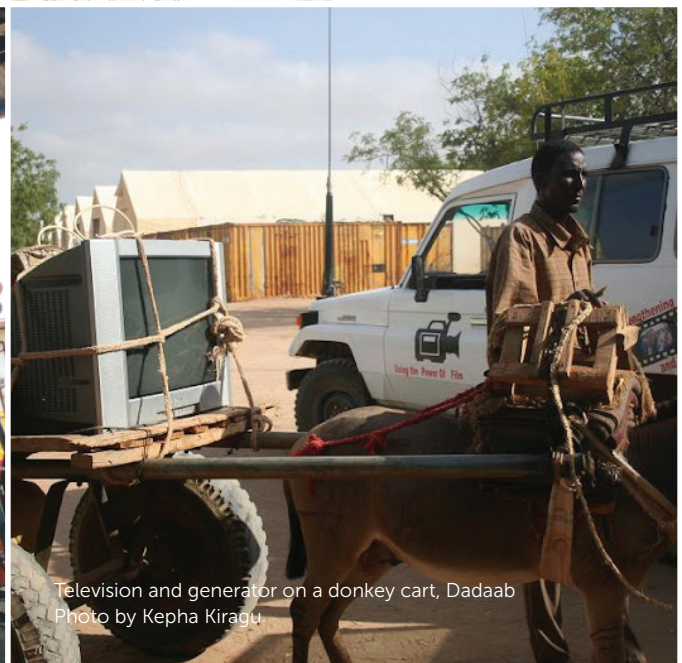
## Crowd-Pleasing Favorites

To laugh, to wonder, to question, to wander off into another world...

Along with informational films addressing critical health and safety concerns, FilmAid is well known for using film to provide psychosocial relief—laughter, joy and a healthy diversion—for people in traumatized communities that can feel, at best, like remaining in purgatory. To that end:



Building FilmAid's very first mobile cinema truck in Kenya, from Mary Soan's design



Television and generator on a donkey cart, Dadaab  
Photo by Kepha Kiragu



## Andrew Sanai Pieny

I came to Kakuma in July of 1992. I was one of the 16,000 Lost Boys from Sudan who were the founding people in this camp—no fathers or mothers, only boys. I left my family when I was seven so I had no family love from that time. I became a child soldier when I was eight years old. The conditions we faced were so bad, but we managed with the help of the NGOs.

I joined the FilmAid training program. I always had an interest in the arts, and making things, so when I saw the application, I knew it was what I needed to do.

I was a facilitator for Mobile Cinema screenings. We would mobilize an audience where the screening would be held. Then we would set up and I would help announce the film, and afterwards lead a discussion focusing on the positive lessons people could get from it. It was about changing attitudes and sharing knowledge to guide people. I loved that job.

Then I started working as a production assistant. Now I'm working as a head supervisor for the training program. I do facilitation with the young filmmakers—both the refugees and the host community.

It is great to help them to tell their stories. They have so many to tell.

People need to learn from these stories and avoid repeating their mistakes. My dream is to make my own film about all of this, because the best thing about film as a medium is you can reach so many people.

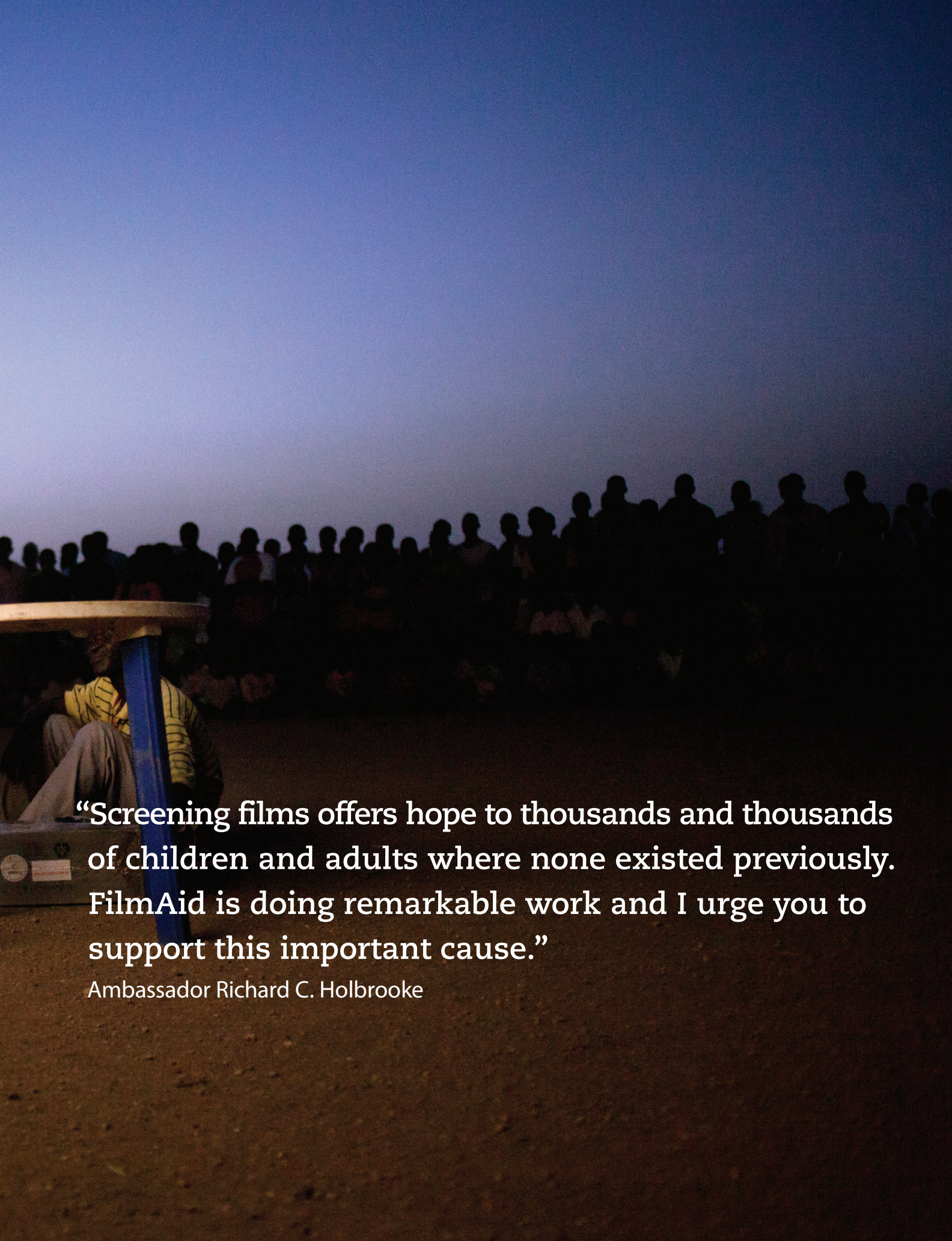
I have lived in Kakuma for nearly 20 years. I was supposed to go to America in 2001 but when the World Trade Center was attacked my application was canceled. I still want to be resettled to another country, to further my education. I can't go home because Sudan is still unstable. People are dying.

Andrew Sanai Pieny in Kakuma  
Photo by Taika Waititi

Workshops  
Screenings  
Time  
es & makers



A nighttime screening in Kakuma  
Photo by Olivia Arthur/Magnum

A large crowd of people is silhouetted against a twilight sky, gathered for an outdoor film screening. The people are standing and sitting on the ground, facing towards the left side of the frame where the screen would be. The sky is a deep blue, and the ground is dark and uneven. In the foreground, a person is sitting on a blue and yellow striped bench, looking towards the crowd.

**“Screening films offers hope to thousands and thousands of children and adults where none existed previously. FilmAid is doing remarkable work and I urge you to support this important cause.”**

Ambassador Richard C. Holbrooke



At the mixing desk in Kakuma  
Photo by Kabir Dhanji



# TEACHING SKILLS

FilmAid trains young people to frame the stories they need and want to tell to the world—dramas, comedies, documentaries and community news. They learn to shape their personal narratives: to write scripts, produce radio dramas, to meet deadlines for The Refugee newspaper.

They produce, direct and act in their own films. We screen them for public viewing, in groups of 20 to 2,000 at a time.



# TEACHING SKILLS

## Student Hits at the FilmAid Film Festival 2011

It's a far cry from Cannes—no red carpets, no Variety buzz—but it has all the heart and soul, community engagement and meaning you could hope for in a film festival.

The best films to come out of our training programs are screened to thousands during this annual festival, timed to take place on World Refugee Day in June. Projected on the side of mobile cinema trucks and on tall inflatable screens, people gather in Nairobi, Kakuma and Dadaab to absorb and celebrate powerful personal stories.

## Winners in 2011



### Best Drama

*Worst Day*

Directed by Samuel Delesa

The title says it all—Zanchu is hit by a cyclist, fired by his boss and finds his wife in bed with another man.



### Best Actor

Yonas Yemene

*Bale Bale Village & Past Midnight*

*Bale Bale Village* (Kalika returns home only to be met with derision when he tries to educate them about hygiene and the spread of Cholera). *Past Midnight* (Motherless Omar comes of age after going to jail for beating his girlfriend).



### Best Documentary

*The Facebook Connection*

Directed by Samson Wolday

The film traces the Internet's incredible power to reconnect friends and family after their flight to Kakuma.

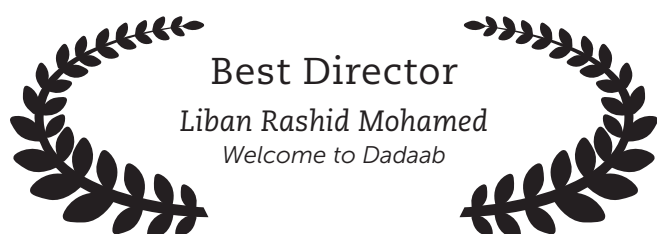


### Best Actress

Ricky Ochalla

*In the Name of Dowry*

A widow fights the tradition of being "inherited" by her brother-in-law.

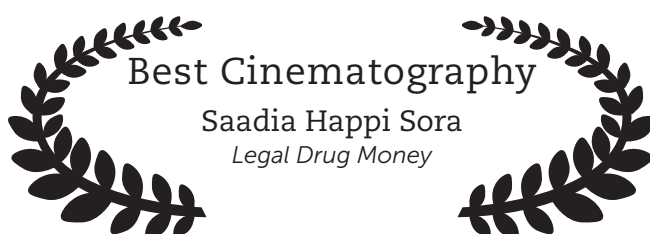


### Best Director

Liban Rashid Mohamed

*Welcome to Dadaab*

An eye-opening look at life in the world's largest refugee camp.



### Best Cinematography

Saadia Happi Sora

*Legal Drug Money*

This short documentary follows the lucrative path of Khat, a legal but psychologically addicting stimulant made from the leaves of a flowering plant.



## Filmmaker on the Rise


Kate Ofwono, now 26, was born in Bugubo, Uganda. Though her early life was traumatic—her father killed for his political activism and her mother’s death two years later never explained—Kate found safe haven in Kakuma and began school there when she was eight years old.

When Kate found FilmAid at the age of 18, she threw herself into learning everything she could about making films. And she hasn’t stopped. A creative artist at her core, Kate is a singer, songwriter, actor, performer and director. Kate has monitored and evaluated FilmAid screenings, run workshops to discuss difficult issues presented in public service films, convinced parents to allow their daughters to take part in FilmAid’s training programs. And then she helped to run those programs. When the UNHCR started a video project called Five Commitments to Refugee Women with FilmAid, Kate was at the forefront—writing, producing, directing and starring in short films about their right to actively participate in food distribution, to maintain control of family registration cards. And for this she was attacked: her shelter burnt.

But Kate’s commitment to learning as much as FilmAid could teach her paid off.

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**UPDATE:** As of September 2012: Kate Ofwono accepted the offer of an internship with UNHCR in Geneva, which led to applying for a place at Geneva University of Art and Design’s Department of Cinema. Kate was one of 12 students chosen out of a competitive field of 600, and began her film studies—and UNHCR internship—in Geneva in September 2012.

A large group of Sudanese refugee women and children are gathered together, many wearing colorful headscarves. The women are looking towards the camera with expressions of interest and attentiveness. The children are interspersed among the women, also looking towards the camera. The background is dark, suggesting an indoor setting at night.

“With FilmAid, even mothers can go to the evening shows. They give encouragement to girls to study. Parents are happy about FilmAid. FilmAid programs suit all different ethnic and religious groups in the camp. It suits their imagination and thinking.”

Michael Ayuen Agok, Sudanese Refugee and Community Health Worker



A special screening for women and girls in Dadaab  
Photo by Kepha Kiragu

# THE NUMBERS 2010-2011

## FilmAid International, Inc.

Established in 1999, we are a nonprofit, tax-exempt corporation under Section 501(c) (3) of the Internal Revenue Code  
Consolidated Statement of Financial Position 2011 | Consolidated Statement of Activities 2011

FINANCIAL INFORMATION Financial Summary: Year Ended June 30, 2011

### STATEMENT OF ACTIVITIES (CONDENSED) (U.S. \$)

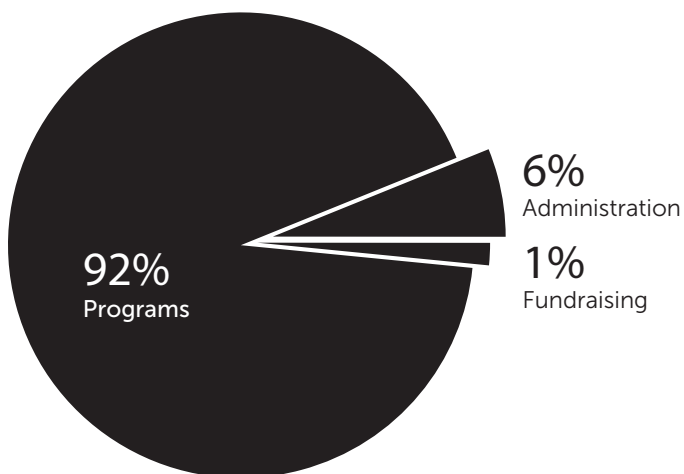
Support & Revenue	Amount	%
Government	474,481	33.6%
NGOs/UN Agencies	474,093	33.6%
Corporate	218,015	15.5%
Foundations	97,430	6.9%
Individuals	92,252	6.5%
In-kind	12,000	0.9%
Other Income	42,262	3.0%
Total Support & Revenue	1,410,533	100.00%
EXPENSES		
Programs	1,325,693	92.5%
Administration	87,966	6.1%
Fundraising	20,135	1.4%
Total Expenses	1,433,794	100.00%

CHANGE IN NET ASSETS	(23,261)
Total Liabilities and Net Assets	434,230
Net assets at beginning of year*	164,618
NET ASSETS AT END OF YEAR	141,357

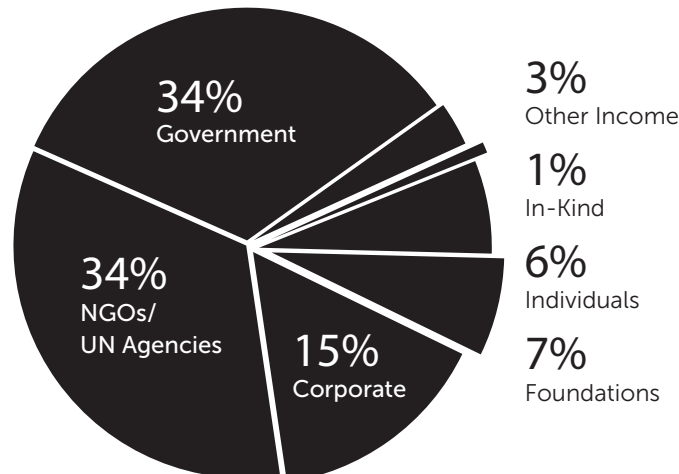
\* as restated

### STATEMENT OF FINANCIAL POSITION (CONDENSED)

ASSETS	Amount
Cash and cash equivalents	291,530
Property and equipment, net of accumulated depreciation	55,569
Grants receivable	42,994
Prepaid expenses	27,770
Accounts receivable	16,367
Total Assets	434,230
LIABILITIES	
Loans payable - related party	155,000
Accounts payable & accrued expenses	82,539
Program advances	50,571
Interest payable	4,763
Total Liabilities	292,873
Total Net Assets	141,357



Allocation of Funds



Sources of Funding

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

# GENEROUS DONORS 2010-2011

*To All of Our Funders and Supporters—Big and Small...  
To Our Experienced Partners—in the Film Industry and in the Field,  
THANK YOU!*



You have all meant a huge amount to us at FilmAid. Your committed support for what we do has heightened awareness of FilmAid's work on a global scale. Your knowledge has sharpened our focus and helped us to hold our own in difficult places.

You have helped FilmAid to become the vital organization it is today.

Iliane Ogilvie Thompson, Caroline Baron,  
Robert De Niro and James Slack at the May,  
2011, Cannes Film Festival, celebrating the  
launch of FilmAid's partnership with Chivas.

## \$500,000+

Funding provided by the United States  
Government

## \$100,000+

Chivas Bros. Ltd.

United Nations High Commissioner for  
Refugees (UNHCR)

U.S. Agency for International Development  
(USAID)

## \$50,000+

Madeline & Stephen Anbinder  
Hollywood Foreign Press Association (HFPA)  
International Rescue Committee (IRC)  
Population Services International (PSI)

## \$10,000+

Academy of Motion Picture Arts and Sciences  
Daveed Frazier  
Edouard Foundation  
FilmAid UK  
International Organization for Migration (IOM)

## \$2,500+

Active Voice  
Alpern Family Foundation, Inc.  
Andrew Goldberg & Karen Shapiro  
Jacqueline Manne

## \$1,000+

Laura Albers  
Fred Berner  
Goldman Sachs  
Noel Labat-Comess  
John Lyons  
Microsoft Matching Gifts Program  
Catherine Tait  
Jeffrey Thiede & Kristin Thiede

## \$500+

Scott Kurtz  
Pamela Reis  
Shelley Slade  
Nancy Solomon  
Janet Swords  
Judith Weintraub & Malcolm Weintraub

## \$100+

Scott Alarik  
American Express Charitable Fund  
Victoria Bijur & Ed Levine  
Carolyn Blum  
Robert Bruce  
Patricia Caesar  
Lauren Chaitkin  
Allison Chan  
Vicki Cherkas  
M. Deborah Corley  
Gillian Crozier


Carol Cuddy & Peter Reniers  
Victoria Dennis & Brian Lehrer  
Samantha Durell  
Catherine Dyer & Daniel Dyer Jr.  
Drew Freides  
Barbara Heller  
Cindy Kleine  
Lawrence Lavenberg  
Khoi Pham  
Melanie Ramsayer  
Ilya Rubinstein  
Jim Taylor  
Stephen Tyler

## Our very kind in-kind donors

American Film Institute  
Moet Hennessy  
MFDI (Media for Development International)  
MGM  
MultiLink  
PRG Nocturne Productions, Inc.  
Rock-It Cargo  
Sesame Workshop  
Walden Media  
Walt Disney Pictures  
Working Title Films



On the set at Mae La Refugee Camp, Thailand  
Photo by Mary Soan



“I had an idea; I would rally the entertainment industry to bring films to the camps. We would hold outdoor screenings—feed the imagination and the soul while providing life-saving messages on the big screen to people with little access to crucial information.”

Caroline Baron, Founder





# OUR REACH

FilmAid International's presence is felt in hot spots around the world. Our dedicated field staff is the beating heart of programs that reach right into the tents of hundreds of thousands of displaced and disenfranchised people, from the Thai-Burma border to post-earthquake Haiti to emergency extension camps in Dadaab, Kenya.



Screening in Haiti  
Photo by Jason Metcalf

# OUR RESPONSE IN HAITI

Under Caroline Baron's intrepid leadership, FilmAid was in Haiti just weeks after the earthquake hit in January 2010. FilmAid's first project there was a powerful short film presented to the United Nations that March to highlight the overwhelming needs of 1.5 million displaced Haitians. It was created in partnership with Oxfam and Cine Institute, a Haitian organization providing youth with film education and technical training.

In partnership with the IRC, we went on to produce Creole-language films to address vital issues such as disease prevention, child protection and access to food and shelter. With IOM, we made a film on tent safety, a vital issue during hurricane season.

Then came the World Cup in July: a massive, joyful effort in partnership with MINUSTAH (the United Nations Stabilization Mission in Haiti) to screen 35 matches, live via satellite from Johannesburg, for nearly 300,000 Haitians. And thanks to generous friends at Disney, Walden Media, Working Title Films and more, we also screened *Up*, *Narnia* and *Mr. Bean* (a huge favorite!), along with other films for families to enjoy, giving them desperately needed relief from their troubled lives.

Through the fall of 2010 and spring of 2011, FilmAid helped thousands of Haitians to engage in the democratic electoral process by screening the Haitian presidential debates and a film showing how to vote. We reached tens of thousands of Haitians in the densely packed camps throughout Port-au-Prince.



Macliny Pierre, Port-au-Prince, Haiti  
Photo by Jason Metcalf

## Macliny Pierre

Macliny Pierre helped to drive our programs forward. Literally.

Macliny became FilmAid's official driver following the earthquake. Raised in Port-au-Prince, he learned to drive at 20 and has been behind the wheel of his taxi ever since.

He talked to FilmAid about the devastation he experienced on January 12th:

*I was sitting on a wall outside the Hotel Oloffson in Port-au-Prince, waiting for a fare. The earth shook. Then the earth shook again. And a wall fell. It fell on a woman selling things outside. I ran to pull her out, and other people helped. But it was too late. She died minutes after we freed her.*

*I felt I was losing a part of my soul.*

*I drove straight home to find my family. And by the grace of God they were all safe, my wife and my two young daughters. Even my mother and brothers and sisters who lived in the area were safe.*

*I sent them all away, out to the countryside. I was so afraid they'd get sick from the smell of dead bodies. But then our baby Daphney did get sick. She was only six months old. And I made my wife come back. We needed to find a doctor. Doctors had come from so many countries to help, many from America.*

*We were too afraid to sleep in our house—all the goudoo-goudoo aftershocks.*

*We use that name because it sounded like that when the earth started to shake. Goudoo-goudoo is the best match for earthquake, so that's what we say.*

*We slept in my car—my wife and me in front, our baby on the back seat and my nine-year-old daughter in the open trunk. And our baby was saved.*

*Then I got the call from Cine Institute to meet Caroline and Mary at the airport, and since that day I can say that I, too, am part of FilmAid. They trusted me and accepted me, and I tried to keep them safe on our trips between Port-au-Prince and Jacmal on very bad roads.*

*I used my salary to help my family. And friends too. You can't keep it for yourself at a time like that. You have to share.*

# OUR GROWTH INTO ASIA

Refugees from Burma have been seeking safe haven in Thailand for more than thirty years, fleeing from the Burmese Army. When deadly Cyclone Nargis hit in 2008, the situation became even more acute. Nine camps now line the border between Burma and Thailand.

FilmAid understands the protracted and sensitive nature of working with people who don't know when they will be able to return home. How do you cope with this wrenching uncertainty? How do you gain enough of a foothold in a foreign place to raise a young family with confidence, to help sustain your community without relying on permanent supplies from international aid organizations?

During 2011, FilmAid concentrated its efforts on boosting self-sufficiency in Thailand's Mae La camp: how to grow kitchen gardens in very limited space. With 40 students trained to write, produce and direct, more than 10,000 refugees in five camps have watched it. Through the power of film, gardens are growing.

Mary Soan serves as Regional Program Director for FilmAid Asia. A vital member of our team since its inception, Mary has worked in every territory where FilmAid has extended its reach. She began her career at the BBC, and has gone on to become a powerful advocate for women in the film industry. She has been first Assistant Director on more than 30 feature films, including *Welcome to Saravejo*, *Pearl Harbor* and *The Chronicles of Narnia*.

On her work in Thailand, Mary says:

*This is a green and beautiful place. But it's very raw—dengue fever, rats, diarrhea. All you have is a ration book—no land, no passport, no identity.*

*I try to teach people here to feel that anything's possible: "Let's try it this way. Yes, you can. Try that scene one more time." FilmAid's work here strips filmmaking back to its essence. We find a way to marry language and customs and culture, and I love to see people shine. When they feel good they can do their best. We make a lot of comedies! I love to make people laugh. And when we screen their films and the audience responds, it's truly gratifying.*

*Working here is about setting something up that has long-term benefits. We're not just walking away. I'm completely and utterly wedded to it.*



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**UPDATE:** FilmAid Asia became an officially registered charity with a Hong Kong office in July 2011. Creative partnerships continue to grow with the Thailand Burma Border Consortium (TBBC) and CAN, their Community Agriculture and Nutrition team, with Solidarités International and with the Dutch NGO ZOA.

The FilmAid Asia team has produced three films, involving more than 125 student to date: along with Ma Doh Ma Ka (Helping Each Other) on growing gardens in a very limited space, Water Is Life tackles the sensitive issue of social management of water and Hygiene Lifestyle educates on issues such as malaria and dengue prevention and hygiene. Close to 35,000 refugees in camps along the Thai/Burma border have watched our films.



Positioning the boom on the set of *Helping Each Other*,  
Mae La Refugee Camp, Thailand  
Photo by Mary Soan

# OUR TEAM 2010-2011

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Odell Mays II, Finance Director

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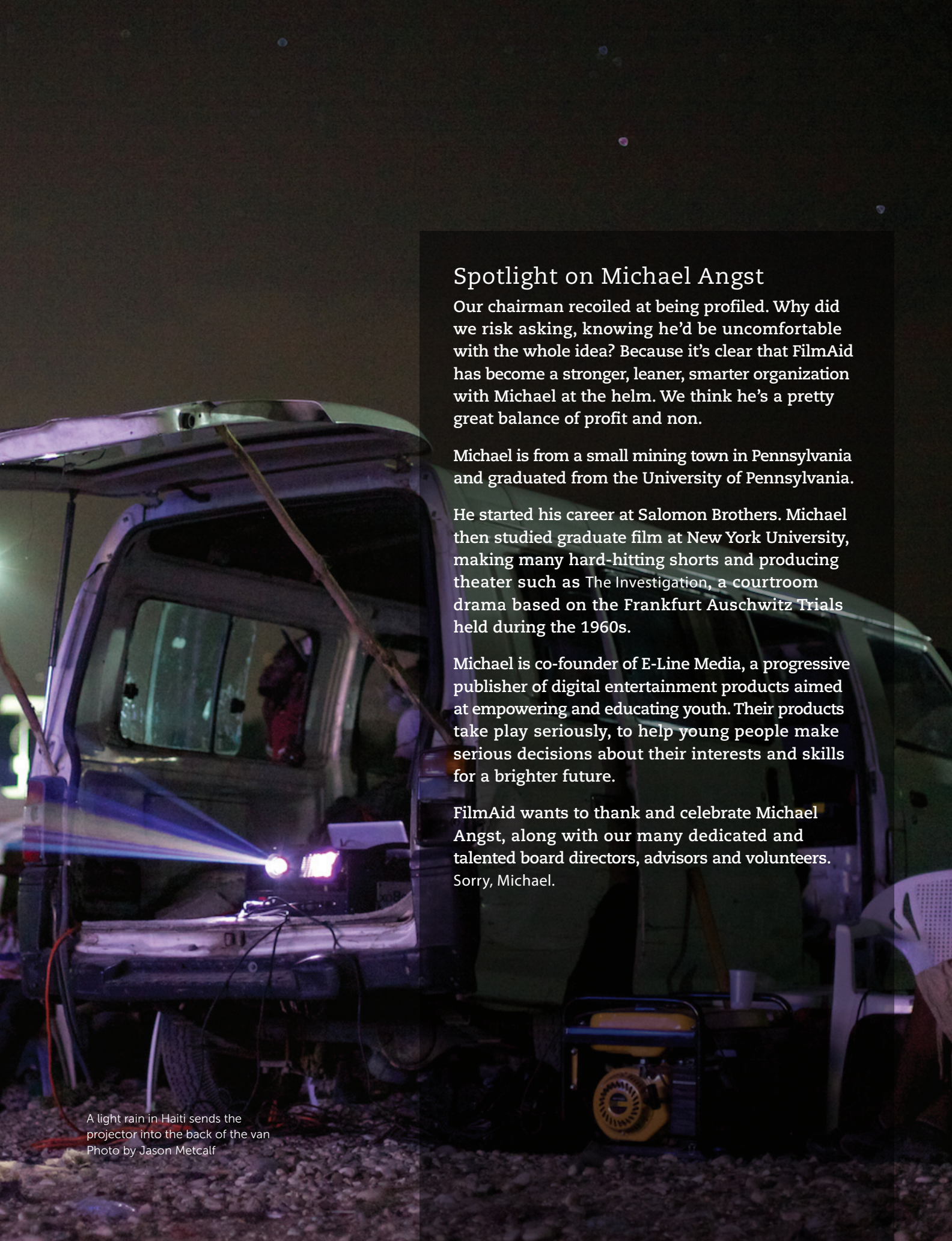
## Visiting Teaching Artists & Other VIP Volunteers

Julianna Bloodgood  
Su Kim  
Lisa LaBracio  
Michael Littig  
Melissa Merkel  
David Felix Sutcliffe

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## Annual Report

Editor-in-Chief: Martha Pichey  
Editorial Team: Rafiq Copeland, Connie Grossman,  
Eliza Percival, Edwin Reyna, Liesl Spitz, Vicky Suzman  
Design: Isaiah King Design



## Spotlight on Michael Angst

Our chairman recoiled at being profiled. Why did we risk asking, knowing he'd be uncomfortable with the whole idea? Because it's clear that FilmAid has become a stronger, leaner, smarter organization with Michael at the helm. We think he's a pretty great balance of profit and non.

Michael is from a small mining town in Pennsylvania and graduated from the University of Pennsylvania.

He started his career at Salomon Brothers. Michael then studied graduate film at New York University, making many hard-hitting shorts and producing theater such as *The Investigation*, a courtroom drama based on the Frankfurt Auschwitz Trials held during the 1960s.

Michael is co-founder of E-Line Media, a progressive publisher of digital entertainment products aimed at empowering and educating youth. Their products take play seriously, to help young people make serious decisions about their interests and skills for a brighter future.

FilmAid wants to thank and celebrate Michael Angst, along with our many dedicated and talented board directors, advisors and volunteers. Sorry, Michael.

A light rain in Haiti sends the projector into the back of the van  
Photo by Jason Metcalf



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Children in Kakuma Refugee Camp, Kenya  
Photo by Kabir Dhanji