

2012 ANNUAL REPORT

**FilmAid**

Projecting hope. Changing lives.



Setting up for an evening screening, Kakuma Refugee Camp, Kenya  
Photo by FilmAid

WHO

**1. OUR MISSION AT FILMAID INTERNATIONAL**

**3. OUR LEADERSHIP**

Executive Director Liz Manne takes us to Kenya

WHAT

**6. MAKING MEDIA**

Spotlight: K. Ryan Jones & Shawn Willis, Dadaab Refugee Camp

**14. MOBILE CINEMA**

Spotlight: "Papa" Onyango, Kakuma Refugee Camp

**20. TEACHING SKILLS**

Spotlight: Friends Primary School Animators in Dadaab  
*Growing Healthy...Growing Up*

HOW

**25. THE NUMBERS**

2012 Fiscal Year

**26. OUR GENEROUS DONORS**

**29. FILMAID UK'S YEAR IN REVIEW**

**31. MAPPING OUR REACH**

**33. FILMAID ASIA'S FIRST YEAR**

**35. TERRIFIC TEAMS**

Spotlight: Board Member Dr. Daveed Frazier, New York City

Funding provided by



Fintage House



FilmFinances, Inc.



# OUR MISSION

AT FILMAID INTERNATIONAL IS CLEAR:

We harness the power of film and media to deliver life-saving information and educational programs to refugees and communities in need around the globe.



Kakuma Refugee Camp  
Photo by Justin Clifton

## FilmAid Makes Media:

We produce and distribute films, radio dramas, newspapers, SMS messaging and other media to deliver crucial information for health and safety, from a recent cholera outbreak to the effectiveness of mosquito netting.

## FilmAid Teaches Skills:

We empower young people in crisis to tell their stories. We provide training, equipment and a platform for students to explore the concerns of their communities and to express themselves creatively.

## FilmAid Screens Films:

We deliver much-needed entertainment and diversion, especially to children, using our Mobile Cinemas. Absorbed in another world, or immersed in a neighbor's personal story, communities come together through shared experience.

Since our inception at the height of the Kosovo crisis in 1999, FilmAid has become the leading non-profit organization dedicated to using the power of film to provide critical information to communities in crisis. Early on, the UN Refugee Agency recognized the far-reaching potential of our programs and asked us to bring our skills and expertise to refugee camps in Africa. Nearly 15 years later, our

dedicated teams have reached millions, from those in the limbo of refugee camps in Kenya and Thailand, to displaced people in disaster-torn Haiti and New Orleans.

Our links to the world's most experienced NGOs are strong, an absolutely critical link in the chain of disseminating information. Ongoing and generous supporters include governments and corporations, foundations and private individuals.

We continue to be an extremely efficient organization. We were proud to state this same statistic last year: with every dollar we raise, 92 cents goes directly to FilmAid programs.



**PROGRAMS**

**ADMINISTRATION & FUNDRAISING**



# OUR LEADERSHIP

## A Letter from Liz Manne, Our Executive Director



Liz Manne joined FilmAid in February 2011. Her first day on the job, Liz flew to Nairobi. Soon she was on the ground, learning about FilmAid's programs, and deeply moved to witness the conditions and needs in the Kakuma and Dadaab refugee camps as well as Nairobi's notorious Kibera slum. She was proud to have joined an organization that was using film—the art form she'd been dedicated to for so many years—in such powerful ways.

What follows are impressions from a very intense experience during her second trip to Kenya in July 2011. Liz arrived in Dadaab July 18th and sent this letter to the FilmAid board and supporters two days later:

*I have just returned to Nairobi from the Dadaab refugee camp on Kenya's border with Somalia, ground zero for the drought crisis in the Horn of Africa. As you have no doubt seen and heard by now, more than 12 million people are suffering and Wednesday the United Nations officially declared famine.*

*This is the worst humanitarian crisis in the world today, and the worst to hit Africa in more than twenty years.*

*I was in Dadaab five months ago when I first took this post at FilmAid. At the time, about 5,000 refugees a month were arriving. Last month that figure was 30,000 and it continues to spiral. What was terrible before has morphed into almost unspeakable today.*

*Tens of thousands have already died of malnutrition in the last few months and more than 50% of the children arriving in the camp are seriously malnourished.*

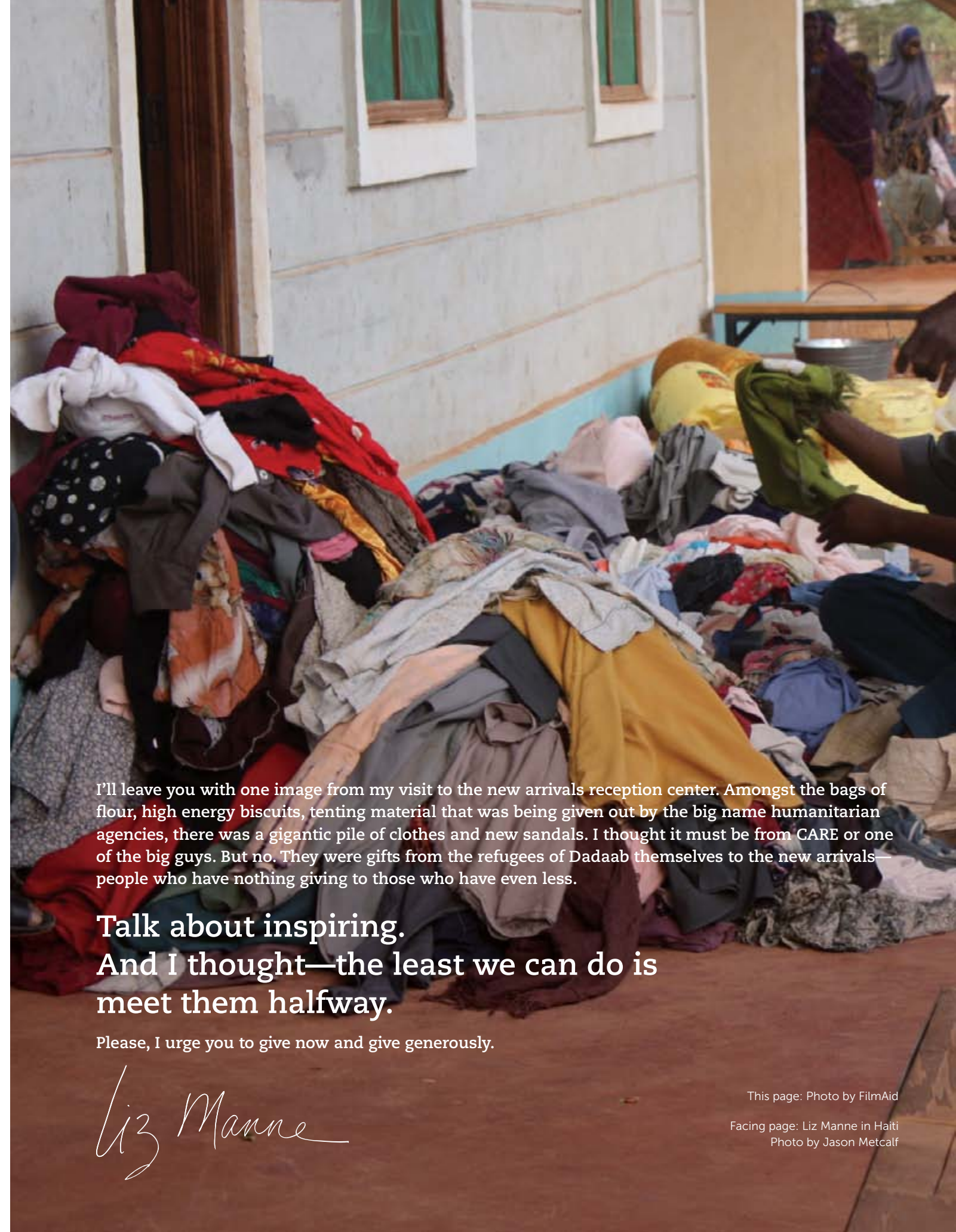
*I will spare you the details of what I witnessed at the camp hospital's pediatric stabilization unit. But those kids were the lucky ones—they survived the weeks long trek from Somalia which too many of their siblings did not, and they were getting care.*

*In a crisis this size, of course food, medical care, and shelter take first priority—and we partner with, support and applaud the heroic efforts of the UN Refugee Agency, World Food Program, International Rescue Committee, CARE, Doctors Without Borders and others who are rising to meet this rapidly escalating emergency.*

*FilmAid's role in this crisis is simple—and critical. We provide life-saving information.*

*To the new refugees, who arrive in the overcrowded and overwhelming camp half-starved and collapsed from exhaustion, our films help direct them how to get assistance—how to access food, shelter and medical care, how to take care of infants and children suffering from acute malnutrition, how to access safe drinking water, how to get urgent care for the most vulnerable—children who have arrived alone, the elderly and disabled, those subjected to rape or other violence on the journey.*

*But given the rapidly-changing situation, we need to be able to make more films and make them faster. We desperately need new cameras, sound and editing equipment and additional training to get our turn-around time to where it needs to be. There's also the fact that Dadaab is actually three separate camps that are time-consuming and complex to travel amongst, especially given the security concerns. In this emergency context, we need to have rapid-response capability in all three camps, which we currently do not.*



I'll leave you with one image from my visit to the new arrivals reception center. Amongst the bags of flour, high energy biscuits, tenting material that was being given out by the big name humanitarian agencies, there was a gigantic pile of clothes and new sandals. I thought it must be from CARE or one of the big guys. But no. They were gifts from the refugees of Dadaab themselves to the new arrivals—people who have nothing giving to those who have even less.

**Talk about inspiring.  
And I thought—the least we can do is  
meet them halfway.**

Please, I urge you to give now and give generously.

*Liz Manne*

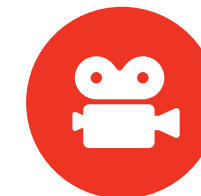
This page: Photo by FilmAid

Facing page: Liz Manne in Haiti  
Photo by Jason Metcalf





Shooting in Kakuma Refugee Camp  
Photo by Isaiah King



## MAKING MEDIA

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Life-saving information was paramount this year. It became obvious very quickly that the crisis in Dadaab would have massive repercussions for everyone in the camps. FilmAid was ready to do what it does best, and our media programs came into their own. Critical information was relayed through film, print and radio, while our burgeoning SMS program became a vital link in the chain.

Because of your generosity, local staff, youth teams and Visiting Teaching Artists were able to act quickly. The active involvement of people from different multi-national groups fostered a stronger sense of community during an extremely difficult time.

Canon

16 MAKING MEDIA

FilmAid’s Rapid Response in Dadaab Refugee Camp Making films to inform as quickly as possible

Streaming in at a rate more than a thousand per day, Somalis fleeing from their homeland were in desperate need of support. Some families were forced to make the terrible, heartbreaking decision about who should be left behind when the weakest children could go no further.

By July, humanitarian and government workers were struggling to keep up with the demands of the formal registration process. When the backlog reached 30,000 unregistered refugees on hold in Dadaab’s three camps, a faster and more streamlined temporary reception process was implemented.

Executive Director Liz Manne’s response to what she witnessed was two-fold. Her appeal for funds went out like an SOS. And her first phone call was to K. Ryan Jones, despite the fact she hadn’t seen her friend for nearly a year. She knew his skills, along with those of his filmmaking partner Shawn Willis, could result in rapid delivery of life-saving information. Her first words: “I need you to drop everything and get on a plane.”

FilmAid’s appeal resulted in your generous donations totalling \$65,000 in 48 hours.

Ryan and Shawn arrived in Kenya with \$30,000 worth of equipment. During August and September of 2011, they worked closely with refugee teams and trained them to produce and deliver seven films in five intense weeks. Filmmaking teams learned to hone their scripts, then to shoot, edit and screen these rapid-response films, aimed directly at newly arriving refugees to help them effectively access food, medicine, shelter and other humanitarian services.

People reaching Dadaab were scared, tired and hungry. No—make that petrified, exhausted and starving—not knowing where to turn for help. A man standing with a bullhorn simply wasn’t effective enough for the number of people who needed information.

They documented the reception process to avoid any confusion for new arrivals:

- These services are FREE.
- Don’t let anyone ask you for money for food or health care.
- High-energy biscuits will be given to you immediately.
- You will receive enough food to last you for three weeks, after which you will receive your ration card.
- Your children will receive inoculations. Don’t be afraid of the needles and keep your medical record card.
- You will receive non-food items such as cooking pots, mats and blankets.

The messages had to be direct: Jump this line if you are a child alone...if you have been raped...if your child is dying of hunger.

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BY THE TIME SOMEONE IS LEAVING THE SCREENING THEY ALREADY UNDERSTAND THEIR STATUS AND RIGHTS AS A REFUGEE. THEY’RE FULLY EQUIPPED WITH EVERYTHING.

—Isaac, Department of Refugee Affairs, Government of Kenya, Ifo Reception Center



SMS program, Kakuma Refugee Camp Photo by FilmAid

SMS: Short Messaging Service

Definition: a system that allows cellular phone users to send and receive text messages

Result: crucial information harnessed as quickly as possible

What began as FilmAid’s pilot SMS program in February 2012 has become a swift and effective means of communication in both Dadaab and Kakuma. More that 6,000 people—community and block leaders—have registered for the service, which translates as a more personalized means of sending critical information.

An example: Visit the health centers to access free treatment and counselling services.

Hygiene kits are also provided for girls and women and are important for their health.



The Refugee Newspaper

The Refugee is a bi-monthly broadsheet run by refugee journalists trained by FilmAid. Along with a strong presence on Facebook and Tumblr, they keep more than 500,000 people informed about issues and access to services throughout Dadaab.

Dadaab is never the same again! The Refugee News team has been able to collect stories and provide first-hand information on the developments taking place for the past four months on our Facebook page. Our followers have been able to connect to our feeds, instant updates and pictures that was really happening on the ground, from the community to the world.

—Managing Editor Moulid Hujale





Preparing for a shoot, Dadaab Refugee Camp  
Photo by FilmAid

## MAKING MEDIA

### Films Inspire...Educate...Inform

Wide-ranging and far reaching, refugees trained by FilmAid wrote, produced and directed powerful films this year, bearing witness to their challenging lives. We often partner with relevant aid organizations for funding and wider distribution.



#### *Bwana Safi*, UNHCR

Mr. Hygiene's simple message is straight to the point: Don't spread infection by forgetting to wash your hands.



#### *Anisa*, UNHCR

The sensitive and controversial subject of female genital mutilation is told through the eyes of a young girl whose aunt kidnaps her for the ceremony but is saved in time by her mother.



#### *Talk to Us, Not About Us*

The brave story of Abas, a Somali refugee in Dadaab determined to fight discrimination and change peoples' perceptions about what it means, and how it feels, to be albino.



#### *Endless Journey*

Ojullo and his family struggle to come to terms with life in Dadaab away from their Ethiopian homeland. Hardships and minority status in one refugee camp send him searching for a safer place for his wife and young son.



#### *Without a Fight*, Lutheran World Federation, UNHCR, Government of Kenya

Tension between families in a diverse Kakuma community threatens to escalate from a broken hand to worse unless they embrace the need for nonviolent conflict resolution.





**TO HEAR WHAT FILMAID HAS ALREADY ACCOMPLISHED, TO WATCH VIDEOS OF EXHAUSTED AND DEBILITATED REFUGEE AUDIENCES OF ALL AGES SOAKING UP FILMS AS IF THEY WERE A NECESSITY OF LIFE, IS TO REGAIN SORELY TRIED FAITH.**

—Kenneth Turan, Film Critic, Los Angeles Times





Kakuma Refugee Camp  
Photo by Justin Clifton



## MOBILE CINEMA

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A wonderful sense of excitement accompanies the arrival of a FilmAid truck when it's time to set up for another screening. Kids run alongside; others try to jump on back to be part of the action. Everyone wants to get involved. Generators hum to life and speakers boom out popular African music across a dusty field. Children and teenagers come, then the men, and finally the women, who feel secure that FilmAid screenings are safe for them and their children.

Screenings range from Hollywood classics, animated family films and documentaries to original FilmAid productions that address critical health and safety issues. Films screened and approved by our Community Advisory Boards, run by refugees, come from all over the world, and from right next door.

The films offer a desperately needed diversion to daily life in a refugee camp. They provide laughter, engagement and a stronger sense of community, while vital information is presented in the short films screened before each feature.



# MOBILE CINEMA

## Screen Successes in Kakuma and Dadaab



Screening in Kakuma Refugee Camp  
Photo by Justin Clifton

### On the Move

FilmAid's mobile cinema trucks are a striking example of how to pack and access as much equipment as possible in a single space. Inflatable screens and projectors, along with lighting and sound equipment, are all stacked and strapped inside. The trucks' side screens are up to ten feet high and wide, so that thousands are able to view a film at one time.

### In the FilmAid Truck with Papa

We asked Anthony Muteru, Program Manager with FilmAid in Kakuma, to interview one of our longest standing (longest driving!) employees, Romanus Onyango. Our programs wouldn't run nearly as smoothly without him. Thank you, Papa!

ANTHONY: First things first. Why do people call you "Papa"?

ONYANGO: Papa means father! I like giving fatherly advice to young people in the camp. That's why they call me Papa.

A: Where did you grow up?

O: I grew up in Kitale after my parents relocated to the county of Trans Nzoia in Kenya's Rift Valley.

A: And now where do you live?

O: Most the time I am in Kakuma, but my family is in Trans Nzoia and Siaya, so when I am on leave I go to both places. My first wife and I separated but we have two boys and two girls. They are all grown-ups now. I stay with my second wife and we are blessed with three boys and one girl.

A: What is the job like?

O: This job is good. I like it, guiding people around Kakuma. Mmh! When we go to a place with a nice film then the audiences refuse to leave because they want to watch more. Sometimes we have visitors from Nairobi and overseas, so I make sure that we take them around, showing them what we do in the camps. Only sometimes when it rains the roads are impassable and this makes our work a little difficult. But as you know, Kakuma is a dry place and it doesn't rain always.

A: Have you had to deal with any difficult situations as a driver?

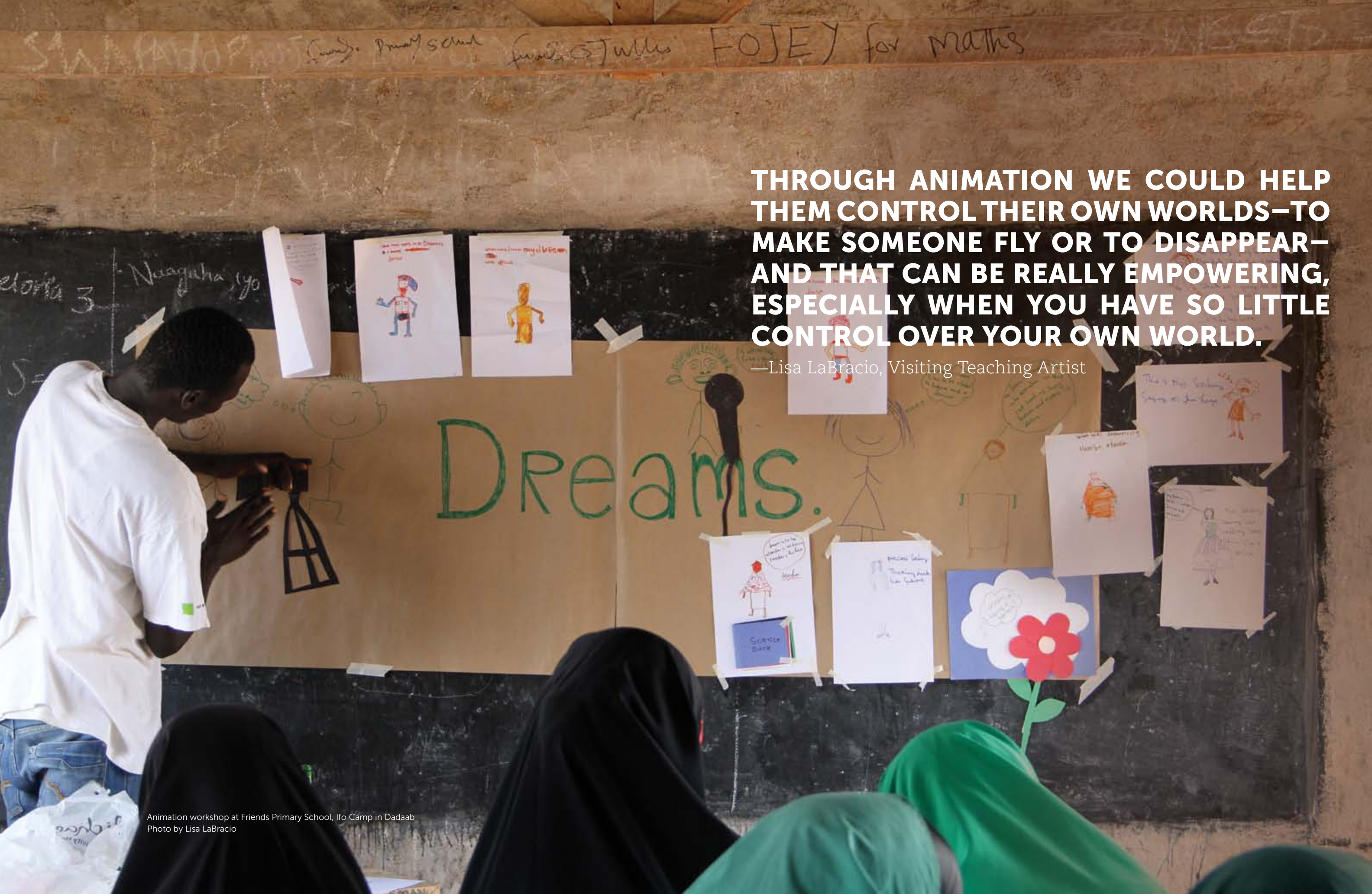
O: Yes, my worst experience was in 2009 in Dadaab Refugee Camp. We had gone to conduct some evening screenings and when we were just fixing our equipment people started stoning us. They broke the windshield for our truck. We had to pack and go.

A: Is working with FilmAid different to being with another organization?

O: At FilmAid we disseminate life-saving information that is good for the mind. I see change in people in a different way too. When we first screened a film on HIV/AIDS in Ifo refugee camp, the people did not accept that HIV/AIDS is real. But when we went back a year later, they themselves had made a film on AIDS. They had now accepted there is AIDS.

"Papa" Romanus Onyango, Photo by FilmAid





**THROUGH ANIMATION WE COULD HELP THEM CONTROL THEIR OWN WORLDS—TO MAKE SOMEONE FLY OR TO DISAPPEAR—AND THAT CAN BE REALLY EMPOWERING, ESPECIALLY WHEN YOU HAVE SO LITTLE CONTROL OVER YOUR OWN WORLD.**

—Lisa LaBracio, Visiting Teaching Artist

Animation workshop at Friends Primary School, Ifo Camp in Dadaab  
Photo by Lisa LaBracio





Learning stop-motion animation technique at Friends Primary School, Ifo Camp in Dadaab  
Photo by Melissa Merkel



## TEACHING SKILLS

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The power of film is never stronger than when the magic of movie-making is being taught to others. FilmAid teams share their skills and train young people to produce, direct and act in their own films. The stories they need and want to tell to the world start with workshops, followed by edited scripts and a firm grasp on camera techniques and technical skills needed to commit these narratives to film.

Depending on the subject and the critical need to disseminate information, their films are screened for small groups to include time for sensitive discussion, or for large crowds of up to 2,000 at a time.





# TEACHING SKILLS

## Growing Healthy...Growing Up

What began as an after school program at Friends Primary School in Dadaab's Ifo camp ended with a beautiful and universal affirmation of students' hopes and dreams.

*Growing Healthy...Growing Up* is eight animated minutes of joy and understanding. It celebrates the need for community, the desire to end fear and discrimination about AIDS and showcases students' big dreams for a future when they hope to be doctors and singers, photographers and presidents, nurses and pilots. Student ages varied from 9 up to 20, a telling portrait of Ethiopian, Somali and Sudanese girls and boys who finally had the chance to continue an interrupted education.

FilmAid Visiting Teaching Artists Lisa LaBracio and Melissa Merkel stayed for six weeks to teach their animation skills. FilmAid staffer Kepha Kiragu was their production coordinator, an essential bridge between the students, the animators and FilmAid International.

Their students were initially shy; Lisa and Melissa had to re-evaluate a process that wasn't working as well as they'd planned. They resorted to more tactile means of expression, through paper and texture. Creating separate groups for boys and girls facilitated more open discussion in the beginning stages. Both animators realized that childhood was a luxury they'd taken for granted, and getting students to loosen up and simply have fun drawing, using new supplies, was a challenge. But once the students felt safe, it wasn't long before they were leaping in front of the camera with exaggerated movements, and offering up ideas of how to animate their colorful drawings.

MELISSA: Every kid had a lot going on just beneath the surface. At one point we went quickly from a drawing exercise to art therapy. So much needed to be expressed—anger and sadness and loneliness—about being without a home. That was an important breakthrough. We wanted them to feel safe and want to come back every day.

LISA: To say the experience was life-changing for me is an understatement. And the day I received *The Flowers Monday* poem from one of my students it blew me away. I'd been asking myself, "Am I really getting through to them? Is what we're doing here making a difference?"

## The Flowers Monday

By Ojullo Opiew Ochan

*It was bright Monday afternoon  
When papers became Rain that let  
Trees grow.  
The untouchable fruits of tree  
That let idle fruitbat sang happily  
Hanging his legs on the branch with her  
Head upside down, watching children under  
The tree. It make tree proud.  
I am a tree planted by professional.  
A shade to the minority, a host to the majority.  
I am a host to fruitbats, a nest to the birds.  
I am a tree planted by animation.  
Tomorrow I will grow by my own and bare  
fruits that feed whole world.  
Wow!  
When Lisa the water Lily the animation come  
She made a paper sun, paper winter and  
Paper Rain.  
She captured the mind of hungry children.  
The hungry children forget about hunger.  
She is a babysitter to young babies, grandcat to  
Kitten. Choir to the youth and Rain to the  
Bare land.  
She planted tree that made our  
Ice teeth melt into water with laughter.  
When I was in her class, paradise has  
Become my favourite food.  
It really touch my white paper heart  
With her animation. It made me grow bigger and  
Bigger with excitement until I am out of video frame.  
Wow!  
Wonderful, great.  
Paper tree got stem, branch with butterfly  
Leave.  
Paper tree take Nutrient from soil,  
Photosynthesis from sunlight.  
Wow! It's amazing!  
Animation  
I want you to make me fly like a young  
Blackbird.*



Still from *Growing Healthy...Growing Up*



TEACHING SKILLS



Testament to a reputation that keeps on building, the FilmAid Film Festival had more entries and visitors in its third year than ever before. Held on World Refugee Day, June 20th, the festival ran in Dadaab, Kakuma and Nairobi.

Powerful personal stories find their audience, and students feel the thrill of seeing their efforts on the big screen for the first time.

Kakuma Refugee Camp  
Photo by Stash Wislocki

FilmAid Film Festival 2012  
Student Filmmakers  
This year's winners, take a bow!

Best Drama  
*Hidden Fate*  
Directed by Dekka Abdi

Best Documentary  
*Nipe Nafasi*  
Directed by Lucy Lonyia and Pauline Losike

Best Director  
Maruan Sadik  
*New Chapter*

Best Actress  
Dekka Abdi  
*Hidden Fate*

Best Actor  
Ibedi Maki  
*New Chapter*

Best Supporting Actress  
Mariam Ng'amu  
*New Chapter*

Best Supporting Actor  
Marwann Sadik  
*Lual and Leila*

Best Cinematography  
Rodriguez Manembo  
*Lual and Leila*

Best Editor  
Josephat Ekiro  
for *Nipe Nafasi* and *Hidden Fate*

Best Current Affairs  
*Life in Dilemma*  
Abdul Patient

Most Improved Member  
of Youth Filmmaking Program  
Lucy Lonyia



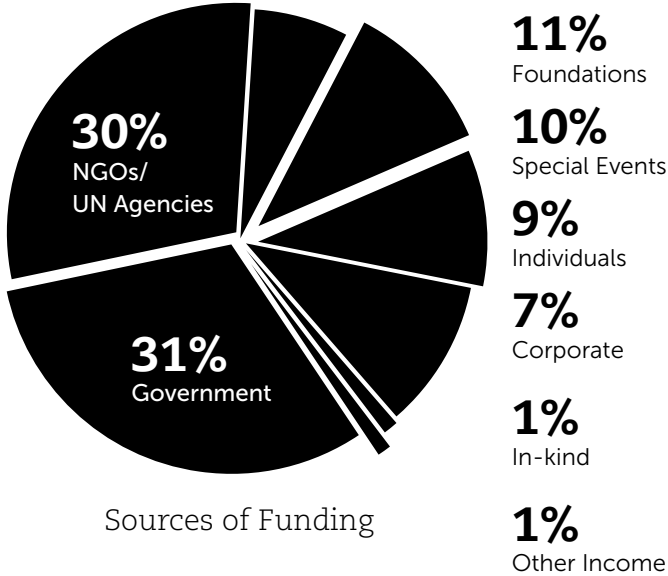
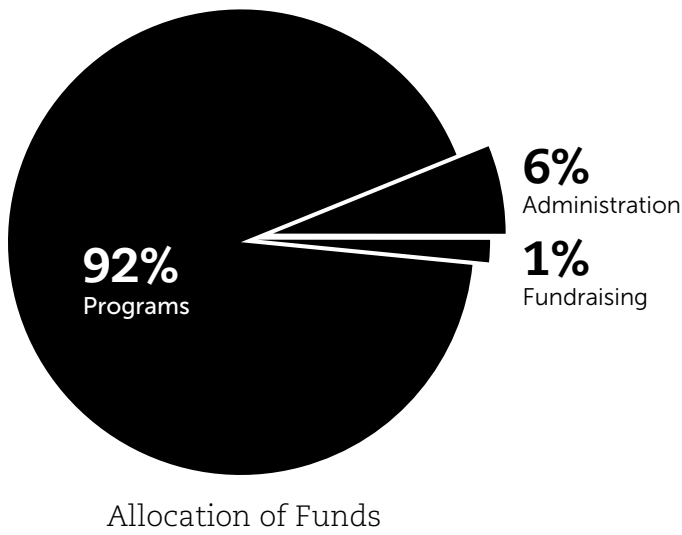
# THE NUMBERS 2012

## 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, 2012

STATEMENT OF ACTIVITIES (CONDENSED) (U.S. \$)			STATEMENT OF FINANCIAL POSITION (CONDENSED)	
Support & Revenue	Amount	%	ASSETS	Amount
Government	553,176	31.1%	Cash and cash equivalents	448,516
NGOs/IGOs/UN Agencies	525,575	29.5%	Property and equipment, net of accumulated depreciation	96,023
Corporate	118,689	6.7%	Grants receivable	20,000
Foundations	191,500	10.8%	Prepaid expenses and other assets	43,099
Individuals	163,828	9.2%	Accounts receivable	5,697
Special Events	183,277	10.3%		
In-kind	26,229	1.5%		
Other Income	16,519	0.9%		
<b>Total Support &amp; Revenue</b>	<b>1,778,793</b>	<b>100.00%</b>	<b>Total Assets</b>	<b>613,335</b>
<b>EXPENSES</b>			<b>LIABILITIES</b>	
Programs	1,587,910	91.0%	Loans payable - related party	77,500
Administration	135,837	7.8%	Accounts payable and accrued expenses	114,205
Fundraising	20,661	1.2%	Program advances	239,138
<b>Total Expenses</b>	<b>1,744,408</b>	<b>100.00%</b>	Interest payable	6,750
			<b>Total Liabilities</b>	<b>437,593</b>
<b>CHANGE IN NET ASSETS</b>	<b>34,385</b>		<b>Total Net Assets</b>	<b>175,742</b>
Net assets at beginning of year	141,357			
NET ASSETS AT END OF YEAR	175,742		<b>Total Liabilities and Net Assets</b>	<b>613,335</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.

# GENEROUS DONORS 2012

*You recognize and reward our important work, and we are very grateful for your continued support. FilmAid has been able to extend its reach around the globe, to bring essential life-saving information to hundreds of thousands of people coping in difficult circumstances. The filmmaking skills that we offer mean that countless stories are told and shared. Thank You!*



Illiane Ogilvie Thompson, Cuba Gooding Jr. and James Slack at Cannes Film Festival



Alfre Woodard at the New York Oscar® Party



Kate Lear, Caroline Baron, Kati Marton and Tom Fontana gather at FilmAid's Annual Benefit

### Donations are for fiscal year ending June 30, 2012.

#### \$500,000+

Funding provided by the United States Government

#### \$100,000+

Chivas Bros. Ltd

United Nations High Commissioner for Refugees (UNHCR)

#### \$50,000+

Callisto Foundation

Hollywood Foreign Press Association (HFPA)

International Organization for Migration (IOM)

TFI New Media Fund and the Ford Foundation

#### \$10,000+

Academy of Motion Picture Arts and Sciences

Madeline Anbinder

Anonymous

Michael Angst & Caroline Badeer

Charity Buzz

FilmAid UK

Frances Lear Foundation

Daveed D. Frazier, MD

Alejandro Ramirez Magaña

Population Services International (PSI)

Twentieth Century Fox

Unbound Philanthropy

Wolf Films

#### \$5,000+

Anonymous

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Phil Alden Robinson

Illiane Ogilvie Thompson

Elise Pettus

Sharon Swart

Teamster Local Union No 817

Tribe Hotel



GENEROUS DONORS 2012

\$500+

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Still from *A Heavy Abacus* music video

FilmAid’s First Music Video Raises Nearly \$35,000

Generous Matching Grant Doubles the Number

This spectacular video made in Kakuma went viral on World Refugee Day in June of 2012.

*A Heavy Abacus*, the hit single from Welsh band The Joy Formidable, was the inspiration for Visiting Teaching Artists Paola Mendoza and Topaz Adizes. They captured their young Sudanese subjects in all their playful, moving glory as they sing along to the haunting song. It’s an inspiration to watch, and for many of us the first chance we’ve ever had to feel part of life inside a refugee camp.



# FILMAID UK UPDATE



French actress Elsa Zylberstein helps to promote FilmAid's auction at Ralph Lauren's Paris flagship store. The event raised more than \$22,000 for our programs. Photo courtesy RRL

The crisis in Dadaab was at the forefront of FilmAid UK's fundraising efforts this year. FilmAid UK Board Chair Iliane Ogilvie Thompson and Vice Chair Sian Sutherland flew to Kenya in July 2011, joining Executive Director Liz Manne in the field. They witnessed firsthand the growing refugee crisis in Dadaab and understood immediately how badly we needed new equipment and resources to meet the immediate challenge of giving new arrivals life-saving information.

FilmAid UK seized upon a unique opportunity when the final installment of the Harry Potter franchise was causing a frenzy. On July 20th, the very day the UN formally declared famine in parts of Somalia, FilmAid UK hosted a special fundraising screening of *Harry Potter and the Deathly Hallows Part 2* at Notting Hill's Electric Cinema. Support from Warner Bros., the Soho House group and Cawston Press proved invaluable.

Their fundraising efforts totaled nearly \$20,000, a sizeable chunk of the amount needed by Ryan Jones and Shawn Willis to buy vital equipment for the making of so many rapid-response films in Dadaab.

The enthusiasm of event sponsors only reaffirmed the UK team's goal to concentrate efforts on raising funds and awareness by cultivating even more mutually beneficial relationships. The burgeoning partnership with Chivas Brothers was key—highlighted by their donation of \$100,000 in 2012. In Cannes, FilmAid Global Artist Council member Cuba Gooding Jr. generously agreed to take time out of his busy schedule to host an exclusive screening of a short film on FilmAid's work (shot courtesy of...you guessed it, Chivas).

In addition to unwavering support from Chivas, FilmAid UK garnered incredibly generous support from the luxury retail sector, with Tory Burch generously offering 20% of purchases from a special shopping morning. They also hosted two popular events with Ralph Lauren. The first was an exclusive shopping evening at their Double RL store in London, followed by a special preview screening of Dexter Fletcher's *Wild Bill*, the moving story of a man released from prison and struggling to raise his sons.

Ralph Lauren came through for FilmAid UK not once, but twice. An auction at their Paris flagship store raised over \$22,000. Refugee filmmakers' work played on screens throughout the benefit, raising awareness for FilmAid's crucial work around the world.



Food distribution center, Dadaab Refugee Camp  
Photo by Yann Arthus-Bertrand/Altitude





**London:** FilmAid UK  
Macedonia  
Kosovo

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**Nairobi:** FilmAid Kenya  
**KENYA:** Nairobi, Dadaab, Kakuma, Mombasa

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**THAILAND**

- Offices
- Current Programs
- In Development
- Past Programs

## WHERE WE WORK

With headquarters in New York City, FilmAid now has offices in London, Hong Kong and Nairobi. Our dedicated field staff in refugee camps in Kenya and Thailand work tirelessly to keep successful programs running and to initiate pilot programs where we feel that FilmAid can make a real difference.



# FILMAID ASIA TAKES FLIGHT



Cissy Wang, Donnie Yen, Honoree Keanu Reeves, Karen Mok and Josie Ho at Power of Film Gala



Students filming at Mae La Refugee Camp  
Photo by Mary Soan

FilmAid Asia became an official Hong Kong registered charity in July of 2011. This important step followed highly successful pilot projects in Thailand’s Mae La refugee camp, one of nine located on the country’s western border with Burma which hosts more than 150,000 refugees.

These camps were set up in 1984 in response to the influx of people fleeing Burma’s repressive regime and military action against its indigenous ethnic population. In 2008, the camps saw a second influx of refugees following Cyclone Nargis, one of the world’s deadliest storms in recorded history.

What follows is FilmAid Asia’s timeline of training and screening programs along the Thai/Burma border.

**September 2011—Our First Film.** FilmAid Asia completes *Ma Doh Ma Ka* (Helping Each Other), a film that shows how to grow fresh vegetables in challenging conditions.

**January 2012—Breathing Room.** FilmAid Asia sees the addition of workshop space for training, auditions, rehearsals and shooting. We also have an editing room, office and storage area that converts into an 80-seat indoor cinema.

**February 2012—Training in Earnest.** With over 125 refugees receiving specialist training or mentoring within FilmAid Asia’s programs, a versatile and diverse film production team produces ongoing projects within the camps. FilmAid welcomes several Asia-based film professionals as Visiting Teaching Artists, who offered courses in cinematography and editing.

**March 2012—A Fruitful Partnership** with Solidarités International yields our second film, *Water is Life*, a drama that highlights the importance of active community involvement in managing the camp’s water network.

**June 2012—Addressing Issues Head On.** Visiting Teaching Artist Kyaw Myoe Ktet comes to Mae La to educate FilmAid Asia’s students on the art of documentary filmmaking. This is invaluable in the run-up to post-production on its third film, *Hygiene Lifestyle*, which promotes good hygiene practices, awareness of how to control water borne diseases and advice on malaria/dengue fever prevention. Malaria affects up to 40% of the community in the camp, so it’s crucial to show this often, to as many people as possible.

Parallel to our programs, our first year’s fundraising efforts received overwhelming support. In December 2011, FilmAid Asia welcomed Peter Facinelli to Hong Kong for the Asia premiere of *The Twilight Saga: Breaking Dawn— Part 1*, raising awareness for the charity. The 2012 inaugural Power of Film Gala was held in conjunction with the Hong Kong International Film Festival and raised more than \$250,000. We were thrilled to honor both Keanu Reeves and humanitarian filmmaker Duncan Jepson for their contributions to film, while FilmAid Global Artists Council member actor director Donnie Yen co-chaired the gala. FilmAid Global Artists Council members Daniel Wu and Josie Ho were also among those who attended. FilmAid is very grateful for their support. Thank you!



Attending a screening at Mae La Refugee Camp  
Photo by Mary Soan



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Spotlight on Board Member  
Dr. Daveed Frazier

It’s difficult to know when this man sleeps. He’s been on the board of FilmAid International for nearly ten years and brings an incredibly positive energy to everything he does. We’ve

been lucky that some of that energy has gone into chairing the 2011 and 2012 FilmAid “Power of Film” benefits. A renowned spine surgeon, he trained at Harvard Medical School and is head of Orthopaedic Associates of New York.

Daveed grew up in Dayton, Ohio, and was introduced to FilmAid by another dynamic and long-standing board member, Vice Chair Pamela Reis, who found herself on the same dorm floor as Daveed their freshman year at Brown University. “It’s great to have the voice of a doctor on the board, especially one so dedicated to medical access in developing countries. FilmAid’s commitment to public health information makes Daveed an invaluable sounding board. And he’s been extremely generous in many ways. When we traveled together to visit FilmAid’s programs in refugee camps, busy as Daveed was, he

still found the time to bring along a huge suitcase full of toys for kids.”

Daveed also volunteers his time to NuVasive Spinal Foundation, providing life-changing surgery to patients in disadvantaged communities around the world. On a mission trip to Kenya during 2011, he operated on patients with severe spinal injuries under less than ideal conditions—without some of the supplies and medicines taken as a given here in the US.

Daveed’s fast-paced life in New York also includes producing award-winning Broadway plays, and teaching stints at both Columbia University and City University of New York.

Creative, versatile and generous, we’re very pleased and proud to have Dr. Daveed Frazier on the board of FilmAid International.



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Dadaab Refugee Camp, Kenya  
Photo by Yann Arthus-Bertrand/Altitude