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## SITA KIMYA

Combating Sex & Gender Based Violence Through Film  
A Case Study  
March 14, 2012

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## EXECUTIVE SUMMARY

*Sita Kimya* is a feature film produced by FilmAid in 2010 as part of a campaign against Sex and Gender Based Violence in Kenya. The film was shot in the Kibera slum, one of the largest informal settlements in Africa, with a cast and crew made up of local residents. *Sita Kimya*, which is Kiswahili for 'I won't be silent', tells a series of interlocking stories designed to raise awareness and provoke discussion around real-life issues of Sex and Gender Based Violence (SGBV). To date the film has been screened to an audience of more than 75,000 throughout Kenya through outdoor Mobile Cinema screenings and facilitated video-based workshops.

SGBV is a major concern in Kenya's informal settlements, as it is throughout the world. In Kenya 43% of women between 15 and 49 have reported experiencing some type of gender based violence, with 29% reporting an experience in the last year.<sup>1</sup> It is estimated that a woman is sexually violated somewhere in Kenya every thirty minutes.<sup>2</sup> The *Sita Kimya* film and supporting program have been designed to effectively tackle these critical issues, raising rates of reporting and providing referrals for legal, medical and support services.

The *Sita Kimya* film project was initially funded as part of a wider *Sita Kimya* SGBV campaign supported by Population Services International (PSI) and the AIDS, Population and Health Integrated Assistance program (APHIA II), a USAID program targeting HIV/AIDS, population and health issues in Kenya, and was part of a USAID-led Africa-wide Women's Justice and Empowerment Initiative. The initial phase of the *Sita Kimya* project was focused on Kibera and completed in February 2011. Following the success of the project FilmAid went forward with a second phase, continuing screenings and workshops with private funding and, from October 2011, with renewed support from PSI. This second phase of screenings and workshops expanded the program's scope, including the Mathare slum in Nairobi and Bangladesh slum in Mombasa.

FilmAid uses two complementary methods for screening *Sita Kimya* within Kenya's informal settlements: Mobile Cinema and video-based workshops. Through Mobile Cinema screenings on large inflatable screens in public spaces, *Sita Kimya* is able to reach large audiences, generating mass awareness and creating community dialogue. Through video-based workshops, smaller groups are targeted with more in-depth information and discussion, reinforcing the project's messages amongst those audiences most in need, and fostering ongoing community outreach.

At least 75,000 informal settlement residents have seen *Sita Kimya* to date, including an estimated 20% of Kibera's total population. 12,000 have taken part in in-depth video-based-workshops. Knowledge assessments completed pre and post screening demonstrate a clear rise in understanding of key issues – with average knowledge about these topics increased by 49.5%. Crucially, this impact is translating into tangible results. A major element of the *Sita Kimya* is directed at raising awareness of available services – legal, health, counselling and support – available for victims of SGBV. While it is extraordinarily difficult to quantify the impact of a project such as *Sita Kimya* has on the uptake of these services in an environment where many other factors are at play, there is ample anecdotal evidence

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<sup>1</sup> [http://www.popcouncil.org/pdfs/AfricaSGBV\\_LitReview.pdf](http://www.popcouncil.org/pdfs/AfricaSGBV_LitReview.pdf)

<sup>2</sup> <http://concernedafricascholars.org/docs/Bulletin83.pdf>

from service providers to suggest that the effect has been substantial. FilmAid is currently developing plans to expand the program further, building on the foundations successfully laid in 2010 and 2011.

SGBV is also a critical issue for children in Kenya. In one recent study 58% of Kenyan school children reported experiencing sexual harassment of some kind, while a staggering 29% of boys and 24% of girls reported being forced or coerced into unwanted sex.<sup>3</sup> FilmAid produced two short films, or ‘cut-downs’, edited from the main feature, which are directed at children and suitable for this audience. These children’s cut-downs have been used to conduct child-friendly workshops on SGBV for young audiences within the target communities.



A scene from Sita Kimya

<sup>3</sup> <http://werkenya.org/werk/images/SGBV.pdf>

## INTRODUCTION

*Sita Kimya* is a feature film produced by FilmAid in 2010 as part of a campaign against Sex and Gender Based Violence in Kenya. The film was shot in the Kibera slum, one of the largest informal settlements in Africa, with a cast and crew made up of local residents. *Sita Kimya*, which is Kiswahili for ‘I won’t be silent’, tells a series of interlocking stories designed to raise awareness and provoke discussion around real-life issues of Sex and Gender Based Violence (SGBV).

SGBV is a major concern in Kenya’s informal settlements, as it is throughout the world. The *Sita Kimya* film and supporting program have been designed to effectively tackle these critical issues, raising rates of reporting and providing referrals for legal, medical and support services. To date the film has been screened to an audience of more than 75,000 throughout Kenya through outdoor Mobile Cinema screenings and facilitated video-based workshops.

## BACKGROUND

### **Sexual and Gender Based Violence in Kenya**

The United Nations Declaration on the Elimination of Violence against Women (1993) defines the term ‘violence against women’ as ‘Any act of gender-based violence that results in, or is likely to result in, physical, sexual or psychological harm or suffering to women, including threats of such acts, coercion or arbitrary deprivations of liberty, whether occurring in public or in private life.’<sup>4</sup> Sexual and Gender-Based Violence (SGBV) has since become an umbrella term for any harm that is perpetrated against a person’s will, and that results from power inequalities that are based on gender roles. While SGBV generally has a greater negative impact on women, men and especially children are also affected.

In Kenya 43% of women between 15 and 49 have reported experiencing some type of gender based violence, with 29% reporting an experience in the last year.<sup>5</sup> It is estimated that a woman is sexually violated somewhere in Kenya every thirty minutes.<sup>6</sup> While these problems are widespread, Nairobi’s informal settlements are notorious hotspots for this sort of violence.

Kibera, situated in central Nairobi, is often considered the largest slum in Africa and is home to roughly 250,000 people.<sup>7</sup> The bulk of the population falls into the category of ‘extreme poverty’ as defined by the World Bank and United Nations, earning less than US\$1.50 a day. Most of the working age population are jobless or at best engage in casual employment that is unpredictable, insecure and characterized by poor pay. Poverty is reflected in poor housing conditions, lack of water and sanitation, poor health and education facilities, often leading to hopelessness and widespread drug abuse, especially among young people. The crime rate is high even by notorious Nairobi standards. When you add major tribal tensions into this mix, it is not surprising that the Kibera settlement has been identified by organizations working in the SGBV sector as a key problem area.

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<sup>4</sup> [http://www.unfpa.org/webdav/site/global/shared/documents/publications/2009/2009\\_add\\_gen\\_vio.pdf](http://www.unfpa.org/webdav/site/global/shared/documents/publications/2009/2009_add_gen_vio.pdf)

<sup>5</sup> [http://www.popcouncil.org/pdfs/AfricaSGBV\\_LitReview.pdf](http://www.popcouncil.org/pdfs/AfricaSGBV_LitReview.pdf)

<sup>6</sup> <http://concernedafricascholars.org/docs/Bulletin83.pdf>

<sup>7</sup> Population estimates for Kibera are unreliable and vary dramatically

Following the initial success of the project the screening campaign was expanded to other informal settlements around Kenya including Mathare in Nairobi and the Bangladesh slum in Mombasa. A further widening of the program's scope is planned for 2012.

### **A Brief Project History**

The *Sita Kimya* film project was initially funded as part of a wider Sita Kimya SGBV campaign supported by Population Services International (PSI) and the AIDS, Population and Health Integrated Assistance program (APHIA II), a USAID program targeting HIV/AIDS, population and health issues in Kenya, and was part of a USAID-led Africa-wide Women's Justice and Empowerment Initiative.

In addition to the *Sita Kimya* film the Sita Kimya campaign made extensive use of information, education and communication materials such as murals and t-shirts, as well as awareness raising activities such as public events, radio campaigns and community outreach.

Extensive research was carried out by PSI and APHIA II in Kibera during the campaign's development to identify needs and craft messages which were relevant to the community. This research was drawn upon heavily by FilmAid and Kenyan filmmaker Cajatan Boy to develop the *Sita Kimya* script in line with the overall messaging and objectives of the wider campaign. Community advisory committees were also established in Kibera to assist with this process.

Production of *Sita Kimya* was completed in September 2010 and the first public screenings were held in Kibera in October of that year. Screenings took the form of Mobile Cinema, with the film projected onto large inflatable screens in open public spaces, and video-based workshops conducted by trained facilitators targeting smaller groups with more in-depth information and discussion.

The initial phase of the *Sita Kimya* project was completed in February 2011. Following the success of the project FilmAid went forward with a second phase, continuing screenings and workshops with private funding and, from October 2011, with renewed support from PSI.

This second phase saw the continuation of screenings in Kibera as well as expansion of the project from Kibera to the informal settlement of Mathare, also in Nairobi. In October 2011 the scope of the project was widened further with the commencement of a three month pilot in the Bangladesh slum, an informal settlement in Mombasa on Kenya's coast.



## **SIYAMA ISMAIL**

**Social Worker**

**Community Leader**

**Sita Kimya cast member**

Sita Kimya has made my job easier. I'm a social worker and usually we have to go around the community trying hard to identify cases. Now people come to me. 'Sita Kimya' is the slang now that people use around here - it has become a common expression. In schools people use it and say 'I won't be silent'. They talk about it openly.

Two weeks ago a colleague and I were involved in a case where a child - a young girl - had been defiled. It was a complicated case where the perpetrator was a neighbour of the family and things got heated. As often happens here in Kibera a crowd gathered and wanted to lynch my colleague and I for interfering. Luckily more people from the community came and intervened on our behalf. Since Sita Kimya many people's attitudes have changed.

One of the most pleasing things that happened to me recently was when I was wearing my Sita Kimya T-shirt. I was by myself and a group of young men were walking behind me - big strong guys. But when they saw my t-shirt they said 'we are right behind you- we support everything you are doing and we want to help'. They made a big point of telling me this, and that made me very happy.



## **MARLEY**

**Sita Kimya cast member**

**Video-based workshop**

**Facilitator**

Everyone in Kibera knows the people who were in Sita Kimya - they are all from here in the community. People recognize us now on the street, but it's not like we're celebrities. Sometimes a few of the cast will meet somewhere, just by coincidence, and people will say 'hey look, it's the Sita Kimya gang'.

People come to us now when they have a problem. They feel they can trust us, so we give them advice and tell them what their options are, what they can do.

When we run a workshop a lot of women use it as an opportunity to tell their own stories. For so many women, they have had bad things happen to them and they may not have ever told anyone about them before. After seeing Sita Kimya and talking about it they open up. Everyone shares. The women all help each other and give each other advice, talk about what it is like and what to do. My role as facilitator is just to provide some facts here and there when they are needed. The women help each other.

One of the big things which comes up in discussions during workshops is the idea of rape within marriage. Many women in the workshops say they didn't know that they could be raped by their husbands. It has been happening to them, but they didn't know it was a crime or that they could do anything about it. We hear that all the time.

## STORY & MESSAGING

*Sita Kimya* is designed to raise awareness and understanding around issues of sexual and gender based violence in ways that are directly relevant to Kenya's informal settlement communities, and is informed by extensive research carried out by PSI and APHIA II prior to commencement of the project. The film explores these themes by following the intertwining stories of its eight central characters:

Junia and Doreen – Children aged 9 to 11

Brian and Lavender – Adolescents aged 12 to 14

Morio and Stella – Young adults aged from late teens to early twenties

Franco and Sophia – Older adults in their 30s and 40s

While each of the main characters' story is vital to the overall narrative of the film, the central arc is that of Morio. Early in the film Morio assaults his girlfriend Stella after she breaks up with him, but when his friends later invite him to participate in a gang-rape Morio is horrified to discover that the victim is his younger sister. Morio is shocked into changing his attitudes and behaviour, becoming involved in the *Sita Kimya* campaign, raising awareness and providing assistance to others who have been touched by SGBV. The *Sita Kimya* campaign was active in Kibera at the time of *Sita Kimya's* release, and by integrating this into its narrative the film grounds its story in wider outreach efforts to combat SGBV in the area.

*Sita Kimya* deals candidly with its themes of sexual violence and each of the interlocking narratives contain incidents of SGBV which are common in Kenya's informal settlements. The script is constructed to provoke discussion and raise awareness around these often taboo topics, creating a constructive dialogue within the community. When Franco assaults his wife the audience is challenged about ideas of rape within marriage, as well as the impact his actions have on his young family. When Sophia's husband accepts a traditional payment from the perpetrator of their son's defilement instead of raising matters with the law, the audience must ask themselves what they would do under the same circumstances.

Most importantly, key plot points in *Sita Kimya* focus on practical information relating to SGBV crime – what it is, the meaning of terms such as 'rape' or 'defilement', how to recognize SGBV, how to report it, and the services that are available for those affected. After Sophia is assaulted she makes a report to the police, where the importance of reporting and evidence are discussed. When Stella is raped for a second time Morio, now reformed, is able to give her advice on the necessity of seeking appropriate medical attention within the required time. These story elements which focus on service referral are at the heart of *Sita Kimya's* messaging, working with existing service providers to provide effective, practical support for people affected by SGBV.



From top to bottom:  
 The real-life public awareness campaign becomes part of the film's backdrop and plot.  
 Director Cajatan Boy and crew at work under the watchful eye of Kibera's notorious street toughs.  
 (left) Filming in Kibera (right) Auditions for the role of the of Stella

## PRODUCTION

*Sita Kimya* was filmed on location in Nairobi's Kibera slum with a cast and crew almost entirely made up of local residents. The film is in the *Sheng* dialect, a widely spoken urban Kiswahili patois. *Sita Kimya* was written and directed by Cajetan Boy, a Kenyan playwright and filmmaker who grew up in the slums and has extensive experience working with local community issues. The decision to produce *Sita Kimya* in such a manner is in line with FilmAid's participatory methodologies which place an emphasis on community involvement and consultation, integrating the film's target audience with each step of production. This was seen as an essential process for establishing community buy-in, and maximising the effectiveness of the film as an educational tool. By rooting *Sita Kimya* in an unequivocally local setting the real-life issues and messages in the film are able to clearly resonate with the target audience.

Before beginning the production of *Sita Kimya*, a community advisory committee was established. This group, made up of local representatives and leaders from different demographics was able to provide vital feedback, from the scripting process to casting and location selection. This advisory committee also proved invaluable in negotiating various issues that arose once production began.

Filming *Sita Kimya* was a challenging process. Besides working with a complex script, close to 300 non-professional actors, over 40 filming locations, a tight time-schedule and a limited budget, the production team also had to deal with unique tensions arising from filming in Kibera. While the reception from the majority of Kibera residents was extraordinarily positive, local and tribal power dynamics and the rough politics of territory resulted in occasional but significant tensions during production. FilmAid relied heavily on the project's community advisory committee and established relationships with community based organizations and leaders to overcome these local issues. The central involvement of the Kibera community in the project from the earliest stages of development was always viewed as critical to the success of *Sita Kimya*, and without this approach it would have been simply impossible to shoot the film in the manner that was achieved.

Despite occasional difficulties the production process for *Sita Kimya* was generally a joyous, rewarding and educational time for those involved. FilmAid works on the principle that the filmmaking process itself is a critical aspect of a participatory media project such as *Sita Kimya*, with clear benefits to the community conferred through the experience and skills gained by participants. The cast and crew of *Sita Kimya* were able to learn about SGBV issues in depth during the production process, as well as gaining real vocational experience.

For a number of the non-professional actors involved in *Sita Kimya* the experience was revelatory, and their extraordinary performances in the widely viewed film have led to further professional opportunities – including Lillian Awuor who was nominated for Best Actress at the national Kenyan film awards for her role as Stella. Other cast and crew members have continued their involvement with the project as outreach coordinators and facilitators for video-based workshops, leading discussion of the film and leading the SGBV awareness process in their own community.



## Chang'aa & SGBV in Mathare

The Mathare slum is notoriously the centre of Nairobi's illicit homebrew industry. The potent liquor, known as 'chang'aa' leaves many Kenyans blind or dead. Despite being criminalized, any Mathare resident will tell you the chang'aa business supports a great many families in the area.

'It is this business that has paid school fees for all my children including my daughter who is in the University,' confesses Mary, a chang'aa brewer and one of the women participants who attended a *Sita Kimya* video-based workshop.

But the subject of Chang'aa comes up again and again during discussion of SGBV at *Sita Kimya* screenings in Mathare.

'Many times, children wait for their parents till they fall asleep out on their doorsteps. The parents come back home sometimes as late as 11pm. Many such children are therefore targeted by strangers who come about as good Samaritans only to take the child to his house and defile them,' says Kamau, a 27 year old young man at another screening.

Some youthful residents organize themselves into vigilantes to secure the 'dangerous' areas.

'The challenge of vigilantes is that they start with a good intention but soon end up becoming terrorists and gangs. They protect suspected rapists and act as local courts for SGBV disputes. It keeps all the issues concealed and makes it hard to know or even help a survivor,' says Moses, another workshop participant.

Since the *Sita Kimya* campaign began in Mathare, these issues have been discussed freely in many facilitated and public screenings. One of FilmAid's local partners in Mathare is an MSF France (Doctors Without Borders) clinic that provides 24 hour medical services to SGBV survivors and advises them on legal proceedings to pursue. According to Mr. Juma Mukabane, a Project Officer for MSF France, they have seen an increase in the number of persons who come in for help since the *Sita Kimya* campaign began.

'*Sita Kimya* has made the issues of SGBV in Mathare become the subject of discussion in many meetings, forums and even households, at MSF, we have been receiving many people who come for services. We therefore really value the partnership with FilmAid and would like it to continue even further.'

## MOBILE CINEMA & VIDEO-BASED WORKSHOPS



A Mobile Cinema screening in Mathare

Once the film was completed it was time for the real work to begin. The most important element of a project such as *Sita Kimya* is the ability to take the film to relevant audiences. Through regular screenings in different locations within the target communities FilmAid has been able to bring *Sita Kimya* to an audience of more than 75,000 to date.

FilmAid uses two complementary methods for screening *Sita Kimya* within Kenya's informal settlements: Mobile Cinema and video-based workshops. Through Mobile Cinema screenings on large inflatable screens in public spaces, *Sita Kimya* is able to reach large audiences, generating mass awareness and creating community dialogue. Through video-based workshops, smaller groups are targeted with more in-depth information and discussion, reinforcing the project's messages amongst those audiences most in need, and fostering ongoing community outreach.

### Mobile Cinema

Regular Mobile Cinema screenings are held in open public spaces within the target communities, such as playing fields or community squares. Before each screening facilitators will conduct outreach mobilization, notifying local residents about the screening. The film is projected onto a giant inflatable screen set up for the occasion.

As the sun goes down and the audience arrives for a Mobile Cinema screening music is played out of powerful speakers, creating a positive atmosphere and attracting larger crowds. A trained FilmAid facilitator – usually from the local community - warms up the crowd and introduces the film. Depending on the screening location and community outreach, these screenings are occasionally accompanied by performances or closely related messages from community leaders which bring an even more local aspect to SGBV discussions.

These large-scale screenings are often one of the few opportunities for public entertainment in Kenya's informal settlements, and the community atmosphere that is generated through people coming together in a local space to watch the film is an important part of the success of Mobile Cinema. Security can be an issue at public gatherings of this sort, so great care is taken in choice of location, and local security staff are hired for the events through community outreach.

## Video-Based Workshops

To complement the community awareness generated through large audience screenings FilmAid uses a program of targeted video-based workshops to bring a deeper understanding of SGBV issues to those most affected.

Film, with its ability to transcend language and literacy barriers, is an incredibly powerful tool for the spread of information, education, and awareness - but it is at its most effective when used in partnership with wider community dialogue and facilitated training. FilmAid's video-based workshops take films produced within a given community and use them as a launching point for a trained, local facilitator to lead a discussion on issues critical to the audience. By breaking down the film – Which character did what? What could they have done differently? – the audience learns from each other as well as from the facilitator and the film itself. Through these intimate workshops, sensitive issues ranging from SGBV, maternal health, HIV/AIDS awareness or simply the importance of mosquito nets, can be discussed openly and in depth.

Typically a video-based workshop will have an audience of 20 to 30 individuals and will be held in different locations allowing outreach to widespread sections of the community. Often a workshop may target a specific audience – community leaders or an existing youth group or women's group for example. Workshops for the *Sita Kimya* campaign have been held for women and children, including a number of SGBV survivor groups. Importantly, workshops have also been held for men, including screenings specifically for perpetrators of SGBV crime.

Video-based workshops conducted as part of the *Sita Kimya* campaign have to date reached more than 12,000 people, serving as a major platform for community education on SGBV issues.

## A CONVERSATION STARTER



The credits role in the crowded tin shed and as the room bursts into conversation Sam switches off the television. He greets the audience of 25 women and cracks a joke. They have just watched *Sita Kimya*.

Sam's face is familiar. In the film which has just ended he plays the perpetrator of a violent sexual assault. Now he is standing in a room full of women and girls – many of them survivors of such violence themselves. But in real life Sam is not the bad guy. Just the opposite - he's here to lead a discussion on sexual and gender based violence.

Sam asks the women about the things they have seen in the film. Was a particular character raped? Or was it something else? What could she have done about it? What about another character – what could he have done to stop what was happening? The conversation is lively, punctuated by laughter and jokes. But the upbeat mood doesn't hide the fact that for the women in this audience the subject matter is extremely serious.



Using the *Sita Kimya* film as a starting point, the women talk about what sexual and gender based violence is – what it means to them. They talk about definitions. They talk about how to report things to the authorities. What evidence is needed? Where to find help? How to get medical attention? What to do if the perpetrator is your husband? All of these issues are teased out through the stories told in the film.

What is obvious is that these are local stories, Kenyan stories, told through local voices. The characters are real to the audience, they know the people in the film – sometimes literally. Relating is easy. The discussion switches back and forth between events in the film and events in the neighbourhood naturally, the distinction barely made.



The crowd gathers at dusk before a Mobile Cinema screening in Mathare



Women attend a facilitated screening in Kibera

## CHILDREN'S CUT-DOWN & WORKSHOPS



A FilmAid facilitator conducts a workshop using the children's cut-downs of *Sita Kimya* in Mathare

With a topic as sensitive as SGBV it is unsurprising that many of the scenes in *Sita Kimya* are not appropriate for young children. But SGBV awareness is an absolutely critical issue for this age group. In one recent study 58% of Kenyan school children reported experiencing sexual harassment of some kind, while a staggering 29% of boys and 24% of girls reported being forced or coerced into unwanted sex.<sup>8</sup> Younger audiences cannot be left out.

In response to this need FilmAid produced two short films, or 'cut-downs', edited from the main feature which are directed at children and suitable for this audience. These children's cut-downs have been used to conduct child-friendly workshops on SGBV for young audiences within the target communities. These children's workshops are conducted with the support and participation of local schools and youth-groups, and often incorporate theatre, music and role-play performances by the children themselves. The feedback from these lively sessions has been extremely positive.

### The Mouths of Babies

The facilitator of the session, Mercy, found that many of the children kept giggling and gave 'politically correct' answers to her questions. At this point, she decided to change her method. Mercy gave pieces of paper to the children and asked them to each write a personal story or something that happened to someone they knew without signing their names. When she collected the papers she noticed that a few children were very quiet and seemed worried. After reading the contents of each paper she understood why.

One of the papers had the writing,

'My father is my boyfriend, he sleeps with me every day. I don't know what to do.'

On another was written,

'My friend was raped by street boys. I ran away.'

A third paper read,

'My neighbour's child was found dead and her body dumped by the river. She had been raped first.'

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<sup>8</sup> <http://werkenya.org/werk/images/SGBV.pdf>

## IMPACT & EXPANSION

‘For us we have seen a rise in reporting of cases. Once Sita Kimya started everyone who called the GBV hotline knew about it. They would tell us “Sita Kimya”, I won’t be silent.’

– Zaina Ahmed, MSF Belgium, SGBV Clinic, Kibera

More than a year after the Sita Kimya Campaign began in Kibera its presence is still clearly evident. Sita Kimya murals dot the landscape and Sita Kimya t-shirts are a common sight. The expression ‘Sita Kimya’, or ‘I won’t be silent’ has reportedly become a common expression, incorporated into local slang. A critical issue which has been largely taboo in Kenya’s conservative society is gradually becoming an open topic of conversation in the informal settlements reached through the program.

‘Recently a child was defiled in this neighbourhood. The mother wanted to keep quiet and do nothing because she was ashamed, but people in the community told her she must seek treatment and make a report. They would never have done that before Sita Kimya.’

– Pauline, Community Leader and Small Business Owner, Mathare

FilmAid has conducted ongoing monitoring and evaluation of the *Sita Kimya* screening program throughout its duration. While crowd numbers at large-scale public Mobile Cinema screens must necessarily be estimated, FilmAid can conservatively place the audience for *Sita Kimya* across the three locations of Kibera, Mathare and Bangladesh at more than 75,000. In Kibera, where the screening program has been running the longest, population estimates vary wildly, but it is likely that audiences for *Sita Kimya* to date represent almost 25% of the total community – possibly much higher.<sup>9</sup> More than 12,000 people have attended video-based workshops, receiving in-depth training on SGBV issues from trained facilitators.

Knowledge assessments completed pre and post screening for video-based workshops demonstrate a clear rise in understanding of key issues. This is demonstrated by a drop in ‘basic or moderate’ understanding and a corresponding increase in ‘good and excellent’ understanding of selected issues. On average knowledge about these topics increased by 49.5%, calculated from the change between ‘basic or moderate’ and ‘good or excellent’ understanding.

Crucially, this impact is translating into tangible results. A major element of the *Sita Kimya* project is directed at raising awareness of available services – legal, health, counselling and support – available for victims of SGBV. While it is extraordinarily difficult to quantify the impact of a project such as *Sita Kimya* has on the uptake of these services in an environment where many other factors are at play, there is ample anecdotal evidence to suggest that the effect has been substantial.<sup>10</sup>

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<sup>9</sup> Estimates of Kibera’s population vary between 170,000 in the Kenyan census, and around a million according to some NGO reports. FilmAid generally accepts an estimation of around 250,000.

<sup>10</sup> The major SGBV service providers in the target communities are MSF France and Belgium, who do not release exact reporting data due to confidentiality issues.

‘We have seen an increase in the number of people reporting to the clinic, and especially in the number of people reporting within 72 hours of the incident occurring – which is very important. People coming to the clinic now have a much better understanding of the services available, such as drugs [antiretrovirals] and counselling services. They are bringing their children, and even village-elders and community leaders are sending children to the clinic. We are also seeing more people seeking legal action – they understand that they need medical verification to make a legal report.’

– Michael Njuguna, MSF France, Blue House SGBV Clinic, Mathare.

‘Before, people thought the first step had to be the police – and no one in Kibera wants to get involved with the police. But now, thanks to the awareness raising, they know rape is a medical issue as well as a legal one. They can come here for help first.’

– Zaina Ahmed, MSF Belgium, SGBV Clinic, Kibera

Community involvement has been a fundamental part of every aspect of the project, and the feedback received by FilmAid throughout has been overwhelming. The facilitators for *Sita Kimya* events, usually members of the community themselves, are routinely approached by participants with personal stories which testify to the importance of the program, as well as requests to conduct further screenings or expand to new locations.

Analysis of quantitative and qualitative data from the Mombasa pilot program in the Bangladesh settlement is ongoing, however initial feedback has been positive.

## Expansion

FilmAid is currently developing plans to expand the program further, building on the foundations successfully laid in 2010 and 2011. In addition to opening up new screening locations throughout Kenya, new content will be created to compliment the *Sita Kimya* brand. An adaption of the film for Mombasa and other coastal communities is in discussion, and similarly themed content may be developed around health issues, such as maternal health and HIV/AIDS, which are closely related to SGBV, critical to informal settlement communities in Nairobi and elsewhere, and are relevant to the objectives.

The success of the *Sita Kimya* children’s cut-downs and workshops has also led to the potential development of a school-based outreach program, utilizing student participation to generate a wide range of content and activities for this important audience.

SGBV remains a critical problem throughout Kenya, and there is clearly a critical and evolving role for *Sita Kimya* to play in the ongoing campaign to raise awareness and ultimately change behaviour around this issue.

‘Rape has huge stigma. Stigma is still there and that is our biggest challenge. Once fear is gone people can seek medical help. You need to make noise. With HIV that's where we started, and now a lot of the stigma has gone down. That's where we need to be with rape.’

– Zaina Ahmed, MSF Belgium, SGBV Clinic, Kibera.