

THE Refugee

MAGAZINE

SEPTEMBER 2018
SPECIAL EDITION

Aminah Rwimo

'I always dreamt of
acting or modeling'

Moulid Hujale

The Man Behind The Refugee Magazine

PLUS MUCH MORE!



Projecting hope. Changing lives



★★★★★
**FILMAID
FILM
FESTIVAL**
★★★★★

2018

@filmmaidkenya

#FAFF2018

**11th ANNUAL
FILM FESTIVAL**

Dadaab
Sept: 03 - 07

Kakuma
Sept: 10 - 14

Nairobi
Sept: 17 - 21

MY STORY MY VOICE YOUR MOVE



HFPA.



Inside



4

Powerful Dream No Hardship Can Stop

A story of Mouldid Hujale the co-founder of the Refugee Magazine back to offer media training with FilmAid.

12

Interview: Stella Suge

Exclusive one on one with Stella Suge, FilmAid Kenya's Country Director.

23

My Dreams Through The Camera Lens

Yannick Unk Ruhimbasa, now emerging as one of Kakuma's finest photographers speaks of his tumultuous journey.

15

Is It Time To Rethink Dadaab Refugee Camp?

Durable solutions for refugees finding themselves in Dadaab have diminished, with resettlement possibilities reduced following the change in policy in most European countries and the USA which used to account for most of the Somali refugee movements.

6

Interview: Aminah Rwimo

Born in the province of Uvira in the Democratic Republic of Congo, Aminah, 25, arrived in Kakuma refugee camp in 2009. For eight years, she has been an award winning filmmaker.

8

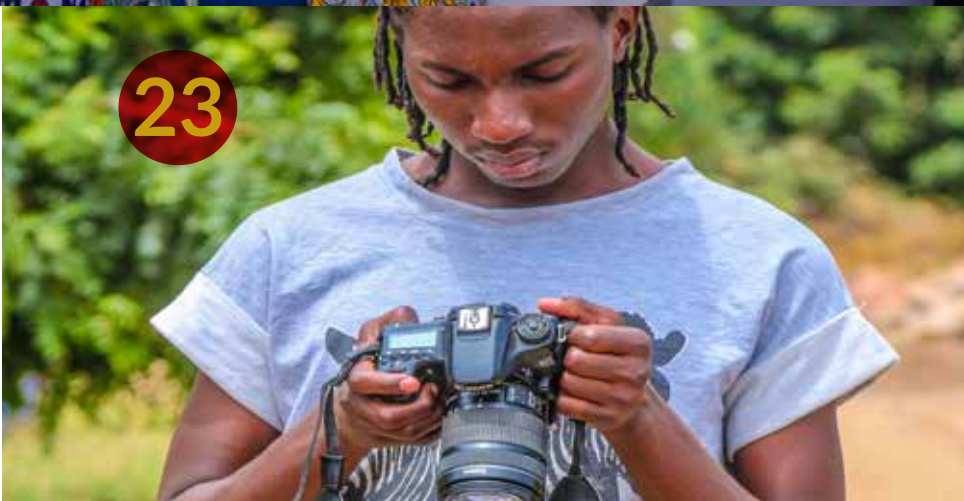
Nyandeng Spurs With The Filmboys

Following in the footsteps of her inspiration, Aminah Rwimo, the 21 year old Nyandeng has so far filmed her first story and is currently working on her second Film.



6

12



23

TALK TO US



@TheRefugeeMag



www.film Aid.org
www.issuu.com/therefugeemagazine



The Refugee Magazine

FilmAid

Projecting hope. Changing lives.

ABOUT US

The Refugee is a publication written by refugees living in Dadaab and Kakuma and about the refugees. These writers have been trained by FilmAid in basic journalism under FilmAid's Journalism Training Program. It is published by FilmAid and supported by PRM, UNHCR, and other partner organizations.

CONTACT US

therefugeemag@gmail.com
www.facebook.com/therefugee
www.film Aid.org/publications

FILMAID FILM FESTIVAL COMES CALLING

The 11th Annual FilmAid Film Festival has come calling and we are glad to be part of it. Far from being one of FilmAid's activities, the momentous event stands as the epitome of celebrating FilmMakers from the refugee camp and across the world. The event has brought to life the refugee magazine after one year of silence. In this special edition we put together compelling stories from both Kakuma and Dadaab for the first time.

This year's theme "My Story. My Voice. Your Move" is a celebration of self-expression and determination. It is also a platform for young refugee filmmakers to assert their right to be heard, and a call for the world to listen and take collective action.

Take a leaf to stay focused from great individuals who feature in this issue starting with Moulid Hujale, A former FilmAid media student and co-founder of the refugee Magazine who now dwells in the UK. He is back in the country to offer media training in Dadaab Refugee Camp after successfully attaining a masters degree in Journalism from Kingston University, London.

We caught up with FilmAid Kenya's Country Director, Stella Suge who takes us through the highs and lows in her career. She addresses young budding filmmakers and career men and woman with bit and pieces of what it takes to be successfull in life by touching on her journey though the ladder of success.

Enjoy

EDITORIAL TEAM

THE TEAM

EXECUTIVE PRODUCERS

COUNTRY DIRECTOR
Stella Suge

PROGRAMMES DIRECTOR
Mordecai Odera

CREATIVE AND CONTENT DIRECTOR
Aroji Otieno

REGIONAL EXTERNAL COMMUNICATIONS MANAGER
Sarah Mallia

EDITOR IN CHIEF

Eric Sande

ISSUE EDITOR

Isaac Onyango

SUB EDITORS

Mohamed Jimale
Joseph Okello

DESIGN AND LAYOUT

Eric Sande

PHOTOGRAPHERS

Mohamed Jimale
Eric Sande
Abdul Patient
Isaac Onyango
Ali Shimoy

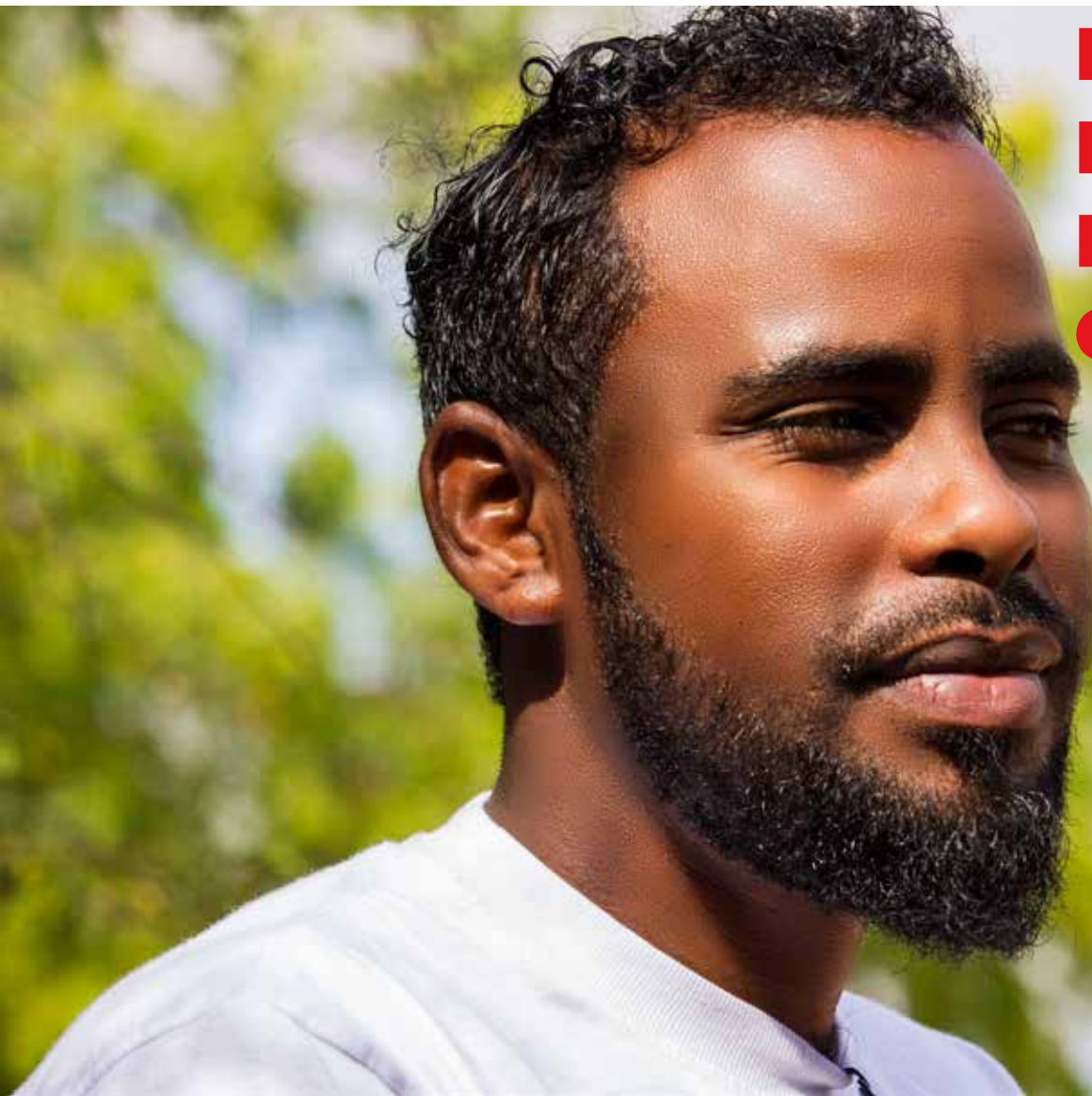
CONTRIBUTORS

Mohamed Jimale
Hassan Kaffi
Moulid Hujale
Gang Nyabuol
Joseph Okello
Victor Ndula
Joseph Okello
Calleb Odhiambo
Eric Sande



Mohamed Bule, 8 , Born without arms takes a selfie using his legs with FilmAid crew in Hagadera camp, Dadaab.

Powerful Dream No Hardship Can Stop



©FilmAid/Eric Sande

By Moulid Hujale

After witnessing the lack of opportunities for youth in Dadaab and the need to provide a voice for refugees, Moulid together with other refugee journalists started the Refugee Newsletter-now The Refugee Magazine reaching out to many refugees and humanitarian organisations. He candidly narrates his story.

Dadaab has a special place in my heart, it is the only home I knew for most of my teenage life after fleeing conflict in Somalia at a young age. It is where I grew up, went to School and established myself as a humanitarian journalist.

I left Dadaab about five years ago when I got a job in Somalia, first, working with the ministry of education and later joined the UN Mission in Mogadishu. Unfortunately, I had to leave Somalia again due to insecurity, particularly violence against journalists and moved to the UK where I currently live. However, Dadaab has always been in my mind, I take every opportunity to bring Dadaab to the world's attention.

Coming back to Dadaab to

work with FilmAid media students this summer to inspire and share with them my skills and experiences is really exciting. Most of my former team members have gone, either resettled or returned to Somalia but the new students I met are simply amazing. I can see myself in their eyes, eager to grasp new knowledge, asking me questions about how I started the first refugee Magazine in Dadaab, how that helped me build confidence to write for international media organisations and how I got a job in Somalia?

I am privileged to be in a position to answer these questions as I, very much, relate to the students. During my time at FilmAid training programme, we used to have foreign

journalists and media experts coming to us to train us but what is different now is that I was here, in their position just few years ago, and for me to come back and share real life experience is extremely powerful. I could see the glimmer of hope and the feeling of 'we too can make it' in their faces.

Permanent home

No one chooses to be a refugee, my family had no choice when we fled Somalia but looking back, I think, fleeing to the camps was a better option than living in the war zone. At least, in Dadaab, there was no killing, no explosions and no fear of being forced to join the armed groups.

I was about ten years old when we first came to the camps and settled in Ifo, one of the oldest camps that make up Dadaab refugee complex. My early memory of Dadaab is filled with isolation and despair. What started as a temporary solution to the civil war in Somalia gradually turned out to be a permanent home. However, behind the misery lay a dream so powerful that no hardship could ever stop it. It is this hope that kept me going.

I had a passion for journalism and I have always wanted to be a journalist, right from my high school. I used to read weekly news bulletin at the school parade, reporting on things like the camp's local football

tournament, the refugee leadership elections and which charity was doing what in the camp.

After completing my secondary education, I joined Filmaid media training program in 2010 where I co-founded the first Refugee Magazine in Dadaab. The magazine was a breakthrough in our desire to be champions in our community, soon we became known in the camps.

Empowerment

We used to work closely with the camp leadership, attend inter-agency meetings and got a voice in the day-to-day camp operations. We were empowered to use the media to speak up for our rights and represent our community. In addition to the publication of the Magazine we used to produce short documentaries and radio dramas that amplify the stories of the refugees to the world.

However, a lot has changed in Dadaab since I was here, from Kenya's push to close the camps to Trump's administration travel ban, it feels like it is the worst time to be in Dadaab since it was first established more than 25 years ago.

Reshape Aid

Dadaab seems to have been forgotten due to the growing refugee crisis elsewhere in the world such as Syria and South Sudan. Many aid agencies have either scaled down services or withdrawn because of limited funding, this means even the students could not publish the Magazine regularly. The facilities and training equipments are not sufficient but they still continue to utilise the little they have to pursue their dreams.

In a world of competing priorities, refugees need to thrive, not just survive. They want to gain skills to build their capacity and stand on their own feet. Imagine being confined in a camp for a quarter of a century just waiting for handouts to stay a live? We need to support them and prepare them for the future. We have to change the way we do things and reshape aid to help refugees achieve their potential.

In a world of competing priorities, refugees need to thrive, not just survive.



©FilmAid/Sande

Aminah Rwimo

Born in the province of Uvira in the Democratic Republic of Congo, Aminah, 25, arrived in Kakuma refugee camp in 2009. She is an award winning filmmaker. Her film 'It Has Killed My Mother' has won awards in Kenya's Slum Film Festival and also Global Immigration Film Festival last year. It was nominated in the Film school category at the recent Zanzibar Film Festival.

'I always dreamt of acting or modeling'

Q. Tell us a little bit of your childhood

A: (Giggling) Growing up in Uvira was fun. I was very sharp. I learnt things very fast. I was quite jumpy and couldn't stay at one place. I was a fighter too and I would never accept defeat. I always went for what I wanted. I went to school like most children. I however started school at a very young age. My mother was a teacher so she would go to work but since I was very little she would take me along with her.

Q. What was your first impression of Kakuma?

A: I first arrived at Nairobi. The distance between Nairobi and Kakuma is quite long huh! That was my first impression. When I got to Kakuma, the sun was so hot, the food was strange to me, the water was salty and I couldn't understand how people walked in cloths in that much heat. For a moment I did think we were still a long way from where we here headed.

Q. How did you know its Filmmaking?

A: I did not know. I always dreamt of being an actress or a model for a cloth line. I still have the dream. When I got to Kakuma I attended so many trainings, I would apply for any training opening and that is how I ended up training in filmmaking. I applied for Filmmaking training with Filmaid knowing I was going to be trained in acting but it was film production. Luckily I loved it.

Q. Who inspired you?

A: I marveled at FilmAid's production crew moving around with big cameras on film set. I thought it was fun

and satisfying. This growing interest made me look into the works of other filmmakers and actors. I was particularly impressed with Lupita Nyong'o's story. I knew if only I work extra hard I can achieve or reach my full potential.

Q. How has your journey been like to be where you are today?

A: It has been a long bumpy ride. But I would go another round of it if I had to because it has made me realize my purpose. I am a French speaker so learning with English speakers was not easy for me. I was starting a couple steps behind the rest so I had to work twice as hard.

I lost my respect and dignity in the community when all manner of gossip went round about me. I heard it all, I was not feminine enough, and that I was always roving around with boys.

But I have met inspirational people who have shaped my journey. Joyce Iregi a film director during one of the production told me that this field is not for the fainthearted, and that to survive in this field I needed courage and the will to work extra hard and here I am.





Aminah poses for a photo in Zanzibar during ZIFF event

©FilmAid/Abdul Patient

Q. Any bad experiences as a filmmaker?

A: When we were doing our final classroom projects I didn't know what to write and what to tell the world. A classmate encouraged me and I wrote my own life story. I called it Homeland. I didn't want to act my own story so I looked for someone else to cast. I couldn't find anyone but a good friend of mine agreed to. But she bailed out just a day before the shoot. I cried all night. We however went ahead and shot it.

Q. What are some of your best memories?

A: When one of my Film was screened at Amnesty International my heart melted when I saw the screening hall fill up and when I went up to pick my Award at the Slum Film festival. I always wanted to hold my dress walking up those stairs. I did it! And recently when I had the opportunity to travel to Zanzibar for the Zanzibar Film Festival.

Q. How many movies so far?

A: I have produced four films so far, one Public Service Announcement, one short Film and two docudramas.

Q. What inspires you to keep making Film?

A: The love and passion for filmmaking is the force that drives me to want to do more. I have to also admit that there is a part of me that just strives to disapprove the naysayers.

Q. What next after "It has killed my mother"?

A: Am currently working on a script for my next big project. I can't disclose more at the moment

Q. What do you think you have achieved or have failed to achieve so far?

A: I have regained my respect and I continue to educate the communities around me through my films. My little shame is that I am not yet where I have always envisioned myself. I want to learn English. I am working on that though.

Q. In your projects you work with Abdul Patient, how did you two meet?

A: I first met Abdul when I joined a dance group called the "black snakes" which I didn't stay in for long. I later met him when he was a facilitator and I a student, when I graduated we worked as Media Training facilitators.

Q. How did you know you wanted to work with Abdul?

A: After participating in a number of productions with him, it was easy to tell he had good work ethics and I knew we could work together. So we started putting together our personal projects.

Q. How is working with Abdul like?

A: He is super talented with his camera and he is a hardworking individual whom you cannot blur his focus. We have had our fair share of fights, sometimes on set but if you've been to any film set anywhere in the world, this is not uncommon because everybody wants the best for the project.

Q. What are the future plans?

A: I am part of a team working on building a film and media oriented Community Based Organization, it is work in progress.

Q. Advice to those who want to join the Filmmaking industry?

A: If you love it go for it. It may not seem easy but despite the stumbling blocks along the way, your determination and hard work will define who you become.

NYANDENG SPURS WITH THE FILMBOYS!

By Gang Nyabuol

Following in the footsteps of her inspiration, Aminah Rwimo, the 21 year old Nyandeng has so far filmed her first story and is currently working on her second Film 'The second chance'. She intends to write more stories and submit her works to various film festivals locally and in the region.



There are worlds of men and there are worlds of women. In between these two worlds sits a world for all who dare. There is just no world for those who fail to contemplate as Margaret Nyandeng shares in her journey into filmmaking with Gang Nyabuol.

Margaret Nyandeng, came to Kakuma Refugee Camp in 2017. That's barely a year ago from basic math, so I ask her where she had been before she came to the camp? In a quiet but audible voice she says, "I was living and going to school in Nairobi." And I quip, "so why did you have to come to the camp if half your life you lived in the capital?" To which she responds, "I came to look for college scholarship."

Inspired by a fellow refugee filmmaker Amina Rwimo, Nyandeng vowed to write one of her own films. "I have always looked up to Amina ever since I watched her 'It has killed my mother' film," said Nyandeng.

But Nyandeng's love for films goes way back when she a young girl. "I remember when I was a kid, I would watch animations and local television series all day whenever there was school breaks

or over the weekends." So when she came of age and got introduced to Youtube, she would scour the internet just to learn what goes into the filmmaking process.

So how did she get into filmmaking, I ask?

"I would say, out of curiosity. I joined the Film training out of sheer curiosity, I knew I loved films but I didn't know exactly what happens in the actual process, I needed to understand this," said Nyandeng a bright smile covering her face.

Arriving in Kakuma for the first time with so much expectation, she would find it was never going to be easy. Nothing was promised. "I knew it was not going to be rosy but I kept my fingers crossed that it was never going to be difficult especially for a first timer like me."

Leaving Nairobi as a South Sudanese and swapping this sense of belonging with becoming a refugee was the genesis of her realization that it was never going to be same again. So much had to change within so little time.

"Did she really want to do this? Amidst the struggle with the harsh weather, the scorching sun

and the unsettling high temperatures Nyandeng had other struggles too.

"I had to learn my mother tongue or I was going to be an outcast. I had to accept the fact that I was now a refugee," says Nyandeng.

Two months into her settling in the camp, she enrolled for the FilmAid run media training. "I recall going for the interview and only finding a handful of girls waiting to be interviewed, purses and credentials tightly clasped or resting on their crossed legs. There was half hope I could get a chance and half despair the boys would sweep them all," she says with nostalgia.

Family objection

In the moments leading to her enrolling for the media training, Nyandeng recalls having to deal with her family's objection of her joining the film training class.

"My family was against the idea of me attending Film classes because my coming to the camp was to get a scholarship and go to university."

With a distant smile she says, "They thought I was going to be an actress and behave badly on



set. But when I talked to my dad, he understood what I was really getting into because he understood what I wanted, he also had some knowledge of what film making is."

"Being the only female student I sometimes feel misplaced when around them but I get encouraged and confident from their kudos and bravos! They are a bunch of nice people."

Following in the footsteps of her inspiration, Amina Rwimo, the 21-year Nyandeng has so far filmed her first story and is currently working on her second Film 'The second chance'. She intends to write more stories and submit her works to various film festivals locally and in the region.

"The beauty of where I sit right now after these past 2 years of training is that I can now write and tell my people's stories."

JOURNALIST ON A MISSION



©FilmAid/Mohamed Jimale

Farah Abdul Geid conducting an interview in Hagadera market

His efforts are often discouraged by many people in the community but Farah is not one to give up. The determined journalist talks of not being taken seriously by some sources for his stories.

By Mohamed Jimale

When Farah Abdul Geid was ten, he suffered from an unknown disease, which left him bound to a wheelchair. The civil war was raging in Somali, and Farah could not receive the proper medical care. He and his family fled to Kenya in 1991 to seek asylum.

Farah was born in Somalia capital Mogadishu, the first born in a family of four. His father was a farmer and the family depended on the farm products. The 34-year-old Somali journalist recalls that fleeing to Kenya wasn't easy.

"We had dreadful journey from Mogadishu to Dadaab camps. It took us three weeks to reach the border where UNHCR received us and registered us as refugees at the camp," he explains.

EDUCATION

Farah started attending school

in 1995 at Central Primary School in Dagahaley. He left the school in standard 7 when his family moved from Dagahaley to Hagadera for reasons he declines to share. He completed his primary education in Hagadera camp at Undugu Primary School attaining impressive grades that gave him a place at Hagadera High School. Unfortunately, he could not take the offer due to his disability. It was not possible for him to use the sandy roads in Hagadera on a daily basis on his way to school. However, that did not mean the end of his education. He was transferred to Dagahaley Secondary where he took his secondary education.

CAREER

Despite his disability, Farah's journalism career began when he was just fifteen years old, "I loved journalism since childhood. I used to listen to radios especially BBC Somali

program and dreamed of one day becoming like the famous late Somali journalist, Cowke.

"Throughout my days in secondary I was dreaming and getting momentum, I developed professional goals and believed the power of media, it is in this way that I had realized I can achieve my dream," he says.

"That long-awaited chance came when I got an opportunity to explore my love for journalism in Norwegian refugee council's YEP program where I learned journalism in a 12-month course.

After the 12 month course, Farah got an internship opportunity at Radio Gargaar a local station in Hagadera that airs humanitarian programs for Dadaab refugees, "This is where I got a platform to showcase the talent in me," he explains.

His efforts are often

discouraged by many people in the community but Farah is not one to give up. He talks of not being taken seriously by sources for his stories.

"One day when I was working on a story about the plight of people living with disability and I needed a source from the community leadership structure but to my surprise, none of them could talk to me because I am disabled. They thought I couldn't be journalist and what I recorded from them would not go anywhere. I felt really embarrassed, I cried for some time and even thought of quitting journalism but my goal was bigger than that and I kept going, knowing that some people looked up to me for motivation", he says.

CHALLENGES

People living with disability fail to go to school because of the way people perceive them. Farah explains how they are been discriminated against, "They call us derogative words like limping (Jeri) no legs (curyaan), they call us bad names and look down on us and see us as inferior beings,

they refer to us as bad omen" he says. Sometimes when he's at work, children run away with his equipment like voice recorder and cameras.

"They see me on a wheelchair and realize that I cannot run. Other than at work, people living with disabilities are vulnerable to disease and injures because they cannot access the communal latrines used in the camps

DREAMS

"My aim is to represent people living with disability and give them voice to tell their stories. I want to change the world through journalism, the profession is seen as impossible for disabled people, but I feel like I made it. I see journalism as an aid that can change community perception on something, the challenges and sufferings I am subjected to outweigh what I receive in return."

Farah is a role model to many people living with disability. Some feel encouraged when they see him in the media. His efforts are turning fruitful with many people in the camps admiring his journalism.



POETRY

DREAMS SHALL AWAKE AGAIN

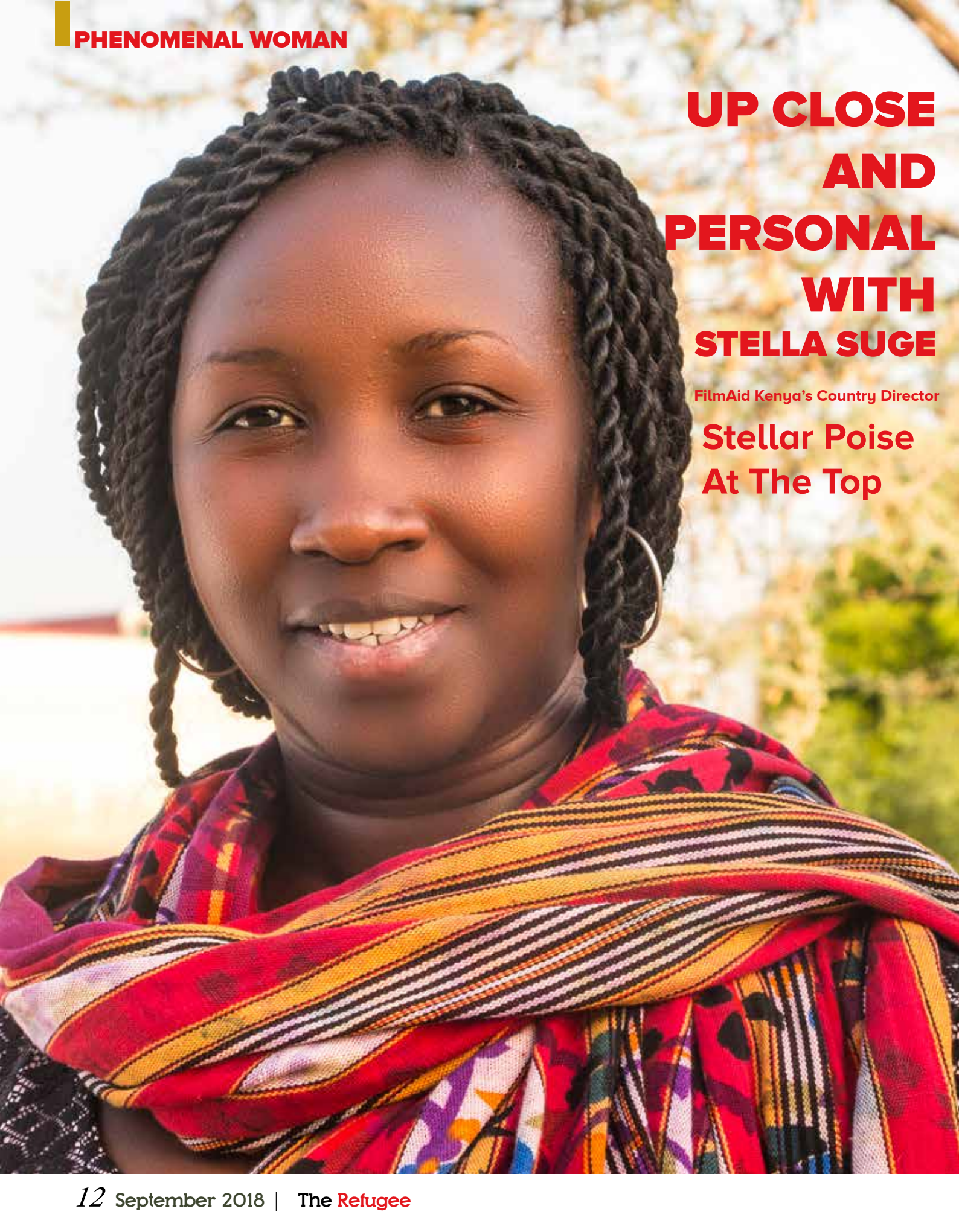
By Okelo Sejo

The early roosters long grazing
the fields
Building grudges with weaning
hens
A beautiful sun rises
coloring the eastern horizon with
warm orange trails
slowly they extend out
and soon they will disappear

Hot is what I feel
upon a ray gracing my face
for it has shone on the globe
and it's bright enough for the
un-envisioned minds
to feel its blinding brightness
ooh! What a marvel the mystery
of nature

Orange is the colour
painted on the western horizon
for the sun is dipping
and soon shall settle beyond the
dark walls
Allowing a sinister grey envelope
But the moon will charge along
with her twinkle-twinkle little
stars

The graining hens are calling for
their chicks
doors shut behind the grumpy
faces
Gathering by the fireside the
elderly telling long scary tales
to the young naive minds
it is a nightfall again
And all our dreams shall awake
again



PHENOMENAL WOMAN

**UP CLOSE
AND
PERSONAL
WITH
STELLA SUGE**

FilmAid Kenya's Country Director

**Stellar Poise
At The Top**

My name is Stella Suge. I'm a Kenyan, I live in Nairobi and I'm the Country Director for FilmAid Kenya.

In what kind of family and neighbourhood did you grow up?

I was born in a big family of Twelve; six brothers and five sisters in Nandi county, where I spent my early life caring for sheep and cattle, singing to the birds, eating wild fruits and fetching water from the river among other existing adventures of the village. I am married in Mt. Elgon, a beautiful part of this country, gifted with wildlife, mountains, rivers and green pastures. I now live in Nairobi with my husband and two children.

How is it balancing family needs and the demands of your position?

I love my family and I am very passionate about the mission of FilmAid. I worked for about 6 years after University before I got married and that helped me to solidify one part of my life. When I started to work at Malteser Germany, I was initially overwhelmed by the greatness of the job and I can say that I fell in love with work. When I met my husband Rex, it was a transition into a new part of my life. With the love from my husband and children and passion for work, I take it as a gift that I am able to balance family life and work and to live these two parts of my life with an ease.

How have these experiences moulded and sharpened you into the leader you are today?

While growing up, with a father that ruled with an iron fist and a gentle mother, the twelve of us (with many relatives in our home at any given time) worked in the farm, in the house and we had to maintain our school performance. This is my foundation to discipline, obedience, respect and work.

It has been an enriching and satisfactory journey to grow into a position of leadership while learning

to live with my husband and bring up children. Being a parent to me has been one of the greatest experiences; It is the daily experience that gradually, I learn how to live in this new relationship, a new love with my children, caring for their needs, their growth and their destiny. The workspace is a place that as a leader, is about handling the responsibility that is entrusted to me. FilmAid has been a place of great continuous learning with great experience and responsibility and cares for all the staff - Refugees and National as well as the FilmAid Media Students.

Books or films?

I love books more. My first attraction to films was at FilmAid when I visited Kakuma and attended our Evening Screening. I watched the film 'Rabbit-proof Fence' that is set in Aboriginal Australia. Evening screening itself is such an amazing set and at the time, more than 5000 members of Kakuma community attended the screening. My husband loves films and with time, Rex and FilmAid influenced and helped develop the habit and love for films.

What books exist on your night stand and what are you currently reading?

Currently, I am reading **Wangari Maathai, UNBOWED: One Woman's Story**. Wangari Maathai is a great Kenyan, a Winner of the Nobel Peace Prize. Although she passed on, she is a wonderful Kenyan woman who has worked to preserve the environment.

Any particular take home from what you are watching?

FilmAid's films focus on addressing the wellbeing and protection of families in Kenya's refugee camps. The society I come from share similar social issues with the refugees ranging from domestic violence to female genital mutilation, education and other rights and protection issues affecting various households. Films are a great source of entertainment, expression of creative

works and self-expression and each work of film has in it an expression of who we are.

What is the most memorable speech you ever heard and why?

There are people that I love, follow and listen to and have all contributed to the person I'm today. As a young person, I followed my sister Romana and today, I mainly listen to and follow Father Luigi Guissani. His greatness and teachings have shaped my daily life; my life with Rex and the children, my friends, my way of working, relating with colleagues, and my style of leadership.

How was your journey like to get to where you are today at FilmAid Kenya?

I joined FilmAid Kenya as the Admin & Finance manager when I was 25 years old. As the Head of Operations, my primary responsibilities revolved around finance, logistics, human resources, administration and procurement processes which forms part of core management. Since I gained solid management responsibility, transitioning into directorship was a smooth one as I had learnt the mode of operations and got acquainted with all the program departments. Over the years, I have learnt so much in refugee protection, filmmaking processes in relation to the communities' needs. At the core of my role as the Country Director is caring in a genuine way for the people that FilmAid serves and FilmAid staff.

Have you always wanted to be a humanitarian worker?

No. When I was in University, I interned for an Audit firm and I

“I joined FilmAid Kenya as the Admin & Finance manager when I was 25 years old.”

expected that I would work in the private sector. My first job at Malteser Germany introduced me to humanitarian response and working in South Sudan turned my original plans around as I started to realize that it was something beautiful to work closely with the people.

When I joined FilmAid, this was solidified by the participatory method of FilmAid that meant at the centre of the work, is the person. My earlier years at FilmAid, a refugee called Catherine Ofwono educated my mind and heart about the humanity of refugees and that the circumstances are different but the heart of man is the same. She was young, beautiful, brilliant, creative, with an infectious smile - full of life.

How does your typical week look like?

I wake up around 4:30 am and check my emails. By 5:45am I help to prepare breakfast for my family. My son wakes up at 6:15 and then leaves for school at 7:15 am.

I usually go to the office at 8.00 am and start work by 8:30 am. Most of the times I work till 5:45 pm then leave for home. I have dinner with my family at around 7.00 pm then most of the times I get back to finalize correspondences with Headquarters before the end of the day. That is pretty much my Monday to Friday.

I spend Saturdays at home doing house chores, cooking and spending time with the children. On Sunday, we go to church for mass and later spend time with friends. Exit one week enter another.

Leadership isn't easy especially in a world that is still male dominated, what has your approach been to leadership?

My style of leadership is influenced by my upbringing, the people that I follow and the values that FilmAid is founded on and that FilmAid's board and upper management holds.

My approach is that the person that we serve must be at the centre, the team that I work with must be valued and well cared for and well

informed of FilmAid's mission and our common goal and the path we must take together to achieve those shared goals.

I grew up amidst six brothers and a father who have tough characters. We worked together, went to school together, played together and because of these shared values, I did not grow up with the perception that I needed to fight for my space as a female but that I understood the space I needed to occupy.

FilmAid was founded by a great female - Caroline Baron. FilmAid is a place where the board and Upper management value women and I see a clear role and a path for me and I don't have to fight for my space as a female. As I understand who I am, my strength and abilities, I build on these to learn and grow.

“Success is seeing young people realizing their full potentials and being able to go outside and conquer the world irrespective of their circumstances.”

As someone who has met and interacted with refugees what do you see when you meet young refugees like Aminah Rwimo and other media students who have passed through FilmAid classes?

Day by day, I see the success of FilmAid. I know that the methodology of FilmAid is credible because it is producing people who are realizing their dreams and becoming successful. Most of our refugee staff, the team leaders, are such great people and they are facing the world in new ways, and they are conquering the world. I feel that more and more we are sharing our humanity together; that the only separation between Stella and Aminah is the circumstances we live in.

What does success mean to you in the context that you work in?

Success is first realizing who you are, your humanity and your role. At FilmAid, what I can define as success is seeing young people realizing their full potentials and being able to go outside and conquer the world irrespective of their circumstances. I have seen Aminah Rwimo, Abdul Patient, Moulid Hijale among many others grow from young people to great young media professionals and day by day, doing great things for themselves, their families and selflessly serving their communities. I see the media students' class of 2017/2018 coming out every single day and understanding more of who they are.

At what point would you feel you've met true success as a leader?

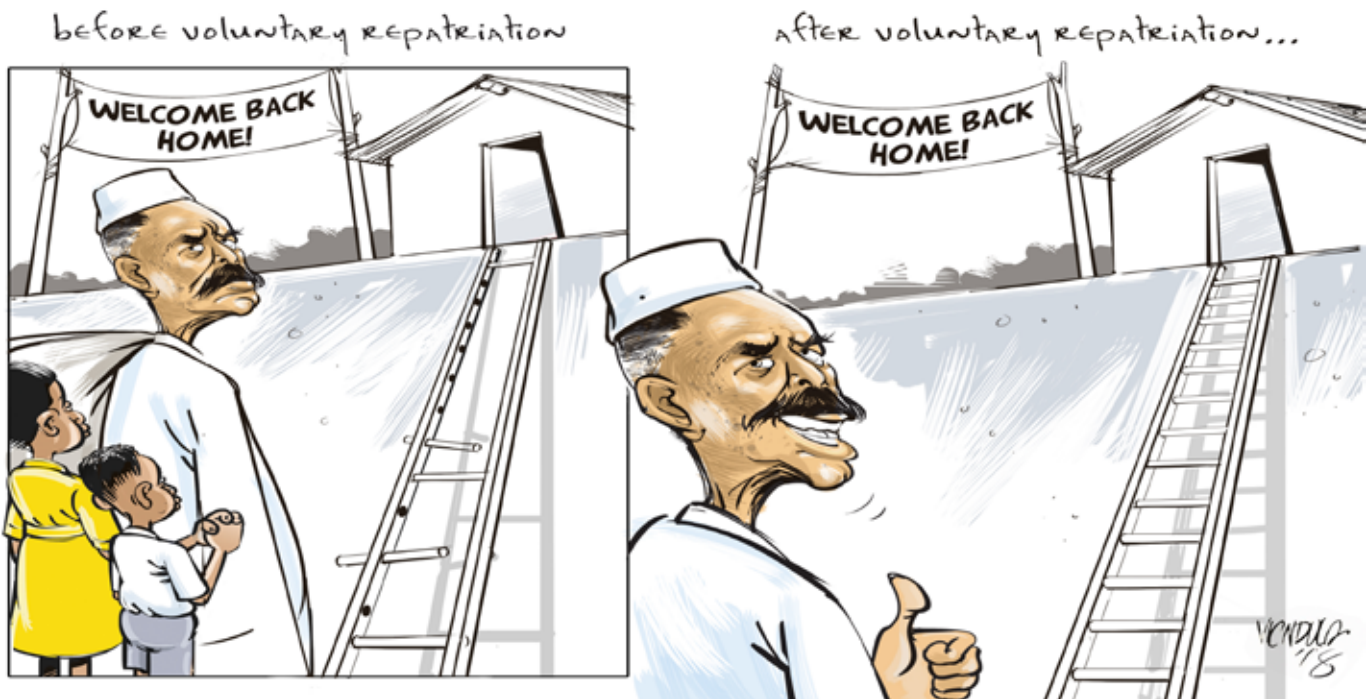
It is a lifelong journey. You know when I was 25 years old; I just wanted to become an Operations Director and not the Country Director. Now the horizon is wider I can strive for greater heights. At a personal level, it is caring for my family and thinking about the future and destiny of my children. It includes all aspects of life including what surrounds me.

What next for FilmAid? What does the future hold for FilmAid?

I think FilmAid holds a big beam of bright future as an organization. It has credible methodology; it has a great philosophy and a great foundation. I think it's future is pretty solid and we have great support from our partners

What would you tell young girls who want to be in a position like yours or in an organization like FilmAid which allow women to take up leadership?

In my experience, my advice is to follow a few principles of self-discipline, respect for oneself and for all, effective communication and develop a culture of work.



IS IT TIME TO RETHINK DADAAB REFUGEE CAMP?

By Calleb Odhiambo

Albert Einstein is broadly credited with the quote “insanity is doing the same thing over and over again, but expecting different results”. This aptly reflects the long standing case of Dadaab which has been a protracted case from what was initially supposed to be a stop gap measure in managing the population streaming from Somalia following the civil war in 1991.

Dadaab remains a clear illustration of the so-called protracted refugee situation, in which refugees have been in exile for at least five years, and are often denied access to the right to work or to freedom of movement. In principle, refugees should have timely access to “durable solutions”, but in practice they are getting trapped in an indefinite limbo were even the few available opportunities continuing to dwindle.

Durable solutions for refugees finding themselves in Dadaab have diminished, with resettlement possibilities reduced following the change in policy in most European countries and the USA which used to account for most of the Somali refugee movements. The ongoing voluntary repatriation has been hampered by several hiccups. This has resulted in the number of those returning to Somalia through the VolRep facilitated process steadily reducing as the years go by. The other remaining durable solution - local integration - remains a challenge that is yet to be explored in Kenya. This consequence of this is that refugees living in the camp remain in limbo for yet another year; the majority without the right to decent work despite having skills. This leaves them at the mercy and risk of becoming perpetual refugees.

From a refugee’s perspective, long-term encampment has been described as a “denial of rights and

a waste of humanity.” Despite being given basics like food water, shelter, medical care and education for their children; the human mind confined to free movement is bound to ask the all too familiar question... “can a man live on food and water alone with no hope in sight for a future they would like to create for themselves”. This is best explained in the following statement by one refugee we shall call Ahmed who lamented thus “My hope is gone but I pass it on to the next generation.” His situation is typical of much wasted talent across the world’s refugee camps.

These protracted circumstances are damaging not only for refugees, but also for host states and the rest of the world. Without opportunity, we risk creating a lost generation — with people sometimes being born in, growing up in, and becoming adults in camps. They provide ideal nurturing grounds for people or groups who can exploit the presence of an alienated, unemployed, and bored youth population. A range of studies have shown how protracted refugee camps in border locations may serve as vectors for the spread of conflict and violence.

There are very few viable alternatives to the dominant camp-based model which has become so inadequate that refugees are moving onwards of their own accord. No wonder the spontaneous movements far outnumber the facilitated VolRep movements back to Somalia.

It’s time we start to rethink the model of Dadaab Refugee camp and ask ourselves some hard questions ranging from whether we need to integrate the host community and the refugees, or allow for free movement of refugees. These are hard questions that do not have simple solutions. In the wake of the much touted Comprehensive Refugee Response Framework (CRRF), there is need to urgently rethink Dadaab Refugee Camp’s future.



©FilmAid/Nathan Sigel

Muhidin Muktar Bashir, a Refugee fine artist, sweating during a hot day while branding Umoja Primary School wall in Hagadera, Dadaab

ART FOR CHANGE

By Eric Sande

Artists from Dadaab use creativity to combat early marriage and protect girls

Dadaab Refugee Settlement provides an expansive canvas for artists to express themselves.

Moving through the vast camps that house roughly 250,000 people, you can be overwhelmed by the dust and haze, but if you're lucky you may catch a glimpse of lively and strikingly colorful works of art on the public walls in the camps. These large-scale murals are the work of refugee artists who were supported by FilmAid's team of fine arts trainers and messaging strategists.

Hagadera, one of the oldest camps that make up the Dadaab complex, now welcomes guests and visitors with a vibrantly colorful mural spanning about 1000 square meter perimeter wall in Umoja Primary School. The artwork is a series of panels depicting moments from a typical Somali girl's life, and celebrating her ability to make her own choices. The goal of the project is to provide context as well as a call-to-action for the community to engage in difficult discussions about Female Genital Mutilation (FGM) and early marriage - cultural practices that have disadvantaged young women across many African countries. Initially, FilmAid and the young artists experienced resistance from some members of the community. They were concerned that the art work and its message would not be in accord



Hassan, a Refugee artist, paints the outlines of a mural of girls playing sports, sponsored by FilmAid in the Hagadera Refugee Camp in Dadaab, Kenya.

with their faith. FilmAid's community based approach demands that we be sensitive to and work with the community. This ensures not only the effectiveness of the message, but also helps protect the individual artists from accusations that they are not adhering to their faith.

A middle aged man who participated in the project, Mulugeta Gashaw Yifru, said, "The first time we made our drawings in Dagahaley camp, the Somali Refugees destroyed our work but after talking to them about its importance, they accepted the drawings and guarded them."

"Our Trainer, Handerson Kiruri, made it easy for me to learn how to express myself with paint, and draw human beings, using shade, proportion and other techniques," according to Mulugeta.

The art pieces about FGM provoke and provide a positive context for conversations among Somalis in the camp, and provides support for the section of the Somali community who would like to end the practice.

"There is nothing as beautiful as refugee artists using their talent in drawing to pass informative messages that are influencing positive behavior change in their community," says

Fatuma Roba, the artists' Project Supervisor. "The project aims at providing a platform for children's voices to be heard and respected," She adds.

FilmAid International conducted a two week, intensive training with nine young artists from the Dadaab Refugee Settlements. Through the workshops participants were able to develop their technical skills as well as expand their ability to incorporate stories, emotions and messages into their art.

With the guidance and mentorship of the trainer, the artists made sketches that were later transferred to five walls. The trainer directly participated in the production of one mural in Dagahaley Camp and supervised the production of the four murals that were painted by the Fine Arts Program trainees. As part of empowering the community, this initiative provided the trainees with a job opportunity to complete the remaining four murals in Hagadera camp.

Since the paintings were completed, children in Dadaab have identified and engaged with the wall mural paintings and were able to easily interpret the messages behind the drawings and showed great interest.



Dadaab Refugee artists working on wall murals in Hagadera camp aimed at encouraging girls to go to school.

©FilmAid/Nathan Sigel

FATUMA'S JOURNEY FROM IFO 2 TO IFO 1

By Mohamed Jimale

46-year-old woman, Fatuma Hassan Mohamed has been living in Ifo 2 for seven years with her family of nine. She is among the thousands of refugees who were relocated to other camps by the UN in an effort to consolidate Ifo2. She takes us through her Journey.



Fatuma Hassan puts together her belongings as she prepares to relocate to Ifo1

Walking through the muddy terrains in Ifo 2, the newest Camps in Dadaab refugee complex, one constantly hears the sound of donkeys braying. From a distance, you can see herds of donkeys carry heavy household luggage and wood for home construction.

Ifo 2, a Camp that was once home to thousands of refugees now is steadily becoming a ghost town—though traces of human life still remain. The residences are being relocated to a new settlement from the nearby camps; Ifo 1 and Dagahaley Camps by UNHCR.

Outside one of the compounds, sits a 46-year-old woman, Fatuma Hassan Mohamed. She is busy sewing a sack that she will use to carry luggage outside her already demolished tent. She is getting ready to move to her new home in Ifo 1. Fatuma has been living in Ifo 2 for seven years with her family of nine in a small 10 by 10 meters makeshift shack.

She smiles broadly as we exchange pleasantries in Somali, my Kenyan counterpart struggles to hold back

gales of laughter. Then we were all elated.

Born in 1975, Fatuma spent most of her life in Somalia's Gedo Region before being forced to flee to Kenya in 2011 due to the famine and drought that swept away their animals and agricultural products.

"I have two daughters and five sons, we used to live in Bardhere town in Gedo Region, we depended on farming and animal products till 2011 when a severe drought spread through the southern regions of Somalia. This caused us to lose all our animals and farm products," says Fatuma as she ties the final knot on her sack.

Fatuma and her family were forced to flee to Dadaab refugee complex, Kenya's largest refugee camp situated on the Northeastern part of the country.

Selling all that they were left with, Fatuma used the proceeds to sustain her long journey to the land of the sanctuary.

"When we arrived here we were welcomed by UNHCR who took us in and registered us as refugees then settled in Ifo 2. We had no

shelters, no latrines, no hospitals and we only had wooden posts hosting tents. The sick people were referred to either Dagahaley or Ifo 1 for medications but things changed with time, hospitals and schools were constructed in Ifo2 and we could access all social amenities such as water, health, food and education," she explains.

Ifo 2 camp was planned with special consideration towards protection of the environment. Greenbelts were established and planted with a variety of tree species, to restore the lost vegetation and all refugee families were provided with seedlings during the relocation in 2011.

The camp was officially opened in July 2011, to decongest Ifo 1 and Dagahaley camps and allow room for new refugees. Over the past 7 years, the camp has grown from a less developed community to a small town harbouring farmers and business empires.

Despite the progress, the residents of Ifo 2 were mid this year woken up with news about the camp closure by UNHCR. The families

TRENDING ISSUES

that have lived in Ifo2 for nearly a decade, were briefed on the relevant due processes that will take place and how every family will move to a habitat either in Ifo 1 or Dagahaley.

"The news of relocation took us by surprise, we asked UNHCR to reconsider its decision to close the camp but it was all in vain, so we had no option but to pack and join other families to Ifo 1," says Fatuma.

As she puts together her pieces of luggage and set to leave Ifo 2, her children give a helping hand. Fatuma packs her stuff and places them on two donkeys ready to hit the road to the new home.

The journey of about five Kilometers starts with Fatuma and her family bidding emotional farewell to their longtime neighbours.

"Till we meet again, Inshallah," she waves to her neighbours as she taps the donkey to start the trek.

The donkeys sway slowly from side to side along dirty tracks carrying straw bags, clothes, firewood and empty yellow water bottles tied to the back of the donkey.

We walk under the scorching sun; and after two hours, our journey

comes to a halt. Fatuma has finally reached home in Ifo1. She offloads her belonging from the donkey's back and bit by bit moves them into a makeshift tent built with wooden posts and covered with large polythene papers. This is the place she will call home in the next coming years.

She gets us twenty-litre jerrycans to rest on as she sits on a mat to allow us to finish our interview in her new settlement.

"I hope you don't mind sitting on the jerry cans, we don't have comfortable seats," she says.

"We are now disconnected to our previous life in Ifo 2, to our neighbours, schools and water points. We are worried about the quality of education to be given to our children henceforth. The ratio of students to teachers here in Ifo 1 will not be the same again since hundreds of students from Ifo2 have now joined their school," says Fatuma.

Fatuma and her family have been depending on food rations provided by WFP, which has never been enough for their survival. She has no job, just like her husband. Their fate

is on the hands-on UNHCR and other implementing partners.

As her husband, Fatuma never got a chance to go to school but thanks to UNHCR and other implementing partners, her children were all enrolled in Schools in Ifo 2 and are now are now pursuing their education. Fatuma often tells her children to take a keen interest in the education offered since it is the only sure way out of poverty.

"My husband and I are illiterate. We did not have the chance to go to school so we keep reminding our children to take the advantage of the education offered by the humanitarian agencies and elevate us from poverty," Laments Fatuma.

UNHCR announced deadline for the closer of Ifo2 Camp in Dadaab refugee complex by end of March 2018 in an effort to consolidate the Camp.

The size of the refugee complex continues to contract as voluntary return program designed by UNHCR takes shape. About 83,669 have returned to somali since the launch of a joint UN/Kenya/Somalia repatriation initiative in 2014.



©FilmAid/Abdiwahid Abdikadir

44-YEAR OLD STUDENT DREAMS OF BECOMING A VET

By Hassan Kaffi

At 44, Jelle is determined to become a veterinary doctor and play a role in handling the livestock from his Somali community.

Samow Aden Jelle, 44, is used to being teased by his classmates. He is the oldest student in Form Three at Tawakal Secondary School in Dagahaley refugee camp in Dadaab. He is determined to make it in life regardless of his age.

As a child growing up in Kulbiyow village in Badhadhe district of southern Somalia's Lower Juba, Jelle dropped out of school at primary level after the civil war broke out and left his village deserted with no social amenities, including schools.

He together with his family fled the war zone and arrived in Dadaab refugee camp in June 1994. At the camp, he got engaged with UNHCR education programs and pursued training in tailoring.

By enrolling at Tawkal, Jelle is among the very few middle-aged refugees who have taken the bold step to overcome illiteracy by going back to school. He is now growing to be a role model for others of his age.

Born in a pastoralist community, Jelle wants to become a veterinary doctor and play a role in handling the livestock from his Somali community. Pastoralism is one of the largest contributors to Somali livelihoods with over 65% of the population engaged in the livestock business.

Becoming a doctor would be a change of professions for Jelle. For 13 years he has been in the business of tailoring which has enabled him to take care of his family of 12: two wives and ten children in addition to supporting his ageing mother.

Jelle's courage and determination made him become a com-



munity leader in Dagahaley. This opportunity gave him the chance to learn Basic English and Mathematics at a private school and also from the trainings that he was attending.

While Jelle was working as a hygiene promotion officer with one of the humanitarian organisations, his supervisor encouraged him to join school to improve his skills and land on more opportunities. The pressure to do so also emanated from his wives who had seen Jelle's potential.

"People are surprised to see me at my age wearing school uniform and carrying books and going to school rather than working to support my family and children," says Jelle.

Jelle's leadership skills have not gone without notice at the school. He is now the class prefect and also acts as a Peer Council chairperson in the school. He has created a bond with his fellow students and the teachers and always creates time to share a moment with them after studies.

"My first born is in Class Eight and when he is going to join the secondary level I will have finished and InshaAllah; I want to be his teacher," says Jelle.

A low moment for Jelle is when he makes a mistake at school and has to face the disciplinary measures put in place.

"My worst day was back in 2016 when I was in Form One, by then I was a prefect and I locked my class as usual and left the keys with the gatekeeper. The following day I found another gatekeeper who

refused to give me the keys and I got into a spat with him. I got expelled and was told to bring my parents," Laments Jelle.

"Since my mother was not around I had to bring in my wife to represent my mother," he added.

Hassan Mohamed Abdow, a chemistry teacher in the school believes in Jelle and says he is diligent, responsible and punctual to classes.

"Age is nothing but a number. Jelle is a good student who keeps time and works hard in class," says Hassan.

Jelle is worried that Dadaab refugee complex may close down before he completes his education. He and his children, two of whom are in school, are not likely to get the free education they now enjoy if they go back home to Somalia.

Despite this harsh reality, Jelle is still proud to be a student and determined to finish his education in the camp. He has a vision of playing a key role in rebuilding his country.

"Being a refugee for more than 25 years is a curse, but my Somali leaders are on the right track to good governance. As refugees we're eager to get peace and self-dependence socially and politically as soon as it's possible," says Jelle.

When asked about his hobbies, Jelle smiles broadly, scratches his head then says: "I like listening to Radio broadcasts especially Somalia news hoping that one day the good news of Somali becoming politically stable will come to fruition."



Instalin Abdi, Taking Photos during a FilmAid event in Kakuma

MY DREAMS THROUGH THE CAMERA LENS



YANNICK UNK RUHIMBASA

Yannick Unk Ruhimbasa, now emerging as one of Kakuma's finest photographers speaks of his tumultuous journey through shattered childhood dreams, fleeing his home as an unaccompanied minor to forging himself as one of Kakuma's sought-after shutterbugs.

By Joseph Okello

Life does not give you many choices. Or so as he would learn when one day, his father walked on him while he was on air and asked him,

"Do you like politics?" his father asked him.

If there is anything he had come to hate, it was politics. The tensions. The war. The deaths he watched on television. He knew it was a no.

"No," he replied, stuttering.

"Then journalism is all about politics." Calmly followed his father. Born in 1994, Yannick was raised in Congo in a family of two girls and three boys. He attended his primary and part of his secondary school education in Congo. "We had a good family that lived happily and we lacked nothing," he recalls.

When his father's words crushed his radio dreams, he broke down. He would then shatter into pieces his homemade studio. "My whole world came tumbling right before me "I thought that was my end with the media world." said Yannick with nostalgia.

Seeking refuge in Kenya As political tensions ripped through Congo in 2008, thousands of families fled the country to seek refuge in neighbouring countries and so in 2011 Yannick and his elder brother Chris Titi found themselves in Kenya registering as refugees in Kakuma refugee camp leaving the rest of his family members back in Congo.

Due to curriculum and language of instruction differences between Congo and Kenya, he enrolled in grade five so as to adjust to the system and compete fairly with the rest in his class. Being a bright

boy, he caught up with the rest fast and successfully sat for his final Kenya Certificate of Primary Education examination.

"High school demanded so much from me. We didn't have food at home. I didn't have reference books. My guardian had already been resettled in Canada. So, I chose to join filmAid Kakuma film training programme because it was permitting of my level of education." Says Yannick with a smile.

In class, his razor sharp mind was no match for the other students as he grasped new ideas so fast. "I fell in love with cameras and always wanted to hold them whenever I saw one." He recalls.

As the classes progressed, promising students would be given opportunities to put their skills to test during major productions. He was always made the cut later on

specializing his skills in photography.

In 2015 as an intern he had an opportunity to film outside Kakuma and covered the 2nd Turkana Oil and Gas Conference. At the end of his internship, he got himself a contract with FilmAid as a photographer where he gained a five months experience.

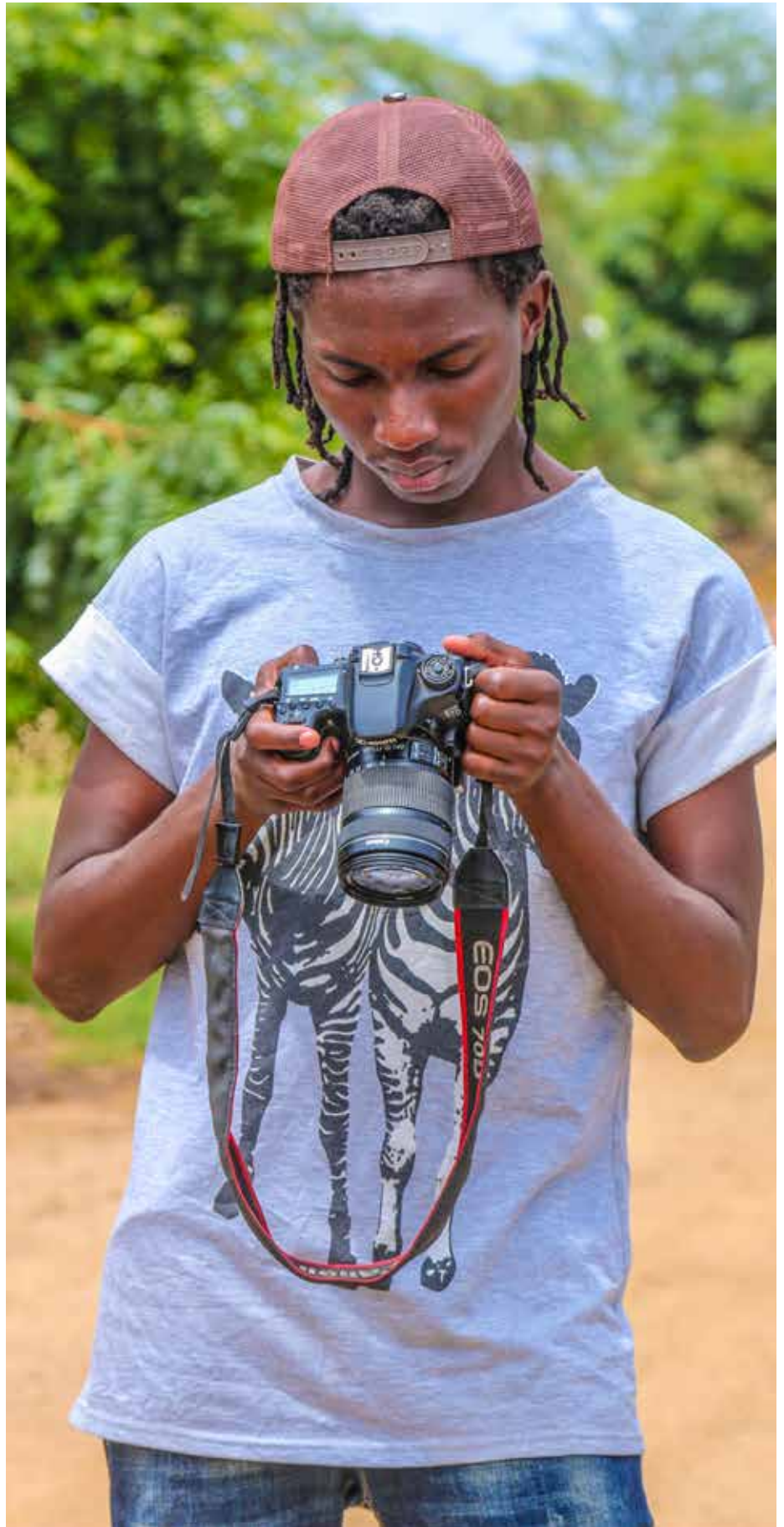
Finding novelty in his predicament, he ventured into self-employment, covering corporate and private events that needed photography services, weddings and birthday celebrations. "Every weekend I have at least a client who needs my services." He says with a smile.

"My photography skills have opened numerous doors for me and enable me to work with some of the big companies and organizations around. I did photography for Vodafone, Lutheran World Federation, UNHCR and AAHI in the camp not to mention FilmAid Kenya."

During the recent visit of the President of Switzerland H.E Allan Berzet to Kakuma and Kalobeyei settlement scheme, Yannick was contracted by UNHCR to work as the second of only two photographers during the president's visit. "It was not a mean feat. I have to admit I never saw this coming. But I embraced with courage of a cathedral." confessed Yannick.

Currently running Yannick Films and Photography and Vinia Productions, a media company he formed with five other friends, Yannick believes to one day establish and build these into fruitful ventures. "The beauty of this is that this time I don't need my father's approval." He says assertively.

Having identified his passion, Yannick is currently enrolled in the FilmAid Advanced Media training program where he has specialized in photography.



INSPIRATION

DANCE OF HOPE



©FilmAid/Nathan Siegel

Women from Dagahaley Camp in Dadaab, stage Somali traditional dances as they mark International Women Day on March 8, 2018. The event was organized by FilmAid in partnership with other organisations



HAVE YOUR ARTICLE PUBLISHED IN **NEXI** OUR PUBLICATION

Email us on: therefugeemag@gmail.com



THE VIEWS EXPRESSED IN THIS MAGAZINE DO NOT REFLECT THOSE OF FilmAid, UNHCR, PRM, OR ANY OTHER PARTNERS EXCEPT WHERE SPECIFIED OTHERWISE.