



**a path
appears**

DISCUSSION GUIDE

Girls' Education & Gender-based Violence

IN KENYA



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Using This Guide

Community Cinema is a rare public forum: a space for people to gather who are connected by a love of stories and a belief in their power to change the world. This discussion guide is designed as a tool to facilitate dialogue and deepen understanding of the complex issues in *A Path Appears*. It is also an invitation to not only sit back and enjoy the film, but to step up and take action.

This guide is not meant to be a comprehensive primer on a given topic. Rather, it provides important context and raises thought-provoking questions to encourage viewers to think more deeply. The guide provides suggestions for topics to explore in conversations in community and classroom settings, and online. It also offers information about organizations working on the ground to make a difference and provides further resources for deeper learning and opportunities to get involved. For information about the program, visit communitycinema.org

NOTE TO READERS, FACILITATORS, AND EDUCATORS

This discussion guide gives a brief synopsis of the entire *A Path Appears* series, and then provides background information and resources on the segment related to girls' education and gender-based violence in Kenya. It also draws on stories and information from the corresponding book *A Path Appears: Transforming Lives, Creating Opportunity* by Nicholas Kristof and Sheryl WuDunn, including discussion questions and ways to take action that connect both resources.

Trigger Warning

This episode of *A Path Appears* focuses on gender-based violence and its impact on children and young adults—a sensitive yet pertinent topic that may not be suitable for all audiences. Facilitators and educators are strongly encouraged to review all of the readings, materials, and links and preview the film module to be sure the topic and lesson are appropriate for their curriculum and students. At the facilitator's or educator's discretion a trigger warning or other preparation/discussion may be advisable, as well as identifying viewers who might be personally or adversely affected by this material. Additional resources for the film and book *A Path Appears: Transforming Lives, Creating Opportunity* are included at the end of this discussion guide, including organizations and hotlines to which to refer those who need help or support.

About the Guide Writer



ALLISON
MILEWSKI

Allison Milewski is an educator and curriculum designer with over ten years' experience in arts and media education. She has developed art integration programs, professional development workshops, and arts and media curricula for organizations such as ITVS, Tribeca Film Institute, Latino Public Broadcasting, the Brooklyn Historical Society, and Urban Arts Partnership and managed arts-based enrichment programs for over 20 New York City public schools. Allison's professional experience also includes over 15 years of program management and administration with domestic and international NGOs such as PCI-Media Impact, the Center for Reproductive Rights, and the Union Square Awards for Grassroots Activism.

About the Filmmakers



MARO CHERMAYEFF

**Executive Producer and Director,
Show of Force**

Maro Chermayeff is an award-winning filmmaker, producer, director, author and former television executive at A&E/AETN. She is Founder and Chair of the MFA program in Social Documentary at the School of Visual Arts in New York City and partner in the production company Show of Force. Some of her extensive credits include: *Kehinde Wiley: An Economy of Grace* (PBS, 2014), the landmark four-hour PBS documentary series *Half the Sky: Turning Oppression into Opportunity for Women Worldwide* (PBS, 2012), 6-hour series *Circus* (PBS, 2010), the Emmy-award winning *Marina Abramovic: The Artist is Present* (HBO, 2012) *Mann v. Ford* (HBO, 2011), *Parasomnia* (France 2, 2010), the Emmy Award-winning 10-hour series *Carrier* (PBS/Nat Geo International, 2008), the 6-hour series *Frontier House* (PBS, 2002), *American Masters: Juilliard* (PBS, 2003), *The Kindness of Strangers* (HBO, 1999), *Role Reversal* (A&E 2002), *Trauma, Life in the ER* (TLC, 2001) the *Vanity Fair* web series *Eminent Domains* (2014), and over 15 specials for Charlie Rose. Represented by WME, Chermayeff is a principal of Show of Force, the production entity for the Half the Sky Movement. She is an Executive Producer of Half the Sky Movement's Facebook Game and 3 Mobile Games with Games for Change.



JAMIE GORDON

Executive Producer

Jamie Gordon co-founded Fugitive Films in 2005 after running the Development Department of GreeneStreet Films in New York City for six years as well as working on multiple award-winning Hollywood feature films. Most recently, Gordon executive produced *Half the Sky: Turning Oppression into Opportunity For Women Worldwide*. Her company produced *Coach* starring Hugh Dancy and the comedy *Wedding Daze* starring Jason Biggs and Isla Fisher. Among other projects, she is developing a film based on the National Book Award finalist *River Town* by Peter Hessler and a film adaptation of Brooke Berman's off-Broadway hit "Smashing." Previously, Gordon was the Head of Development for GreeneStreet Films, working on *In the Bedroom*, and co-producing *Swimfan* and *Pinero*. She worked as a story editor for producer Wendy Finerman where she worked on *Forrest Gump*. She graduated with a B.A. in history from Princeton University.



MIRA CHANG

Co-Executive Producer

Mira Chang is a producer, director and director of photography of nonfiction content for domestic and international television and several feature length documentaries. Her work can be seen regularly on ABC, National Geographic, A&E and Discovery. Her projects include *Sold* and *Jesus Camp*, nominated for a 2007 Oscar for Best Documentary. Recent projects include A&E's *Runaway Squad* and *Garó Unleashed* for the Sundance Channel. Chang was also series-producer of *Half the Sky: Turning Oppression into Opportunity for Women Worldwide*.



JEFF DUPRE

**Executive Producer,
Show of Force**

Jeff Dupre has been producing and directing documentary films for over 15 years. Together with Show of Force partner Maro Chermayeff, Dupre is director, creator and executive producer of *Half the Sky: Turning Oppression into Opportunity for Women Worldwide* (PBS, 2012), *Circus*, a six-part documentary series that also premiered on PBS. He conceived and is producer and co-director of *Marina Abramovic The Artist is Present*. He is a producer of *Carrier* and Michael Kantor's *Broadway: The American Musical*. Dupre's directorial debut, *Out of the Past*, won the Audience Award for Best Documentary at the 1998 Sundance Film Festival, among other awards.



JOSHUA BENNETT

Series Producer

With over 10 years experience producing film and television, Joshua Bennett has produced shoots in over 35 countries and on all seven continents, including the PBS series *Half the Sky: Turning Oppression into Opportunity for Women Worldwide* (2012). He has also produced programming for PBS, HBO, MTV, Discovery, A&E and The Sundance Channel, as well as music videos commercials, independent shorts, experimental works, corporate, new media and viral media campaigns. Bennett teaches documentary producing at New York City's School of Visual Arts' master's program for social documentary film.

About the Film Series



From the creative team that brought you the groundbreaking *Half the Sky: Turning Oppression into Opportunity for Women Worldwide*, *A Path Appears* investigates young women in America forced into a life of prostitution and the innovative programs that have evolved to achieve remarkable results in empowering their lives. Sex trafficking and prostitution. Domestic slavery. Teen pregnancy. The devastation of poverty. These troubling situations are happening not just halfway across the world, but also in our own backyards — in Chicago and Nashville and Boston.

In the second part, the series continues around the globe tracking children in Haiti, living in abject poverty after years of political corruption during times of violent protest and captures the transformation of Kenya's most notorious slum through expanded education for girls. The series uncovers the roots behind the incredible adversity faced every day by millions of women, while also presenting glimpses of hope and change.

With Pulitzer Prize-winning New York Times reporters Nicholas Kristof and Sheryl WuDunn and a number of celebrity activists as guides — including Malin Akerman, Jennifer Garner, Mia Farrow, Ashley Judd, Eva Longoria, and Alfre Woodard, each with painful stories from their own pasts — *A Path Appears* journeys across the country and around the globe to drive home shocking stories of gender inequality and vulnerability.

Q&A with Producer Maro Chermayeff

1. What spurred you to make *A Path Appears*? How is *A Path Appears* different from *Half the Sky: Turning Oppression into Opportunity for Women Worldwide*?

A Path Appears is inspired by and based on Nick Kristof and Sheryl WuDunn's newest book *A Path Appears: Transforming Lives, Creating Opportunity*. This four-hour series and book is a natural follow-up to our groundbreaking transmedia project *Half the Sky: Turning Oppression into Opportunity for Women Worldwide*. Kristof and WuDunn started formulating their concept for their new book as we were nearing our PBS broadcast premiere of *Half the Sky* in fall 2012. They recognized the enormous response from the readers and audience, people asking, "What can we do to truly make a difference?" They both wanted to address the subject matter and answer questions, using stories and storytelling to provide examples of organizations and methodology that had truly made a difference in philanthropic impact and outcomes.

Additionally, they were both interested in expanding the geographic footprint of their work — most particularly to include stories from our own backyard, the United States, as well as from Latin America and the Caribbean, parts of the world they'd worked far less in. The subject of what works and what doesn't in global giving, and the ripple effect of poverty and the vulnerability of women, in challenging and oppressive circumstances, remained very interesting to all of us as filmmakers — so we decided to continue our work together. An interesting new approach was that the book and the television series were developed in tandem — meaning many of the stories were found by the production team and folded into the book, as well as Nick and Sheryl telling more stories in the book than we were able to include in only three nights of primetime television.

2. What went into selecting the issue areas and locations for this new series? In particular, why did you decide to feature the stories taking place in the United States?

At the end of Kristof and WuDunn's [first] book, they had a final chapter called "What You Can Do: Four Steps You Can Take in the Next Ten Minutes." That call to action launched a huge response, and people began to think of Sheryl and Nick, and also of the Project Production Team (who run the *Half the Sky* Movement project and website), as a hub, a resource to help find ways to get involved. Our readers and viewers spoke, and we listened! Thousands of people talked about the many issues facing women and girls that were important to them. In selecting our issues we relied on the following criteria:

1. That the issue was impacting a large number of people around the globe and was falling doubly hard on women and girls
2. That we could connect the issue to an NGO [nongovernmental organization] and individuals we felt were effectively addressing and implementing opportunities for change
3. That the issue was relevant and emotionally accessible to our audience
4. That it was an issue and an organization or individual we could present in a fresh way, and was potentially underreported

Our team got together and over the course of many months talked about the issues we wanted to address, as well as the locations of interest and how to narrow our focus to places where the issue could be best amplified, and most importantly where we could meet and tell the stories of inspiring individuals and organizations tackling these issues in their own communities and countries. We particularly wanted to expand our geographic regions because Nick and Sheryl's initial reporting in *Half the Sky* was focused on the developing world and the Global South, and we all knew that these issues were also prevalent right here at home. We wanted to add to the dialogue and to break down the illusion that some Americans seem to have: that extreme poverty, sex trafficking, or gender-based violence are not happening here to the same extent, when in fact these are very much happening here at home. We also wanted *A Path Appears* to shine a light on solutions — what was happening around the world and here in the United States. with early childhood intervention, education, effective local police and government work — so that people understood and could explore and learn more about some of these effective interventions. The reality is that these kinds of effective solutions are vastly underfunded and undersupported — when in fact if you invest in the front end, in the safety, security, and education of young people, they have far more opportunity to thrive and avoid the ripple effects of poverty and neglect, and you save enormous amounts of money on the back end in the form of prisons, drug treatment facilities, emotional and psychiatric treatment. Not to mention that they live better and more enriched lives, without oppression, fear, and abuse.

3. How did you go about choosing your subjects, and selecting which stories to tell in the final episodes of the series?

As a production team, we vet hundreds of stories, to find the ones we feel meet the criteria we have to merit inclusion in our content. The criteria include: compelling work; location; safety of our crew in telling that story in that location; inclusion of diverse, compelling, and relatable subjects who wish to be filmed and wish to be part of the project. We are always mindful that the stories we are telling are tough, but our intention is always as storytellers to be immediate and in the moment, and to add positively to the dialogue. Our goal is

to introduce our audience to individuals and issues they may not know about, and to take them to new places they may never go, in the interest of raising awareness and fostering positive solutions and change.

4. You probably had to make some tough decisions around how to portray the stories of several minors in the film, both here in the United States as well as in Kenya, Haiti, and Colombia. Please discuss what went into your choices in telling each of their stories.

As filmmakers (Show of Force) and journalists (Kristof and WuDunn) we are all highly conscious of the serious and important ongoing dialogue of how to best tell stories about individuals facing enormous challenges and brutal circumstances. Show of Force has been part of those conversations around how best to portray these stories while recognizing the effect this has on each person who agrees to share their own truth. Nick has been a leader and influencer in keeping their stories alive in the minds of the people. We have spoken with some of the leading experts including Human Rights Watch, the International Rescue Committee, Save the Children, and numerous other leading NGOs and educators in this subject matter all around the world. There is no single "right way" to portray an adult or a minor; every story is a case-by-case decision, with the top priorities being safety, security, long-term well-being, and the fair and equitable treatment of all.

This series is about tough issues and harsh realities facing women and girls around the world and here in the United States. It is important that people understand that these harsh realities — sex trafficking, gender-based violence, slave labor, and lack of access to education, to resources, and to opportunity — even to hope — are affecting children.

For all of the stories we tell, we work hand-in-hand with highly experienced NGOs and government officials — and all of our subjects, who are participating voluntarily and with full knowledge of their role in the project — to make our decisions. We also understand that this is a complex issue with differing viewpoints: Should minors be shown or not be shown in the context of these difficult stories and situations? Many people feel the bravery and courage it takes to come forward, both as the minor and also as the guardian or parent of the minor, is courage that deserves to be honored. Sometimes, when people on camera are blurred — it is not seen as a protection of that person, but rather a continued silencing or shaming of that person. It may continue to suggest that they are a perpetrator rather than a victim with a right to speak, a right to be seen, and a right to fight for justice.

As extremely experienced and professional filmmakers, we properly and legally release all of our subjects, of course, but more important than the paperwork is our word and [our] wish for all of our subjects to be treated as they wish to be treated — and [our desire] to help them tell their stories honestly, fairly, and openly if that is what they so desire. In some cases we do blur individuals, because of specific circumstances in which we feel it may be in their best interest or [safer] not to be seen. It is always a thoughtful and intricate decision-making process, with the respect and dignity of our subjects in mind. But on the whole, we know the subjects we spoke to and we filmed and show on camera want to tell their stories, and want to be seen and heard. We are honored to give them that opportunity.

5. Portraying the stories of survivors of trauma and abuse can be challenging terrain to navigate as well. How did you and your team approach working with survivors to tell their stories?

Between *Half the Sky* and *A Path Appears*, the production team at Show of Force, in our collaboration with Kristof and WuDunn, has spent more than five years completely immersed in the complex issues facing women and girls around the globe. We take our role as storytellers very seriously and form long-lasting bonds with all of the subjects and the agents of change we feature in our films. This is also true of the actor-advocates we have brought with us on the project. Our relationship begins long before and remains long after the camera stops rolling. Through our conversations with our subjects prior to filming, and with the record that our previous body of work demonstrates, we are able to develop trust and demonstrate the quality and integrity [with] which they will be profiled. Trust is developed with subjects the same way friendships are developed between any people — through conversation, through shared experiences, through serious dialogue, and through moments of joy and laughter — and tears — where our shared goals and hopes all lie.

All the survivors — both adults and minors — we work with in our films are individuals who find the process of participating in the project empowering and rewarding, and [this] helps them to move forward and shed the shame and guilt that have weighed on them as victims. They all take their participation very seriously and all shared with us their desire to let their own story and experience help others to avoid similar fates or pitfalls. They wish to use their traumatic experiences and their survival as a beacon.

6. Was it difficult to convince the subjects to share their stories on camera? Was there a common factor that drew all of the subjects to agree to share their stories publicly through *A Path Appears*?

What is difficult is to find the right subjects, not only for this film, but for any documentary film with this nature of sensitive storytelling.

As a team, we need to look for more than one kind of story or experience, so that various facets of the story can be told, and we also need to find subjects who are emotionally prepared to share their story in this kind of way. Months of conversations and discussions take place to secure participation and work with our subjects. However, we have found that our participants on the whole are empowered by the possibility of sharing their story. Their first instinct is to want to share what happened to them, in hopes of helping others in the same situation. They appreciate being heard, and one of the most devastating experiences for them as subject is when they are not taken seriously or believed; they know in our filmmaking team that they have experienced and sympathetic "listeners" who know what they are talking about and what they have been through. We most certainly have not been through the same kind of trauma they have, but we know and care and trust our subjects, and hope and believe that they feel that.

7. What was your process for selecting the local experts on the ground in each story? And the celebrity activists?

We went into finding the stories for *A Path Appears* as we do with most films — very rigorously, with a certain focus in mind both in terms of subject matter and geography. In conjunction with Kristof and WuDunn, our team does extensive research on the people and organizations that are making an impact, and whose models are proven, scalable, and replicable. Once a good potential story was identified, we began extensive conversations with the local NGOs and activists, understanding their work and the types of stories that we would be able to capture if we were to film with them. Every potential story goes through multiple rounds of phone conversations with the subjects, vetting with other experts in the field, followed by in-person meetings, and on-the-ground scouting to determine both the strength of the work and of the stories that we will be able to capture.

The actor-advocates who travel with us are chosen based on both their own interest in and commitment to social justice and human rights issues, and their desire to raise the visibility of the work we are profiling. All of them have issues and causes to which they have already devoted a great deal of their time, although frequently we invite them on trips that are not directly related to their prior work so they can bring fresh eyes to the subject. There are always many logistical and scheduling details that have to be worked out with such busy and high-profile celebrities, but we've found that the actor-advocates who inevitably do travel with us are the ones who are immediately enthusiastic and positive about the invitation. In building our roster, we always have an eye toward diversity, not only diversity of race and age, but also diversity in terms of their prior knowledge about the subjects, and the life experiences that they bring. The nine celebrities who traveled with us for *A Path Appears* were an amazing group of dedicated individuals, and we feel each one was a unique and valuable addition to the series.

8. What message do you hope viewers will take from *A Path Appears*?

I hope that people will leave the series having been transported by incredible storytelling and filmmaking, understanding that there are real issues out in the world that deserve and require our attention and that importantly, there are solutions to the issues of sex trafficking, teen pregnancy, child labor, gender-based violence, poverty, and the overall cycle of vulnerability and exploitation that keeps so many people trapped in these situations. We wanted people to become aware, but to embrace and engage, understanding that they can have an impact and be part of sustainable change. We also want to shine a light on amazing people in our world doing incredible work to help others in peril. The film deals with incredibly difficult subject matter, and the stories are heartbreaking, but the overall message is intended to be a positive and hopeful one. We do know that early intervention, local leadership, and holistic programs that instill hope and empower the recipients work and have a lasting, generational effect. Our viewers have the opportunity every day [to] get involved and contribute toward these solutions. We hope they will seize on that message and become a part of this movement for change.

9. What have you learned from the experience of making *A Path Appears*?

Both *Half the Sky* and *A Path Appears* have been completely life-changing journeys. Before this work, before having the distinct honor of knowing Nick Kristof and having him as my good friend, I did not know very much about these issues at all. I was educated and capable, and of course [I] understood that, as Nick would say, "I had won the lottery of life," but I did not understand the web of pathologies that conspire to keep women and girls in the world from fulfilling their potential and living happy and valued lives. It was so important, as a citizen of our planet, to engage in these and other issues and get involved! As we often found, in the worst circumstances and the most daunting places, we met the most amazing people. Out of hardship comes a resilience that is frankly humbling. Everyone at my company Show of Force and specifically the dedicated producers of these two series — Jamie Gordon, Jeff Dupre, Josh Bennett, Mira Chang, Rachel Koteen, and Jessica Chermayeff — as well as the incredible postproduction team and editors Howard Sharp and Donna Shepherd, we discuss regularly how this has brought us together and brought meaning and value to our work. I have never before had so many young people contact my company asking to work on a project — or [express] how impressed they are by the stories we have been able to share with our audience. This is also true because these are not just television series, far from it. These are among the most successful social media campaigns in the world; we have a following of millions around the globe and have created extensive educational content,

and games. We all learned what a "movement" is ... what it can be, and how we can be part of it. This is the project that makes me proud to tell my daughter about what we do all day.

10. What's it like to work with Nicholas Kristof and Sheryl WuDunn? What was it like to produce the film alongside the development of the book?

Nick and Sheryl are our colleagues, our teachers, and our friends. They are not always right, they don't always know everything — because they're human beings, covering a lot of territory and with a lot of responsibility. But they are always investigators and humanitarians. I admire them daily for being so tenacious, and I truly believe they have brought this kind of content forward and into the public eye (at times like [a] drumbeat) and forced people to look, listen, and "do." They also had the bright idea of letting the audience know that doing good for others will make you happier at the end of the day. We feel that way now as well.

Working in tandem on *A Path Appears*, as opposed to creating our content based on an existing book, had some tricky elements to it. One interesting element for us as filmmakers is that sometimes we found stories, and sometimes Nick and Sheryl found them — and we shared and discussed how that worked. Many more stories are in the book, and also some are more suited for text and not camera; it was interesting as a team to sort out that difference. It was extremely fun for us (gave us some bragging rights!) that we found many subjects and stories and essentially pitched them to Nick and Sheryl — and many of those are in the series and also in the book. It was fascinating to see how Nick and Sheryl would tell those stories in the context of the book, and then watch how they play[ed] out in the series. Of course for television we want and need the stories to be unfolding; the drama and stakes have to be seen and experienced — not told "after-the-fact," which in writing can be infused with drama. In the case of film ... if you don't see it ... essentially you don't know it happened.

11. Please share a few memories or experiences that stand out to you from your time in production.

Following are moments that will stay with me forever:

1. We as a team were integrally and directly involved in finding a young girl, missing for over three months: [S]uddenly, without preparation, Nick found her on a trafficking site, in the presence of her shocked and frightened mother and father. She was rescued within 12 hours by the Boston Police. We felt very lucky, but also angry. But it gave us an immediate understanding that with focus and attention to detail, young girls can be found, and pulled out of the life — and very fast.
2. Going into a Kenyan prison to talk to the man who had repeatedly been raping his granddaughter Flavian. It was dark, cold, and raining — and Nick and our producer in the field, Jessica Chermayeff, and myself had been following the story all day. In the end, we had to be fair and talk to everyone, and have everyone surrounding the story know and understand the rights release [in order] to film their stories. It was hard, it felt dangerous, but we felt we were on the right side of a horrible situation, and we were dedicated to helping this young girl. Today she is in school, and in recovery with extensive support from the NGO we worked so closely with, Shining Hope for Communities. Every day, they actually change lives for the better.
3. Driving around Nashville with Shana, and seeing the women on the street; understanding how they got there, and seeing an American city in an entirely new light. Shana is a powerful and incredibly honest person — I may never have met someone like her if I had not gone so deeply into a film trying to reveal the realities of sex trafficking in this country. I would have driven by, unaware ... I would have seen only one side of Nashville ... and there is another side. She opened my eyes, and she made me see the power of possibility.
4. The slums of Kibera in the mud rain. It is one of my favorite places on earth: the mud, the smell, the children, the world within a world — and the reality that millions and millions of people live like this in slums all over the world. Go there. You will never turn on your tap and drink a glass of water again without a reality check, and it may make you stand up and do something. Seriously!
5. The first shock of seeing an 11-year-old girl in Cartagena holding her week-old baby. She looked terrified. And I was scared for her. She didn't know she had to hold his head. He looked a little nervous too, but like all babies, he really looked right into the eyes of his mother and felt love. It was hard to understand how they could go forward together, but there they were, and there was only [moving] forward.
6. Haiti: It takes an hour and a half to get there on American Airlines ... put that in your pipe and smoke it. Insane. And we all play a part in that insanity. So chip in.
7. The girls from [the] Kibera School for Girls: Love love love them all. Kennedy and Jessica Odede — nothing but respect and love and their school is miraculous and hopeful. Little Ida, the most adorable smile on earth; "juicy sentences" being formed in the classroom; Eunice's poetry on the power of a dream. Take the time to learn more about this incredible school and how you can support their important work.

BACKGROUND INFORMATION

Girls' Education and Gender-Based Violence in Kenya

"The things that I saw growing up...I saw my own family, my mother and also my sister abused. So the issue became personal."

— Kennedy Odede, Co-Founder of Shining Hope for Communities

Individuals Featured in This Episode

- **Nicholas Kristof** — Journalist; Co-author, *A Path Appears: Transforming Lives, Creating Opportunity*
- **Sheryl WuDunn** — Journalist; Co-author, *A Path Appears: Transforming Lives, Creating Opportunity*
- **Mia Farrow** — Actor/Advocate
- **Ronan Farrow** — Journalist
- **Kennedy Odede** — Co-founder, Shining Hope for Communities (SHOFCO)
- **Jessica Posner** — Co-founder, Shining Hope for Communities (SHOFCO)

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- » USAID Kenya: usaid.gov/kenya

KENYA IN CONTEXT

Kenya is often referred to as the "cradle of humanity" because evidence of some of the earliest human settlements were found there. Until December 2007, Kenya was considered one of Africa's success stories—with a growing economy, successful tourist industry, and a fledgling democracy. Even during this promising period of Kenya's history, however, gender-based violence was a widespread issue.

The disputed presidential election of 2007 led to devastating countrywide violence and an increase in occurrences of physical and sexual violence against women and children. The relatively peaceful 2013 election helped to restore stability, but Kenya still faces substantial challenges, including widespread poverty and a history of gender-based violence.

HISTORY

Until the 20th century, the region now known as Kenya was subjected to five hundred years of colonial rule by a succession of foreign forces, including the Portuguese, Omani Arabs, and the British.

After the country gained independence from Britain in 1963, Jomo Kenyatta dominated politics, then was succeeded in 1978 by Daniel arap Moi. Moi remained in power for 24 years and was a defining influence in Kenyan political life; his Kenya African National Union party (KANU) was the only legal political party for much of the 1980s. Multiparty politics returned in the early 1990s after years of political unrest and international pressure. Moi remained in power until the 2002 general election, when opposition candidate Mwai Kibaki ended nearly 40 years of KANU rule.

When President Kibaki came to power, he pledged to address corruption, but concerns continued. It is estimated that up to one billion dollars was lost to graft between 2002 and 2005 (BBC, 2014). In addition to political corruption, droughts, high unemployment, crime, and poverty have had a profound impact on Kenya, contributing to periods of economic and political instability.

Today, more than half of Kenya's population lives below the poverty line on less than a dollar a day. The country is also home to Kibera, the largest urban slum in Africa. According to the 2009 Kenya Population and Housing Census, Kibera's population is 170,070 people in an area the size of New York City's Central Park (Kenya National Bureau of Statistics, 2009). Other sources, such as the Map Kibera Project, put the total above 235,000, and still other organizations, including the Kibera Law Centre and Shining Hope for Communities, estimate the population at over 1,000,000.

In Kibera, social services such as sanitation and running water are virtually nonexistent, with tragic consequences for those who live there. While the life expectancy in the rest of Kenya is 50 years of age, it is only 30 years of age in Kibera. One out of five children in Kibera does not live to see his or her fifth birthday. The lack of social services and infrastructure in Kibera makes it difficult to obtain comprehensive population data and consequently to understand and serve the needs of the people who live there.

Defining Violence against Women and Girls

Sources:

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- » US Department of Health and Human Service: [womenshealth.gov/violence-against-women](https://www.womenshealth.gov/violence-against-women)
- » World Health Organization: [who.int/topics/gender_based_violence/en/](https://www.who.int/topics/gender_based_violence/en/)

The Declaration on the Elimination of Violence against Women, adopted by the UN General Assembly in 1993, defines 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 deprivation of liberty, whether occurring in public or private life" (UN Women, 2012). This includes but is not limited to:

Physical Abuse: Hitting, slapping, shoving, grabbing, pinching, biting, hair pulling, etc. are types of physical abuse. This type of abuse also includes denying medical care or forcing alcohol and/or drug use on the victim.

Sexual Abuse: This involves coercing or attempting to coerce any sexual contact or behavior without consent. Sexual abuse includes attacks on sexual parts of the body, marital rape, forcing sex after physical violence has occurred, or treating another person in a sexually demeaning manner.

Rape: Rape is an act of power and control, in which the victim is humiliated, degraded, and left with feelings of shame, guilt, and anger. If someone is forced against her/his will or without full and conscious consent to engage in sexual acts, that is rape. Anyone may be a victim of rape: women, men, or children; straight or gay.

Domestic Violence: This is a pattern of abusive behavior in any relationship that is used by one partner to gain or maintain power and control over another intimate partner. This can be physical, sexual, emotional, economic, or psychological actions or threats. It also includes any behaviors that intimidate, manipulate, humiliate, isolate, frighten, terrorize, coerce, threaten, blame, hurt, injure, or wound someone.

Emotional and Psychological Abuse: Undermining an individual's sense of self-worth and/or self-esteem is abusive. This may include, but is not limited to, constant criticism, name-calling, damaging a woman's relationship with her children, causing fear by intimidation, and threatening physical harm.

Sexual Harassment and Intimidation: These involve unwelcome sexual advances, requests for sexual favors, and other verbal or physical conduct of a sexual nature.

Human Trafficking: This involves using force, coercion, abduction, fraud, deception, power, and threats of harm in order to take unlawful ownership of an individual and exploit them. Exploitation often involves forced prostitution, forced labor, bride trafficking, and indentured servitude.

Sources:

- » Population Council. 2007. "Adolescence in the Kibera Slums of Nairobi, Kenya." popcouncil.org/uploads/pdfs/AdolKiberaSlums.pdf
- » UNICEF. 2014. "Kenya at a Glance." unicef.org/kenya/overview_4616.html
- » United Nations Development Programme (UNDP). 2014. "UNDP in Kenya: Millennium Development Goals: Overview: Achieve Universal Primary Education." ke.undp.org/content/kenya/en/home/mdgoverview/overview/mdg2/

Sources:

- » Human Rights Watch. 2011. "'Turning Pebbles': Evading Accountability for Post-Election Violence in Kenya." hrw.org/sites/default/files/reports/kenya1211webwcover_0.pdf
- » Martin Robbins, The Guardian, 2012: theguardian.com/science/the-lay-scientist/2012/aug/01/africa-propaganda-kibera
- » Women Under Siege, Women's Media Center. 2012. "Women in Kenya's Slums Still Dealing with Post-Election Sexualized Violence." womenundersiegeproject.org/blog/entry/women-in-kenyas-slums-still-dealing-with-post-election-sexualized-violence
- » UNDP Kenya MGD: ke.undp.org/content/kenya/en/home/mdgoverview/
- » UNICEF, 2010: unicef.org/esaro/VAC_in_Kenya.pdf
- » UNICEF Kenya: unicef.org/kenya

EDUCATION

Free Primary Education was introduced in Kenya in 2003. In 2008, the government began efforts to improve access to secondary education by meeting tuition costs. As of 2013, Kenya's net enrollment rate was estimated at 86 percent, closing the gap to achieving the Millennium Development Goal of basic education for all children by 2015 (UNICEF, 2014).

School attendance is still a challenge in Kenya, despite tuition support, with over 1.2 million Kenyan children out of school. The primary-school dropout rate of 27 percent is due in part to poverty levels that require children to work in support of the family economy. This problem is more severe at the secondary-school level, where the enrollment rate is only about 40 percent (UNICEF, 2014).

While gender equality in education is improving, sharp regional disparities remain. According to UNICEF, "80 percent of girls in North Eastern Province are not enrolled in school" (UNICEF, 2014). Reasons for this include early marriage, teen pregnancy, and prohibitive educational expenses, including school uniforms and supplies.

In 2007, the Population Council surveyed 1,675 adolescents aged 10 to 19 in Kibera. Their report, "Adolescence in the Kibera Slums of Nairobi, Kenya," written by Annabel S. Erulkar and James K. Matheka, found that 43 percent of girls were not attending school, compared to 29 percent of boys. Girls also started school later. "Sixty one percent of school going boys started school by age 6, compared to 49 percent of girls" (Population Council, 2007). When youth were asked the main reason for leaving school, the majority said that their families could not afford the fees. Girls also left school at higher rates than boys to get married.

GENDER-BASED VIOLENCE IN KENYA

Following the 2007 election, a violent postelection conflict occurred in the face of a dispute over who was the rightful winner. The conflict was split down tribal lines and disproportionately affected women and girls.

As in most countries, sexualized violence is underdocumented compared to other types of violence, but there was significant evidence that gender-based violence was widespread. According to the Nairobi-based Centre for Rights Education and Awareness (CREAW), police data for 2007 showed "approximately 3,000 cases of rape, defilement, indecent assault, and abduction reported" (Women Under Siege, 2012). Due to the social upheaval and displacement, "Women were sometimes forced to have sex in exchange for food and shelter, according to the Heinrich Boll Foundation in Nairobi" (Women Under Siege, 2012). Nairobi Women's Hospital Gender Violence Recovery Centre reported that gang rape constituted 90 percent of the rape cases they treated during the conflict. However, Human Rights Watch reported in 2011 that no rape cases from that time resulted in convictions.

In Kenya, as in most countries, survivors of sexual violence often suffer in silence and face stigma for their attack. There is a profound lack of survivor services such as medical and emotional support, legal aid, and physical protection. Despite the existence of comprehensive policies for handling sexual violence cases, there is a lack of institutional or political will and no consequences for police, medical professionals, or community leaders who fail to provide services or follow procedures. This has contributed to the ongoing culture of impunity across the spectrum of gender-based violence crimes in Kenya.

Shining Hope: Education, Equality, and Empowerment

“Kennedy, I think, is an eternal optimist... He always has an incredible belief in the people around him, and I think he saw that there’s so much potential in Kibera and in the young people growing up in slums all over this country and the world.”

– **Jessica Posner, Co-Founder of Shining Hope for Communities**

Kennedy Odede was raised in Kibera, the largest urban slum in Africa, where he experienced the devastating realities of life in extreme poverty. Still, he dreamed about changing his community. He witnessed the palpable hope that persists in slums and recognized that people sought something different for themselves, their families, and their communities. Visionaries like Martin Luther King, Jr. and Nelson Mandela showed Odede that great, systemic change can come from within. Women like Odede’s mother inspired him to build the solutions to urban poverty through addressing one of its core obstacles—the prohibitive level of gender inequality.

While working at a factory in 2004, Odede saved 20 cents, purchased a soccer ball, and started the Shining Hope for Communities (SHOFCO) movement. Driven by the innovation and entrepreneurial spirits of the people of Kibera, SHOFCO became the largest grassroots organization in the community. Odede is now one of Africa’s best-known community organizers and social entrepreneurs.

In 2007, Odede met Jessica Posner, an American working with SHOFCO in Kibera as a study abroad student. She became one of the first outsiders to live inside the slum and was deeply moved by the struggles facing the Kibera community. During Kenya’s 2007 postelection crisis, Posner urged Odede to apply to U.S. universities. Odede joined Posner at Wesleyan University, fulfilling his own dreams of an education. Posner is the COO of SHOFCO and a nationally recognized social entrepreneur and activist.

Together they devised the model that SHOFCO uses today. SHOFCO’s innovation is to link girls’ education to deeply needed, community-wide services. This increases the value of girls and women, invites all genders to participate in the solution, and allows girls’ schools to be portals for large-scale social change.

In the massive Kibera slum where Odede grew up and SHOFCO provides programs, the effects of poverty and neglect are even more profound for girls. In Kibera, girls’ education is often undervalued and dropout rates are higher due in part to the lack of health care and resources. According to SHOFCO, “Young women in Kibera contract HIV at a rate five times that of their male counterparts.” In his youth, Odede saw firsthand how extreme poverty and gender inequality devastated the lives of girls and women. “I could not sit by as I saw little girls forced to trade their bodies for food,” he says. “I could not stay silent while I saw such wasted human potential.”

Sources:

- » SHOFCO: “The SHOFCO Story.” shofco.org/shofco-story
- » Humanity in Action: humanityinaction.org/knowledgebase/378-shining-hope-for-communities
- » Stay Classy, 2014: stayclassy.org/blog/shofco-kennedy-odede-30-under-30-and-changing-the-world/

School Safety

According to a 2014 World Bank report, “No place is less safe for a woman than her own home.” However, the report also found evidence that women who have or had access to education were less likely to be sexually or physically abused.

Schools have enormous potential to effect social change, to provide a safe harbor, and to transform gender relations by expanding the range of possibilities for both boys and girls. Girls and boys are often subjected to stereotyping that restricts their learning and limits their opportunities. Gender norms influence textbooks, teacher attitudes and behavior, classroom practices, classroom culture, and discipline, all of which shape children’s opportunities.

Gender-based violence is especially debilitating and puts both girls’ and boys’ education at risk. In schools where sexual violence is common or unaddressed, a girl’s safety and opportunities are especially vulnerable. Programs that provide resources and training to address harassment and violence in schools are critical for the promotion of gender equality in education.

Women with more education experienced greater personal agency and autonomy. There is also evidence that they are able to make better decisions and have more choices, even when living in cultures and communities with strict gender-based norms. “Increasing school enrollment and achieving gender equality in enrollment are long-standing development goals, but ensuring school enrollment for girls through upper secondary levels is even more critical” (World Bank, 2014).

Sources:

- » UNFPA:
unfpa.org/gender/violence.htm
- » UNFPA, 2001.
unfpa.org/public/cache/offonce/home/publications/pid/3244
- » The World Bank Group, 2014:
worldbank.org/content/dam/Worldbank/document/Gender/Voice_and_agency_LOWRES.pdf



Fast Facts

- According to the United Nations Population Fund (UNFPA), “Gender-based violence both reflects and reinforces inequities between men and women and compromises the health, dignity, security, and autonomy of its victims” (2008).
- According to a 2013 global review of available data, 35 percent of women worldwide have experienced physical and/or sexual violence (UN Women, 2014).
- “In Australia, Canada, Israel, South Africa, and the United States, intimate partner violence accounts for between 40 and 70 percent of female murder victims” (UN Women, 2014).
- “Between 40 and 50 percent of women in European Union countries experience unwanted sexual advances, physical contact, or other forms of sexual harassment at work” (UN Women, 2014).
- In the United States, 83 percent of girls aged 12 to 16 have experienced some form of sexual harassment in public schools (UNiTE, 2008).
- There is an average of 237,868 victims of rape and sexual assault each year according to the U.S. Department of Justice’s National Crime Victimization Survey 2008-2012 (Rape, Abuse, and Incest National Network [RAINN], 2014).
- In the United States, an estimated average of 60 percent of assaults were not reported to the police between 2008 and 2012 (Bureau of Justice Statistics [BJS], 2012).
- It is estimated that only about 3 percent of rapists will ever serve a day in prison in the United States (BJS, 2010).
- “More than 64 million girls worldwide are child brides” (UN Women, 2014).
- In 102 countries, there are no specific legal provisions against domestic violence, and in at least 53 countries, marital rape is not a prosecutable offense (UNiTE, 2008).
- Approximately 140 million girls and women in the world have suffered female genital mutilation/cutting (World Health Organization [WHO], 2014).
- The United Nations (UN) estimates that approximately 5,000 women are murdered each year in honor killings (United Nations [UN], 2014).
- Rape has been a rampant tactic in modern wars and conflicts. “Conservative estimates suggest that 20,000 to 50,000 women were raped during the 1992-1995 war in Bosnia and Herzegovina, while approximately 250,000 to 500,000 women and girls were targeted in the 1994 Rwandan genocide (UN Women, 2014).
- In the United States, 11.8 percent of new HIV infections among women over 20 years old in 2013 were attributed to intimate partner violence (UN Women, 2014).
- Women in urban areas are twice as likely as men to experience violence, particularly in developing countries (UN Women, 2014).
- Transgender people make up 1 to 1.5 percent of the world’s population but are about 400 times more likely to be assaulted or murdered than the rest of the population (Trans*Violence Tracking Portal).
- Seventy-six countries retain laws that are used to criminalize people on the basis of sexual orientation or gender identity (UN Human Rights Council [UNHRC], 2011).
- Homophobic and transphobic violence has been recorded in all regions. Such violence may be physical (including murder, beatings, kidnappings, rape, and sexual assault) or psychological (including threats, coercion, and arbitrary deprivations of liberty). These attacks constitute a form of gender-based violence, driven by a desire to punish those seen as defying gender norms (UNHRC, 2011).

Sources:

- » Bureau of Justice Statistics (BJS), Office of Justice Programs, U.S. Department of Justice. 2010. “State Court Processing Statistics, 2006: Felony Defendants in Large Urban Counties, 2006.” bjs.gov/content/pub/pdf/fdluc06.pdf
- » Bureau of Justice Statistics (BJS), Office of Justice Programs, U.S. Department of Justice. 2012. “Criminal Victimization, 2011.” bjs.gov/content/pub/pdf/cv11.pdf
- » Rape, Abuse and Incest National Network (RAINN). 2014. “How Often Does Sexual Assault Occur?” rainn.org/get-information/statistics/frequency-of-sexual-assault
- » Trans*Violence Tracking Portal, “F.A.Q,” transviolencetracker.org/
- » UN Human Rights Council (UNHRC). 2011. ohchr.org/Documents/Issues/Discrimination/A.HRC.19.41_English.pdf
- » United Nations (UN). 2014. “Ending Violence against Women and Girls.” un.org/en/globalissues/briefingpapers/endviol/
- » United Nations Population Fund (UNFPA). 2008. “Gender Equality: Ending Widespread Violence against Women.” unfpa.org/gender/violence.htm
- » UNiTE to End Violence against Women. 2008. “Fact Sheet.” un.org/en/women/endviolence/pdf/VAW.pdf
- » UN Women. 2014. “Facts and Figures: Ending Violence against Women.” unwomen.org/en/what-we-do/ending-violence-against-women/facts-and-figures
- » World Health Organization (WHO). 2014b. “Gender Based Violence.” who.int/gender/violence/gbv/en/

Man Up: Men against Violence against Women

Like girls and young women, boys and young men are faced with complex and contradictory messages as they develop their understanding of their place in the world. Too often they are told and shown that masculinity is defined by dominance and one's power over others – especially over women and girls. These attitudes underpin the culture of gender-based violence and disempower both women and men.

In the film *A Path Appears*, fathers and uncles in the Kibera community come together with SHOFCO to address gender-based violence in the community and to start a gender committee. We also learn, through the arrest of the 12-year-old alleged assailant, that perpetrators may themselves be victims. When gender-based violence is normalized within a culture of impunity, everyone suffers. It is important to educate boys from a young age about healthy masculinity and respect for women and girls, and to provide targeted support systems for boys who are themselves survivors of abuse.

For many years, women around the world have led efforts to prevent and end violence, but today more and more men are adding their support to the movement. Men have an important role to play in modeling positive attitudes and healthy masculinity and are important allies in the campaign to end gender-based violence. However, male-led initiatives should remain female informed and men should regularly consult with women in partnership.

The organization Men Against Violence Against Women developed the following list of ways that men can be allies in ending gender-based violence (2014):

- Approach gender-based violence as a men's issue, not just a women's issue. Realize it can involve men of all ages, races, and socioeconomic levels.
- Question your own attitudes and language. Could they be inadvertently perpetrating sexism and violence or be hurtful to someone else?
- If you suspect someone you know is being abused, ask if you can help.
- If you or someone you know are emotionally, psychologically, physically, or sexually abusive to women or girls, men or boys, or have been in the past, seek professional help.
- Recognize and speak out against homophobia and gay-bashing, as abuse of one affects all and this abuse can have a link to sexism.
- Learn more about gender inequality in differing societies and about the root causes of gender-based violence. Educate yourself and others on the issue.
- Don't fund sexism. Refuse to purchase products that capitalize on the abuse or oppression of women.
- Teach young boys about how to be men that are respectful of women. Lead by example.
- Be an ally to women and girls who are working to end all forms of gender-based violence.

Sources:

- » Futures Without Violence: futureswithoutviolence.org/section/our_work/men_and_boys
- » Man Up: manupcampaign.org
- » Men Against Violence Against Women. 2014. mavaw.org
- » United Nations: un.org/en/women/endviolence/network.shtml

A Path Appears: A Cure for Violence?

Violence, including gender-based violence, negatively affects the health of survivors as well as of those who witness violence. It acts like an epidemic disease, infecting communities and passing from one generation to the next.

Physician Gary Slutkin spent 20 years working to reduce rates of infectious diseases, including tuberculosis and AIDS, in the United States and Africa. In 1995, after 10 years living abroad, he returned home to Chicago. Noting the high rate of lethal violence among young people in American cities, Slutkin began treating violence as a contagious disease, applying the tools he used in disease control. Through his work, Slutkin found that decades “of leaving the problem untreated perpetuates retaliation, further victimization and exposure, which keeps this cycle of violence going for generations.”

Research into gender-based violence demonstrates the same cycles from victim to perpetrator. The 2014 study, *The Making of Sexual Violence*, jointly authored by the International Center for Research on Women and Promundo, found that men who were exposed to a number of risk factors in their childhood, such as witnessing violence in the home or experiencing physical or sexual abuse, were “significantly more likely to have reported perpetrating sexual violence” themselves.

CURE VIOLENCE

In 2000, Slutkin piloted Cure Violence (formerly known as CeaseFire), which has become a national public health strategy to reduce gun shootings and killings. The program views violence as a learned behavior that can be prevented using disease-control methods. Outreach workers and “violence interrupters,” raised in the communities they serve, are trained to identify people most likely to be involved in gun violence and redirect them to make nonviolent choices.

Cure Violence uses a public health model to reduce violence. By treating violence as a learned behavior that can be “unlearned,” it shows that violence doesn’t have to be the accepted norm in the community, thus helping to reduce fear and stress that can have severely toxic effects on vulnerable populations.

Check out *A Path Appears: Transforming Lives, Creating Opportunity* to read more about Dr. Slutkin’s work and to learn about individuals and organizations across the United States and around the world that are leading the campaign to end gender-based violence.

Sources:

- » Cure Violence. 2014. cureviolence.org
- » International Center for Research on Women and Promundo. 2014. “The Making of Sexual Violence: How Does a Boy Grow Up to Commit Rape? Evidence from Five IMAGES Countries.” promundo.org.br/en/wp-content/uploads/2014/06/The-Making-Of-Sexual-Violence-June-2014.pdf

The Root of the Issue

Sources:

- » International Center for Research on Women and Promundo. 2014. "The Making of Sexual Violence: How Does a Boy Grow Up to Commit Rape? Evidence from Five IMAGES Countries." promundo.org.br/en/wp-content/uploads/2014/06/The-Making-Of-Sexual-Violence-June-2014.pdf
- » United Nations, 2006: un.org/womenwatch/daw/public/VAW_Study/VAWstudyE.pdf

Sources:

- » CDC, 2003: cdc.gov/ncipc/pub-res/ipv_cost/ipvbook-final-feb18.pdf
- » UNiTE to End Violence against Women. 2008. "Fact Sheet." un.org/en/women/end-violence/pdf/VAW.pdf
- » USAID, 2012: usaid.gov/sites/default/files/documents/1870/GenderEqualityPolicy.pdf

Sources:

- » CARE: care.org
- » NOW: now.org/issues/violence/stats.htm
- » UNFPA: unfpa.org/gender/violence.htm
- » UNiTE: saynotoviolence.org
- » United Nations, 2007: un.org/events/women/iwd/2007/pdf/background.pdf
- » UN Women: unwomen.org

Gender-based violence is not the result of random, individual acts. It is deeply rooted in the unequal power relations between men and women, as well as in cultural and social norms that encourage discrimination against women and girls and the violation of their human rights. These same forces also have an impact on women and girls' access to education and on support for boys and men in developing healthy attitudes toward masculinity.

It is also important to remember that gender-based violence is a universal problem and has an impact on every country, culture, and economic class. According to a 2014 report, *The Making of Sexual Violence*, jointly authored by the International Center for Research on Women and Promundo, data on gender-based violence do not "support the notion that perpetration of rape is significantly related to education level, employment status, age, or marital status."

THE PRICE OF VIOLENCE

The cost of violence against women and girls is extremely high and is a significant impediment to reducing poverty, achieving gender equality, and improving living standards and economic opportunities for women, their families, and their communities. It is also a major public health concern due to the short- and long-term damage to a woman's reproductive and physical health, her emotional well-being, and her increased risk factors for diseases such as HIV/AIDS.

In addition to the pain and suffering of the individual women and girls and their families, the social and economic costs are staggering. Treatment and support programs needed for abused women and children, legal and judicial services employed to bring perpetrators to justice, and lost employment and productivity resulting from physical and emotional injury put a significant economic strain on underresourced communities and society as a whole. The cost of intimate partner violence in the United States alone "exceeds US\$5.8 billion per year: US\$4.1 billion is for direct medical and health care services," and US\$1.8 billion for loss of productivity. (UNiTE to End Violence against Women, 2008).

BARRIERS TO CHANGE: A CULTURE OF SILENCE AND IMPUNITY

Although it is widespread, violence against women and girls goes widely unreported due to factors such as fear of retribution, lack of economic resources, concern for children, inadequate social services, and ineffective legal systems. In addition, few countries provide appropriate training for the police, judicial, and medical staff who are the first responders for women and girls during and after violent events. As a result, survivors of violence are left vulnerable to further abuse from the systems and institutions that are meant to protect them, and the perpetrators are often left unpunished.

What Is Needed?

Violence against women and girls is a worldwide crisis, but there is a global movement to challenge the attitudes and institutions that make this abusive behavior possible.

Sources:

- » Amnesty International. 2013. "Violence against Women Information." amnestyusa.org/our-work/issues/women-s-rights/violence-against-women/violence-against-women-information
- » CARE: care.org
- » NOW: now.org/issues/violence/stats.htm
- » UNiTE to End Violence Campaign: un.org/en/women/endviolence
- » United Nations Population Fund (UNFPA). 2008. "Gender Equality: Ending Widespread Violence against Women." unfpa.org/gender/violence.htm
- » UN Women. 2014. unwomen.org
- » World Health Organization (WHO). 2013. "Violence against Women: Intimate Partner and Sexual Violence against Women." who.int/mediacentre/factsheets/fs239/en

Research from the UN, the World Health Organization (WHO), and Amnesty International concludes that the most effective strategy for addressing gender-based violence is through coordinated efforts by international and local institutions to raise public awareness, increase political will, and provide resources for preventing and responding to all forms of violence against women and girls. Strategies include:

- making the prevention of violence against women and girls a political priority on the international, national, and local levels;
- passing legislation that specifically addresses gender-based violence, and establishing a system of oversight to make sure the laws are enforced;
- providing ongoing training to police, judicial staff, and medical staff, who are the primary sources of protection and support for women and girls in crisis;
- establishing effective outreach and education programs that target both women and men from early childhood;
- supporting programs that make primary, secondary, and university education accessible to all girls and empowering women to become financially independent;
- ensuring the participation of women in all areas of society and supporting the appointment of women to leadership positions at the local, national, and international levels;
- most importantly, ensuring that women's and girl's voices are central to all decisions about their lives, including their right to live free of violence.

THE U.S. VIOLENCE AGAINST WOMEN ACT

The year 2014 marks the 20th anniversary of the Violence Against Women Act enacted by the U.S. Congress to recognize the severity of violence against women and the need for a national strategy to address this issue. This landmark federal legislation combined tougher provisions to hold offenders accountable with programs to provide services for survivors. In 2013, President Obama signed the Violence Against Women Reauthorization Act, which expanded federal protections to gays, lesbians, and transgender individuals; Native Americans; and immigrants.

Source:

- » GovTrack. 2013. "Text of the Violence Against Women Reauthorization Act of 2013." govtrack.us/congress/bills/113/s47/text

Thinking More Deeply

1. What insights did the film give you about violence against women and girls? What information surprised you the most?
2. How is violence against women and girls connected to the cycle of poverty? What role, if any, could access to education and economic empowerment play in combating gender-based violence?
3. Michelle Bachelet, former Executive Director of UN Women, has stated, “You see violence against women in rich places, highly educated families, in very low-income families in all regions of the world.” Before seeing this film, did you think of violence against women and girls as a worldwide crisis? In what ways, if any, is gender-based violence an issue in your community?
4. Why is gender-based violence an important issue to tackle? What are some of the ripple effects of violence against women on their families, communities, and societies?
5. Despite their different backgrounds and cultural perspectives, Kennedy Odede and Jessica Posner were both inspired to become agents of change in Kibera. In what ways do you think their own personal experiences contribute to their commitment to this cause, and how do the similarities and differences shape their individual approaches to the challenges in Kibera?
6. What are some of the barriers that get in the way of bringing perpetrators to justice in Kenya? What are some of the consequences for survivors who come forward to seek prosecution? How do these challenges compare with survivors’ experiences in your community? Can you identify any parallels?
7. How do you feel about the police officers’ response to the rape allegations? What cultural or social forces or motivations may have shaped their behaviors? Do you think a survivor of rape or sexual assault would have a similar response from law enforcement in the United States? What do you think survivors experience when they report rape or assault in your community?
8. Nicholas Kristof and Mia and Ronan Farrow actively participate in victim’s stories and the arrest of the alleged perpetrators. What do you think about their decision to get involved in the story? Is there a distance that journalists should maintain? Is it more ethical to simply observe and report or to actively participate? What would you have done?
9. What do you think is needed to reduce and eventually eradicate gender-based violence? What responsibility do governments and international bodies like the United Nations (UN) and the International Court of Human Rights have? How can communities participate? What role can you play?

Suggestions for Action

- 1. What's your path?** Join the global movement to educate women and girls and improve the quality of life for all children. Visit our website to find out how to host a screening of *A Path Appears* with your friends, family, community, or organization and facilitate a discussion of the film and the book that inspired it: pbs.org/independentlens/path-appears.
- 2. UNiTE and Man Up! "Orange Days" are days to take action to raise awareness and prevent violence against women and girls.** Partner with Man Up Campaign, activists from around the world, governments, and the UN to organize Orange Day actions calling for safety from violence at homes, schools, workplaces, and public spaces. The below websites have a range of resources, tips, multimedia tools, and step-by-step guides for creating your own campaign, organizing community events, and starting local clubs to galvanize support:
 - UNiTE to End Violence against Women: un.org/en/women/endviolence
 - Say No—UNiTE Organizer's Toolkit: saynotoviolence.org/about-say-no/organizers-toolkit
 - Man Up Campaign: Orange Days Every 25th of the Month: manupcampaign.org/index.php/get-involved/item/orange-days-every-25th-of-the-month
- 3. Project SURVIVE: Educate yourself to support your friends and community and help deter gender-based violence.** Visit the City College of San Francisco's Project SURVIVE website for a packet of materials that includes rape prevention tips, resources, facts and statistics, signs of an abusive personality, reasons why victims have a hard time leaving an abusive relationship, strategies for helping a friend in an abusive relationship, and cultural differences related to interpersonal violence: ccsf.edu/en/educational-programs/school-and-departments/school-of-behavioral-and-social-sciences/womens-studies/project-survive/get-help.html.
- 4. Meeting the goal?** Find out more about how ending violence against women and girls can help end poverty. In September 2000, the UN signed the Millennium Development Goals (MDGs) with the aim of halving the number of people living in poverty, reducing child mortality, fighting disease, and improving social and economic conditions in the world's poorest countries by 2015. Learn more about the MDG campaign's focus on women and find out how you can help:
 - UN Millennium Development Goals: un.org/millenniumgoals
 - End Poverty 2015: endpoverty2015.org
 - The "Get Involved" section of the UN MDGs website: un.org/millenniumgoals/getinvolved.shtml
- 5. Rise up!** You can help end violence against women and girls in your community. Join V-Day, a global movement that promotes creative events to increase awareness, raise money, and revitalize the spirit of existing anti-violence organizations. Check out the simple, concrete steps you and your community can take to change the world! vday.org
- 6. Take back the night!** The Take Back The Night Foundation (TBTN) serves to create safe communities and bring an end to sexual assault, domestic violence, dating violence, sexual abuse, and all other forms of sexual violence. TBTN empowers survivors during the healing process and inspires responsibility in all. Visit the website to find out how to plan a "Walk the Walk" event to demonstrate your community's commitment to ending sexual violence and to take a stand in solidarity with survivors: takebackthenight.org

For additional discussion questions and ideas for facilitated activities that may be adapted for a variety of audiences and age groups, visit pbs.org/independentlens/path-appears/resources to download the *A Path Appears* salon guide and lesson plans.

Resources

To purchase a DVD of the film *A Path Appears*, visit shoppbs.org.

To purchase the book, *A Path Appears: Transforming Lives, Creating Opportunity*, visit apathappears.org.

Note: The following resource descriptions are adapted from language provided on the organizations' websites.

pbs.org/independentlens/path-appears — Hosted by the Independent Television Service (ITVS), this is the online source for discussion guides, lesson plans, and a salon guide for the film.

shofco.org — Shining Hope for Communities (SHOFCO) combats gender inequality and extreme poverty in urban slums by linking tuition-free schools for girls to accessible social services for all.

futureswithoutviolence.org — Futures Without Violence provides programs, policies, and campaigns for individuals and organizations working to end violence against women and children around the world.

cureviolence.org — Cure Violence works to stop the spread of violence in communities by using the methods and strategies associated with disease control: detecting and interrupting conflicts, identifying and treating the highest-risk individuals, and changing social norms.

creawkenya.org/ke — The Centre for Rights Education and Awareness (CREAW) was founded in 1998 by women lawyers who had a shared purpose to confront the low awareness of women's needs and rights in Kenya.

manupcampaign.org — Man Up Campaign was created to engage youth in a global movement to end gender-based violence and advance gender equality through programming and support of youth-led initiatives.

mavaw.org — Men Against Violence Against Women was created to empower men to end all forms of violence against women by educating themselves and the community, raising awareness, and creating social change.

rescue.org — The International Rescue Committee (IRC) responds to the world's worst humanitarian crises and helps people to survive and rebuild their lives.

care-international.org — CARE International is an organization fighting poverty and injustice in more than 70 countries around the world and helping 65 million people each year to find routes out of poverty.

girlsinc.org — Girls Inc. provides programs that inspire all girls to be strong, smart, and bold through life-changing programs and experiences that help girls navigate gender-related, economic, and social barriers.

cedpa.org — The Centre for Development and Population Activities (CEDPA) works through local partnerships to give women tools to improve their lives, families, and communities. CEDPA's programs increase educational opportunities for girls, ensure access to lifesaving reproductive health and HIV/AIDS information and services, and strengthen good governance and women's leadership in their nations.

endviolence.un.org — UNiTE to End Violence Against Women was launched in 2009 by UN Women to engage people from all walks of life to end gender-based violence in all its forms.

gems-girls.org — Girls Educational and Mentoring Services (GEMS) was founded in 1999 by Rachel Lloyd, a survivor of commercial sex exploitation, and is the only organization in New York State specifically designed to serve girls and young women who have experienced commercial sexual exploitation and domestic trafficking.

rainn.org — The Rape, Abuse and Incest National Network (RAINN) is the nation's largest anti-sexual violence organization, and created and operates the National Sexual Assault Hotline (1-800-656-HOPE[4673]).

transviolencetracker.org — The Trans* Violence Tracking Portal is a data collection project on antitransgender violence to help inform advocates for change.

vetoviolence.cdc.gov/stryve — Striving To Reduce Youth Violence Everywhere (STRYVE) is a national initiative, led by the Centers for Disease Control and Prevention (CDC), which takes a public health approach to preventing youth violence before it starts.

nnedv.org — The National Network to End Domestic Violence (NNEDV), a social change organization, is dedicated to creating a social, political, and economic environment in which violence against women no longer exists.

thehotline.org — The National Domestic Violence Hotline is a 24-hour, confidential, toll-free hotline created through the Violence Against Women Act (VAWA) in the United States:1-800-799-7233.

now.org — The National Organization for Women (NOW) is the largest organization of feminist activists in the United States and works to bring about equality for all women.

amnesty.org — Amnesty International is a worldwide movement of people who campaign for internationally recognized human rights for all.

msf.org — Médecins Sans Frontières (MSF) is an international, independent, medical humanitarian organization that delivers emergency aid to people affected by armed conflict, epidemics, health care exclusion, and natural or man-made disasters.

savethechildren.org/site/c.8rKLIXMGIpI4E/b.6115947/k.8D6E/Official_Site.htm — Save the Children is an organization that works to save and improve children's lives in 120 countries worldwide.

unfpa.org — The United Nations Population Fund (UNFPA) is an international development agency that promotes the right of every woman, man, and child to enjoy a life of health and equal opportunity.

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ITVS

Independent Television Service (ITVS) funds, presents, and promotes award-winning independently produced documentaries and dramas on public television and cable, innovative new media projects on the Web, and the Emmy® Award-winning series *Independent Lens* on PBS. ITVS receives core funding from the Corporation for Public Broadcasting, a private corporation funded by the American people.

ITVS's **Women and Girls Lead** is a strategic public media initiative to support and sustain a growing international movement to empower women and girls, their communities, and future generations. Women and Girls Lead is supported by CPB and Eileen Fisher, Inc. To learn more, visit womenandgirlslead.org

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SHOW OF FORCE

Founded in 2006 by veteran television producers Maro Chermayeff and Jeff Dupre, Show of Force is known for creating some of the last decade's most ambitious and creative programs, including feature documentaries, event television series and innovative transmedia projects. Included in its projects to date is the groundbreaking *Half the Sky: Turning Oppression into Opportunity for Women Worldwide*, a multi-platform project based on the bestselling book by *New York Times* columnist Nicholas Kristof and Sheryl WuDunn. Other recent projects include the Peabody and Emmy Award-winning *Marina Abramovic: The Artist is Present* (HBO), *Kehinde Wiley: An Economy of Grace* (PBS) winner of the 2014 Jury Prize for Best Documentary Short at SXSW, the 6-hour series *Circus* (PBS) and the Emmy Award-Winning 10-hour series *Carrier* (PBS).

