SHOW OPEN, GRAPHIC AND MUSIC (15”)

ANNOUNCEMENTS #113

Coming up on 21st Century (2”)
Today – global humanitarian crises – and the search for global solutions.
Virtual reality making a difference by creating empathy. (4”)
And Urban Refugees in Kenya – striving for a life of dignity (6”)

VIDEO INTRO #1: VIRTUAL REALITY: CREATING HUMANITARIAN EMPATHY

VIDEO

PEOPLE WEARING THE VR HEADSET

NARRATION:
A new technology takes you into the heart of a scene. (3”)
Virtual reality breaking new barriers. (3”)

TOM KENT ON-CAM
GIRL WEARING THE VR HEADSET

TOM KENT: (In English)
“It’s working on your brain in ways that I don’t think is really completely understood”. (5”)

GABO ARORA: (In English)

AUDIO

But can it be used for more than just entertainment? (3”)

GABO ARORA: (In English)
“They come out of it very deeply moved. I’d say half the people who watch cry.”

(6’’)

NARRATION:
Using virtual reality to create empathy in a humanitarian crisis - one viewer at a time. (7’’
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<td>REFUGEES ON BOATS</td>
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<td>DIFFERENT SHOTS OF REFUGEES AND HUMANITARIAN CRISIS</td>
<td>Humanitarian crises are all too familiar to television viewers: civil wars that cause huge movements of refugees - worldwide pandemics, and natural disasters like earthquakes and tsunamis. (16'')</td>
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<td>TV SCREEN</td>
<td>This is the way most of us are used to seeing these heart-wrenching events. On a screen in front of us, watching passively. (8'')</td>
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<td>SCENES VIEWED WITH A VIRTUAL REALITY SET</td>
<td>But what if you could step into the frame, and actually feel what it’s like for the individuals on the ground? (6'')</td>
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<td>PEOPLE WEARING THE VIRTUAL REALITY HEADSET</td>
<td>HANDS CLAPPING (1'')</td>
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<td>GABO ARORA: (in English)</td>
<td>“People come out of it feeling enlightened, and often moved and often ready to take action. A lot of people automatically say ‘what can I do? How can I get involved?’ ” (10'')</td>
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<td>GABO ARORA ON-CAM</td>
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Gabo Arora is a creative director leading a team at the United Nations who are using cutting edge technology to raise awareness, empathy, and funds, both to respond to humanitarian crises and to bolster support for a new set of Sustainable Development Goals around the globe. (17’’)

**GABO ARORA:** (in English)

“Virtual reality is the ability to really take part in a story that usually you’re only a passive spectator on. And it’s giving you the possibility to walk in another person’s shoes, understand where they live, see what their world is like. And you actually get the sensation of feeling like you’re being there.” (23’’)

**NARRATION:**

Depicting virtual reality in a 2D medium, such as the one you see on your screen right now, will never truly represent what it’s like when viewing VR through a headset. (12’’)

**GABO ARORA:** (in English)

“It’s exciting for the UN to be involved in...
AARON KOBLIN: (In English)

“So the UN reached out to us and connected and we realized that there was a great opportunity here to tell some very important stories and to tell them in a way that we thought would be totally new and highly impactful.” (11”)

AARON KOBLIN USING THE VR HEADSET

“Aaron Koblin, a technologist working in Silicon Valley, is the co-founder of VRSE, a virtual reality production and distribution company. (9”)

AARON KOBLIN: (In English)

“It usually consists in the portable form of a mobile phone that connects directly into a viewer. Whether that’s a higher end version like the Gear VR by Samsung, or a Google Cardboard unit. You have basically the same idea. Lenses that are using sensors to orient you and convince yourself that you’re somewhere where you’re not. This is the most basic VR viewer, Google Cardboard. So it comes like this and you quickly assemble it like so. Drop your phone in here, like that. So you can look around and actually be...
AARON KOBLIN: (In English)

“The way that I define virtual reality at this point in time is basically the hacking of your senses to convince you that you’re somewhere other than where you are.

Often, I think of it as a sense of vulnerability. So, one of the things that we’ve realized in some of our stories is you have a heightened sense of empathy and a heightened sense connection as a result of that vulnerability.” (18’’)

NARRATION:

That heightened sense of connection and empathy was exactly what Gabo Arora was looking to create at the world economic forum in Davos, Switzerland - not only to inspire leaders to take action, but also to influence donors to increase funding for disaster response efforts. (18’’)

GABO ARORA: (in English)

“I had started experimenting with using innovative ways of advocacy. And I started talking to a lot of different partners and people. What could we do that would be incredible? And someone said, you know, I had just come from a meeting with Samsung, you know with some of these virtual reality headsets. Wouldn’t it be amazing if you got all of those elite people, who could actually go to a refugee camp.
Or, they could go to an Ebola clinic. I just really felt it would get our issues highlighted.” (31’’)

“Aaron Koblin: (In English)

“One of the things we were most excited about was the potential to get these headsets onto heads that really make the decisions and have impact on the world. We were able to put it on the heads of these change-makers. And for a brief moment, put them on the ground in the refugee camp. And it’s, I think, a really powerful thing. You could see the way that it was impacting them.” (21’’)

Narration:

In addition to the screenings at Davos virtual reality portals have been set up to view the films at high level political forums around the world. One of the leaders who made use of a VR portal, was Samantha Power, United States Ambassador to the United Nations. (17’’)

Samantha Power: (in English)

“What the portal does is it doesn’t just give you those faces. It’s not just a newspaper, but you feel like you’re right there.” (7’’)

Narration:

The virtual reality film that she watched
Clouds Over Sidra is a short film in virtual reality about a girl named Sidra who lives in Zatari Camp, which is a Syrian refugee camp in Jordan. And it is a story about a young girl who has been there for a year and a half, and is giving you a tour of the camp, of what it’s like, of what her life is like. When the film debuted in Davos, it was a sensation to everyone we showed it to. They come out of it very deeply moved. I’d say half the people who watch Clouds Over Sidra cry.” (39’’)

“We’re seeing, generally, a much higher level of engagement. I mean, one because they’re actively engaged in looking around. But also, I think, a higher level of emotional connection and empathy.” (9’’)

“The film was then integrated with the Secretary General in the Kuwait pledging conference for Syria. He made everyone at the reception of the pledging conference watch it. And it really made a big difference in getting people to pledge more, to care more, and to be more involved.” (17’’)

was Clouds Over Sidra. (4’’)

GABO ARORA: (in English)
“And then we cut a version for UNICEF for its face-to-face fundraisers. The way they do that is usually someone with a clipboard on the street in Europe or different countries. So they thought, what if we got people to experience virtual reality in the street.” (17’’)

WOMAN 1 ON STREET: (in Chinese)

“This really opened my eyes to the fact that children are living without basic necessities like clean water.” (6’’)

MAN ON STREET: (In English)

“I was a little depressed about the situation for the people there.” (2’’)

WOMAN 2 ON STREET: (in English)

“Quite sad. They don’t have a good environment to stay in. We try our best to help them.” (4’’)

NARRATION:

Early reporting from UNICEF has shown that when using virtual reality they have doubled the effectiveness of their fundraising efforts. (8’’)

TOM KENT: (in English)

“The fact that virtual reality is so real means that we have to think a lot more about the ethical aspects of what we do.”
Tom Kent is the standards editor at the Associated Press and is a professor at New York’s Columbia University. (7")

“That’s a psychological impact that VR has that’s greater than the impact of photos or video. It hits you at a more elemental level. When somebody’s watching a video or someone is looking at a photo they know that they are external to the scene and they’re looking in a something. VR operates at a different level. It’s putting you in the scene and working on your brain in ways that I don’t think is really completely understood.” (29")

“We got the blessing to do one on Ebola. ‘Waves of Grace’ is an Ebola survivor who is basically you get access to her prayer. And you feel like you have this intimate moment with her as she’s praying to God.” (19")

Waves of Grace was integrated into the UN Secretary General’s International
Ebola Recovery Conference, which garnered US $5.2 billion in pledges. (10")

GABO ARORA: (in English)

“What people really feel moved by is, they’ve never been in a poor slum in a hut. They’ve never been in an Ebola burying site. So many people said they’ve seen that picture in the news, but actually being there while a body is being buried is something else. It makes you think about this crisis and other crises in a different way.” (26")

MUSIC PLAYING (5")

TOM KENT: (in English)

“The most important thing is transparency. If the VR producer is trying to advance a political cause or a social cause that needs to be made clear.” (9")

GABO ARORA: (in English)

“I think one just has to be open and clear about one’s methods. We’re going to be constantly evolving and thinking about these ethics even more as we go forward.” (8")

MUSIC PLAYING (3")

GABO ARORA: (in English)

“We privilege the human story. It isn’t so
much, the UN did this, and this is what’s happening, and this is what you should do. It really is a quiet sort of, like, let’s put yourself in the shoes of another. It definitely is something that we’re just at the beginning of. Being at the forefront of it, especially for the United Nations, gives us a lot of advantages to tell our stories and make a difference with a whole new generation of viewers. And especially a lot of young people. Because if we didn’t do what we do with virtual reality, it would fill up with games and escapism. When a 15 year-old would unwrap his Christmas present a year from now, or two years from now, he wouldn’t have Clouds Over Sidra and this UN series there for him.” (47’’)

MUSIC PLAYING (7’’)

PLAYING
NEW STORY - GRAPHIC AND MUSIC (6")

VIDEO INTRO #2: KENYA : URBAN REFUGEES – STRIVING FOR A LIFE OF DIGNITY

VIDEO

FARHAN - SOMALI REFUGEE: (IN ENGLISH)
“We don't have a life here - our life is very hard. Being a refugee is not a life - and we don't have a country.” (6’’)

FARHAN ON-CAM

NARRATION:

SCENES OF REFUGEES

More than half of the world’s ten million refugees live in cities. (5’’)

CATHERINE HAMON-SHARPE-ASST. REPRESENTATIVE OF UNHCR KENYA: (in English)
“Why the urban refugees are here? They’ve not made a choice to come, they were forced at some point to leave their houses, their loved ones for their safety and they ended up in Nairobi.” (12’’)

CATHERINE HAMON-SHARPE ON-CAM

NARRATION:
In Kenya, urban refugees – and their struggle for acceptance. (5’’)

RE Refugees in NAIROBI

FARHAN: (In English)
“Nobody respects us as refugee guys. If you go to town, you are afraid of the police, even the people, they look at you differently.” (8’’)

FARHAN AND HIS SON
FARHAN - SOMALI REFUGEE: (in English)
“We don't have a life here - our life is very hard. Being a refugee is not a life.” (7’’)

And we don't have a country. I wish, I wish I had a country - and all the refugees have a country. If there is peace in every country there is no refugee. But you see, expect that tomorrow it will happen in your country - what will you do? If you become a refugee. What will you do? You will face the same life we are facing now - not less that that.” (26’’)

Kenya hosts more than 600,000 refugees, most of whom have fled decades of war and drought in neighboring Somalia, that have left tens of thousands dead and millions traumatised. (10’’)

Most of them live here in Dadaab - the world’s largest refugee camp. (9’’)

But as many as 30,000 live in the
Catherine Hamon-Sharpe, Asst. Representative UNHCR Kenya: (in English)

“The mandate of UNHCR as you know is to protect refugees and to find solutions. So as a way to protect urban refugees and refugees in general, we make sure that they are first of all identified as such and properly documented. As asylum seekers or refugees with documentation they are protected against refoulement, which means the Kenyan authorities will not send them back to their country of origin or to another country where they could also be persecuted. (28”)

And people who have been granted refugee status get an identification refugee card issued by the national registration bureau. The overwhelming majority of urban refugees are self-sufficient - they are not being assisted by UNHCR or our partners, we would only assist the most most vulnerable people. So most of the urban refugees work, take care of themselves and are not dependent on any aid.” (26”)

NAT SOT (16”)

SOMALI WOMEN AND CHILDREN WASHING CLOTHES IN THE INTERIOR COURTYARD OF AN EASTLEIGH HOUSE
FARHAN HOLDING HIS CHILD AND LOOKING DOWN ON WOMEN

FARHAN ON-CAM

ON SCREEN TEXT

Farhan
Somali Refugee
Living in Eastleigh for 5 years

FARHAN: (In English)

“Nobody respects us as a refugee guy. If you go to town, you are afraid of the police, even the people, they look at you differently.

It feels terrible. We are just human beings - like you guy. We deserve the life you live - not less than that. The way that people treat us - being different - they saw us as a different person, they saw us like we don’t belong to this world. But God created us - what do we do?

I wish people treated us like a human being - respect us as a human being, live as a human being. That’s what I wish.” (42’’)

“This is our kitchen. Come on in. This is our bedroom - this is where I sleep. Come on in.

This is our sitting room. This is a refugee house. This is where a refugee lives.” (38’’)

NAT SOT (Kitchen noises, people talking) (24’’)

FARHAN'S HOUSE

ON SCREEN TEXT

Sartu
Farhan's Wife
Refugee from Ethiopia

FARHAN'S WIFE SARTU PREPARING BREAKFAST
FARHAN, SARTU AND THEIR CHILD
EATING BREAKFAST

ON SCREEN TEXT
Sartu is the only breadwinner in the family.

Refugees are particularly vulnerable to abuse.

FARHAN ON-CAM

FARHAN: (In English)
“I will show you some papers that prove that something terrible happened to my wife, which I don't want to mention in front of the camera. So if it's good for me to show you the papers so can read for yourself. Here are the papers.” (21’’)

MUSIC PLAYING (28’’)

PAPERS – POLICE AND MEDICAL REPORTS

ON SCREEN TEXT
In 2013, Sartu was gang-raped by 3 men. Three years later, nobody has been prosecuted.

DOCTOR ABDULKADIR WARSAME: (in English)
“I came here to Eastleigh, Nairobi, 18 years back. These patients were different from the ones I was having during my lifetime experience.” (13’’)

TAWAKAL MEDICAL CLINIC IN EASTLEIGH, NAIROBI

“Most of them are refugees from Somalia or Ethiopia. We saw that most of them were complaining of pain, different parts of the body. We give them treatment and after a few days again they are here reappearing with no change in their symptoms. It’s at that time that we consulted with a professor who was our friend and he told us that we were probably in front of psychosomatic symptoms.” (25’’)

DR. ABDIKADIR ON-CAM

ON SCREEN TEXT
Dr. Abdikadir
Hussein Warsame
Tawakal Medical Clinic
DOCTOR ABDIKADIR WARSAME: (in English)
“PTSD cases were around 30-40 percent - I have seen people not going out of the home they live in for years and they are afraid to even venture out of the door. A lot of cases.” (15’’)

DOCTOR ABDIKADIR WARSAME: (in English)
“You cannot treat psychosomatic illness only with tablets or injections. You have to go to the community, you have to understand what is the problem of the community - you have to try to change something in the community. That’s the only way to treat these kind of problems because as I told you, these are physical manifestations of psychological problems.” (33’’).

DOCTOR ABDIKADIR: (in Somali)
“Did you sleep well last night?”

FARHAN: (In Somali)
“Yes thanks, we slept well and peacefully"
DOCTOR, FARHAN AND FAMILY SIT TOGETHER IN SITTING ROOM AND TALK

- we don't have any problems.”

(6’’)

DOCTOR ABDIKADIR: (in Somali)
“What about you wife? Is she sill getting headaches?”

FARHAN: (in Somali)
“No, she’s been fine. Come and join us.”

(7’’)

DOCTOR ABDIKADIR: (in Somali)
“How are the headaches and insomnia?”

SARTU: (in English)
“I’m fine.”

DOCTOR ABDIKADIR: (in Somali)
“Are you sleeping ok?”

SARTU: (In Somali)
“Yes.”

DOCTOR ABDIKADIR: (in Somali)
“I came today because I haven't seen you for a while. I'm happy to see that you guys are doing well.”

(25’’)

MUSIC PLAYING (33’’)

CCTV FOOTAGE OF THE WESTGATE SHOPPING MALL TERRORIST ATTACK

ON SCREEN TEXT
On the morning of Saturday 21st September 2013, 4 gunmen from the
Somali Islamist group Al-Shabaab entered Nairobi’s Westgate Shopping Centre. At least 67 people were killed and more than 175 injured in the mass shooting that followed.

Catherine Hamon-Sharpe, Asst. Representative UNHCR Kenya: (in English)
“Terrorism and insecurity in Kenya have been having a direct impact on the Somali refugees. There were many terrorist attacks and threats in Nairobi but also on the coast and throughout Kenya again Somali refugees were being pointed at as responsible for insecurity.” (19’’)

NAT SOT (9’’)

Clive Wanguthi, Chairman of Nyumbakumi Ward and Ward Rep in Office of MP: (in English)
“There is a lot of risk in Eastleigh for the youth vis-a-vis radicalisation and recruitment. There is a lot of risk in Eastleigh and it’s something that we know that is on-going. Youth are radicalised through preaching. They are given narratives that connect to the suffering they undergo as youth - unemployment, poverty and all this and many are believing the story.” (32’’)

Clive Wanguthi: (in English)
“My Job actually is information gathering. I am the conduit between the government and the people.” (7’’)

NAT SOT (5’’)

CLIVE WANGUTHI: (in English)

“Every morning I do my rounds to see if there are any problems - people being harassed because they are refugees, or an indigenous Kenyan, maybe has insulted or abused our refugees because they are not – because they are strangers and they don't belong to this country. So we get a lot of those cases around here.” (26’’)

CLIVE WANGUTHI ON-CAM

“...I can imagine the refugee community complaining about lacking identity. They don’t feel like they belong because they have not been made to feel like they belong. And much of the work we do in this community is trying to tell the host community - the Kenyan people - that refugees are also people and we need to accommodate them in the situation they are in right now.” (24’’)

CLIVE MEETS DOCTOR AND DOCTOR’S ASSISTANT

CLIVE AND DOCTOR ENTER DOCTORS OFFICE

NAT SOT (TALKING) (21’’)

DOCTOR ABDIKADIR WARSAME: (in English)

“Most of the time these youths are becoming gangsters and hopeless...”
REFUGEES DANCING

because of a lack of identity. They create an identity by joining gangs.” (11’’)

“That’s why we decided to create an identity for them to teach them Somali cultural dance, to teach them about the language even, to teach them about the past of Somalia, to teach them … at least to create something for them to be proud of.” (19’’)

NAT SOT (MUSIC PLAYING) (20’’)

YOUTH GROUP DANCING
CATHERINE HAMON-SHARPE ON-CAM

CATHERINE HAMON-SHARPE, ASST. REPRESENTATIVE UNHCR KENYA: (in English)

“Why the urban refugees are here? They’ve not made a choice to come, they were forced at some point to leave their houses, their loved ones for their safety and they ended up in Nairobi, but they could have ended up anywhere else. So it’s not a choice to become a refugee. These people are extremely courageous and resilient. They fend for themselves, they work - most of them in the informal sector but they do work. Like anywhere else, the majority of refugees are peaceful people, they are civilians, they are women, children, men who work very hard to make a living and to find a solution, and its important to pass that message to the authorities.” (40’’)

STREETS SHOTS

ON SCREEN TEXT
Around the world there are an estimated 10.5 million refugees. More than half of them live in cities.
MUSIC PLAYING (19’’)

21st Century
A production of
United Nations Television
Department of Public Information

VIRTUAL REALITY:
CREATING HUMANITARIAN EMPATHY

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