

# MEDIA IMPACT FUNDERS

## 2017 Media Impact Funders Case Study: *Nowhere to Hide* [nowheretohidedocumentary.com](http://nowheretohidedocumentary.com)

### Film synopsis:

*Nowhere to Hide* follows male nurse Nori Sharif through five years of dramatic change, providing viewers unique access to one of the world's most dangerous and inaccessible areas—the “triangle of death” in central Iraq. Initially filming stories of survivors and the hope of a better future as American and coalition troops retreat from Iraq in 2011, the film captures continuing conflicts with Iraqi militias, and the flight of the population accompanied by most of the hospital staff. Nori is one of the few who remain. When ISIS advances on Jalawla in 2014 and takes over the city, he too must flee with his family at a moment's notice, and turns the camera on himself.

### Production team:

- Zaradasht Ahmed, Director
- Mette Cheng Munthe-Kaas, Producer
- Hans Husum, Stina Gardell, Co-Producers
- Zaradasht Ahmed & Nori Sharif, Photographers
- Eva Hillström sfk, Editor:
- Fouad Baqi, Additional photography
- Fouad Baqi, Production Coordinator, Iraq
- Hiwa Ali, Location Manager, Kalar Iraq
- Ten Thousand Images, Production Company:
- Pasaremos, Mantaray Film, Co-Producers
- East Village Entertainment, Diana Holtzberg, Distribution Services:
- East Village Entertainment, Diana Holtzberg & Norwegian Film Institute, Toril Simonsen, Festival Distribution:

### Funders:

Norwegian Film Institute, Norway Viken Filmsenter, Norway Filmkraft Rogaland, Norway Nordnorsk Filmsenter, Norway Fond for Lyd og Bilde, Norway the Freedom of Speech Foundation, Norway Norwegian Broadcasting (NRK), Swedish Television (SVT)

### Issues addressed in film:

*Nowhere to Hide* offers a raw, firsthand look at the undue suffering experienced by Iraqi civilians. The primary social issue is the consequences war has on civilians. *Nowhere to Hide* shows a part of the world that today is largely ignored by the mainstream media. A new generation of warfare is emerging; a war in which the enemies are faceless, funders are “ghosts,” and the armies are cross-border. More than in traditional frontal wars, the casualties among civilians, including women and children, are much higher. Iraq, and now also Syria and Libya, are becoming sites for chronic long-term unrest, and the civilians are the ones to suffer the most. Much of this situation can directly and indirectly be traced to the vacuum the Americans left

after retreating from Iraq in 2011, which left a breeding ground for ISIS to destroy cultural, political and historic infrastructures and demographics, affecting the younger generations for years to come. Today there are more than 6 million internally displaced people (IDP) in Iraq, and this is not counting the millions who have fled the country.

**Target audience:**

The target audience is the general public.

**Impact goals:**

The main goal is for viewers to simply reflect over war and the consequences the civilians are facing, with the ideal result being that viewers understand that war directly affects people everywhere in the world, and can happen to anyone. By putting a face on the people that go through this every day, the team aims to build empathy and emotionally connect viewers with those suffering in a war they never asked for. This is not something we are shown through mainstream news—which mainly focuses on military actions and airstrikes. Other impact goals include encouraging viewers to help get *Nowhere to Hide* seen by politicians at every level—from local authorities in Iraq to high-ranking members in the American Congress and EU Parliament—so that change can begin immediately; and inspiring viewers to take action by working alongside NGOs and humanitarian groups to screen the film at key anti-war and social justice events around the world.

**Impact strategy:**

The team is currently working with several NGOs in Norway and throughout Europe, and looking to find partners in the United States to help screen, discuss and share the film, and start the discourse in the U.S. on what can be done through humanitarian work and at political levels. Screenings at several prominent human rights festivals (such as the Human Rights Watch and One World) gave the team access to additional NGOs, leading to additional screenings for officials in places such as the EU Parliament.

**Impact so far:**

*Nowhere to Hide* won the IDFA Best Feature Documentary—and the echo of this over the last year has been huge. The film has since won more than 20 awards and acknowledgements, screened in more than 70 festivals in more than 30 countries, and there has been extensive coverage all over the world.

The situation in Iraq is very precarious, regarding all the sectarian divisions and conflicts, so there is a great need to work with care when partnering with NGOs locally in Iraq, as well as internationally. Because of this, the team has had to be very careful in choosing who to cooperate with. They are working with the Sa'ad IDP camp (where Nori resides today), trying to establish a dialogue on how to provide aid locally. The team has also been in touch with an NGO in northern Iraq (Kurdistan Aid) in order to build a bridge between them and the Sa'ad IDP camp. And in the town of Suleymaniah, one of the main partners there is the Trauma Care Organization.