



CAAM

CENTER FOR ASIAN AMERICAN MEDIA



CAAM

STORIES TO LIGHT



MISSION

The Center for Asian American Media (CAAM) is a non-profit organization dedicated to presenting **stories** that convey the **richness** and **diversity** of **Asian American experiences** to the broadest audience possible. We do this by funding, producing, distributing and exhibiting works in film, television and digital media.

ABOVE IMAGE CREDIT:

San Francisco International Asian American Film Festival Opening Night Gala at the Asian Art Museum (Photo by Michael Jeong)

COVER IMAGE CREDITS: (CLOCKWISE LEFT TO RIGHT)

Amy Tan on the set of *THE BONESETTER'S DAUGHTER*, *A VILLAGE CALLED VERSAILLES*, Festival Forum,
IN THE MATTER OF CHA JUNG HEE, *OPERATION POPCORN*, *PROJECT KASHMIR*

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DEAR FRIENDS,

Greetings and welcome to our 2009/2010 Annual Report! The past year marked an important milestone for CAAM as we celebrated our 30th anniversary of presenting Asian American experiences to broad and diverse audiences. Our 30th Anniversary Gala was held at the elegant Ana Mandara restaurant in San Francisco. It was a beautiful night of celebration and reflection, reuniting long time supporters with members of the next generation of creative media makers who will carry on this mission to enrich the lives of the greater community with untold and rediscovered stories that touch, provoke, and move.

You might have noticed that we are sporting a new logo, palette, and tagline, “Stories to Light,” evoking our mission to advance stories that convey the richness and diversity of Asian American experiences otherwise absent in mainstream media. But the tag also refers to the process of transformation, from a narrative (story) to another medium (light/cinema). The rapidly evolving nature of moving image technology and the convergence of platforms (broadcast, theatrical, mobile, online) on which we can now share and view media is transforming our work. And it is not simply a matter of smaller screens and shorter attention spans. What is most exciting about this moment is how immersive media that truly matters can be.

We are strategically aligning our work to encourage and facilitate immersive experiences. From the core offerings of exciting new films through CAAM’s San Francisco International Asian American Film Festival (SFIAAFF) to public television, we have also added a rich array of streaming webisodes and innovative content online at caamedia.org.

Over these past 30 years we have experienced shifts in technology, from film to video and to disc. Now, at a time where everything about the way we create, distribute and view media is in flux, we are asking ourselves a series of questions: What does educational distribution need in the current age of Wikipedia? What do filmmakers need when regular systems of distribution are changing rapidly? What do audiences want? What do our communities need?

CAAM is poised to take on these challenges and bring our work to the next level. As we envision the next 30 years of innovation and leadership, we are positioned to build on a strong reputation for achievement, creativity and connection to community, enabled by opportunities in media technology and reflective of the social and cultural engagement of the next generation of Asian Americans. We are working together to integrate our programs and engage audiences, educators, and communities with the full breadth of our work, as well as create opportunities for the full participation of Asian American producers in public media.

With that said, we invite you to look through this report and delve into CAAM’s many highlights of the past year, including: our successful 28th SFIAAFF, innovative projects in digital and interactive media, our support of Asian American media makers, policy makers, and engagement of diverse communities, funded projects and compelling documentary films for public television, and our distribution service to schools and libraries nationwide.

Although we have a lot to celebrate as we reflect on our achievements, our work to share and support the most provocative and inspirational of Asian America does not end here. There is still so much to do in advancing the field of Asian American media.

If you enjoy seeing films that challenge the mainstream, understand the importance of diverse media to encourage awareness and full representation and want to make a difference in the way that Asians and Asian Americans are seen and perceived, we invite you to join CAAM and support us as we bring meaningful stories to light.



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Executive Director



Dipti Ghosh
Board Chair



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PUBLIC BROADCAST

Donald Young

1980

National Conference of Asian Pacific in Public Broadcasting forms the National Asian American Telecommunications Association (NAATA), former name of the Center for Asian American Media (CAAM)

1982

James T. Yee is named Executive Director of NAATA

NAATA's National Board is formed with Sharon Maeda named as Board Chair

NAATA presents the first Asian American Film Festival at the Pacific Film Archive in Berkeley, featuring CHAN IS MISSING by Wayne Wang

1983

NAATA presents the PBS broadcast of *Silk Screen*, the first Asian American series on television

LONI DING: AN APPRECIATION

LONI DING



Loni Ding passed away peacefully on February 20, 2010 at Summit Hospital in Oakland, following a stroke. She was 78.

I first met Loni in 1980, in Washington, DC, as she was organizing the conference that would result in the formation of what would become CAAM. I was a junior program officer at the National Endowment for the Arts, and because we were one of the very few sources of funding for independent film, Loni encouraged me to attend this first ever conference of Asian American filmmakers, video producers and media activists at UC Berkeley. I say "encouraged" but the truth was, she insisted. This was characteristic of Loni's power of persuasion, and of her understanding of what it was going to take to create a public media organization supporting programs by and about Asian Americans for the broad public television audience. Because she had worked at KQED as well as the San Francisco Chinatown community, Loni understood better than anyone else that the time was right for such an organization but because our numbers were small, it would take everyone who had a stake.

*She pulled us together, but then stepped aside, encouraging other members of the steering committee and then board, and then staff, to develop NAATA/CAAM. Her calling, it turned out was to be a storyteller and educator, and not an administrator. And the stories she told in *THE COLOR OF HONOR* and *ANCESTORS IN AMERICA*, and many other wonderful and important documentaries have changed the way millions of Americans have understood our common history. She taught history and she made history.*

There is something else that I personally owe to Loni. She taught me a lot about being Chinese-American mainly through asking me questions about my parents and their parents and their particular immigration saga. Then her eyes would sparkle and she would explain how their experiences compared with that of other Chinese-Americans, helping me understand and appreciate their challenges, dreams and hopes for all of us who follow. She was a terrific teacher and mentored the careers of many filmmakers and educators who took her course on documentary film in the community at UC Berkeley. And when I got a chance to be a lecturer in Asian American Studies and eventually to return to CAAM, she was always there to encourage me. I say "encourage" but the truth was, through her inspiration, she insisted. — Stephen Gong

ABOUT LONI

Loni Ding was a veteran independent filmmaker, television producer and university instructor. She devoted her life to advocacy and public service and co-founded several media and arts organizations, such as the Center for Asian American Media and Independent Television Service. She was also an outspoken advocate for more democratic, public interest art and media.

Loni educated generations of students and filmmakers about the power and importance of storytelling through film and media analysis in the Asian American Studies Program at the Ethnic Studies Department of the University of California, Berkeley.

Her award-winning productions, such as *NISEI SOLDIER* (1984) and *ANCESTORS IN THE AMERICAS* (1997), were the first to document early Asian immigrant histories. Her works screened the world over and more than 15 career awards and fellowships recognized her, including the Rockefeller Foundation Film/Video Fellowship (1994); a Guggenheim Fellowship (1982); and the American Film Institute Director's Fellowship (1983).

On behalf of her many colleagues and friends, CAAM developed the Loni Ding Award in Social Issue Documentary, an award in Loni's memory that celebrates her passion for documentary filmmaking that gives voice to underrepresented communities.

1984

NAATA sponsors "A Day of Bamboo Radio", the first APA radio conference

NAATA presents the Asian American International Film Festival, featuring JAZZ IS MY NATIVE LANGUAGE by Renee Cho and NISEI SOLDIER by Loni Ding

NAATA presents the PBS broadcast of *Silk Screen II*

1985

Bamboo Radio, executive produced by NAATA, airs nationally on public radio stations

NAATA convenes National Asian American Media Arts Conference at UCLA

NAATA presents the PBS Broadcast of *Silk Screen III*

1986

INDOCHINATOWN by JoAnn Mar and Jeannie Look and executive produced by NAATA receives CPB radio award for excellence in News & Public Affairs Programming

NAATA forms CrossCurrent Media, an educational distribution service

THE IMPACT OF CAAM: A PERSONAL AND PROFESSIONAL PERSPECTIVE

IMPACT

By Catherine Ceniza Choy, Ph.D.

I feel privileged to have become a university professor during a time period in which the Center for Asian American Media has distributed a wide array of documentary films for educational use. During my tenure as an assistant professor of American Studies at the University of Minnesota, and in my current position as an associate professor of Ethnic Studies and Asian American and Asian Diaspora Studies at the University of California, Berkeley, CAAM has been and continues to be an invaluable resource. At UC Berkeley, I teach undergraduate courses ranging from the Introduction to the History of Asians in the United States, which regularly enrolls 150 students, to smaller, upper-division courses on contemporary U.S. immigration and Filipino American history. I require students to read scholarly articles and books, but the reality is that students learn in different ways. CAAM provides audiences a way to encounter the Asian American experience through documentary film that captures the voices and faces of Asian Americans over time and across space.

The documentation of the Filipino American experience is especially close to my heart. As a second-generation Filipina American growing up in New York City in the 1970s and 1980s, I personally experienced mainstream America's ignorance about the Philippines and the Filipino diaspora, even though the United States colonized the archipelago for over four decades, and the Philippines is the second leading sending country of new immigrants to the United States. The documentary films *A DOLLAR A DAY TEN CENTS A DANCE*, *AN UNTOLD TRIUMPH*, and *OKLAHOMA HOME* anchor my teaching of Filipino American History. Through these films, students witness the testimony of manongs and manangs (members of the older, early-twentieth century generation of the Filipino diaspora in the United States) about their experiences of overt racism in the form of physical violence and name-calling, of back-breaking labor in California's agribusiness, and of personal sacrifices made when anti-miscegenation laws banned marriage between Filipino men and white women. In spite of these social injustices, students also glean important episodes of triumph: Filipino Americans' insistence that they are human beings; their valor fighting alongside U.S. armed forces during World War II as part of the First and Second Filipino Infantry Regiments; and their delivery of U.S. health care as physicians in urban as well as rural areas in the late twentieth century and the new millennium.



PASSING THROUGH



FIRST PERSON PLURAL

CAAM has deeply impacted my scholarship as well as teaching. I am writing a book on the history of Asian international adoption in the United States. Since the end of the Korean War in 1953, approximately 200,000 Korean children migrated to the United States for adoption, comprising the first mass wave of international, transracial adoptions in world history. Beginning in the 1990s, China emerged as the leading sending nation of adoptive children. CAAM's distribution of films about this phenomenon, such as *FIRST PERSON PLURAL*, *PASSING THROUGH*, and *WO AI NI MOMMY*, shows once again that it is an organization in touch with the growth and diversity of the Asian American experience. And although I am not an adoptive parent nor an adoptee, I have learned from these films that what my immediate family—comprised of my Korean and Chinese American husband and our fourth-generation Korean-Chinese-American and third-generation-Filipino-American son and daughter—shares with many other Asian American families is this: The lines dividing Asia and America are becoming increasingly blurred through migration and family formation as well as trade and technology transfer. For these professional and personal insights illuminated by CAAM and the filmmakers, I am deeply grateful.



Dr. Choy is an Associate Professor of Ethnic Studies and Asian American and Asian Diaspora Studies at UC Berkeley. Her research interests include Philippine and Filipino American studies, contemporary U.S. immigration, and nursing history.

1987

NAATA presents PBS broadcast of *Silk Screen IV*

1988

NAATA starts workshops with Steven Okazaki's "Independent Filmmaking - Beyond the Basics"

1989

NAATA presents the world premiere of *FORBIDDEN CITY* by Arthur Dong

CAAM PROJECTS 2009-2010



A MOMENT IN TIME

By Ruby Yang and Lambert Yam

In the distant past, there was a moment in time when six movie theaters in San Francisco's Chinatown crystallized the memories, beliefs, sorrows, aspirations, and experience of Chinese immigrant families through the films they loved — from Cantonese opera to Westerns. These Chinese movies reduced elders to tears, challenged the young to find out how they could be American and Chinese at the same time, and helped to bridge the gap between generations.

Broadcast 2010 Distribution 2009 Film Festival 2010 Funded 2003

ASIAN AMERICAN ART (WORKING TITLE)

By Steven Okazaki

Based on the groundbreaking exhibition, *Asian/America/Modern Art: Shifting Currents*, this four-part television series extensively covers the history of Asian American Art through a thousand captivating artworks and many compelling personal stories of early pioneers of this forgotten art. The series stimulates a deeper understanding of the Asian American experience, challenging viewers to revisualize American Art and re-evaluate American culture, recovering these long-neglected, but powerful works of art.

Funded 2009

A VILLAGE CALLED VERSAILLES

By S. Leo Chiang

In the aftermath of Hurricane Katrina, the Vietnamese community from New Orleans East impressively rises to the challenge by returning and rebuilding before any other neighborhood in the city, only to have their homes threatened by a new government-imposed toxic landfill just two miles away. *A VILLAGE CALLED VERSAILLES* recounts how this group of people turns a devastating disaster into a catalyst for change and a chance for a better future.

Broadcast 2010 Film Festival 2010 Funded 2008



CITY OF BORDERS

By Yun Suh

At Shushan, an underground bar on the East/West border of Jerusalem, people of all nationalities, religious affiliations, and sexual orientations gather under one roof to socialize, express their true selves, and find acceptance. Through the lives of key bar regulars, *CITY OF BORDERS* observes this resilient community's daily struggle to live, love, and belong against extraordinary odds. Against the backdrop of the Israeli-Palestinian conflict, this documentary also humanizes the patrons as they grapple with their own prejudices and contradictions while fighting for their dignity and belonging.

Broadcast 2010



FUMIKO HAYASHIDA: WOMAN BEHIND THE SYMBOL

By Lucy Ostrander

A young mother clutching her baby as she was forced from her home in Bainbridge Island, WA, became the iconic photograph of the Japanese American Internment. In 2008, it also became the impetus for 97-year-old Fumiko Hayashida to reveal her family's history and lobby publicly against the injustices of the past.

Distributed 2010

GIVE UP TOMORROW

By Michael Collins and Marty Syjuco

GIVE UP TOMORROW is a documentary feature about a high-profile miscarriage of justice and its unfolding international repercussions. Simultaneously a murder mystery and an exposé of endemic corruption in the Philippines today, the film looks intimately at the case of Paco Larrañaga, a student accused of killing two sisters on the provincial island of Cebu. Capturing the rapacious media circus surrounding the trial, *GIVE UP TOMORROW* reveals the extraordinary judicial violations that resulted in Paco's death sentence and spiraling human rights abuses in the post Marcos era.

Funded 2010

I AM

By Sonali Gulati

Having lost the opportunity to come out to her own mother, an Indian lesbian filmmaker, now living in the US, travels across India to meet with parents of other gay and lesbian South Asians. *I AM* is a personal and revealing film that journeys to a country where being gay was until very recently a criminal and punishable offense. With daring determination and humor, parents in India share untold stories of their gay and lesbian children that have thus far remained in the realm of secrecy and silence. *I AM* is an innovative film that questions assumptions and brings new international dialogue around sexuality and human rights.

Funded 2010



IN THE MATTER OF CHA JUNG HEE

By Deann Borshay Liem

Her passport said she was Cha Jung Hee. She knew she was not. So began a 40-year deception for a Korean adoptee who came to the United States in 1966. Told to keep her true identity secret from her new American family, the eight-year-old girl quickly forgot she had ever been anyone else. But why had her identity been switched? And who was the real Cha Jung Hee? *IN THE MATTER OF CHA JUNG HEE* is the search to find the answers, as acclaimed filmmaker Deann Borshay Liem (*FIRST PERSON PLURAL*) returns to her native Korea to find her "double," the mysterious girl whose place she took in America.

Broadcast 2010 Film Festival 2010

1990

NAATA presents the Asian American International Asian American Film Showcase, featuring FAMILY GATHERING by Lise Yasui and DAYS OF WAITING by Steven Okazaki

THE LAST GAME SHOW by Norman Jayo and executive produced by NAATA wins Golden Reel Award for Best National Radio Drama from the National Federation of Community Broadcasters

NAATA forms Media Fund, a media grants program, to assist in the creation and production of new film works

NAATA celebrates its 10th anniversary at the Asian Art Museum in San Francisco

1991

Via a federal grant, NAATA sets up a state-of-the-art audio facility at KPFA

NAATA presents Tales 'n Toons, a multicultural film and performance festival for kids, at the AMC Kabuki 8 in San Francisco

1992

NAATA presents the Asian American International Film Showcase, featuring TROUBLED PARADISE by Steven Okazaki

CAAM PROJECTS 2009-2010

KOOL: SUZUSHI HANAYAGI: A MOVING LIFE

By Hisami Kuroiwa

KOOL is a tribute to dancer and choreographer Suzushi Hanayagi, told from the perspective of her close collaborator and theater director, Robert Wilson. Confined now to a retirement home in Osaka, spending most of her time in a wheelchair, Ms. Hanayagi has begun to lose all memory of her long career as an acclaimed classical and modern dancer. The film illuminates the life and work of an artist whose experiences found voice among the syntheses of classical and modern forms, and explores the complexities of aging in the arts.

Funded 2010

OPERATION POPCORN

By David Grabias

A suburban dad with no prior military experience plots with a group of elderly war heroes to take over a foreign country...This sounds like the far-fetched premise of a Hollywood thriller, but the U.S. government claims that California businessman Lo Cha Thao sought to amass an arsenal of weapons in hopes of leading a military coup in Laos after learning the Hmong relatives in his homeland were being systematically killed by the Communist Regime. After a six-month-long undercover sting, Lo was arrested with 10 alleged co-conspirators. He now faces trial in Federal court—and a sentence of life in prison. Untangling the threads of Lo's complex story, the film explores the unspeakable guilt many refugees experience while living the American dream, knowing the tragedy continues for those remaining in the home country.

Funded 2010



PROJECT KASHMIR

By Senain Ksheshgi and Geeta V. Patel

Two American women, one Muslim and the other Hindu, sneak cameras into Kashmir — a place where different faiths have spawned an ongoing war between India and Pakistan. Their mission: find out what makes their peers choose their homeland over their own lives. They confront their own personal identities and explore key issues of religious and cultural conflict, human rights, freedom of expression, revealing the roots of a divided South Asian immigrant community in the U.S.

Broadcast 2010 Film Festival 2009 Funded 2005, 2006, 2007



SEEKING ASIAN FEMALE

By Debbie Lum

Every year, thousands of American men go to China to find a bride. SEEKING ASIAN FEMALE is a one-hour documentary that explores this contemporary social phenomenon through an unusual personal story. As a Chinese American woman who was raised believing true love is colorblind, the Director sets out to explore why so many Western men desire Asian women. The film follows Steven, an older white man from California obsessed with



finding a young Chinese wife. Over the Internet, Steven meets Sandy a young woman from Anhui, China, who agrees to move to the US to be his fiancé. The minute she steps foot on American soil, fantasy and reality collide, as all three – Steven, Sandy and the Director, are forced to confront the assumptions and judgments we hold of one another. The story reflects the changing relationship between China and America, and offers a new definition of what it means to be American, Chinese, and Chinese American today.

Funded 2010

SEEKING HAVEN

By Hein S. Seok

There are countless North Korean defectors living in China, most of them in secret. If caught by the Chinese police, they are deported to North Korea where they are politically persecuted. Young-soon Kim escaped North Korea in 2002 when she was just seventeen years old. She lived in hiding in China and entered South Korea in 2007 after receiving citizenship. The film follows her three-year journey, beginning with her dangerous attempt to leave China in June 2007, until the present. Young-soon manages to reach South Korea but uncertainty ensues as she makes a harrowing second attempt to smuggle her sister out of the country again and save her sister's daughter.

Funded 2010

SOMEONE ELSE'S WAR

By Lee Wang

SOMEONE ELSE'S WAR tracks the difficult decisions and lives of workers from nations commonly referred to as "third world" countries – Filipinos, Nepalese, Indians and others. Relying on extensive fieldwork in the Philippines and Iraq, smuggled video of contract workers, archival footage, and meticulous research, Wang produced a documentary that simultaneously addresses issues of migration, war, foreign policy, labor, human rights and global and national economics.

Broadcast 2010

SOUND TRACKS: MUSIC WITHOUT BORDERS

By The Talbot Players

Imagine a series that explores the world, combining the adventure of a travel show with the soul-satisfying pleasures of a music program. SOUND TRACKS explores how music is transforming politics and culture around the globe. Marco Werman and the SOUND TRACKS reporting team travel deep into the heart of international music. With stirring performances and soulful interviews, SOUND TRACKS: MUSIC WITHOUT BORDERS journeys across the globe on waves of incredible sound. It is a dazzling ride pulsating with humanity, culture and unforgettable stories.

Broadcast 2010 Funded 2009

1993

Living Room Festival premieres on KQED, a collaboration between NAATA and other Bay Area media arts organizations

First partnership with KQED for Asian Pacific American Heritage Month broadcasts

Deann Borshay Liem is named Executive Director of NAATA

1994

NAATA presents the San Francisco International Asian American Film Festival, featuring **BHAJI ON THE BEACH** by Gurinder Chadha

1995

NAATA presents the San Francisco International Asian American Film Festival, featuring **PICTURE BRIDE** by Kayo Hatta

CAAM PROJECTS 2009-2010

SPEAKING IN TONGUES

By Marcia Jarmel and Ken Schneider

At a time when 31 states have passed “English Only” laws, four pioneering families put their children in public schools where, from the first day of kindergarten, their teachers speak mostly Chinese or Spanish. **SPEAKING IN TONGUES** follows four diverse kids on a journey to become bilingual. This charming story will challenge you to rethink the skills that Americans need in the 21st century.

Broadcast 2010

TALES OF THE WARIA

By Kathy Hwang

At a time when transgender communities around the world are largely ignored or misrepresented in the media, the 60-minute documentary **TALES OF THE WARIA** intimately explores how the members of one such community confront issues of love, family, and faith. Traveling to Indonesia, the world’s most populous Muslim country, the film focuses on the Waria, biological men who identify as women. **TALES OF THE WARIA** interweaves the stories of several Waria who encounter unique obstacles on their search for love. Shot over several years with Waria serving as advisors and film crew members, the film provides unprecedented access to a community that dares to live differently from the norm, despite what consequences may await them. Through their emotional journeys, our notions of love, gender, and Islam are forever changed.

Funded 2010



THE LEARNING

By Ramona Diaz

A significant number of urban school districts across the country have begun hiring foreign teachers. In this search, the Philippines emerged as a recruitment hub because of its surplus of education majors, its American-based education system, and its English-speaking population. There are 600 Filipino teachers currently working in Baltimore City where they make up ten percent of the teaching force. **THE LEARNING** follows four Filipino teachers during their freshman year in America. Across the school year’s changing seasons, the film chronicles the sacrifices they make as they try to maintain a long-distance relationship with their children and families, and begin a new one with the mostly African-American students whose schooling is now entrusted to them. Their story is at once intensely personal, as each woman deals with the implications of her decision to come to the U.S., and fundamentally public, as they become part of the machinery of American education reform policy.

Funded 2010



THE MOSUO SISTERS

By Marlo Poras

Two spirited daughters from China’s last remaining matriarchal ethnic minority are thrust into the worldwide economic downturn when they lose the only jobs they have ever known. Left with few options, Jua Ma and La Tsuo leave Beijing for home, a remote village in the foothills of the Himalayas. But home is no longer

what it was, as growing exposure to the modern world irreparably changes the provocative traditions the Mosuo have built around their belief that marriage is an attack on the family. This is a rare window into a story that is at once a telling tale of the human cost of the global financial crisis and a timely snapshot of a minority culture whose singular customs are being threatened by the very forces that are lifting its people out of poverty.

Funded 2010

THE WORLD BEFORE HER

By Klara Grunning-Harris and Nisha Pahuja

In 1994, India made its mark in the international world of beauty pageants, taking home both the Miss World and Miss Universe titles. Until that year Sushmita Sen and Aishwarya Rai were relatively unknown in India, but winning catapulted them to mega star-status. Since then, India has become a nation obsessed with beauty pageants. **THE WORLD BEFORE HER** follows two young women from different walks of life who share one goal — to win Femina Miss India, the largest, most controversial pageant in the country. As we delve deeper into their stories, we start to understand what pageants really mean in a country like India where they are not anachronistic events but a window into a world in flux.

Funded 2010



WHATEVER IT TAKES

By Christopher Wong

The struggles and triumphs of the very first year of an innovative public high school, the Bronx Center for Science and Mathematics, are seen through the eyes of Edward Tom, the School’s dynamic rookie principal, and Sharifea Baskerville, a talented but troubled ninth-grade girl. Grittily realistic, yet ultimately triumphant, **WHATEVER IT TAKES** paints a compelling picture of cutting-edge ideas and dedicated individuals, united in their vision to restore hope to a broken community.

Broadcast 2010 Distributed 2010 Film Festival 2009 Funded 2007, 2008

WO AI NI (I LOVE YOU) MOMMY

By Stephanie Wang-Breal

For the past eight years, China has been the leading country for U.S. international adoptions. **WO AI NI (I LOVE YOU) MOMMY** is a 60-minute documentary about Chinese adopted girls, their American adoptive families and the Chinese political and cultural pressures that led to their abandonment. The characters and events in this story challenge our traditional notions of family, culture and race.

Broadcast 2010 Film Festival 2010 Funded 2009



All funded awards are pending successful execution of the CAAM Production Agreement.

1996

CrossCurrent Media changes name to NAATA Distribution

Eddie Wong is named Executive Director of NAATA

1997

NAATA presents a record breaking 12 broadcasts on public television

1998

NAATA presents a montly screening series at the Yerba Buena Center for the Arts, featuring Asian American works

THE TASK OF ASIAN AMERICAN MEDIA IN THE DIGITAL AGE

THE TASK

By Konrad Ng, Ph.D.

As CAAM celebrated its 30th anniversary and began initiatives designed to retool itself for the digital age, I began thinking about the contributions of Asian American film festivals to conversations on national identity. “What does it mean to be an American?” is a question that has animated Asian American film festivals from their very first screenings. Indeed, the DNA of Asian American film festivals comes from the civil rights movement and Third Cinema’s revolutionary manifesto in the late 1960s and 1970s, two movements that changed the American consciousness. At the time, Asian American activists, artists and academics, people like Loni Ding, believed that the pursuit of social justice necessarily included demands for recognition. Simply put, Asian Americans deserve to be reflected and represented in the American story as we are and as we want to be, because the rightful depiction of the Asian American experience gives us a richer understanding of this country and its links to the world. Each Asian American film festival establishes a waypoint that guides us through the dense nexus of representations about American life. Film festival programs and public events, all curated with intent, offer important perspectives on American identity. The vitality of Asian American film festivals draws from the tradition of inclusion in community organizing and the conviction that participation allows a community—our community—to find its voice. Seen in this way, Asian American film festivals embody the very fiber of civic life.

Of course, I am thinking about Asian American film festivals in the ideal, on their value as a public good. Yet, even when ideals are imperfectly realized, we need to recognize how Asian American film festivals remain an important thread in

American history, art and culture. This notion can be lost in the digital age when the convergence of cinema and digital media has diversified exhibition and distribution formats and democratized the cinematic medium in novel ways. Film is no longer an experience confined to a theater as it can live in mobile devices or on YouTube. The difference between amateur, professional and auteur has blurred in the rise of desktop/laptop production. It is tempting to exploit this unprecedented moment in creative media history and indulge in filmic one-offs because it is easy to do so, and entertaining.

But it strikes me that the digital age truly needs Asian American film festivals to remind us of the task of Asian American cinema and digital media. My point is there should be something noble about the content of our creativity; we must align Asian American media with the purpose of building a stronger civic culture. Last year, as I participated in CAAM’s 30th Anniversary Gala, a CAAM convening on the role of new media, and attended CAAM’s 28th San Francisco International Asian American Film Festival the characters, stories, ideas and films from three decades made me experience the feeling of hope that comes from seeing that anything is possible with the humility that comes from witnessing the hard labors of those who came before me. I was reminded of the communal importance of what we do and why. I was reminded of the task of Asian American Media in the digital age.



Dr. Ng is an Assistant Professor of Creative Media at the University of Hawaii, Manoa and the Senior Advisor of the Smithsonian Asian Pacific American Program.

1999

NAATA presents the San Francisco International Asian American Film Festival, featuring *THREE SEASONS* by Tony Bui and *CITIZEN HONG KONG* by Ruby Yang

2000

NAATA presents the San Francisco International Asian American Film Festival, featuring *FIRST PERSON PLURAL* by Deann Borshay Liem

NAATA convenes Asian American Media Arts Forum, a national meeting of producers and media arts organizations

2001

NAATA presents the San Francisco International Asian American Film Festival, featuring *THE FLIP SIDE* by Rod Pulido and *THE DEBUT* by Gene Cajayon

HIGHLIGHTS FROM THE 28TH SAN FRANCISCO INTERNATIONAL ASIAN AMERICAN FILM FESTIVAL

The Festival wrapped with an attendance of over 25,000, including over 200 filmmakers, actors and industry guests. More than half of the Festival's screenings were sold-out, and the program featured seven world premieres, one North American premiere and two U.S. premieres of feature length films. The Festival opened with David Kaplan and Aasif Mandvi's *TODAY'S SPECIAL* with Kaplan, Mandvi, actress Madhur Jaffrey and producers Lillian LaSalle and Nimit Mankad present. The event closed with the North American premiere of Arvin Chen's charming *AU REVOIR TAIPEI* and featured Chen, as well as actor Lawrence Ko and producer In-Ah Lee, in attendance.

In between, highlights include a boisterous sold-out Centerpiece screening of Quentin Lee's comedy *THE PEOPLE I'VE SLEPT WITH*, a

Spotlight on documentary filmmaker Freida Lee Mock, a retrospective of the acclaimed Philippine director Lino Brocka, and the annual "Festival Forum", an all-day outdoor fair, which featured performances from San Francisco's VidYA and the Junior Panthers and interactive art projects by Lordy Rodriguez and Imin Yeh. CAAM also launched its inaugural mobile game, "Filipino or Not?," and a SFIAAFF iPhone application.

At the Festival, CAAM celebrated its 30th anniversary with an opulent gala that reunited many of those who have been a part of the organization's rich history. The 30th Anniversary Gala and 2010 Festival were dedicated to the memory of its founder — educator, filmmaker and mentor Loni Ding.



OPENING NIGHT GALA (Photo by Michael Jeong)

NAATA presents the San Francisco International Asian American Film Festival, featuring BETTER LUCK TOMORROW by Justin Lin

NAATA presents the San Francisco International Asian American Film Festival, featuring BEND IT LIKE BECKHAM by Gurinder Chadha

NAATA establishes a capital campaign with Film Arts Foundation to secure a lasting space for the creation and dissemination of independent media - the Ninth Street Independent Film Center

AWARDS FROM THE 28TH SAN FRANCISCO INTERNATIONAL ASIAN AMERICAN FILM FESTIVAL

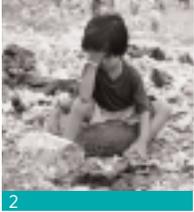
THE WINNERS OF THIS YEAR'S JURIED COMPETITIONS AND AUDIENCE AWARDS ARE:

BEST NARRATIVE FEATURE 1



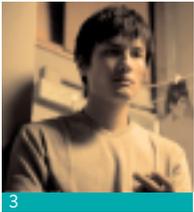
1

SPECIAL JURY AWARD 2



2

JURY RECOGNITION FOR VISUAL ACHIEVEMENT 3



3



4



5



6



7

NARRATIVE COMPETITION

DEAR LEMON LIMA, Directed by Suzi Yoonessi

THE MOUNTAIN THIEF Directed by Gerry Balasta

FOG Directed by Kit Hui

DOCUMENTARY COMPETITION

BEST DOCUMENTARY FEATURE 4 WO AI NI MOMMY Directed by Stephanie Wang-Breal

NARRATIVE FEATURE 5

AU REVOIR TAIPEI Directed by Arvin Chen

DOCUMENTARY FEATURE (TIE) 6

IN THE MATTER OF CHA JUNG HEE Directed by Deann Borshay Liem

7 A VILLAGE CALLED VERSAILLES Directed by S. Leo Chiang

GUESTS WHO GRACED THE 28TH SFIAAFF

ACTORS

Ravi Kapoor RASPBERRY MAGIC
Meera Simhan RASPBERRY MAGIC
Stephanie Wang-Breal WO AI NI MOMMY
Eugenia Yuan FOG

DIRECTORS

Brent Anbe AJUMMA! ARE YOU KRAZY???
Jason Byrne SCRAP VESSEL
Mike Cheng AOKI
Yin-Ju Chen LESSONS OF THE BLOOD
S. Leo Chiang A VILLAGE CALLED VERSAILLES
Tanuj Chopra PIA, CLAP CLAP
Patricio Ginelsa THE APL SONG
James T. Hong and Yin-Ju Chen LESSONS OF THE BLOOD
Abraham Lincoln Lim GOD IS D_AD
Anne Misawa STATE OF ALOHA
Celine Parrenas Shimizu MAHAL MEANS LOVE AND EXPENSIVE
Valerie Soe THE OAK PARK STORY
Soopum Sohn MAKE YOURSELF AT HOME
Jason Tobin CUT SHORT
Ben Wang AOKI
David Yun HOLD THE SUN
Laura Zaylea HOLD THE SUN

2005

NAATA celebrates its 25th anniversary and changes its name to CAAM, Center for Asian American Media

2006

Stephen Gong is named Executive Director of CAAM

2007

CAAM forms the Digital Media program, now known as the Digital and Interactive Media program

REFRESHING THE SCREENS: MEDIA, COMMUNITY AND INNOVATION

NEW MEDIA



Michella Rivera-Gravage

Compiled and Edited by Michella Rivera-Gravage
Co-edited by Frances Pomperada and Debbie Ng



Gary Gabisan

Launched in 2006, the Center for Asian American Media's Digital and Interactive Media department has positioned CAAM as a leader in producing socially relevant content and new media. With the popular online site, HAPAS.US to our first iPhone game, "Filipino or Not?", CAAM has consciously built its internal expertise to engage new audiences, spur storytelling and connect with new media makers.

Frances Pomperada, Development Associate, took a moment to chat with our team of resident experts about how they got to CAAM, the challenges and opportunities of new methods of interactivity, and how we are going where audiences are.

FRANCES POMPERADA: I am here with CAAM's Digital and Interactive Media team to give you a behind-the-scenes look into their work. Please introduce yourselves, describe your roles, and what brought you here.

MICHELLA RIVERA-GRAVAGE: I first volunteered when I was in college – I was on the Festival Screening Committee on and off for ten years and I am now the Director of Digital and Interactive Media. I've always been very passionate about film, specifically films that deal with marginalized or non-mainstream communities. I am very interested in the intersection of storytelling and identity. Later in my career I started exploring storytelling and technology, and branched out into other types of media that used personal story to talk about location, community, cultural interests, etc.

GARY GABISAN: I am the Digital Media Manager. I'm in charge of social networking, producing content for the CAAM website, and coming up with digital strategies to get CAAM's mission out to the public. I first learned about the organization when a couple of music videos and indie films that I worked on were featured in SFIAAFF. I worked for MTV and Disney

Interactive before making the switch over to non-profit. I always wanted to work in media that meant something. I'm always a big fan of stuff that challenges perceptions and the norms.

LUIS MAMAYSON: I'm the Digital Media Assistant. I work on CAAM's e-newsletter, CAAM Connect, and update the website. I also have been working on our iPhone app, called "Filipino or Not?" I volunteered at SFIAAFF for a few years. I'm interested in storytelling, specifically films that transcend the mainstream and bring to light stories that you don't hear a lot.

NYJIA JONES: I am the Digital Media Coordinator. I started working for the National Black Programming Consortium, where I was introduced to the National Minority Consortia, which CAAM is a part of. I found out about this really great CPB fellowship that ended up bringing me to CAAM. I've worked in television and with production companies, but there is something really powerful about public media, the fact that it gives marginalized groups a chance to have their stories told.

FRANCES: What kind of changes and social impact have you personally seen with the emergence of new media technologies?

MICHELLA: If a project is done right, the effects that new forms of digital storytelling and teaching can have, are unique. The type of interaction made possible by an action-based experience can make a participant understand in a way they could not before. I think interactive projects and games are persuasive and powerful ways to approach a social issue or a story, whether it is fiction or non-fiction.

Other fascinating changes I see are the social connections and relationships (though they may be mostly superficial) that are enabled by new technology. We



Luis Mamayson



Nyjia Jones

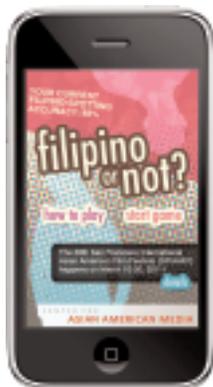
CAAM presents PRINCESS OF NEBRASKA, its first feature production with Wayne Wang

CAAM launches HAPAS.US, a collaborative multimedia sharing project that features the stories of multiracial Asian American experiences

CAAM celebrates its 30th Anniversary Gala at Ana Mandara in San Francisco

CAAM creates its first original mobile game "Filipino or Not?", now available on iTunes

In memory of CAAM's founder Loni Ding, CAAM establishes the Loni Ding Award in Social Issue Documentary



CAAM's first iPhone application, "Filipino or Not?"

talk a lot about social media and social gaming these days, and I know that it can be annoying but the impact is undeniable – the way we spend our time and the ways we communicate with loved ones and strangers has changed. As an organization, we use technology to make connections, whether it's bringing people together with different skills to solve a problem or bringing people together to know a story or issue that is important, that only a few people know about. We spread the knowledge, raise money, and get people with a common interest to bond together.

NYJIA: A big change is that people feel like they have a voice. They have access to media that they were disconnected from before,

when it was just on the radio, or the television, or in film. They are willing to go out and shoot their own videos, make their own podcasts, or produce their own radio shows. New media is also allowing people to support others' stories.

GARY: I'm really impressed by the speed of things these days. Within a matter of days, or just in one night, somebody can initiate an action just by tweeting something or putting something on his or her Facebook page, or putting up a site in a day. And then, all of a sudden, everyone around the country picks up that momentum.

FRANCES: What are some of the challenges of working in the field of digital media and how do you overcome those obstacles?

GARY: I think one of the challenges is trying to keep up with change. With all these tools coming out, we need to figure out the most effective ways to use them. A lot of it could be noise.

MICHELLA: Related to that, when new technology comes out, we feel pressure to have to do it, too. But as a non-profit media arts organization, we have to be more strategic. We can do some experimenting but at the same time we have to recognize that we do not have to do or use every cool service or technology that comes out. That can be really hard. I want to foster an environment in which we experiment and innovate. We have such a sharp team and we can really learn quickly. At the same time, you always want to be efficient and make sure you are investing your resources in the best way.

Another challenge is being on top of our metrics and analytics. Now that we've got Gary on, he is really focusing on it. We need to be able to say, "this tweet worked," or "this application draws people to our festival." We need to support our actions through data, both qualitative and quantitative. Sometimes it is not all about the numbers but the experience of the participants. A project might not have thousands of participants but might be really effective for the people who create their own short films or interact with geo-location projects.

NYJIA: A challenge is keeping current. Media now is a 24-hour cycle. You have access to your phone, the Internet, and TV all the time. We need to be able to pump out the content to serve that demand.

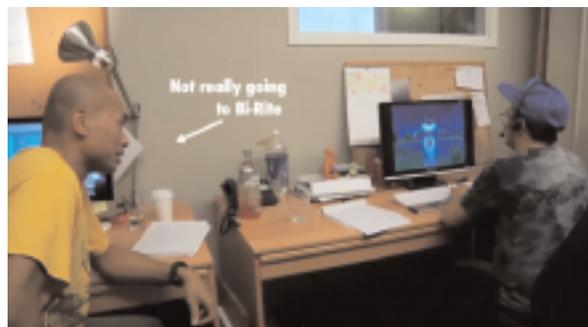
FRANCES: The Digital and Interactive Media department has gone through a lot of changes this past year, including an expansion of staff. What kind of new projects have you been working on?

GARY: One of the new things we are working on is a multi-screen package for selected filmmakers. We want to offer our programs across different platforms to grow audiences for Asian American media. We are embracing the idea of people consuming content at their choice, anytime, anywhere. The Digital Media and Interactive department is going where audiences are: not only in movie theatres but also on the Internet, digital cable, and mobile phones.

MICHELLA: Nyjia has been instrumental in helping us get a lot of our video media online. We have archives of valuable material with great people, for example, panels with Gregg Araki, Ellen Kuras, Spencer Nakasako, and many others. We have great documentation of our work and the media makers that have been a part of our community for decades. We've wanted this content to go online forever, but we haven't had the resources to do it, until now.

More and more, we're identifying games as a platform that is in CAAM's future. We want to open our current audience to indie games and at the same time bring gamers to experience our work. There is a strong relationship between games and film, and we want to explore that relationship. The goals that a film might have, can be expanded or create impact differently in an action-based experience of a game. It's very exciting to work in this medium.

To learn more about CAAM's new media initiatives, visit us online at CAAMEDIA.ORG.



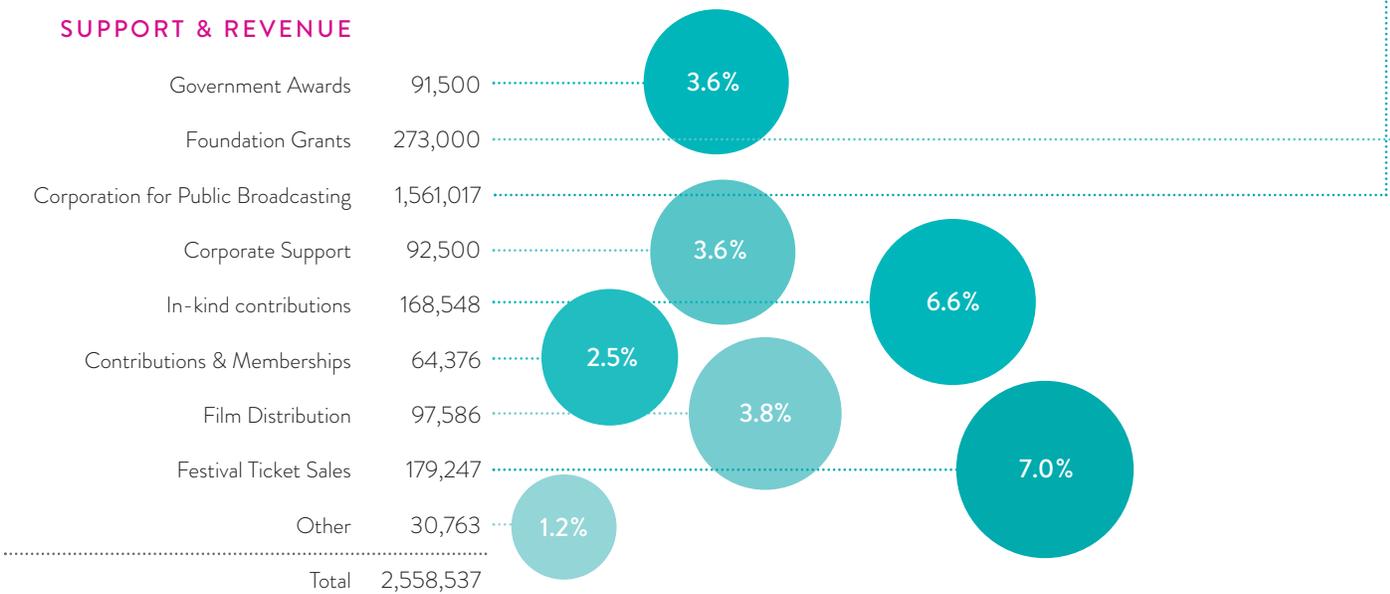
On the set of ON THE CLOCK, CAAM's original web series.

INCOME & EXPENSES ANALYSIS

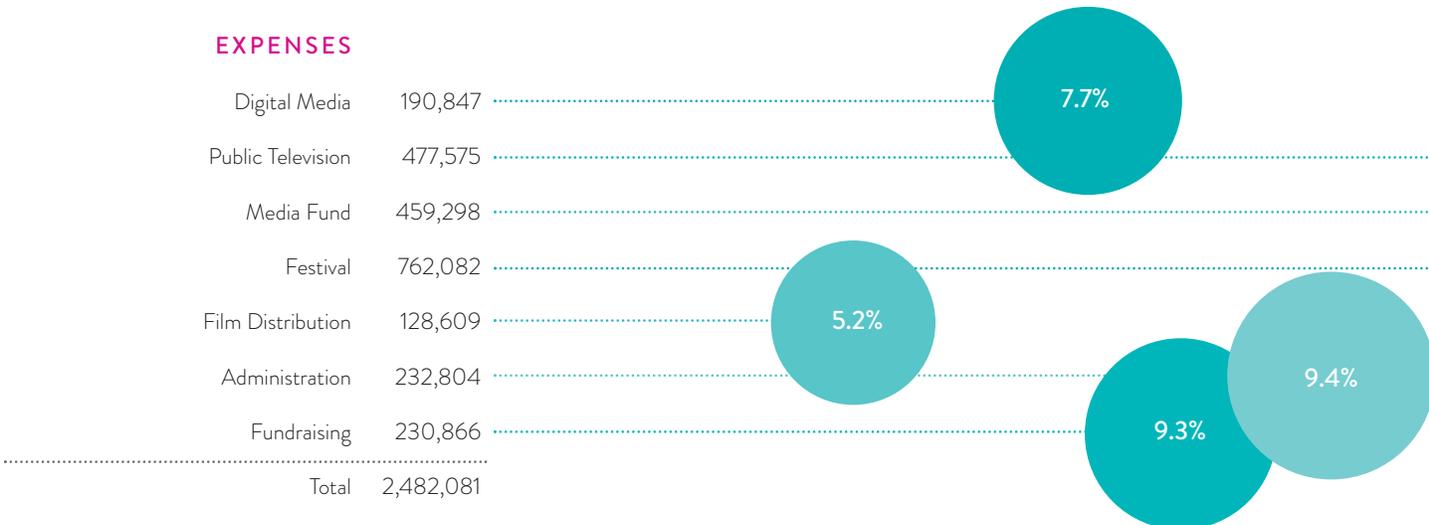
For the Fiscal Year ended September 30, 2010

*Financial statements and Form 990s available upon request

SUPPORT & REVENUE



EXPENSES



FINANCIALS

10.7%

61.0%

ASSET CHANGES

	30-SEPT-2010	30-SEPT-2009
Cash & Cash Equivalents	360,377	485,451
Accounts Receivable	638,682	438,759
Prepaid Expenses	18,482	13,605
Property & Equipment	27,673	28,755
Investments	377,717	377,717
Notes Receivable	418,084	418,084
Accounts Payable	58,873	41,186
Grants Payable	257,551	273,051
Other Liabilities	6,186	6,186
Unrestricted Net Assets	1,078,038	816,680
Temporarily Restricted Net Assets	440,366	625,268
Total Net Assets	1,518,404	1,441,948

18.5%

19.2%

30.7%

THANK YOU TO OUR SUPPORTERS

We are grateful for the generous support of the following foundations, government entities, partners, members and donors. Contributions received from Oct. 1, 2009 - Sept. 30, 2010.

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In addition, we would like to express our gratitude to the many members and donors at the friend, student and senior levels. We regret any errors or omissions. Please contact 415.836.0814 x102 for corrections.

CAAM



30TH ANNIVERSARY GALA (Photo by Michael Jeong)

ANNUAL REPORT CREDITS

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Frances Pomperada

DESIGN:

Sharon Bäden | badendesign@mac.com

In 2009 - 2010, CAAM

presented 10 1/2 hours of public television programming, reaching over 10 million viewers nationwide.

distributed 793 titles through our Educational Distribution program, reaching thousands of individuals, students and groups.

funded 12 projects: 2 Chinese, 2 Filipino, 1 Japanese American, 1 Korean, 3 Pan Asian, 2 South Asian and 1 Southeast Asian.

exhibited over 100 films at the 28th San Francisco International Asian American Film Festival over an eleven-day span in San Francisco, Berkeley, and San Jose.

launched our first original mobile game "Filipino or Not?", a politically astute interactive application that assesses the history of Filipino Americans in the media and entertainment worlds.



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