

BARTHÉLÉMY FOUGEA

presents



Festival del film Locarno
Piazza Grande

Sur le Chemin de l'école

(ON THE WAY TO SCHOOL)

a film by

PASCAL PLISSON

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SYNOPSIS

These children live in the four corners of the earth, but share the same thirst for learning. They understand that only education will allow them a better future and that is why, every day, they must set out on the long and perilous journey that will lead them to knowledge.

Jackson, 11, lives in **Kenya**. Twice a day he and his younger sister walk 15 kilometres through a savannah populated by wild animals...

Carlito, 11, rides more than 18 kilometres twice a day with his younger sister, across the plains of **Argentina**, regardless of the weather...

Zahira, 12, lives in the **Moroccan Atlas Mountains**. An exhausting walk on foot along punishing mountain paths awaits her before she and her two girlfriends can reach their boarding school...

Samuel, 13, lives in **India**. The 4 kilometres he has to travel each day are an ordeal, as he doesn't have the use of his legs. His two younger brothers have to push him all the way to school in a makeshift wheelchair...

ON THE WAY TO SCHOOL immerses us in the extraordinary routines of these children, whose sheer will to accomplish their dream leads them onto a path we have all walked - but never like this.

**We often wonder what kind of planet we will leave to our children -
but what kind of children will we leave to the planet?**

- Pierre Rabhi

PORTRAITS

JACKSON, 11, Kenya

Jackson is a young Kenyan from the Sumburu tribe. Every day he risks his life to get to school, 15 kilometres away from his home. To get there he walks with his 6-year-old sister Salomé. During the dry season it is not uncommon for them to leave home on an empty stomach.

This land is dangerous. Armed gangs attack villages, and elephants are very aggressive, often chasing and sometimes killing whomever they encounter.

At the age of 11, Jackson already manages the family's income, and sometimes relations with neighbours - which can be tricky.

On the way to school, Jackson sets a fast pace. When Salome gets tired or frightened he holds her hand, reassures her, tells her stories or sings to her - but only in open terrain. Jackson and Salome are very close. He has looked out for her for years. Jackson wants Salome to study like he does so she will be able to take care of herself and choose her own future. He is always there for her if she has a problem - in school too.

Despite difficult family circumstances, Jackson's resolve to go to school is unshakable. Risking his life every day doesn't stop him from being an A grade student. He has managed to secure a grant thanks to his impressive results. Each year he has to buy his uniform and pencils. His uniform is his most precious possession and he takes great care of it.

Even though Jackson has never seen an airplane he dreams of becoming a pilot and discovering the world.

CARLITO, 11, Argentina

Since he turned 6 Carlito has ridden a horse over 18 kilometres to get to school every day of the week, through the mountains and great plains of Patagonia.

The son of a shepherd, Carlito lives in a remote corner of the Andes, in a tiny house with his father Gilberto, his mother Nelida and his younger sister Miceala. The parents sleep on the bare floor in order to leave the tiny bedroom to their children. Even though their life is simple, it is a happy one.

Carlito loves school. He wants to stay in his native region, near his loved ones, and become a vet. This year he is not alone on the way to school. His younger sister Micaela, only six years old now, goes with him every morning.

During their journey they travel through magnificent mountain scenery. Their horse, Chiverito, is much more than a simple mount. Such rough terrain, with weather conditions that can often grow very harsh, demands an absolute complicity between boy and animal. From extraordinary vistas to the mystical atmosphere of the great plain, what Carlito and his little sister accomplish each day in order to get to knowledge is a real odyssey.

ZAHIRA, 12, Morocco

Zahira is a young Berber girl who lives in a remote village of the Imlil Valley in the heart of the Atlas Mountains. In winter the temperature drops to -20 degrees and snow falls for months.

In these remote villages, the scholastic education of children does not rank high on the list of priorities. Even today, most fathers do not wish their daughters to go to school.

Every Monday, Zahira wakes at dawn and leaves her village to go to Asni's Education For All boarding school more than 22 kilometres away. She is in her first year of high school. Zahira must cross peaks and valleys, often in extreme conditions. After a long walk by herself she meets up with her two friends Zineb and Noura who live in another valley. On the way they read their lessons out loud and talk about their lives at school. Zahira always leads the way.

They have fun and share jokes but always worry about finding transport once they have reached the highway since there are not many drivers who are prepared to take girls on board.

Zahira works hard and has always been top of her class. She has earned a grant thanks to her brilliant results and her parents are very proud of her. She is part of the first generation to go to school.

Zahira wants to become a doctor to help cure the poor.

SAMUEL, 13, India

Samuel is the eldest of three children. Born prematurely, he is disabled and cannot walk. No school in his native village could take him on, so his mother Esther decided to move in order that her son could have a normal education. The whole family now lives in Kuruthamaankadu, a fishing village in Southern India by the Bay of Bengal. Their hut, made of palm leaves, has no running water or electricity.

In Periyapattinam, the whole school works together so that the young boy can follow his lessons. Samuel is the only member of his family who can read. It requires great concentration and physical effort as well since his diction isn't very good and he has to push his voice to be understood. Esther loves her son to tell her stories. In India, school has only been mandatory since 2010; today most families still cannot afford to send all their children.

Samuel cannot do anything by himself. His relationship with his two brothers is remarkable. To reach school each day they have to pull and push him in a wheelchair made of recycled bric-a-brac for more than 4 kilometres through sandy paths, rivers and palm orchards.

Samuel wants to become a doctor to help disabled children like himself.

A CONVERSATION WITH PASCAL PLISSON, DIRECTOR, AND BARTHÉLÉMY FOUGEA, PRODUCER.

Pascal Plisson: ON THE WAY TO SCHOOL was born out of an improbable encounter that moved me deeply. I was researching locations for a wildlife film near Lake Magadi, in the North of Kenya. The driver and I had stopped the car to observe. It was 35 degrees, a blinding day. I saw some strange shapes in the distance, undulating in the heat haze. It was impossible to know if they were zebras, some other sort of animals or humans. The shapes came straight towards us and I soon identified three young Maasai warriors. I know this tribe very well and noticed immediately the strange canvas satchels they were carrying on their backs. It was very unusual. They explained to me that these were school bags, and that they had left home before dawn and had been running for two hours to get to school behind the hill, beyond the lake. The youngest one very proudly showed me his slate and a pen. They moved on quickly as they didn't want to be late... and left me there, in shock!

I have been travelling for a very long time. I've met a lot of kids like these everywhere around the globe; at the side of roads, in the savannah, in forests, but until that day I hadn't been aware of the feats these children must accomplish in order to get access to knowledge. It moved me very deeply. Perhaps because I left school early to travel around the world. Perhaps because I have come to realize that pursuing my studies would have been very useful. It was so easy for me to go to school yet I chose to turn away from it. When I see my daughters today, grouchy in the morning because they have to go to school when some of the children I have encountered often risk their life to do it, it makes me wonder. Education is fundamental; school is a blessing. It was profoundly moving to meet these kids prepared to do anything to gain access to knowledge. These young Maasai relinquished being warriors so they could go to school. I wanted to make a film about these children.

Barthélémy Fougea: When Pascal came to me with this project, I immediately felt drawn to it. I have always wanted to make documentaries for younger audiences - there are so few of them. I'd already produced a collection of documentaries about young musicians - "*Kids, music and dance*" - and had loved doing it.

For me, documentaries have a duty to talk, to teach... but you don't communicate with children as you do with adults. When you speak to a child, he must be able to identify with what he is seeing and find the right codes. That was the case here and the aim was to be able to touch adults as well. Since producing documentaries today is an international endeavour, I always look for universal themes. ON THE WAY TO SCHOOL approaches a subject that concerns everyone, beyond all geographical, cultural, religious or political divides. The project has an immediate impact, sounding an echo in each one of us.

We met Jean-François Camilleri, CEO of The Walt Disney Company France, who got involved right away. His support - and he was the first - allowed us to embark on the production process.

I worked very closely with Pascal from preparation to post-production. I love being involved when I produce. I am not the kind of producer who deals only with finance. I'm interested in the editorial aspects, they fascinate me, and this subject was particularly close to my heart.

THOSE WHO TRAVEL THE PATH...

Pascal Plisson: We looked for children who not only have to fight to get to school but who are also very aware of their situation and understand that this will play a crucial role for their future. There are many children whose reason for going to school is not to learn: sometimes school is their only chance of being fed once a day.

Barthélémy Fougea: We embarked on a real investigation in order to find the children. This is real documentary work. We got support from UNESCO, who are genuinely involved in the subject, also from AIDE ET ACTION, an international organisation working on education-related issues, and from various contacts Pascal and I have established all over the world during 30 years of documentary filmmaking. We asked everyone we knew and thus became aware of the first fantastic effect of this adventure: as soon as we explained the project, everyone was hooked and wanted to help us.

To find a child who has to travel a long distance to school, you must first find the school. UNESCO and AIDE ET ACTION did some research on their own programs. We found some atypical schools, geographically or structurally speaking, and asked who were the pupils who faced the most difficult journeys to get there... We gathered about sixty stories from all over the world. They were all wonderful, each describing a struggle more beautiful than the last. Choosing was really difficult. The subjects had to bring something special to the project and its spirit.

We found a wonderful subject in China for example. I was completing a film selected in a Chinese festival and took the opportunity to scout locations while I was there. I found the child. At the same time, AIDE ET ACTION told us about a girl in Morocco in a similar environment. In China, things starting changing the minute we showed interest in the subject, because as far as the Chinese are concerned there are officially no issues with access to education and the fact that we were making this film indicated that there might have been. For them, this was unacceptable. In a couple of weeks they made the children's journey safe - a wonderful outcome, of course! But that route was no longer suitable for the purposes of our film.

It was a challenge to balance the film as a whole. We had to avoid the catalogue effect: each story had to have its own meaning within the general theme. And each time, even if we had researched the locations, we didn't know what Pascal would bring back. We started with five

stories. We began by shooting in Kenya since Pascal knows the country really well. He shot a lot, there were a lot of contacts and support there. It's really Pascal's second homeland.

RISKING HIS LIFE TO LEARN

Pascal Plisson: I worked in Kenya for ten years making films about wildlife, the Maasai, the populace... I'm very familiar with the North, where I knew that schools were far from human habitation. I visited a dozen of them, each separated by a few days' drive. One of my daughters went with me. Each time I asked them to gather all the children. Then I asked questions to see who had to travel more than 10 kilometres to get there. I found some fifteen children who lived 10, 15, even 20 kilometres away. Jackson immediately stood out. He was 11 at the time, and his maturity and determination struck me right away. He declared that he always thought that one day someone like me would come to help him out. He was convinced that all his efforts to get to school would lead to someone helping him. His lucidity and his hopes impressed me. Jackson had never seen a film or even a television set. He didn't know how an image was made.

I went to his house in order to understand him better and to meet his family. Jackson lives in a small straw hut with six others, on bare soil. They often have only one meal a day. He realized at an early age that school was his only chance for a better life. He is determined to get an education, to learn so he can get a job, help his family and not have the same life as his parents. This child moved me - his thoughtfulness touched me. I was very impressed when I saw him washing his clothes in holes he digs in the sand, as we see at the beginning of the film. Jackson said something that illustrates his way of thinking very well: "Just because I'm the poorest doesn't mean I have to go to school dirty."

I did the same crazy journey he does every day, 15 kilometres morning and evening across mountains, among elephants. Every year, elephants kill four or five children on their way to school. The teacher counts the pupils every morning to check who is absent. Some never come back. Jackson has nearly been killed more than once.

The love he shows for his little sister and the responsibility he feels towards her also touched me deeply. She can't go to school without him. She could be raped or kidnapped on the way. They regularly cross paths with armed gangs who kidnap youngsters to take to Sudan. Her only way to get to school is by sticking with Jackson. And since he wants to be on time in the mornings she has no choice but to go fast.

In order to remain as close to Jackson as possible while filming him on his journey, we had to set up camp in the middle of nowhere since the closest town was an hour away by car. We camped in the bush with seven rangers to protect us against animals and bandits. These are truly dangerous places.

FINDING A SPIRIT, LOOKING FOR MEANING

Barthélémy Fougea: At the time Pascal was finishing shooting in Kenya, China was getting complicated and we had just found Zahira in Morocco. We were also preparing Australia, a case that gives a good idea of our approach and the choices we've had to make. We were particularly interested in Australia since children in the outback can live 700 kilometres away from any school. They don't go to school - school goes to them. Teaching was once done via the radio. Today it's via the Internet, with schoolwork being delivered by airplane. When the child turns 12 he goes to the city and to school for the first time, in order to continue learning, and also to become socialized because until then, these children live lost in vast spaces with only their families, and hardly any other relationships. They know nothing of society, to the point where they don't know how to cross a road. They don't know any of the codes of communal life. We found this whole situation very interesting.

For each child shown in the film we wanted an underlying theme, even if we didn't want to emphasize it: girls' access to education, physical handicap, socialisation and so on...

So Pascal went to Australia to shoot but we were disappointed on more than one level. We discovered that the children are in fact completely supervised, they get a lot of help and as a result their desire to go to school doesn't come entirely from them. They are pushed and do not necessarily have a great self-motivation. It is an obligation, one that takes on spectacular proportions because of the country's geography, but ultimately looks like what we have at home. They do not share the extreme motivation of Samuel, Zahira, Jackson or Carlito to access education. We were losing the heart of our subject and so decided not to include that story.

MANY PATHS FOR A SINGLE DESIRE

Pascal Plisson: AIDE ET ACTION spotted Zahira in a Berber village in the Atlas Mountains by. She wants to become a doctor. I went to meet her, up in the mountains, and discovered an absolutely brilliant young girl, extremely clear-sighted; her relatives - her Berber father in particular - understand that school is crucial for her. Sahira benefits from true family solidarity, and we realize that the child is powerless without the family. The accessing of knowledge is a family adventure. If her father had wanted to keep her to work at home, if he had planned a marriage for her, everything would be over. Family solidarity is very strong in Morocco. This is how Zahira finds herself on her amazing path with her two girlfriends. They have to go through two passes; it's really tough in winter. Then they have to find a lift, and there aren't many drivers prepared to give them one. They leave each Sunday morning to get to their lodgings and return on Friday evening. Zahira has a truly beautiful personality. She is very open to the world, to others. She wants to convince fathers who keep their children in the mountains to send them to school.

Barthélémy Fougea: We discovered each of the children ourselves except Samuel in India. His story reached us through an Indian co-producer based in Pondicherry with whom I had worked 15 years ago. He sent us an article about Samuel from a local paper.

Pascal Plisson: We were hesitant after reading the article because we didn't want to play on the 'miserablism' of a handicapped child. We dreaded all the clichés that some would label us with. But Samuel's story was stronger than all that, particularly because of his two brothers and their mutual aid. It's thanks to his brothers that he can get to school. I went scouting for ten days and found Samuel in his chair, very tired, but as soon as the three brothers were together I saw his face brighten. When I saw the wheelchair, his mother, the place where they lived and the journey he has to accomplish each day to go to school, his relationship with his friends, the whole environment that helps them to get out of this, I thought it was an exceptional human story. They made me cry. These three kids have such amazing power: they have a sense of humour even though every day is a struggle. Their solidarity bursts through the screen. It's a hymn to life.

Barthélémy Fougea: I was present only for the final shoot in Argentina because it was the last story and I know the country well. It seemed important to me that I should be there to conclude the film. I had identified nine children in Northern Patagonia and Pascal and I left to research locations. We met Carlito, and his story was superb. We went to check his school, we explained the project and they liked it right away. As with each story, we stuck to a fundamental principle: the child is not an actor. We are filming his real life so we cannot pay him. But we have to help him study better. If he goes to school we have to help that school. Carlito's school was up for it. We also talked to Carlito's parents who thought it was fantastic and loved the project. When we spoke to the child, he refused... because he didn't want to miss school! He was right and it fit completely with why we thought he was such a good candidate. We didn't want to insist, if we had it would have completely contradicted what we were trying to do...

Pascal thought of turning the shoot into an educational project that would use Carlito to teach all his school friends what a film is and how it is made. In this light the boy accepted and threw himself into it. We explained all our equipment to them and involved them in each of the technical stages so Carlito learned, for himself and his class.

Pascal Plisson: In South America many children still ride horses to school. We found Carlito in the heart of the Andes. He and his family live in a modest house but they are not poor. They live deep in the middle of nature, modestly but well. Argentina has always educated its children. There are schools everywhere. What is interesting is Carlito's relationship with his younger sister. She rides behind him on the same horse. Carlito is unusual in that he wants to live at home, on his parents' land. He wants to be a vet and doesn't want to see the world. His family is also very supportive.

CAPTURING LIVES

Pascal Plisson: These children are not actors and I didn't want them to try to act. I wanted them to live their lives as usual. We had to ensure they trusted us if they were to remain themselves despite our presence. To establish this connection I spent a huge amount of time with them, I went to see them and talked to them - alone, without my camera - about their dreams and their desires... And on the other hand, these kids are interested in you so you have to tell them your own story. It's not a one-way thing. I have a very direct approach with children. I immediately established a strong connection with them, very emotional, as I have on all of my previous films. I also made the journey to school with each of them several times, so I could really understand what it was like, what happened to them... I was alone most of the time, except in Argentina, where Barthélémy was present.

I always adapted myself to their situation. I wanted them to enjoy making the film, to want to share their experiences with me, to understand what I was trying to do. We talked a lot, joked, and goofed around! I lived with them. The children gave me what they wanted to give me. I didn't ask them for anything. They gave according to the relationship I had with them. The film rests on this.

Barthélémy Fougea: First, Pascal went on location for ten days for each story we had chosen, then he would go again with chief cameraman Simon Watel and sound engineer Emmanuel Guionet. They shot with a 2K camera. On location, they had a location manager and logistic support - about six or seven people apart from India where they were twelve. We had estimated we needed twelve days for each child so as to not interfere with their lives too much or to exhaust them.

We shot from February to October 2012. Each time Pascal came back we looked at the rushes - about eight to nine hours per story. It was such a joy to discover what he had brought back because there was real, extraordinary human material there but it also was such a worry, since what he had done was to capture a reality and that had to be sufficient in itself. Everything rested on the children, their charisma and their desire to communicate. Each time he'd go with a narrative idea but it remained just that - an idea. We often had to adapt in order to stick to reality. The Kenyan rushes confirmed that our technical choices were good.

Pascal Plisson: In order to be more mobile there were only three of us to shoot. We didn't even bring lights. The children had never seen a camera or a film crew. The only thing I asked from them was never to look into the camera. Apart from that I wanted them to move as they do normally. This is reportage, without "directing". We ran about like maniacs to be where we needed to be. I knew the route as I had already done it with them many times, I knew which way they took.

I let them make their journeys to school and positioned myself to film them on the way, one section per day. I was there when elephants attacked Jackson. I could feel he and his sister were worried, and at the time I was with them, some elephants broke some branches very near, the kids got really frightened and ran away. We followed them. This is pretty much an unremarkable occurrence for them. After the alert we simply had to redo the moment when they take refuge in the canyon. I didn't want to put the children in danger by bringing them close to the elephants.

It might seem surprising but the fact that I've done a lot of wildlife filming really helped. It's a genre that requires a sharp sense of anticipation. You need to be able to find the right spot. When I see a leopard walking in a certain fashion, from the shape of its stomach, and from its gaze, I can tell there are gazelles close by and that it's hunting. My job is to position myself so as not to interfere with its hunting, in order to catch as many axes as possible. It was the same with the children.

For 20 years I've been filming animals in the wild or men in the wild... I love being both close to people in nature but also far enough away to place them in a particular setting. It's the same thing each time: to be emotionally close to them but always to place them back in their setting to show the audience the environment in which they find themselves.

I have not done only wildlife documentaries; when I started I made films about men in the wilderness. I followed truck drivers in Siberia; I crossed Siberia to see people in the tundra for a long while. Above all, I am interested in emotions.

We had to be quick to follow the children. We shot a lot handheld. Jackson and his sister walk really fast. We struggled to keep up! He is 12, weighs 45 kg, runs all day long... Thankfully I knew their route or we would have lost them!

A lot of unforeseen factors also strengthened the film. For example, I hadn't anticipated that when Samuel arrived at school his younger brother would adjust his shirt for him, comb his hair and kiss him. We happened to be in the right spot at the right time to catch these beautiful moments. And a less positive example: we hadn't foreseen the wheelchair breaking either. It simply happened. And by chance, the shop they ask help from was just around the corner.

VOICES OF REALITY

Pascal Plisson: In Kenya they speak Swahili and Maasa - I understand Swahili well. In Patagonia, with Spanish, it was fine; I got by. In Morocco and India I couldn't understand a word. I had interpreters but they didn't always translate everything the children were telling me. It was only once we'd edited the film, and I asked for a transcript that I realized what they had said.

At first we wanted a voice-over throughout the film. But once we realized that what the children had said was amazing, that the film held together very well with their words and their voices, I asked to get rid of the voice-over so they could really come to life. When Jackson asks his little

sister to go faster, it's of his own free will. When we film the children talking about the train or dreams of going to the U.S., I'm a long way off, I can't understand what they're saying.

Barthélémy Fougea: Deciding on the music to accompany the completed film wasn't easy. To me orchestral music can add great emotion to a film. Nevertheless, even though we used it for "Passions d'enfants", I know that a big orchestra would put distance between us and the children. So the idea was to find music that would allow us to remain close. We needed a sort of "crossover" music that would allow us to move from one story to the next. Laurent Ferlet, with whom I had already worked, successfully defined this particular mix that we adjusted step by step.

TODAY

Pascal Plisson: It's not possible to immerse yourself in this kind of project and then leave the people where you found them once it's over, as if nothing happened. I'm still in touch with the children. I have a very strong relationship with them. That's four more kids for me! In any case you can't make a film like this and come out of it scot-free. These children invest in you because they trust you. I can't just tell any old story about them, I'm the one who came to see them in the first place.

I helped Jackson change school so he could study better. I found a godfather for him, who looks after his and his sister's schooling because there was no way we could separate them, for all the reasons we've mentioned. I went back to see them last February. She who was so shy - who could never look me in the eye - has simply blossomed: she speaks English now, she's full of joy... Jackson had never been inside a car, had never been to the city. I took him to buy a uniform and he saw a department store for the first time.

I also found a godfather for Samuel, who is building them a house. I'm following his medical progress, and we got him a proper wheelchair...

Carlito's and Zahira's needs are different and we have worked with the schools or organizations that support them. I am not in the habit of just coming, taking and clearing out.

TRANSMITTING A FEELING

Barthélémy Fougea: For us this project goes way beyond making a film. It is a human adventure. These children have given us a lesson in life.

Pascal Plisson: For almost all the families I met, these children are the first generation to go to school: Jackson's parents didn't go to school, nor Samuel's or Zahira's... And I'm not sure

that Carlito's did either. Barely fifteen years ago it was still considered ludicrous to send children to school because it tore them away from their culture. Things have changed. Even in the most remote corners of the earth, people now realize that access to knowledge is a real opportunity. Instead of keeping their children confined at home, people send them to school. The young are aware that they're lucky. They take it all in, they want to know everything; they want to travel, to discover the world, to experience something different. They want to help their families, since they are the only ones who can do so today. Fifteen years from now we'll see some fascinating profiles appearing, people who have come from nowhere, who were so thirsty to learn that they have risen on a human and an intellectual level. This is a lucky thing for our planet.

Barthélémy Fougéa: First of all I am very happy that despite doubts and obstacles we managed to make the film. It remains true to the promise we had made to ourselves, to the audience and to the children.

Pascal Plisson: A film is a vision. I fought to realize mine fully. And Barthélémy and Jean-François gave me their precious support.

This film transports me. I will never forget this whole adventure. I hope to show audiences that there are other realities, and that access to knowledge is of fundamental importance for all the children of the world. In France we are lucky to have a school just around every corner, but this is far from being the case everywhere. That is the message I'd like to convey, illuminated by the hope and energy that these children have given us.

Every child must be helped to develop his or her potential, whether in the furthest corner of the outback, the remotest mountains, or in our cities. The more challenging the environment, the more motivated the children are. Let's not deprive ourselves of these reservoirs of talents. If we give them a chance we will all be enriched.

CAST

KENYA

Jackson SAIKONG

Salome SAIKONG

INDIA

Samuel J. ESTHER

Gabriel J. ESTHER

Emmanuel J. ESTHER

MOROCCO

Zahira BADI

Noura AZAGGAGH

Zineb ELKABLI

ARGENTINA

Carlito JANEZ

Micaela JANEZ

CREW

Directed by

PASCAL PLISSON

Producer

BARTHÉLÉMY FOUGEA (WINDS)

Screenplay

MARIE-CLAIRE JAVOY and PASCAL PLISSON

DP

SIMON WATEL

Stills Photographer

EMMANUEL GUIONET

Sound

EMMANUEL GUIONET

BORIS CHAPELLE

VINCENT COSSON

Colour Grading

VINCENT AMOR

Editors

SARAH ANDERSON and SYLVIE LAGER

Original Music

LAURENT FERLET

Executive Producer

STÉPHANIE SCHORTER (MACHA PROD)

Coproducer

WINDS

YMAGIS

HERODIADE

With the participation of

OCS AND FRANCE 5

In partnership with

UNESCO and AIDE ET ACTION

wild bunch

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