



FREE BAND PRODUCTION

présente

LA VOIE PEULE

entre tradition et modernité

*un film
documentaire de*
SYLVAIN VESCO

image
ANTOINE CHALLEIL

montage
**NAFI DICKO
PASCALE PLANCHER**

produit par
**VLAD SPRINCEANA
VINCENT VESCO**

coproduction
AJC!

son
**FÉLIX BLUM
JÉRÉMIE CABELIER**

www.freebandprod.com/lavoiepeule

in co-production with l'Atelier Jeunes Cinéastes (AJC ! - Bruxelles)

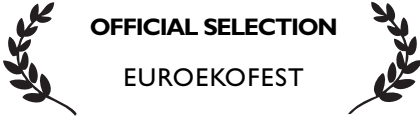
FREE BAND PRODUCTION - 99, av du President JF Kennedy 93110 Rosny-sous-Bois France - phone : +33 6 60 09 47 04

AWARD



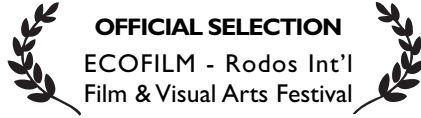
FRANCE - MARCH 2009

PREVIOUS FESTIVALS



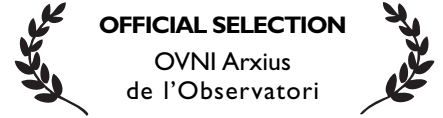
OFFICIAL SELECTION
EUROEKOFEST

BULGARIA - JULY 10-12



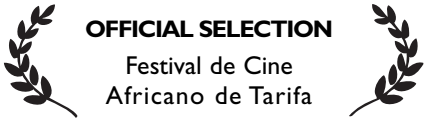
OFFICIAL SELECTION
ECOFILM - Rodos Int'l
Film & Visual Arts Festival

GREECE - JUNE 23-28



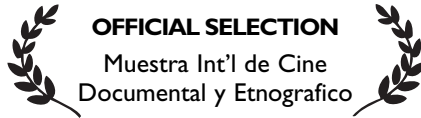
OFFICIAL SELECTION
OVNI Arxius
de l'Observatori

SPAIN MAY 26-31



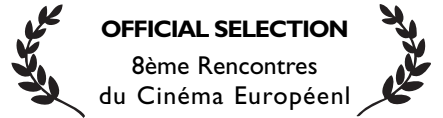
OFFICIAL SELECTION
Festival de Cine
Africano de Tarifa

SPAIN MAY 22-31



OFFICIAL SELECTION
Muestra Int'l de Cine
Documental y Etnografico

PUERTO RICO - APRIL 21-24



OFFICIAL SELECTION
8ème Rencontres
du Cinéma Européen

FRANCE - MARCH 2009



OFFICIAL SELECTION
Worldfilm 2009
Tartu Festival

ESTONIA - MARCH 2009



OFFICIAL SELECTION
FESPACO

BURKINA FASO - FEBRUARY 2009



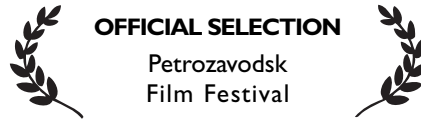
OFFICIAL SELECTION
ForumDoc
Film Festival

BRASIL - DECEMBER 2008



OFFICIAL SELECTION
Delhi Int'l Ethnographic
Film Festival

INDIA - NOVEMBER 2008



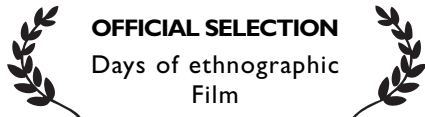
OFFICIAL SELECTION
Petrozavodsk
Film Festival

RUSSIAN KARELIA - OCTOBER 2008



OFFICIAL SELECTION
Viscult
Film Festival

FINLANDE - OCTOBER 2008



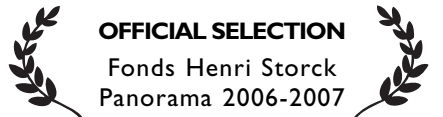
OFFICIAL SELECTION
Days of ethnographic
Film

SLOVENIA - MAY 2008



OFFICIAL SELECTION
Beeld voor beeld
Film Festival

NETHERLANDS - JUNE 2008
COLOMBIA - JANUARY 2009



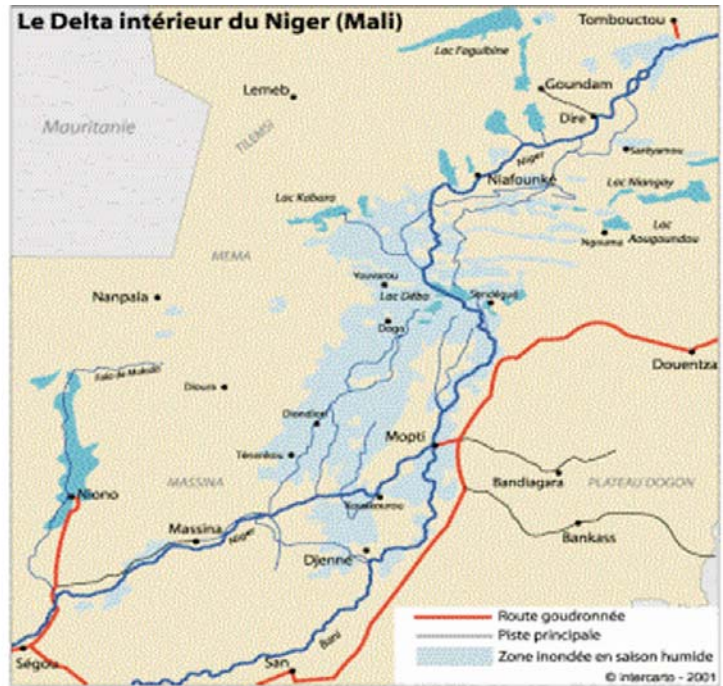
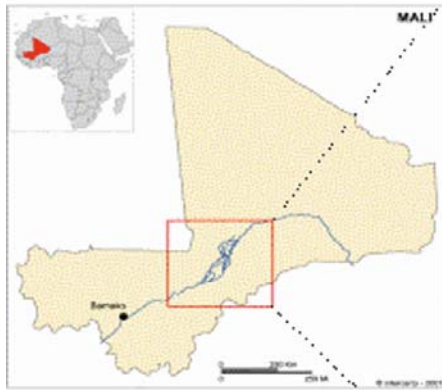
OFFICIAL SELECTION
Fonds Henri Storck
Panorama 2006-2007

BELGIUM - DECEMBER 2007

LOUMA¹ 1ère édition des RENCONTRES DU DOCUMENTAIRE AFRICAIN
2 au 9 juillet 2009 / Saint-Louis du Sénégal
présenté par **AFRICADOC**

SCREENING AT S.JORGE MOVIE THEATER (Lisbon/Portugal) - 1st of July
organized by APORDOC in the context of *Transumâncias Program*

SCREENING AT MUSÉE DU QUAI BRANLY (Paris/France) - Wednesday april 8 / 4:30PM
organized by **THE AFRICANISTS SOCIETY**



The shooting took place in the Macina area, Niger inner delta, during the raining season during which it becomes the largest flooded area of Africa.

The main characters are inhabitants of Diafarabé, village where the shooting mainly took place during summer 2005. Since the 9th, January 2006, the annual animal crossing of the river Niger from Diafarabé and Dialloubé is classified by UNESCO as a common cultural heritage of humanity.

FILM SPECIFICATIONS

Title : *Where the peul go : between tradition and modernity*

Original Title : *La Voie peule : entre tradition et modernité*

Genre : documentary of Lasted creation

Duration : 52 minutes

Film director : Sylvain VESCO

Delegated Production : Free Band Production (Paris)

Co-production : Atelier Jeunes Cinéastes (Bruxelles)

Producer : Vlad SPRINCEANA

Executive producer : Vincent VESCO

Author : Sylvain VESCO

Editor : Nafi DICKO assisted by Pascale Plancher

Photography operator : Antoine CHALLEIL

Sound operator : Félix BLUM

Sound editor and mixer : Jérémie Capelier

Calibration : Jean-Philippe Lejeune

Shooting places : Bamako and Macina area (Mali)

Shooting duration : 11 weeks (summer 2005)

Achievement date : 2007

PITCH

Intimist and symbolic portraits tell the current fate of Western Africa Peuls. In Mali, one of the poorest states of the world, these people whom the west dreamed so much about, are confronted with the terrible question of their future.

In a Malian society in full transformation, can the traditions and the lifestyle of these semi-nomads shepherds continue to exist while confronted to the inevitable modernization of the country?

PURPOSE

All the societies in various times know changes, transformations and sometimes even disappearances. These events establish the engine of the history of human societies.

The Peul, these powerful warriors, the rulers of the area since centuries always monopolised the breeding, animals are their domain. But being Peul is much more than to be a breeder. For these people, breeding is not a profession but a way of life.

But in the current context, the breeding is related to big cities needs and to the international trade. Regarding these new ends of the breeding, the meat trade is going to replace the milk one and requires productivity and profitability.

This context announces that the Peul's way of life based on the sacred nature of bovine is on the decline : the cow becomes a butcher product.

Through a moving and intimate meeting with this traditional culture, the narrative shows the universal movement of rural mentalities transformation. For the Malian society, the shock is violent : modernity and ancestral customs are at odds in these countries. The attraction for the urban lifestyle and comfort announces an inescapable disappearance of a civilization.



Diafarabé village belongs to Niger Inner Delta area, in which this nomads' society is born and blossomed. Peul have become a semi-nomad society during the XIXth century, and are still leading a pastoral life.



Their life philosophy is quite contained in this saying :
"It is not the cow which was made for the Peul but the Peul for the cow ".
Actually, modernity in its multiple forms competes with the usual lifestyle.
Between generations, but also between individual, routes multiply.



Cattle business or butchery industry, but also prospects opened by schooling are many possible ways. And this population, usually seen as very traditionalist and with a limited open-mindedness to change, finds alternatives from the traditional fate.



No anticipation is absolutely valid. It is a long process, and only the understanding of individual destiny can give an idea, to some extent, of the impact of what we call the "development".

POINT OF VIEW

The "underdevelopment" seen by the western countries generally evades connections maintained between the culture and the economy. These two dimensions are however closely linked. The economic view prevails in all debates : it seems to say "let us help poor people to become rich, let us give some money and everything will be OK." The oversight of cultural implication can have perverse effects.

Concern to be rich, to have a capital to invest are still not universal values. Many people in the world have ideals and values which are irrational from an economic point of view.

This difference should be perceived as cultural. Not to recognize this otherness, is certainly leading to a failure in inter cultural relations and would base any reflexion on « underdevelopment » problems on prejudices. For all that, this report is only a beginning and not an end.

In the heart of the film lives the wish to underline the difficult connections between the traditional values and the values connected to the development or to the westernization of the lifestyle. But by refusing to judge or to impose a speech, an off-voice on exotic images, the film hands over to the Peul themselves, and leaves them speaking. And it is in the confrontation of our characters accounts that emerges the dramatic stakes.

Our shooting approach was an integration initiative. A prolonged intimacy has left a mark on the film. The shooting duration (more than two and a half months) allowed reaching the daily way of life without disrupting it too much We were in a reliable relation when the camera was shooting. Our limited shooting team was totally adapted to this approach.

The film evolves on two levels: daily life scenes and speech. However, this various strata remain independent: speeches are not comments on daily life scenes and speech have no need to be illustrated.

CHARACTERS



Oumar, over forty years of age, lives for its animals. He shares his time between his family, the mosque and its work as a minister.



Kisso, his wife, is an housewife, she takes care of children. Kisso is a beautiful and sweet woman. She is the spokeswomen of the family, explaining their life organization and rules.

They have five children, whose older are the two girls.



Kanou, the youngest girl, has turn off her schooling to help her mother in daily work. Kanou tasks are the domestic work, doing the dishes, cooking, carrying water, going to the market, selling the fresh milk in the evening...

Reserved, shy and taciturn, she acts rather that speaks. Her personality is marked by her courage in work.



Kader Diallo, is both Diafarabé village headman and a close family member of Oumar. Before succeeding his father in the village chieftainship, he was teaching, that is why he is telling the village story and its culture in French. Big scholar, he appears both as the voice of the tradition and as Diafarabé Peul community main representative.

Hambella : the young shepherd

In the bendi, the youngest learn rudiments of sheperd activity and take care of veal. Hambella is one of these young people. During the day, he spends his free time playing with friends with animals sculpted in clay. They are miming and interpreting all the aspects of the life of the elder in their games. But this pupil does not like the rough life of the shepherds.



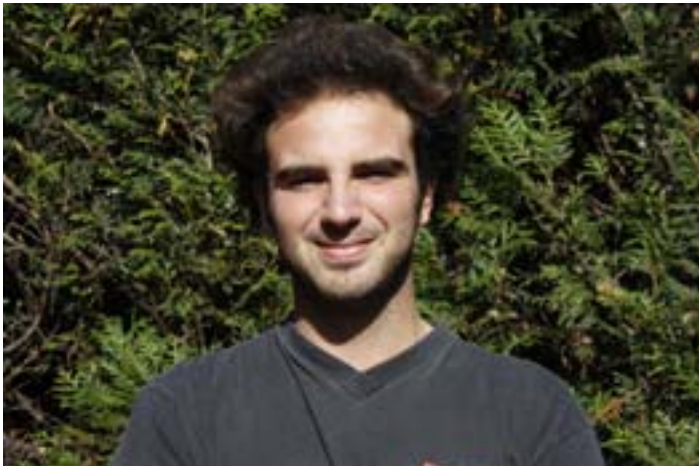
Demba and Kagou : both shepherd sellers

Demba and Kagou, two young people of Diafarabé and long-standing friends decided to venture into cattle business. They prospect the breeders trying to buy animals.



Bocar Darou : the chief supervisor of Bamako refrigerated slaughterhouse

His father was a traditional shepherd having faith only in the prestige, but Bocar, has cleared off. He has left his home town and is working for one of two Bamako big slaughterhouses.



THE DIRECTOR

Sylvain Vesco discovered Africa at the age of sixteen and immediately fell in love with it.

After several journeys in Mali, he got interested in the traditional culture growth of the Peul.

He studied Visual Anthropology.

La Voie Peule is his first film.

CONTACTS :

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