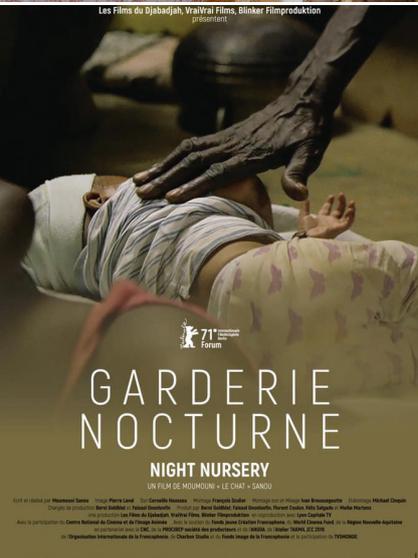




**OUAGA
FILM
LAB**



**OUAGA FILM LAB,
2017 – 2021:
what became of them?**

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The launch of the 6th edition of the Ouaga Film Lab is an opportunity for the Generation Films' team to review of the past editions and the 50 projects that have been hosted, developed, coached and interrogated in our laboratory, the first one entirely dedicated to development and co-production in West Africa. What became of them?

To date, 4 feature films have been finalized and have had a successful career in major international festivals. Four are currently in post-production; 6 in production, 10 in advanced development, and 16 are still being written.

Over the past 5 years, the Ouaga Film Lab has welcomed 100 participants, 26% women and 74% men, from Benin, Burkina Faso, Burundi, Cameroon, Cape Verde, Chad, Congo DRC, Ivory Coast, Gabon, Gambia, Ghana, Guinea-Bissau, Guinea Conakry, Kenya, Mali, Niger, Nigeria, Rwanda, Senegal, Togo, and Uganda.

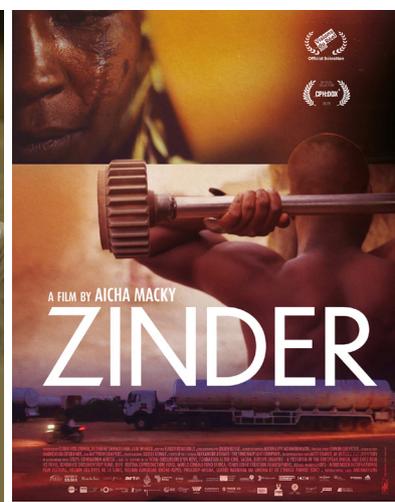
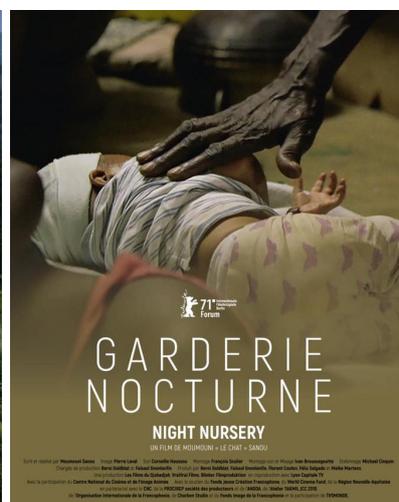
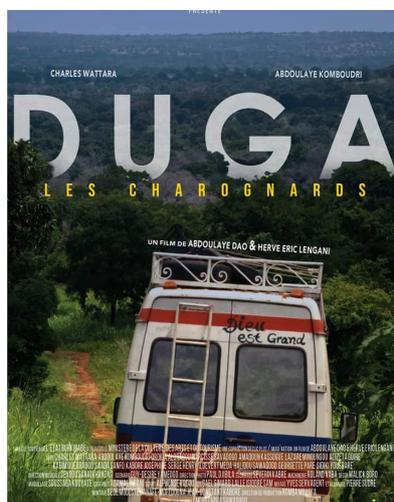
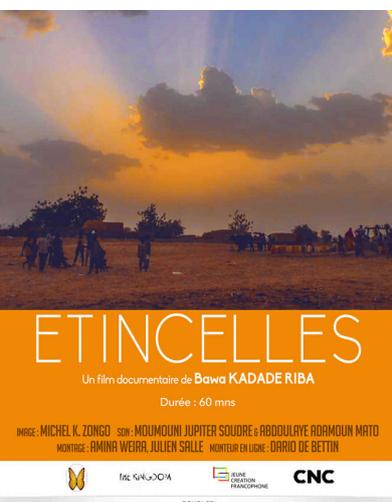
Four feature films have been finalized and have had a successful run at major international festivals:

Zinder, a documentary by Aïcha Macky, produced by Ousmane Samassekou (Tabous Production, Niger), Les Films du Balibari (France), Corso Film (Germany) : official selection at Visions du Réel 2021 (Switzerland), CPH:DOX (Denmark), DOK.FEST (Germany), Encounters and Durban IFF (South Africa), MoMI (United States), Ladiana Foundation Award...

Night nursery, a documentary by Moumouni Sanou, produced by Berni Goldblat (Les Films du Djabadjah, Burkina Faso), VraiVrai Films (France), Blinker Filmproduktion (Germany): selection at the Berlinale 2021 (Forum section), Visions du Réel (Switzerland), Etats généraux du film documentaire de Lussas (France)...

Duga, Les charognards, a fiction by Abdoulaye Dao and Hervé Eric Lengani produced by Moustapha Sawadogo (Imagi'Nation, Burkina Faso): selected for FESPACO 2019 and won the Signis award and the UEMOA award.

Etincelles, a documentary by Bawa Kadamé (Niger) produced by Mamounata Nikiema (Pilumpiku Production, Burkina Faso) and The Kingdom, France: selected for FESPACO 2019, Etats généraux du film documentaire de Lussas (France), Festival du film documentaire de St Louis (Senegal), Ciné Droit Libre (Burkina), Koudougou Doc (Burkina), Nokoué d'argent award at Lagunimages (Benin)...



Four features are in post-production:



Mami Wata, a fiction by C.J. 'Fiery' Obasi produced by Oge Obasi (Fiery Film Company, Nigeria) and IFind Pictures (France): after participating in the EAVE Producers Workshop 2019 and being developed thanks to the Groupe Ouest residency (France), the film was shot in early 2021 in Benin, and was selected for the prestigious 2021 FinalCut in Venice (Italy) post-production program.

Garibou, a fiction/animation by Seydou Cissé (Mali) produced by Dieudonné Alaka (Tara Group, Cameroon), Les films du Biblioquet (France) and Néon Rouge (Belgium): the film was shot at the end of 2020 in Mali with funding from OIF, ACF and Pictonovo, and post-production will begin in September 2021, thanks to funds acquired in Belgium.



Les filles de Poséidon, a documentary by Noël Laham, produced by Alpha Ibrahima Diallo (Holowaba Groupe, Guinea): obtained development grants (JCF and DocA funds), then participated in the Koudougou Doc residency and obtained a post-production support from the OIF. The editing will start in August 2021.



Or de vie, a documentary by Boubacar Sangaré produced by Ernest Kaboré (Imedia, Burkina Faso), Special Touch Studios (France) and Merveilles Production (Benin): thanks to development grant from the IOF, Faia-CNC, CICLIC, as well as production support from the JCF Fund, the film has been shooting since 2019 in Burkina Faso. Post-production is planned for December 2021.



Six projects are in production. Part of the shooting has already been done and the producers are looking for new funding to complete it:



The new man, a documentary by Carlos Yuri Ceuninck, produced by Natasha Rodrigues (Kori Kaxoru Films, Cape Verde), Néon Rouge (Belgium), Tact (France) and DS Productions (Mali): after participating in the IDFA 2020 forum and winning a DocA production grant, the project was supported in production by the JCF and the World Cinema Fund. It participated in the Berlinale Film Market, and the Scottish Documentary Institute's Connecting Stories program. Most of the filming has already been done, but there are still scenes to be shot by the end of the year. Yuri will benefit from the Medienboard (Germany) residency at the end of 2021, and hopes to enter post-production in early 2022.

Doxandem, The Dream Hunters, a documentary by Saliou Sarr, produced by Yanis Gaye (Goree Island, Senegal), ONI Production (Senegal) and STEPS (South Africa): after winning the Durban Award at the Miradas Docs forum (Spain) - allowing the project to participate in the Durban Film Mart in August 2021 - the film team did a location shooting in March 2021, which allowed them to edit a first rough assembly. More filming is planned by the end of the year. They currently have 47% of the total budget and continue to apply for production grants. A broadcaster (Deutsche Welle TV) is already committed to the project.



Sada's Sheep, a fiction by Pape Bouname Lopy, produced by Khadey Zidna (Groupe Lydel Com, Senegal), Imagi'nation (Burkina Faso) and Papinaprod (Senegal): after having finalized the writing of the script thanks to Sud Ecriture (Tunisia), Groupe Ouest (France) and Sentoo, the shooting started in July 2020. The Lydel Group is now looking for new funding to complete the production.



Beïrey-Hou, Libraries of the Desert, a documentary by Andrey Diarra produced by Ousmane Samassekou (DS Productions, Mali): after participating in the Fabrique des Cinémas du Monde at the 2017 Cannes Film Festival, Andrey was able to do a scouting thanks to the support of Alterciné. A short version of the project is currently being edited within the framework of the Africa Direct program (financed by Al Jazeera through a call for proposals from Big World Cinema in South Africa). They are looking for new funding to shoot additional scenes and to finalize the feature version of the documentary in 2022.

E quem cozinha?, a documentary by Samira Vera-Cruz, produced by Pedro Soulé (Kriolscope Filmes, Cape Verde), and Imitana Productions (Rwanda): after participating in the IDFA Forum (Netherlands) and thanks to the support of the Goethe Institute in partnership with the World Cinema Fund, Samira was able to continue scouting and will shoot the teaser of the project in September. In parallel, the team is applying for production funds and hopes to shoot in 2022.



Klema, documentary by Aboubacar Gakou, produced by Bassy Konaté (Les Films du 7, Mali): after having finalized the writing of the script following the residencies of Groupe Ouest (France) and Sud Ecriture (Tunisia), the team began shooting in 2020, thanks in part to a production support from JCF and local funding. They hope to be able to finalize the shooting by the end of the year and apply for post-production grants.

Ten projects are in advanced development, soon to be ready to shoot. After participating in writing residencies during which the writers/directors were able to work on new versions of the script, they are now looking for funding to finish the development and go into production:

In the shadow of Elimane, by Hamedine Kane (Senegal / Mauritania) received the « Brouillon d'un rêve » grant from SCAM (France) and a writing residency at the Moulin d'Andé (France). Hamedine made dozens of trips to Senegal and Mauritania to scout and shoot a part of the film that could not wait for the final composition of the production. He is in the process of restructuring the production team, with the inclusion of new partners and hopes to have massive support from the State of Senegal and FOPICA, so that all the production can be done in Senegal.



Augure, fiction by Baloji Tshiani, produced by Emmanuel Lupia (Tosala Films, Congo DRC), Wrong Men (Belgium), Logical Picture (France) and Radical Media (Germany). The script is finalized and, thanks to funding from the Commission de Sélection du Film de la Fédération Wallonie-Bruxelles and the World Cinema Fund (Germany), the shooting is scheduled for February 2022.

Frescos of the Forgotten, fiction by Amédée Pacôme Nkoulou, produced by Samantha Biffot (Princess M, Gabon) is currently being written at the Moulin d'Andé residence (France), after its participation in the Fabrique des Cinémas du Monde of the French Institute at the 2021 Cannes Film Festival. Samantha participated in the EAVE Producers Workshop 2020. The production is planned for spring 2022.



Le parlementaire debout (formerly Résilience): documentary by Joseph Moura (Mourarts, DRC) co-produced by Serge-Désiré Ouegraogo (Brand Image-Etalons Films, Burkina Faso) participated in several residencies (IDFAcademy 2019, Jump cut workshop in Poitiers, Produire au Sud Agadir, DocA Koudougou...), and obtained development (DocA) and production (American Film Showcase) grants. They continue to seek funding and hope to shoot between April and August 2022.



Benimana, The Children of God, a fiction by Dusabejambo Marie Clementine produced by Uwayezu Fanny (Ejo-Ciné Ltd, Rwanda): was developed thanks to several writing residencies including Medienboard (Germany), Nipkow Program (Germany), «Less Is More» by Groupe Ouest (France), Cité Internationale des Arts (France), Atelier Sud Écriture (Tunisia) and the Producer's Network of the JCC (Tunisia). It has also obtained development aid from the JCF and the OIF; as well as production grant from the JCF. They continue to apply for production grants and production is scheduled for the end of 2022.

Dia, a fiction by Achille Ronaimou produced by Issa Serge Coelo (Sicproductions, Chad), Artisans du Film (France), FilmGalery 451 (Germany) and Babi Picture (Ivory Coast): was developed through several writing residencies including Sud Écriture (Tunisia), Tout en auteur (Reunion Island) and Atelier Grand Nord (Canada). It also participated in the Fabrique des Cinémas du Monde at the 2019 Cannes Film Festival, after what it has received production support from the JCF 2019 and also from Canal+ International. He is accompanied by Télé-Tchad and Urban Distribution (France). A first casting and location scouting has been done. The fundraising process continues and the shooting is scheduled for the end of 2022.



Traces, The return of Job, a documentary by Inoussa Baguian, produced by Hassane Sanfo (Fama Films, Burkina Faso), Marbos Production (Togo) and Jokko Studio (Senegal): after participating in Produire au Sud Agadir and the DocA residency, they obtained a development grant from the OIF. They are now applying for production grants and plan to shoot by the end of 2022.

Ikimanuka, a fiction by Samuel Ishimwe produced by Philibert Mbabazi (Imitana Productions, Rwanda), Petit Chaos (France) and Kori Kaxoru Productions (Cape Verde): participated in the prestigious Cinefondation of the Cannes Film Festival, the residency of Groupe Ouest (France) and Sud Ecriture (Tunisia). It has also obtained development funds (Hubert Bals, JCF Fund, CICLIC, Ateliers Atlas de Marrakech, Normandie Image Fund for Development and the Cinefondation Residency Award...); and is now starting to apply for Production Funds. The production is estimated for early 2023.



Are you wearing you? (formerly *Ebyaffe*), a documentary by Nikissi Serumaga-Jamo, produced by Patience Asaba Katushabe (Duuka Production, Uganda): after participating in the Rotterdam Film Lab, and the Sheffield Film Festival (England); it was one of the 5 projects nominated for the Pathé Archive Award at the Dok.Fest (Munich, Germany). It also participated in the Realness Creative Indaba Producers' Lab (South Africa). Patience continues to apply for production funds and, in parallel, the project has received funding to develop multi-media content, including a digital art residency with Wysing Arts Centre (UK); Curatorial fellowship with Newcastle and Makerere Universities (Oct 2021); and the creation of a limited series podcast, *Vintage or Violence*, currently being broadcast.

Room 9 (formerly *Aye Diamono*), a fiction by Momar Kandji, produced by Khadey Zidna (Lydel Com Group, Senegal): thanks to the Sud Ecriture residency (Tunisia), Momar now has a finalized script and is starting to apply for production grants.



Sixteen projects are still being written. The writers/directors are working on the treatment/script and continue to apply for residencies or development grants:



Conversations with my mother, a fiction by Samuel Tebandeke (Uganda) produced by Juliana Kabua (Aftales Film Hub, Kenya): after participating in the Rotterdam Film Lab, the project was selected for the Durban Film Mart, and Samuel will be working to move from the detailed treatment to the first draft of the script in October thanks to the «Less Is More» program of the Groupe Ouest (France).

Tam Tam, a fiction by Mireille Niyonsaba (Burundi), produced by Laurent Bitty (Les films du continent, Ivory Coast): after participating in the Poitiers Film Festival's Jump In Workshops, Mireille was in residence at Villa Bloch (France) and wrote a detailed treatment. With the help of a script doctor, she is now starting to work on the dialogue. They are applying for development funds.



Debout, mon enfant!, a fiction by Pape Abdoulaye Seck, produced by Baila Sy (Proxycorn, Senegal): Pape has started working with a co-writer since the end of 2020, which allows him to take a fresh look at the project. He expects to be able to participate in Produire au Sud Agadir at the end of the year, and is applying for development funds.





Les pétroliers, a documentary by Aboubacar Assoumane, produced by Moumouni Bakabé (Agence Intermedia, Niger): after participating in the FIDADOC (Morocco) writing residency, they will carry out a third location scouting in September to finalize the teaser of the project.

In transit (formerly *Les aventuriers*), a documentary by Tomisin Aderuku (Nigeria), produced by Mamounata Nikiema (Pilumpiku Production, Burkina Faso): participated in the FIDADOC residency (Morocco) in November 2019. Thanks to DocA's grant, the team was able to do location scouting and the project currently has a teaser. They have applied for several production grants and hope to shoot in 2022.



Minimals in a titanic world, a fiction by Philbert Mbabazi, produced by Samuel Ishimwe (Imitana Productions, Rwanda): the global health situation has delayed Philbert's participation in the writing residency at the Moulin d'Andé (France), but he hopes to go in the coming few weeks and continues to work on the project.

Lorenzo (formerly *Bori Bana*), a fiction by Joël Akafou (Ivory Coast), produced by Merveilles Production (Benin): was selected at Sentoo. Joël continues to work on the script and to apply for grants and writing residencies.

Terre Jaune, a documentary by Bouna Cherif Fofana (Mali), produced by Madjé Ayite (Universal Grace Production, Togo), Macina Films (Mali), Les poissons volants (France): thanks to consultations with script doctors and funding from the OIF and the Malian State, the script is now completed. The production is currently applying for funds to shoot.

The Rise and Fall of Jammeh, a documentary by Mohamed Lamin Touray, produced by Bubacarr Jallow (Flame production, Gambia) and Karoninka (Senegal): after his residency in Popenguine (Senegal), the director is working on a new version of the script, and has begun collecting archival material (footage) for the film.

Libre de partir, libre de rester, a documentary by Amina Weira (Niger), produced by Carine Stella Nzang Assoumou (Merveilles Production, Benin): the project had to be rewritten following the accidental death of the main character. It has just obtained a new writing grant from CICLIC.

Identité, a documentary by Inès Sorgho, produced by Claver Zongo (Yira Entertainment, Burkina Faso): after participating in the Africadoc meetings and the Visions du Réel Forum, Claver is in discussion with potential co-producers and is continuing to develop the project.

Beau Séjour, a fiction by Aboul Aziz Nikiema and produced by Michel K. Zongo: after participating in the Sud Ecriture residency (Tunisia), the script is well advanced and they are applying for production grants.

Wakat, fiction by Jean-Baptiste Pazouknam Ouedraogo, produced by Pierre Claver Zongo (Yira Entertainment, Burkina Faso): after the Jump In residency at the Poitiers festival in 2019, and the Sud Ecriture (Tunisia) residency, they have hired a script doctor who is helping to rewrite some scenes. They are still in the research and development phase of the project.

Alhassane, Le Maître de Kharmou, fiction by Idi Nouhou, produced by Maman Siradji Bakabe (B@K Techno, Niger): after participating in the Groupe Ouest writing residency, the project is still in the writing phase (the process has been slowed down by the political instability) and they continue to apply for development grants.

Imagine This, an animation by Sade Adeniran (Nigeria): Sade continues to work on the script and is collaborating with a motion graphics artist. She is also applying for development grants.

Agoodjie, fiction by Félicien Assogba (Benin): after the Sud Ecriture residency (Tunisia) and the RECIO program (Burkina Faso), Félicien continues to work on a new version of the script. He is currently looking for a new producer who will commit to the project, in order to infuse it with new impetus.

Other projects have unfortunately suffered from lack of continuing progress, but the young talents who have passed through the Ouaga Film Lab are not lacking in dynamism and creativity, and some have received international recognition with other projects. This is notably the case of the following:

- Ousmane Samassekou (Mali), whose feature-length documentary *The Last Refuge* made its world premiere in competition at CPH:DOX 2021 (Denmark).
- Hamedine Kane (Senegal), whose first medium-length documentary *The Blue House* made its world premiere in competition at IDFA 2020 (Netherlands) where it won a special mention from the jury.
- Joël Akafou (Ivory Coast), whose feature-length documentary *After the crossing* was selected for the 2020 Berlinale (Germany).
- Alassane Sy (Senegal), who got one of the main roles in Mamadou Dia's film *Nafi's Father*, selected at Locarno 2019 (Golden Leopard in the Cineastes of the Present section).
- Simplicie Ganou (Burkina Faso), whose short film *The Unknown*, made as part of the Winterthur (Switzerland) residency, was shown at the 2019 Clermont Ferrand festival.
- Kenneth Gyang (Nigeria), who has directed several films, including *Òlòturé*, and is currently working on a project for Netflix.
- Sade Adeniran (Nigeria), whose animated short film *My mother's stew* was shown at the 2019 Clermont Ferrand festival and at FESPACO 2019.

They met in Ouaga and...

- Samuel Ishimwe and Philbert Mbabazi (Imitana Productions, Rwanda) became co-producers of the project *E quem cozinha?* by Samira Vera Cruz produced by Pedro Soulé (Cape Verde).
- Natasha Rodrigues (Kori Kaxoru Productions, Cape Verde) became co-producer of *Ikimanuka*, by Samuel Ishimwe produced by Philbert Mbabazi (Imitana Productions, Rwanda).
- Emmanuel Lupia (Congo DRC) became co-producer of Baloji Tshiani's project, *Augure*.
- Serge-Désiré Ouegraogo (Burkina Faso) became co-producer of Joseph Moura's (Congo DRC) project, *Le parlementaire debout*.

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