

1. What was your inspiration for this film?

The city. Dakar is a city of hustlers. Whenever I walk the streets, I am impressed by the creativity of people when it comes to their survival but I also ask myself a thousand questions each time. What do these odd jobs bring to all these people? Do they live decently? Can't they not have better jobs? Aren't they angry at the government that seems to have forgotten about them? Questions that, I am sure, I am not the only one to ask when it is known that Dakar is well ranked in the list of the most expensive cities in Africa. Therefore, I just felt that I needed to dive into their reality to see by myself what it is.

2. Did you have any concerns or special considerations while making this film?

In recent years, we are told that entrepreneurship, especially that of young people and women, will change the face of the continent in the coming years, creating a kind of frenzy where the craziest innovations, services of all kinds are proposed to people who can't always afford them ... Meanwhile, another form of entrepreneurship, well established since always, is ignored because it is informal, because it is one of survival, one that many do because they are not offered any other opportunities, because they too must live. So the idea was to put the light on those people on the margins of the formal economy and sometimes of society without falling into some sort poverty porn. I wanted to portray them as dignified as possible even in the face of their daily adversities.

3. How do you think your film challenges mainstream representations of poverty?

When the West, which I consider the mainstream here, thinks of poverty, especially in Africa, its representation is often based on extremes: it's either a sort of voyeurism and sensationalism that often ends up distorting the realities of poverty and stripping the subjects of their dignity or it is served as a soup of hope with the image of an emerging Africa where economies are booming, GDPs growing and young African entrepreneurs are on their way to make the continent the next Eldorado whereas this reality very often concerns only a small part of the population because of the inequities in the redistribution of wealth. This film has therefore tried to shed a light on the existence of those between these two categories. The people who live in difficulties for the most basics things but refuse to give up and find themselves caught in a reality that leaves them no respite. For example, all the people interviewed in this film did not want to accept themselves as poor. A way for them to not correlate to pre-established criteria of measurement of poverty (mainly based on revenues) and to revalue their place in society on other bases.

4. Which characteristics do you think make films (and moving images in general) a suitable medium for investigating social issues?

What makes films a wonderful medium to investigate social issues is that they say more than what the intervening subjects want to say. The environment in which the subjects are filmed, the people with whom they interact while they are filmed tell us things. I said earlier that the characters in the film have all refused to accept that they were poor but their harsh working conditions, their very modest family environment, the fatigue on their face are visible through the camera and are a surplus of information that a paper interview could not have given or at least very difficultly. I also think that the capacity to put a face on a story and see that person move, hear their voice, see the place they live in or places they hang out creates a different type of link to the story and the subjects.