

UNIVERSITÉ DE YAOUNDÉ II



UNIVERSITY OF YAOUNDE II

École Supérieure des Sciences et  
Techniques de l'Information et  
de la Communication



Advanced School of Mass  
Communication

## Technical Record

# *The Pretty Age* A novel for youths

*Project work submitted in partial fulfilment of the requirements for the degree of  
Bachelor of Arts (BA) in Information and Communication studies*

Option:

**Publishing and Graphic Arts**

By:

**Atedonkeng Tsona Yroine Ladouce**  
*Level 3 Publishing and Graphic Arts*

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## Warning

The University of Yaounde II does not intend to give any approval or disapproval to the opinions contained in this technical file. These opinions should be taken as the author's own.

## Acknowledgment

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## Abbreviations and Acronyms

**ASMAC:** Advanced School of Mass Communication

**OAPI:** Organisation africaine de la propriété intellectuelle

**IFC:** Institut français du Cameroun

**BAT:** Bon à tirer

**LLC:** Limited Liability Company

**CNPS:** Caisse nationale de prévoyance sociale

**FNAC :** Fédération nationale d'achat



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## Introduction

Created in the 1990s, the word entrepreneurship designates the action of undertaking to carry out a project. It is an essential aspect on which our training is based in the Advanced School of Mass Communication (ASMAC). After three years spent in the said school, each student must produce at the end of his/her training a professional project in line with his/her aspirations. Through this which constitutes the second part of the defense with aim to obtain the bachelor degree, the student must prove that the lessons dispensed have been acquired. Much more than an assessment, it is an introduction to the spirit of entrepreneurship. This initiation consists in providing the student with all the mechanisms to undertake and operate a business.

In accordance with our passions and the areas in which we express ourselves the most, we have decided to set up a publishing house denominated Delight Publishing. It is a publishing house specialised in the publication of youth's literary books. Thus, its publications will be mainly focused on this domain. The editorial product that emerges from the creation of this enterprise is a non-illustrated novel. This is the first book edited by the publishing house. It exposes specific plagues, their happenings, damage effects through the story of an intelligent secondary school boy from a poor family background, only hope of the family who gets involve in such practices, passes through all consequences and later on takes his own life.

Thus, this document presents our work through a bipartite plan. The first part is that of the creation of our company and the second presents in detail our professional project.

# **Part I: Presentation of the Publishing House**

# **1. Company Over View**

## **1.1. History**

Delight publishing is a project initiated by Atedonkeng Tsona Ladouce, a student in ASMAC. This publishing house came into existence on the 1<sup>st</sup> May 2022 in Yaounde. Indeed, with the aim of expanding the book market and accustoming tomorrow's adults to reading, it came to our mind to create this publishing house specialised in the publication of youths books. It is undeniable that everything starts from the base. This base which is often neglected but, which nevertheless determines what we will be tomorrow, what we will love tomorrow, what we will do tomorrow. If therefore we have difficulties in reading at the adult age, it is certainly because we did not adopt a reading habit from an early age. Our idea was also stimulated by concern for the content of books made for our youths. The Cameroonian book market is dominated by foreign lobbies which unfortunately offer contents that are not adapted to our socio-cultural context and which do not advocate African values. Delight publishing house is therefore positioned among those who invest in youth's literature in Africa as a whole and Cameroon in particular having for main mission to participate in its own way in the education of young Cameroonians and Africans.

Finally, we were energised by our love for everything concerning youths. These little people are so vulnerable. They need not only to be educated but above all to be well. This is what we are launching as challenges: to participate in the good education of Cameroonian youths.

## **1.2. Name of the enterprise**

Delight Publishing is the name of our publishing house specialised in the production of youths books. As a publishing house that focuses in youth's literature, we want to reflect the activity of our publishing house through its name. Delight means joy, entertainment and through our products, we want to educate and entertain the Cameroonian youths. This name has been chosen because it is very short and easy to pronounce. Publishing on the other hand is the materialisation of works of art. The association of these two terms therefore makes it possible to express the orientation that we want to give to our various publications as well as the targets that result from it.

### **1.3. Editorial line**

The editorial line of Delight Publishing is as follow: value and promote African cultural and moral values in general and Cameroon in particular. We are therefore committed to publishing books that entertain and educate. We want to reconnect our readers with books that give them the opportunity to access content that entertains them and highlights African moral and cultural values through the quality of its text.

### **1.4. Slogan of the enterprise**

« *Never without my books* ». through our slogan, we want to encourage children to read outside of school. In our environment, many youths only read books that are imposed on them in the school curriculum. So, we want them to know that apart from school-related reading, there is also reading that is not only entertaining but also enriching. A subtle way of combining business with pleasure.

### **1.5. Localisation**

Delight publishing is situated in Cameroon, in Yaounde capital of the Centre Region precisely at Efoulan, opposite *Club-France*. we chose this place for its calmness and its positioning. Indeed, our enterprise is surrounded by a multitude of primary and secondary schools. For a publishing house specialising in children's literature, it will be beneficial for us to have them close to us for our various works and activities. It is also an easily accessible area.

### **1.6. Legal status**

Delight is a Limited Liability Company (SARL) made up of four partners with an estimated capital of 5,000,000 FCFA. The choice of this legal status was motivated by the advantages it offers, namely: the possibility for Delight associates to dispose of company shares; the accessibility of which for one will depend on the consent of the majority of other partners; the acquisition of shares by volunteers which will increase its capital; the dependence of the partners in terms of share, i.e. a partner will not be able to freely access his shares in the company without the agreement of all the members or of the majority of these; the protection of Delight associates so that their personal property is not


involved in the event of a legal conflict; during its existence, the share capital can be increased or reduced; and finally the LLC is managed by one or more managers whose appointment is subject to certain formalities. However, Delight is managed by the shareholder majority, the person having the most share in the company. The latter thus guarantees the integrity and functioning of the company. The various partners and their various contributions to the company are as follows:

**a) Table of share holders**

Share holders	Amount in FCFA	Percentage of shares
Atedonkeng Tsona Ladouce	3.000.000	30%
Nengno Pomogne Amstrong	1.000.000	24%
Tsomene Hortence	500.000	23%
Goumela Tsona Redch	500.000	23%
<b>Total</b>	<b>5.000.000</b>	<b>100%</b>

**1.7. Data Sheet of Delight Publishing House**

**b) Data sheet of Delight publishing house**

Name of the enterprise	Delight Publishing
Date of creation	1 <sup>st</sup> May 2022
Promoters	Atedonkeng Tsona Ladouce, Nengno Pomogne Amstrong, Tsomene Hortence, Goumela Redch
Manager	Atedonkeng Tsona Ladouce
Location	Efoulan-Yaounde
Logo	
Legal status	Limited Liability Company (SARL)
Field of activity	Publishing-broadcasting-service delivery
Permanent staff	05
Languages	English, French or both

Postal address	PO box 33088, Yaounde, Cameroun
Telephone contact	+(237) 676 14 95 58 / +237 698 03 52 71
E-mail	delightpublishing@gmail.com
Web site	<a href="http://www.delight.com">www.delight.com</a>
LinkedIn	Delight Publishing
Instagram	_delightpublishing
Twitter	@delightpublishing
Facebook	Delight Publishing
Capital	5,000,000 FCFA

## **1.8. Vision, missions, objectives, values**

### **1.8.1. Vision**

A world where cultural and moral values are preserved and youths are educated.

### **1.8.2. Missions**

- publish books that valorise African and Cameroonian cultural values;
- encourage reading amongst youths;
- promote authors who wright for youths;
- educate and entertain youths;
- make books a means of development in our society.

### **1.8.3. Objectives**

At a short run, Delight Publishing wants to:

- familiarise the public with children's literature;
- educate while entertaining through reading;
- publish books of educative and cultural natures;
- publish authors of children's books;
- publish quality books at affordable prices;
- make available to the target audience, works that deal with key themes for the development of young people;
- create a web site for the sale of our books and the broadcasting of our products.

At a medium run, Delight publishing has as objectives to:

- enter the children's book publishing segment and win this market;
- publish children's books with content adapted to the African environment and that preserves the African culture;
- expand over the national and international territory;
- gain a considerable market share after five years;
- multiply the promotional activities of our publishing house and our products.

At a long run, our objectives are:

- make available all our works in national languages and in the two Cameroon official languages;
- adapt our works on other media such as audiovisual media;
- be a reference in the production of children's books both in Africa and internationally;
- recruit staff and expand the activity of the house;
- produce books with flanges for the deaf and dumb within fifteen years;
- make reading caravans in schools by 2032.

#### **1.8.4. Values**

Educate and entertain while respecting the laws and ethics of our industry.

### **1.9. Products, services and collections**

#### **1.9.1. Products**

Being a young publishing house, Delight Publishing will have a single product namely, children's books. After several years, we will multiply our products by making audio books, audiovisual versions, versions in flanges for dumb and deaf youths.



### 1.9.2. Services

The services of Delight Publishing are as follow:

- **publishing:** it is the process of materialising all our editorial projects from the day the enterprise receives the manuscript to making it available to the public, in bookshops or directly to readers on a printed support;
- **broadcasting:** Delight Publishing will take care of the broadcasting of its products itself in the various media in order to save money. Having a press officer in a young publishing house will push us to spend more. Our marketing and communication managers will take care of promoting our products in the various media (internet, radio, television and newspapers);
- **delivery of services:** here, we group together all the activities that will enable us to have income available for the performance of certain tasks. These include the design of brochures, proof reading/correction of documents, layout of documents and the training of authors, event communication.

### 1.9.3. Collections

To launch our business, we have created three collections which are directly related to our editorial line and which will group the books according to the objectives we want to achieve. These collections are as follow:

- **Good to know:** for children aged four and more. This collection aims to produce books that teach children good manners. It can be a question of offering them topics such as how to behave in front of their elders, the rules of politeness, life in society etc;
- **Recount:** made for children aged 6 and up. This collection will publish African story books and stories that focus on moral and cultural values;
- **My teenage:** it is intended for teenagers aged 13 and over. This collection will highlight themes related to teenagers.

*c) Table for collections*

Collection	Level of Text	Font	Font Size	Alignment	Thickness	Colour
Recount (18 x 22 cm)	Title	Delius	30	Centered	Bold	Red
	Subtitle	Bariol	24	Centered	Semi bold	Black
	Text	Bariol	18	Justified	Regular	Black
Good to know (20 x 21 cm)	Title	Impact	30	Centered	Bold	Green
	Subtitle	Tahoma	24	Centered	Semi bold	Black
	Text	Comfortaa	18	Justified	Regular	Black
My teenage (12 x 18 cm)	Title	Comfortaa	29	Centered	Bold	Black
	Subtitle	Tahoma	20	Centered	Semi bold	Black
	Text	Garamond	12	Justified	Regular	Black

## 1.10. Graphic chart

The objective is to gradually affirm a real brand, appropriable by all: staff, partners, suppliers, authors, readers..., identifiable and declinable by all our media and in all circumstances. Through this graphic charter, we want to harmonise our productions and ensure a good coherence in our corporate communication. In addition, while translating the values of our company, it will guide us in the proper use of graphic elements so that our brand is represented as it should be.

### 1.10.1. Logotype



The choice and creation of our logo are based on the principles of visibility and readability. It is a mixed logo (text and image) made up of the icon of an opened book, the name of the enterprise and a quill that represents literature.

### 1.10.2. Colometry



**#29235C**

C = 100%  
M = 98%  
Y = 30%  
K = 23%

R = 41%  
G = 35%  
B = 92%

The colour we have chosen carries values that we want to convey and also describes the atmosphere of book and the environment of children.

**Blue:** It is a colour that has very deep signification. It represents both the sky and sea and is associated with open spaces, freedom, intuition, inspiration and sensibility. This colour also represents meaning of depth, trust, loyalty, sincerity, wisdom, confidence, stability, faith and intelligence.

### 1.10.3. Typography of the logo

#### For Delight

Font: Poppins

Style: black

Size: 52.23 points

Characteristics of the font:

**0123456789**

**abcdefghijklmnopqrstuvwxyz**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

#### For Publishing

Font: French script MT

Style: Regular

Size: 40

Characteristics of the font:

0 1 2 3 4 5 6 7 8 9

a b c d e f g h I j k l m n o p q r s t u v w x y z

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

### Delight Administration Typography

- **Headline:** Arial Bold

**0 1 2 3 4 5 6 7 8 9 a b c d e f g h**

**i j k l m n o p q r s t u v w x y z**

**A B C D E F G H I J K L M N O P Q R S T U V W X Y Z**

- **Subtitle:** Arial, bold

**0 1 2 3 4 5 6 7 8 9 a b c d e f g h i j k l**

**m n o p q r s t u v w x y z**

**A B C D E F G H I J K L M N O P Q R S T U V W X Y Z**

- **Body of the document:** Times New Roman, Regular

0 1 2 3 4 5 6 7 8 9

a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

#### 1.10.4. Prohibitions

Here, the prohibitions forbid the use of the logo of Delight Publishing in such a way as to tarnish the image of the company or to distort the logo by jeopardising the company values.

- **It is forbidden to change the typography of the logo**



- **It is forbidden to flatten the logo**



- **It is forbidden to change the colour of the logo**



- **It is forbidden to dissociate the elements of the logo**

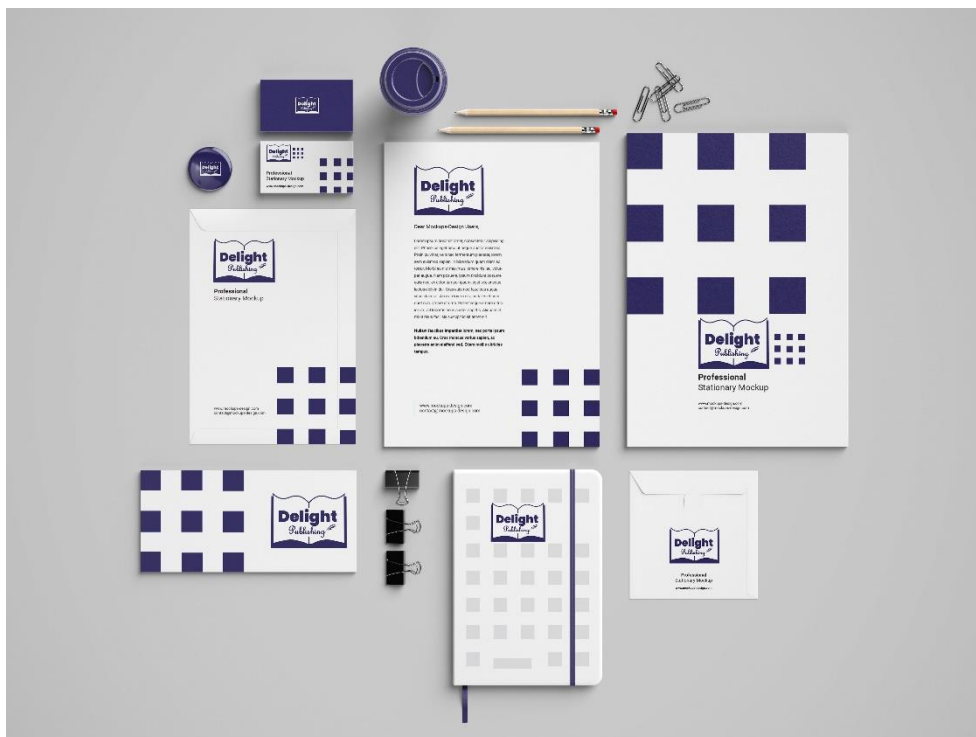


- **It is forbidden to change the position of elements**



### 1.10.5. Identity of our brand

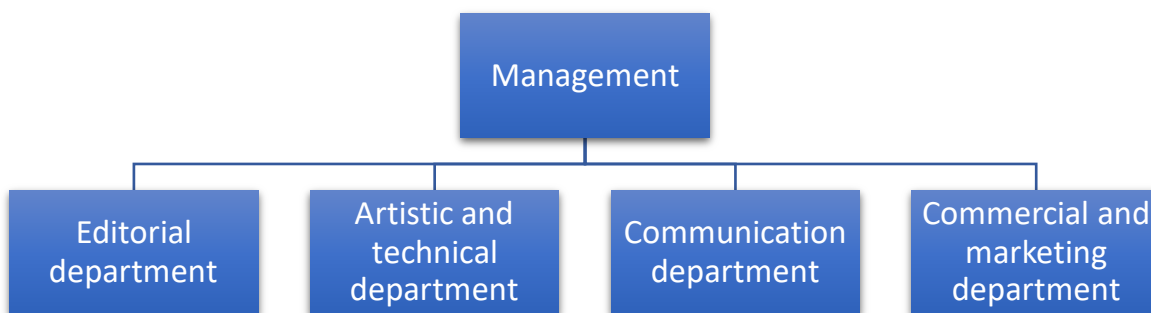
#### *d) Identity of our brand*



## 1.11. Organisation and publishing process of Delight Publishing

### 1.11.1. Organisation

#### *e) Organigramme*



Delight Publishing is a publisher that wants to be a leader in the domain of children's literature in Cameroon and Africa. He intends to turn his policy towards open collaboration between his staff, thus promoting teamwork, while creating convictions and confidence in each employee. For its functioning, Delight publishing house does not need more than five members because of economic costs and the fact that our structure is new. Thus, the different functions present are:

#### ✓ **Management**

This post is occupied by miss Atedonkeng Tsona Ladouce. She is responsible for supervising the structure and its personnel, she represents the company both internally and externally. She ensures compliance with the editorial line as well as the maintenance of close relations with shareholders. She plans the activities and ensures that they are carried out. She also monitors new trends in the company's business sector. She oversees the signature of the various contracts of the publishing house. It is also up to her to recruit the human resource whose attendance she ensures in strict compliance with labour legislation.



### ✓ **Editorial service**

This service is under the responsibility of miss Tchiona Mauriane who also plays the role of the editorial secretary. She is in charge of ensuring the reception and registration of manuscripts and authors, of following the evolution of manuscripts from their reception to their printed form, passing through all the departments within the publishing house. She is also in charge of proof reading and correcting manuscripts, she works in close collaboration with the reading committee and the general manager of the company. She is in charge of preparing contracts and carrying out all the editorial tasks of the publishing house.

### ✓ **Communication service**

This service is managed by Mr Amstrong Lombardi. He is responsible for promoting authors and their works and managing the visibility of the publishing house to the public. He serves as a relay between authors and the house, authors and readers then readers and the house. He publishes or exposes the progress of works according to their characteristics. He also takes care of relations with partners and the various media. He equally manages all the social media pages of the publishing house.

### ✓ **Commercial and marketing service**

It is assured by Mrs Sonwa Pavelle. She is responsible for studying markets and evaluating the profitability of projects. To ensure the promotion of the company's products by making announcements in newspapers and specialised magazines on the radio and television. She coordinates the implementation and results. She ensures communication between products and its target by producing reading notes that he publishes in newspapers. She organises dedication ceremonies with the communication manager, proposes to the management a commercial policy for the company's products. She is responsible for prospecting new customers in the company, it can be bookstores and libraries...She is responsible for developing customer loyalty strategies while taking into account the demands of the public target. She also establishes commercial business plans with the requirement of commercial profitability (objectives, budgets, levers, offers, channels).

### ✓ **Artistic and technical department**

This post is occupied by Mr Adamou Bibi. He works based on the elements of the graphic charter. He therefore receives texts and illustrations with technical indications on the format, fonts, colours... which he must respect by obviously including his artistic and creative side. He is responsible for designing cover pages, mounting of boxes, mounting of gifts and the layout of the various models. He also takes care of the design of various communication supports and or promotion supports of the publishing house by making proposals to the manager, commercial and marketing service and communication service on a paper with technical characteristics.

Due to the lack of finance, the publishing house works in freelance with other persons such as the translator, illustrator, reading committee, external proof readers, accountant, judicial officer ...

### **1.11.2. Publishing process in Delight Publishing**

Our publishing house will publish spontaneous works of art but mostly ordered works of art. The process described below corresponds to ordered books;

- **I Initiative and conception**

**i) Idea of publishing (publisher):** most books from our publishing house will be ordered books. this stage consists of searching for an idea, a topic on which the publishing house can publish a book, a problem to solve, a need, values to expose, just to name a few. The main person who intervenes at this level is the publisher.

**ii) Study of the market and the evaluation of the project:** after knowing the publishing idea, the editorial committee meets to evaluate the importance of the project. During the meeting, they evaluate the project to see if it can be profitable, if it suits the market and the means the enterprise possesses for the production of the project.

**iii) Conception:** it involves the stage of transforming ideas to the publishing conception. Here emphasis is laid on the physical presentation of the future book.

**iv) General specification:** it consists of identifying all the tasks necessary for the realisation of the project.

**v) Creation:** it consists of working on the content, both texts and illustrations if (included).

**vi) Evaluation of the content:** after receiving the manuscript, the editorial committee evaluates it in order to optimise the content and bring out its weaknesses. They make sur the manuscript corresponds to the idea that was planned at the beginning.

**vii) Signing of the publishing contract:** this is done between the authors and the manager according to clauses that suit both parties. The authors here are the writers, illustrators, translators, etc.

**viii) Proofreading/correction:** this is much more the correction of grammatical, spelling, syntactic errors, etc., knowing that the content has been greatly improved. However, the proofreader can still find errors in the content. Before submitting the work to the creative department, a final check is made between the editing department and the author(s) to ensure that the content has not been altered after corrections.

**ix) Technical specifications;** it involves all the technical characteristics of the book (dimensions, type of paper, printing form, margins...) this stage equally enables to estimate the budget of the project according to the characteristics chosen.

**x) Translation (for bilingual books):** when the text is stripped of all its faults, it is sent to the translator hired by the publishing house who will translate the text into English or French.

**xi) Ordering the illustrations:** an illustrator is contacted according to the style of illustrations that the company has chosen. Then an appointment will be made with the illustrator to discuss the feasibility of the work. After validation by the illustrator, a contract is signed between him and the publishing house.

**xii) Validation of the illustrations:** when the illustrator delivers the work, some illustrations may arrive with defects that need to be modified. It will therefore be necessary to verify that all the illustrations respect the descriptions of the editorial manager (character, psychology, clothing, decor, etc.)

**xiii) Layout and printing:** This stage consists of laying out the book. When the internal pages of the book are ready, the designer finalises the cover page and sends the files to the printer with the technical characteristics of the book.

**xiv) Printing and the verification of trials:** it consists of printing the first copy in order to carry out modifications or correct errors.

**vx) BAT (bon à tirer):** when all the corrections and modifications have been carried out, the author gives its approbation for the printing of the book, the publishing house then sends the BAT to the printer.

- **II Follow up in the printing house**
- **III Distribution**

**i) The promotion of the works and the authors:** It is a question of putting all the communication actions in place. First to make known and then to make buy the book by the target public. It starts as soon as the book is submitted for writing or rewriting. A communication plan for social media and traditional media is established for each book project. In addition to promoting the books and authors, the social media manager maintains the communities of authors and readers of the publishing house through communication strategies according to their interests. The objective here is the promotion of the book and the publishing house.

**ii) Distribution:** when the printed books are available, the stock manager informs the distributors. He can send to them or they can come and pick them up at the head office, depending on the contract or the availability of each other. The stock manager also routes the books to the readers who order either by delivery if they are in the city, or by post or by transport agencies if they are in other cities or countries.

## **2. Study of the Market**

### **2.1. PESTEL analysis**

#### **2.1.1. Political Environment**

For the past few years, Cameroon has been confronted with the Boko Haram phenomenon that can be seen in the Far North of the country. In 2016, it is confronted with the so-called Anglophone crisis in the two Anglophone regions of the territory. Despite these situations, Cameroon is signatory to several texts that promote the development of local businesses of our kind. However, a real book policy does not yet exist in Cameroon except for school textbooks, but Cameroon has the Ministry of Arts and Culture that gives the ISBN number to publishers, in order to recognise their products.

#### **2.1.2. Economic Environment**

Cameroon has a diversified economy. It is the main economy in the CEMAC zone. Several national and foreign industries operate in the country, giving young people the opportunity to be employed. With the Corona virus pandemic, the Cameroonian economy has experienced a slight decline according to the Ministry of Finance. It is therefore in an environment of economic crisis that we are located. However, Cameroon is a major exporter of wood and imports sufficient inputs (ink, paper, machinery, etc.) for the manufacture of publishing products.

#### **2.1.3. Social Environment**

Cameroon's population is estimated at about 27 million people according to statistics published on the 26<sup>th</sup> July 2022 by the United Nations Department of Economic and Social Affairs. There are 250 ethnic groups and a plethora of national languages. The level of schooling is remarkable with several public and private for primary, secondary and higher education schools. It should be noted that the reading culture is very low, which is why we encourage young people to develop the habit of reading.

#### **2.1.4. Technological Environment**

The infrastructure and know-how in book manufacturing exist in Cameroon, but they are expensive for local publishers who prefer to print their products abroad in countries such as India and Turkey.

### **2.1.5. Ecological Environment**

The existence of a ministry in charge of the environment, nature protection and sustainable development is an indicator that Cameroon cares about the environment. Also, the existence of plastic waste recycling companies such as Roger Mila (*l'Association Cœur d'Afrique*) and the one that transforms used paper into toilet paper (Sita) proves enough. However, climatic conditions vary from one region to another.

### **2.1.6. Legal Environment**

Cameroon has signed the Florence Agreement, which aims to facilitate the manufacture of books by reducing customs and taxes. There is also the law of 2000/011/ 19<sup>th</sup> December, 2000, on copyright and related rights, which enshrines the protection of all works in the literary or artistic domain, regardless of their mode, value or genre. Also, Cameroon is a member of the *OAPI*, an institution that contributes to the protection of intellectual works. There is the Ministry of Arts and Culture which sells ISBN codes and registers the legal deposit.

## **2.2. SWOT analysis of Delight Publishing**

### **2.2.1. Strengths**

- the head of the company has been trained in Communication with a specialisation in Publishing and Graphic Arts and has skills in managing a company;
- the dynamism and commitment of the employees who are aware of the challenge to be taken up;
- the capacity of Delight Publishing to combine theory and practice in the exercise of their daily functions, the staff having received training in literature and publishing;
- the mastery of Information and Communication Technologies;
- we use social media to promote our products and our authors for greater visibility on the international level;
- we are specialised in the publishing of products for youths in order to encourage them to read, to instill in them the love of reading and to educate them through all our publications;
- publication in two languages: French/English or both.

### **2.2.2. Weaknesses**

- the newness of the company which was created only this year 2022;
- does not have a large address book;
- small capital;
- the publishing house is not yet known by the public, which could eventually cause mistrust towards it by readers and donors.

### **2.2.3. Opportunities**

- to be a leader and a reference in the children's book market in Cameroon and in Africa;
- the possibility of receiving funding from the Ministries of Basic and secondary Education;
- the possibility of obtaining funding from NGOs and organisations working for the development of children such as UNICEF;
- digital technology that allows us to reach a larger number of people.

### **2.2.4. Threats**

- going bankrupt;
- the high price of local productions;
- lack of means to deal with major economic and health crises, etc.;
- the complexity of the publishing market.

## **2.3. Competition**

After several investigations concerning our market study, we were able to count several competitors that we endeavoured to segment into two groups: local publishers and foreign publishers. Both categories publish children's books.

### **2.3.1. Local publishers:**

- Akoma Mba, Sopecam, NMI Education, Adinkra

### **2.3.1.1. Their Strengths**

- seniority;
- extensive experience in the field;
- a perfect command of the networks and the publishing market;
- they are already positioned in the market;
- they have extensive catalogues;
- they already master the functioning of the book market in Cameroon and therefore know how to deal with it;
- they and their products are already well known by the general public;
- they have a well-furnished address book.

### **2.3.1.2. Their weaknesses**

- The majority of publishers have employees and even managers who are not specialised and are not trained for the job;
- the poor quality of some publishers' products;
- the lack of mastery of information and communication skills;
- many publishers do not have a website. For those who do have websites, few regularly update it.

### **2.3.2. Foreign publishers**

Foreign publishers are publishers whose head office is located outside our borders but who make their works available on the Cameroonian territory. We have:

- Edicef;
- L'Harmattan Cameroun;
- Nouveaux Horizons;
- Éditions Bayar.



### **2.3.2.1. Their forces**

- they are well equipped in terms of personnel and equipment;
- they have a well-stocked address book and are old;
- they have an extensive distribution network;
- their books are of very good quality;
- they have a perfect mastery of the information and communication professions;
- they easily produce books with flaps;
- they all have websites that are updated.

### **2.3.2.2. Their weakness**

- The contents are not adapted to the populations.

## 2.4. Business model canvas

<p><b>Main partners</b></p> <ul style="list-style-type: none"> <li>• authors;</li> <li>• bookshop keepers;</li> <li>• printers;</li> <li>• publisher's associations.</li> </ul>	<p><b>Main activities</b></p> <ul style="list-style-type: none"> <li>• editing and publishing of books;</li> <li>• proof reading/corrections;</li> <li>• lay out of brochures and documents;</li> <li>• broadcasting and communication;</li> <li>• training of authors.</li> </ul>	<p><b>Offer</b></p> <ul style="list-style-type: none"> <li>• publication of youth books that preserve African cultures, educate and entertain them</li> </ul>	<p><b>Relation with clients</b></p> <ul style="list-style-type: none"> <li>• B to C</li> </ul>	<p><b>Segmentation of our clients</b></p> <ul style="list-style-type: none"> <li>• anybody interested in literature;</li> <li>• parents;</li> <li>• associations and NGOs.</li> </ul>
	<p><b>Main resources</b></p> <ul style="list-style-type: none"> <li>• human resources: personnel;</li> <li>• material resources: (working tools and furniture);</li> <li>• financial resources;</li> <li>• Technical resources.</li> </ul>		<p><b>Distribution channel</b></p> <ul style="list-style-type: none"> <li>• telephone;</li> <li>• social media;</li> <li>• newsletter;</li> <li>• E-mail.</li> </ul>	
<p><b>Expenses</b></p> <ul style="list-style-type: none"> <li>• promotion of books</li> <li>• salaries;</li> <li>• rent;</li> <li>• production of books;</li> <li>• bills.</li> </ul>		<p><b>Sources of revenue</b></p> <ul style="list-style-type: none"> <li>• sale of books;</li> <li>• delivery of services;</li> <li>• sale of copyrights.</li> </ul>		

### 3. Material Resources and Financial Plan

#### 3.1. Material resources

*f) Material resources needed*

Rent (12 months)	480,000 FCFA
Three office tables	156,000 FCFA
Six office chaires	156,000 FCFA
Three HP computers	300,000 FCFA
USB keys	20,000 FCFA
Three power inverters	120,000 FCFA
One Printer scanner	100,000 FCFA
One hard disk	25,000 FCFA
One antivirus	25,000 FCFA
Internet connexion modem	68,000 FCFA
Five rames of papers	12,500 FCFA
Archive boxes	5,000 FCFA
Pens	5,000 FCFA
Cleaning equipment	5,000 FCFA
Water and electricity (12 months)	240,000 FCFA
<b>TOTAL</b>	<b>1,681,500 FCFA</b>

### 3.2. Payroll

#### *g) Payroll*

Names	Posts	Salary
Atedonkeng Tsona Ladouce	Manager	150,000 FCFA
Tchiona Mauriane	Editorial manager	120,000 FCFA
Amstrong Lombardi	Communication manager	100,000 FCFA
Sonwa Pavelle	Marketing and sales manager	100,000 FCFA
Adamou Bibi	Artistic and technical manager	100,000 FCFA
<b>Total</b>	<b>05</b>	<b>570,000 FCFA</b>

### 3.3. Financing plan

#### *h) Financing plan*

Years	Expenses	Cost in FCFA
Start year	Rent	480,000 FCFA
	Furniture	286,000 FCFA
	working equipment	607,500 FCFA
	Water and electricity	240,000 FCFA
	Internet connexion	68,000 FCFA
	Website creation and hosting	190,000 FCFA
	Payroll	570,000 FCFA
<b>Total start year = 2,441,500 FCFA</b>		

1 <sup>st</sup> year	Rent	480,000 FCFA
	Water and electricity	240,000 FCFA
	Internet connexion	68,000 FCFA
	Hosting of the website	40,000 FCFA
	Payroll	570,000 FCFA
<b>Total 1<sup>st</sup> year = 1,398,000 FCFA</b>		
2 <sup>nd</sup> year	Rent	480,000 FCFA
	Water and electricity	240,000 FCFA
	Internet connexion	68,000 FCFA
	Hosting of the website	40,000 FCFA
	Payroll	570,000 FCFA
	Working equipment	250,000 FCFA
<b>Total 1<sup>st</sup> year = 1,648,000 FCFA</b>		
3 <sup>rd</sup> year	Rent	480,000 FCFA
	Water and electricity	240,000 FCFA
	Internet connexion	68,000 FCFA
	Hosting of the website	40,000 FCFA
	Payroll	570,000 FCFA
<b>Total 1<sup>st</sup> year = 1,398,000 FCFA</b>		

## **Part II: Presentation of the Publishing Product Produced by Delight**

# 1. Presentation of the Project

## 1.1. Context of justification, summary, about the author

### 1.1.1. Context of justification

The Cameroon school environment has become in recent years a dramatic scene whereby many atrocities are taking place. The level of violent acts reported in secondary schools is unbearable. Almost on a daily basis, local medias, social medias and security forces report about alarming evil happenings in our school environments: high violence amongst the students and towards teachers, killing of mates and teachers, sex tapes, sex parties, increased single motherhood, gambling, esoteric practices such as “magic wallet”, and the list is yet to be closed. This situation has created so much tears in our society: Loss of lives, school dropout, etc. The origin of these plagues stand from drug addiction, money gambling, evil internet contents exposure, parental failure, inappropriate Government policies, just to name a few. In order to face this situation, we want through this novel, to expose these specific plagues, their happenings, damage effects and possible solutions.

### 1.1.2. Summary of the novel

The story centres around the life of a 17 years old teenage called Mboning Albert who at first is a source of hope and joy to his family especially his mother who struggles as she can to take care of her three children (Alba, Albert and the last born) in the absence of their father. Albert unfortunately meets bad friends in school. They organise parties during which they consume harmful drugs, consume alcohol, dance carelessly and indecently. He becomes useless in the house, very arrogant and refuses to listen to the advice given to him by his sister and poor mother. One day, their neighbour, an old woman of close to 60 years old comes to their house with a convocation from the police for Albert because this later is accused of using her phone to withdraw money from her account to his personal mobile money account without her consent. He is at a point to be taken to the police station but the old woman listens to the cries of his mother and accepts to cancel the convocation at the condition for him to give back the stolen money. From that day, Albert regained consciousness and decided to change from a bad and useless boy to a good boy. He is obliged to spend a year in the house without schooling in search of the woman’s money. Thanks to hard work and determination, he is able to achieve his dream of being an engineer.

### **1.1.3. About the author**

Gave Darryle is an emerging author from the West region of Cameroon. She is actually studying African Literature and civilization at the University of Yaounde I. Young passionate of books and writing, she decides to write on this topic in order to contribute on her own way in the education and sensibilization of her Cameroonian brothers and sisters

The author deposited the manuscript with the title, *Albert's story*. This title has gone through modifications after passing in the hands of the reading committee and the editorial department. After going through the various reading sheets, these are some titles that were proposed; *Albert*, *Albert's teenage*, *Albert and his friends*. After discussing with the author, the title was modified to *The pretty age*.

### **1.1.4. The decision to publish**

#### **Report of the reading committee**

The manager of the editorial department of the house received the manuscript and after doing skimming reading, she judged that the content of the manuscript corresponds to what was asked apart some modifications and corrections that need to be carried out. The text was then sent to the reading committee.

The publishing house commanded such a manuscript because the themes treated are very current in our society today. Through this story, the publishing house wants to expose these societal plagues and their consequences for a better Cameroon, to create awareness, to sensibilize youths on the consequences of these acts and also encourage reading. The comments of the reading committee are as follow:

- the text is complete;
- the vocabulary and grammar are good but very low for the public target;
- the story is coherent;
- certain parts of the story have to be rewritten.

#### **The Decision to publish and the point of view of the reading committee**

Due to the approbation of the reading committee and the editorial department, we have decided to integrate all the corrections with the permission of the author.



## **1.2. Value of the publication and the public target**

### **1.2.1. Value of the publication**

The project of our publishing house has some advantages that are important to list out;

#### **a) Cultural value**

A book is above all a cultural product. The publication of such a book allows readers to discover an African and culturally rooted universe. This is manifested through the cultural values that we want to transmit to young people.

#### **b) Social value**

Through this publication, we want to encourage them to cultivate the reading habit. The story exposes some social plagues that will enable youths to be aware of them and their consequences so as to avoid them, the moral lesson transmitted enable them to work hard for their future and the values will permit them to better live in the society.

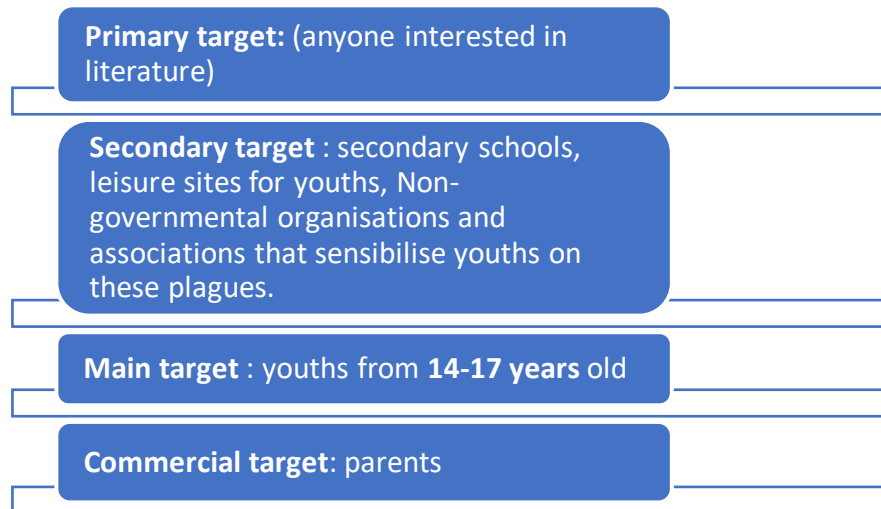
#### **c) Psychological value**

Through this publication meant for teenagers, they could come across positive behaviours like hard work, forgiveness, determination, discipline just to name a few that will incite in them positive ideas and help them to be responsible adults in future.

#### **d) Didactic value**

One of the functions that literature has always stumbled upon apart from the ludic function is its didactic function. By reading, youths become immersed in and enrich their vocabulary with new expressions, the art of writing and the development of imaginary.

## 1.2.2. Public target



The public target can be defined as the final consumer of a product. The person for whom we have decided to publish this novel. It is divided according to the genre of the editorial product. As far as our product is concerned, our public target goes thus:

- **Primary target:** anyone interested in literature;
- **Secondary target:** secondary schools, leisure sites for youths, Non-governmental organisations and associations that sensibilize youths on these plagues;
- **Main target:** youths from **14-17 years** old;
- **Commercial target:** parents

## 1.3. Characteristics of the novel

- Dimensions: 12 x 18 cm;
- Genre: novel;
- Title of the novel: *The Pretty Age*
- Publisher: Delight Publishing;
- Collection: My Teenage;
- Author: Gave Darryle;
- Illustrator of the cover page: Mr Dongmo Martial;

- Language of publication: English;
- Number of pages: 104 pages;
- Printing colours: black and white for interior pages and four-colour process for the cover page;
- Fonts: Comfontaa for titles, and Garamond for text;
- Software used for text editing: Microsoft word 2016;
- Software used in editing the illustration: Adobe Photoshop;
- Software used for the layout: Adobe InDesign CC 2020;
- Paper used for internal pages: 90g offset paper;
- Paper used for the cover page: 300g glossy coated paper;
- Binding: hot glued square back;
- Support: printed;
- Number of samples: 1000;
- Selling price: 2,500 FCFA
- Distributors: *Les Peuples noirs* and D&L ;
- Packaging: package of 10 books.

## **1.4. Legal precautions**

These are the mentions that will make it possible to defend the authenticity of our publication.

### **1.4.1. Legal mentions**

- **Copyright holder:** Delight Publishing
- **Name of the publication manager:** Atedonkeng Tsona Ladouce
- **Telephone contact:** (+237) 676 149 558 / 698 035 271
- **E-mail:** atedonkengladouce@gmail.com
- **ISBN:** it is the identity card of our book. It proves that it is both nationally and internationally registered.
- **Legal deposit:** October 2022
- **Printer:** His name appears at the end of the book

### **Author, illustrator and contacts:**

- **Author:** Darryle Gave (+237) 698 133 070
- **Illustrator:** Mr Dongmo Martial (+237) 675 710 645

### **1.4.2. Contracts**

#### **With the author of the text**

- **Type:** Publishing contract (see Appendix Publishing Contract)
- **Title of the contract:** *The Pretty Age*, according to the technical characteristics listed above
- **Rights assigned:** patrimonial rights transferred to the publisher
- **Duration of the contract:** 50 years after the author's deceased as stipulated by the Cameroonian law No 2000/011 of 19<sup>th</sup> December 2000 on Copyright and Neighbouring Rights.
- **Operating territory:** Cameroon
- **Remuneration:** 3% to be paid to the author after receiving an initial deposit of 100,000 FCFA.
- **Illustrator of the cover page:** He fully owns the rights on the image and only owns the exploitation rights in the context of the work.
- **Printer:** through a *bon à tirer* (BAT), he is not responsible for any content error after the BAT and will be subject to legal proceedings in the event that he prints more than the 1000 copies ordered apart from the wasted ones.
- **Layout:** it is remunerated monthly.

### **1.4.3. privacy charter**

Image rights: it is owned by Mr Dongmo Martial and the name is mentioned on the back cover page

### **1.4.4. Credits to mention**

**Illustrator:** Mr Dongmo Martial

**Printer:** Land soft print

## **2. Production of the Novel**

### **2.1. Production steps**

#### **2.1.1. Conception of the editorial product**

- command of the manuscript;
- reception of the manuscript;
- decision to publish;
- elaboration and the signing of the contract between the author and the manager of the publishing house.

#### **2.1.2. Preparation of the content**

- reading/correction of the manuscript;
- validation of the corrected text by the author;
- search for illustration(s) for the cover page.

#### **2.1.3. Production**

- layout;
- conception of the cover page;
- proofreading and corrections;
- reading of trials (BAT);
- printing and shaping;
- packaging.

#### **2.1.4. Making available**

- broadcasting;
- distribution;
- delivery;
- commercialisation.

## 2.2. Production calendar

### *i) Production calendar*

Tasks	June				July				August				September				October				November		
Weeks	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3
Project idea	■	■																					
Market survey			■																				
Search for an author				■																			
Reception of the manuscript							■																
Evaluation of the manuscript								■															
Signing of the contract									■														
Reading/corrections/adjustments									■	■	■	■											
Search of illustration for the cover page						■	■																
Conception of the layout						■	■	■															
Layout of the cover page										■													
Proof reading and corrections												■											
Layout													■										
Reading of trials (épreuves)														■									
Verification of the BAT															■								
Printing																■							
Promotion/broadcasting													■	■	■	■							
Distribution																	■	■	■	■	■	■	■

## 2.3. Schedule task description

- **Project idea (editorial committee) and market survey**

As this is a commanded work, it intervenes at the beginning of the project. The members of the editorial committee (publisher, artistic and technical manager, sales and marketing manager) reflect on the idea and form of the project and see how profitable it will be. It is a question of assessing the interest and feasibility of the project before setting it up. The objective here is to have the decision to start the project.

- **Search of an author**

We used our address book to find the author of the editorial project. We then explained the project to her and the objectives of the project through a written command. We also explained what we expected as content in relation to the target audience in the command.

- **Reception of the manuscript and report of the reading committee (evaluation of the manuscript)**

The editorial manager received a manuscript of 60 pages on A4 paper. After having the aspects related to the respect of the editorial line, the coherence of the text, the completeness of the manuscript the editorial department sent the manuscript to three literary critics. The choice of the reading committee was made in relation to the field that the book addresses (literature). They checked all the literary aspects, the relevance of the content and the terms used. The reading committee that evaluated this book was a literary committee.

They are professionals who are competent in their field and able to assess the relevance of the text. It was also necessary to identify any weaknesses in the manuscript. (see Appendix Evaluation form of a manuscript) The text also went through a literary evaluation. In terms of form, in particular language, the vocabulary was too low for the target audience. They had to be ameliorated and more appropriate words. The members of the reading committee also told us that in terms of form, the story was well narrated.

In terms of spelling, the manuscript contained an important number of mistakes The syntax needed to be revised during the proofreading process. The reading committee nevertheless gave a favourable opinion on the content of the manuscript subject to modifications to be applied during the proofreading.

- **Signing of the contract**

After the publication decision, a publishing contract was signed with the author. The contract defines the rights and obligations of the author as well as those of the publisher. Since this is a commanded work, an initial fee was paid to the author (lump sum payment). (see Appendix Publishing contract).

- **Reading and corrections**

The aim at this stage was to remove all imperfections from the text: spelling mistakes, grammatical errors, stylistic errors, repetitions, etc. It was also necessary to transform the vocabulary of the text. The language was ameliorated to the level of the target audience. After the correction of the text, the technical and artistic department proceeded with the calibration to have the exact number of pages of the manuscript in the final format. This was done using a template on which the head of the technical and artistic department drew on to find the final form of the book. The sizing also allowed for an evaluation of the production cost of the book.

- **Conception of the lay out**

It was produced by the technical and artistic department. This is how the book will look like. It was during the layout that the final number of introductory pages was defined. After that, the typographic preparation was carried out. This is the definition of style sheets for the different levels of titles in the book as well as the text through paragraph styles. This involves choosing the right fonts and font sizes according to their roles (serif fonts, sans serif fonts). The fonts in the book have been selected to ensure good visibility and readability of the book. They were also chosen according to the editorial charter of the company.

- **Search of Illustration for the cover page**

It was done with the help of a letter of order to the illustrator. All the characteristics of the illustration for the cover page were mentioned in this order (type of drawing, background colours, environment, etc.). The publishing house hired an illustrator. An illustration contract was signed with the illustrator and the various clauses relating to the use of this drawing were defined. He was also given a deadline for this task. As the illustration was made externally, the illustrator was paid according to the number of drawings made. (see. Appendix Illustration contract).



- **Proof reading**

After evaluating and rewriting the text, it was proofread and corrected by the manager of the editorial department and other proof-readers. A careful reading was thus made in order to locate and correct all grammatical, syntax and spelling errors and possibly review the author's vocabulary and adapt it to the target audience (ameliorate the vocabulary).

- **Layout of the internal page and cover pages**

The technical and artistic department carried out the layout according to the typographic charter defined at the outset of the layout. The aim was to incorporate all the elements, taking care not to leave any layout defects (widows, orphans, irregular spaces, paragraph spaces, etc.). The various style sheets provided for in the typographic preparation have been applied. The cover page was laid out after the delivery of the illustration.

- **Reading of trials and verification of the *BAT***

The aim here is to print a first version of the work as a proof to check any errors that may have been inserted during the layout. One version is given to the author, another to the editor and the last to the head of the editorial department. In this last proof, repetitions, spacing, hyphenation, typographic errors, the completeness of the text...are checked.

- **Printing**

Once the proof has been checked, the file is sent for final printing. For this stage, the various technical characteristics of the work must be mentioned in the contract (see Appendix Printing contract). This document will clearly state the form in which the product is to be delivered to the publisher. In the event of a manufacturing defect, the printer reprints the defective copies at its own expense, as a contract has been drawn up.

- **Promotion and broadcasting**

The promotion of the book starts long before the publication of the book. It is a matter of creating the buzz around the book to make it known to the public. It also involves promoting the book in sales outlets (bookshops and other book sales outlets). We will use the promotional tools at this stage. We also need to start preparing for the dedication ceremony of the book.

- **Distribution**

This is when the books are taken to the sales outlets. At this stage we work with distributors whose role is to put the books in the bookshops so that they can be marketed.

## **2.4. Structure of the book**

### **Front (preliminary pages)**

- fly leaf;
- false title page;
- title page;
- copyright (imprint page) and ISBN;
- dedication page;
- table of contents.

### **Texte**

- Body of the book

### **Back pages**

- print completion page and legal deposit.

### **Content of the front cover page**

- title of the book;
- name of the author;
- front cover page illustration;
- logo of the publishing house;
- collection.

### **Content of the spine of the book**

- name of the author;
- title of the book;
- logo of the publishing house.

### **Content of the back cover page**

- summary of the book;
- presentation of the author;
- an illustration;
- ISBN number and barcode;
- price;
- illustrator.

## **2.5. Estimated cost of production for 1000 copies**

### **2.5.1. Calculation of the number of sheets**

Number of note books:  $104/8 = 13$  note books. A book of 104 pages will necessitate 8 note books.

We want to print 1000 copies. We will then have  $1000 \times 13 = 13\ 000$  sheets

**Number of sheets without waste: 13 000 sheets**

### **2.5.2. Calculation of wastes**

#### **Interior pages**

Start-up strike: the novel has 13 note books. We will then have 32 sides

$75 \times 32 \times 1$  colour = 2,400 sheets

**Start-up strike: 2,400 sheets**

**Curl waste:  $3\% \times 13\,000 = 390$  sheets**

**Shaping waste:  $2\% \times 13\,000 = 260$  sheets**

**Total number of sheets =  $13\,000 + 2\,400 + 390 + 260$   
= 16,050 sheets**

### **Cover page**

We are printing 1,000 copies. We then need 1,000 sheets

Number of sheets without waste: 1000 sheets

Start-up strike =  $75 \times 1 \times 4 = 300$  sheets

Curl waste =  $9\% \times 1000 = 90$  sheets

Shaping waste =  $2\% \times 1,000 = 20$  sheets

Total number of sheets =  $1,000 + 300 + 90 + 20 = 1,410$

**Number of sheets for the cover page: 1 410 sheets**

**Number of sheets for the interior pages: 16,050 sheets**

**Number of sheets for the cover pages: 1,410 sheets**

### **2.5.3. Calculation of the cost of paper**

We will start by calculating the dimensions of the interior pages We are working with note books that have 8 pages These books are recto/verso. The surface is then for 4 pages

Width:  $1 + 12 + 1 + 12 + 1 = 27$  cm

Height:  $1 + 18 + 1 + 18 + 1 = 39$  cm

**The dimensions of our working space for the interior pages are  $27 \times 39$  cm. If we multiply the smaller side, it will give  $39 \times 54$  cm**

Different dimensions available from the paper maker:  $65 \times 90$  cm,  $42 \times 59.4$  cm. The closer dimension to our working dimensions is  $42 \times 59.4$ . A ream of 90g offset paper in the  $42 \times 59.4$  cm dimensions is

sold at a price of 18,000 FCFA for 500 sheets. If we have 16,050 sheets in the dimensions 27x39, it corresponds to  $16,050/2$  in the dimensions 39 x 54 cm that gives 8,025 sheets  $8,025/500$  and it gives 16.05 reams so nearly 16 reams.

**Cost of the paper = 16 reames  $\times$  18,000 FCFA = 288,000 FCFA.**

**Cost of the paper for the cover page**

Working format

Width =  $0.5 + 12 + 0.5 + 12 + 0.5 = 25.5$  cm

Height =  $0.5 + 18 + 0.5 = 19$  cm

Working dimensions = 25.5 x 19 cm the spine of the book is 0.5cm

dimensions available from the paper manufacturer: Coated paper in the dimensions 40 x 30 cm, 48 x 31 cm and 50 x 30 cm.

By multiplying our working dimensions (25.5 x 19 cm), we find that the most suitable format is 40 x 30 cm. Our working dimensions multiplied by 2 gives us 32 x 25.5 cm.

A ream of 300g coated paper with the dimensions 40 x 30 cm format is sold at a price of 20,000 FCFA for 125 sheets.

We have 1,410 sheets with the dimensions 25.5 x 19 cm. They correspond to  $1410 \text{ sheets} \div 2 = 705$  sheets with the dimensions 40 x 30 cm.

Ream =  $705 \div 125 = 5.64 = 6$  reams

Price =  $6 \times 20,000 = 120,000$  FCFA

**Cost of the paper for interior pages: 288,000 FCFA.**

**Cost of the paper for the cover page: 120,000 FCFA**

## **2 5 4 Editorial cost**

**Money to be paid to the author: 100.000 FCFA**

### **A) Preparation, correction and proof reading**

The editing manager worked for 4 days. she receives a salary of 120,000 FCFA per month, in 22 working days, excluding Saturdays and Sundays. It is paid at the rate of 30% (social charges). We must therefore assess the cost of her 8 days of work on this book. If in 22 days he earns 200,000 FCFA, In 8 days he earns?

$$= 4 \times 120,000 \div 22 = 21,819 \text{ FCFA}$$

$$21\ 819 \times 30\% = 6,546$$

$$\text{Total} = 21,819 + 6546 = 23,365 \text{ FCFA}$$

**Preparation, correction and proof reading: 23,365 FCFA**

### **B) Iconography**

The illustration on the cover page cost **5,000 FCFA**

### **Pre-press costs**

#### **A) Treatment of illustrations and layout**

Our novel has only one illustration. Our artistic and technical manager earns 100 000 in 22 days. Our artistic and technical manager spent a day for the treatment of the illustration. If in 22 days, he earns 100 000 FCFA in a day, he will earn:

$$1 \times 100,000 / 22 = 4,545 \text{ FCFA. } 4,545 \times 30\% = 1,363.$$

$$4,545 + 1,363 = 5,908 \text{ FCFA.}$$

**Treatment of illustrations and lay out: 5,908 FCFA.**

### **Execution of the lay out**

15 minutes per page, and 1,560 minutes for 104 pages so 26 hours of work He worked for 2 days. If in 22 days, he earns 100,000, in 2 days he will earn:

$$2 \times 100,000 / 22 \text{ days} = 9,091 \times 30\% \text{ that gives } 2,727. \text{ It will then give us } 9,091 + 2727 = \mathbf{11,818 \text{ FCFA.}}$$

## **Print layers**

Since the interior pages are in black and white, we will use print layers. 50 of them = 2000 FCFA. We have 13 note books recto and verso= 26 sides. We have an imposition of 8 pages so, 16 pages can fit on one print layers. So our plate layers will cost  $2000 \times 13 / 50 = 520$  FCFA.

**Plate layers: 520 FCFA.**

The dimensions of our cover page is 25.5 x 19 cm. The dimension of our work fits in an A4. Since the flashing an A3 cost 11,000 FCFA, for A4, we will divide the cost by 2 The flashing of the cover page will then be **5,500 FCFA.**

**Internal plate layers: 520 FCFA.**

**Flashing of the cover page : 5,500 FCFA.**

**Total: 6,020 FCFA.**

## **2.5.5. Printing cost given by the printer**

### **A) Plates**

**Number of note books:** 13 and 26 sides. We will need  $26/2 = 13$  plates for interior pages since we have an imposition of 8 pages

The cover page needs 4 plates. That gives a total of 17 plates. A plate costs 10 000 FCFA, It will then give  $10,000 \times 17$  plates = 170,000 FCFA

### **B) Setting up of the machine**

Setting up a printing machine costs 10,000 FCFA per plates. We have 17 plates. It will then cost **170,000 FCFA.**

### **C) Rolling**

**Internal rolling:**  $29,050 \times 1 \times 7 = 203,350$  FCFA

**Cover sheets:**  $1410 \times 4$  colours  $\times 7$  FCFA = 39,480 FCFA

**Shaping:** it costs 200 FCFA for 1 copy. For 1,000 copies, it will give 200,000 FCFA.

**Shaping: 200,000 FCFA**

**Total fixed cost: 492,111 FCFA**

**Total variable cost: 850,830 FCFA**

The total cost of production is **1,342,941 FCFA** ;

The unit cost of production is **1,343 FCFA**

### **2.5.6. Estimated sale price**

Cost price: **1,343 FCFA**

**Distribution and broadcasting:**  $1,347 \times 40\% = 537.2$

**Promotion cost:**  $1,343 \times 10\% = 134.3$

**Running cost:**  $1,343 \times 20\% = 268.6$

**Profit margin:**  $1,343 \times 10\% = 134.3$

**Estimated sale price excluding taxes: 2,417.4 FCFA**

**Copyright (there was a lump sum payment):**  $2,417.4 \times 3\% = 72.52$

**Public sale price: 2,489.92 FCFA.** We are selling our novel at **2,500 FCFA.**

We have excluded taxes because we are a new established enterprise, so we have not started to pay taxes.

### **2.5.7. Profitability**

Gross margin = (public sale price - (copyright + distribution and broadcasting))

$2,489.92 \text{ FCFA} - (72.52 + 537.2) = 2,489.92 - 609.72 = 1,880.2$

Profitability = cost of production / gross margin

$1,342,941 / 1,880.2 = 714$  copies

**So, it is after selling 714 copies that the project will be profitable.**



## **Part III: Follow-up of the Editorial Project**

# 1. Communication Plan

In order for a book to be known, it is necessary to talk about it, to carry out several activities to make the company and its products known. In our case, it is a new publishing house that would like to put its very first product on the market. Thus, we thought of several strategies before, during and after the publication of our product that will permit to make known not only our company, but also its products, in order to reach effectively our target and to recruit new customers. Since the main target of our book cannot buy it, the strategies developed for the promotion will be oriented to the people with the purchasing power: the parents of these children.

## 1.1. Before the book is published

Here we will promote our company, our services and our new product. For this we opt for a digital communication strategy, especially on our website and on social media because they allow an instant analysis of our communication. We also opt for visits to schools to directly reach our target audience.

### 1.1.1. Use of the website

Our website is dynamic and commercial and serves as a showcase between readers and our publishing house. We use it for the presentation of our publishing house and our services, for the marketing of our books, the publication of articles related to publishing, the publication of different offers, etc. Before the publication, we will publish information about the new product of the publishing house. We will briefly present the author and a summary of the book. When the book is released, all the information about the book will be available on the website and users will be able to order directly from us.

### 1.1.2. Social media

We use social media to drive traffic to our website and the great thing is that it's free. We are deployed on LinkedIn, Twitter, Instagram, and Facebook. Through these social networks we will develop a community around our publishing house. We choose these social networks because they are multimedia networks whose users are both young and adult. They

can integrate texts, audio announcements and videos. We are planning to publish posters about our publishing house and our new product to encourage purchases when the book is released.

### **1.2.3. A visit in schools**

It is forbidden to sell books in schools. Therefore, our visit to secondary schools in the English and bilingual schools will consist of meeting the school principals so that they will allow us to raise awareness by distributing leaflets and flyers to children at the end of classes. These leaflets and flyers will announce the new publication of the book and will briefly present our publishing house. The children should then present them to the parents, who will already have an idea about the product before its official release and about the publishing house.

### **1.2.4. The address book of the author and that of the publisher**

Our publishing house will use our contacts and those of the author to communicate on the release of the book. The author will inform his contacts about the release of the book. He will equally inform them about his motivations for writing the book thus will create noise around his book.

## **1.2. When the book is released**

We will communicate in several ways:

### **1.2.1. Communication to our target audience**

This type of communication will mainly consist of going to our main target in order to inform them of the existence of our product. We will distribute invitation cards to the students to give to their parents for the dedication ceremony.

### **1.2.2. Communication using the media**

#### **1.2.2.1. The television**

Our strategy will focus mainly on television which is one of the most listened media. We have chosen in particular the Crtv, Vox Africa and Canal 2. We chose these three channels because they have an impact in the media world and enjoy a large audience. We have thought of a three-month broadcast. Communication on this duration will allow to reach and sensitize the public with the aim of encouraging the act of purchase.

The participation of our author in these meetings will be a plus for our publishing house and a great advantage for the dissemination and distribution of the book.

**Crtv (03) visits:** we plan to participate on the programs "Tam-tam weekend", "Cameroon Daylight" and on the 7:30 pm news. This will allow us to make our book and its author known and to invite the public, as well as the television channel to the dedication ceremony.

**Vox Africa (02) visits:** we will be on the programs "Voxbook" and "Africanité".

**Canal 2 International (03) visits:** we will go to the programs "Canal Matin", "CKoment" and "Jambo" to present our product and invite the public and the television channel to the dedication ceremony.

#### **1.2.2.2. Radio:**

##### **Crtv Poste national, Radio Balafon, Sweet FM**

CRTV Poste National in Yaounde for their large audience.

We chose Radio Balafon in Douala and the program "Comme un Roman"

As for Sweet FM, we chose it because it has a cultural program for the promotion of books, notably "Espace livre".

#### **1.2.2.3. News paper**

We are going to make a reading note that will appear in the daily national Cameroon Tribune and *Le Jour* to advertise the publication of our book in their cultural rubric.

#### **1.2.3. Press release**

We are going to write a press release for the media in order to invite them and the audience for the dedication ceremony. It will be for an immediate release.

#### **1.2.4. Internet**

We will conduct a communication on our website and on other social networks where we have accounts and channels. On the website, we will publish the presentation note of the book. On social networks, the visuals for the publication of the book and the poster for the dedication ceremony of the book. We also decided to contact the comedian Moustik Karismatik

for several reasons. He is followed by more than 60 000 people, his videos are always liked and commented. He can therefore by his publications encourage his fans to buy the book for their children or their relatives and participate in the dedication ceremony.

## **1.2.5. Communication using non-media**

### **1.2.5.1. Posting**

We will design visuals for the publication of the book and the dedication ceremony and post them in strategic places such as: in front of secondary schools, at the central post, in front of places where book is consumed or sold (libraries, bookstores, stationery stores).

### **1.2.5.2. Dedication ceremonies**

For each publication, we will organise at least two book dedication ceremonies. As part of our publishing project, we plan to organise two dedication ceremonies that will take place in Yaounde and Douala. The first dedication ceremony will take place in Yaounde on 28<sup>th</sup> October at the French Institute of Cameroon (IFC) in Yaounde. The second dedication will take place at *IFC* in Douala on Friday, 9<sup>th</sup> December. These days are not chosen at random because workers are most available on Fridays. The choice of *IFC* was encouraged by the role this structure plays for the promotion of reading.

These dedication ceremonies will allow us to briefly present our publishing house and its new product. For this purpose, partners, potential customers, parents, students and the media will cover the dedication ceremony and broadcast later. We will proceed to the distribution of leaflets designed for the circumstances for more information about the structure and will proceed to the sale of the book during the said dedications.

### **1.2.5.3. Participation in cultural events**

We intend to rely on the aura of various cultural events such as *Ya-Fe* or the Day of artistic and cultural resilience of Cameroon to make our publishing house known and to make our products better known. This will allow us to sell them. For that we will organise mini contests, reading and drawing workshops.

#### **1.2.5.4. Prospect in bookstores using promotion tools**

It is the commercial and sales department that will be in charge of this action. It consists of informing bookstore keepers about the release of the book. They will equally give information about the publishing house and the type of publications we do.

## Choice of media and non-media

### *j). Choice of media and non-media*

medias	Television			Radio			News Paper		Internet	Non-Media			
<b>Supports</b>	<i>CRTV</i>	<i>Canal 2</i>	<i>VoxAfrica</i>	<i>CRTV P.N.</i>	<i>Sweet FM</i>	<i>Radio Balaфон</i>	<i>Cameroun Tribune</i>	<i>Le Jour</i>	<i>Facebook</i>	<i>Posting</i>	Leaflets and flyers	Dedication ceremonies	T-shirt
<b>Time/Program</b>	Tamtam weekend ; Bonjour le Cameroun 7:30 PM news	Jambo  C'komment  Canal matin	Voxbook  Africanité	-Les matinées de la Crtv  Dimanche midi	Espace livre	Comme un roman	1/4	1/4	Moustik  Karismatik				
<b>Number of turns</b>	03	03	02	05	02	02	02	02		30	500	02	20
<b>UPM</b>													
<b>TPM (A)</b>	<b>300,000 FCFA</b>												
<b>UPNM</b>										30,000	50,000	150,000	20,000
<b>TPNM (B)</b>										<b>250,000 FCFA</b>			
<b>Total A+B</b>	<b>550,000 FCFA</b>												

## Media tour

### k). Media tour

List of Chosen Media	Status	Frequence/Broadcasting	Town	October 2022	November 2021		December 2021	
<b>CRTV</b>	Nationl channel	Satellite and cable	Yaounde	X	X		X	
<b>Canal 2 International</b>	Private channel	Satellite and cable	Yaounde	X	X		X	
<b>VoxAfrica</b>	International channel	Satellite and cable	Yaounde		X		X	
<b>Crtv National station</b>	National radio	88.8	Yaounde	X	X	X	X	X
<b>Sweet FM</b>	Private radio	88.7	Douala		X		X	
<b>Radio Balafon</b>	Private radio	90.3	Douala		X		X	



### **1.3. After the publication of the book**

After the publication of our book, we will send emails to thank the participants. Then, we will evaluate what the media has said about the ceremony. Finally, we will continue to maintain our readers on our web page through articles, on our email through notifications with offers and news, and to animate our different platforms.

## **2. Distribution**

Distribution refers to all the operations that allow the book to be transported from its finishing line (assembly and binding workshop) to its buyer, the bookseller or the final sale point. Thus, to reach our objectives in the distribution of our products, we will use three principal circuits:

### **2.1. The short circuit: publisher - customer**

We give the possibility to the customers to get the book directly from the publishing house. Since we are not in any case a structure specialised in the sale of books; this means of distribution of the book will be done during dedications, during sales exhibitions or during orders from customers.

### **2.2. The long circuit: publisher - distributor - bookseller - buyer**

Here, before arriving at its final consumer, the book will have to travel a long way. The distributor will come to the publisher to get supplies, then all the booksellers will go to this distributor; finally, the buyer will go to a local bookstore to get the editorial product. Our distributors are D&L and *Peuples Noirs*.

### **2.3. Other circuit: publisher - bookseller - buyer**

This circuit will permit to reduce the expenses made in the long circuit, because the distributor is excluded from the chain. The publisher will go directly to the bookstores to deposit copies of the book.

### **3. Marketing**

For the sales, we will exploit two sale circuits which are the most used in Africa in general and in Cameroon in particular: the firm purchase and the deposit sale. We have chosen these two sales systems because we want to boost our sales and create motivation amongst the booksellers we work with. We will therefore sign contracts taking into account these two types of deliveries.

#### **3.1. The deposit-sale**

This involves depositing the books to be marketed by the bookseller in return for a commission on the books sold. This deposit will be sanctioned by the signature of a contract and a book deposit form which clearly present the profit margin of each party: 25% on a copy sold for the bookseller and 75% for the publisher. The books which will not have been sold will be returned to the publisher within the time limits envisaged in the terms of the contract. Delight Publishing books will be available in the following locations

##### **Yaounde**

- D&L bookstore;
- La persévérance;
- Peuples Noirs;
- Clé bookstore;
- FNAC ;

##### **Douala**

- Lipacam;
- Papyrus Afrique;
- Solutions bookshop.

Our books will also be available at our marketing partners such as Mahima, Casino and Dovv.

**3.2. The Purchase firm**

It is the act of buying books without the possibility of returning unsold books. In this case, the books are neither replaced nor returned. This system will be used for booksellers who are not on our partner list and for people who take small quantities.

*l). Diagram for the sale of the book*



**Diagram for the sale of the book**

*The Pretty Age*

## Conclusion

Having reached the end of the presentation of our professional project, that consisted for us to present our newly established company on the Cameroonian market by insisting on its vision, its missions and its objective. Then, we studied the internal and external environment of our publishing house. We have highlighted the competitors, the strengths and weaknesses of each. Finally, we presented the editorial product, from the reception of the manuscript in the publishing house until it leaves the printing house. We have presented the follow-up of the editorial product, from distribution to marketing. It appears that Delight Publishing is a publishing house specialised in the production of youths books that promote African cultural and moral values in general and Cameroonian in particular. As for our first publication, the objective is to inculcate in the minds of youths values such as hard work, respect, education and determination. In the coming years, we have other objectives to achieve in our business. We want to adapt our products into audio versions and books for visually impaired children for example.

# The Sources

## Bibliography

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- Syndicat national de l'édition. (2016). *Les métiers de l'édition*, [www.studylibfr.com](http://www.studylibfr.com)

## Courses

- Mr Nkémé François, Manufacturing follow-up, 2020-2021;
- Mr Ndassibou Aurelien, Lay out techniques, 2020-2021;
- Mme Djamfa Priscille, Management of an enterprise, 2021-2022;
- Mr Mbianda Patrice, Fundamental Marketing, 2020-2021;
- Mr Lélé Vincent, course in development and production of an editorial work, 2021-2022;
- Mr Momba Patrick / Mme Priscille Djamfa, Techniques for the creation of an enterprise, 2020-2021.

## Web sites

- [www.lecoindesentrepreneurs.fr](http://www.lecoindesentrepreneurs.fr);
- [www.captaincontrat.com](http://www.captaincontrat.com);
- [www.creer-mon-business-plan.fr](http://www.creer-mon-business-plan.fr).

## Appendices

The following titles present documents that will be attached to this technical file.

- Receipt sheet of a manuscript;
- Manuscript submission certificate;
- Evaluation sheet of a manuscript;
- Publishing contract;
- Illustration contract;
- Printing contract;
- Employment contract;
- Press release;
- Publication announcement poster, release poster;
- Dedication ceremony poster.



## Receipt Sheet of Manuscripts

N° ...../ETA/DR/SG/DAF

### Information on the author

Name and surname

---

Address

---

Telephone

---

Profession

---

Last book published

---

### Information on the manuscript

Manuscript N°

---

Title and subtitle

---

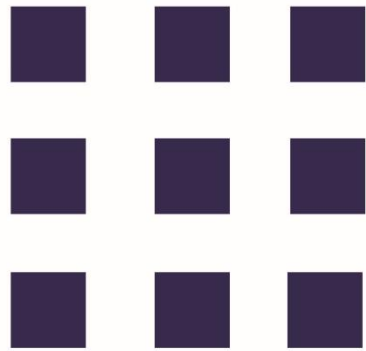
Genre

---

Location: Efoulan-Yaoundé

Tel: +237 698 03 52 71

E-mail: [delightpublishing@gmail.com](mailto:delightpublishing@gmail.com)









## Manuscript Submission Certificate

Yaounde, 1<sup>st</sup> July 2022

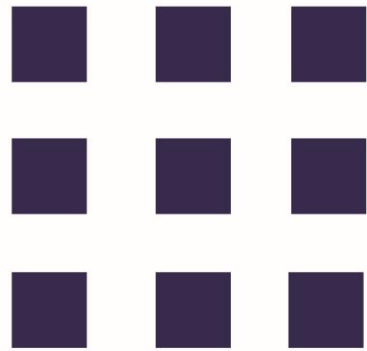
I, undersigned Atedonkeng Tsona, manager of Delight Publishing house acknowledges having received a manuscript from the author, Dave Darryl, entitled, Gilbert's teenage on the 1st July 2022 in Yaounde

In witness whereof this certificate is delivered to her to assert and serve what of right.

Location: Efoulan-Yaoundé

Tel: +237 698 03 52 71

E-mail: [delightpublishing@gmail.com](mailto:delightpublishing@gmail.com)





## Evaluation Sheet of a Manuscript

### Identification of the manuscript

- Title of the book:
- Dimensions:
- Number of pages:
- Digital version
- Date when the reading started:
- Name of the reader:

### SUMMARY OF THE BOOK

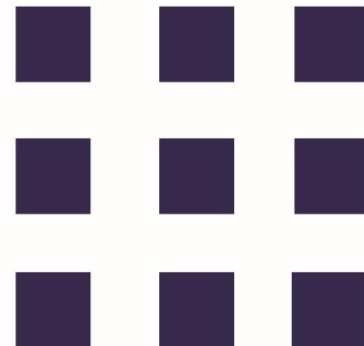
#### I. study of the content

1. What is the main theme of the book?
2. What are the secondary themes of the book?
3. What is the interest of the book?
4. Does the title correspond to the content of the book?
5. Is the information clear, useful, accurate and current?
6. Is the content complete?
  - Is there any interesting information but not relevant?
  - Is there any information that is accurate and current and perhaps poorly presented for the target audience?
  - Is there any missed information? Where can it be obtained?

Location: Efoulan-Yaounde

Tel: +237 698 03 52 71

E-mail: [delightpublishing@gmail.com](mailto:delightpublishing@gmail.com)



## **STUDY OF THE FORM**

### **a) Structure**

1. Is the structure clearly visible?
2. Are there any headings? Subtitles? Do they need to be introduced?  
Are the chapters, sub-chapters, paragraphs well balanced?
3. Do the titles captivate the reader's attention?
4. Do they give a good indication of the content that follows?
5. Is the structure coherent? Does it correspond to the content?
6. Do the ideas fit together well?

### **b) Is the progression of ideas logical?**

### **Style and level of language**

1. What is the level of vocabulary? Is it appropriate for the reader?
2. Are there many mistakes in the manuscript?
3. Is the spelling good?
4. Are the sentences well-constructed?
5. Is the author's style pleasant? Yes, it is easy to understand
6. Is there any new terminology in the text? Is it well explained?

Does the author use new words? Will the readers be able to understand them?

Additional suggestions and remarks.

## **II. COMMERCIAL VALUES**

1. Who is the target audience for this book?
2. What is the proposed selling price?
3. Can the book resulting from this manuscript find readers on the Cameroonian market?
4. If you had to make changes to this manuscript, what would these changes be?
5. Are you for or against the publication of this manuscript? Why or why not?
6. Are you in favour of publishing after correction? Why or why not?



## Publishing Contract

### Literary work for youths

Agreement made

Between

.....(referred to as the Publisher) And

..... (referred to as the Author).

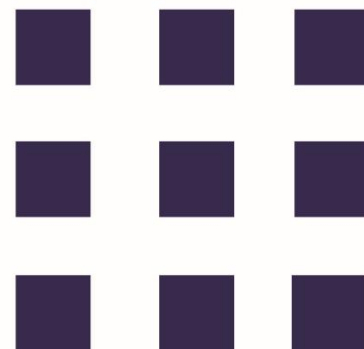
Whereas the parties wish respectively to publish and have published the commanded manuscript (referred to as the “The Pretty Age”) provisionally titled “Albert’s Teenage”;

Now, therefore, they mutually agree as follows:

Location: Efoulan-Yaounde

Tel: +237 698 03 52 71

E-mail: [delightpublishing@gmail.com](mailto:delightpublishing@gmail.com)



## **Article 1: Grant of rights:**

The author grants to the publisher during the term of copyright, including renewals and extensions thereof:

- a) Exclusive right in the English language, throughout the world, to:
  - i) Print, publish, and sell the work as a soft-cover or hard cover (mass-market and/or trade paperback)
  - ii) the right to translate the work into any other languages and to edit these translations.
- iii) The right to reproduce all or part of the work by any process and on any graphic support now known or which may be devised in the future and in particular in newspapers, magazines, anthologies and educative publications;
- iv) audio rights (i.e., the right to use or adapt the work or any portion thereof as a basis for audio through any method of recording or transmission now known or hereafter devised, including, without limitation, copying or recording by phonographic, magnetic, laser, electronic, or any other means and whether on phonograph records, audio cassettes, audio discs, or any other human or machine-readable audio medium and the broadcast or transmission thereof, now known or which may be devised in the future);
- v) Subsidiary Rights and Licenses:
  - vi) digital publishing right (internet, e-book, CD-ROM...)
  - vii) the right to translate the digital form
- viii) The right to represent all or part of the work, its adaptations and translations, with the exception of audio visual adaptations, in all languages and in any country, by any current or future process of communication to the public and in particular by:
  - ✓ public reading or recitation, dramatic representation, lyrical performance, public presentation;
  - ✓ broadcasting by Hertzian way, by satellite, by television broadcasting, by any means of telecommunication, by any means of cable distribution and on any broadcasting network.
- ix) the right to reproduce the elements of the book needed for its promotion

x) The right to adapt all or part of the work for any audience and in any modified, abbreviated or extended form and in particular condensed edition or intended for a particular audience, comic strip, pre or post publication and to reproduce these adaptations on any current or future graphic support.

xi)

### **Article 2: Extent of the transfer of rights**

This contract is valid for the duration of the artistic and literary property in Cameroun. This contract is valid in all the countries and in all the languages.

### **Article 3: Author's warranties**

The author warrants that she is the sole author of the work; that she is the sole owner of all the rights granted to the publisher; that she has not previously assigned, pledged, or otherwise encumbered the same; that she has full power to enter into this agreement, the work is original, has not been published before in the form submitted by the author, and is not in the public domain; that it does not violate any right of privacy; and that it does not infringe upon any statutory or common-law copyright.

The author declares that subject to the commitments made with respect to Delight Publishing house, she is free and authorized to dispose of the rights referred to in this contract and guarantees the publisher the enjoyment of the rights granted to her against any claim whatsoever. This guarantee does not extend to texts, documents, illustrations or other works not created by the author. As regards the illustration, another contract will be signed with the illustrator.

### **Article 4: Delivery of the manuscript and corrections**

The author agrees to deliver one final and complete copy of the manuscript (with appendices, captions bibliography if they are available) in a physical and digital file form. The digital file must be compatible with the publisher's information and technological tools. The author accepts to submit his manuscript before the 9<sup>th</sup> August 2022 in the dimensions 21 X 29,7. The original copies provided by the author will be returned to him after the publication of the book. The clichés realized by the publisher remain its properties. If the author fails to deliver the final and complete copy of the manuscript on the date mentioned above, the publisher can

either decide to cancel the contract at the fault of the author or give him few days to remedy the defect.

### **Article 5: Date of publication**

The publisher undertakes to ensure the editing and publication of the work within three months from the date of delivery by the author of the final and complete text. If this is not respected, the author has the right to cancel this contract and have it edited by another publishing house.

### **Article 6: Publisher's attributions**

- The publisher determines the sale price and the number that will be printed. The first printing will be ... copies
- The publisher determines the dimension and the presentation of the book in collaboration with the author.
- The publisher undertakes not to make any changes to the work without the written authorization of the author.
- He undertakes to include on each copy the name of the author, his pseudonym or the brand name that he will indicate.
- The publisher determines the binding of the book;
- The publisher determines the presentation of the cover page
- The publisher decides the collection in which the book will be inserted
- The author determines the means of marketing the book
- The publisher carries out the promotion of the book
- The publisher determines the date the book will be published
- The author decides the title of the book with the approval of the author
- The publisher prepares the promotional texts, back cover and flaps, , advertising campaigns.

### **Article 7: Publisher's commitments**

- Finance the production of the work
- Ensure a permanent exploitation of the work
- Ensure the proper promotion of the work
- Ensure the availability of the work in all the sale points
- Ensure the proper presentation of the work

### **Article 8: Author's remuneration**

The author will receive an initial deposit of 100,000frs

The publisher will owe to the author for each copy sold, a fee thus calculated on the sale price excluding taxes;

3% on the first thousand copies

3% on the next print run of two thousand copies

3% on the next printed copies.

### **Article 9: Copy right**

#### **-Free copies**

Copy right will not be considered on the copies;

- a) On the sale price excluding taxes. These copies are non-transferable
- b) Copies given free of charge to the author (10 copies)
- c) Neither on copies intended for the press service (20 copies)
- d) Neither on copies intended for promotion (30 copies)
- e) Nor on copies intended for legal deposit (06 copies)

### **Article 10: Calculations**

The account on all royalties due to the author will be stopped every year on August 8<sup>th</sup>. The rights statements mention the following information:

- the number of copies manufactured during the year;
- the number of copies in stock at the beginning and end of the 1 year;
- the number of copies sold by the publisher by exploitation mode;
- the number of copies destroyed during the year.

The account statement will be sent to the author by post or e-mail with his agreement or made available to him in a suitable space, what the author expressly accepts. The sending or the provision of the account statements will take place within maximum six (6) months from the closing date of the accounts planned above.



### **Article 11: Reprint**

The publisher must notify the author before any reprinting and will offer her the possibility of correcting the work within a period to be agreed by both parties.

### **Article 12: Preferential rights**

The author grants the publisher the right of preference for the works he proposes to publish in the future in works of the same literary genre as the one published (youths' literary books). This right is limited to five (5) new works excluding the one covered by this contract. For the exercise of the preference right, the work must be presented to the publisher in the form of a final manuscript submitted by the author. For each of the works, a contract will be elaborated. The transfer of each work that the publisher has agreed to publish will be governed by all the clauses, charges and conditions of this contract and will also be valid for all forms of exploitation provided for by this contract subject to the specific conditions agreed by separate document.

### **Article 13: Liquidation and destruction of books**

If three years after the publishing of the first edition or a reedition, the annual sale is less than five (5) percent of the volume in stock, the publisher shall have the right:

1. To liquidate the copies stocked
2. Destroy the copies stocked

In these cases, the publisher will inform the author of her intention and the author will have a period of one (1) month to inform the publisher that she wishes:

- a) In the first case, to buy herself a certain number of copies at the price less than the sale price to the ...; the author will not receive royalties on these copies.
- b) In the second case, to buy back the stock at the manufacturing price.

If it happens that the publisher destroys the stock, she has to give at the request of the author, a certificate specifying the number of books destroyed.

### **Article 14: Cancellation**

1. The author can immediately cancel this contract if:
  - a) If the author has not published the work within the period provide for in article 5 subject to the author's right to claim damages.
  - b) If the publishing house is bankrupt

- c) If all the copies of the work in the form of a book in the original language are out of print and the publisher does not proceed to a reprint within six (6) months from the sending of a registered letter by the author
  - d) If the publisher transgresses one or more of the obligations he has undertaken (article 7), thirty (30) days after the sending of a letter of formal notice which has remained without effect by the author, subject to the author's right to claim damages
  - e) In the case if the books are destroyed or liquidated
  - f) In the event of bankruptcy, granting of a composition or liquidation of the publisher's enterprise.
2. If the author does not respect the deadline for submitting the text, the publisher may cancel this contract thirty (30) days after the sending of a letter of formal notice which has had no effect.

**Article 15: Transfer of rights received under license**

The publisher cannot assign this contract without the written consent of the author, except in the event of the transfer of all or part of his enterprise.

**Article 16: Applicable right**

This contract is subject to the Cameroonian law. In the event of a dispute, only courts of the city of Yaounde are competent.

Made in two copies, one for each party in Yaounde on .....

Author

Delight Publishing



## Illustration Contract

### Literary work for youths

Agreement made

Between

.....(referred to as the publisher) And

..... (referred to as the illustrator).

It is agreed as follows:

The illustrator grants the Publisher the exclusive right to print, reproduce, publish and sell in a current edition, and to exploit, within the limits defined in article I of this contract, the graphic illustration of his composition, within the framework of the book which is entitled:

"The Pretty Age".

Any prerogative of the illustrator not expressly assigned to the publisher under the conditions and in the form provided for in Article 1 shall be deemed to remain the property of the author.

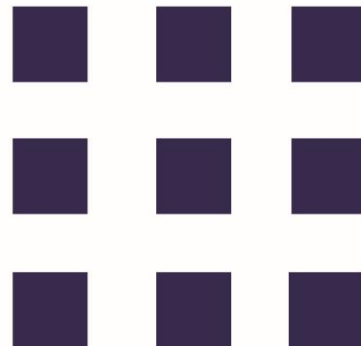
The illustrator shall indemnify the publisher against any and all claims, demands or evictions.

The publisher undertakes to ensure at its own expense the publication in bookshops of the graphic illustration in the above-mentioned work, and to procure for them, by distribution to the public and to any entity likely to be interested, the conditions favourable to their exploitation, within the limits of the rights assigned to him by the present contract.

Location: Efoulan-Yaounde

Tel: +237 698 03 52 71

E-mail: [delightpublishing@gmail.com](mailto:delightpublishing@gmail.com)



## **Article 1. Mention of the rights assigned**

### **- Delimitation of the field of exploitation**

#### **1.1. Rights assigned**

In addition to the right to reproduce, publish and sell the graphic illustration within the framework of the book entitled “The pretty age” in current edition, the illustrator assigns to the publisher, for the period of time specified in article 1- 2, and to have effect in the territory specified in article I. C, the following exploitation rights:

1.1.1. The right to reproduce, publish and sell the graphic illustration in the context of the book entitled “The pretty age” on other presentations different from the principal published form and in particular in club publishing, pocket dimension, illustrated, luxury or other collections

The right to reproduce, publish and sell the graphic illustration in the book entitled “The pretty age” in graphic form and in particular in the press (including pre or post-publication), micro-production,

#### **1.1.2. Translation rights**

Right to reproduce, publish and sell the graphic illustration in the context of the book entitled “The pretty age” translated into all languages.

The right of audio reproduction (CD, DVD, etc.);

The right to rent;

Electronic publishing rights (Internet, e-book, CD-ROM, etc.);

The translation right on the digital version;

The performance right (public recitation, lyrical performance, dramatic performance, public performance, public screening and transmission in a public place of the broadcasted work, broadcasting on radio and television, etc.);

The right to reproduce elements of the work for the purpose of its promotion;

The right of audiovisual adaptation;

All the rights not listed above remain the property of the illustrator, which he shall dispose of freely, without prejudice to his obligations at the end of this contract;

The author-illustrator may subsequently transfer them, under conditions to be defined, to the publisher, under the terms of one or more riders which shall be annexed to this contract;

The right of audiovisual exploitation shall, where appropriate, be the subject of a separate contract.

### **1.2. Delimitation of the time**

This transfer is granted for the entire duration of the literary and artistic property as of the signing of this contract.

### **1.3. Delimitation in space**

The present transfer shall take effect on all territories.

## **Article 2. Delivery of the illustration and corrections**

### **2.1. Delivery of the illustration**

The illustrator undertakes to deliver the final and complete illustration in a commonly accepted form (printed form) to the publisher, by latest 14<sup>th</sup> September 2022.

The custody of and responsibility for the illustration shall be borne strictly by the publisher as soon as they are delivered by post or by hand.

The illustrations must be carefully designed and corrected for printing by the illustrator so as to minimize the correction costs.

The manuscript submitted to the publisher remains the property of the illustrator. The copy handed over to the publisher, together with the original documents provided by the illustrator shall be returned to him three (3) months after the publication of the work.

The photographs taken at the publisher's expense will remain the property of the publisher.

### **2.2. Corrections**

The publisher is responsible for the correction of typing errors.

The publisher undertakes to send in duplicate, two successive proofs to the illustrator,

The author undertakes to read them, to correct each of them within a maximum period of fifteen (15) days and to return the last one with his *BAT* to the publisher.

However, if the condition of the second proof is such that it does not allow the author to give his final approval, he must notify the publisher by registered letter with acknowledgement of within the aforementioned period of fifteen (15) days.

In the event that the illustrator does not fulfil these obligations, the publisher may entrust the proofs to a graphic proofreader of his choice, and proceed with the printing after having notified the illustrator by registered letter with acknowledgement of receipt. The costs incurred by this correction shall be borne by the author.

The costs relating to the modification of any text element or illustration requested by the illustrator that has already received its print approval shall be borne by the author unless this modification is motivated by unforeseen events.

## **Article 3 - Presentation, printing and author's copies, sale and price of the work**

### **3.1. Presentation**

The publisher, after consultation with the illustrator, will decide for all editions on the dimension of the volumes and their presentation within the limits of its exploitation rights.

With the exception of texts for advertising campaigns, the illustrator is responsible for all promotional texts relating to the book, back cover, flap and inserts.

The publisher shall not make any additions or changes to the book. The publisher undertakes to include on each copy, where it can be easily and directly identified, the name of the illustrator or the pseudonym indicated by him. This name will also be mentioned during each promotional operation for the work.

### **3.2. Print run and author's copies**

#### **3.2.1. Print run**

The number of copies to be print will be determined by the publisher.

The first print run must be at least 1000 copies.

The publisher will inform the illustrator, within a maximum period of one (1) month, of each print run he has made, by sending the photocopy of the legal deposit form.

### **3.2.2. Author's copies**

The publisher will give the illustrator, free of charge, ten (10) copies of the first print run and fifteen (15) copies of subsequent print runs, if the opportunity presents itself.

He will also give him, free of charge, ten (10) copies of each subsequent print run or republishing of each subsequent edition.

The illustrator will be invoiced for any additional copies he may require at a discount of fifty percent (50%) on the retail price, excluding taxes.

All these copies are non-transferable.

### **3.3. Sale**

The dates of sale are fixed by the publisher, subject to what is stated in Article V - A of this contract. The publisher shall inform the author of such dates.

### **3.4. Selling price**

The selling price of the books will be determined by the publisher and may be modified by him according to the economic situation. The publisher shall inform the author of any change in price.

## **Article 4. Presentation, print run and price of the work**

### **4.1. Main exploitation**

The illustrator will receive for each copy sold a royalty calculated on the selling price to the public excluding tax and fixed as follows:

- 3% from 500 to 1000 copies
- 5% from 1000 to 2000 copies
- 8% on the following copies.

The above-mentioned duties shall not apply to:

- on copies intended for legal deposit;
- copies intended for the press service and promotion (i.e. a maximum of 40 copies, the publisher having to justify to the author the copies thus distributed)
- on the illustrator's copies mentioned in article 3 - B b) of this contract

## **Article 5. Operation of the work**

### **5.1. Publication deadline**

The publisher undertakes to publish the work within six (6) months of the submission of the illustrations.

After this period, the present contract will be automatically terminated and without legal formalities if the publisher does not publish the work within a maximum period of two (2) months from the date of the formal notice by registered letter sent to him by the author.

### **5.2. Permanent and ongoing exploitation of the work**

The publisher undertakes to ensure that the work is permanently exploited, followed and commercial distribution in accordance with the practices of the profession.

In particular, the publisher is obliged to ensure all delivery requests and undertakes to keep a permanent stock of a sufficient number of copies in stock for this purpose.

If the work is out of print and the publisher does not proceed to a new print run within two (2) months of a formal notice from the illustrator by registered letter with acknowledgement of receipt, the present contract shall be automatically terminated and without judicial formality.

The author-illustrator will then recover all his rights to exploit the work for the publication in bookstores as well as for the other rights that have not been exploited by the publisher or assigned by him to a third party, on condition that these transfers have been brought to his acknowledgment within three (3) months of the signature and that the publisher confirms the status of these transfers within three (3) months following the termination of this contract.

### **5.3. Liquidation and destruction**

#### **Liquidation or partial destruction**

If, after two years from the date of publication, the publisher has a larger stock of copies of the work in stock that he does not deem necessary to meet current demand for the sale, she shall have the right to either sell at a discount or destroy part of this stock without terminating the contract.

The publisher shall inform the author by registered letter with acknowledgement of receipt of his intention to sell off or destroy part of the stock.

The illustrator may, within thirty (30) days of this notice, indicate to the publisher, by registered letter with acknowledgement of receipt if he prefers to buy back all or part of the volume in stock



at a price which may not be higher than the selling price to the liquidator in case of liquidation or the manufactured price in case they are destroyed.

If the illustrator buys this stock, he can only put the volumes on sale, himself or through an agent, only after having removed the name of the publisher's name from the title of the cover.

### **Liquidation or total destruction**

In the event of poor sales, i.e. if five (5) years after the publication of the work the annual sales is less than 5% of the volumes in stock, the publisher will be entitled to sell out or destroy the entire stock of the work.

The publisher shall inform the illustrator by registered letter with acknowledgement of receipt at least two (2) months in advance. The illustrator may, within this period, indicate to the publisher, by registered letter with acknowledgement of receipt, whether he prefers to buy back himself all or part of the volumes in stock at a price which may not be higher than the selling price to the liquidator or the manufactured price in case if it is destroyed.

The illustrator who has exercised this right of repurchase must not put the copies in question back on the market himself or through an agent, only after having removed the name of the publisher on each copy.

In case of liquidation, the author will receive his rights whatever the amount of the sale price to the liquidator.

In the case of destruction, the publisher shall provide a certificate stating the date on which the destruction was carried out and the number of books destroyed to the author. No royalties will be due.

As a consequence of the total liquidation or total destruction (and independently of the exercise or not of the buy-back option reserved by the author), the present contract will be terminated by right and without judicial formality.

The author will then recover all his rights to exploit the work both for the publication in bookshops as well as for the other rights which would not have been exploited by the latter or transferred by him to a third party before the total destruction, on the condition that provided that these transfers have been recorded to its knowledge within three (3) months of their signature and

that the publisher confirms their status within three (3) months after the termination of this contract.

The author's account must be liquidated and the royalties to be paid to him within three (3) months of the total sale or total destruction of the work.

### **Defective or faded copies**

At any time, the publisher may have defective or faded copies destroyed, on condition that he sends a proof of this to the author within thirty (30) days.

### **5.4. Damage, destruction or disappearance of copies**

In the event of fire, flood or any other accidental or *force majeure* event resulting in the deterioration, destruction or disappearance of all or part of the copies in stock, the publisher shall not be held responsible and shall not be liable to the illustrator for any rights or compensation in respect of damaged, destroyed or missing copies.

The publisher must inform the illustrator of this reduction in stock and its extent within thirty (30) days of the occurrence of the loss.

If, as a result of the above-mentioned eventualities, the publisher's stock is no longer sufficient to meet demand, the edition shall be deemed to be sold out and the illustrator shall be entitled to give the publisher formal notice to reprint the work in the terms and according to the terms and sanctions provided for in Article V - B.

### **Article 6. Presentation of accounts and author's information**

The accounts of all the rights due to the illustrator shall be drawn up twice a year, on 1<sup>st</sup> January and 1<sup>st</sup> July. They will be transferred to day author within fifteen (15) days following the date the accounts were opened and paid the same day.

The statements of accounts receivable will be sent to the authors within six (6) months of the same date.

### **Article 7. Termination**

Independently of the cases provided for in Article V, the cancelation of the contract may occur in the event of failure by either one of the parties to fulfil one of its obligations and failing to remedy the situation within thirty (30) days of being given formal notice by the other party.

In all the cases referred to in the previous paragraph, the present contract shall be terminated by operation of law and without judicial formality.

As a consequence of this termination, the author will regain all his rights on his work.

**Article 8. Applicable law**

**-Territorial jurisdiction**

For any dispute that may arise in connection with the interpretation, performance or termination of this this contract, jurisdiction is given to the competent courts of the city of the publisher.

The Cameroonian law is applicable.

Made in two copies, one for each party in Yaounde on .....

Illustrator

Delight Publishing



## Printing Contract

### Literary work for youths

Agreement made

Between

.....(referred to as the Publisher) And

..... (referred to as the printer).

It is agreed as follows:

Delight Publishing having its headquarters in Yaounde, Efoulan, opposite *Club-France*, represented by its manager Atedonkeng Tsona. Hereinafter referred to as "the client

And ... residing in Yaoundé, .... Hereinafter referred to as "the printer";

Have concluded this printing contract.

The client grants the printer the exclusive right to print with all that it entails the book entitled "The pretty age". The printer hereby undertakes to print within two weeks, i.e. by 1<sup>st</sup> October at the latest, the book according to the following the following characteristics:

-Editorial genre: novel;

-Publisher: Delight Publishing;

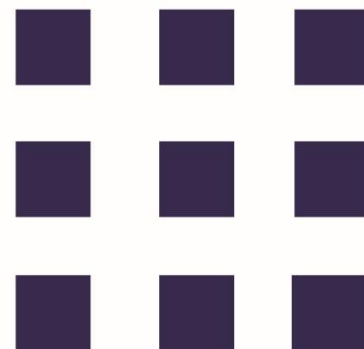
-Language of publication: English

-Book format: 12 x 18 cm

Location: Efoulan-Yaounde

Tel: +237 698 03 52 71

E-mail: [delightpublishing@gmail.com](mailto:delightpublishing@gmail.com)



-Print size: 61 x 37 cm

-Foliage: pages

-Print run: 1000 copies

-Printing method: offset for interior pages and four-colour process for the cover page

-Type of paper: offset 80 gr. For interior pages and 250 gr. For the cover page coated with matt lamination

-Binding: square back hot melt gluing

-Packaging: packs of 10.

Any overprinting in addition to the stripes will be at the printer's expense. In addition, in the event the above-mentioned technical characteristics are not respected, the costs of reprinting will be at the printer's expense. For any other dispute arising from this contract, jurisdiction is given to the competent courts of Yaounde.

Made in two copies, one for each party in Yaounde on .....

Printer

Delight Publishing



## EMPLOYMENT CONTRACT FOR AN INDEFINITE PERIOD

Between the undersigned

.....

On the one hand,

And,

Mr/Mrs

.....

Born on

..... at. ....

Nationality.

.....

Residing at.

.....

Phone number.

.....

On the other hand.

It has been agreed as follows:

Location: Efoulan-Yaounde

Tel: +237 698 03 52 71

E-mail: [delightpublishing@gmail.com](mailto:delightpublishing@gmail.com)



**Article 1: General Clauses**

This contract is subject to the following provision:

- The Cameroonian Constitution;
- Law No. 92-007 of 14<sup>th</sup> August on the Labour Code;
- - Decrees and orders issued for its application.

**Article 2: Commitment**

Delight publishing hires Mr/Mrs

.....

As from

..... for the exercise of his/her activity.

**Article 3: Function and Qualification**

Mr./Ms. is recruited in the capacity of.

Mr/Ms will perform the following duties:

.....

These functions are subject to change.

**Article 4: Remuneration**

Mr/Mrs will be subject to the legal/agreed working hours applicable in the company. He/she will receive a gross monthly salary of ...

This remuneration is subject to change.

**Article 5: Social Security**

The social security system is that of the *Caisse nationale de prévoyance sociale (Cnps)*.

**Article 6: Regular Absences**

The system of regular absences is that provided for by the regulations and practices in force.

**Article 7: Termination of the Contract**

The contract shall be terminated automatically without notice:

- if, after acceptance and signature of the contract, the contractor does not return to work;
- for gross negligence.

**Article 8: Professional Obligations and Duties**

The contractor undertakes to devote all his time to his activity in accordance with the company's code of conduct, to the tasks entrusted to him, to comply with all the clauses of this contract and not to provide confidential information of any nature that he may have become aware of in the course of his work.

**Article 9: Special Clauses**

Internal regulations are annexed to this contract. The employee formally declares that he/she is free of any previous commitment to any other structure that could compromise the performance of his/her duties. The co-contractor further declares that he/she has read the clauses and conditions of this contract and accepts all the provisions without reservation.

**Article 10: Individual Disputes**

Any disputes arising from the performance or termination of this contract shall be submitted to the Labour Inspectorate of the place of performance of the contract. In the event of non-conciliation between the parties, only the courts and tribunals of the place where the company is situated shall be competent.

Read and approved on.....

The manager

Delight Publishing





## Press Release

Yaounde, 15<sup>th</sup> November 2022.

### (For immediate release)

Dedication ceremony of the book *The Pretty Age* by Darryl Dave that will take place on 28<sup>th</sup> October 2022 at IFC from 3pm.

Delight Publishing is releasing *The Pretty Age*, a book for all secondary school children, in the collection My teenage, on 28<sup>th</sup> October 2022. *The pretty age* is a novel of 104 pages. It exposes the plagues that are currently taking place in our secondary schools.

The author has taken the initiative to write a very important work for teenagers. It is a novel that creates awareness on the existence of the plagues in our environment and the consequences that it brings.

Head office: Efoulan,

Telephone contacts: (+237) 676 14 95 58/ 698 03 52 71

E-mail address: [delightpublishing@gmail.com](mailto:delightpublishing@gmail.com)

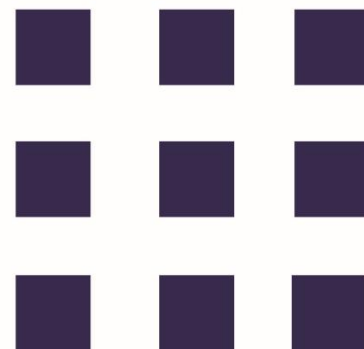
Website: [www.delightpublishing.cm](http://www.delightpublishing.cm)

For more information, Mrs. Atedonkeng Tsona (+237 676 149 558), Publishing Manager and Miss. Tchiona Mauriane (+237 698 032 271), Secretary are available to answer your questions and provide you with more information on this new publication.

Location: Efoulan-Yaounde

Tel: +237 698 03 52 71

E-mail: [delightpublishing@gmail.com](mailto:delightpublishing@gmail.com)



Practical information about the book

Author: Gave Darryle

Publisher: Delight Publishing

Collection: My Teenage

Expected publication date: Friday, 28<sup>th</sup> October 2022

Number of pages: 104

Dimensions: 12 x 18 cm

Price: 2,500 FCFA

Place of sale: Peuples Noirs bookshops, D&L and other bookshops

Contact details:

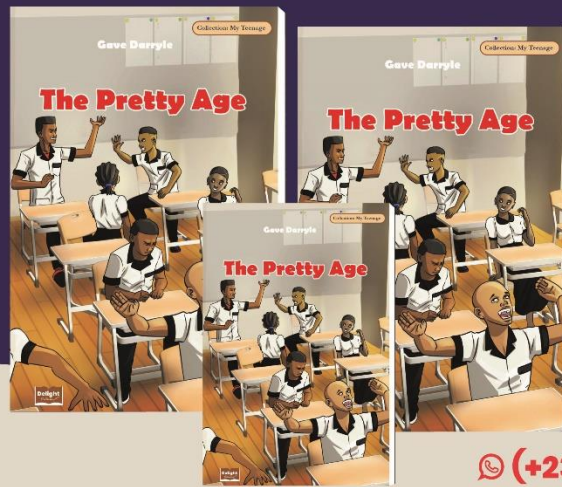
Mrs Atedonkeng Tsona, publishing manager

Tel: (+237 676 149 558), e-mail: atedonkengtsona@gmail.com

Miss Tchiona Mauriane, Secretary

Tel: (+237 698 032 271); e-mail: tchionamauriane@gmail.com

Soon available on your shelves



2500  
FCFA

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www.delight.com



delightpublishing@gmail.com



Publication announcement poster

Now available on your shelves

### The Pretty Age

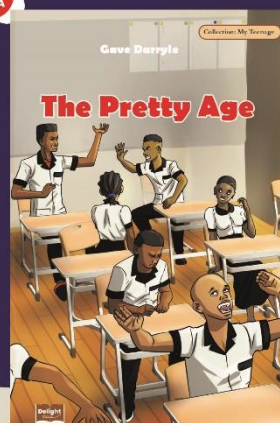
#### From 14 years old

This story centres around the life of a 17 years old teenage called Mboning Albert who at first is a source of hope and joy to his family as a whole and mother in particular but unfortunately, he intergrates a bad group of friends in school. They all comit a lot of indescent and irresponsible acts. One evening, while he was at home feeling bored, their neighbour came with a police convocation. His mother is lost. Since her birth, she had never had an interference with the police or the law. The situation becomes really acute... what will he become?



Author  
Gave Darryle

2500  
FCFA



Order here!

(+237) 676 149 558



www.delight.com



delightpublishing@gmail.com



Release poster

# Dedication Ceremony

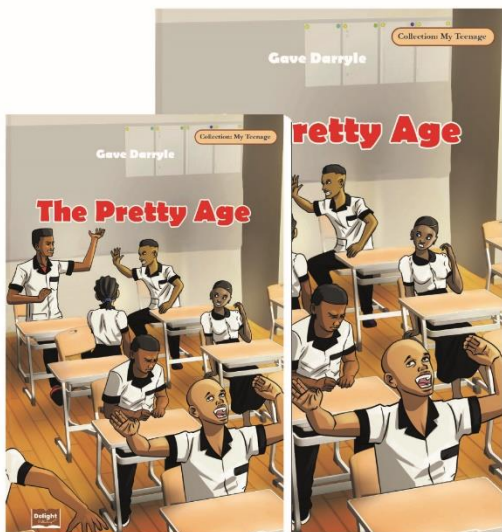
vivre  
les  
cultures

INSTITUT  
FRANÇAIS

This 28th October 2022

At IFC, Yaounde from 3PM

**Gave Darryle**  
Author of *The Pretty Age*



[www.delight.com](http://www.delight.com)



[delightpublishing@gmail.com](mailto:delightpublishing@gmail.com)



*Dedication ceremony poster*