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TECHNIQUES DE L'INFORMATION
ET DE LA COMMUNICATION
(ESSTIC)



REPUBLIC OF CAMEROON

Peace – Work – Fatherland

MINISTRY OF HIGHER EDUCATION

UNIVERSITY OF YAOUNDE II

SOA

ADVANCED SCHOOL OF MASS
COMMUNICATION
(ASMAC)



TECHNICAL FILE

TELE-MAGAZINE: “D’JABAMA”

A professional project submitted in partial fulfillment of the requirements for the award of a Bachelor Degree (B.Sc.) in Information and Communication.

Written and presented by:

Jeff Bin Zeh

Matriculated:

18C0042-E

Department:

Publishing and graphic arts

Academic Supervisor:

M. Christian Ndjoum-Nkel

Professional Supervisor

M. Emmanuel Wappi

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LOGO



WARNING

The University of Yaoundé II isn't responsible in any way for the opinions within this document. The various opinions expressed within this document are entitled to its author(s).

To

My Lovely Future Wife

...

ACKNOWLEDGEMENT

*Be thankful in all circumstances, for this is God's will for you who belong to Christ
Jesus (1 Thessalonians 5:18):*

It is in this light that we address our deep and sincere gratitude to God Most High for giving us the strength and patience to brave out our three years of stay within the premise of the Advanced School of Mass Communication (ASMAC), regardless of the challenges and trials:

- To the then and present Directors of ASMAC; Prof Laurent Charles Boyomo Assala onto Prof. Alice Nga Minkala, we humbly say thanks.
- To our lecturers and supervisors, in and out ASMAC, we are grateful for the efforts, councils and orientations.
- To my family: Mr Zeh Ngwo James and Mum Mrs Adella Sih Kum; brothers and sisters: Loverth Kum Zeh, Loverline Embi Zeh, Larissa Chou Zeh, Blessed Valery Geh Zeh, Akiy Fuh Divine-gift A. and Ben-Ami Prosper Fubin. And to all relatives, to those dear to us who have never ceased to support us while we needed them. Your efforts are sincerely acknowledged.
- We recognize the persistent follow-up and advice of our Godfather; Christian Ndjoum-Nkel. May Heaven reward you a million fold.
- To the entire 25th batch of Publishing and graphic arts, which we've learned a lot while together; we pray our hard work and resilience be awarded majestically.
- To all Asdec members whom before, now and after are going through a critical moment of life, may God strengthen us and grant us success, likewise to all our endeavors.

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ABBREVIATIONS AND SHORTCUTS

| Shortcuts and Abbreviations | Full Meanings |
|-----------------------------|---------------------------------------|
| ASMAC | Advanced School of Mass Communication |
| GDP | Gross Domestic Product |
| CSA | Conseil superieur de l'Audiovisuel |
| TV | Television |
| PLC | Public Limited Company |
| VOD | Video on demand |
| CRTV | Cameroon's Radio and Television |
| SWOT | Stregnth-Weakness-Opportunity-Threat |

LIST OF TABLES

- ❖ Project initiator's data sheet
- ❖ Project's data sheet
- ❖ Human resource structural organization
- ❖ Material resource organization
- ❖ SWOT analysis
- ❖ Financial forecast table
- ❖ Annual budget anticipation table
- ❖ Balance sheet
- ❖ Breakeven point
- ❖ Magazin's data sheet
- ❖ Production team

“Education is the most powerful weapon which you can use to change the world.”

Nelson Mandela

INTRODUCTION

“Peace is not just the absence of conflicts; peace is the creation of an environment where all can flourish, regardless of race, color, creed, religion, gender, class, caste, or any other social markers of difference”

Nelson Mandela

The Advanced School of Mass Communication is a professional institution which trains in the five fields of communication: Journalism; Corporate communication; Advertising; Publishing and graphic arts and lastly, Library and documentary sciences. All these fields are professionally related.

Driven by the desire of excellence in competence and efficiency, ASMAC has endorsed the idea of Kwame Nkrumah which says “practice without theory is blind and theory without practice is empty”. ASMAC offers the opportunity to its students a platform of professionalization. This is meant to introduce their students to the reality of their future profession, preparing them fully for the professional market, equipped with the materials that can permit them go through the storms genuinely, bridging theory with practice.

It is with such initiative in mind, that we students in the Publishing department with audiovisual publishing ambitions, and specialty opted to establish an audiovisual production unit with an objective of redefining the Cameroon’s audiovisual world to better meet the changing needs of clients. As technology continues to improve and expand, our ambitions proceeds in working to stay at the forefront of these new technologies and find meaningful ways to incorporate them into our events for our clients.

While others may be comfortable doing the same thing day in and day out, at our own level, we continue to invest in time and resources to bring better value to our clients, through the innovation of both technologies. incorporating additional services to give our clients a wider range of options.

Ultimately, we truly believe that our high level of personal service is the driving force behind growth and future success. “Success is not a coincidence. Success is all about hard work, perseverance, learning, study, sacrifice, and the love for what you do or what you’re learning how to do” Pélé

PART I:
PRESENTATION OF THE
ENTERPRISE

I – PROJECT DESCRIPTION

A. – CREATION CONTEXT

The concept of audiovisual production can be defined as an industry for the design and production of audiovisual works such as films, videos and television broadcasts. So it's more simply the process of making a film. In Cameroon, this activity is governed by Law N° 2015/007 of April 20, 2015 governing audiovisual activity.

In the face of digital terrestrial television and the multiplicity of audiovisual broadcasting channels, both on television, on the web and on social networks, there is an urgent need to rethink the content of the programs and to capture the news effectively opportunities offered by the internet (in terms of content distribution). Hence, the primary role of the editor. This role is all the more urgent after the results of CNRS relating to the presence of foreign televisions in French-speaking Africa. This study confirms that Africans are watching more and more foreign channels. This study also reveals that these viewers have a preference for specialized television channels (telefilms, sports, music, documentaries, etc.)

We easily understand that this interest for foreign channels is justified by the progressive disavowal of the programs (and contents) broadcasted locally. These contents are non-competitive with the programs (and content) broadcasted locally. These contents are non-competitive. This is one of the reasons that push us to set up in Cameroon, a high-scale project, adapted to the African and Cameroonian environment, a high-profile project, adapted to the African and Cameroonian environment. This production house which seizes the opportunities offered by streaming wants to decompile audiovisual programs and make them more digestible and accessible for the consumer, "Menchum Fall Production" also wants to promote locally produced contents in a qualitative way, through the profession of audiovisual editor.

Menchum Fall Production is a project that creates a production house specializing in short format magazines and audiovisual content. The reasons for this creation are at three levels: commercial, technological and that of the profession of audiovisual publisher

Commercially; the African market remains the most pristine in the world. According to the British advertising giant WPP, in 2020 Africa's combined GDP was about \$ 2.6 billion and African consumers will spend more than \$ 1.4 billion annually. The economist Mthuli Ncube, former vice president of the African development bank, quoted by Geo polis Africa in 2015 thus; “ the African middle class should consume in 2030 for 2.200 billion dollars. Moreover, the middle class is getting bigger and bigger in Africa, it is connected and it is demanding. And since the corona virus crisis, data consumption has doubled in our country”

On the technological level, if it is true that technology waits for no one, its consequences on society are important and sometimes irreversible. According to figures collected in 2015 by the CSA (Conseil superieur de l'Audiovisuel) in France, Africa had 298 million internet users. This study reveals that for the same date, there were 103 million Africans on social networks. Also, there are 900 million mobile connections. And again these figures date from 5 years ago but bear witness to the penetration of the internet and information and communication technologies on African society. Even today, smartphones remain the primary means of connection in Africa. There is therefore an urgent need to meet this increasingly demanding demand. These challenges therefore lie in improving the audiovisual content offered to consumers. The direct consequences being the renewal of the logistics park, a better quality of the image and finally, the multiform distribution via the internet

In terms of publishing, Cameroon has just adopted a new law governing audiovisual activity, which gives the publisher a central role in audiovisual production and broadcasting. So far, television channels and radio stations have still struggled to resolve the problem of amateurism by offering digital audiovisual services and enriched content in order to offer quality content capable of reaching current standards of internet broadcasting.

Investing in the audiovisual field currently in Cameroon, therefore offers a great opportunity to make an excellent turnover. For this opportunity is reinforced by Cameroon’s strategic position, between two subregional areas which are CEMAC and CEDEAO.

B. - DESCRIPTION

Menchum Falls is a beautiful touristic destination and has the ability to stream to all countries in the region of West Africa. Menchum falls, about 20km South of Wum and 30 km North of Bafut, are impressive and a potential tourist attraction. However, the access road is very rough, and the observation site is not well maintained. A lead in 2003, where the road was almost impassable during the rainy season. On September 7th in 2009 greenery and the Government of Cameroon signed a Memorandum of Understanding for a project to build a dam and 90 MW hydropower plant on the river.

In addition to providing electricity and jobs, the project would involve surfacing the road. On 8th December 2010 was built by President Paul Biya's plans, a dam across the falls Menchum. The river and its tributaries, drains a large area of northwestern Cameroon. Menchum turns a tributary of the Benue in Nigeria.

Menchum Rivers, Katsina Ala and Donga are all west of the river North-East to join the Benue in Nigeria. The Menchum drains the highlands of Oku-Kom, a height of 2400 meters (7900 feet) around Lake Oku and fell to about 800 feet (ft 2600) are West of Mbonkissu Fundong. Highlands, formed by volcanic activity, have been created through the valleys of rivers flowing rapidly dissected.

The fertile volcanic soil of the highlands has attracted farmers and ranchers, and the resulting clearings make the area vulnerable to soil erosion. Menchum valley is low, and used to be covered in the equatorial forests. These are usually cleared for timber, so that open grassland, which is used as grazing land, and subject to erosion on the slopes. Efforts are being made to reforest the valley again.

An audiovisual company is an electronic media possessing both a sound and a visual component, such as slide-tape presentations, films, television programs, corporate conferencing, church services, and live theater productions.

Menchum Fall Production, far from just being the beautiful touristic destination, Menchum Fall Production is an audiovisual production center for the general public, and working with and for other companies in as much to help them concretize the ideas they have in a finished and semi-finished audiovisual product. In other words, Menchum Fall Production is a business corporate configuration where:

OBJECTIVES

Menchum Fall Production aims at redefining the Cameroon's audiovisual world to better meet the changing needs of clients. As technology continues to improve and expand, Menchum Fall Production is working to stay at the forefront of these new technologies and find meaningful ways to incorporate them into our events for our clients.

While others may be comfortable doing the same thing day in and day out, Menchum Fall Production continues to invest in time and resources to bring better value to our clients, through the innovation of both technologies. Our ambitions are as well, incorporating additional services to give our clients a wider range of options.

Ultimately, we truly believe that our high level of personal service is the driving force behind Menchum Fall Production's growth and future success.

VISION

Menchum Fall Production's vision is to build a distinct brand, known specifically for its innovation and delivering exceptional customer service. Menchum Fall Production will strive to create increased value for its clients, redefine the limitations of the industry, and raise the bar so that our clients come to expect the best in service, likewise in audiovisual equipment and technology at all times. Menchum Fall Production will continue to expand and aspires to be known as the premier audiovisual company in Cameroon.

MISSION

Menchum Fall Production's mission is to exceed customer expectations by being the leading provider of affordable, responsive, value-added services in the audio visual industry.

At Menchum Fall Production we truly are a "client-minded" company. This means, that we work diligently to relate to our clients and understand their overall goals and objectives so that we can deliver professional events and conferences that live up to their expectations.

We partner with our clients throughout the entire process, ranging from pre-planning logistics, to on-site service and support during the event, and finally to post event follow up to ensure that we are even with our clients and their needs every step of the way.

We think that, working with a partner you know and trust makes all the difference.

II - PROJECT INITIATOR

DATA SHEET

| | |
|-------------------------|--|
| Name | Jeff Bin Zeh |
| Age | 24 |
| Residence | Efoulan – Yaoundé Cameroon |
| Contact | (+237) 678-445-196 / 698-714-489 |
| Email | 678445196d@gmail.com |
| Civil status | Single |
| Academic background | Holder of BSc in Information and Communication |
| Professional experience | 3months experience at Equinoxe TV |

A. OUR LOGO



B. LEGAL STATUS

Under the thoughtful idea of its promoter; Jeff BIN ZEH, Menchum Fall Production is born from the idea of its promoter, Menchum Fall Production had very limited resources thus it was constraint to sell its shares to two others who strengthened by their contributions, Menchum Fall Production now has the status of Public Limited Company (PLC); comprising a total of three shareholders; whom together raised a capital of five million francs CFA.

From its genesis, it will be exempted from high tax obligations, a means to draw up a status by notarial deeds. The cost of which requires a sum of three millions. In the decision order, each shareholder can oppose his right of ownership on the development and investments of the company.

The choice of this economic status will be motivated by the conditions provided by a PLC; namely that the shareholders' liability is limited to their contributions and to the capital.

Menchum Fall Production is therefore managed by a board of shareholders, with the chief holder, having the responsibility of assuring the integrity and functioning wellbeing of the company.

| Shareholder | Amount in Francs CFA | Percentage |
|----------------------|----------------------|------------|
| Jeff BIN ZEH | 2.654.500 | 53.09% |
| BEN-AMI Prosper N. | 1.260.250 | 25.205% |
| AKIY-FUH Divine-gift | 1.085.250 | 21.705% |

C. PROJECT'S DATA SHEET

| MENCHUM FALL PRODUCTION | |
|-------------------------|---|
| Name | Menchum Fall Production |
| Quality | Audiovisual production company |
| Activities | Production of audiovisual content Visual and digital communication |
| Date Of Birth | Wednesday 28 th of April 2021 at 7AM |
| Slogan | One day, One shot, One story |
| Vision | <ul style="list-style-type: none"> ✚ Build a distinct brand, known specifically for its innovation and delivering exceptional customer service. ✚ Strive to create increased customer's value ✚ Redefine the limitations of the industry, and raise the bar for a best service. |
| Mission | <ul style="list-style-type: none"> ✚ Exceed customer expectations by being the leading provider of affordable, responsive, value-added services in the audiovisual industry. ✚ Working diligently to relate to our clients and understand their overall goals and objectives so that we can deliver professional events and conferences that live up to their expectations. ✚ Partner with our clients throughout the entire process, ranging from pre-planning logistics, to on-site service and support during the event, and finally to post event follow up to ensure that we are even with our clients and their needs every step of the way. |

| | |
|------------------------|--|
| Editorial line | <ul style="list-style-type: none"> ✚ A constituency of energy and competence for a creative, living and vibrant communication. ✚ Promoting African ideologies and enrichment in high defined quality for Africans and non-Africans |
| Legal Status | PLC (Public Limited Company) |
| Head Quarter | Douala – Entrée Bile |
| General Manager | Jeff BIN ZEH |
| Contacts | (+237) 678-445-196 698-714-489 |
| e-mail | 678445196d@gmail.com |
| Languages | English and French |
| Logo |  |
| Programs | Djabama Af-zic Kulture |

PART II:

FUNCTIONAL ORGANIZATION

OF MENCHUM FALL

PRODUCTION

I. HUMAN RESOURCES

Menchum Fall Production is a forward-looking company. She recruits people with whom she works full time but also performs some of her tasks as a subcontractor.

As a newly created company, it has a reduced workforce. The staff of Menchum Fall Production is small and consists of versatile and less experienced professionals in the audiovisual professions. The staff from the leading board is comprised as follows; accompanied with the obligations:

1. General Manager

- ❖ He defines the administrative policy of the structure and ensures the respect and application of the guiding lines, specific to the company.
- ❖ He also ensures compliance with the labor code and the related laws
- ❖ He equally ensures compliance with the rules of ethics and professional conduct.
- ❖ He is the Manager of the company. It is role also his duty which is that of mobilizing financial resources for the execution of projects, and defining its objectives in order to achieve the targeted goals.
- ❖ He coordinates activities to ensure the progress of the company's projects.
- ❖ It is also his job to control and supervise human and material resources.
- ❖ He sets up action plans and represents the company within the legal framework.
- ❖ He represents the brand image of the company

2. Artístico Director

- ❖ He defines the graphic identity of the media communication strategy.
- ❖ He takes care of the dressing of the broadcasts set and of the design of the design of Virtual sets

3. Marketing and Commercial Manager

- ❖ He defines the commercial strategy, coordinates its implementation and monitors its results.
- ❖ He recommends to the General Management a commercial policy and development projects.

- ❖ He sets out the sales strategy and defines the means and organization of the sales force.
- ❖ He coordinates the execution of action plans and implements corrective actions if necessary.
- ❖ He monitors and analyzes the results in terms of objectives and budgets.
- ❖ He supervises his team which he leads, organizes and motivates.
- ❖ He supports commercial development, market analysis, customer search, takes care of business competitively.
- ❖ He takes and leads business meetings.
- ❖ He supervises and updates customer files.
- ❖ He records insertion orders in our multi-channel client software package.
- ❖ He manages and leads a customer marketing team made up of Market Managers and Production Managers.
- ❖ He engages the subscriber loyalty strategy with a multichannel and digital perspective.
- ❖ He is equally responsible for elaborating commercial business plan with a requirement for commercial profitability (objectives, budgets, levers, offers, and channels), produce balance sheets and activity reporting.
- ❖ He identifies the levers for improvement and innovation in marketing and offers.
- ❖ He coordinates pricing policy and commercial offers related to product marketing

4. Human Resource Manager

- ❖ He will carry out all administrative activities related to the employees of the company, in particular on the human, legal and contractual level.
- ❖ He contributes to recruitment and training, knowing that we are a new enterprise; we will recruit and train employees in the handling of work software such as Premier Pro, Winavi, Adobe Photoshop and all its constituent software, likewise Microsoft in remuneration.
- ❖ He will be responsible to keep records for the business regarding income, expenses, purchases and a summary of business transactions.
- ❖ Responsible of updating employee records; including their individual tax forms, the business license, inventories, insurance records and any other relevant business information.

- ❖ It will equally be of his responsibility to take care of employee performance improvement plans which will contribute to the establishment of safety and risk management because we have an obligation to provide safe working conditions in accordance with the regulations of the administration of safety and health at work
- ❖ Maintaining a precise pace of work and developing programs that reduce the number of accidents at work

5. Production manager

- ❖ He is responsible for designing programs based on client needs.
- ❖ He is responsible for documentary research and development on subjects which may interest the targets.
- ❖ He is responsible for drafting of scenarios or comments and submission to a validation committee before production of the programs.
- ❖ He is responsible for the realization of all the contents and of the audiovisual productions for the enterprise.
- ❖ He is as well responsible for the preparation, pre-production, production and post-production of our programs
- ❖ NB: These Managers will do much of the work themselves because as a young company we do not yet have the financial capacity to hire more than what we can't bear. This will be possible from the end of the first year, when the company would have made substantial profits

6. The Staff Competences

(a) Editor

We need an editor who:

- ❖ Has to be bilingual, since our products are both in English and French.
- ❖ Designs the trailers of the broadcasts.
- ❖ He works on the scenarios and the commentaries of the broadcasts.
- ❖ Ensures the coherence of the subtitling and the enrichment of the contents.
- ❖ Watches over the spelling, syntactic and typographical quality of all productions.
- ❖ Performs the entire graphic designing work.
- ❖ Selects and organizes the titles of all the audiovisual literature according to their capacities, the available rights, the intuition of the potential demand of the public, the

tastes and the expectations. Retrieves and selects the best versions. Ensuring their technical quality.

- ❖ Increase its value thanks to the constant search for completeness and integrative materials based on invention and editorial creativity

(b) Journalist

- ❖ Who specializes in investigation and research. He goes into the field to collect information on the subjects predefined in the editorial staff of the production house.

(c) Advertiser

Responsible for;

- ❖ The implementation of a strategic planning with our customers.
- ❖ Graphic design of advertisements.
- ❖ The sale of advertising space on the antennas.
- ❖ The dissemination of advertisements on our platform.
- ❖ Carry out web marketing work on our products and services.
- ❖ Implementing strategic marketing plans and forecasts to achieve business goals.
- ❖ Planning and supervision of online promotional activities, electronic media and direct mail.
- ❖ Summarily, he will be responsible for planning and implementing sales, marketing and product development programs

(d) Graphic designer

- ❖ He does all the editing work for the different shows.
- ❖ He works with editors/publishers and other professionals to provide work in the distribution format, suitable for social networks, mobile applications, web, television etc.
- ❖ He also does the post-production work

(e) Webmaster

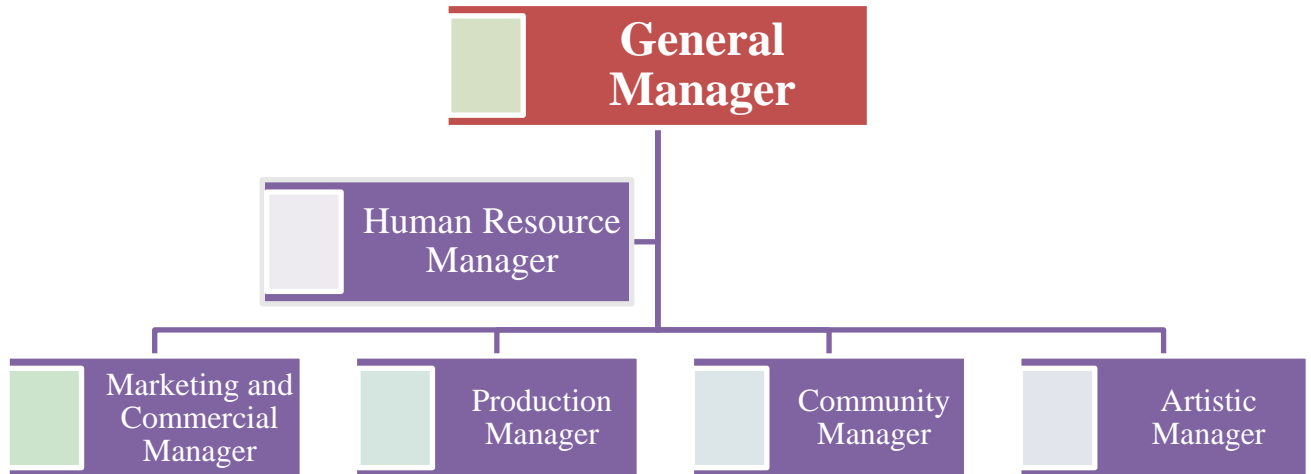
- ❖ Responsible for the day-to-day management of online distribution platforms.
- ❖ He updates the website daily.
- ❖ He also does the web-referencing task

(f) Community manager

- ❖ He takes care of the management of all our online pages on social networks.
- ❖ He is the manager of the large community that intends to bring together Menchum Fall Production as our services are expected to be constantly available online 24 hours a day

| Names | Competences | Office |
|----------------------|-------------------------|----------------------------------|
| Jeff BIN ZEH | Editor | General Manager |
| Wacham Utagha | Advertiser | Marketing and Commercial Manager |
| M. N. Clementine | Editor | Production Manager |
| Nlea Ada | Graphic designer | Artistic Manager |
| Kingsley Nche | Journalist/Communicator | TV Presenter |
| Cutie Chou Zeh | Communicator | Web Communicator |
| Ben-Ami Prosper N. | Webmaster | Community Manager |
| Akiy-Fuh Divine-Gift | Journalist | Human Resource Manager |

II. ORGANIZATIONAL CHART



III. MATERIAL RESOURCES

| MATERIAL RESOURCES | |
|---|-----------------|
| DESCRIPTION | QUANTITY |
| AV Switcher | 1 |
| High Definition Video (HDV) Main Camera for Studio | 1 |
| Audio Mixer | 1 |
| Tripod Crane System | 1 |
| Sliding Jib System | 1 |
| Studio Background Set Light Kit (green, white, black) | 1 |
| Studio Boom Mic Kit | 1 |
| Studio Cameras | 2 |
| Digital Single-lens Reflex (DSLR) Digital Video Cameras | 6 |
| Monopod Steady Cam | 1 |
| Table-top Sound Booth | 1 |
| Lapel/Lavalier Microphones with Transmitter/Receiver | 4 |
| LCD Field Monitor | 1 |
| Teleprompter | 1 |
| Portable Audio Field Mixer | 1 |
| Studio Tripods w/dolly | 3 |
| 3-light Studio Setups | 3 |
| Grip Stand Kits (set of 2) | 2 |
| Flag Kit | 1 |
| Green Screen Fill Lights | 3 |
| Light Meter | 1 |
| Camera Boom Mics (Boom kits) | 6 |

| | |
|-----------------------------------|---------------|
| Zoom Audio Recorders | 6 |
| Shoulder Mounts | 2 |
| Headphones | 3 |
| Portable LED Camera Light | 6 |
| Parrot Teleprompters | 2 |
| Tripods | 6 |
| Camera Batteries | 6 |
| Wide Angle Lenses | 6 |
| Reflector Sets | 6 |
| Memory Cards (32 GB) | 5 |
| Camera Cases | 6 |
| Sandbag Kits | 2 |
| Clamps | Varies |
| Cords | |
| Power cables | |
| Rolling carts | |
| Computer and computer accessories | 3 |

PART III

PRESENTATION OF THE MARKET STRUCTURE

I. MARKET RESEARCH

Menchum fall production is an audiovisual company specializing in light productions, short-format programs and audiovisual contents, likewise for virtual and online communication.

A. TARGETS

Primary target: Cameroonians in and out of the country

Secondary target: Non-Cameroonians and non-Africans

Heart target: All those with a passion for Cameroonian and African culture; and tourists

B. THE MARKET

Local Market: Our local market mainly concerns local television channels broadcasting on the national triangle, namely CRTV; Canal 2 International, STV, Equinoxe TV, Dash TV, Audace TV, Balafon TV, Cam10 TV, Vision 4, Canal 24, LTM, etc

African Market: Our African market also concerns all the television channels that work in Africa such as A+, Africa24, Canal+, France 24, TV5MONDE, etc.

General Market: Web TV, Social media (Pinterest, Facebook, whatsapp, instagram, etc.), streaming platforms (Netflix, youtube, etc.)

At the end of the polls carried out by us, the market which opens up to us is made up of about thirty television channels, and about a million and a half individuals who can reach millions of long-term subscribers

C. COMPETITORS

Direct Competitors

Companies offering only the same product and a service similar to ours at the local level.

At the local level, there is no audiovisual company with a publisher basing its production exclusively on audiovisual capsules, short-format magazines or even short programs.

Indirect competitors

Companies specializing in general audiovisual production. At the local and African level, competition is made up of crt tv production, c3a production, naja production, sppa (studio de photographie et de production audiovisuel, marabo production, etc.)

International competitors

Internationally, there are many.

As strengths, this competition is generalist, with experience and a seniority which undoubtedly favors its notoriety. It already occupies the market and is part of alliances of audiovisual editors

For weaknesses, we notice a discreet presence or better a total absence on digital platforms. Communication around structures and their products is also weak or absent both at local and international level.

D.SUPPLY

The products and services that we make available to our customers and targets are:

- + Program design
- + Transcription of content
- + TV streaming content

Through these services, we allow Internet users to watch our broadcasts online in real time and continuously without having to download them first.

- **Advertising on digital platforms:** This gives entrepreneurs a space to make them known. to the advertisers, mmm has the advertising spaces which are acquired by duly signed contracts
- **Downloading and subscription:** We will give access to our target to download videos and subscribe to our platforms.
- **Video on demand (VOD):** will allow us to produce stock programs that we will make available to the public on demand. This service gives our Internet users the opportunity to buy and watch our programs before their official broadcast.
- the DigiGift: every last Saturday of the month, we give you the possibility as a visitor to download all its programs at 250frs and to its subscribers to download for free

To obtain attractive and rich content for viewers and Internet users, Cameroonian and African television channels need research and formatting specialists.

we also provide digital platforms on which we will advertise for all types of advertisers, with the particularity of being able to geo-locate and target very precisely each consumer (profiling). It is the most effective solution for advertisers who are sure to reach their core target and measure the audience.

Thus, we want to give the same possibility to small and large advertisers each, according to their budget to have access to a better advertising range.

Our offer is therefore based on the economic scale of preference: We lower the prices of digital products in order to increase the consumption of these products and make more profits.

II. SWOT ANALYSES

| STRENGTH | WEAKNESS |
|--|---|
| Staff trained and qualified in audiovisual publishing | We are new to the market and therefore we know but do not quite master all the circuits on the market |
| No direct competitors in Cameroon and Africa as regards the orientation of our productions | Non-recognition of the profession of editor in the audiovisual sector in Cameroon and Africa |
| Specialized production house | Little known services |
| Our structure is made up of young professionals, dynamic and versatile | A large part of our entries depend on foreign electronic wallet holders |
| Our productions are oriented on African values and ideologies | Insufficient financial resources due to the health situation prevailing in the world |
| Website and mobile application soon functional | Paid content unlike the competition |
| We have training in management and business management | |

| OPPORTUNITY | THREAT |
|--|--|
| The market is huge and therefore the demand is high | International competition results in companies already established and therefore already have a significant market share and a loyal customer base |
| Possibility of expanding our clientele and acquiring notoriety | Presence of generalist production houses which also produce short programs and magazines |
| Audiovisual sector very little exploited at national and continental level | Weak application of laws governing audiovisual activity in Cameroon and Africa |
| Increase in the subscriber or Internet user rate; high audience (high internet and smartphone penetration rate) | Adoption of laws related to digital activity in Cameroon (social charges) |
| The reduction in the cost of purchasing internet packages | Increased competition in the audiovisual sector |
| | Cybercriminality |

PART IV:

FINANCES

I. FINANCIAL FORECAST

FINANCIAL TABLE

| Ref. | Unit Cost | Quantity | Total Cost | Estimate |
|---|-----------|----------|------------|------------|
| MATERIAL RESOURCES | | | | |
| AV Switcher | 1,500,000 | 1 | 1,500,000 | Fixed cost |
| High Definition Video (HDV) Main Camera for Studio | 900,000 | 1 | 900,000 | Fixed cost |
| Audio Mixer | 750,000 | 1 | 750,000 | Fixed cost |
| Tripod Crane System | 750,000 | 1 | 750,000 | Fixed cost |
| Sliding Jib System | 500,000 | 1 | 500,000 | Fixed cost |
| Studio Background Set Light Kit (green, white, black) | 450,000 | 1 | 450,000 | Fixed cost |
| Studio Boom Mic Kit | 375,000 | 1 | 375,000 | Fixed cost |
| Studio Cameras | 350,000 | 2 | 700,000 | Fixed cost |
| Digital Single-lens Reflex (DSLR) Digital Video Cameras | 300,000 | 6 | 1,800,000 | Fixed cost |
| Monopod Steady Cam | 300,000 | 1 | 300,000 | Fixed cost |
| Table-top Sound Booth | 250,000 | 1 | 250,000 | Fixed cost |
| Lapel/Lavalier Microphones with Transmitter/Receiver | 200,000 | 4 | 800,000 | Fixed cost |
| LCD Field Monitor | 200,000 | 1 | 200,000 | Fixed cost |
| Teleprompter | 200,000 | 1 | 200,000 | Fixed cost |
| Portable Audio Field Mixer | 160,000 | 1 | 160,000 | Fixed cost |
| Studio Tripods w/dolly | 150,000 | 3 | 450,000 | Fixed cost |
| 3-light Studio Setups | 150,000 | 3 | 450,000 | Fixed cost |

| | | | | |
|--|------------------------|---------------|------------------|-------------------|
| Grip Stand Kits (set of 2) | 135,000 | 2 | 270,000 | Fixed cost |
| Flag Kit | 100,000 | 1 | 100,000 | Fixed cost |
| Green Screen Fill Lights | 100,000 | 3 | 300,000 | Fixed cost |
| Light Meter | 100,000 | 1 | 100,000 | Fixed cost |
| Camera Boom Mics (Boom kits) | 90,000 | 6 | 540,000 | Fixed cost |
| Zoom Audio Recorders | 80,000 | 6 | 480,000 | Fixed cost |
| Shoulder Mounts | 75,000 | 2 | 150,000 | Fixed cost |
| Headphones | 25,000 | 3 | 75,000 | Fixed cost |
| Portable LED Camera Light | 50,000 | 6 | 300,000 | Fixed cost |
| Parrot Teleprompters | 50,000 | 2 | 100,000 | Fixed cost |
| Tripods | 37,000 | 6 | 222,000 | Fixed cost |
| Camera Batteries | 30,000 | 6 | 180,000 | Fixed cost |
| Wide Angle Lenses | 30,000 | 6 | 180,000 | Fixed cost |
| Reflector Sets | 17,500 | 6 | 105,000 | Fixed cost |
| Memory Cards (32 GB) | 12,500 | 5 | 62,500 | Fixed cost |
| Camera Cases | 5000 | 6 | 30,000 | Fixed cost |
| Sandbag Kits | 25,000 | 2 | 50,000 | Fixed cost |
| Clamps | 750,000 | Varies | (750,000) | Variable |
| Cords | | | | |
| Power cables | | | | |
| Rolling carts | | | | |
| Computer and computer accessories | 250,000 | 3 | 750,000 | Fixed cost |
| Total | 16,429,500F CFA | | | |

II. ANNUAL BUDGET ANTICIPATION

| Product/Services | U.P | Jan | Feb | March | April | May | June | July | Aug | Sept | Oct | Nov | Dec |
|------------------------------|-----------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| Programs | 7,718,550 | 5 | 3 | / | / | 2 | 2 | 5 | 6 | 3 | / | 2 | 4 |
| Transcriptions | 1,750,000 | 53 | 30 | 25 | 23 | 23 | 25 | 31 | 37 | 33 | 19 | 25 | 39 |
| Streaming | 175 | 300,000 | 270,000 | 270,000 | 270,000 | 270,000 | 250,000 | 280,000 | 300,000 | 280,000 | 140,000 | 180,000 | 270,000 |
| Downloads | 250 | 8,000 | 6,000 | 5,000 | 4,500 | 4,700 | 4,700 | 5,200 | 5,500 | 4,800 | 3,000 | 4,500 | 7,000 |
| VOD | 500 | 768 | 624 | 500 | 300 | 330 | 330 | 420 | 400 | 280 | 146 | 200 | 520 |
| Advertisement | 250,000 | 1,519 | 1,015 | 1,085 | 630 | 651 | 1,050 | 1,519 | 1,302 | 1,050 | 1,085 | 1,050 | 1,519 |
| Captions | 180,000 | 651 | 406 | 434 | 434 | 1,085 | 1,050 | 651 | 651 | 630 | 434 | 630 | 1,085 |
| DigiGift | 150 | 3,500 | 2,000 | 1,500 | 1,000 | 1,000 | 1,500 | 2,000 | 2,000 | 1,500 | 1,500 | 1,000 | 3,000 |
| MONTHLY SUBSCRIPTIONS | | | | | | | | | | | | | |
| Classic | 500 | 200 | 200 | 150 | 150 | 150 | 200 | 200 | 200 | 150 | 150 | 200 | 200 |
| Creamy | 800 | 550 | 550 | 500 | 500 | 500 | 550 | 550 | 550 | 500 | 500 | 550 | 800 |
| Pinky | 1,500 | 1,500 | 1,500 | 800 | 800 | 800 | 1,000 | 1,000 | 1,000 | 800 | 800 | 1,000 | 1,500 |
| ANNUAL SUBSCRIPTIONS | | | | | | | | | | | | | |
| Classic | 5000 | 50 | 40 | 35 | 20 | 20 | 25 | 35 | 42 | 35 | 25 | 35 | 40 |

| | | | | | | | | | | | | | |
|----------------------|------------------------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| Creamy | 10000 | 75 | 60 | 58 | 50 | 45 | 40 | 48 | 50 | 45 | 45 | 50 | 60 |
| Pinky | 15000 | 100 | 90 | 70 | 70 | 70 | 50 | 50 | 60 | 55 | 60 | 70 | 80 |
| Total | | 316,966 | 282,515 | 280,157 | 278,477 | 279,351 | 260,520 | 291,704 | 311,792 | 289,878 | 147,764 | 189,310 | 285,043 |
| Annual Budget | 3,213,477 F CFA | | | | | | | | | | | | |

III. BALANCE SHEET

| Fixe Charges | Cost/Month | Cost/Annually |
|-------------------------------|------------|----------------------------|
| Rent | 150,000 | 1,800,000 |
| Database management | 125,000 | 1,500,000 |
| Material cost | 1,010,000 | 12,120,000 |
| Data bundle | 25,000 | 300,000 |
| Assurance | 75,000 | 900,000 |
| Salaries | 60,000 | 720,000 |
| Taxes | 30,000 | 360,000 |
| Legal procedures | 350,000 | 4,200,000 |
| Total (1) | | 21,900,000F CFA |
| Variable Charges | | |
| Transport | 30,000 | 360,000 |
| Water | 15,000 | 180,000 |
| Electricity | 15,000 | 180,000 |
| Total (2) | | 720,000F CFA |
| TOTAL (1+2) | | 22,620,000F CFA (1) |
| Anticipated Budget | | 3,213,477 F CFA (2) |
| Tax exemption | | 19,406,523F CFA (c) |
| Social Assurance (30%) | | 5,821,957F CFA |
| Tax (33%) | | 6,404,153F CFA |
| VAT (20%) | | 3,881,305F CFA |
| <u>Net Total</u> | | 6,512,585F CFA |

IV. BREAK-EVEN POINT

| | |
|----------------------------------|------------------------|
| Anticipated Budget | 3,213,477F CFA |
| Mean Variable Cost | 2,493,477F CFA |
| Percentage Mean Variable Cost | 77.59% |
| Total Fixed Cost | 21,900,000F CFA |
| Break-even Point (FC/MVC) | 282,253F CFA |

PART V:
THE EDITORIAL PROJECT

I. SUMMARY

Cameroon: Cradle of our Forefathers bordered by Nigeria to the west and north; Chad to the northeast; the Central African Republic to the east; and Equatorial Guinea, Gabon and the Republic of the Congo to the south. Its coastline lies on the Bight of Biafra, part of the Gulf of Guinea and the Atlantic Ocean. It is a country in west-central Africa. It has a population of about 25million inhabitants on a surface area of over 475,442 km². Its major cities are the metropolitan city of Douala and its political capital, Yaoundé.

Aside the ethnic languages in Cameroon, we have English and French as official languages. Early inhabitants of the territory included the Sao civilization around Lake Chad, the Baka hunter-gatherers in the southeastern rainforest. Fulani soldiers founded the Adamawa Emirate in the north in the 19th century, and various ethnic groups of the west and northwest established powerful chiefdoms and Fondoms.

The country is often referred to as "Africa in miniature" for its geological, linguistic and cultural diversity. Cameroon is well known for its native music styles, particularly Makossa, Ambasse bey of the coast, Assiko of the Bassa, Mangambeu of the Bangangte, and Tsamassi of the Bamileke Bikutsi. Makossa developed in Douala and mixes folk music, highlife, soul, and Congo music. Performers such as Manu Dibango, Francis Bebey, Moni Bilé, and Petit-Pays popularised the style worldwide in the 1970s and 1980s. Bikutsi originated as war music among the Ewondo. Artists such as Anne-Marie Nzié developed it into a popular dance music beginning in the 1940s, and performers such as Mama Ohandja and Les Têtes Brulées popularised it internationally during the 1960s, 1970s and 1980s. Nigerian music has influenced Anglophone Cameroonian performers, and Prince Nico Mbarga's highlife hit "Sweet Mother" is the top-selling African record in history.

Music and dance are integral parts of Cameroonian ceremonies, festivals, social gatherings, and storytelling. Traditional dances are highly choreographed and separate men and women or forbid participation by one sex altogether. The dances' purposes range from pure entertainment to religious devotion. Traditionally, music is transmitted orally. In a typical performance, a chorus of singers echoes a soloist.

Some musical traditional instruments include bells worn by dancers, clappers, drums and talking drums, flutes, horns, rattles, scrapers, stringed instruments, whistles, and xylophones;

combinations of these vary by ethnic group and region. Some performers sing complete songs alone.

Cuisine varies by region, but a large. A typical dish is based on cocoyam, maize, cassava (manioc), millet, plantains, potatoes, rice, or yams, often pounded into dough-like fufu. This is served with a sauce, soup, or stew made from greens, groundnuts, palm oil, or other ingredients. Cutlery is common, but food is traditionally manipulated with the right hand. Generally breakfast is made from wheat flour in various different foods such as puff-puff (doughnuts), accra banana made from bananas and flour, bean cakes, and many more. Water, palm wine, and millet beer are the traditional mealtime drinks, although beer, soda, and wine have gained popularity.

Cameroonian fashion is varied and often mixes modern and traditional elements. Cameroon's relatively large and diverse population is also diverse in its contemporary fashion. Climate; religious, ethnic and cultural beliefs; and influences from colonialism, imperialism and globalization are all reflected in modern Cameroonian dress. Notable articles of clothing include: Pagnes, Sarongs worn by Cameroon women; Chechia, a traditional hat; Kwa, a male handbag; and Gandura, male custom attire. Wrappers and loincloths are used extensively by both women and men but their use varies by region, with influences from Fulani styles more present in the north and Igbo and Yoruba styles more often in the south and west.

Traditional arts and crafts are practiced throughout the country for commercial, decorative, and religious purposes. Woodcarvings and sculptures are especially common. The high-quality clay of the western highlands is used for pottery and ceramics. Other crafts include basket weaving, beadworking, brass and bronze working, calabash carving and painting, embroidery, and leather working. Traditional housing styles use local materials and vary from temporary wood-and-leaf shelters of nomadic Mbororo to the rectangular mud-and-thatch homes of southern peoples. Dwellings of materials such as cement and tin are increasingly common. Contemporary art is mainly promoted by independent cultural organizations (Doual'art, Africréa) and artist-run initiatives (Art Wash, Atelier Viking, ArtBakery).

D'JABAMA!

II. OUR OBJECTIVE

The world is on the move and Africa is not exempted. And Menchum Fall Production is aware of that. This is therefore the resultant initiative which starts from the observation that; in the Cameroonian audiovisual environment, digital audiovisual publishers do not yet exist. As a result, there is a real need for content, adapted to the current digital and media requirements of Africa in general and Cameroon in particular; with the sharp growing demand over time.

Also, we note, following our market study, that young people are for the most part uneducated about their cultural evolution. They do not know and do not master all the cultural, geographical, touristic and intellectual wealth that abounds in our country and in Africa as a whole. Our offer therefore comes at an appointed time, in order to straighten, these youths who are more and more interested with the cultural and traditional heritage imported from abroad, to the detriment of theirs.

With urge of bringing back these youths, back to their beautiful African heritage; and making them proud to be Africans, we are setting up contents adapted to African values but above all, anchored in our day-to-day life in Africa.

It is as well in our intensions, the decision to orientate our productions in discovery and in the promotion of Cameroon and Africa through audiovisual and digital productions. In this light, we wish to go to the end of our project by every possible cost, to work for the improvement of living conditions in Africa, to generate jobs in audiovisual and digital publishing sector, and above all, to enhance the image of Cameroon nationally and internationally.

The concept: “D’jabama” is that of an African magazine which deals with African cultural and traditional aspects in economy, health, culture and entertainment. Because it is necessary to understand that development is presented in various forms.

In general, a coherent assembly of report, interview, vox-pop or a talk-show program rounds a table. For its first release, we will make a presentation on Cameroonian culture. The priorities in these imagery display; highlighted by this magazine are Cameroons kitchen, language, music and dance, fashion and art; as we name a few. The question of gender and cultural promotion remains the basis of this magazine.

III. REPRESENTATION

DATA SHEET

| MENCHUM FALL PRODUCTION | |
|-------------------------|---|
| Name of the program | D'jabama |
| Category | Magazine |
| Date of birth | 09 th of September 2021 |
| Duration | 7minutes13seconds |
| Color | Orange |
| Logo |  |
| Broadcast language | English and French |
| Reference | HD |
| Target | To Cameroonians and non-Cameroonians |
| Text | Written and edited |
| Captioning | English and French |
| Producer | Menchum Fall Production |
| Editor/Supervisor | Jeff Bin Zeh |

IV. PRODUCTION

A thorough planning makes the whole magazine production process easier, reduces stress on everyone involved and helps in time management which all together result to a better result. In order to proceed into the full production process, it is important to consider the following, which were the stages that guided the production of our magazine from it primary to its final stage.

- ❖ Create a production schedule: help to manage the production in timely fashion, so you do not miss the agreed-upon deadline for sending the magazine for editing and your target distribution date. The latter should be your starting point. Create a plan going backward from that date, taking into consideration any obstacles you can anticipate that may prolong the process. Your schedule should, at the very least, include deadlines for when each story must be submitted to the editor(s), Ample time for proofreading, A design schedule, Enough time for the editorial board (if there is one) to look over the magazine and add comments, Your production deadline, Your distribution date
- ❖ Create a content plan: Create an editor's table of content. This helps to plan the content of a magazine issue and to monitor the production process. Make sure that the plan is confirmed by all members of the production team. In many cases, this part of the process may take more time than anticipated, so plan accordingly. Well-defined magazines have already determined the length and placement of each department in the magazine well before the actual production process begins.
- ❖ Create a detailed plan for each story: Once you've confirmed your overall content plan, you'll want to follow with a detailed plan for every story you'll be producing.
- ❖ Create modular content: As consumers, we are constantly bombarded with information; therefore, we tend to be put off by long, seemingly unending text. So explore ways to make your content as visually appealing as possible
- ❖ Create a design mock-up: This helps communicate layout details to your team members. Keep in mind that mock-ups should be very simple; they provide a visual guide to help you and your designer envision the layout of each story, but they aren't necessarily the finalized designs for your spread.

- ❖ Proofread and edit stories: In many cases, a scene will need to be redone in order to make corrections and add information that you, as an editor or production director, believe is missing.

V. THE PRODUCTION TEAM

| | |
|--|--|
| Production Manager and Director | Jeff Bin Zeh |
| Editor | Jeff Bin Z. Eric Watat |
| Director | Jeff Bin Zeh |
| Camera men | Romanus Che Cedric Chouna |
| Presenter | Cedric Tchakoudjio |
| Song / Jingle | Eric W. |
| Music | |
| Interviewed | Kah Blasius Bin Tcheufack Julius Kum Achou |
| Designer | Equinoxe |
| Journalist | Cedric Tchakoudjio |
| Supervision | Emmanuel Wappi Carlos Minoué Waren Nzedeu |
| Dressing | New Live TS Shopping |
| Production | Menchum Fall Production |

CONCLUSION

Every project and initiative is born from an idea. And the idea we've wished to develop in this document is the fruit of a three years training undergone in ASMAC and the urge to remedy the limitations and lacks in the audiovisual production environment. Menchum Fall Production is a doorstep production center which carry the requests of its consumers at heart, whereas creating audiovisual contents both for education in full entertainment for every social strata. "Expect problems and eat them for breakfast" Alfred A. Montapest; because "All success in the world is the result of indomitable spirit. Be not anxious, just develop a 'can do' attitude for nothing is impossible" Bin Zeh.

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