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**DOCUMENTARY TECHNIQUES OF A FILM ON
“NOSO” CRISIS: THE CASE STUDY OF ON AN
INTERNALLY DISPLACED WIDOW IN YAOUNDE**

A DISSERTATION SUBMITTED IN PARTIAL FULFILMENT OF THE
REQUIREMENTS FOR THE AWARD OF A PROFESSIONAL
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DEDICATION

To my husband,

Jean Paul Kouega

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ABSTRACT

As a consequence of the war in the Northwest and Southwest regions of Cameroon, the inhabitants of these regions have fled to other towns and countries. This work examines the techniques used through documentary film to show the deplorable situation faced by some Internally Displaced Persons (IDPs), especially women and children in Yaounde. For about two years, the researcher wrote and directed a 26-minutes documentary film based on one internally displaced widow in Yaounde. To produce the film, the researcher used the three steps in film-production, that is, Preproduction, Production and post-production.

The Preproduction Stage is the preparatory stage that entails profound research. This was done not only by reading and listening but also by having a deep relationship with the main actors involved. Then came the Production proper where the artistic and technical values are showcased; the director with the help of the crew use particular camera movements from Close-Ups to wide angle shots. Subjective views of the actor working were used to enable the viewer participate in the action going on. To have a good sound, we made use of directional mikes and with the help of a Perchman, we successfully collected the sound! This process took the researcher seven days. In the Post-production stage included editing, mixing and colour grading; after collecting the Raw, we did an editing plan and then fixed a date and commenced editing. The whole process of editing, mixing and colour grading took about 3 weeks.

This documentary can be projected in film festivals, “Njangi” houses, in TV stations and many other public places so that the communities can be sensitized on what IDPs are doing much to survive in Cameroon.

It is hoped that the documentary will sensitize the community, the government and the civil society as well as the international community about Displaced persons in Cameroon and in Yaounde in particular.

RESUME

A cause de la guerre dans les deux régions anglophones du Cameroun, leurs habitants se sont réfugiés dans d'autres villes et d'autres pays. Ce projet explore les techniques utilisées par le film documentaire pour montrer ce que subissent les déplacés internes à Yaounde ! Pendant deux ans, ce chercheur a produit un documentaire de 26 minutes sur un déplacé interne ; une veuve qui a 3 enfants à Yaoundé. Pour produire le film, l'intéressé a employé les 3 étapes de la production à savoir la préproduction, la production proprement dite et la post production.

La préproduction est l'étape préparatoire du film qui nécessite une recherche approfondie. Ceci a été accomplie en écoutant et en lisant, mais aussi, en nouant une relation intime avec nos acteurs. L'étape de la production, c'est-à-dire le tournage du film, consiste à démontrer nos talents artistiques et techniques. Le réalisateur a employé divers styles artistiques tels que les mouvements de la caméra, beaucoup de plans rapprochés, plans moyens pour réaliser son documentaire. Pour avoir un bon son, avec l'aide d'un perchman ! on a utilisé les micros directives pour les interviews et les autres scènes de conversation ! Après le tournage, on a fait un plan de montage, puis le film a été monté pendant sept jours. Cette étape de la post-production qui comprend le montage, le mixage et l'étalonnage, qu'est la dernière étape, a durée 3 semaines.

En ce qui concerne la distribution de ce documentaire, nous souhaiterons que ça soit projeté dans des festivals indiqués, les chaînes de télévisions, les foyers culturels au Cameroun et tout lieu public où on peut rassembler les hommes. Ceci pour but de sensibiliser autant de personnes sur les efforts menés par ces déplacés internes pour survivre.

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LIST OF ABBREVIATIONS

ABBREVIATIONS	MEANINGS
NOSO	North West and South West regions of Cameroon
NGO	Non-Governmental Organisation
IDP	Internally Displaced Persons
MINAT	Ministry of Territorial Administration
GEPS	Government English Primary School
D.O	Divisional officer
DRC	Democratic Republic of Congo
IFCPA-CRTV	The Training Institute of Preservation of Audiovisual Heritage translated as “Institut de Formation et de Conservation du Patrimoine Audiovisuel”
GDP	Gross Domestic Products
NSAG	Non-State Armed Groups
DP	Director of Photography
UN	United Nations

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TECHNICAL SHEET “AGILE WIDOW STILL UP”

GENRE:	DOCUMENTARY
TITLE OF FILM:	AGILE WIDOW STILL UP
THEME:	DISPLACED PERSONS
DURATION:	26 MINUTES
IMAGES:	GODLOVE PAGAN, BORIS NYA AND ELVIS TANWEI.
EDITING:	KOUEGA YOUMBI
FORMAT:	MP4 VIDEO
LANGUAGE	PIDGIN/ENGLISH: SUBTILTLED: ENGLISH
SOURCE:	DVD
SHOOTING VENUE	YAOUNDE
SCRIPTWRITER AND DIRECTOR:	EMALEU CLAIRE
PRODUCTION:	UNIVERSITY OF YAOUNDE 1 AND TARA PRODUCTION

TECHNICAL SHEET “DIVIDED PROPERTY”

GENRE:	DOCUMENTARY
TITLE OF FILM:	DIVIDED PROPERTY
THEME:	THE FAMILY
DURATION:	26 MINUTES
IMAGES:	GODLOVE PAGAN AND ELVIS TANWEI.
EDITING:	KOUEGA YOUMBI
FORMAT:	MP4 VIDEO
LANGUAGE	FRENCH: SUBTITLED IN ENGLISH
SOURCE:	DVD
SHOOTING VENUE	YAOUNDE
SCRIPTWRITER AND DIRECTOR:	EMALEU CLAIRE
PRODUCTION:	UNIVERSITY OF YAOUNDE 1 AND TARA PRODUCTION

INTRODUCTION

This work entitled Documentary Techniques of a film on “NOSO” Crisis: *The case study of an Internally Displaced widow in Yaounde* examines the difficulties that displaced people face in their new homes. The project has a film component; the title of the film is *Agile widow still up*. It recounts the story of an Internally Displaced widow with three kids who left Bamenda because of the crisis and came to Yaounde for survival. In the lines below, the motivation for the project is outlined, this is followed by the research problem, the research questions, the objectives of the work, the significance and the outline.

Motivation

For more than five years now, there has been a crisis in Cameroon in the two Anglophone regions. This has made people to displace to other countries, towns and cities. This issue has raised alarms in the media both written and TV. Unfortunately, film makers have probably not done something in this domain. That is why we thought we could produce a film in order to raise more awareness. A Film production on this may instill awareness and create more impact on the government and entire community as a whole.

Research problem

Cameroonian film makers are not doing enough through their skills to describe what Displaced persons and war victims are going through nor are they caring about government’s efforts in this issue.

Research questions

The following research questions have been set:

1. Are Cameroonian film makers showing concern with the “NOSO” Crisis?
2. What role has the media and cinema played in successfully sensitizing the people?
3. How can the present documentary project help in a situation of crisis?

Objectives of the work

Our aim here is to show that film making in Cameroon, especially documentary, can help sensitize both the community and the authority in power on what Displaced persons go through during a situation of war. It also explores the role the media and cinema play in sensitizing the people. The present study includes the write up of a 26-minutes' documentary on how a displaced widow is surviving with her three sons in the city of Yaounde.

Significance of the study

The work will awake the minds of people especially film makers on what Displaced persons are going through. By showing the film on the media and other platforms, the community hosting these Displaced persons will be aware of what is going on in their community and then know precisely what to do to help in their own way. Thanks to the work of film makers, the government and civil society at large will be conscious of what is going on in the country and they will surely seek for solutions to many who are stranded.

Outline

This work comprises five chapters. It begins with an introduction which presents the motivation, research problem, the research questions, the objectives, the significance and the outline of the work. Chapter One takes up the background to the study. Chapter Two examines the training trajectory and the methodology adopted for the work. Chapter Three reviews the training models and introduces the film project. Chapter Four analyses the different stages of the film project. Chapter Five describes the future film project and the various files involved in the development of the project.

CHAPTER ONE:

BACKGROUND TO THE STUDY

This section examines the Anglophone problem (1.1), Cinema and TV (1.2), the benefits of documentaries (1.3) and the importance of locations in documentaries (1.4).

1.1 The Anglophone Problem

The Anglophone area consists of two (20%) ten regions, the Northwest and the Southwest and one-fifth of the territory of the country. It covers 16,364 sq km of the country's total area of 475,442 sq km and has about 5 million of Cameroon's 24 million inhabitants.

This minority group of Cameroonians feel marginalized. While Konings and Nyamnjoh, 1997 and Ajebe et al, 2021), give two different dates for the origin of the crisis (1961 for the former and 1960 for the latter, they both however agree on the fact that there are political elites of two territories with different colonial legacies: one French and the other British agreed on the formation of a federal state. Instead of providing equal partnership as was expected, the writers purport that it was merely a transitory phase to the total integration of the anglophone region into a strongly centralised, unitary state which gradually created an anglophone consciousness; that is, the feeling of being 'marginalised', 'exploited', and 'assimilated' by the francophone-dominated state, and even by the francophone population as a whole. More authors have written in the same light; according to the Crisisgroup.org of Africa (Report N° 250 / Africa 2 August, 2017), in an article entitled the "*Cameroon Anglophone crisis at cross roads*", the Anglophone crisis dates back to the independence period. To them, "this has been a poorly conducted re-unification which is based on centralization and assimilation and so has pushed the Anglophone minority to feel politically and economically marginalized and their cultural differences ignored." One of the major problems encountered is that of language. As earlier stated above, only 20 % of Cameroonians are Anglophones and the rest, 80% are Francophones (Chia, 1983, Echu, 2004).

Still within this period, A French journal, Africa Report (2017), wrote a report entitled "Cameroon's Anglophone Crisis at the Crossroads" and pinpointed that the Anglophones' frustrations surfaced dramatically at the end of 2016 when a series of sectoral grievances morphed into political demands, leading to strikes and riots. They further stressed that the movement grew

to the point where the government's repressive approach was no longer sufficient to calm the situation, forcing it to negotiate with Anglophone trade unions and make some concessions.

To be more concise, this journal describes how the crisis actually started:

The current crisis began on 11 October 2016 in Bamenda when lawyers from the Northwest and the Southwest went on strike. Their demands, ignored until then by the justice ministry, were related to the justice system's failure to use the Common Law in the two regions. The lawyers demanded the translation into English of the Code of the Organisation for the Harmonisation of Business Law in Africa (OHADA) and other legal texts. They criticised the "Francophonisation" of Common Law jurisdictions, with the appointment to the Anglophone zone of Francophone magistrates who did not understand English or the Common Law, and the appointment of notaries, to do work done by lawyers under the Common Law system. A lack of trust in the government and the brutality of the security forces aggravated the problem and radicalised the public. On 8 November 2016, the lawyers mobilised hundreds of people for a march in Bamenda and reiterated their demand for the full restoration of the Common Law system as it was at the time of the federal system. They added a demand for federalism.

On 21 November, teachers went on strike as well. They organised a rally against the lack of Anglophone teachers, the appointment of teachers who did not have a good command of English and the failure to respect the "Anglo-Saxon" character of schools and universities in the Anglophone zone.³² At the rally, several thousand people joined teachers to express grievances ranging from the lack of roads in the North-west to the marginalisation of Anglophones. The police and the army violently dispersed the demonstrators. Several people were severely beaten, dozens of others were arrested.

(Cameroon's Anglophone Crisis at the Crossroads, Africa Report N°250)

Although bilingualism is stated in the constitution, implementation has been dangling ever since. The rate of bilinguals is very limited compared to monolinguals and there is no official benefit for being a bilingual till date and ironically, Francophones parents are now filling Anglophone schools with their children wanting them to study in the global language (English).

This situation is echoed by Kouega (2017) in an article entitled “The Benefits of French-English Bilingual Competence in Cameroon” published in the journal *The Voice: The Anglophone Problem in Cameroon: Focus on education*. Here, Cameroon is described as an officially French bilingual country but where the official bilingual workers have no value in the labour market. To carry out this survey, he designed a 6-item questionnaire to check the possible advantages that working Cameroonian French-English bilinguals have and that “officially monolingual” workers do not. Some 408 informants all competent French-English bilinguals working in both the public and private sectors in the city of Yaounde and a few other towns were contacted. He discovered that a bilingual worker is just like his monolingual counterpart with same salary and same work benefits. In fact, to him being a bilingual is a slogan.

In 2018, the same author gives the consequences of this poor or unequal partnership by declaring firmly that the failure to harmonise or sustain the two parallel systems, alongside economic and administrative marginalisation only worsened the problem. He further states that the Anglophones have complained of unfair representation in government affairs, marginalisation resulting from the unequal and ineffective application of bilingualism, the dominance of the French language, excessive centralisation, and the lack of development in the Anglophone areas, all of which put them at a disadvantage in competing for resources and opportunities.

The crisis, as it is now, has generated different groups with different ideologies: while some are in for secession, others are for federalism. Some want what *Africa Report* (2017) calls “diplomatic offensives”, while others put the emphasis on supporting Operation Ghost Town. They further reveal that there are also differences about whether to use violence, which are intensified by rivalries and the struggle for power and that several small violent groups have been formed. According to this paper, even the civil society like the church has done its best to try to solve the problem; Catholic bishops went further to publish their letter in the form of a memorandum, on December 2022, listing most of the Anglophone grievances.

The consequences of the war cannot be underestimated: According to *Africa Report* (ibid), “it has also caused social problems that were not anticipated by the strikers: for example, the boycott of schools has entailed extra childcare demands, which falls mainly on women, and

increases in juvenile delinquency, teenage pregnancies and school dropout”. Ajebe et al (2021) concur with Africa Report and add that much of this violence is targeted at local communities and, in particular, at schools, with pupils and teachers frequently facing attacks. They reveal that the Non-State Armed Groups (NSAGs) fighting the government adopted a school boycott/disruption was a strategy adopted in 2017 to apply pressure on the government as well as ‘ghost-towns’ and other spontaneous calls for ‘lockdowns’, especially on commemorated national days, sometimes lasting for several days. The crisis, has caused thousands to flee into neighbouring Nigeria, thousands more Internally Displaced, and loss of livelihood, among other unfortunate consequences. According to latest estimates, almost 3,000 people have been killed and over half a million displaced since 2017” (Ajebe et al, 2021).

Presently, writers have written so much on the crisis and its origin, and as we earlier said in our observation, Cameroonian film writers have as of now shown little interest in presenting the crisis in images. It is hoped that by directing and presenting the film on TV, social media and other platforms, both the government, the civil society and the population at large will finally obtain a peaceful solution.

1.2. Cinema and TV

Short videos on You tube and TV series have nowadays pushed people to leave the cinema hall since they can sustain audience and entertain longer compared to the time someone will spend in a cinema hall. The social media and television seem to have a greater audience compared to cinema hall. This said, television and other social media like You Tube seems to be the most adequate medium to promote integral education (Ruberto, R., 1974). Thanks to this, some countries such as France and Italy have made television a state monopoly. The televisual organization is funded according to a cannon that the T.V. owners are forced to pay as a compensation for the services they provide to the spectators throughout the year. It is the organisers that determine the rules and regulations governing the media. As a result, they tell the public what they want the public to know and not what it is. This is often influenced by the leaders in power or what Ruberto calls ‘the pressure group’; those who spreads propaganda to favour them and ‘blind’ the masses. According this same author, they play their role as the ‘opium for the people’. He, therefore, quotes Gramsci who affirms that the traditional school is an oligarchy, because it is addressed to a generation of men whose unique destiny is to govern the country.

1.3. The benefits of documentary films

One of the powerful tools of passing a message through its using documentary films. Over the years, documentaries have been used to change views and systems. In the USA, for example, a documentary was used to discourage the breeding of whales that paved the way for many sea parks organized to play with whales; a dangerous game that killed many. Director Gabriela Cowperthwaite, in the film “Blackfish” produced in 2013, uses shocking images and emotional interviews in order to discourage the captivity of some wild whales that was killing people. In the internet article “How the documentary Blackfish negatively impacted the marine park SeaWorld” posted on July 17, 2021 by World Animal Protection, Boissat led a study showing that the documentary Blackfish contributed to Seaworld’s decision to end its orca breeding program that favoured the setting up of marine parks. In her Masters’ program, she interviewed 26 key stakeholders with expertise on marine conservatives and found out that Blackfish led to negative publicity for SeaWorld and changed how people viewed marine mammal captivity. As a result, attendance at the park decreased. Online. [https://: www.worldanimalprotection.org](https://www.worldanimalprotection.org).

This clearly shows that documentaries can change the behaviour of people vis-à-vis certain situations. In a monograph entitled “How to write a documentary script” it is reported that documentaries have long been used as an instrument to inspire change in their audience, be it social change or inner change” (“How to Write a Documentary Script”. Online, <https://www.academia.edu/35639745>, page 6).

It is hoped that the present project entitled “*NOSO*” *Crisis: victimhood in Cameroon and Government palliatives* will have an impact on the government, the civil society and the entire community so that everyone can help to alleviate the situation of these Displaced in Cameroon.

Documentaries, especially realists do not only impact the society, families and even children within the family. Through documentaries, families can be united, children can turn away from their bad ways. This film genre can be used to stop some superstitious believes and myths that exist. Africa has long been considered as a forest with only animals living in them; This is because those who started producing documentaries on Africa only showed forests and animals. Fortunately, today, film production has evolved and expanded and African themselves can produce films about their continent. This has changed the view that Africa is a forest of animals.

Moreover, foreign film and even those from Africa, are mostly showing the suffering Africa full of war and famine. Today, TV stations like Aljezeera are going only for documentaries that depicts happiness. We believe this is a good start and, in some years, to come, this notion of ghettos, hunger and war will be pushed aside and more beautiful and joyful films shall be produced and project Africa as sunny.

Documentary films foster creativity and critical thinking. By acquiring accurate information on the field, it can go as far as changing the policy of a country. This is because, it mostly gets the first-person point of view, that is, real facts.

Furthermore, a very good documentary can make one think he or she is in another country. It enables the viewer to travel in the spirit just by watching real images that have been put together properly.

Documentaries can make one to be compassionate towards other people or towards a situation; when people watch such films, this can push them to become better citizens. This means that their relationship with people in the society will improve positively. This compassion can be observed in the film “Year Zero: The Silent Death of Cambodia” (1979). Year zeros broadcast in Britain had a quick public response where about 40 sacks of post and 1 million pounds arrived the studio in less than three days. A bus driver gave his week’s wage and many people of goodwill reacted promptly after viewing the state of acute suffering by Cambodians who survived the war.

Documentaries can attract investors, tourists, and businessmen into a country. This influx will increase the country’s GDP (Gross Domestic Product) and therefore boost bits economy.

In conclusion, the benefits of documentaries are numerous; they change views, educate, create some compassion, boost the economy, change policies and can even totally transform the minds of an individual.

1.4. The importance of location in a film

In filmmaking, there are a number of important aspects. Top of these is: Setting and location. One of the most important aspects of a successful production is the selection of a good location (Swift, 2018). According to a MasterClass offered online in August 2021, it is reported that “in filmmaking, the right location supports the narrative or the plot of the story and helps to create a believable world. So, we can’t discuss location, leaving out the plot.

Nicholas (2001) reports that the 'Plot of the story' is when a story navigates through branching possibilities to choose a path that will lead to a resolution. It is where every sequence in the film makes the next one inevitable because of their events and design in time. Every story needs to have a plot, no matter how small, to move the story forward towards a goal. Nicholas further declares that the scriptwriter must make event choices; what to include and what to exclude and place them in a particular order, creating unity between all the elements. All these can only be successful when done in the right locations.

This same author purports that even when the story portrays chaos, the plot is what keeps the audience on track. The plot always adheres to a 'controlling idea', which is the ultimate point that the film is trying to make. The plot of the film is designed as a larger whole by the scriptwriter. In many cases, the film starts a plot in one direction and then makes it change direction sometime during a film towards a completely new goal. For example; a documentary film that shows a lawyer trying to defend his young, male client could start off with a strong belief in the innocence of the man. Then, in the middle of the film, the lawyer could be presented with startling evidence that shows his client was guilty and he could actually try and have him convicted. This sweeping change that takes the film from one condition to a changed condition by the end is called the *Plot Arc*. The advancement of the plot must move together with the locations. Nicholas describes three types of plots:

- The Archplot: The Archplot is a classic plot design. It has well-defined characters that face situations outside of themselves. The progression is more social and external and the treatment is set in continuous, linear time. The Archplot has a strong sense of reality and there is a closed ending. The plot arc has absolute, irreversible change.

- The Miniplot: The Mini-plot is a minimalist form of archplot. It features trimmed, simpler elements with less fuss over the details. There is an economy of both design and treatment and audiovisual rules along with the rules of story are less rigidly followed. The elements of a miniplot can include internal or personal progression, an open ending and multiple protagonists.

The Antiplot: The Anti-plot reverses everything classical and contradicts most of the traditional elements of story and structure. The idea perhaps is to ridicule the very idea of formal principles. Although uncommon so far in documentaries, films with anti-plot are becoming more

popular. These kinds of films tend to be ambitious, revolutionary and even extravagant. Their elements often include coincidence, nonlinear time and inconsistent realities. Many films also have *Subplots*. These are smaller plots that make up different, simultaneous and, often contradictory, parts of a larger plot. Subplots are self-contained stories that adhere to the controlling idea of the film but also add a new, related dimension to the film. Most documentaries have one or more subplots as they often tend to deal with issues that are tied in with other issues.

There is no doubt that “Agile widow still up”, examined in Chapter Four, is a documentary that has an Archplot; Brenda, the main actor works jovially to survive until when external problems like the theft of her boss’s car is observed. The situation worsenes when thieves call her telephone number and tell her they know where the car is. Brenda is locked up and eventually, she loses her job.

Besides the good quality of the script and the plot unveiled by the main actors, it is the location that creates the world we all escaped to where we are moving in the movie theater. The production department must do a scout for its location. This is often the responsibility of the location managing team which comprise the Director of Photography (DP), the location manager and the film director. Location scouting, according to MasterClass (2021), is finding the real places to serve as the fictional locations described in a film screenplay. it is, in fact, finding the place to shoot. This is important as part of the preproduction process. To scout location, doing a script breakdown before will help to determine everyplace needed to shoot the film. However, there are some important factors to consider when choosing a location. These are elaborated by MasterClass:

- To scout location first do a script breakdown, this help to determine everyplace needed to shoot the film.
- Aesthetics: Does the space match the director’s vision and description of the Script?
- Distance: How far is the location from the main film office to access the feasibility of transporting cast crew and equipment.
- Permission: Do you have permission to shoot in the location?

- Cost: location has an effect on a film budget; the number and the distance will eventually influence the cost. Some locations can be very costly.
- Logistics: For each location, consider the logistics of filming there; parking, cell reception, electrical power source, space for craft services and bathrooms.
- Environment: examine the natural light, interior light, if any. Check whether there is any ambient sound. Is there a highway with moving cars and bikes? Check the climatic condition.
- Source Locations: the location managing team looks for places, it can be real estate or private houses and even government buildings that can be used to film.
- Scout: Move round to see the places to use. The director, the director of photography and production designer will visit the locations and take some pictures and videos. They also check the sound and lighting situation.
- Make sure you have all papers officially signed for each location obtained.
- Always have a notebook to note down specific information.
- Make sure you have the contact of each location owner.

(MasterClass, Dec 08, 2021)

Swift (2018) adds that better production scouting gives the director of photography (DP) the space they need to make a film incredible. So, the DP and location manager must work hand in gloves for a wonderful film. To her, finding a location scouting can be very challenging; the team in charge must make sure that the location is suitable for the film. That is, they must see whether the location can support the production such accommodation of cars, equipment and suitable power supply for production. The same author advises filmmakers for a close and cordial relationship between with the director and the DP. She further specifies that a good DP should work on how scenes should be blocked and framed to capture the mood and emotion that is needed.

Berta (2010) on her part declares that every movie director will tell you the correct film location could make or break a project. Besides the main actors and the good quality of the script,

it is the location that ultimately creates the world we all escape to when we are sitting in the movie theatre. HDbuttercup Venues (2017) concurs with Berta and holds that:

location scouting is one of the many important aspects of film making just as finding the right actors. It is just as vital in order to discover the perfect setting for your story. location should complement your story. Location scouting is as important as setting a strong acting presence on a screen. A location is significant vital enhancement for a movie total causal causative effect. It is very powerful persuasive tool for your movie.

(HDbuttercup venues, July 21, 2017).

The authors are just showing the readers how important location scouting is in a film production. Missing this out can be very catastrophic to a film project where a director or producer may find the loud sounds of running cars or bikes in his interview.

In the present project, the film described in our later chapter entitled “Agile Widow still up”, has a natural location and location scouting was done without the complete crew members; consequently, the mistakes are felt in the film. The documentary is an observatory one where the director relies on the natural environment of the main actor. Every scene takes place where the widow spends her life. Below are the various locations and why these places are important in the life of the main actor:

- Carwash

Our principal decor is the carwash site; this is where our main actor exercises her duty as a car washer. This job which can be termed as an odd job is not normally what Brenda would be doing if she were in her home town. Car washing is generally meant for men but this is a helpless mother and widow doing the work as her main source of income in a strange town just to survive. Brenda loves her Job and does it with diligence although in the end live does not favor her. It is at the car wash that Brenda faces a serious problem which eventually causes her to lose her job.

- Church

The church is important in that many Internally Displaced find refuge and help in churches. They believe that God is the only help they have in this time of loneliness and of dying need of help. The church members in Brenda's ministry helped her as well as other Internally Displaced in various ways; financially and especially spiritually by praying for them and encouraging them to resist the temptations of societal mishaps. Brenda is found praying to God probably for strength and good health and also singing and dancing in church, a way of thanking God for her life.

- Brenda's house and that of her 'new mother'

Brenda lives in a one room house with her three children. The room serves as her kitchen, parlour and private room. This tiny room depicts the suffocating nature of Brenda in Yaounde. In that one room house, she reminds us of all she has gone through since she arrived Yaounde. Even in her host house where she was living before, she was in a one room house with her three kids; Brenda's life has been a struggle ever since she started living with her land-lady (new mom). Apart from financial difficulties, it was not easy for her to cope with the landlady's children who were always quarrelling with her for intruding in their house.

- The tailor's workshop

The workshop is owned by a seamstress, who has been treating Brenda fairly since they met. Glory has been very helpful to Brenda even materially. She advised Brenda to go to the Governor's office.

- The Governor's office

Brenda is received and registered here as any other Internally Displaced is received at the humanitarian service of the Governor's office. The manager advises Internally Displaced persons on the steps to follow when they arrive in a new town and how they should behave in their new town. He verbally talks about what the humanitarian service is doing to help the displaced. This office represents the government of Cameroon and the measures they have put in place to take care of Internally Displaced. We wonder whether Brenda (who represents other Displaced persons) will benefit from all his words.

- The chiefs' house

The representative at the Humanitarian service at the Governor's office sends Brenda to the chief's palace for onward registration as an Internally Displaced living in the quarter. Brenda is equally registered at the chief's palace. This serves as a protection for Brenda who from now on feels secured in her host town.

- Roadside vendors

Brenda has been a hawker in Yaounde and so by filming roadside vendors, we are in fact presenting the various jobs these Displaced are exercising in Yaounde. In fact, the city of Yaounde is overcrowded by these guests doing petty jobs for survival just like Brenda.

-The Primary School

Brenda's children are at the primary school level. The "NOSO" crisis has affected formal education in the Anglophone regions. Many schools are closed and most families have sent their children to other cities where there is no war including Yaounde. The school enrollment proves that the population of school children in Yaoundé has tripled; the classrooms are mostly occupied by the IDPs.

-The Night Club

The night club serves as a contrast between Brenda who has taken the decision to work hard to feed her family and other IDPs who have decided to live a carefree life, drinking and smoking at drinking spots. We see young girls and boys dancing and drinking instead of making good use of their time.

Chapter One has examined the Anglophone problem to an extent, it has also discussed some issues about the benefits of documentaries, cinema and television and the importance of locations in films. Chapter two is explored below.

CHAPTER TWO:

METHODOLOGY AND THE TRAINING TRAJECTORY

This chapter takes up in turn the methodology (2.1) and the training stages (2.2).

2.1. Methodology and models in documentaries

This describes the various methods used in documentaries (2.1.1) and some models that exist in documentaries (2.1.2).

2.1.1. Methodology

There are various methods used in documentaries also called “documentary genres”. Some documentaries are political, some propaganda, sensitizing, some are discoveries. Political documentaries will talk about the governing body of a country or the way a ruler rules in a country. Propaganda documentaries sing the glory of a government or an institution whether it is doing a good job or not. Those that sensitize turn to moralize or teach and some others make us dream and imagine beautiful things. Whatever they are, they are discussed in the light of Realism, Naturalism and symbolism.

To begin with, realism is all about creating an illusion of reality. Realistic films give the impression that one is watching exactly what would have happened in real life. Realism was developed from earlier filming styles and movements. It is a type of filmmaking that calls for attention to the social problems. Realist filmmakers worked to create more believable stories and characters and to remove elements that felt unrealistic to move audiences (<https://Filmstyle.com>).

Naturalist believe that all things are simple and real and so people should be filmed in a natural environment. Nothing should be modified when filming the subject and so no change of behaviour should be observed just to make it interesting for the camera. Naturalist use natural sunlight to produce. (<https://Filmstyle.com>).

It is reported that Realism and Naturalism must be defined by their historical content. Naturalism is regarded as an offshoot of realism. Some scholars see it as a different school of thought altogether. Stromberg (1968) declares that realists were not defined by their "realism" in any meaningful sense. To him, these people were perhaps not realists at all.

Regarding Symbolism, Stromberg (1968) describes the revolution that took place in the 19th Century and stated thus:

In the 1880'S another literary and intellectual revolution occurred, this time against that of a generation before: The symbolists." Stylistically and philosophically symbolism and naturalism were at opposite poles. Reverting to romanticism in this respect, symbolists searched out extremely exotic subjects; they dealt with extremely exotic people. Rather than being a cult of the natural, symbolism was a cult of the artificial. The symbolists had more extreme ideas of evil than the naturalists: they saw evil within the human soul, even within God. The symbolists and decadents were also more alien.

From the above, symbolism has to do with the supernatural and the manifestations of evil often expressed through special effects.

A review of recent literature on the relationship between public awareness and the art of filmmaking shows that cinema has always had an essential role to play on social matters. An American film reviewer and screenplay writer, in a book entitled *Screencraft* wrote this: "Let us go deep into the social problems that are deeply affecting us at this moment! Let us probe the ignominy of our political system! Let us search for truth even if it is as deep as a well! For truth is truth to the end of reckoning!" (Karbalaetahe, 2020). This writer was simply saying that documentaries should be realistic and even naturalistic in nature.

Harrison (1916: 34-43) states that: “it is better if screenplay writers instead of writing iterated and formulaic scenes, pay attention to the more serious and important issues around them and write about those issues. Issues like the effect of war on the social fabric, the importance of the wellbeing of children and youth, the taxation system, the labour wages and so on” (Karbalaetahe, *ibid*).

Similarly, Nicholas (2001) expands on the different categories of documentary theories or what some authors have termed modes, genres or types. These are: Poetic documentary, Participatory documentary, Expository documentary, Reflexive documentary, Observational documentary and Performative documentary. They are defined below:

- Poetic Documentary

This type of documentary involves the people present in it, such as the presenter or the interviewees. It can be quite artistic. First seen in the 1920s, poetic documentaries focus on experiences, images, and showing the audience the world in a different dimension. The narrative is somehow loose. The ultimate goal is to create a feeling rather than a truth. For filmmakers, this approach offers a valuable lesson in experimenting with all the elements of documentary filmmaking by finding creative compositions, challenging juxtapositions, and different forms of cinematic storytelling

- Participatory Documentary

In this type, the presence of the filmmaker has an influence in all the events of the film. So, it includes the filmmaker within the narrative. This inclusion can be as minor as a filmmaker using their voice instead of that of the actors. The filmmaker directly influences the actions of the narrative. Some researchers argue that, due to their very nature, all documentaries are participatory.

- Expository Documentary

In this type of documentary, the characters or the filmmaker speak directly to the viewer, the main purpose is to change the people’s mind or make them think different, about an event.

In sharp contrast to poetic, expository documentaries aim to inform and/or persuade, often through omniscient. Nicholas (2001) says that, those looking for the most direct form of documentary storytelling, should explore the straightforward expository style. He adds that it is one of the best ways to share a message or information. He highly recommends checking this out if filmmakers have not yet done so.

- Reflexive Documentary

Reflexive documentary is the type of documentary that wants people to think and criticize an event or person in a different way. They are similar to participatory docs in that they often include the filmmaker within the film. However, unlike participatory, most creators of reflexive documentaries make no attempt to explore an outside subject. Rather, they focus solely on themselves and the act of making the film.

- Observational Documentary

This is where the filmmaker has a passive role, and tries to avoid any interruption in the people or animals' life that he is shooting. There are TV channels full of this type of documentary like National Geographic Channel and Animal Planet. The idea is shown to the viewer a real fact, like the behaviour of animals in their own environment. Observational documentaries aim to observe the world around them. These documentaries attempt to give voice to all sides of an issue by offering audiences firsthand information to some of the subject's most important moments. One of the most famous examples of this is Harlan County, USA, directed by Barbara Kopple. "It's raw, authentic, and the storytelling is immaculate as Kopple follows her subjects around with an objective view with a handheld approach and an empathetic lens" (Bill Nicholas, 2001). Bill advises filmmakers who are into this style of filmmaking to be sure they have a telephoto lens, to follow the action and be ready at a moment's notice to capture what's happening. This, to him, is the key to making a good observational-style documentary.

- Performative Documentary

We use the category of Performance to refer to the record of a dramatic performance (e.g., a concert or play). Performative documentaries are an experimental combination of styles expressed through the experience of actors and how the world reacts to this emotion.

Filmmakers oppose personal views to wider political or historical issues. This has sometimes been called the “Michael Moore-style,” as he often uses his own personal stories as a way to construct social truths.

However, these genres are interchangeable. Nonetheless, each filmmaker is free to choose any style that suits and is unique to him. As it can be observed, the present project falls under observatory documentary where Internally Displaced Persons are observed in their natural environments. A Displaced widow is seen washing cars in her natural environment, cooking food for her three kids, feeding them and sending them to bed. We also watch her singing and worshipping in church.

The present documentary entitled “Agile Widow Still up” falls under sensitization. It would have been propaganda if government officials had time to cooperate and presented their engagements during the crisis.

2.1.2. Models in Documentaries

This section tackles the different styles that have existed in cinema including documentaries. Nicholas (2001) purports that over the years, several documentary styles have evolved. He describes three that have emerged as the most popular. These are:

- Classical Cinema

Classical cinema provides clarity in the development of the plot. The actors help to make the plot progress and good editing enables a smooth film progress. It is considered as the most structured and traditional form of documentary. It makes use of very educative narratives. The filmmaker makes use of elements realism through his artistic style.

- Cinéma Vérité / Direct Cinema

Cinéma Vérité, meaning ‘True Cinema’ in French, aimed for an extreme naturalism, using non-professional actors, non-intrusive filming techniques, a hand-held camera, genuine locations rather than sound stages, and naturalistic sound without voiceovers. This style of documentary originated in the late 1950s and became more popular in the 1960s. The advancement of film technology contributed to promote “cinéma vérité”. Promoters of this school of thought broke the all the rules put into practice by the classical tradition.

- Documentary Drama

It is a mixture of the techniques of drama and the factual elements of documentary.

Real events are acted out by professional actors in controlled settings in an obviously constructed style. This came up at a time when it was not easy to shoot live events because the type of equipment that were available at that time. Today, film makers still make use of this technique. The docu-drama style has been one of the most controversial ones till date and many have questioned whether it is a documentary style at all. Docu-dramas were considered as fictional and so unrealistic because real facts were just being reconstructed as opposed to a realistic documentary with natural aspects.

(Nicholas, 2001).

The same author continues with the declaration that with the advent of documentary films into the worldwide, commercial films as well as their ever-expanding production in most countries of the world, no longer exist. More new styles are being developed each year with various genres existing such that defining a particular category becomes almost impossible.

Reality TV, for example, has stormed the world of television. To him, it does not matter what genres do exist, rather, the film genres have served to broaden our definition of the traditional documentary. Filmmakers and writers are better placed when it comes to distinguish these genres and styles of documentary films. Nicholas (ibid) advises filmmakers on what to do before embarking on the writing process.; They must know the various stylistic options available. They should be able to recognize the various traditional styles available as well as the modern ones.

Some writers have revealed that documentaries usually have a similar intention: to inform the viewer about something they might not already know and sometimes to persuade the viewer to have a particular point of view. For example, nature documentaries will often go into great detail about the life of a particular animal species to inform the viewer about the details of that animal's life but also to raise awareness about the fact that an animal is endangered and to persuade the viewer to donate money or change their behaviour to help save the animal (AFTRS, 2021). These authors describe the different techniques used in documentary. Each will have a different effect on the way the story reaches the viewer. Some of these ways of telling a story include:

- Narration: A storyteller tells us the information from off-camera via 'voice-over' while we watch the visuals. This style helps the filmmaker to share a lot of information while still allowing them to use visual footage.
- Presenter: One person is the face of the documentary, talking to the camera and sharing information as the film progresses. Interviews: People may be interviewed by the presenter, or they may just be interviewed straight to camera. Sometimes the interviews are even used as 'voice-over'.
- Dramatic recreations: The documentary will have segments of drama where people will re-enact what happened to show the viewer. These are often used in historical documentaries because no real footage exists.
- Still photographs: A slide show of still photographs will form part of the documentary and may have voice-over or music behind it.
- Observational – The camera rolls and we just watch it. There is no voice-over or narration of any kind – we see what the camera sees. This is often used for nature documentaries.

(Australian film television & radio school, 2021).

After discussing the models or styles, the following sub-section analyses the training stages.

2.2. The training stages

The training consists of two stages: the Initial stage (2.2.1) and the specialization period (2.2.2).

2.2.1 The initial stage

This is a two-year training programme that started in 2021 and has two sections: a primary training that takes place in the first year and the specialization stage which takes place during the second year. During this preliminary training, techniques of filmmaking were taught as well as other modules teach about filmmaking.

Experienced film makers took active part in the training; students watched and analysed various films from Europe, America and Africa and how these films concord or differ from each other. The training gave insights into the different types of documentaries and how society can be impacted through documentaries. We learnt how to write a synopsis, note of intent, director's note and others. Another important subject we did was distribution of films. This was very helpful for any film maker would like to sell what he has done. There are various documents required by a producer in film production; as students in film making, it was an opportunity to study all these files as well as rules defining author's rights.

Film directing was practical; students wrote and directed a 5-minutes' documentary. This was encouraging for a start and through this practical work, we came across experienced actors, thereby also subconsciously learning some acting rules and its relationship with film directing and other fields in film making such as script girl. During this period, students also watched and analysed various types of documentaries and fictions. They learnt how to use sound in filmmaking to produce special effect.

Another important point to note is the fact that Professional Masters' students in cinema had the opportunity to attend the Yaounde Film Lab which takes place yearly. This is a gathering that brings together cinema actors such as directors, distributors, producers and other experts. For about 10 days, they met, exchanged knowledge, trained and learnt. In fact, during this period, there were masters' classes, trainings, projections of films. Actors came with selected projects and were

lodged in one hotel where they worked on these projects within 10 days. The aim of this lab was to help directors and producers develop their projects to a point where they can pitch them professionally and attract donors. For 10 days they taught them how to write and pitch their film project. At the end of the training, they went online and pitched their film in the presence of international film producers. The best pitchers had their film selected and evidently, different prizes were awarded. These prizes all helped to foster the write up and development of the films. Every year, the Yaounde Film Lab selects 10 best films from different countries eligible for the film lab. The year 2021-2022 was more than fruitful; exceptionally, 11 projects were selected out of the 28 that were received. These projects were selected from the following countries: Cameroon, Sao Tome, Tchad, Gabon, Democratic Republic of Congo (DRC), Equatorial Guinea, and Rwanda. This was one of the most interesting moments during this training; It was, in fact, 'professional' during these 10 days. In general, the initial stage of the training was intense, educative and very interesting.

2.2.2. The specialisation stages

The specialization stage takes place during the second year. At this stage, each student is supposed to be taught in his specific domain. The field of study chosen by the present researcher was directing and scriptwriting. The researcher aimed at spending her life writing and directing films after the training. Some of the courses taught during the first year were well elaborated on the second year. Many more short films were written, directed and projected in the presence of some university lecturers and officials. It is thanks to this training that the present researcher has written and directed a 26-minute-documentary on Internally Displaced persons in Yaounde. Though these moments seem to be very short for the students probably because the courses were interesting, in general, the period of specialization was very enriching. Students can boast of mastering the three stages of production: preproduction, production and post production, though this is a gradual process that is obtained with experience on the field.

Chapter Two has analysed the methodology and the training stages. It has described the various methods used in documentaries some models that exist. Chapter Three carries out the review of literature in films and describes a film project.

CHAPTER THREE:

REVIEW OF LITERATURE AND AN OVERVIEW OF THE FILM PROJECT

This section reviews works on war films by film makers around the world (3.1). It then gives an over view of the present film project (3.2).

3.1. Review of war films

This section reviews war films including those that have laid emphasis on the displaced. In 1965, Fred Freed Len Giovannitti wrote and directed a 1h 30 minutes' documentary: "Oppenheime: The decision to drop the bomb" produced in 1965. The American president at that time, President Truman, in order to stop the war between American and Japan took the decision to drop atomic bombs in two Japanses cities: Hiroshima and Nagasaki. To him prolonging the war would instead kill many Americans and Japanese as well. Japan was criticized for invading a Chinese province and some embargoes were placed on her but it worsened its ties by withdrawing itself from the five-power treaty signed with major powers in the pacific and instead went further to invade Indochina because she wanted fuel in the East Indies. This made the relationship between America and Japan to get worse. War became inevitable. This is another instance of power display and scramble for materialism (fuel).

"Year Zero: The Silent Death of Cambodia", is a British television documentary film releases in 1979. In this documentary produced and directed by David Munro, John Pilger the narrator describes the horrible and detestable treatment Cambodians underwent during and after the war in Cambodia in 1970. Under the rule of president Nixon, Cambodia experienced a terrible war where millions of lives were lost. This was worsened by the rebel group khmer Rouge; local population mostly made of young children who were used to destroy many families (in schools, at home, at work, in the farm). In fact, their mission was called operation Zero life. The situation got worse after the war: Cambodians were abandoned to themselves and many died of hunger, malnutrition, diseases and no medical care. What makes things interesting, is the reason behind the abandonment.

Some years back, after the Vietnamese war in 1975, Vietnam was under constant attack by the Khmer Rouge (the rebel group) supported by China. So, when Cambodia was attacked, Vietnam blocked its Frontiers.

The West and the USA sanctioned them by putting an embargo on Vietnam. Due to this embargo neither the UN nor Red cross movement could help Cambodia; these people were abandoned to die. The only way to bring Aid to Cambodia was to pass through Vietnam and doing this will mean cooperating with them. American did not want to hurt China and the West. One begins to ask himself whether all these humanitarian services offered by the US and the West are actually there to help the masses.

“Why we fight” by Eugene Jarecki is a war film produced in 2006 that describes American policy on other nations. After the attack on the wall street Centre, America accused Afghanistan and also made the population believe that America was not safe because Sadam Hussein and Iraq has weapon of massive destruction and can destroy America any time. They voted at the assembly favourably to attack these countries. The American government did its best to make the population understand that they are not safe. This confirms Roberto’s (1974) assertion which says “they tell the public what they want the public to know and not what it is”. Public opinion holds that they are going to war for self-defense. Jarecki, in his film deploy propoganda phrases that the media use for public influence such as “once upon a time your home town was safe, but now it is possible for Iraq to strike your home right now! today! right now! (excerpt, why we fight). In reality, the director in his film uses government officials like Sen. John McCain and others to show to the world that America was, in fact, afraid to lose its oil reserves in Koweit and Saudi Arabia. Also, war is a profitable business to some companies and involves huge contracts.

“Blood Daimond” is a documentary that presents the insatiable nature of men. It is a TV series written by Bill Brummel and June Molgaard and produced by June Molgaard in 2006. In Sierra Leon, war broke out in and last just for long because of Diamond Smuggling in the area. Foreign super powers arm rebel groups who in turn supply them with a rare diamond found in Sierra Leon. War, in this case, is caused by human greed, self-centeredness and the scramble for wealth at the expense of human lives. Children are captured by rebel groups; they are tortured and forced to mine diamond under hard conditions. It should be mentioned that these rebel groups are encouraged by huge firms in Europe and America.

“Obama’s War” is a one-hour-frontline media documentary film written by Marcela Gavira and Martin Smith and aired in 2009. This film describes what America, during the reign of President Obama, did in order to fight terrorism in the middle East. In his effort to end the war in Syria as claimed, this instead led to an increase in terrorism. America attacked the Syrian government demanding that president Assad of Syria leave power partly because, according to them, Assad’s government is full of corruption and mismanagement. Martin Smith, through interviews with top military officials, reveals how they debated on these issues and intense moments interactions within the government. The film also explores the sad attack on Afghanistan and Pakistan in the name of fighting Ben laden and the terrorist group called “Talibans”. There were massive destructions of infrastructure, loss of human lives and many displaced. The American military on the battle field thought that by coming close to the people and creating relationship will help them, they will have more facts to fight the rebel groups and so they collaborate with the villagers showing love. They claimed to combat corruption and rebuild some infrastructure whereas their real motive is expressed by General Betrayals, Full Spectrum Operations, who says “at the end of the day, their mission is for the marines to fight and defeat the Talibans. Americans through Vally Nase, adviser to the American embassy claimed that the Afghan population were fed up with the corrupt authorities in place and as a result these people embraced the Talibans who promised them better conditions. Unfortunately, the war lasted longer than they thought leading to millions of displaced and loss of lives both on the American side and on the Syrian side. This is another war that shows the influence of super power on smaller nations, all out of personal interest- scramble for power and materialism.

“Displaced but not Defeated”, released in 2013, is a 28 minutes’ autobiographical film directed by a 16-year-old Colombian girl named Maria Ceballos Paz. Maria lived in displacement for 9 years due to the Columbian civil war where the paramilitary, the guerrilla groups and drug cartels have been fighting for a long time. Maria’s father was killed by the guerrillas when she was only 7. The family left for Cali where they lived with other displaced people. Maria uses interviews, close ups and very few camera movements to tell her story of how they spend their time in School, at home and in Church in Cali at the displaced center. In school, Maria shoots in the school campus and in class. In church, she interviews both old and young displaced people and at home, she introduces her family and shows the viewer what they do as a family when at home.

Maria shows that no matter their pain, they still find hope in some of the social activities they do like dancing and acting. In this case, the main actor is surviving in her milieu but in the present study, the main actor has difficulties coping in her new environment.

Director Ai Weiwei, through a documentary in 2017 entitled “Human Flow”, tells the story of refugees from many countries including Syria, Iraq, Iran, Palestine fleeing from war into Europe and other countries in search of safety. His film describes the tedious ways these people use to travel all the way from their unsafe countries passing through forests, crossing dangerous rivers and seas to get to their new settlements. It also depicts the deplorable conditions these displaced live in and how unsafe they are sometimes being driven away by officials from their host countries. Some of the refugee camps Ai Weiwei describes in his film are found in France, Italy, Iraq, Turkey, Jordan, Kenya, Germany, Bangladesh, Lebanon, Macedonia, Palestine, Greece, Lebanon, Hungary, Thailand, Afghanistan. In order to make the audience feel the impact of the situation, Mr. Ai makes use of 10 Camera technicians to manipulate drones, steady cams, folley, cell phones and cameras on tripod, to tell his story. We find various camera movements like zooms, diving shots, travellings to present not only the refugee camps and refugees in their struggle but also to show the rate of destruction in the affected countries due to war missiles. He also uses interviews of victims of war recounting touching stories as well as UN officials on tripod. Sound effects and sound quality helps to create more impact and make the viewer participate in the action going on. This is a heavy production that tells the stories of refugees; Ai’s point of view is different from that of the present study in that not only does it has a very large scope but it has to do with refugees where as in the present study, the researcher describes the situation of an internally displaced mother. However, the fact that the people all struggle for shelter and food both in the film “Human Flow” and in “Agile Widow still up” make their situation a little similar.

Another war film entitled “The distant barking of dogs” directed by Simon Lereng Wilmont, recounts the life of a 10-year-old boy who lives with his grandmother in a village somewhere in Ukraine. There is war, everyone is able to leave the village except this old woman and her grandson. These two have to overcome gunshots and bomb in order to look for food. We see the little boy in deserted farms looking for wood for his grandmother.

These two represents the helpless population, who suffer during periods of war for it is not only refugees that have problems during crisis. Those that live in war zones, especially children and are unable to run away, suffer the more.

The film “Carpeneum”, a thriller, directed by Nadine Labaki in 2018 describes the plight of refugee families; due to abject poverty, parents give out girl children about 8 years old in marriage. Little ones are forced to steal and bring home for the family to feed. Adult end up in alcohol consumption and in smoking. This is the case of Zain’s family, Mr and Mrs Selim. Zain, the little boy and main actor, had to run away from the house angrily because his younger sister, Sahar, has been given out forcefully in marriage. He further sues his parents in court for their lack of care and ask them not to give birth anymore so that the coming children should not suffer. Worse still he ends up in jail for killing.

Back to Cameroon, in 2021, Cameroonian film director TAMDIEU TCHINDJOP Basils took a bold step to follow a French association called “PARADE” to produce a 27 minutes documentary on the NOSO crisis entitled “CITE PERDU”. This is a 27 minutes documentary financed by the French embassy in Cameroon. Through archives, this film begins with an explanation of the causes of the crises. It situates Cameroon and gives a vivid description of the language situation. It then presents a French organization called PARADE which is doing its best to help some of the displaced persons in the West region of Cameroon, the Menoua Division. In collaboration with government authorities of the region, the director, through medium shots and wide-angle shots presents the efforts of the French association, Parade. It describes how it has helped the Displaced in education and self-employment opportunities like agriculture; The people were offered 5 hectares of land to farm. “Parade” met the population, talked with them and listened to their problems. The people were given the opportunity to express themselves in the film. Through interviews, the director presents the chief of the village, the French representative of PARADE and the displaced persons. This people of goodwill moved from quarter to quarter listening to the people and censoring them. The film exposes the horrible living condition of some Displaced in one of the quarters; through many close ups, we see how the people are forced to live in promiscuity and in very dirty places. However, hope is accomplished when thanks to this association, the people benefit from food, clothing and books.

This film is a propaganda; the government of Cameroon and the French are projected as helpers to the Displaced. This film would have been similar to the present study if the director in the present study had succeeded to get the people benefit from incentives from the government or other people of goodwill. The chief and government officials were met but no incentive was given though was promised. This is probably because there was only one family involved compared to “Cité Perdu” which had to do with an entire community.

From the above analysis, there is all evidence that most countries are at war for power, land and natural resources; it is in fact greed that is exterminating human lives. In most of the films, “Obama’s War”, “Why we fight”, “Year Zero: The Silent Death of Cambodia just to name these few, the most powerful countries precisely America is proving its supremacy over weaker countries. This is a situation where war is a deliberate action carried out for money, power and minerals. While these films describe the war front and how the super powers succeed to overcome their victims, the film in study dwells on the situation of the displaced during war. However, both the present study and the films reviewed reveals man’s insatiable scramble for money and wealth in general. War is seen as a motive to make real business no matter the cost in terms of human loss. These are the causes of millions of displaced around the world and what is happening in Cameroon. This work seeks to call on the government and well wishes not to forget that these people especially women and children actually need their help.

The above section has reviewed some films, the next one will describe the training models.

3.2. An overview of the present film project

In order to do this documentary, i began with an idea that i got when i met Brenda in church and after several encounters, she recounted her story to me. One day, I asked her if she can agree to say this in the presence of a camera and a team and she did. I made several visits to her place; we became closer than we were before and even her children were already used to me. In fact, we became like a family. Sometimes I would go to her place and we will cook together and eat as a family.

I also asked for permission from her boss to shoot at his carwash place and he accepted. I met all those Brenda cited during our conversations, talked with them and they were very excited to talk. As could not go out and shoot in the street, we got the university to produce an authorization letter that can permit us to shoot. This was very helpful especially with the chief's scene; without it, we would not have been allowed to shoot at the chief's palace. We then held several appointments and took along a crew and thanks to the shooting programme, we shot for five days.

Before going to shoot, we had made several trips to the different places and talked with the actors involved. When everything was set for production, we took a team made up of a cameraman, a sound technician accompanied by one of the professional masters' coordinators, Dr Yadia and went to the field for surveyance. This, in production, helps the technicians to know how to shoot and how to take sound or set the lighting on the shooting day. The director explains what he or she is expecting to have and the technicians see how they can deliver what they are told. This was done successfully.

Moreover, we designed a daily timetable that we gave to each crew member every shooting day. This plan contained the crew and what each person is supposed to do. It included the shooting venue and the period of time required for each day. A sample of the daily schedule is found in the appendix. We made sure we had put together all the equipment to use on the eve of the shooting; we tested the camera and made sure the batteries were charged. We also checked the sound equipment as well as those for lighting.

Shooting was in principle supposed to take place in five days but we extended it to seven days. We shot using a Canon C100 Camera and GH5 Camera which are all professional cameras. Before shooting we obtained an authorization from the University of Yaounde 1 this document was very helpful on the field. It was useful at MINAT and at the chief's palace. The sample of this document is found in Appendix 2. Our shooting plan was not really respected because in the course of the shooting, other scenes like that of the chiefs came up and we had to include them in our film. shooting was not easy because we left the house in the morning and came back in the evening. However, it ended up well. After shooting, we watched the videos to check any eventual mistake we may have committed on the field. The videos were recorded in three different devices for safety.

We were instructed to do all the work ourselves: Camera, sound, lighting. This was not very evident as we were not all very competent in all these domains. After shooting, we realized the sound quality was poor, we had to go back and reshoot some scenes. It was not easy to schedule and meet up with actors. Moreover, when we were ready, the equipment put at our disposal was not available. I had to look for an alternative. It was not easy to get a rendez-vous with the actors involved. Sometimes when they were free, the team was not available and vice versa. We however succeeded in reshooting some of the scenes.

After working with the MINAT's (Ministry of Territorial Administration) official, we realized we had to go to some other ministries for Brenda's case. Brenda is woman and a widow with three children. More still, her children did not own birth certificates. Brenda was working at a car wash without any contract and unfortunately, she was accused of theft. Three ministries were to be involved in Brenda's case if things went on well. These were: The Ministry of Women's Empowerment and the family (Appendix 6), the Ministry of Social Affairs (Appendix 5) and the Ministry of Labour and Social Security (Appendix 4), all in Yaounde, Cameroon We wrote and sent a letter to each of these ministries. Of these three, only the Minister of Women's empowerment and the Family (Appendix 7) reacted. Unfortunately, the official who had to attend to us, promised to call us. We went there twice to remind him of his promise but he still gave another appointment. In the meantime, our project was progressing. Till now, nothing has been done.

Our aim to go to these ministries was to see how these ministries take care of Internally Displaced people using Brenda as a case study. In one of our interactions with one official of the Ministry of Women's empowerment, I was told it is only at the regions that kits and birth certificates are issued. They don't do it in Yaounde. I expected a letter that will send us somewhere to go and do it to no avail. We shot and edited our film without Brenda benefitting from any of their services. We are still waiting to hear from the MINAT for the kits she will receive.

As crew members, we sometimes shot from 8 am till 9 pm, of course, with a break in between. Communication amongst us was not very good sometimes. Some crew members travelled when they could, some abandoned us on the field.

We could not put the videos in the computer after shooting because each and every one took his own course and went away which was not what we were supposed to do. As a result, some scenes got missing. Nevertheless, we got enough images to produce a 26-minute-documentary.

It is worth mentioning that all the actors who were interviewed in this documentary each signed a letter of consent, which was also translated for the benefit of those who did not understand English. This is an engagement letter attesting that you willingly accept that your image be projected in any country of our choice. Their telephone numbers were also required in case we needed more information from them after. Samples of the letters of consent are displayed in the appendix 8.

This chapter has tackled the literature review of some films and has provided an overview of the present film project. The next chapter describes the stages of film production including the production files.

CHAPTER FOUR

THE DIFFERENT STAGES OF PRODUCTION

This chapter describes the various stages of the film project, that is, Preproduction (4.1), Technical and artistic Production (4.2) and Post-production (4.3) and the problems encountered (4.4).

4.1 Preproduction

At this stage, after succinct observation and elaborate research on the topic to be treated, a file is composed (4.1.1) then the narrative structure is designed (4.1.2) and the profile of the actors (4.1.3) described. the financial considerations 4.1.1.6) which is made up of the budget (4.1.1.6.1) and the resource allocations (4.1.1.6.2).

4.1.1 The production file

The production file comprises of the subject matter (4.1.1.1), the synopsis (4.1.1.2), the note of intent (4.1.1.3), the director's note (4.1.1.4), the treatment (4.1.1.5), the financial considerations 4.1.1.6).

The writing process started when we met an Internally Displaced mother in church. She was also washing cars just near the church but what brought us closer was that we shared the same Christian faith. We used to meet in church and after the church service, we would stay back and converse. After several conversations, we came to realise that she was in fact an Internally Displaced mother with three kids who left the Northwest in 2017. Immediately, I got my film idea: Internally Displaced. I then went online and read about Displaced persons in Cameroon. I also search for online films on Internally Displaced persons. I drew from my school lessons and developed a project which I submitted to the teacher. After several corrections, we now came out with something acceptable, though. The various documents involved are: the summary, synopsis, note of intent, director's note, producer's note, financial file and a cover page.

We had several visits with the main actor, Brenda. We spent quite some time with her at her house and even helped in cooking when it was possible. This created a close relationship between I and Brenda. Today, we are like a family. Thanks to this film, I have created a relationship with other actors like the mother who hosted her, the MINAT official, her boss and the chief. This cordial relationship enabled us to do our film with ease. We exchanged several times with Brenda and talked to her and her kids on how to behave when the team comes to the field. We then wrote a script and drew the service sheet per day where we attributed roles to each classmate involved in the film project. We will begin by talking about the subject matter.

4.1.1.1 The subject matter

This film entitled “Agile widow still up” is the story of a young displaced widow who despite the ordeal she is facing in her new host environment, is able to work passionately in a car wash where she earns the money that enables her to take care of herself and her three children.

Through the main actor, Brenda, we bring out the impact of the “NOSO” crisis on women and children in Cameroon and government’s action towards the displaced which is in fact the topic of our essay. The film actually describes the life of an Internally Displaced widow in Yaounde, Cameroon and the way she lives in her new environment. It looks into government action towards the displaced in Cameroon.

As earlier discussed in our preceding chapters, according to the Crisisgroup.org of Africa (Report N° 250 / Africa 2 August, 2017), In an article called the “*Cameroon Anglophone crisis at cross roads*”, the Anglophone crisis dates back to the independence period. To them, this has been a poorly conducted re-unification which is based on centralization and assimilation and so has pushed the Anglophone minority to feel politically and economically marginalized and their cultural differences ignored. One of the major problems encountered is that of language. From research, only 20% of Cameroonians are Anglophones and the rest, 80% are Francophones. Due to this imbalance, some fields of work decided to strike and this became profitable to those who had been want to separate themselves from the francophone section of the country, which as we have indicated make up 80% of the country’s population. It is worth mentioning that much of these have been said when we discussed the background to the study. Below is the synopsis.

4.1.1.2 The synopsis: “Agile widow still up”

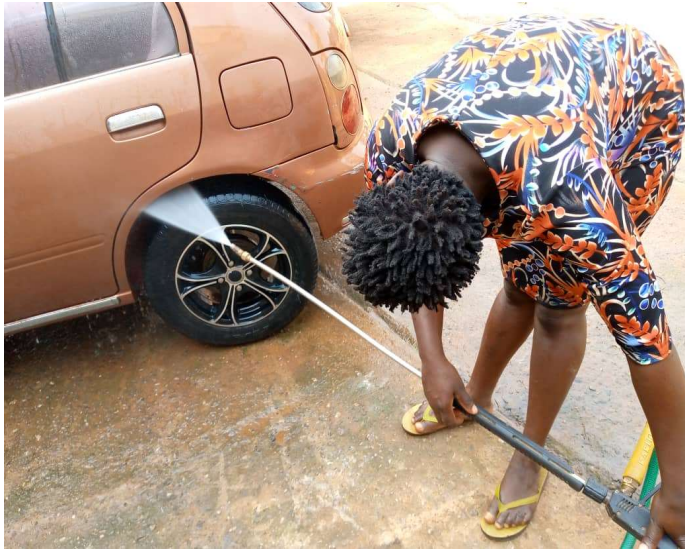
Bamenda, 2016; people are running helter-skelter, some are carrying things on their heads. Women are carrying babies on their back and holding those that can walk. Voices of children and mothers crying are heard. There are gun shots. Deserted villages! burnt villages! corpses lying on the ground! The wounded are on the hospital beds.

Mrs Brenda, a widow and a mother of three little boys, is one of these war victims. She will recount her story through a voice over. Due to the war, she left her home in Bamenda since 2017, one year after the crisis began and settled in Yaounde. Since then, she has been hustling from one job to another looking for money to feed herself and her children sometimes sleeping on the street, sometimes on people’s verandah.

The town of Yaounde is over crowded with young boys and girls who ran from the war. At night, the street seems to have become a land of no law. Brenda believed in herself. She didn’t mess up with her life but moved out there and fended for herself and her children from house-help jobs through puff-puff selling! Early 2021, she became a car washer thanks to the help of her boss and owner of the car wash, Mr Cletus with whom she collaborates. Brenda believes in God and goes to church every Sunday to praise God for all the good things he has done for her and her family.

The Cameroonian government has put in place structures to help these (Internally Displaced Persons (IDPs) but Brenda and other IDPs seem not to be aware of their existence. A discussion with these government officials will clearly examine the various structures put in place, their goals and what the Displaced persons should do to benefit from them.

4.1.1.3 The note of intent



It was a cold Sunday morning in the year 2020 when I saw a young lady entering the church. She looked weary and worried. She was casually dressed with a pair of local slippers on her feet. I had never seen her in church before. I greeted her after the church and we all went our way. She became regular and we became friends. One day, Brenda opened up to me and told me her story from when she left her home town and ran for her dear life to Yaounde. Brenda's story reminded me of my mother and siblings who ran in 2017 to the village and it wasn't easy for me in Yaounde to feed them where they were. We used to send them much money monthly and even so it wasn't enough. How was Brenda coping since 2016 that she left with her three kids? She knew nobody when she arrived Yaounde. She has lived in the street and in strangers' houses. Goodwill people she has never met before where she worked for them for free so that she and her children can eat and have a place to sleep. She toiled until when she came in contact with a job specifically reserved for men in Cameroon; Carwash. Brenda picked up this job and since then she has been washing cars. Thanks to this job Brenda can now feed her children and rent a house. She is not ready to compromise her new and lucrative job that has enabled her to start a house project. That is why in 2017, when the church contributed money and gave to Brenda to start her own business but this did not seem to be more lucrative and she abandoned it.

Although she is facing difficulties like accusation for theft, and ill health, Brenda constant smile and laughter can already tell that her new life is gradually wiping away her painful past.

Brenda's story is just one of the many that can be told. How many Internally Displaced are out there looking for shelter and food? Some have decided to engage in smoking, alcoholism, prostitution and drug abuse. Despite Brenda's problems, she has never given up. Her constant smile and joyful expressions contrast with her state as an IDP.

Due to this determination, love and passion seen in Brenda that contrast with what my family went through and what other war victims stranded out there are going through, I thought it wise to come out with a film that will unveil the situation of the Internally Displaced persons in Yaounde and to meet the Cameroonian government who has been doing its best to tell us how far they have gone with that best. Whether their goals are actually met as concerns these Displaced persons. Brenda will help us check with them what she could have done to meet them for help.



So far, the number of films on Displaced persons in Cameroon are far-fetched. People seem to be scared to talk about it. However, there have been many films on refugees and Internally Displaced person though we would mention just a few: Jou Pa Jou's short film in 2012 is a documentary produced in Haiti dwells on how aid is produced to refugees and IDPS. Alan

Thomson's Tv series is a documentary on refugees in America entitled "The Resettled" (2020). The director recounts the challenges faced by refugees in the USA. "Displaced but not defeated" by Maria Ceballos Paz as actor and director is a documentary produced in USA in 2013. This is the story of 16-year-old Maria whose mother ran away from a civil war in Columbia after her father was killed and has lived as a displaced for 9 years with her children and other relatives in Cali another city. She describes her life and that of her family in their host town.

This 26-minute documentary, we are recounting the story of an Internally Displaced mother and her children in Cameroon who ran away from a civil war in the Northwest and Southwest regions of Cameroon. She will be telling her story through interviews and interactions with people.

4.1.1.4 The director's note

“Aagile widow still up is the story of a young Cameroonian widow with three kids who ran away from war to another city named Yaounde. While in her new settlement, everyone will think she will cry and beg for food but this woman stands firm and strong and hustles for her future and that of her children. Brenda's determination and constant smile contrast with what she is actually going through. As the only female car washer in the city of Yaounde, Brenda's passion in washing cars brings us to the question of whether we as humans are not the ones responsible for our depressions or happy states. Although deep in her, all is not well because of her constant search for betterment, Brenda's outlook proves the contrary. This woman's story will catch everyone's' attention and that's why I could not resist bringing it to screen when I discovered her as my church member. No mother will resist hearing the story of a widow struggling to feed her three kids in all joy after abandoning her home because of war.

We will shoot on tripod especially when she is in church and at home and to a little extent at the car wash. Sometimes the camera will be held on the hand, this will justify her state of mind during her struggle period. We will mostly shoot early morning and in the evening due to the seriousness of the subject matter (Internally Displaced and survival). We will make use of close ups to make the audience feel and share Brenda's pains and those of Displaced persons in general. Some archives will give us a flashback of what caused Brenda's displacement. We will make use of the church choir in order to accompany Brenda in her joyful moments. Sometimes, Brenda will be left to discuss with other actors to the hearing of the audience.

Our main aim is to get the audience know what war victims are going through out there and also to let them know that one must not give up in life; no matter how difficult things may be, like Brenda, we should stand firm and always keep a smiling face.

I am presently a student in professional masters in Cinema in the University of Yaounde &, Cameroon. This will be my first time to write and direct a short piece of documentary.

I have a Ph D in sociolinguistics in the University of Yaounde I. I am a TV director with the Cameroon Radio and Television where i have worked for about 10 years. These experiences may seem to define me as one doing more of literature though, I think I will do this film better thanks to my close relationship with the actor and what I, as a woman, feel about the subject matter; women and children as war victims. In fact, I feel so strong about the stories of Internally Displaced persons particularly for women and children.

4.1.1.5 The treatment of the documentary

Here, we will describe the various venues where shooting was done: These are:

- The Church

This film begins with Brenda's voice singing in church. The voice of other choir members singing and beating drum. I will then vividly show the image of a bible on an altar, the choir members singing, the drum beater beating the drum, then we will now see Brenda singing. At the level, I will put the title of my film. The church music will fade out into the sound of a pressure washer. I will drive my camera to the Carwash.

- Car wash scene

A background sound of moving cars and moving bikes are heard as well as cars horns. Next, with a close up I will point at the car washer pumping water on a wheel. While Brenda is washing the car with all attention, I will make use of many close ups maneuvering between her hand and her face. This section will be very dynamic with emotional shots of Brenda who is very serious in her duty. Fade into black. Brenda is happily singing a chorus (what a wonderful God, what a wonderful God, he has done so many things for me...)

- Archives

Then there is a moment of silence! In a voice over, Brenda recounts the bitter experience she went through until she arrived Yaounde: What she saw, who she left behind. Who she travelled with? Whether she has ever experienced war before? Where did she go to when she arrived Yaounde? Did she have a family here in Yaounde where she was running to?

How has she been coping all this while? As Brenda is speaking, archives images will be running through: shootings in the neighbourhood, people running away from the war with their belongings, children in the hospital, deserted villages, burnt villages, houses and cars with bullets holes.

- School

Our Camera will go and wait for Brenda's children at closing of the school and accompany them home This will be a moment to discuss with the children and let them express themselves. The children will meet her at the carwash and wait for her till she closes work.

- Car wash: Brenda interacts with others

Here, we will make use of close -ups and most often and counter diving of Brenda talking to the other boys washing the cars. Still on a tripod, Brenda will continue with the washing. A life interaction between Brenda and a car owner will be heard. Brenda is nearby another car; her boss is sitting at a corner opening a book. At short focal, Brenda will be blurred and the boss seen opening the book. Brenda will move to where the boss is and the two in a medium shot will be conversing (auditing).

- Brenda's House (01)

From the car wash, with our camera on the shoulder, we shall drive on a Bike to Brenda's house. She will cook, feed her children and also eat. With close ups, we will film the action of cooking and eating. After eating, Brenda will have a moment of silence, take a deep breath and this will be a moment for her to rethink her life. On her bed, while going through her photos, Brenda will tell us the challenges she has faced as an IDP specifically at her place of work. We shall also hold a general discussion about war. She will tell us whether it is her first experience. How she finds war and what can she tell those who only watch on Tv. She will also tell us what are her expectations.

- Brenda's visit

Brenda is interacting with a family. She tells us how the mother housed her and her three kids. On a tripod we will take the medium shot of Brenda conversing with a woman and her children

- Brenda's house (02)

Her children are moving around. She picks a few dresses, gathers a few things, wash the children. Prepare breakfast and serve them. They all dress and leave for church. Brenda will talk about her relationship with the church and with God.

- In Church 01

We shall follow Brenda and her children to church where she spends her happiest moment. She will sing and dance some melodies accompanied by drum beats. The church leader will call out other IDPS.

Leader: "Let's pray for those who have ran away from war. Let them find peace, love and strength. Let us also remember that they need our help. Praise the Lord!". The church has been of great help to Brenda both spiritually and materially to its little extent. Brenda is not the only IDP in church. There are other members who find joy in coming to God's presence.

- In church 02

Brenda is in church; she gives her testimony. After that there are songs accompanied by the church band. She joyfully dances with the other members of the church.

- Carwash

Brenda goes back to her place of work. She is surprised to meet her boss on the venue. She looks at the boss, looks at the main road, looks again at the boss and contemplating.

4.1.1.6 Financial considerations

The financial part of this project can be divided into various parts; expenditure started at the level of developing the project in writing. Some secretarial duties that were done required some money to type and print.

Although we spent some money, all the material we used such as camera, sound and lighting came from TARA Group, the production company. It is only when we had to repeat some parts of our film that we had to hire this equipment elsewhere. We did that just for two days.

Also, TARA Group put a car at our disposal and we had to fuel the car and shoot for five days but for some circumstances we shot for seven days in all. Feeding was covered by us the student during these five days of shooting. Visiting the actors and taking them to places was financed by us. Some scenes like the church scene where a birthday was organized was also financed by us: We bought food for the church and we spent to organize the birthday. We also bought gifts for four actors: Brenda; the chief, Brenda's boss and her Host mother in Yaounde. This section is made up of the budget (4.1.1.6.1) and resource allocation plan (4.1.1.6.2).

4.1.1.6.1 The budget

The budget includes the rights and artistic cost, crew salary, social charges, Equipment, post-production and laboratory, insurance, financial fees such as communication and secretariat work, and including miscellaneous. The figures are displayed on Table 1.

Table 1: The budget	
AGILE WIDOW STILL UP	
Produced by UY1 & Tara Production	
Directed by	Claire Solange EMALEU
Genre	Documentary
Duration	26
Support	DVD
Shooting venue	Yaounde, Cameroon
Preparation	21 days
Shooting	7 days
Video Editing	14 days
Sound editing	5 days
Mixing	3 days
Colour grading	1 days
Total	49 days

SUMMARY OF ITEMS		
1	RIGHTS AND ARTISTIC COAST	1000000
2	CREW SALARY	1787000
3	SOCIAL CHARGES	/
4	EQUIPEMENT (CAMERA AND SOUND)	525000
5	POST-PRODUCTION-LABORATORY	575000
6	INSURANCE (DIVERS)	/
7	FINACIAL FEES (COMMUNICATION, SECRETARIATSHIP)	127500
8	Miscellaneous	30000

9	Distribution				
	Contingency (7%)				
	General expenses (10%)		4,004,055		
		Tva	40,445		
		Total	4,044,500		
DETAILED ANALYSIS					
	DAYS	UNIT AMOUNT	TOTAL AMOUNT		
1.	AUTHOR'S RIGHTS AND COSTS				
	RIGHTS				
		Author rights	package deal	400000	400000
		Author rights (director)	package deal	200000	200000
		Original Music	package deal		
		Footage (pictures and cards)	package deal	150000	150000
		Translations	package deal	250000	250000
				1000000	1000000
2.	CREW SALARY				
	Scritwriter & Director	7 days	package deal	50000	350000
	DOP	7 days	package deal	35000	245000
	Sound ingeneer	7 days	package deal	35000	245000
	1st Assistant Cameraman	7 days	package deal	20000	140000
	2nd assistant cameraman	7 days	package deal	20000	140000
	Editor	7 days	package deal	25000	350000
	Sound mixer	7 days	package deal	20000	100000
	Driver	7 days	package deal	10000	70000
	Fuel	7 days	package deal	5000	35000
	Feeding	7 days	8 persons	2000	112000

				222000	1787000
3.	SOCIAL FEES				
	Equipments				
	Rights				
	Director				
4.	EQUIPMENT				
	Camera and accessories	7 days package deal	25000	175000	
	Sound (location)	7 days package deal	25000	175000	
	light	7 days package deal	25000	175000	
			75000	525000	
	Amount Actually spent	/	20000	20000	
5.	POST PRODUCTION - LABORATORY				
	Memory card 64 gigas	1	35000	35000	
	Hard drive 1000 gigas	1	50000	500000	
	DELL Editing machine	1	4000000	400000	
	Sound editing and mixing	6 days package deal			
	Graphics with technicians				
	Graphics & subtitles (Pidgin English-English)	1 day package deal	50000	50000	
	Master DVD	20 copies	2000	40000	
			537000	575000	
6	INSURANCE				
	Insurance (material)				
	Insurance (crew)				
	Lawyer				
	Accountant				

7.	FINANCIAL FEES (COMMUNICATION, SECRETARIATSHIP)	30000	30000
	Cooking	10000	10000
	Birthday Celebration	35000	35000
	Gifts	52500	52500
8.	MISCELLANEOUS	30000	30000
	Screening		
		157500	157500
	TOTAL (without tax)	1991500	4044500
	NB: It should be noted that this budget is just an estimate we could spend. The amount actually spent is 79500CFA		

4.1.1.6.2 Resource allocation plan

The resource allocation or financial plan refers to the various channels the producer uses to get finances from donors. This can be in the form or cash of kind; that is, offering a hall that may have cost you 500.000 frs, for example. The amount required is 4.887000 (Four million eight hundred and eighty-eight thousand francs). The findings are presented on Table 2 below:

Table 2: The financial plan

UY1 and Tara production			
Presents			
Agile Widow Still Up			
26' Documentary			
Directed by Claire Solange EMALEU			
Amount required for production: 4.887000 (Four million eight hundred and eighty eight thousand francs).			
Production house	Task	confirmation	Amount
Tara Production	Equipment, crew and post production	confirmed	2887000
TV5 Afrique	Broadcast space	To apply	
CCF (French Cultural Centre)	Projection hall	confirmed	500000
Canal Olympia	Projection hall	confirmed	500000
CRTV	Broadcast space	confirmed	1000000
Total			4887000

Four million, eight hundred and eighty-seven thousand francs.

Table 2 above indicates that the technical crew and post production was taken care by Tara production and it is estimated at 2887000 (two million eight hundred and eighty-seven thousand francs).

The film is to be projected at the French Cultural Centre (CCF) and at Canal Olympia and the cost is estimated at 50000frs (Fifty thousand francs) each. We estimate the broadcast space at CRTV at 1000.0000frs (One million francs) because we would want it to be aired more than once.

4.1.2 The narrative structure

This has to do with the story line; how the character involved in the film from exposition to climax to denouement or falling action. There is the traditional three act structure (Act I, Act II and Act III) and five points plots. The three acts are:

- Act I: Exposition

This act introduces the setting of the story; the film begins with Brenda in her natural environment doing her work (washing cars). This first part of the film informs the viewers about Brenda and her family, why she is where she is and what she is out for. Will she succeed to maintain her zeal to her work and take care of her family?

- Act II or Climax

At this level, the protagonist faces a lot of obstacles. Her problems increase and she does everything in her capacity to find solutions to them. Brenda loves her job which she is about to lose it because she is accused of theft. As she is trying to prove herself innocent, she is accused of disrespect and cheating. Will Brenda get out of this? Will she give up the work? Or will she forge ahead?

- Act III or Denouement

This section gives the solution to the protagonist's problems. She gets out of the cage she was in. Brenda finally loses her job at the carwash but not her ability in life. She moves higher in her life and go for a more profitable business, that is, the whole sale of potatoes in bags; selling of cow skin in huge amount thanks to her ability and agile mood.

These three traditional acts can be subsumed in five plot points. These include:

- Inciting incident:

This introduces the main conflict that threatens the normalcy; Brenda is a displaced widow with three kids who has to work to survive in her new environment.

- lock in:

The protagonist becomes locked in to face the main conflict. Brenda is in a new town where she knows nobody and she is struggling to do petty businesses to survive.

- First culmination:

The midpoint where the character finds a solution that might work. Brenda is at the car wash doing her best to maintain her job at the car wash to take care of her family.

- Main culmination:

The climax of the screenplay where the peril and the magnitude of the conflict seems to overpower the protagonist. Brenda is working at the car wash to feed her children and at the same time she has to defend herself concerning certain accusations against her.

- The Twist:

The final culmination and change in direction where the plot and subplot collide. Brenda is sent away from the carwash but she does a business better than the car wash; Brenda buys and sells potatoes in bags.

The style used to produce this film is the first point of view; Brenda, the protagonist recounts her story as an Internally Displaced in Yaoundé, the problems she is facing at her job side and how she frees herself from the problems faced. This give the spectators the guarantee that the story is a-true-life story; it is immaculate, authentic and not fictional. Here, we the filmmaker, are passive.

The director used a lot of close ups when Brenda is washing the car to follow the action and is ready to capture all what is happening. Most often, the camera was handheld to make the audience to actively take part in the washing of the cars as they are watching the film.

4.1.3 The profile of actors

The actors and who they are in the film is described below:

- Brenda NGWEH NJI: she is an IDP widow in her early 30s living with three kids. She is the main actor. She earns her living as a car washer. She tells her story through her interview

- Emilienne NGUEPNANG: Brenda's new Mother. This mother who is probably in her late 60s helps Brenda when she can no longer pay her rent. She moves from the status of Brenda's landlady to that of a mother. She hosts and feeds Brenda and her three kids.

- Shantine FRI NDANGO, Brenda's friend, a seamstress. She is a young lady in her early 30s. she helps connect Brenda to church and she advises Brenda to go to the governor's office for help.

- Paul ANCHANG: MINAT official at the humanitarian service.

He is the head of the humanitarian service at the governor's office. He advises Brenda and other IDPs on how to live in their new environment. He also informs Brenda of the Humanitarian kits offered by the head of state and promises hers will be given. He advises Brenda on the advantages of being registered at the chief's palace and sends her to go register there.

- His Majesty BOUBA GOULO: quarter head.

This chief is a government officer in his 50s. He advises us to go to another chief (his Majesty Jean MVONDO, a 3rd class chief) because his place is not where Brenda should be registered.

- His Majesty Jean MVONDO: 3rd class chief.

Brenda meets Mr Mvonda, a retired government worker. He receives Brenda and promises to call her for any gift from well-wishers.

-Nicole TETUH ENDAM: Brenda's Boss.

Mrs Tetuh is married to Mr Tetuh the car wash owner. In the absence of her husband, she is the controller of the car wash and therefore Brenda's boss. She is married with four children. When she realizes she is a victim of circumstance, she stops Brenda's job at the car-wash after a quarrel between Brenda and a bike rider at the workplace.

- Melvis LILEN: Evangelist.

She is the evangelist in a church. She conducts church services and heads the department that gives help to the needy.

- Elvis MBONJEM NKEMANJONG: Class six teacher, GEPS (Government English Primary School) Etoug-ebe Yaounde and Aaron TAKA ANYAM: Headteacher, GEPS Etoug-ebe Yaounde. These two inform us on the new development in their school due to the 'NOSO' crisis.

4.2 Technical and artistic production

The technical and artistic production is made up of the technical part (4.2.1) and the artistic part (4.2.2).

4.2.1 Technical production

This entails the camera, sound, lighting, editing machine.

The cameras used for the production came from two different sources. From Tara production, we had Canon C-70. When we had to reshoot some scenes the camera at Tara was not available so we got a Lumix A5. These two cameras are very professional for film production. They produce quality images. Both cameras each had a tripod. The Canon C-100 had a waterproof manufactured by the students with the help of the teacher. This water proof was meant to prevent water from touching the camera in case of rain. This canon had two zoom lenses (long and shot focus)

The sound equipment included a perch (Sennheiser HD25-1), 2 XLR male and female cables (a directional microphone (Cardioid). The mike was attached to the perch thanks to the XLR cables and this was used to get the sound. A lavalier was also used when we wanted to conduct some interviews. A gaffer was not used because our interviewees were mostly seated; they were not mobile. There was an anti-wind cap to prevent wind from obstruction the sound taken from the microphone (which has a very high sensitivity).

We also had a sound mixer. This is a recorder that eases work on the field. It helps to take the best sound you can ever wish to if well calibrated. It can record in stereo, if you wish.

Lighting: There were three lamps available for us to shoot our film: these were very sufficient to light a dark area although we didn't always make use of them when necessary.

Editing was done with the editing program called "premier Pro" 2020 version. The editing machine called Laptop Brand: DELL Inspiron 15 that was used to edit has the following characteristics: Processor: i7 6th Gen two hard disc., RAM: 24GB, DDR4 Memory, and dedicated Graphics: NVIDIA 960 GTX 4GB. Storage: 2 Hard Drives of 500GB each

4.2.2 Artistic production

By this we mean the style in which the director used to shoot and produced the film in close collaboration with the crew. We went on location shooting and I explained everything to the cameraman; how I wanted him to shoot the actor as she washes the car. We used a variety of shots from extreme close ups, close ups, wide angle shots to shoot the documentary. In order to bring out the storyline, we used archive images, interviews and other observatory shots to recount our story. In this observatory work, the actor recounts her story as an IDP. Other people connected to her come in just to confirm or counteracts what she says. All these help in the development of the storyline. Below is a view of the various shots designed for the film.

Table 3: Technical breakdown of “AGILE WIDOW STILL UP”

Visuals	Audio
<p>DARK IMAGE</p> <p>INT. CHURCH SERVICE. NIGHT Brenda in a Church service: Brenda is singing and dancing in Church. The choir joins her. The drum beater is beating the drum as they all sing. There is a bible on the altar</p> <p>close ups (CU): - altar, Bible - Close up Brenda’s face singing - Wide angle (WA) choir members singing WA: church members Medium shot (MS) drum beater CU: Drum beater’s face CU: drum MS: Technician and his computer CU: Technician -Title of film</p> <p>FADE IN</p> <p>EXT. THE CARWASH: DAY Brenda is washing a car singing joyfully. Her children return from school. They go and sit on the rest bench. She hands the key to the house to the eldest and gives 50 frs cfa (0.08 Euros) to the youngest.</p> <p>-Cam on Tripod: Wide angle view of the road. Amongst the cars rolling, a very dirty car is spotted out. Camera on Tripod: -Extreme close up (ECU) of car washer splashing water. -Close up a front car -Close up of the car tyre -Close up of buckets of water -Close up of feet in boots -Close up of Brenda’s face washing a car joyfully. MS: The children going to sit on a bench</p>	<p>DARK IMAGE</p> <p>-Choir singing and drum beating</p> <p>Same sounds</p> <p>FADE IN Sound of choir fades into sound of water splashing from the car washer</p> <p>Ambient sound of a busy road</p> <p>CONVERSATION: Voices: FIRST CHILD: Mama good afternoon</p>

<p>Brenda admires them and answer their greetings. Then continues with her work.</p> <p>-Plan poitrine: Brenda -MS: Children on the bench</p> <p>She then stops working and meets them on the bench.</p> <p>-MS: Brenda (Brenda sends her hand in her pocket, brings out the house key and gives the eldest). Brenda takes out a coin, looks at it for some seconds and hand it to the youngest.</p> <p>-CU: Key -CU 50frs coin -CU: youngest son -CU: younger son -plan Taille: Brenda and her children</p> <p>She sends them home and they leave.</p> <p>She sits on the bench and contemplates. Brenda in a voice over recounts her life over archives images, from her home town till when she arrived Yaounde.</p> <p>ARCHIVES Archives of the civil war scene -shootings in the neighbourhood - people running away from the war with their belongings -MS: Brenda wiping the car Archives of the civil war scene - children in the hospital -burnt and deserted villages - houses and cars with bullets holes</p> <p>CUT</p> <p>INT. SCHOOL /CLASSROOM The teacher is writing on the board and teaching in an overcrowded classroom. -MS: Classroom -MS/CU: pupils</p>	<p>SECOND CHILD: good afternoon.</p> <p>THIRD CHILD: good afternoon.</p> <p>BRENDA: Wuna welcome!</p> <p>THIRD CHILD: mama I am hungry.</p> <p>THIRD CHILD:(insistently) mama I am hungry!</p> <p>SECOND CHILD: mama where is my own?</p> <p>BRENDA: ah! wuna go, I get work!</p> <p>Silence (just background sound of a busy road). BRENDA: (aloud to herself) how long will this continue? How long?</p> <p>Answers will be used in a voice over QUESTIONS: 1. When did you leave Bamenda and why? 2. Can you recount what was actually going on when you ran away? 3. What have you been doing since you arrived Yaounde? 4. You went back to the village for a funeral. Tell us about your journey to the village! Was there any problem on your way?</p> <p>ambient sounds of the war</p> <p>CUT</p>
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<p>EXT. PRIMARY SCHOOL/REFECTORY A Flag is hanging on a pole! School children buying and eating food. Some are sharing and some refusing to share.</p> <p>-CU: flag -MS: compound -Taille: different shot of pupils buying and some eating -CU: shots of different pupils -MS: sellers</p> <p>FADE</p> <p>EXT. STREET/YAOUNDE: DAY Hawkers are selling various things on the street. Some women are moving with dishes on their head. Some people are holding articles. A child is selling pear, another banana.</p> <p>-Camera on shoulder taking various shots from wide angles to MS</p> <p>CUT</p> <p>EXT. THE CARWASH: DAY. Brenda is washing a car and discussing with other boys. A car washer calls one child selling banana and buy for the car washers including Brenda. They all eat</p> <p>-Medium Shot (MS): Other boys are washing cars by -MS & CUs: Brenda washes various parts of the car -MS: a plate of banana on the head of a boy -Plan poitrine: Clovis -WA: A young boy is selling banana moving on the main -shoulder and over the shoulder shot between Brenda and Clovis -CU/ MS: Brenda she stops singing, switches off the engine of the washer and starts wiping the car with a clothe -ECU: Brenda's face</p>	<p>Ambient sound of a classroom -Itw of school teacher: 1.How many children do you have in class? 2.What was the figure five years back? (<i>Bell rings</i>) Sound of bell fades into the crowded children rushing out at break.</p> <p>-Ambient sound of a primary school</p> <p>FADE</p> <p>Ambient sound of busy road</p> <p>CUT</p> <p>CONVERSATION: CLOVIS: (<i>looks at Brenda</i>) Brenda, you know say I like for see you when you di wash moto? BRENDA: shut up for dey begin di work!</p> <p>LITTLE BOY'S VOICE: Banane eeeh! Banane eeeh!</p> <p>CLOVIS: (<i>shouting</i>) Hey! banana ! (<i>louder</i>) Banana come!</p>
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-CU Brenda with a piece of clothe
MS: Brenda wiping a car first inside and then outside.
-CU: plate of banana
-CU: Brenda eating banana
-CU Clovis eating banana
-CU banana peeling in a bin

They all laugh as they continue to eat their banana.

CUT

EXT. THE CARWASH / BENCH: DAY.

Brenda is talking with her boss. Looking at a book with writings and figures in them.

-MS: Brenda and the boss talking
-Plan taillie: Over the shoulder shots Brenda and her Boss
-CU: Brenda
-Poitrine: Boss
-CU: Book

CUT

INT. HOUSE. KITCHEN. NIGHT: BRENDA is in the Kitchen cooking. We will help Brenda in the kitchen while discussing with her as she cooks.

Our camera will from time-to-time film Brenda and I conversing.

-CU: Boiling water
-CU: fresh vegetable
-CU: Tomatoes
-CU: Meat
-CU Palm oil
-CU: A pot of fufu is being cooked on the fire.
-MS: the kitchen floor
-MS: The children are playing on the other side
-CU: Brenda's face sweating
-MS: Brenda picking vegetables
-MS: Child playing
-CU: child playing
-WA: Brenda serves the children and herself. They all eat.

After eating, we converse again

CLOVIS: (to Brenda) Only the way you look beautiful today noor, I must buy you banana today!

BRENDA

Hmm! Wonders shall never end! (*looks at him*) so you fit buy something so give man?

CLOVIS: leave that story, I di tell you say you beautiful you want change topic. (*bites banana*) Say Thank you!

BRENDA: (laughing) Thank you!

CUT

CONVERSATION

BRENDA: Na moni this way I don work for the past 2 months. I don di pay clovis everyday. The money left 150.000 frs. You go then pay me from this one. Takam (*hands some money to him*).

Mr T: you no owe anyone from this? Na only ya salary go comot from here?

BRENDA: yes patron!

CUT

CONVERSATION 1:

BRENDA: I beg no spoil ma njamanjama. No so them di fixam? Njamanjama don dear suteeh!

MAN: prizes have doubled on the market. How much did you buy the vegetable?

Brenda answers

-And the meat?

She answers!

FADE

INT. CHURCH SERVICE. NIGHT

Brenda, her boss and others are discussing the theft case

On Tripod, our camera will film the different people talking.

INT. MOTHER'S HOUSE /PARLOUR. DAY

Brenda pays a visit to a mother. We ask mother questions. Then she and Brenda converse.

Brenda recounts her accusation the mother. She tries to console Brenda who is crying.

-MS/ Poitrine/CU: Over the shoulder shot between the two

CONVERSATION 2:

MAN: What do you think about love?

Do you feel you are loved by your family? Do you have met in Yaoundé, have they showed you love?

BRENDA: answers

MAN: (smiling) You are young and beautiful. Since you have been here, have you got any one whom you have sincerely accepted as a friend? I mean an admirer? Someone who loves you?

BRENDA: answers

MAN: coming back to your family?

- Do you have anyone you know that has died in the war in the NW and SW?

- How did they die?

-What do you think about war?

-Had you ever witnessed war before?

-Are you ready to go back to Bamenda?

-Why? She will talk about her problem with her boss and her health issue.

FADE

GENERAL DISCUSSION AND ARGUMENT.

PHONECALL FROM ABROAD BY THE PROPHETESS

ITW

INT. CHURCH SERVICE. NIGHT

Brenda and other Christians are in church. Many IDPs are present today in church. They are worshipping. Brenda is also singing in church, accompanied by the choir and drum beat

- Plan taillle: LEADER
- CU: leader
- WA : faithful/ Church members
- MS : members
- MS : IDPs coming out
- CU : some faces of IDPs
- Poitrine IDPs speaking in turn
- MS: Choir/ Drum beater
- MS: Brenda and her Children
- MS: THE IDPs come out standing in a line.
- WA: all move to their seats accompanied by a praise song

CUT

INT. TAILOR WORKSHOP. DAY

Brenda, Glory and others are discussing about the criteria to be registered and taken care of as an IDP.

- Plan Taillle: Glory is singing and sewing
- Poitrine: Glory talks
- MS: SISTER A talking
- Poitrine: SISTER B talking
- Poitrine Glory: talking
- WA: All talking
- CU: Brenda worried

CUT

QUESTIONS:

- How did you meet Brenda?
- How can you describe her?
- Who is she to you? Are you happy with her?

CONVERSATION:

BRENDA: You know say my patron di suspect say na me I don thief I things them?

MOTHER: Hmm! How? Why? What will you do? Will you continue the job?

BRENDA: I no know weti for do?

MOTHER: Try see how way government fit help you! Government di help people way them run war. May be if you go there, they go help you! I think say sister Glory get idea! She masters Yaounde so well!

Choir singing, drum beat

CHURCH LEADER: Let's pray for those who have ran away from the war in the NW and SW regions of Cameroon. And are seeking for refuge. May they find peace, love and strength in God. Let's remember that they need our support. Praise the Lord!

FIRST IDP: Introduces herself. Tells us when he/she left her home town. Why did she leave?

SECOND IDP and **THIRD** do same.

CHURCH LEADER: Can we thank God for preservation through a wonderful praise!

Choir and church sings, drum beat!

CUT

<p>EXT. CARWASH. DAY: Brenda's Boss</p> <p>-WA: doing something around (1st question) -Poitrine: 2nd question - Taille rapproche : 3rd question -CU: 4th question ECU : 5th question</p> <p>FADE</p> <p>EXT. YAOUNDE/STREET. NIGHT Camera on shoulder filming people doing their various tasks at night. Some moving</p> <p>INT. YAOUNDE/NIGHT CLUB. NIGHT MS/Poitrine/ CU of young girls and boys</p> <p>FADE</p> <p>EXT. CARWASH. DAY: Brenda goes to work but once she sees her boss at a distance she stops and looks at her boss and her boss looks at her</p>	<p>Glory singing</p> <p>GLORY: Mamy puffpuff tell you say I master yaounde eeh! Any way I hope say you go remember. Na civil protection. The place dey for Etoa Meki or you fit go for Atanga Nji he ministry for near Radio, Nlongkak.</p> <p>SISTER A: but when you run war reach Yaounde, you get for go for DO hi office report yourself. Them go register you! SISTER B: Report yourself! Chaii make them catch you lockam?</p> <p>GLORY: (laughs) Nooo! See, na the right way that for get help from government!</p> <p>BRENDA (looks worried)</p> <p>CUT</p> <p>ITW QUESTIONS: -Who is Brenda to you? -How do you see her performance at work? -Do you have anything you think she has to fix in her character? - Do you find her responsible? Do you really think she is a good person? -Or Is she a pretender? Is she guilty because she could not protect your things?</p> <p>FADE</p> <p>Busy street. People are moving about. Some drinking. Bars are full.</p> <p>People are dancing, drinking, smoking. Girls dressed half naked.</p> <p>FADE</p> <p>Silence! Just ambient sound of place</p>
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4.3. Post-production

Postproduction is made up of Editing (4.3.1) and sound Mixing (4.3.2), storage presentation format (4.3.3), distribution and circulation of the film (4.3.4), exploitation (4.3.5) and feedback (4.3.6). These are analysed below:

4.3.1 Editing and Editing plan

The videos were put together, arranged in a folder and we went through all the images and all the sound making a detail description of each image and sound. With this, we drafted an editing plan and arranged for a date with the editor. Together with editor we went through all the videos severally. The editor then created a project in the machine, selected the videos and the synchronized the videos and the sound. We then did our editing following the first editing plan and as time went on, we modified accordingly.

Table 4: Editing plan

IMAGE	SOUND	COMMENTS
SCENE 1: Brenda is joyfully singing in church		
Scene 2: Brenda at the car wash devoted	Ambient sound of working	
SCENE 3: Archives of the war	Brenda recounts her story. Why she left Bamenda	
Scene 4: Brenda recounts her problems at work	interview	
Music		Round abouts?
Scene 5: Brenda reports to her new mother who sends her to sister Glory	conversational	
Scene 6: Brenda meets Glory the tailor	conversational	
Scene 7: Brenda prays to her God in church		
Scene 8: Brenda continues to work all the same because of her children. The school teacher is heard as well (this one was removed and replaced with Brenda at car-	Ambient sound at work	

wash and her sons return from school. They greet her, goes to the bench. The youngest comes back to her eating)		
Scene 9: Brenda meets MINAT official who sends her to the chief.	conversational	
Music from night club		Night scene; young girls and boys dancing in a night club
MINAT official advice to the internally displaced	interview	Shall be covered with images of road vendors and city
Scene 10: Brenda meets the quarter heads (chieves)	conversational	
Scene 11: Brenda celebrates her children birthday in church		
THE END		

4.3.2 Sound mixing

After editing, the film was given the sound mixer who took care of sound related activities like ambient sounds: music, the like.

4.3.3 Storage presentation format

The videos (rushes) were first kept in different hard disc for safety. After editing, the finished product was then copied on an external hard disc, DVDs and on a flash disc.

4.3.4 Distribution and circulation of the film

The following film Labs, distribution companies, TV stations and festivals are places where we would send our end of year films for broadcast and projection:

- Ecrans Noirs, African Cinema film Festival organized in Cameroon. The 26th edition is to take place on October 31, 2022. <https://www.ecransnoirs.org/>.

FESPACO: (Festival Panafricain du Cinéma et de la Télévision de Ouagadougou). 28th edition to be held from 25th February till 4 March 2023. [/inscription@fepasco.org](mailto:inscription@fepasco.org).

-Durban filmMart: This is an African and co-production market. The 42nd Int. Festival is from 18 to 23 February 2023. deadline 1st September. 2022 info@durbanfilmMart.com.

-Diffa-Distribution Internationale de films et Fictions d'Afrique, +33753402840, am@mediacg.tv. <http://www.diffa.tv/>

- FilmOne Distribution Lagos, Nigeria signed an agreement with 20th Century Fox in 2015. Go for International and indigenous films. Email: infos@filmoneng.com

-Silver Bird Film Distribution: Victoria Island, Lagos Ben Murray-Bruce www.silverbirdgroup.com. +234 818 139 7657 They cover Nigeria, Ghana, Kenya and South Africa and take all genres including indigenous films.

-Film Afrique Reseau : Distributeur exploitateur diffuseur, accueil@cinemasdafrique.asso.fr +33(0)2 41 20 08 22.

Filmfreeway.com : Festival International de cinema Vues d'Afrique- Filmfreeway. Takes place in Montreal from 26 march to 10th April. <https://form.zonefestival.com>

-CineMart

This takes place in Rotterdam, Netherlands and often around January. No fees is required if selected (this is a application-only, project-based, co-production market. Filmmakers apply in September). They go in for action comedy. The 39th edition will take place at IFFR 2022. Not limited regionally and nationally. Projects are mainly selected for talent and the quality of content. It has a wide range of genres and open submission is summer 2021.

Learn more at <http://www.filmfestivalrotterdam.com/en/cinemart/>. Cinemat@iffr.com.

-Yaounde Film Lab, -TARA Group. <https://taragroup.com>

- Televisions Channels such as CRTV, CANAL 2, Cameroon, ONAMA TV, Tchad and TV5 Monde, France.

4.3.5 Exploitation

The film “Agile Widow still up” is an educative film intended to sensitize the public and the entire world if possible. For this reason, the film would be projected in our local televisions (CRTV and CANAL 2 International) and in other foreign TV stations like TV5 Africa, CANAL +). It would be projected in the few cinema halls in Cameroon, Canal Olympia, Goeth Institute, CCF (French Cultural Center), Douala, Bessengue at “cinema l’Eden”. We will use meeting halls such as foyer Bandjoun and many others. We wish to talk to women’s “njangi” houses and project for them to watch. All these are meant to create an awareness in the minds of the population in order for them to know that some strangers are among them and so they should know how to treat them fairly.

4.3.6 Feedback

Feedback refers to the reaction of people after watching the film. However, the way they will react during and after watching will help us understand whether we succeeded in sensitizing the public or not. We hope that after watching the film, each and every one will become aware of the situation of IDPs around them and try to behave fairly towards them. We also hope the Cameroonian government help all of these people and not some; many of them have lost all their documents, for example, and even children are going to school without birth certificate. Some have no homes, just to name these few. We also look up to the international community so that the conditions of IDPS, in Africa and in Cameroon in particular, be reviewed.

4.4 Difficulties encountered

There are some problems we encountered during our training; the training started very late consequently, there was much to do for a little space of time.

We did not do all the courses we expected to find; some courses like scriptwriting and distribution were taught haphazardly. During the specialization stage, this was even the more serious; there was no specialisation course on scriptwriting nor on distribution. Subjects such as sound was taught but we didn't have any student reading sound. This affected our end-of-year project because the time allocated to teach sound was insufficient. Students were to shot their films themselves so we exchange roles and went on shooting. This was a great challenge because we were unable to take good sounds. Consequently, some students had to redo shooting therefore spending more.

After shooting, post-production took much time because there was only one editor to edit everyone's film. As a result, some students got unprofessional editors (students on internship at IFCPA-CRTV, audiovisual Training Centre) in order to edit the film. Even after editing, it was not easy to find a sound mixer to mix the film. Supervision was not very well coordinated; students had to do and redo their work because supervision was altered by different lecturers because they could not come to an agreement.

As a whole, Chapter Four has described the film project and its different stages like pre-production, production, post-production, distribution, exploitation and feedback. Chapter Five will analyze the future film project.

CHAPTER FIVE

THE FUTURE FILM PROJECT

5.1. The professional project

The professional project is composed of the synopsis (5.1.1), the note of intent (5.1.2), the directors note (5.1.3), the treatment (5.1.4), the financial stage (5.1.5). which comprise of the budget (5.1.5.1) and the financial plan (5.1.5.2). These are taken in turn:

5.1.1. Synopsis: “divided property” (52’ documentary)

Douala, the capital city of Cameroon is very busy. People are moving to and fro each seeming very busy. Houses chocked up; road vendors lined up on both sides of the road as if hosting a conference! A stretched of untarred road leads into the quarter. A modest house stands by the roadside, the windows are opened and an aged woman Catherine TOWA, about 70 of age is struggling to put things together. She is generally called mami Catha. A few meters away from her house is another fence. Here lives aunt Bernadette, one of her younger sisters who has been angry for years. Still in the same quarter, 10 minutes’ walk from mami Catha’s house was aunty Claire’s little wooden house. Aunty Claire is another younger sister, who was also angry with mami Catha.

Mami Catha live with her two daughters Marie and Genevieve, who all witnessed what their mother went through. Since 1991, there has been a conflict between my aunts mami Catha, on the one hand and aunts Bernadette and Claire on the other hand all living in Dokpassi Douala, Cameroon. This was as a result of some misunderstanding and dissatisfaction after a session of sharing some dresses. My aunt’s son Dieudonné TOWA lives in Italy today. For about 10 years my aunt and the entire family never knew his whereabouts. So, when he finally came back home, he used to bring us dresses, shoes and many other things that my aunt will share to the whole family. This became a routine.



One of the articles brought from Italy in 1991 still available today

Unfortunately, during one session of the sharing, things did not turn out well; my aunts' younger sisters were not satisfied consequently, they turned against their elder sister and created an enmity. Even their children were not allowed to visit her anymore. They will insult her and say all types of nasty things to her each time she greeted them. They went that far to attack her at her business place at the Dokpassi market where my aunt used to sell smoked fish.

Several attempts to solve the problem remained vain; the parish priest of the Mboko Catholic Church tried and failed. The family head tried and failed, my grandparents tried and failed. Each time they called for a family meeting; they will not attend if they knew it was to discuss the issue. Even when they mistakenly find themselves at the meeting, they will all leave before time. Today, more than 30 years of misunderstanding is over; Is it difficulties in life experience that have pushed aunty Bernadette and her sister to transform? Is it the constant prayers the whole family decided to embark on since no other option seemed to work? Did someone go again for negotiation and it worked?

These are the numerous questions that we strongly believe that by doing this documentary, answers might be found! We wish that through this documentary, my aunts will open up and thanks to their interventions, many other families can learn about family matters and reconciliation

Aunt Bernadette lost her husband and at the wake-keep, something spectacular happened; as a music was singing, she moved forward towards mami Catha, (who as usual attends all event in the family) and knelt for apology. At this, some of her children followed and knelt near her. All surrounded mami Catha kneeling! People started shouting. This was followed by singing and dancing.

Today, for the very first time after more than 30 years, aunt Bernadette, aunt Claire and mami Catha are in good terms. The family is experiencing a turnaround in their lives; the youths in the family have resumed their family meetings that had lost value for 30 years. The general family meeting that used to hold yearly at my grandparents' compound which stopped because of the situation is still to be organized. This will be a good moment of exchange and feasting and therefore a good camera view for any filmmaker. This documentary should be done so that people can learn from the various situations the actors have experience, how they have lived with these situations and how they have overcome them.

5.1.2. NOTE OF INTENT



TOWA Catherine (My aunt called mami Catha). Filmed using a Redmi 8 Phone.

For more than 30 years, there has been a family conflict between my aunt and her younger sisters living in Douala. This situation has been bordering me and I was impatiently waiting for the day, this unfortunate situation will end. In fact, my aunt, Catherine TOWA that we generally call mami Catha, is the eldest of my mother's family. I grew to know her as a very prayerful mother, very strict and hardworking. Every holiday, I was very anxious to go to her house in Douala.

This habit continued even when I was in the university. As I grew up, I came to discover that my aunt was so addicted to the church and to prayers because of her two sons who according to her were missing. 10 years after the disappearance, the eldest who happened to be in Italy started coming home. Each time he came, he brought a box full of dresses, shoes and bags. My aunt will unite the family and each person will be given one or two things. This continued peacefully until one visit and, of course, a sharing programme turned out very bitter. Mami Catha's younger sisters: Bernadette and Claire, were very dissatisfied with the sharing and they left grudgingly without my aunt sensing any problem. From that day things turned out very bitter for my aunt.

Her younger sisters teamed up, insulted her everywhere they met her; in the Dokpassi market in Douala where she used to sell and in the street. It came to a point where they started calling her a witch.

I remember this faithful holiday in 1995 when I was still a student at the University of Yaounde 1. I left for Douala and as usual I went to visit my other aunt; one of the younger one who was disgruntled. she recounted to me that her elder sister mami Catha transforms into a monkey and attack people in their dream. She said mami Catha is a great witch. What was amazing was the seriousness in which she was recounting it. Deep in me I felt she needed psychological help. This aunt had nursed and fed her younger sisters until they were old enough. One was even sent to marriage by her.



Mami Catha and I, filmed using a Redmi 8 Phone.

Several attempts to solve the problem had been in vain. My aunt tried to use the priest in church but the priests didn't succeed. My grandparents were still alive then; they tried to settle the matter in vain. We held several family meetings but the younger sisters were never present. Before my grandfather died, he gave a plant called in French "jujube" and another one, I don't know the name.

These plants are used to settle disputes as they signify peace. He gave them to mami Catha and told her that whenever her younger sisters are ready to make peace, she should hand the plants to them.

This situation divided the entire family into two. All the children of the two younger ones never came to her house any longer nor communicated with her own children, I tried to talk to one of my aunts but each time I discussed with her she will pretend to me that she is not angry and that there is no problem. I will leave foolishly happy and the next time I would be told by my aunt's daughter, Genevieve that she insulted her mother, mami Catha when she greeted her. Each time there was a misfortune in the younger sister's house, mami Catha will be obliged to attend because she was reminded, she is the eldest sister but the reverse was not possible; the younger sisters will attend any event in her house.

Mami Catha's obedience yielded fruits during her younger sister's husband "wake-keep". In fact, this became a turning point in the history of our family. At the "wake-keep" at my aunt's house, mami Catha sat down like any other visitor. The "DJ" was playing music and people were dancing. At one point, the man put a particular music. Surprisingly, my younger aunt and recent widow, mama Bernadette, moved towards her elder sister mami Catha, knelt down in front of her as the music was still playing. People saw her, shouted and shouted. This was a real miracle that happened to the family on that faithful day. It was like a lost family that have finally met. As she was still kneeling, her children who had never been going near their aunt also came and knelt beside her. This was so exciting and melancholic and the same time. It was in fact, the beginning of the return of peace.

Today, the two families are united. The children have all decided to organize a monthly family meeting which is going on well. Peace has finally returned since 1991, 31 years of enmity.



The first monthly meeting held in Douala by some of the children after the return of peace. (Phone Camera)

We believe this documentary will be like a therapy to the parties involved. I wish to get my aunt mami Cathy express those deep feelings that she has had and experienced all through this period of hardship; from the time she lost track of her two elder sons and after recovery, she almost lost her two younger sisters. I wish to get my aunt Bernadette recount her life's experiences that may have probably pushed her to change her mind. My aim of actually doing this documentary is to encourage many families who are in conflict that they should never despair. There is always a time for peace and victory.



The second meeting held in Limbe (in my mother's house) still by the children (Phone Camera).

Some directors have done similar documentaries on uniting the families where some rituals were carried out in order to solve the problem in the family. In our case, no ritual nor priest could solve the problem; is it life experiences that have taught a great lesson, our camera will tell!

5.1.3. Director's note

The problem between my three aunts lasted for more than 30 years. On the one hand, my eldest aunt Catherine Towa generally called by us mami Catha was the victim and on the other hand, her younger sisters: Bernadette that we generally called ma Bee and ma Claire, the perpetrators. These two groups have been at logger heads over the sharing of some clothes from Italy brought by one of their sons. This misunderstanding was so intense that it led to enmity between the sisters. It got to the point where one of the sisters, the eldest whose son was the giver, was considered and even called a witch in the quarter.

What is driving us do this documentary is the fact that after about 30 years of misunderstanding, peace is gradually returning; the two families can now sit and converse. What prompts this drastic change is what we will discover during the course of this documentary. We are bent on doing this story because we believe it can act as an open door for other families who find themselves in a similar situation. It is often said that “No condition is permanent in this world”.

The documentary will be an enquiry through various interviews conducted to some important members of the families; my three aunts, my aunt's son in Italy, her daughter who witnessed all the event, our family head and my mom who has been one of the mediators. Most of the filming will take place in Douala where both aunts live. We will take steady shots on tripod to give room for the actors to express their feelings without fear.

I am presently a student in professional masters in Cinema in the University of Yaounde 1 &, Cameroon. This will be my second time to write and direct a short piece of documentary after my school work. I am a TV director with the Cameroon Radio and Television where i have worked for about 10 years. I formerly graduated from the CRTV audiovisual training centre at Ekounou, Yaounde. These experiences may seem to define me as one doing more of literature though, I think I will do this film better because the actors are my family members and thanks to the fact that I have had a good training at my master's program. Moreso, the family is very important in the society. When a family is disunited, this has an effect on the society as a whole; the children are badly oriented. Our love for man, for a peaceful society is out utmost desire.

5.1.4. Treatment

Douala, carrefour Dokpassi: Stretch of Road leading to Mami Catha's house.

At carrefour Dokpassi people are busy moving to and fro minding their businesses. Road vendors are stationed by the roadside leading into the quarter and just opposite is the tarred road with vehicles of all sorts moving on. As we move into the quarter, we discover houses; some made of wood and some in cement blocks. On our left is a modest house fenced and at the entrance is a shop. As we move into the shop is Marie, one of mami Catha's daughter who is selling food and drinks. We take a little corridor into the house and discover mami Catha's grandchildren probably playing in the parlour. We will film mami doing some chores in the kitchen or giving instructions. Mami will show us where she used to smoke fish in those days. Then in her room and on her bed, she will tell us what she experienced during her years of accusation. The various efforts she made to solve the problem and how she feels today that peace has returned.

- Genevieve's House

Just beside mami's house is that of her daughter Genevieve who actually witnessed the whole incident from the beginning. Today Genevieve is a widow and owns a grinding machine which helps her sustain her family. Genevieve will recount her own version of the story on our way to the market. She will also show us where Mami Catha used to sell in those days.

- The Dokpassi market

That is the place where her sisters used to go and abuse her in public and call her a witch. We will film the place here mami used to sell. Obviously, it won't be the same today. We will interview a neighbour who witness the problem.

- The Church

On Sunday, I will follow them to the Catholic Church at Mboko. This is where my aunty sought for help for the then parish priest. We will enquire from the present parish priest if they have had similar problems and whether and how it has been solved. She will show us how they used to sit in church because on Sundays, she and her quarrelsome sisters all went to the same church; that was the only church available at that time.

- Aunt Bernadette's house

We will film a little stretch of an untarred road leading to a crossroad. Before the crossroad is a fenced house on top of which are many antennae, for what purpose we don't know. We will pass by a well dug to fetch water before meeting aunt Bernadette at home. I will be happy to meet them once more after about 10 years since I last entered her house. This will be a moment of great memories because in 1988, I spent my three months holiday in that same house. I and aunt Bernadette will talk about those rosy moments. Then while doing her household chores, she will tell us how her life has been since her problem started with her sister till date. She will tell us how she feels today and if she has any program in mind concerning the unity.

- Aunt Claire's house

This aunt is one of the most difficult to handle in this matter. Together with her, she will show us her former house; the place where she once told me that her elder sister was a witch. This area which used to be very swampy was sold to another person. Today ma Claire lives in her husband's house. At her husband's house, we will ask her what she feels about the unity and what move she will make for peace to be intensified.

- Limbe: Madame Monique's (my mom) house

My mom is one of the major mediators in this conflict. She never took sides and for this reason all her sisters and their children are still closed to her and in good terms. One of the family meetings the children organized took place in Limbe and was very successful. My mom told me she sought the intervention of a priest to pray on the matter. She will tell us her own part of the story while working on her farm

- Bakondji, Bafang

I will film the general family meeting to celebrate unity that is to take place in the west of Cameroon, precisely in Bakondji, Bafang in the Haut Nkam division. The meeting will be like a real party with preparation and cooking at the beginning. Then, there will be the meeting proper where people will take turns to talk. There will be much singing and jubilation thanks to the return of peace. My aunt will hand the plant that my grandfather gave her to give the sisters when they decide to make peace.

The main cause of this problem stems from sharing of material things; one of those things still exist today. The lone article is a bag which still exists after about 31 years since it was brought from Italy. I will present the bag during the family meeting. Many family members will be surprised to know that it still exists.

5.1.5. The financial stage

The financial stage takes in turn the budget (5.1.5.1) and the financial plan (5.1.5.2); They are described below:

5.1.5.1 The budget

Table 5 below describes the budget of the film.

Table 3: Budget	
TITLE: DIVIDED PROPERTY	
A FILM BY CLAIRE SOLANGE EMALEU	
PRODUCED BY UY1 & TARA PRODUCTION	
ESTIMATED COST: 20512800FRS	
Duration	52"
Genre	Documentary
Duration	26
Support	DVD
Shooting venue	Douala; Limbe; Bafang (Bakondji village) in Cameroon
Preparation	10 days
Shooting	3 weeks
Video Editing	12 days
Sound editing	10 days
Mixing	7 days
Colour grading	7 days
Total	4 months 3 weeks

	SUMMARY OF ITEMS			Total in CFA
1	RIGHTS AND ARTISTIC COST			2600000
2	CREW SALARY			8615000
3	LIVING EXPENSES			5520000
4	RENTAGE MATERIAL			1890000
5	POST-PRODUCTION-LABORATORY			2167000
6	INSURANCE AND MISCELLANEOUS			1700000
7	MISCELLANEOUS			300000

	Total			22792000
	TVA			2279200
	GENERAL COST			20512800
1.	RIGHTS AND ARTISTIC COST			
	RIGHTS			
	Author's rights	Package deal		500,000
	Author's rights (director)	Package deal		800,000
	Original music	Package deal		500,000
	Footage (pictures and cards)	Package deal		300,000
	Translation (French-English)	Package deal		500000
				2,600,000
2.	CREW SALARY			
	Scritwriter & Director	21 days		1000,000
	Producer (with social fees)	package deal		2000,000
	RECKONING (10 DAYS)			
	DOP		30,000	300,000
	Lighting technician		30000	300,000
	Sound Engineer		30000	300,000
	Driver		15000	150,000
	Shooting (21 days)			
	Sound Engineer	21 days	30,000	630,000
	First assistant Perche man	21 days	25,000	525,000
	DOP	21 days	30,000	630,000
	Lighting Engineer	21 days	30,000	630,000
	Assistant Prod Manager / driver	21 days	15000	300,000
	EDITING			500,000

	Editor	Package deal	3 months	1500,000
	Music composer			200,000
	Driver		15000	150,000
	TOTAL			8615000
3.	LIVING EXPENSES			
	PRE-SHOOTING (10 days)			
	Meal (5 Persons)	10 days	2000	100,000
	Car Rentage	10 days	10,000	100,000
	Fuel	3 towns	25000	75000
	Communication		50,000	50,000
	Transport (5)		30,000	150,000
	Hotel	10 days	15000	75000
	SHOOTING (21 days)			
	Car Rentage	6 days	10,000	60,000
	Fuel	3 trips	30,000	90,000
	Meal (5 Persons)	2000 per meal	40,000	840,000
	Gifts		200,000	200,000
	Communication		100,000	100,000
	Divers (autorisation)		500,000	500,000
	Secretariat		300,000	300,000
	Transport (5 persons)		5000	105,000
	Hotel	21 days	10,000	2,100,000
	RENTAL MATERIAL			
	Camera and accessories	21 days	30,000	630,000
	Sound (location)	21 days	30,000	630,000
	light	21 days	30,000	630,000
			90000	1890,000
5.	POST PRODUCTION – LABORATORY (valorised)			
	Hard drive 1000 gigas	3	60000	180,000

	Editing room	21 days	50,000	1,050,000
	Memory card 64 gigas	1	35000	35000
	Colour matching (with technician)	7 days	30,000	210,000
	Sound editing and mixing	10 days	25000	250,000
	Graphics & subtitles (French-English)	7 days	50000	250,000
	GRAPHICS WITH TECHNICIANS			
				50000
	USB Key	3	10,000	30000
	DVD	10	200	2000
	Master DVD	100	200	20,000
	TOTAL			2,167,000
6	INSURANCE & MISCELLANEOUS			
	Insurance (material)			200,000
	Insurance (crew)			500,000
	Legal registration Rica-visa			200,000
	Lawyer			500,000
	Accountant			300,000
	TOTAL			1,700,000
7.	MISCELLANEOUS			
				30000
	TOTAL (without tax)			20,512,800
	Twenty million, five hundred and twelve thousand. eight hundred francs			

5.1.5.2 The business plan

This is the sum that is got from the various medium that will be used to get the finance needed to realise the film in view. Table 4 below describes the figure.

Table 6: financial plan, “Devided Property”

Title: DEVIDED PROPERTY		
Documentary: 26"		
Director: Claire Solange EMALEU		
GENERAL BUDGET		22792000
FINANCING PLAN (CFA)		
COMPANY	ITEM	TOTAL
Les Films du Bilboquet (France)	post production	2167000
TARA (Cameroon)	crew salary and equipment	8804000
TV5	5000 Euros	3279790
CCF (French Cultural Centre	Projection hall	
Centre of French Cinema (CNC)	cash 3000 euros	1967870
TV5 Afrique	broadcast space	
CRTV	broadcast space	
Tele Tchad	500000	500000
AL JAZEERA Africa	1000 euros	656000
Ministry of Culture Cameroon		500000
Travel Agency (FINESS)	for Transportation	500000
Fond image de la Francophonie	3000 Euros	1967870
Hotel e.g (La Falaise)	accommodation and feeding, hotels	3115000
Total		23457530

Total budget needed	22792000
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Twenty-two million seven hundred and ninety-two thousand francs

From the plan above, there are 13 places where help is requested. in one way or the other. Some as cash, others as broadcast space. The total budget amounts to 22792000 frs (Twenty-two million seven hundred and ninety-two thousand francs).

5.2 Distribution

In this section, all the information required is 4.3.1.5.

5.3 Exploitation

This film, like the “Agile Widow Still up” is one that is produced for sensitization. Families are being sensitized on what to do when they are facing family issues. The family, if disunited, is the society that is disunited because it is a good family that make up a good society. For this reason, the film will be projected just as discussed in section 4.1.3.6.

5.4 Feedback

It is hoped that after watching the film, many families will be aware of what a disunited family can face and how it can affect the children and the society at large. Peace and joy would be seen as a factor that binds a family, a community and why not the society as a whole.

CONCLUSION

Research questions

The following research questions have been set:

1. Are Cameroonian film makers showing concern with the “NOSO” Crisis?
2. What role has the media and cinema played in successfully sensitizing the people?
3. How can the present documentary project help in a situation of crisis?

At the beginning of this research work, three research questions were asked. These are:

Research question 1: Are Cameroonian film makers showing concern with the “NOSO” Crisis?

Cameroonian film makers are to some extent giving a deaf ear to the situation of war in the Northwest and Southwest regions of Cameroon. Very few film makers in Cameroon have produced films concerning this crisis. One of the few who have taken a bold step was backed by a French association in Cameroon. TAMDIEU TCHINDJOP Basils directed the film “Cité Perdu” in 2021 thanks to “PARADE”, an association of good will that donates aids to the vulnerable such as the Internally Displaced. Most of stories that exist on the internet are short videos done by individuals on current events that they post to have likes and earn money.

Research question 2: What role has the media and cinema played in successfully sensitizing the people?

So far, we think most of the sensitization is done through the social media like Facebook, YouTube and others as short stories which are mostly written by individuals who have little or no knowledge in film making. TV channels reports mostly current events and once the event is passed, crisis is forgotten. Cameroonian film makers are those that are supposed to produce the TV series, fictions or documentaries on the crisis that TV channels should broadcast. Earlier in this work in section 1.3, we saw the impact of a TV series (documentary) on the effect of the Cambodian war that was broadcast in Britain. The film entitled “*Year Zero: The Silent Death of Cambodia*” aired in 1979 had a quick public response where about 40 sacks of post and 1 million pounds arrived the studio in less than three days.

A bus driver gave his week's wage and many people of goodwill reacted promptly after viewing the state of acute suffering by Cambodians who survived the war. Unfortunately, Cameroonian film makers have not yet taken the bold step in this light. Cinema has done almost nothing to sensitize the population on the NOSO crisis probably because of fear.

Research question 3: How can the present documentary project help in a situation of crisis?

The present documentary describes the effect of the NOSO crisis on IDPs, particularly those living in Yaounde. The director used the case of an Internally Displaced widow to describe the situation these war runaways are facing where ever they are living. It should be noted that documentaries as earlier stated can change a bad situation into a good one or a good situation into a bad one; the way the film director will describe a situation has considerable impact on those watching. We saw this earlier in this work concerning the film "*Blackfish*" in 2015. This was a situation where people were playing with killer whales and using the game as packs where people will pay and watch individuals playing with dangerous whales. This usually ended in a tragic manner with many wounded and others dead. After the production of this documentary, the practice stopped and many businessmen closed their parks.

Another impact of documentary is that it brings good ties among people; the researcher has nursed a cordial relationship with the main actor and with all the other actors involved. This tells us that documentaries help to form new families with those you work with.

It is hoped that when many watch the present documentary, they will treat the Internally Displaced persons around them with compassion thereby helping them. We strongly believe that this documentary will show the international community to know how some of the displaced are struggling in their host town and probably, they may have a word to say in this respect.

We could not end this training without the introduction of future research; our next project is a documentary about my family. After over 30 years of enmity, my two aunts suddenly decided to make peace. What prompted this drastic change and how they are today is what we will discover as we go for the images.

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APPENDICES

- Letter of authorization from School**
- Letter to the Ministry of Territorial Administration**
- Letter to the Ministry of Labour and social Security**
- Letter to the Ministry of Ministry of Social Affairs**
- Letter to the Ministry of Women's Empowerment and the Family**
- Letter From the Minister of Women's Empowerment and the Family**
- Letters of Consent (2)**

Service Sheet / Feuille De Service

**PREMIER JOUR DE TOURNAGE : JOUR 4
8H-21H**

HORAIRE :

FILM DE: EMALEU CLAIRE SOLANGE

TITRE: AGILE WIDOW STILL UP

DETAILS :7H-8H (petit déjeuner) ;8h-12h (MINAT) 12H-13H (dejeuner) ;17H-20H (CHURCH) 20H-21H (BAR) 21H (JUICE)

DIMANCHE 13 Mars, 2022

CONTACTS

REGIE

1. EMALEU Solange Claire (realisatrice)	+237 675 73 87 81	csemaleu@yahoo.com
2. PAGANG DJIYA Godlove (DOP)	+237 697 66 50 54	godlovepagang@gmail.com
3. NYA NJOFANG Boris (Ass. Camera /chauffeur)	+237 655 58 15 13	cahillnya@gmail.com
4. TCHEUTCHOUA FOSSI Luc Valaire (son)	+237 672 88 70 78	vfossi@yahoo.com
5. TEMBIE AdrianFONDEH (Regisseur)	+237 676 555560	Tfondeh@gmail.com

NB : L'équipe est priée de ne pas fumer sur le site.

Grille des décors

DECOR	TEMPS	SEQ	RESUME	ACCESSORY	MINUTES
MINAT IN VIEW	DAY		Brenda is being shown how to register and be taken care of as an IDP by a MINAT agent		
CHURCH	NIGHT	1	Church service is going on. There is praise and worship. The Leader calls out the IDPS. Three come out and introduce themselves.	Bible biscuits, sweets, drinks,	

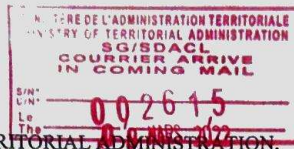
				Birthday ceremony ends the service		
BAR 02		NIGHT	1	Prostitutes are seen dancing		

END OF DAY 4

NB: The MINAT scene cannot be ready now because we have not yet gotten the authorization of the Ministry.

Letter of authorization from School

EMALEU CLAIRE SOLANGE
STUDENT, PROFESSIONAL MASTERS
IN CINEMA, UNIVERSITY OF YAOUNDE 1,
CAMEROO
ACADEMIC YEAR 2021-2022



MINISTRY OF TERRITORIAL ADMINISTRATION,
YAOUNDE CAMEROON

09 March, 2022

A request for a video interview of a step-by-step method on how to take care of displaced persons in your institution.

Dear Sir,

I wish to have all relevant details on how to take care of internal displaced persons.

I am a student enrolled in the Professional Masters in Cinema in the University of Yaounde 1. I am carrying out research on the topic: The impact of the NOSO crisis on women and children in Cameroon and government policy towards the displaced.

In more detail, this what I want from you:

1. I will be grateful if you could indicate someone who could actually receive a displaced person and explain to her how she can be taken care of in Yaounde.
2. I want that person in charge to actually show a displaced person and explain to her step-by-step how a displaced person is taken care of in Yaounde.

Thanks for your kind consideration

Yours faithfully

EMALEU



ndp
2022

Letter to the Ministry of Territorial Administration

EMALEU CLAIRE SOLANGE
STUDENT, PROFESSIONAL MASTERS
IN CINEMA, UNIVERSITY OF YAOUNDE 1,
CAMEROON
ACADEMIC YEAR 2021-2022

23-03-2022

675 73 87 81
648 18 13 62

MINISTRY OF LABOUR AND SOCIAL SECURITY
YAOUNDE, CAMEROON.

A request for a video interview of a step-by-step method on how to take care of displaced persons in your Ministry.

Dear sir,

As part of my master's programme in the university of Yaounde 1, I have to produce a documentary (Film). I decided to work on Internally Displaced Persons (IDPs) from NOSO resident in Yaounde.

My aim is to get the Cameroonian government show the public and the world what they are doing to help the displaced.

I have been to the Ministry of Territorial Administration and I am working with some officials. I did some video interview successfully with them and on order to complete my work, your Ministry is one of the ministries I have to visit with my technical team if I am allowed to do so.

This is exactly what I want:

I wish to bring along my technical team and an internal displaced mother who is struggling with her three kids and facing a lot of problems where she works as a car washer. Through her, you will show how your Ministry takes care of displaced persons having issues with labour and we will film the process.

Looking forward for your prompt reply!

Yours faithfully,

Emaleu

Enc:

- An authorisation letter from the University of Yaounde 1
- A letter to MINAT



1610

Letter to the Ministry of Labour and social Security

EMALEU CLAIRE SOLANGI
STUDENT, PROFESSIONAL MASTERS
IN CINEMA, UNIVERSITY OF YAOUNDE I,
CAMEROON
ACADEMIC YEAR 2021-2022

23-03-2022

MINISTRY OF WOMEN'S EMPOWERMENT
AND THE FAMILY YAOUNDE, CAMEROON.



A request for a video interview of a step-by-step method on how to take care of displaced persons in your Ministry.

Dear Madam,

As part of my master's programme in the university of Yaounde I, I have to produce a documentary (Film). I decided to work on Internally Displaced Persons (IDPs) from NOSO resident in Yaounde.

My aim is to get the Cameroonian government show the public and the world what they are doing to help the displaced.

I have been to the Ministry of Territorial Administration and I am working with some officials. I did some video interview successfully with them and on order to complete my work, your Ministry is one of the ministries I have to visit with my technical team if I am allowed to do so.

This is exactly what I want:

I wish to bring along my technical team and an internal displaced mother and widow with three kids who washes cars for a living. Through her, you will show how your Ministry treats such cases and we will film the process.

Looking forward for your prompt reply!

Yours sincerely,

Emaleu

Enc:

- An authorisation letter from the University of Yaounde I
- A letter to MINAT

Letter to the Ministry of Ministry of Social Affairs

EMALEU CLAIRE SOLANGE
STUDENT, PROFESSIONAL MASTERS
IN CINEMA, UNIVERSITY OF YAOUNDE I,
CAMEROON
ACADEMIC YEAR 2021-2022

MINISTRY OF SOCIAL AFFAIRS
YAOUNDE, CAMEROON

23-03-2022
675 73 87 81
698 18 13 62

A request for a video interview of a step-by-step method on how to take care of displaced persons in your Ministry.

Dear Madam,

As part of my master's programme in the university of Yaounde I, I have to produce a documentary (Film). I decided to work on Internally Displaced Persons (IDPs) from NOSO resident in Yaounde.

My aim is to get the Cameroonian government show the public and the world what they are doing to help the displaced.

I have been to the Ministry of Territorial Administration and I am working with some officials. I did some video interview successfully with them and on order to complete my work, your Ministry is one of the ministries I have to visit with my technical team if I am allowed to do so.

This is exactly what I want:

I wish to bring along my technical team and an internal displaced mother whom in addition to other problems, needs birth certificate for her three kids. Through her, you will show how your Ministry receives displaced persons and we will film the process.

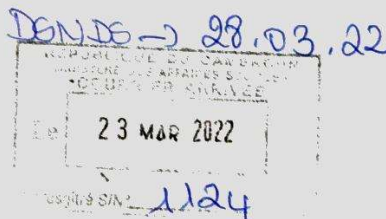
Looking forward for your prompt reply!

Yours sincerely,

Emaleu

Enc:

- An authorisation letter from the University of Yaounde I
- A letter to MINAT



Letter to the Ministry of Women's Empowerment and the Family

REPUBLIQUE DU CAMEROUN
Paix-Travail-Patrie
MINISTÈRE DE LA PROMOTION DE LA FEMME
ET LA FAMILLE
SECRETARIAT GÉNÉRAL
DIRECTION DE LA PROMOTION ET DE LA PROTECTION
DE LA FAMILLE ET DES DROITS DE L'ENFANT
SOUS-DIRECTION DE LA PROMOTION
ET DE LA PROTECTION DE LA FAMILLE
0000674
N°22/ /MINPROFF/SG/DPPFDE/SDPPF

REPUBLIC OF CAMEROON
Peace-Work-Fatherland
MINISTRY OF WOMEN'S EMPOWERMENT
AND THE FAMILY
SECRETARIAT GÉNÉRAL
DEPARTMENT FOR THE PROMOTION AND PROTECTION
OF FAMILIES AND CHILDREN'S RIGHTS
SUB-DEPARTMENT FOR THE PROMOTION
AND PROTECTION OF FAMILIES
Yaounde, 06 AVR 2022

THE MINISTER

To
Ms. Emaleu Claire Solange,
Professional masters in Cinema
University of Yaounde 1
Tel: 675 73 87 81,
Yaounde

Your letter of 23 March 2022

Subject: Your request for a video interview

Madam,

I write to acknowledge receipt of your letter in which you are requesting for a video interview.

The Ministry appreciates your interest on the impact of the crisis in the North West and South West regions on women and children. It is known the world over that during armed conflicts women and children are the most affected by reason of their vulnerability. Your work will definitely contribute in raising awareness on the unjustifiable pain that this group of persons go through in such periods.

Considering the importance of your subject, you are advised to contact the Director for the Promotion and Protection of Families and Children's Rights for the interview.

Sincerely,

Le Ministre de la Promotion
de la Femme et de la Famille
Le Ministre
The Minister
Mme ABENA ONDOA
née GBAMA Marie Thérèse

Letter of Consent

LETTRE DE RECONNAISSANCE

Je, soussigné, Mr/Mme Majeste MYONDO Jean
avoir donné mon accord pour figurer dans film d'école intitulé « Agile widow still up » dans le cadre de Master Professionnel en Cinéma de l'Université de Yaoundé
1.

Pour servir et valoir ce que de droit.

Yaounde, le 21 JUIN 2022

Signature:


Majeste Jean Myondo
Ingénieur d'Etat

Letter of Consent

LETTER OF CONSENT

I, TETUH NICOLE ENDAM, hereby attest that my image be used in a school film entitled "*Agile widow still up*" which is developed in the framework of a professional masters programme in cinema in the University of Yaounde 1. This film could be projected in Cameroon and in the whole world.

YAOUNDE 23/06/2022

675624038

Signature:

