

Université de Yaoundé II



University of Yaounde II

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

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Advanced School of Mass  
Communication



## TECHNICAL RECORD

**Nje Achaba Mi Ni Manjo,**

Project work submitted in partial fulfilment of requirements for the Bachelor's  
degree in information and communication studies

**Field: Publishing and graphic arts**

**Level 3**

By:

**Bucha Kezia Akuh**

Academic year: 2021-2022

November, 2022

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## **WARNING**

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

## ACKNOWLEDEMENTS

We will like to thank all those who contributed in one way or the other to the success of our end of year project.

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- A special thanks to the staff of Éditions Akoma Mba
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## **ABBREVIATIONS**

- LLC - Limited Liability Company;
- ASMAC - Advanced School of Mass Communication;
- UNESCO - United Nations Educational, Scientific and Cultural Organisation.

## INTRODUCTION

A professional project demonstrates a student's mastery of theoretical and practical concepts taught in their program as applied to a specific professional problem or a situation of interest to them. After three years of studies in the Advanced School of Mass Communication (ASMAC), each student must produce at the end of his or her training, a professional project in relation with his or her aspirations. This will be an evaluation in a view of obtaining a professional degree. The student must prove that the lessons provided have been acquired, and it is also an initiation to the spirit of entrepreneurship. This initiation consists of providing the student with all that is necessary to undertake and run a business. It is an alternative to employment, because in addition to having these skills, the student can be his own manager and develop a project.

Given that the publishing domain is very broad (print, audiovisual, multimedia, cinematography and music), we students from Publishing and Graphic Arts field, opted to specialise in print publishing. In relation with our aspiration, we decided to create the SOIL publishers which is a publishing house aimed at promoting Cameroonian national languages from its grassroots level through the publication of children's books. Through our first product which is a prima in Mankong language, we present certain elements of the immediate environment with which the child interacts on a daily basis in 'mother tongue'. This is to make him become familiar with everyday words in 'mother tongue' and ease his learning. Therefore, in this document, we will first present the company that initiated the project, the study of the market, then the editorial project itself, and finally, the method of distribution and marketing.

**PART 1: GENERAL PRESENTATION OF THE  
COMPANY**



# 1. COMPANY OVERVIEW

## 1.1 Historic

Two Cameroonian sisters; Bucha Kezia and Kelly Bilingwe studying publishing and graphic arts in ASMAC, decided to create their own publishing house thanks to the teachings and advices acquired from their teachers concerning the advantages of entrepreneurship. Though having a limited vocabulary in their mother tongue, they decide to specify in the publishing of national languages because they see the need to promote, preserve and value it. This was equally an opportunity for them to learn and practice it. This was equally a way of helping those wishing to speak their national languages. The idea was conceived in the year 2021 and in that faithful year, they started the research for finances and partners in order to set up their project. Two other people joined them so as to build this project; Emilia Buyuih and Foumane Jerry. On the 21st May 2022, the publishing house became operational and was named 'SOIL publishers' with the aim of promoting national languages through the publication of children books.

## 1.2. Creation Context

National language also called Local language, or "mother tongue", is one of the major cultural identities of the Cameroonian society. It is a main tool for expression and communication between individuals. With the advent of globalisation, it is almost impossible today to find young people capable of expressing themselves in their 'mother tongue'. Mostly seen when successive generations of speakers become bilingual and then begin to lose proficiency in their local languages. This often happens when speakers seek to learn a 'more-prestigious language' in order to gain social and economic advantages or to avoid discrimination.

Linguists have even shown that a language disappears after three generations if it is not practised. Proven by the statistics in the *Atlas of the World's Languages in Danger of disappearing*, drawn up by the United Nations Educational, Scientific and Cultural Organisation (UNESCO), shows that 4% of local languages have disappeared since 1950 in Cameroon. This study also shows that since 2000, nearly 40% of Cameroon's mother tongues are considered to be threatened with extinction. Thus, the problem of the disappearance of national languages. When a language dies, the knowledge of and ability to understand the culture who spoke it is threatened because the teachings, customs, oral traditions and other

inherited knowledge are no longer transmitted among native speakers. When a language is lost, part of that culture is lost, by the same measure, when language is preserved, the traditions and customs continue living in the hearts and minds of those who understand it. Therefore, it is urgent to do something if we do not want to see our local languages disappear in the future. So, what can we do to keep our local languages alive? How can we get people involved in safeguarding their mother tongues?

This state of affairs presents us with double opportunities; that of participating in the promotion of our national languages and above all that of investing in this new market which is opening up to us. We will therefore devote ourselves to the basis of this sector, which is the production of children's books, because for us everything starts from the base. Therefore, we are out to contribute to the alphabetisation of national languages, thereby educating the youngest through books designed in a method that is both entertaining (fun) and educational.

It is also noted that, the UNESCO encourages people to keep their national languages alive and hence, has instituted in November 1999, an international mother tongue's day to be celebrated every 21st February.

### **1.3. Name of the Publishing House**

We have chosen 'SOIL' as the name of our publishing house. 'SOIL' therefore, is an acronym which stands for 'Sparkles of Indigenous Languages'.

- Sparkles reflect to light, brilliant (sparkling). Sparkles connote a series of flashes of light. Something that sparkles is energetic, interesting and exciting. Language then is one of the most important parts of any culture. It is what brightens our culture and makes us unique from others. Therefore, comes the name of our enterprise, the word 'sparkles' which represents the value, the reaches, and the beauty of our different languages that makes our culture which should be valued. Our publishing house is out to value, promote and safeguard our languages, for it is thanks to these languages that makes our culture.

With the slogan; My culture, my pride.

### **1.4. Editorial Line**

The Soil publishers, promotes Cameroonian languages at its grassroots level through the publication of children's books. These books are made both entertaining and educational.

## 1.5. Localisation

Soil publishers are located in Yaounde Cameroon, well precisely, at Nouvelle route Bastos, opposite the entrance to Bethesda hospital. The choice of this location is justified by the fact that, it is easily accessible and close to flight agencies (this is also to permit the wide spread our culture to Cameroonian travelers).

## 1.6. Judicial Status

SOIL is a Limited Liability Company (LLC) made up of four partners with an estimated capital of 10,000,000 CFA francs. The choice of this legal status is motivated by the advantages it offers;

- The possibility to dispose of company shares;
- The contributions of shareholders are of various types; contributions in kind, contributions of goods other than money and know-how skills;
- The accessibility of which for one, will depend on the consent of the majority of other partners;
- The acquisition of shares by the volunteers which will increase its capital;
- The dependence of the partners in terms of share; a partner will not be able to freely access his shares in the company without the agreement of all the members of the majority of these company;
- The protection of shareholders so that their personal property is not involved in the event of a legal conflict;
- The liability of the shareholders is limited to the amount of their contributions; in the event of social debts contracted by the company, the partners cannot lose their personal assets;
- During its existence, the share capital can be increased or reduced;
- The LLC managed by one whose appointment is subject to certain formalities. However, as stated by the formalities, Soil is managed by the founder and the founder remains the manager.

The latter thus guarantees the integrity and functioning of the company. The various partners and their various contributions to the company are as follows;

Shareholders	Amount in FCFA	Percentage of shares
--------------	----------------	----------------------

Bucha Kezia	3,500,000	35
Kelly Bilingwe	3,000,000	30
Emilia Buyuih	2,000,000	20
Foumane Jerry	1,500,000	15
<b>Total</b>	<b>10,000,000</b>	<b>100</b>

## **1.7. Vision, Missions and Objectives**

### **1.7.1. Vision**

We hope to increase the percentage of children who can express themselves in their ‘mother tongues’. We are out to popularise, promote and preserve Cameroonian languages through the publication of children’s books. We are equally out to gain a good share of the children's book market in Cameroon through the diversification of our contents, we publish on different materials; printed books, audio books and video books.

### **1.7.2. Mission**

Our missions are as follows;

- To make books a tool for the transmission of cultures;
- To educate and entertain through books;
- Promote African culture, and most especially, Cameroonian culture;
- Promote young authors interested in the promotion of Cameroonian cultural values;
- To increase the rate of interest in our mother tongues.
- Organize reading and writing workshops;
- Make our company known nationally and internationally.

### **1.7.3. Objectives**

The main objective of Soil publishers is to produce works adapted to the target audience.

Moreover, the company has set itself the following objectives;

Short term;

- To promote authors who are interested in publishing in African languages;

- To promote national languages;
- To create a company that popularises children's books;
- Ensure the quality of our materials and offer the best cultural contents.

Medium term;

- To open a reading centre in our premises in order to increase children's reading and writing capacity in their various local languages;
- To make our enterprise known internationally;

Long term;

- To insert our books in school programs.
- To recruit increase more activities and more workers and for the great running of our enterprise.

#### **1.7.4 Values**

Our values are related to our visions: to entertain, to educate and to build the younger ones through their indigenous languages.

### **1.8. Products and services**

#### **1.8.1. Products**

We do print books and digital books, of which we partitioned them into different collections;



##### **Collections:**

To implement our editorial policy, our products are grouped into 4 collections;

##### **- The seed collection:**

It is a learning kit for children ranging from the age of 3 to 7 years. The aim is to provide this age group with books that will initiate them into their national languages/ learning guides. It presents the immediate environment in which the child lives on a daily basis. This collection will have the particularity of being more illustrated and colourful. The contents are both entertaining and educative, with few exercises at the end. This collection is both in printed and DVD version of which the DVD version is practical and hence incorporated at the third cover page.



## Technical sheet

A	B	C
Format	22x18cm	Logo variation
Font for title	Times New Romans (bold)	  
Font size for title	18, 24	
Font for text	Arial (regular)	
Font size for text	14	
Printing mode	Four-colour process	
Internal paper	Glossy coated 170g	
Cover paper	Glossy coated 300g	
Binding	Saddle stitched back	
Layout software	Indesign CC 2019	
Image processing software	Photoshop CC 2019	
Editing software	Indesign /Photoshop/ Illustrator	
Print run	1000 copies	
Target	From 3 to 7 years	
Language	Written in African languages and translated in English/French	
Support	Printed, DVD	

### - The winners:

It is a set of publications for children between the ages of 8 to 10 years. To continue the learning process begun in the seed collection, it lays emphasis on phonetics and construction of sentences in national languages. To make it more interesting and easy to understand, we have exercises after every lesson. This collection is in printed version, and DVD version (the DVD version is practical). Unlike the Seed collection, the exercises are mostly on sentence construction.

## Technical sheet



A	B	C
Format	22x16cm	  
Font for title	Times New Romans (bold)	
Font size for title	18, 24	
Font for text	Arial (regular)	
Font size for text	14	
Printing mode	Four-colour process	
Internal paper	Glossy coated 135g	
Cover paper	Glossy coated matt 150g	
Binding	Glued and sewn back	
Layout software	Indesign CC 2019	
Image processing software	Photoshop CC 2019	
Editing software	Indesign /Photoshop/ Illustrator CC 2019	
Print run	1000 copies	
Target	From 8 to 10 years	
Language	Written in African languages and translated in English/French	
Support	Printed, DVD	

### - Bright collection:

It is a set of publications for children between the ages of 10 years and above. In addition, to continue the learning process begun in the seed collection and the winners collection, it presents short stories in mother tongues with a French or English translation. It is backed up by few

illustrations as compared to that of seed collection. It enables children to be able to read, write and narrate stories in their national languages. This collection is only in the printed version for now.

#### Technical sheet

A	B	C
Format	19x15cm	  
Font for title	Arial (bold)	
Font size for title	16, 18, 24	
Font for text	Arial (regular)	
Font size for text	14	
Printing mode	Four-colour process	
Internal paper	Glossy coated 115g	
Cover paper	Bristol coated 130g	
Binding	Saddle stitched back	
Layout software	Indesign CC 2019	
Image processing software	Photoshop CC 2019	
Editing software	Indesign /Photoshop/ Illustrator CC 2019	
Print run	1000 copies	
Target	From 10 years and above	
Language	Written in African languages and translated in English/French	
Support	Printed	



#### - The wealth collection;

The books in this collection contains the history, the cultural habits, tradition and customs of the people according to each tribe. For example; traditional marriage, twin



ceremony, and so on. Though written in English or French, it is adapted to the level of the target audience. The key terms are written according to the tribe’s language.

NB: It should also be noted that all these collections will be adapted according to the tribe be it in their languages or culture.

A	B	C
Format	14,8 x 21cm	
Font of the title	Times New romans (bold)	  
Font size of the title	16, 18, 24	
Font of the text	Times New Romans (regular)	
Font size of the text	14	
Printing mode	Four-colour process	
Internal paper	Offset 80g	
Cover paper	Mat coated 150g	
Binding	Saddle stitched back	
Layout software	Indesign CC 2019	
Image processing software	Photoshop CC 2019	
Editing software	Indesign /Photoshop/ Illustrator	
Print run	1000 copies	
Target	From Ages 15 upwards	
Language	Transcribed in every African language and translated into English/French	
Support	Printed and digital	

NB: As seen above, we use two fonts to publish our books. This is because we use the Galician keyboard for letters of the Cameroonian national alphabet. In Indesign, this keyboard is not adapted to all types of fonts. So, Arial and Times New Romans are the best and visible for kids to read.

### 1.8.2. Services

The services of SOIL Publishers are as follows:

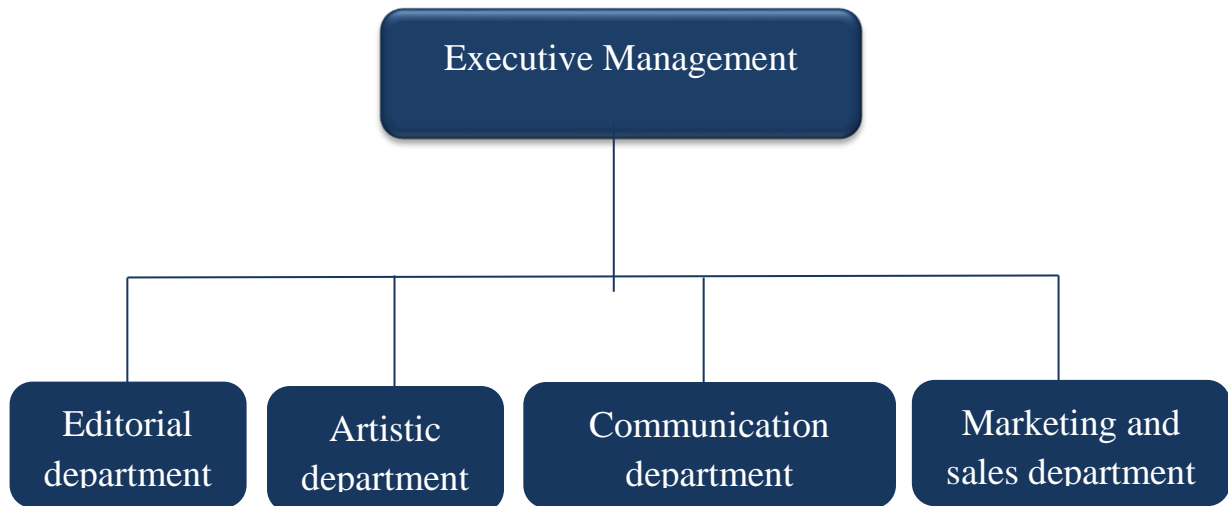
- **Publishing:** This is the editorial process that materialises all our publishing projects. From the reception of the manuscript to its availability to the public, in bookshops or directly to readers on a printed medium and digital medium;
- **The dissemination of books:** We make our products known to the public;
- **Proofreading and correction:** In addition to published works, the company offers proofreading and correction for academic and professional internship reports, company annual reports, master's and research projects, thesis projects, speeches, etc;
- **Translation:** We do text translations into locale languages;
- **Layout:** In addition to the works, it also lays out all the documents that can be proofread in the house;
- **Editing:** the company offers to mount corporate visuals, visit cards, calendars, birthday cards, banners, burial programs, flyers, leaflets, etc;
- **Books distribution/delivery:** Readers who do not want to go to a bookshop can also contact us for book delivery;
- **Reading and writing workshop:** We offer reading and writing workshops for children.

## 2. ORGANISATION AND OPERATION OF THE ENTERPRISE

In this section, we present the organisational chart and the different services that make up the enterprise. The SOIL Publishers have retained the most essential tasks in the editing

process of a book. The enterprise is made up of five (5) organs; this is because it is in the process of maturing and does not yet have the means to support a wage bill greater than its income.

## 2.1. Organisation chart



### I- Permanent workers

#### - Executive Management:

The administrative head is Mrs. Bucha Kezia Akuh, responsible for the following;

- She takes care of business administrative and represents the publishing house internally as externally;
- Ensures the general supervision of the activities and oversees all editorial and financial activities;
- She is equally responsible for the recruitment of employees;
- Defines the internal policy of the publishing house;
- Develops strategies for fundraising of the company;
- Ensures strict adherence to the editorial line;
- Ensures good relations with the various partners;
- Ensures the legal and financial aspects of the structure;
- Manages copyright and contracts with authors and other partners;
- Takes care of taxes and duties related to the operation of the publishing house;
- Studies the capability of financing publishing projects;
- Has the obligation to achieve positive results at the end of each year.

**Profile and professional background:**

Our Executive Director has mastery of the country's official languages (English and French) and well cultured. She also has a good knowledge of the publishing sector. In addition, she holds a degree in communication (precisely in publishing and graphic arts); she also has a degree in management and business administration.

**- The editorial department:**

It is headed by Mrs. Massaka Christelle Lethicia. She is in charge of receiving manuscripts, registration of authors and evaluation of manuscripts. Her main duty is therefore to give the notice of publication of books and to read and correct the manuscripts received by the house. Apart from this she in charge of;

- Searching for new projects in the house;
- Monitoring authors and manuscripts according to an editorial schedule;
- Proofreading and correction of manuscripts;
- Drawing up contracts with authors and other partners;
- Writing texts for the back covers of books;
- Suggests to the technical and artistic manager elements for editing both the cover and the internal pages;
- Monitors all the editorial tasks of the company;
- Representing the company internally and externally when the director is unavailable and on exceptional occasions.

**Profile and professional background:**

Our editorial secretary has a good mastery of the two official languages; English and French. She has a good general knowledge, has a perfect knowledge of the print sector and its actors, she has a rich address book. She holds a Bachelor's degree in Linguistics and Bachelor's degree in Communication precisely in Publishing and Graphic.

**- The technical and artistic department:**

The manager of this department is Mr Meza Rony. He works on the layout of books and takes care of the mounting of visual identities of the publishing house. Apart from this, he is also in charge of;

- The elaboration of the graphic and editorial charter of the company's various collections;

- He is also responsible for editing visuals that will be used to promote our products and make the enterprise known;
- Research and processing of illustrations;
- Insurance of image rights;
- Ensuring the quality of the illustrations from a technical point of view;
- Designing the company's communication materials;
- Developing artistic techniques to better represent the structure visually.

**Profile and professional background:**

Our artistic and technical manager has a perfect mastery of text and image editing software. Apart from mastering the software, he equally masters page layout and word processing, and drawing. He has a Bachelor's degree in Communication (precisely, Publishing and Graphic Arts) and a degree in Editing and drawing.

**- The communication service:**

The main role of this service is to promote the publishing house and its products. With the great use of social media, it is important to do a massive communication. The head of this service is Mrs. Abessolo Marie Fouda. She is a social media manager who acts in between the authors and the house, the readers and the house, the authors and the readers.

- She acts as a press relations agent between the house and the various media;
- She also takes care of relations with partners;
- Communicates on the house, its products;
- Communicate on events organised by the publishing house (before, during and after);
- Goes to field to carry out activities that will promote the enterprise.

**Profile and professional background:**

She makes proposals for communication strategies for customer loyalty. He has Masters Degree in communication and Organisation and a Bachelor's degree in Advertising.

**- The Marketing and sales department:**

Mrs. Tchouala Floriane is at the head of this department. She elaborates marketing strategies in order to make the enterprise and its products known and equally boost up the sales of books. In addition, she also;

- Conducts market research;

- Develops sales strategies;
- Assures promotion of our products;
- Set up sales teams and record customer's opinions, needs and preferences.

**Profile and professional background:**

Our sales and marketing manager is bilingual and she equally has a Bachelor's degree in marketing and commerce.

**II- Freelance:**

**- External proof reading/correction:**

These are experts in the field of languages. They have the capacity to judge the manuscripts that will enter the publishing house since it is specialised in local languages. These experts are made up of different linguists we call for, depending on the languages they master.

**- External illustrators:**

These are illustrators the house will contact .in order to assist the artistic department in case there is a lot to do

**- Judicial Service:**

This is our personal lawyer, who will take justice in case of any counterfeit of our products.

**- Adaptation office:**

Under the leadership of Mrs Abimboh Valencia, this is an office that deals with the adaptation of our books into other media; audio version, video version, and digital version.

**2.2. Operation of the enterprise**

The works of SOIL publishing house are books on demand. Our publishing chain is as follows: Conception stage, elaboration stage, realisation stage, promotion and distribution/sales.

**I- Conception stage**

**- Publication idea (publisher):** Most of the works in our publishing house will be works on command. The aim of this stage is to find an idea, a subject on which the publishing house could publish. The publishing house makes an observation in the society, in this observation he

points out the problem and tries to bring up something that would be as guide or solution to the problem;

- **Market research and project evaluation (publisher and editorial board):** After finding the idea for the publication, the editorial board meets. In this phase, and make an evaluation of the project to see if it will be profitable, if it fits with the market and the means to produce;

- **Call for manuscript, submission and validation of manuscripts:** The house launches a call for manuscripts in which it specifies certain desired characteristics; the theme, the target etc. based on the company's collections. Another way is that the editorial department can contact potential authors, informing them of the projects so that they can propose suitable content. The manuscripts are then registered in the manuscript submission form. The received manuscripts are sent for proof reading to awaiting validation by the editorial department;

- **The signing of the publishing contract:** This is done between the authors and the director according to clauses that suit both parties.

## **II- Elaboration stage**

- **Editing specifications:** In this phase, we start by elaborating the functional specifications of our editorial projects, we choose and model the way our documents will be, taking into consideration the technical characteristics defined in the editorial charter;

- **The signing of contracts with different actors:** The publisher draws up contracts with the various actors who will contribute to the project; external illustrators, external proof readers and translators (in case the book is an official language and has to be translated into mother tongue). They contract is signed taking into account the commitments of each party;

- **Proofreading (external proofreader):** The main actor here is the proofreader. This involves preparing the text for editing. The manuscript is in locale languages, so here we call on experts (freelance proofreaders) according to the language he/she masters. The proofreader removes all imperfections from the text and corrects all typographical errors. He or she corrects the syntax, vocabulary, spelling, etc. However, a final check is made between the editing department and the authors to ensure that the thought or intention has not been altered after the corrections.


## **III- Realisation stage**

- **Layout (editor, artistic and technical manager):** This stage consists of assembling the drawings and texts. When the internal pages of the book are ready, the designer finalises the

cover and sends the files to the printer with the printer with the technical specifications of the book;

- **Printing and checking the proof:** This involves first of all printing and correcting any typos and layout errors;

- **The final proof:** When the final corrections and changes have been made, the author gives

Company's name	SOIL Publishers
Date of creation	21 <sup>st</sup> May 2022
Slogan	My culture, my pride
Legal status	Limited Liability Company
Field of activity	Book publishing
Location	Nouvelle route Bastos
Director	Bucha Kezia Akuh
Permanent staff	05
Logo	
Capital	10 000 000
Postal address	P.O Box 7090, Yaounde, Cameroon
Telephone contact	(+237) 698 91 57 85/ 677 45 62 48
Email address	Soilpublishers@gmail.com
Website	www.soilpublishers.com
Facebook	@Soilpublishers
Instagram	@Soil.publishers
Twitter	#Soil_Publishers

his approval to print the work (the author gives his final proof). The send the proof to the printer, making sure that there are no more errors.

#### IV- Promotion and distribution

- **Promotion of the books and authors:** This involves taking all communication actions to make the book known out to the public. It begins as soon as the work is submitted for printing. Communication is done before, during and after the publishing of the new product. The aim here is to promote the publishing house;

- **Dissemination:** This involves informing booksellers, distributors and other actors of the availability of books availability of the books;



**Distribution/delivery/sales:** This will be carried out by our distribution network. Its main objective is to ensure that the books are delivered.

### 2.3. Data Sheet

## 3. GRAPHIC CHARTER

In this section, we simply need to present the colours of our enterprise, typographic elements and the logo.

### 3.1. The Logo



Pictorial mark ← → Letter mark

The logo itself is a simple representation of the name of our enterprise ‘Sparkles of Indigenous Languages’ in its acronym SOIL. It is a combination mark logo comprised of a combined letter mark and pictorial mark.

It is an acronym of the company’s brand initials with a feather just before the letters, all in brown. The feather is a powerful symbol that is deeply revered and a sign of honour. It is often attached to the hat of a traditional leader with a chieftaincy title. Anything of honour is of great esteem, and anything of great esteem means it is of great importance. Therefore, we give special recognition to our national languages which is of great importance. Here we chose a brown feather, which signifies; awakening, wisdom, power, lightness, speed and freedom.

### Logo variation;



### 3.2. Use of the logo

Whatever the dimensions of the logo, the relationship between the image and the words are fixed. Attention should be paid to respect the homothetic scaling (no stretching of the text, no modification of the height and width etc.). Each material must contain at least the company's logo clearly visible; as well as each document engaging the responsibility of SOIL. The following prohibitions applied to the use of the logo are as follows:

- The logo must not be misused;
- The font of the logo should not be changed or modified;
- The logo should not be animated or transformed;

### 3.3. The Colours

**Brown:** It is often seen as solid much like the earth. The brown colour represents growth, fertility, comfort, and natural.

Tortilla Brown	
#B9A57E	
C 26	R 176
M 31	G 156
Y 58	B 108
K 17	

Peanut Brown	
#A4834A	
C 38	R 164
M 45	G 131
Y 77	B 74
K 9	

Coffee Brown	
#7F631C	
C 45	R 127
M 52	G 99
Y 100	B 28
K 29	

### 3.4. Typographic elements

#### 3.4.1. Logo typography

Name of the font chosen for SOIL: Arial Rounded MT Bold

Font style chosen for SOIL: Regular

Font size chosen for SOIL: 125

Font chosen for Publishers: Edwardian script

Font style chosen Publishers: Regular

Font size chosen for Publishers: 16

Font chosen for the documents of our enterprise: Arial

Font style chosen for the documents of our enterprise: Regular and Bold

Font size chosen for the documents of our enterprise: It will depend on the material

### 3.4.2 Layout of the logo

#### - Brand identity



#### - Header



(+237) 698 91 57 85  
Soilpublishers@gmail.com  
#Soilpublishers  
#Soil\_publishers

#### - Footer

www.soilpublishers.com

## **PART 2: STUDY OF THE MARKET**

This part examines the environmental factors that influence our market and the area in which we operate. To do this, we will first conduct the political, economic, social, technological and legal (PESTEL) analysis. Then, we will analyse the strengths, weaknesses, opportunities and threats (SWOT) of the environment. And lastly, we shall make the analysis of the competitor; direct and indirect competitors.

## **1. ANALYSIS OF THE ENVIRONMENT**

### **1.1. Political environment**

Many initiatives have been set up for many years to safeguard and perpetuate the learning of mother tongues in Cameroon. The government has even opened a course at the teacher training college to train teachers of mother tongues. This proves us that the government too has seen the importance of safeguarding our languages and cultures. So, there is a national school book policy. Although our language book is not yet on the curriculum, we will make all possibilities to be part of the language curriculum in the future will.

### **1.2. Economic environment**

The reading culture is still relegated to the background. The population is more turned towards the purchase of certain consumer products such as alcohol or even trying to follow the Western trend by equipping themselves with technological gadgets that allow them to be constantly present on social networks. But this could further encourage the setting up of our publishing house because added to printed books, with the setting up of digital book and reading sites we have more chances that our products will be consumed given their strong presence on the web even if the sales prices of books will not always be unanimous.

### **1.3. Social environment**

A well-designed social environment helps foster positive peer relationships, creates positive interactions between adults and children, and provides opportunities for adults to support children to achieve their social goals. It is therefore on this aspect that the SOIL publishers are based on.

### **1.4. Technological environment**

The advent of information and communication technology has led to technological advancements in the publishing sector which therefore facilitates the process of publishing. Be it production (evident with the presence of new machines), broadcasting, commercialisation and distribution processes (which has been made easier with the presence of online broadcasting

and distribution platforms). We can equally notice the presence of e-books which has equally brought in innovations in the Cameroon book publishing sector. Due to the massive presence of the youth on the internet, social media (Facebook, Twitter, Instagram and Whatsapp) as well will make it easier to reach a large part of our target. Our digital contents will therefore enhance their daily lives and encourage them to take more interest in culture and our products.

### **1.5. Legal environment**

In the process of setting up our publishing house, we relied on certain laws and regulations that govern this field of activity in Cameroon. Thus, we have:

- Law n° 2013/003 of 18 April 2013 governing cultural heritage in Cameroon;
- Law n° 2000/011 of the 19th December 2000 on the Copyright and Neighbouring rights;
- Law n° 2010/021 of 21 December, 2010, organising electronic commerce in Cameroon, amended and completed by Law n° 2015/006 of 20 April 2015 favouring the emergence of e-commerce;
- Decree n° 2017/11737CAB/PM of 23 November 2017, on the provisions and functioning of the National commission in charge of the follow-up and implementation of the National book policy throughout the national territory.

## **2. SWOT ANALYSIS OF SOIL**

### **2.1. Strengths**

- Qualified staff of young graduates from reliable training schools;
- SOIL is a specialised publishing house. This specialisation in the domain of local languages will allow us to better manage the search of themes and study more our target;
- The publishing of our products into other versions; printed, audio/video, digital;
- Mastery of information and communication technologies;
- The spirit of creativity and innovation of the company in a Cameroonian context (cultural contents adapted to the African and Cameroonian culture in particular);
- Regular and effective communication of our products and company;
- Editorial line in conformity with the current government policy to promote the learning of mother tongues in schools.

### **2.2. Weaknesses**

- The lack of notoriety;
- The reduced number of employees due to financial means.

### **2.3. Opportunities**

- The little presence of publishing houses specialised in the publication of children's books in locale languages in Cameroon;
- The progressive loss of our cultural values gives us the opportunity to create a publishing house specialised in national languages and to also make a difference with our professionalism;
- The possibility of being subsidized by the state and partners because our aim is also to accompany the state in the project of teaching mother tongues at school, and whose goal is to perpetuate our cultures;
- Digital presence which allows us to reach a large number of people in a short time and to promote our books;
- Technological progress and the presence of new equipments and machines will contribute to the smooth running of our company;

- Potential market with high purchasing power. After carrying out a study, we found out that several people are interested in our future products.

#### **2.4. Threats**

- The high cost of production in Cameroon; expensive sale of books;
- The fear of falling, that's the case with many new enterprises;
- The lack of training of some printers who produce poor quality prints;
- The spread of self-publishing platforms.



## **3. STUDY OF COMPETITORS**

### **3.1. Direct competitors**

The direct competitors here are publishing houses that deal in the promotion of African culture and languages through children's books publication;

- Thanks publishing;

#### **3.1.1. Strengths**

- It has existed for many years;
- Specialised publishing house;
- Wide distribution to international markets;
- Experience in the youth book sector;
- Young staff trained in the field of books;
- Books are produced in the two official languages and locale languages of Cameroon.

#### **3.1.2. Weaknesses**

- Despite its years of existence, their products remain poorly known to the Cameroonian public;
- The books are of good quality but remain quite expensive;
- Their books are for the most part in printed form;
- The absence of regular communication via internet.

### **3.2. Indirect competitors**

The indirect competitors of our company are other publishing houses. These companies offer different products and services, but meet the same needs as our publishing house, which is the publishing of books. Though we publish books on local languages and culture, the techniques are competitive, that is why it is important to study them. They are;

- Akoma Mba Publishing.
- Les Éditions CLE;
- NMI éducation;
- COSMOS;
- Les Éditions Afrédit;

- Les Éditions Proximité;
- Les Éditions Ifrikiya;
- Les Éditions Dinimber Larimber;
- L'Harmattan;
- Éditions Édicef;
- SOPECAM (Société de presse et d'édition du Cameroon).

### **3.2.1. Strengths**

- Extensive experience in the field of publishing;
- Good knowledge of distribution networks;
- Notoriety at national and international level;
- Long-standing partnerships with national actors (booksellers, printers, etc.);
- Large publishing funds;
- Works included in the school curriculum for some of them are; Éditions Proximité, NMI, COSMOS;
- Literary prizes won (the Goncourt des won by Proximité);
- Good knowledge and mastery of publishing networks and the market due to its oldness in the field;
- Subsidies enabling them to support the expenses of the company;
- Possession of supplied catalogues;
- Secondary investments supporting the economy of the company.

### **3.2.2. Weaknesses**

- Mostly self-taught staff;
- The poor quality of the products of some publishers despite their age;
- Lack of regular communication via the internet;
- Some are non-specialised, and receive foreign manuscripts which are not adapted to the local context and which do not respect the editorial line.

## 4. COMMUNICATION STRATEGY

As a new company, we need to communicate about our enterprise and our different products and services. To make ourselves known, we will first of all start with a communication on the digital level:

### 4.1. Communication on digital level

#### 4.1.1. Objective of our digital communication strategy

- Develop our notoriety on the website;
- To attract new prospects;
- To increase our prospects' loyalty;
- To popularise our enterprise's image on our website.

#### 4.1.2. Target segmentation

**Market target:** Parents, those interested and curious about studying local languages, scientific researchers in the domain of local languages.

**Secondary target:** Africans.

**Primary target:** Cameroonians as a whole; both the old and the young

**Core target:** Children.

#### 4.1.3. Digital communication strategy

Our digital communication strategy is based on inbound marketing.

**1) The first step:** This will be the creation of content. For this step, we will set up a website that will inform the public on our services and products. We will have communication tools such as: website, company blog and social networks. We have chosen these different communication media for the following reasons:

- **The website:** This digital communication medium allows the company to present its products and services; to know more about our contacts/customers; it is also a tool for building and keeping customer loyalty.
- **The company blog:** This will allow us to optimise our content with articles, videos, etc. The company's blog will also allow us to create a community.

- **Social networks:** They will allow us to increase our online visibility. It will therefore be necessary to publish contents regularly. As for social networks, we choose Facebook (3 times a week); Instagram (4 to 5 times a week, focused on visuals which will bring a good visibility to our products); Twitter, YouTube, LinkedIn (to develop our relationships with companies).

These different actions are mainly oriented towards the unknown; people who have no knowledge about our products, or about our company and our services.

**2) The second step:** We will insert call-to-actions at the end of our company blog articles and on certain pages of our website. We will also create landing pages with contact forms.

**3) The third step:** This will be to turn our prospects into customers. Using the information we obtained on our different customers, will help us have a typical profile of our visitors. We will proceed with e-mailing with targeted offers. We choose this communication medium because it allows us to keep in touch with our contacts, with our prospects and to know those who can easily become our customers.

#### **4.2. Communication the physical level**

- **Word of mouth:** We will talk about our company and its services. Here, our address book will be very useful to circulate information;

- **Distribution of flyers and leaflets:** Our sales and marketing department will have promotional materials to make the company known, especially to the publisher's usual partners (bookshops, etc.);

- **The media:** We will also use the media to promote our company.

#### **4.3. Partners**

We chose some International organisation as partners, such as; UNESCO and Plan International Cameroon due to their strong engagement in children and youths affairs. To help uplift our enterprise and promote our works, they will help buy our products in bulk and distribute to children in need as a gifts.

We also chose partners such as; SIL Cameroon, Ministry of Scientific research and Ministry of arts and culture because of their wonderful investment in promoting African culture and languages.

## **5. FINANCING PLAN**

### **5.1. Initial financing plan**

#### **5.1.1. Initial needs to be financed**

- Material resources and estimate in FCFA Computer equipment
  - HP Desktops (8): 2,400,000
  - Inverter: 180,000
  - Cloud space: 100,000
  - USB keys (2) 16 GB: 10,000
    - Security material
  - Antivirus against computer malware: 30,000
    - Internet connection equipment
  - Internet connection modem (1): 68,000
    - Office equipment
  - Tables with several stations: 250,000
  - Chairs (6): 150,000
  - Printer Scanner: 150,000
  - Archive boxes: 5,000
  - Shelves to the wall: 30,000
  - Reams of papers (10): 25,000
  - Pens of several colours: 10,000

Total: 3,358,000FCFA

## 5.2. Salary rolls:

Names	Positions	Salary in FCFA	Total per year
Bucha Kezia	Director	150,000	1,800,000
Massaka Christelle Lethicia	Head of editorial department	120,000	1440,000
Meza Rony	Head of the technical and artistic department	120,000	1440,000
Tchouala Floriane	Head of marketing and sales department	100,000	1,200,000
Abessolo Marie Fouda	Head of communication department	10,000	1,200,000
<b>Total</b>	<b>05</b>	<b>590,000</b>	<b>7,080,000</b>

## 5.3. Summary of all initial needs to be funded

Needs	Costs
Purchase of equipments	2.055.000 FCFA
Rents	50,000FCFA
Salaries	590,000FCFA
Water	2,000FCFA
Electricity	5,000FCFA
Internet	15,000FCFA
Website creation and hosting	150,000FCFA
Transport	20,000FCFA
<b>Total</b>	<b>2,887,000FCFA</b>

#### 5.4. Initial financial resources

Shareholders	Contributions	Total in cash
Bucha Kezia	HP Desktops (8): 2,400,000, Cloud space: 100,000, and an envelope 1million frs	3,500,000 frs
Kelly Bilingwe	Office for 3years 4months equivalent to 2million and an envelope of 1million frs	3,000,000 frs
Emilia Buyuih	Tables with several stations: 250,000, Chairs (6): 150,000, Antivirus against computer malware: 30,000 and an envelope of 2,000,000 frs	2,500,000 frs
Foumane Jerry	Inverter: 180,000, Internet connection modem (1): 68,000, Printer Scanner: 150,000, Archive boxes: 5,000 and an envelope of 1million	1,500,000 frs
<b>Total</b>	<b>10,000,000 frs</b>	

#### 5.5. Financing plan based on budgeted years

Financing plan	Initial	2022	2023	2024
Purchase of equipment	2,055,000 FCFA	/	/	50,000frs
Rents	2,000,000 FCFA	/	/	/
Salaries	590,000 FCFA	7,080,000 FCFA	7,080,000 FCFA	8,000,000 FCFA
Water	2,000 FCFA	24,000 FCFA	24,000 FCFA	24,000 FCFA
Electricity	5,000FCFA	60,000 FCFA	65,000 FCFA	70,000 FCFA
Internet	15,000FCFA	180,000 FCFA	200,000 FCFA	200,000 FCFA
Website creation and hosting	150,000FCFA	/	20,000 FCFA for its hosting	20,000 FCFA for its hosting
Transport	20,000FCFA	240,000 FCFA	280,000 FCFA	280,000 FCFA
<b>Total Requirements</b>	<b>4,837,000 FCFA</b>	<b>7,584,000 FCFA</b>	<b>7,669,000 FCFA</b>	<b>8,626,000 FCFA</b>
Sale of products	10,000,000	15,000,000	17,000,000	20,000,000
<b>Total resources</b>	<b>10,000,000</b>	<b>15,000,000</b>	<b>17,000,000</b>	<b>20,000,000</b>

## **PART 3: PRESENTATION OF EDITORIAL PROJECT**



In this part, we shall present the definition of the project, the elaboration of the graphic charter, the stages of production, the technical file, the publication calendar and the guideline.

## **1- DEFINITION OF THE PROJECT**

### **1.1. Expression and contextualisation of the project**

#### **1.1.1. Idea of the project**

African language is one of the great cultural identities so far as the African culture is concerned. It is important because the social, political and economic development of the vast majority of the people, depend on the proper and systematic use of their indigenous languages. So, due to personal experience and observation made in the society, we have noticed that the young generation of today down look on their national languages saying that it is of no importance for one cannot move far with it. When a language dies, the knowledge and ability to understand the culture of the people who spoke it is threatened. This is because the teachings, customs, oral traditions and other inherited knowledge are no longer transmitted among native speakers. When a language is lost, part of that culture is lost, by the same measure, when language is preserved, the traditions and customs continue living in the hearts and minds of those who understand it. It is factual that pride can only be created in the people concerned by their ability to respond confidently to common questions asked to them in their national languages. The struggle for many to express themselves in their mother tongue is somehow true of the new generations. This situation however, threatens its survival, which could disappear if nothing is done.

Many initiatives have been set up for many years to safeguard and perpetuate the learning of mother tongues in Cameroon. The government has even opened a course at the teacher training college to train teachers of mother tongues. This proves us that the government too has seen the importance of safeguarding our languages and cultures.

The aim of SOIL Publishers is to give every Cameroonian citizen the opportunity to speak their own language with ease, and also, learn national languages other than their own with ease. We are out to popularise mother tongues so that they can be taught to children from a very young age.

As our first product, we had this initiative to command a Prima entitled *Nje Achaba Mi Ni Manƙɔ*, written in Mankong language. It is an introductory book for children, initiating them into the Mankong language. The choice of this is simply due to the fact that it supports

developing language skills as well as it helps master important concepts like: Spelling, and word building in Mankong. So, publishing an introductory book/prima in Mankong language will help a Bamunkumbit child identify objects in the language, know how it's orthography and pronunciation with the help of the video book.

## **1.2. Brief Introduction of the Mankong Language**

Bamunkumbit is one of the thirteen villages that makeup Ngo-Ketunjia Division of the North West Region of Cameroon. Officially called Bamunkumbit, it is also referred to by the indigenes as Mankong. It shares a common boundary with Bafanji, Baligashu, Balikumbat, Baligansin (all in the North West Region) and Bamenyan in the West Region (see Bamunkumbit's map in annexe). Bamunkumbit was from the origin known as 'Mankong Mouankwoa Mbashey'. The Mankongs originated from a place around the river Nun in Fouban known as Ndofo. They belong to the Tikari tribe. They have the same origin with Bafanji, Bambalang, Bamali, and Bamunka.

The above five villages are the descendents of a woman called Mange Mbohngong. She and her husband Tani Mbohngong put to birth several sets of twins but unfortunately for them most of their children died and only five survived. These five grew up and founded five different villages as named in the above paragraph one. Two of the children were females who founded the villages of Bambalang and Bamunka while the three males founded the villages of Bamunkumbit, Bafanji and Bamali. The eldest was "Mouankwoa" the founder of Bamunkumbit which was named after him "Mankong Mouankwoa". So, there are two main factors which prove that Bamunkumbit, Bafanji, Bambalang, Bamunka and Bamali have a common origin and ancestor. These are their similarity in language and their coming together in traditional occasions.

Bamunkumbit is known as the village itself, meanwhile Mankong is the language spoken by the people of Bamunkumbit (though people still call the language 'Bamunkumbit language'). It is a grassfield's Bantu language. The '*Atlas Linguistique du Cameroun*' describes Mankong as a Ngemba language. However, interms of ethnic origin, Mankong is most closely related to Bambalang, Bafanji and Bamali (all Nun languages), and Bamunka (a South Ring language).

### 1.1.3. Justification of choosing Mankong language for our first project

The reasons we chose this language for our first project are;

- To safeguard the Mankong language so that it can be taught from generations to generations;
- To support the children's ability to communicate, express and understand feelings with their tribesmen;
- To promote the alphabetisation of Mankong language.

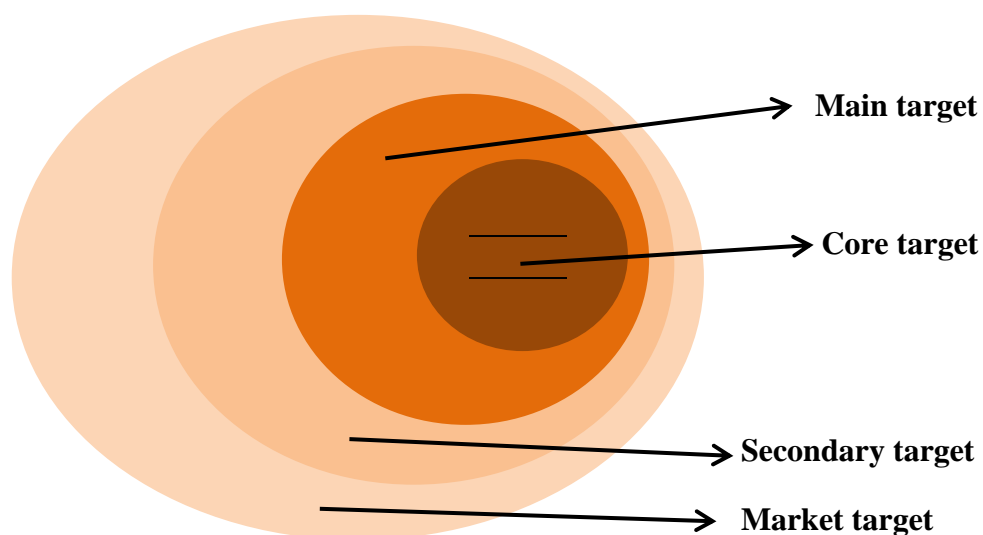
### 1.1.4. Interest of the project

The publication project of SOIL has two interests;

- **The cultural interest:** The book allows readers to learn their mother tongue and thus to be in contact with their culture, since language is part of culture.
- **The social interest:** Reading is a method of transmitting knowledge, customs, and oral traditions. So, familiarising children with books will increase their reading habits and make them great leaders in the future.
- **Didactic interest:** To teach the children their national languages

### 1.1.5. Target

**The chart**



**Market target:** Bamunkumbit parents, those interested and curious about studying local languages, scientific researchers in the domain of local languages.

**Secondary target:** Cameroonians.

**Primary target:** Bamunkumbit as a whole (both old and young).

**Core target:** Destined for Bamunkumbit children from 5 to 7years old.

## **2- ELABORATION OF FUNCTIONAL SPECIFICATIONS**

### **2.1. Editorial Charter**

#### **A Summary on the Content of the Project: A Primer in Mankong**

The first project of SOIL Publishers is the production of a primer in the Mankong language entitled *Nje Achaba Mi Ni Manƙɔ*. This project takes place in a particular context, where we are witnessing a dramatic loss of our local languages, including our mother tongues.

The book presents certain elements of the immediate environment with which the child interacts on a daily basis. These different elements are mainly named in Mankong language with illustrations allowing the child to identify them through the picture. These objects are presented in their normal writing in Mankong (using the alphabet of Cameroonian languages) and translated in the ordinary alphabet (English) known to all in order to facilitate learning. At the end we have comprehension questions for the child's personal evaluation.

The book is available in two versions; (printed form and audio-visual).

### **2.2. Choice for the title**

The title of the book *Nje Achaba Mi Ni Manƙɔ* is in Mankong meaning 'My first words in Mankong Language' if translated into English. The reason for this title is simply because the content of the book is an initiation into Mankong language. It equally enables the child to know how to read and write in Mankong starting from the little basic things he/she needs to know in his/her language.

### **2.3. Justification of producing in two versions**

Different reasons contributed for the decision to produce this first product in two versions; printed copy and audio-visual copy;

- In order to enlarge our market and reach all targets according to their choices;
- It is possible for those visually disabled, to listen and understand the audio-visual version of the book;
- To enable children easily retain the sound and pronunciation of the words, especially those who won't have mentors to assist them and those who are not scholars.

#### **2.4. Study of the "5 to 7 year old" as our core target**

Reading starts from childhood. It is for sure that if a child is not brought up with a reading habit, he/she won't love reading when he/she grows up. Teaching the child how to speak and write his language at a tender age will permit him/her put the language into practice till he/she is complete.

Choosing five years as our target is generally because it is as from this age that majority of children are in class one. The brain is already developed to certain things studied at school and the child can equally apply that on daily basis.

### 3- TECHNICAL FILE OF THE BOOK

In this phase, we have to present the project in a detailed manner; the illustrative breakdown of the book, the technical characteristics of the book, the calendar with the stages of production and the estimative.

#### 3.1. Illustrative breakdown

##### 1) The Mankong Alphabet chart/ ye'a ŋwa'ni achab a maŋkɔ

- Aa = abɛ (**Bag** = a bag made of raffia with two handles);
- Bb = bɔ' (**Muchroom** = a white muchroom);
- Ch ch = nchi (**Bottle** = a transparent one containing water);
- Dd = ndɛ (**House** = a brick house with a roof made out of raffia, two windows and a door made out of wood);
- Ee = fee (**Bracelet** = on a hand);
- ɛɛ = bɛbɛɛ (**Red** = a red rectangle);
- Ɖə = agə (**Mortar** = a round mortar with large mouth (the type used to pound achu);
- Ff = afur (**Feather** = a white feather);
- Gg = ngwa'ni (**Book** = an open exercise book);
- Hh = hab (**Skirt** = a have picture of a flirt skirt on a girl's waist);
- Ii = li (**Eye** = an open human eye);
- Ĩi = nĩmĩni (**Dance** = two people dressed in the grassfield regalia dancing);
- Jj = mĩnjo (**Groundnut** = an open nut with three grains of groundnut inside);
- Kk = kɔ' (**Climb** = a man climbing a tree to tap wine);
- Ll = li (**Shadow** = a man standing on his shadow on the floor);
- Mm = mĩmbo (**Dog** = a brown dog);
- Nn = nən (**Body** = a human body);
- Ŋŋ = mĩŋwa'nĩ (**Write** = a hand writing on a book);
- ɔɔ = akɔ (**Forest** = a picture of trees);
- ØØ = nĩndØ (**Bamboo** = a bamboo stem);
- Oo = nĩbor (**Sky** = the blue sky with a sun shining bright);
- Rr = shɛr (**Comb** = a comb with a tail);
- SH sh = shwakur (**Trousers** = a pair of blue trousers);
- Tt = akorato (**Headscarf** = a woman's head with a headscarf, an arrow pointing on her headscarf);

- Uu = aku' (**Umbrella** = a pink umbrella);
- Ww = miinwi (**Hair** = a young girl's head plaited with black thread, an arrow pointing on her hair)
- Yy = ayo' (**Yam** = a yam).

### 3) Greetings/ mbi laa

- Good morning, good afternoon, good evening, goodbye, how are you, good night, i am fine  
(A man standing up wearing a blue shirt and a black trouser with a pinner four, beside is a young boy dressed in Africa print bowing down before the man, both wear black covered shoes and have low haircut).

### 4) Politeness

- Thank you very much, Please, Sorry (a thumb up).

### 5) The family/

- Mother = A woman with a headscarf, a loin tied round her waist, covered shoes (standing)
- Father = A man with dark hair wearing a trouser with an African print shirt, covered shoes (standing)
- Child = A baby with scanty hair wearing a napkin, no shoes (sitting)
- Girl = A young girl plaited in black thread wearing a simple African print gown, open toe shoes (standing)
- Boy = A young boy with black hair wearing a nicker, open toe shoes (standing)
- Grandmother = A woman with a headscarf having a loin round her waist struggling to work with a stick, covered shoes (standing)
- Grandfather = A man with white scanty hair wearing a trouser a an African print shirt struggling to work with a stick, covered shoes (standing)

### 6) Cultural

- Horn, a traditional bag made ou of rafia mostly worn by the grassfield, horse tail, walking stick, palm wine, calabash, cowrie shell

### 7) House Furniture/ ndə

- 1) Table = nitəb, chair/ stool = akɔ', bed = kɔ, window = windɔ, door = ndɔ, roof = ato'ndə

(A house constructed in bricks with a roof made out of raffia. Inside includes all the house furniture seen through an open door and an open window. The furniture includes; a chair and a bed made out of bamboo, table, window and door made out of wood and a roof made out of raffia. (Arrows pointing at each element to be named)

### **7) School materials/ yɔ ɲwa'ni**

- Pencil = nkwa ɲwa'ni, eraser, bag = abe', book = ɲwa'ni

(A table made out of wood containing school items; an open book, a pen, eraser, a slate, an eraser and a student's bag. Arrows pointing at each element to be named)

### **8) Animals/ naa**

- Dog, Pig, Fish, Lion, Goat

### **9) Birds/ mishi**

- Cock, hawk, bat

### **10) Grains/ cereals**

- Maize, grains of beans, grains of rice, groundnut in an open nut

### **11) Insects/ njinjin**

- Mosquito, cockroach, bee, grasshopper, crickets

### **12) Tubers/**

- Colocasia, cocoyam, potatoes = sweet potatoes and irish potatoes, cassava, plantain = an unripe plantain, yam

### **13) Fruits/ limlim**

- Banana = ripe banana, unpeeled at the top (yellow), mango, orange, pear = half pear with its seed in the middle, coconut = an open coconut, pineapple.

### **14) Kitchen / kichə**

- Plate, Spoon, knife, cup, pot = niki, fire = mo

(An interior of a local kitchen constructed in bricks. Right inside is a pot standing on fire/firewood with a cooking spoon on the lid of the pot. Knife, cup, plate, spoon and fork in a cane cupboard beside the pot. (Arrows pointing at each element to be named)



### 15) Vegetables/ njab

- Huckleberry leaves, bitter leaf, okra, tomatoes

### 16) Agriculture

- Cutlass, hoe, axe, digging knife.

### 17) Human body/ nən

- (A full human body with arrows pointing at each element to be named)

## 3.2. Technical Characteristics of the Book

### 3.2.1. Technical characteristics of the printed book

A	B
Title of the book	Nje Achaba Mi Ni Maṅkɔ
Genre	Learning guide for Children in local language/Prima
Format	23x18 cm
Author	Mbah Samuel
Publisher	SOIL publishers
Language of production	Mankong language with an English Translation
Number of pages	32 pages
Collection	The Seed
Illustrator	Walish Art
Printing methods	Quadricomy
Fonts	Times New Romans and Arial
Word processing software	Microsoft Word 2018
Image processing software	Adobe illustrator and Photoshop
Editing software	InDesign CC 2019

Internal paper	Glossy coated 170g
Cover paper	Glossy coated plus lamination 300g
Binding	Saddled stitched back
Materials	Paper
Print run	1000
Selling price	3,000frs
Distributors	Pressbook, COSMOPEN bookshop, Mister Book, CLE and Peuples Noirs
Packaging	Pack of 10

### 3.2.2. Technical characteristics of the audiovisual book

A	B
Title of the book	Nje Achaba Mi Ni Maŋko
Genre	Demonstrative video
Length	13 minutes
Author	Mbah Samuel
Publisher	SOIL publishers
Video editing and special effects	Ayuk Brian
Language of production	English and Mankong
Director	Bucha Kezia Akuh
Method of fixation	27/18cm
Sound processing software	Adobe audition CS6
Image processing software	Adobe Illustrator and Photoshop
Video editing software	Adobe Premiere Pro and Adobe After Effects
Voice-over	Afongho Samuel
Cardstock	Glossy coated plus lamination
Materials	DVD
Print run	1000
Selling price	1,000frs
Distributors	Pressbook, COSMOPEN bookshop, Mister Book, CLE and Peuples Noirs

### 3.3. Judicial Aspects

#### 3.3.1. Legal information

Copyright holder: SOIL publishers

Name of the person in charge of publication: Bucha Kezia Akuh

Telephone contacts: (+237) 698 91 57 85

E-mail address: soil@gmail.com

Author and contact details: Mbah Samuel (+237) 677 22 70 99

### **3.3.2. Contracts**

#### **I- With each author:**

- **Type of contract:** Publishing contract.
- **Subject of the contract:** Nje Achaba Mi Ni Maŋko,
- **Rights assigned:** Paternity rights assigned to the publisher.
- **Duration of the contract:** Until fifty years after the death of the author according to Cameroonian regulations.
- **Remuneration:** 10% to be paid every twelfth month after the start of the sale of the work.

#### **II-With subcontractors:**

- **The illustrator:** He holds the full rights to the images used and SOIL holds the exploitation rights for the book;
- **The printer:** Through a final proof, he is not responsible for any error in the content after the final proof and will be prosecuted if he prints more than 2000 copies;
- **Layout and proofreading:** These are not subject to remuneration; they are done by the publisher.

### **3.3.3. Privacy policy**

- **Image right:** it belongs to Walish Art and the name appears on the book.

### **3.4.4. Credits to be mentioned**

**Illustrator:** Walish Art (+237) 690 25 82 14

**Printer:** Colorix (+237) 222 219 547 - (+237) 696 262 656

## THE CALENDAR

Activities	Periods															
	August				September				October				November			
Weeks	1st	2nd	3rd	4th	1st	2nd	3rd	4th	1st	2nd	3rd	4th	1st	2nd	3rd	4th
Reception of manuscript																
Evaluation of manuscript																
Contract signature																
Proof reading and correction																
Command of illustrations																
Page layout of the book																
Proof reading and correction 2																
Cover page layout																
Release of book proofs																
Printing, finishing, packaging																
Follow-up of production																
Audio recording																
Editing of audio-visual book																
Burning of DVD																
Diffusion and distribution																

## **4.2. Description of tasks in the calendar**

### **Nje Achaba Mi Ni Maŋkɔ,**

The production of the book *Nje Achaba Mi Ni Maŋkɔ* rather required a special editorial process. Indeed, it is the first work of SOIL Publishers and as such, the manuscript was ordered, evaluated, laid out, illustrated, edited, distributed and marketed in a particular way.

#### **4.2.1. Stages of the printed book production**

##### **- Ordering of the manuscript**

SOIL publishers decided to order a work that corresponds to the values it defends through its editorial line. Based on specifications, the publishing house through its general manager contacted an author Mr Mbah Samuel to produce a manuscript on a prima in Mankong. Satisfied with this first work, suggestions to improve the text were made in order to get the final result. The choice of Mr Mbah Samuel as the author of our book is justified by the fact that, he is a trained language teacher from ENS Yaounde and a linguist. He has a good mastery of the Mankong locale language which is our chosen project.

##### **- Evaluation of the manuscript:**

After receiving the manuscript which was submitted in two versions; electronic form and physical form, it was also submitted to the editorial committee. This was to have the opinion of the various members before its publication, by taking into account our editorial line, the relevance of the text, its consistency, just to name a few. A personalised reading sheet of the house was filled out. The committee deemed it publishable and made proposals to the author to bring modifications to the text before the actual editorial work.

##### **- Signing of the contract**

The publishing secretary, under the order of the General Manager, made an appointment with the author to sign the publishing contract. After signing the contract an editorial schedule was drawn up to determine the duration of the work.

##### **- Rewriting the text**

After evaluating and rewriting the text, it was proofread and corrected by the proof-readers who have mastery in the language. A careful reading was thus made in order to locate and correct all errors since the book is in local language and translated in English.

### **- Proofreading/correction**

After the text was evaluated and rewritten, it was proofread this time around by the editorial manager and with proof-readers. A thorough reading was done.

### **- Illustrative cutting and commissioning of illustrations**

Here, we had to proceed with a technical breakdown and make a choice of illustrations that will appear in the book. This is an important stage in the publishing house, as it is specialised in children's books, images play a very important role. This work is done by the editorial manager. The contract with Mr Walezai Hamza (Walish Art) was signed on the basis of previously established specifications.

### **- Layout**

This is where the text moves from manuscript to a book. The choice of the cover's image has been made. It is an image of a boy and girl sitting and reading. Behind them at the background is the Mankong palace slightly visible. This represents the Mankong children studying their language (that is they are 'returning to their roots'). The choice of colours was made on the basis of similarity with the interior colours of book. Since the children's world is colouring, we decided to use so many different colours representing children's world. The choice of the font was also not made at random. Roboto (bold) is the font of the book's title, because of its beauty and its visibility to read and also, it is one of the rare fonts that can be used in the Galician keyboard. It is adapted to our target. The font size is '20'. A mock-up was finally sent to the Colorix printing house after the author's final proof approval.

### **- Promotion**

After the book was printed, several activities were organised to promote and disseminate the product. Among these activities, we had book signing and several media were invited to broadcast the information to readers. Posters and spots were produced and broadcasted online as well as visuals were created to post on social media.

### **- Distribution**

After promotion and dissemination are done, the books are stored in SOIL publishing house. From there, they are ordered. The sales and marketing manager is responsible for issuing according to the type of order.

#### **4.2.2. Stages of the printed audio-visual book production (video demonstrative)**

In order to produce our book in an audio-visual version we carried out several activities namely:

##### **- Audio recording of the book**

The recording of the book was the first task carried out. The text was already ready, and it was then left for us to do look for a voice-over to play the main character. It was done by Mr Afoangho Samuel. He was chosen because not only because he is a language teacher, but also because he better knows how to express himself to the understanding of the children in a spited simple grammar. He is audible and has a mastery of good pronunciation of words in Mankong. The book was recorded and edited at SIL Cameroon radio house.

##### **- Selection of music for the book**

The choice of music for the book was based on the depth of the text. The text is a joyful one. To this end, for the opening and closing credits we have African Royalty by Mike Jacoby and for the background sound we have ABC instrumental sound by Doug Maxwell. For these two pieces of music we received permission from their authors.

##### **- Video editing and mixing**

After the audio editing of the book, comes the video editing which consists of combining the sound to the illustrations. Here, the sound had to match with the image and vice versa. In order to create emotion, we added special effect that makes the adventure more joyful. The video editing is done by Ayuk Brian.

##### **- Digital file format of the audiovisual book**

The editing process generated a high quality mp4 file. This format is the most suitable because it is light and easy to be transmitted from one medium to another. It is less heavy and can be played on many digital materials (smartphone, tablet, laptop, etc.)

##### **- DVD pressing**

In this activity, the DVD has been assembled beforehand by the publishing house's artistic director and the characteristics are those of the cover of the printed book, with the addition of the team of designers. The additional information to the other version is the production team, the length of the book and the number of copies.

## 5- PRODUCTION ESTIMATE

### 5.1. Production estimate for a print run of 1000 copies

#### 5.1.1. Calculation of editorial costs

- Typing: our text has already been typed. Therefore, we do not retain any costs.

Reading/correction: 02 days

- Salary of the reader: 120,000 frs

- If in 22 days → 120.000 frs → 02 days →?

We have:  $(120.000 \times 02) \div 22 = 10.909$  frs

Social charges: 30% of 10,909 → 3272 frs

Total proofreading/editing costs:  $10.909 + 3272 = \underline{\underline{14,181}}$  frs

Design and research of illustrations:

- The illustrations were sold to us at 1000 frs each. We therefore have:

$(72 \text{ images} \times 1000 \text{ frs}) = 72,000$  frs

Total cost of illustrations: **72,000 frs**

Total editorial costs:  $14,181 \text{ frs} + 72,000 \text{ frs} = \underline{\underline{86,181}}$  frs

#### 5.1.2. Calculation of pre-press costs

Processing of illustrations: 03 days

- Salary: 120,000 frs

- If in 22 days → 120,000 frs → 03 days →?

We have:  $(120,000 \times 03) \div 22 = 16363.63$  frs

Social security charges: 30% of 16363.63 → 4909.09 frs

Total cost of processing the illustrations:  $16363.63 \text{ frs} + 4909.09 \text{ frs} = \underline{\underline{21272.72}}$  frs

Layout: 03 days

- Salary: 120,000 frs

- If in 22 days → 120,000 frs → 03 days →?



We have:  $(120,000 \times 03) \div 22 = 16363.63$  frs

Social security charges: 30% of 16363.63  $\rightarrow$  4909.09 frs

Total layout costs: 16363.63 frs + 4909.09 frs = **21272.72 frs**

Flashing: For A2, we negotiated at 13,000 frs per side

- For our cover, we will have only one flashing to do: 13,000 frs x 1side= 13, 000

- For the interior pages, we have 04 sections, that is 8 sides: 13,000 x 8 = 104,000 frs

Total flashing costs: 13,000 frs + 104,000 frs = **117,000 frs**

Total pre-press costs: 21272.72frs + 21272.72frs + 117.000 frs = **159,545.44 frs**

### 5.1.3. Calculation of printing costs

#### Mounting and exposure

Interior: We have 4 sections; 8 sides or 8 x 04 colours. This makes 32 plates

Cover: The cover requires 04 plates. That is a total of 20 plates. The plate costs 7,000 francs.

We therefore have: 7,000 x 20 = 140,000 francs

#### Wedging

- The wedging costs 7.000 frs per plate. This gives us **140,000 Frs.**

#### Calculation of the cost of paper

Number of pages: 32

Booklets of 8 pages to limit losses

Number of copies: 1000

#### Interior paper

Number of booklets:  $32 \div 8 = 4$  booklets

We print our book on 150g glossy coated paper

- Calculation without waste:  $1000 \times 4 = 4000$  sheets

- Make ready waste:  $75 \times 8 \times 4 = 2400$  sheets

- Rolling waste:  $9\% \times 4000 = 360$  sheets

- Finishing waste:  $2\% \times 4000 = 80$  sheets

**Total internal sheets: 6840 sheets**

Cover paper

- We print our cover on 300g glossy laminated paper.

- Calculation off waste: 1000 sheets

- Make-ready waste:  $75 \times 1 \times 4 = 300$  sheets

- Rolling waste:  $9\% \times 1000 = 90$  sheets

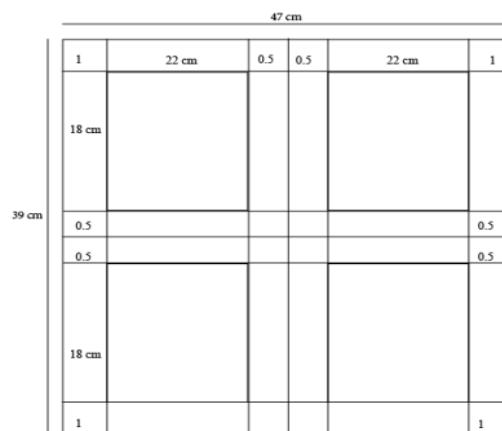
- Finishing waste:  $2\% \times 1000 = 20$  sheets

**Total cover sheets: 1410 sheets**

Let's deduct the different costs of the paper:

Interior:

Working on a landscape, if our book is in 22 x 18 cm in an A2 format, therefore our dimensions is as follow;



$$\text{Width} = 1 + 22 \text{ cm} + 1 + 22 + 1 = \mathbf{47 \text{ cm}}$$

$$\text{Length} = 1 + 18 \text{ cm} + 1 + 18 \text{ cm} + 1 = \mathbf{39 \text{ cm}}$$

So, our working size: 47x 39 cm which fits in the A2 which is 59.4 cm x 42 cm.

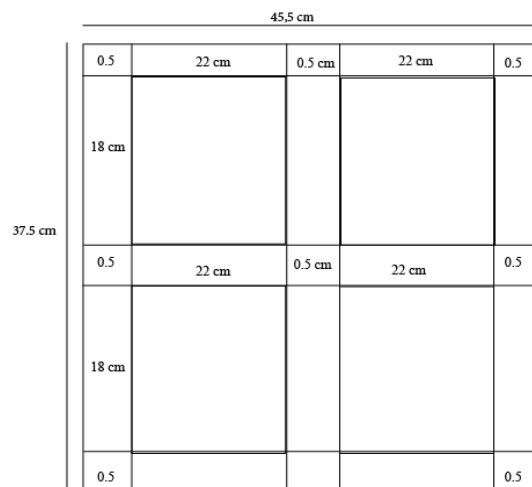
- A ream of 150g coated paper in A2 format costs 20,000 francs and contains 250 sheets.

- Number of reams:  $6840 \div 250 = \underline{27.3}$  or 28 reams of paper. We will therefore need 28 reams of paper. So:  $28 \times 20,000 = \underline{\mathbf{560,000 \text{ francs}}}$

Cover:

We will calculate the format of our cover page, the printer certified us that the spine is 0.5 cm.

Adding to it, we provide margins, trimming for all sides (0.5 cm each) in order to avoid errors. So, the dimension of our cover page is as follow;



$$\text{Width} = 0.5 + 22 \text{ cm} + 0.5 + 22 \text{ cm} + 0.5 = 45.5 \text{ cm}$$

$$\text{Length} = 0.5 + 18 \text{ cm} + 0.5 + 18 \text{ cm} + 0.5 = 37.5 \text{ cm}$$

- Working size was 45.5 x 19 cm. To limit the wastes, we doubled up the smaller size which gave us 45.5 x 37,5 cm which fits in the A2 which is 59.4 cm x 42 cm.

So we have as working size; 45,5 cm x 37,5 cm

- We print our cover on 300g glossy laminated paper

- A ream of coated 300g paper in A2 format costs 20,000 francs and contains 100 sheets.

- Number of reams: We doubled our working size to limit losses. This gives us  $1410 \div 2 = 705$  sheets. So,  $705 \div 100 = 7.05$  or 8 reams of paper.

That is  $8 \times 20,000 =$  **160,000 francs**

**Total price of paper: 560,000 francs + 160,000 francs = 720,000 frs**

### Rolling

Each pass costs 7 frs.

Cover: number of sheets x 1 side x 4 colours x 7 frs that is  $1410 \times 1 \times 4 \times 7 =$  **39,480 frs**

Interior page: number of sheets x 12 sides x 4 colours x 7 frs that is  $6840 \times 2 \times 4 \times 7 =$  **383,040 frs**

**Total rolling costs: 39,480 frs + 383,040 frs = 422,520 frs**

### Finishing

- The finishing of each copy cost us 150 frs. Multiplying by the number of copies printed, we have: 1000 copies x 150 frs = 150,000 frs. **Total processing costs: 150,000 frs**

#### 5.2.4. Summary in table form

##### Production estimate

	Fixed costs	Variable costs
<b>Editorial costs</b>		
Proofreading/editing	14,181 frs	x
Illustrations	72,000 frs	x
<b>Total editorial costs</b>	<b>86,181frs</b>	<b>x</b>
<b>Pre-press costs</b>		
Processing of illustrations	21272.72 frs	x
Page layout	21272.72 frs	x
Flashing	117,000 frs	x
<b>Total editorial costs</b>	<b>159,545.44 frs</b>	<b>x</b>
<b>Printing costs</b>		
Mounting and exposure of plates	140,000 frs	x
Wedging	140,000 frs	x
Interior paper	x	560,000 frs
Cover paper	x	160,000 frs
Internal rolling	x	383,040 frs
Cover roll-up	x	39 480 frs
Shaping	x	150,000 frs
<b>Total printing costs</b>	<b>280,000f frs</b>	<b>1,292,520 frs</b>
<b>Total fixed costs (1)</b>	<b>525 726.44</b>	<b>x</b>
<b>Total variable costs (2)</b>	<b>x</b>	<b>1,292,520 frs</b>
<b>Total cost = fixed cost + variable cost</b>	<b>1,818,246.44 frs</b>	

**Total production cost: 1,818,246.44 frs**

We can deduct the cost price:

$$1,818,246.44 \text{ frs} \div 1000 = 1,818.25 \text{ frs}$$

The cost price is therefore: 1,818 CFA francs

### 5.2.5. Estimated selling price of the book

As a newly created company, we are exempt from value added tax

#### Estimated selling price

Cost price	1,818frs	
Distribution and dissemination	1,818 x 40%	727
Cost of promotion	1,818 x 10%	182
Operating costs	1,818 x 20%	364
Profit margin	1,818 x 10%	182
<b>Estimated sales price excluding tax</b>	<b>Total</b>	<b>3,273</b>
Copyright	3,579 x 10%	327
VAT	0%	0
<b>Public selling price including taxes</b>	<b>Total</b>	<b>3,000 frs</b>

The selling price of our book is **3,000 frs**

#### Calculating the break-even point

To find our break-even point we first need to find the gross margin.

Gross margin = (public selling price - (vat + copyright + dissemination and distribution)). So we have:  $3,000 - (0 + 327 + 727) = 3,000 - 1,054 = \underline{1,946}$

Break-even point = production cost / gross margin. So we have:

$1,818,246.44 / 1,946$  which gives 643 copies.

So it is after selling 643 copies that the project will be profitable.

## 5.2. The production estimate and cost of the audio-visual book

The demonstrative video of the book is 13 min

### 5.2.1. Calculation of editorial costs

We will use the same images designed for the paper version in the audio-visual version.

### 5.2.2. Calculation of pre-press costs

#### Design of the cover

Design of the cover: 01 day

- Salary: 120.000 frs

- If in 22 days → 120.000 frs - 01 day → ?

We have:  $(120.000 \times 01) \div 22 = 5454.54\text{frs}$

Social security charges: 30% of 5454.54frs → 1636.37 frs

Total layout costs: 5454.54frs frs + 1636.37 frs = **7090.91 frs**

#### Flashing:

- Flashing: 13,000 frs (A2)

- For a one-page single-sided cover, we need 4 films in A2 to find the price of the films:

1(film) x1(booklet) = 1 x 1x 17000 = 13,000 frs

**Total media output costs: = 13 000 frs**

**Total pre-press costs: 7090.91frs + 13000 frs = 20,090. 91 frs**

- Audio-visual editing

- The audio recording and mixing cost us 20 000 frs. A fixed price.

- The video editing cost us 50 000 frs. A fixed price.

### 5.2.3. Calculation of printing costs

#### Imposition & exposure

We have 1 booklet for our one-page single-sided cover in four-colour process. This is equivalent to 4 plates. We have negotiated for: 7.000 frs / plate

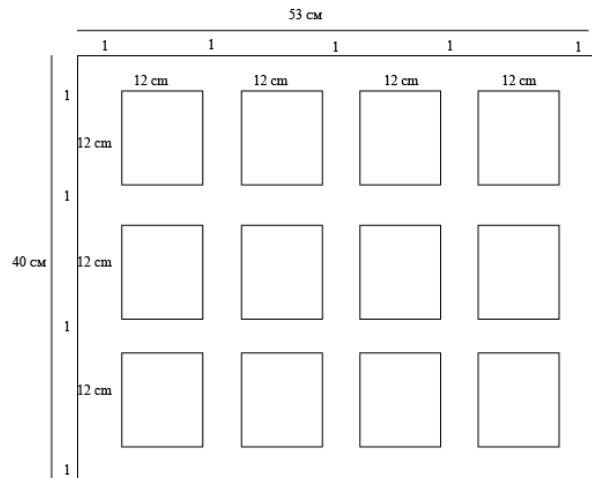
That is: 7,000 frs x (4) = **28,000 frs**

#### Wedging

We were also able to negotiate a price of 7,000 frs per plate for setting, i.e. 7,000 frs x (4) = **28,000 frs.**

### Imposition cover

- Calculation of paper costs: To calculate the cost of the paper, it is necessary to do the imposition beforehand. The dimension of our paper is a square; 12 cm all round.



$$\text{Width} = 1 + 12 \text{ cm} + 1 + 12 \text{ cm} + 1 + 12 \text{ cm} + 1 + 12 \text{ cm} + 1 = 53 \text{ cm}$$

$$\text{Length} = 1 + 12 + 1 + 12 + 1 + 12 + 1 = 40 \text{ cm}$$

Working size: 53 cm x 39cm and purchase size: 59.4 x 42 cm.

Our working size is therefore: 53 cm x 39 cm

We print our book on 300 g glossy coated paper.

### Inner paper:

- Calculation off-cut / 1 x 1000 copies = 1000 sheets.

- Make-ready waste / 75 x number of sides x number of colours x number of signatures i.e. 75 x 1 x 4 x 1 = 300 sheets.

- Rolling waste / (3% (first colour) + 2% (of other colours) x paper without waste i.e. (3% + 2%) x 1000 sheets = 9% x 1000 = 90 sheets.

- Finishing waste / 2% x non waste paper i.e. 2% x 1000 sheets = 20 sheets.

- Inner paper: 1000 sheets + 300 sheets + 90 sheets + 20 sheets = **1410** sheets at purchase size

A packet of 100 sheets costs 20,000 francs. We deduct: 1410 sheets ÷ 100 = 14ream of papers

We deduct the total price of the inner paper requirement: 14 x 20,000 = 84,000 francs

Total price of paper: 84,000 francs

### Rolling costs

Each run costs us 7 frs in four-colour printing. This gives us a total of:  $(1410) \times 4 \times 7\text{frs} =$   
**39,480 frs**

**Total cost of the run = 39,480 frs**

#### Finishing costs

- The finishing of each copy of our book cost us 100 frs.
- Multiplying by the number of copies printed, we deduct  
 $1,000 \text{ copies} \times 100 \text{ frs} = 100,000 \text{ frs}$

**Total cost of finishing: 100,000 francs.**

#### Burning and printing costs for the DVD

- For 1000 copies, we negotiated the engraving of a DVD at 150 francs;  $150 \times 1000 =$   
**150,000frs**

#### 5.2.4. Summary in table form

Editorial costs	Fixed costs	Variable costs
Conception and research for illustrations	6,000frs	x
<b>Total editorial costs</b>	<b>6,000frs</b>	
Pre-press costs		
Assembly of the cover	7090.91 frs	x
Media output (layers & film)	13,000 frs	x
Audio recording and mixing	20,000 frs	x
Video editing	50,000 frs	x
<b>Total pre-press costs</b>	<b>90,090.91</b>	<b>x</b>
Printing costs		
Imposition / Insulation	28,000frs	x
Wedging	28,000frs	x
Rolling	x	39,480 frs
Cover paper	x	60,000 frs



Total printing costs	56,000 frs	99 480 frs
<b>Finishing costs</b>		
Finishing	x	100,000 frs
Total finishing costs	x	100,000 frs
<b>Printing on DVD</b>		
Print on DVD	x	150,000 frs
Total Print on DVD	x	150,000 frs
<b>Total fixed costs (1)</b>	<b>152,090.91</b>	<b>x</b>
<b>Total variable costs (2)</b>	<b>x</b>	<b>349,480</b>
<b>Totals (1) + (2)</b>	<b>501,570.91 frs</b>	

**Total production price: 501,570.91 frs or 501,571 frs**

We can deduct the cost price: For 1,000 copies, we have:  $501,571 \text{ frs} \div 1,000 = 501,571 \text{ frs} = 502 \text{ frs}$ . **The cost price is therefore: 502 frs**

**5.2.5. Cost price of the book**

<b>Cost price</b>	<b>502</b>
Cost of dissemination and distribution (40%)	200.8
Promotion costs (10%)	50.2
Operating costs (20%)	100.4
Profit margin (10%)	50.2
<b>Estimated cost price excluding tax</b>	<b>903.6</b>
Copyright (10%)	90.36
VAT 2% on the sales price excluding tax	18.072
<b>Public sales price including VAT</b>	<b>1,000 frs</b>

**Public sales of C = We therefore deduct: 1,000 frs.**

To find our break-even point we first need to find the gross margin.

Gross margin = (public selling price - (vat + copyright + dissemination and distribution)). So we have:  $1,000 - (18.072 + 90.36 + 200.8) = 1,000 - 309.232 = \underline{690.77} = \underline{691 \text{ copies}}$

Break-even point = production cost / gross margin. So we have:

$501,571 / 691$  which gives  $725.86 = 676$  copies.

So it is after selling 676 copies that the project will be profitable.

Since our book is in two versions, we decided to put the two versions in one; the CD will be at the 3rd cover page of the book.

Therefore, it shall have a unique price; sales price of printed book + sales price of audio-visual book = 3,000 frs + 1,000 frs = **4,000 frs**

**So our total selling price for our book entitled *Nje Achaba mi ni manko* costs 4,000 frs**

This is done for reasons;

- To enable the children practice the pronunciation of the words after doing the exercises found in the printed version;
- We equally combined the two versions in one because we wanted to make the book cheaper so that parents may easily afford the two versions for their children,

## **PART 4: FOLLOWUP OF THE EDITORIAL PROJECT**

## 1. DISSEMINATION OF THE EDITORIAL PROJECT

In order to better sell our product, we have developed strategies to make it known. However, we believe that it is important to carry out communication activities before the publication of the book in order to make the company, its products and services known, given that it is new on the market. The aim here is to effectively reach our target group and attract new customers.

We have developed a strategy adapted to the work we wish to make available to the public. The distribution will take place before, during and after the official release of the product. With regard to distribution itself, we have drawn up a media and a non-media communication plan that includes distribution adapted to the book. For this purpose, we have selected free media spaces for television, radio, press media and internet. We also developed a press kit, communication materials such as posters and flyers for the book announcement and a video spot for the audio-visual version.

### 1.1. Before the publication of the book

We have opted for digital communication through our website and on social media because they allow a high visibility and instant communication on our products.

Our platform serves as a showcase between our readers and our publishing house. We use it to present our company and our services, to market our books, and to publish articles. After proofreading of the book, we made an announcement for the publication of our book on our website. This is to give an overview and attract potential customers. We therefore, use social media to attract them to our website. So the networks we use are; Facebook, Twitter and Instagram.

#### - Facebook

We use this network to inform about current publications in the house, to promote our staff and to communicate on the services we offer.

#### - Instagram

We use this network for its international visibility and its large number of subscribers.

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

Our communication will focus on three points:

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

- We shall move towards areas where we can find our target for example schools in Bamunkumbit; G.P.S Mbanka, G.P.S Akimim and the Grace primary school Amilah-Afi. We will equally take the opportunity to offer our services and see how we can partner with some of them to make our various publications available.

- In addition, we will also present our products during the MACUDA occasion. It is an annual occasion held every end of year so as to unite the whole Bamunkumbit people from all over the world.

### **1.2.2. Communication on media**

In our dissemination strategy, we must reach both children and their parents. We have therefore chosen television, radio, print media and the internet as our communication channels. As for the media coverage, we will target specialised media programs of cultural nature. To this end, we will produce a press kit to enable them find contents for their different programs and thus communicate on our works without much difficulty.

#### **- Television channels**

Two main reasons stimulated our choices for these channels: the first is that they are channels with impact and a large audience; the second is that they are channels that cover the entire Cameroonian territory.

As far as CRTV is concerned, we are planning to appear on the programs ‘Cameroon Feeling’ and ‘Tam-Tam Week-end’ in order to present the book and invite the general public (children accompanied by their parents) as well as the television station to the book launch event. We opted for three (02) appearances.

As for Canal 2, we will appear on the program ‘Jambo’ in order to present our products and invite the public to the book launch event. The choice of this program is because it is a program with a large audience. We opted for three (01) appearance.

### **- Radio stations**

We chose the program ‘Les matinées de la CRTV’ on the CRTV national station in Yaoundé for its high audience.

As for Sweet FM we chose it because it has a cultural program which promotes books, notably ‘Espace livre’.

### **- Press Media**

We chose Cameroon Tribune and the Guardian post because these Newspapers have cultural sections that present new publications.

### **- Internet**

We will continue communicating on our website and our social media pages. On the website, we will publish the book's presentation note and on social media, we will broadcast the visuals we mounted aimed at promoting the book.

## **1.2.3 Communication in non-media**

### **- Communication materials: Posters, Invitation cards and Flyers**

We will mount visuals for book publication and display them in order to draw people’s attention. These visuals will be shared on our social networks. Meanwhile the invitation cards will be shared to our invitees for the book launch.

### **- Book launch event**

We opted to organise two book launch events; the first would be done at the Bamunkumbit meeting hall in Yaounde on Sunday, 13th of November 2022 at 2:00p.m. Indeed, the choice of this date and site was made due to the fact that it is a resting day for many Bamunkumbit people and a meeting hall for them. We would take this advantage to make this event in front of all Bamunkumbit children and parents. To this effect, we will invite journalists including the media that will cover this book launch event, not forgetting the partners of SOIL publishing house (like SIL Cameroon and UNESCO) and potential donors.

Another one shall take place at the National Museum of Yaounde on Saturday, November 19th of 2022 at 3:00pm. Moreover, the choice of this site is motivated by the fact that it is a cultural site and the role that this structure plays in the promotion of culture and work of arts. To this end, we will invite the press, partners, the ministry of Scientific research, The ministry of arts and culture, UNESCO, education centre managers, high school and primary

school teachers, not forgetting the media who will cover this book launch event and broadcast it later.

### **1.3. After the publication**

After the publication of our book, we will send emails to thank the participants. Afterwards, we will continue informing our target through articles and posts related to the different activities carried out by the company or upcoming events on our different pages.

Subscribers to our newsletter will receive constant notifications of our new products. We will also animate our web pages to maintain our customer base through teasing.

### Media plan

	Media							Non Media			
	Television		Radio			Press Media		Internet	Posters	Invitation cards	Book Launch
	CRTV	Canal 2	National poste	Sweet FM		Cameroun Tribune	The Guardian Post	03 communication networks	Visual	100	02
Appearances	02	01	01	01		01	01	03	Visual	08	02
1st week	x						x	xx	xx	xx	
2nd week		x				x		xx	xx	xx	x
3rd week			x					xx	xx	xx	x
4th week	x			x				xx	xx	xx	

### Estimate of promotion

Activities	Number of appearances in total	Price per unit in FCFA	Total cost in FCFA
Television	03	20,000	60,000
Radio	02	10,000	20,000
Press Media	02	10,000	20,000
Invitation cards	100	1000	100,000
Book launch	02	250,000	500,000
Total			700,000



## 2. DISTRIBUTION

Distribution refers to all the physical operations that can possibly bring the finished product/book to the buyer, the bookseller or its point of sale. Hence, SOIL publishers has opted for a three-circuit distribution network, namely:

### **2.1. The direct channel. Publisher-buyer**

The idea is to get the product directly to the reader. We chose this channel because it allows us to better promote our books and to be in direct contact with the target. Also, since we are a small company, it is important to use this channel because it allows us to avoid several intermediaries (distributor-library) who have important percentages in the book chain: distributor (40%), bookstore (20%). Consumers will obtain their books on order (a reader places an order and we bring the book), during book launch or during sales-exhibitions. This will be done either directly at our company's headquarters or in the various sales outlets.

### **2.2. Medium channel: publisher - bookseller - customers**

It is the deposit of copies of one's work directly in the bookshops. The advantage of this type of channel is that the book has much more visibility and there is collaboration between the bookseller and the publisher. The publisher can also follow the sales in the bookshops and review them at the end of the year. This is an advantage, because the publisher can easily analyse the sales of his books and see which titles have the most sales.

### **2.3. Long circuit: publisher - distributor - bookseller - customers**

Here, the sale will take place in the form of a chain: the publisher will be responsible for sending the copies to distributors, who will send these to booksellers so that the public can buy from them. Although this type of channel is costly, the advantage is that these different mediators master the market and they better know how to distribute the books. They have a long experience and are professionals in the field. Distributors know what needs to be done to ensure book circulation. Moreover, distributors know how to recognize good books from poor quality ones. In the case of poor-quality books, they can send the copies back and tell the publisher that the quality of the book is not good enough to be kept.

### **3. COMMERCIALISATION**

With regards to marketing, given the realities of the Cameroonian market, we will exploit certain existing sales channels used by the various publishers. Indeed, as bookshops and other places where books are sold are not very popular due to the lack of a reading culture among the population, we have also decided to adapt our marketing channels according to the places where we can find our target. With the bookshops, we will mainly work with two systems: deposit-sales and firm purchases.

#### **3.1. Deposit and sale**

This will be done with certain bookshops like; Pressbook, COSMOPEN bookshop, Mister Book, CLE and Peoples Noirs. We will draw up a contract for each organisation in each case, to provide a framework for the operation. This contract will not only contain information about the two parties, but also the contacts, the chosen purchasing system, the method of payment and the signatures of both parties. It will clearly state the profit margin for each party: 20% on a copy sold for the bookseller and 80% for the publisher.

#### **3.2. Firm purchase**

Here the bookseller pays cash for the books he will resell. It is up to him to bear the losses because they cannot be returned

As other means of commercialisation;

#### **3.3. Sales in communities and other cultural areas**

In addition, we will also have as marketing partners with certain organisations of the Mankong community, Mankong associations, and during MACUDA occasions, etc. We will equally propose our books to primary schools in Cameroon as extra-curricular books, in the departments where the Mankong language is taught, hoping to reach our target directly.

#### **3.4. Partners**

We would propose our products to partners who may buy in bulk for the sake of distributing to children;

- UNESCO;
- PLAN Cameroon;
- MACUDA;

## CONCLUSION

This editorial project marks the beginning of our life as publishing professionals. We equally tried to put into practice what we learnt during our three years of training and we also made use of the knowledge we gained during our internships. As for our first publication, the book we published is intended to be a tool for promoting and enhancing the basic concepts of national language and cultural pride.

Having reached the end of the presentation of our professional achievement, it was left for us to make the presentation of our newly established company in the Cameroonian market by insisting on its vision, its missions and its objectives. Thereafter, we made a study of the internal and external environment of our publishing house. We sorted out our competitors bringing out the strengths and weaknesses of each. This was to present the editorial product, from the reception of the manuscript within the publishing house until its exit from the printing press. We equally presented the follow-up of the editorial product that goes from the distribution to the commercialisation.

# **SOURCES CONSULTED**

## **1. Course materials**

- Mr François Nkeme, course on ‘Atelier de l’imprimé’, Publishing 2 and 3, 2021 and 2022;
- Mr François Nkeme and Madame Djamfa, course on ‘Conception et réalisation des supports de communication’, Publishing 3, 2022;
- Mr Vincent Lele, course on ‘Conception, élaboration et réalisation d’une œuvre éditoriale’, Publishing 3, 2022;
- Mr Aurélien Ndassibou and Mr Beyala, course on ‘Ecritures en langues Africaines’, Publishing 3, 2022;
- Mr Aurélien Ndassibou, course on ‘Mise en page’, Publishing 2, 2021.

## **2 Books**

- Atlas of the World’s Languages in Danger of disappearing

## **3. Sites consulted**

- <https://unesdoc.unesco.org>
- <https://cameroon-concord.com/>
- <https://plan-international.org>
- <https://www.silcam.org>

## **4. Dictionary**

- Second edition of Oxford English Dictionary,

## **APPENDICES**

### **1. The forms**

- Manuscript deposit form;
- Evaluation form for the book;

### **2. The contracts**

- Publishing contract for the printed book;
- Contract for illustration rights;
- Publishing contract for audio-visual version;

### **3. The communication supports**

- Visit card for the SOIL Company;
- Invitation card for the book launch event.
- Bamunkumbit map.

Manuscript deposit form

**1) Identification of the author**

Surname and first name of the author.....  
Title of the manuscript.....  
Profession.....  
Address.....  
Phone.....  
Email.....

**2) Genre**

Novel  short stories   
Prima  comic   
Poem   
Others (specify).....

**3) Media type**

Printed Manuscript.....  
Digital manuscript.....

Filing date.....

We the undersigned SOIL Publishers clarify that we have received the manuscript entitled .....

If within 3 months you have not received an answer from us, please withdraw your manuscript.

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## MANUSCRIPT EVALUATION FORM

### IDENTIFICATION OF THE READER

Last name(s) and first name(s) of reader: Massaka Christelle Lethucia

Address: Nouvelle Route Bastos

Tel: (+237) 6 80 54 41 91

E-mail: christellemassaka@gmail.com

### TECHNICAL DESCRIPTION OF THE BOOK

Title of the book: Miteni Ac hab a Majko

Number of pages: 16 pages

Genre: Prima

Date of delivery: 04<sup>th</sup> August 2022

## 1. APPRECIATION OF THE BOOK'S CONTENT

### 1.1. Summary of the book

The book presents certain elements of the immediate environment with which the child interacts on a daily basis. These different elements are mainly named in Mankong language (using the alphabet of Cameroonian languages) and translated in the ordinary alphabet (English) known to all in order to facilitate learning. At the end we have comprehension questions for the child's personal evaluation.

## 2. ASSESSMENT OF THE FORM

### 2.1. The style

- **How would you describe the author's style?**

The author has a simple and straightforward style.

- **Is the vocabulary appropriate?**

The terms used are appropriate, they make sense.

**- Are the sentences simple or complex?**

The sentences are mostly simple and understandable.

## 2.2. Structure

**- How is the work structured?**

The work is structured in several domains.

**- What do you think of the structure of the work?**

Although it could have been done better, it is quite good and still makes the text easier to understand.

## 3) SPECIFIC COMMENTS

### 3.1. The title of the book

**- Does the title fit with the text?**

The title is suitable for the book though it is in mother tongue, its translation is in line with the message we want to pass across.

**- Does the title have a commercial impact?**

Yes, the title has a commercial impact. It will make people want to be interested in it and therefore buy the book because of its appeal.

### 3.2. The target audience

**- Identify the target audience for this book**

This book is for children as from 05 to 7 years.

## 4) GENERAL OPINION OF THE WORK

**- What are your general impressions of the book?**

The book is very interesting. In addition to entertaining the reader, it contributes to his or her education thanks to the lessons that can be drawn from it.



**- What comments can you make after reading?**

The book is interesting though will need some modifications to make it more interesting.

**- What suggestions do you have?**

Some domains should be included so as to make a complete book.

**In your opinion, is the book publishable?**

- Yes
- Yes, but.....
- No, because ...

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## PUBLISHING CONTRACT

Agreement made between;

**The Soil publishers;** promotes Cameroonian languages at its grassroots level through the publication of children's books.

Represented by its Director, Mrs Bucha Kezia, hereinafter referred to as 'publisher'.

On one hand, and

**Mr Mbah Samuel,** hereinafter referred to as 'author'.

On the other hand.

It is agreed and set out in this contract as follows:

### **Article 1: Purpose of the contract**

(1) By the present contract, the publisher undertakes to ensure the of the work entitled '**Nje c hab a mi ni maplo**'

(2) The author undertakes to hand over to the publisher, upon signature of this contract, the final and complete text of his work in physical and in digital versions;

(3) The characteristics of the work, the presentation and the price will be determined by the publisher.

### **Article 2: Transfer of rights**

(1) The author undertakes to grant the publisher for a period of 10 years, renewable by renewal, the exclusive right to edit, print, publish, distribute and disseminate his work, which is the subject of this contract;

(2) The author also assigns to the publisher the rights of reproduction, adaptation, translation and representation;

(3) The author undertakes to inform the publisher of any request for the acquisition of rights to the work for any reproduction, adaptation, translation and performance;

(4) The publisher undertakes to inform the author of any request of the same nature addressed to him.

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### **Article 3: Obligations of the parties**

#### **(1) Obligations of the Publisher**

In the performance of this contract and in consultation with the author, the Publisher undertakes to;

- (a) To edit and publish the work in accordance with the characteristics determined by the publisher;
- (b) To ensure proper promotion, dissemination and distribution of the work in accordance with the practices of the profession;
- (c) To cover the costs of designing, producing and transporting the work, and of promoting, storing, disseminating and distributing the work;
- (d) To agree on the deadline for the publication of the work with the author after the final acceptance of the complete text by the publisher;
- (e) To include the author's information (name, biography, etc.) and/or the author's trademark on each copy of the work;
- (f) Not to make any changes in the original work without the author's permission;
- (g) Give the author 5 copies of the work after publication for his personal library, retain copies for legal deposit and promotion. The rest shall be used for marketing.

#### **(2) Obligations of the author**

Within the framework of the execution of this contract and in consultation with the Publisher, the author undertakes to

- (a) To provide the publisher with the complete text of his work in digital and physical form;
- (b) Guarantee the rights the author agrees to assign to the publisher;
- (c) Guarantee to the publisher the originality of the work;
- (d) To agree to the retention of copies for legal deposit and promotion;
- (e) Contribute to the promotion of the work to the public.

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#### **Article 4: Changes for the final publishing**

- (1) The publisher undertakes to hand over the proofs to the author so that the latter may make any necessary changes to ensure that the work retains its originality.
- (2) The author undertakes to read, correct if necessary and return the final proof to the Publisher within an agreed period of time with the indication '**Final proof**'.
- (3) Changes made by the author shall not entail any additional costs. However, if the author fails to comply with the obligation mentioned in paragraph (2) above, the publisher shall be obliged to assign the work to a proof-reader at the author's expense.

#### **Article 5: Provisions and contingencies**

- (1) In the event of an accident resulting in the deterioration or destruction of all or part of the copies in stock, the Publisher shall not be liable for their loss. The Publisher shall not be liable to the author for any rights or compensation in respect of such copies.
- (2) If, as a result of the eventuality of paragraph (1) above, the remaining stock would not allow the publisher to meet the demand, the edition shall be deemed to be sold out. The author shall be entitled to demand a reprint, the costs of which shall be borne equally by the author and the publisher.

#### **Section 6: Copyright**

- (1) For the transfer of the publishing rights, the publisher shall pay the author a corresponding royalty on the selling price for each copy sold, namely
  - a) 3% from 500 to 1000 copies
  - b) 5% from 1000 to 2000 copies
  - c) 8% on the following copies.
- (2) This royalty shall not apply to copies given free of charge to the author or to those given for legal deposit and promotion.
- (3) The publisher may decide to pay the illustrator an *avaloir*, depending on his preference. This will reduce his percentage of the copies sold.

#### **Article 7: Settlement of disputes**

(1) Any dispute arising from the misinterpretation of the contract shall be resolved amicably between the parties.

(2) If necessary, the competent courts will be those of the city of residence of the publisher.

#### **Article 8: Preference**

The author grants the publisher a right of preference for works of the same genre which he would like to have published in the future.

#### **Article 9: Termination**

The present contract will be subject to immediate termination in case of non-compliance, non-performance or poor execution of its clauses by one of the parties.

#### **Article 10: Final provision**

The contracting parties formally acknowledge that they have read the contract and accept the clauses subject to their compliance with the law.

Made in two copies, one for each party in Yaounde on August 8th 2022.

Signature of the author

Signature of SOIL publishers

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## ILLUSTRATION CONTRACT

Agreement made Between;

**SOIL publishers** (referred to as the Publisher) and **Meza Rony** (referred to as the illustrator).

It is agreed as follows:

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

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

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

### Article 1 - Mention of the Rights Assigned

#### - Delimitation of the field of exploitation

##### 1.1- Rights assigned

In addition to the right to reproduce, publish and sell the graphic illustration within the framework of the book entitled '**Nje chaba ni ni manjo**' in current edition, the illustrator assigns to the publisher, for the period of time specified in article 1- 2, and to have effect in the territory specified in article I, the following exploitation rights:

1.1.1- The right to reproduce, publish and sell the graphic illustration in the context of the book entitled '**Nje chaba ni ni manjo**' on other presentations different from the principal published form and in particular in club publishing, pocket dimension, illustrated, luxury or other collections. The right to reproduce, publish and sell the graphic illustration in the book entitled '**Nje chaba ni ni manjo**' in graphic form and in particular in the press (including pre or post-publication), micro-production,

##### 1.1.2- Translation rights

Right to reproduce, publish and sell the graphic illustration in the context of the book entitled "**Miteni Achaba a Manjo**" translated into all other languages.

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

The right to rent;

Electronic publishing rights (Internet, e-book, CD-ROM, etc.); The translation right on the digital version;

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

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

The right of audiovisual adaptation;

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

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

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

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

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

## **1.3. Delimitation in space**

The present transfer shall take effect on all territories.

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

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

The illustrator undertakes to deliver the final and complete illustration in a commonly accepted form (printed form) to the publisher, by latest 25th September 2022.

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

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

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

## **2.2- Corrections**

The publisher is responsible for the correction of typing errors.

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

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

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

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

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

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

### **3.1. Presentation**

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

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

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

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

#### **3.2.1- Print run**

The number of copies to be printed will be determined by the publisher. The first print run must be at least 1000 copies. The publisher will inform the illustrator, within a maximum period of one (1) month, of each print run he has made, by sending the photocopy of the legal deposit form.



### **3.2.2- Author's copies**

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

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

All these copies are non-transferable.

### **3.3- Sale**

The dates of sale are fixed by the publisher, subject to what is stated in Article 5-1 of this contract. The publisher shall inform the author of such dates.

### **3.4 Selling price**

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

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

### **4.1- Main exploitation**

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

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

The above-mentioned duties shall not apply to:

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

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

### **5.1- Publication deadline**

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

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

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

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

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

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

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

### **5.3- Liquidation and destruction**

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

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

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

The illustrator may, within thirty (30) days of this notice, indicate to the publisher, by registered letter with acknowledgement of receipt if he prefers to buyback all or part of the volume in stock at a price which may not be higher than the selling price to the liquidator in case of liquidation in case they are destroyed.

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

### **Liquidation or total destruction**

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

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

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

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

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

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

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

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

### **Defective or faded copies**

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

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

In the event of fire, flood or any other accidental event resulting in the deterioration, destruction or disappearance

of all or part of the copies in stock, the publisher shall not be held responsible and shall not be liable to the illustrator for any rights or compensation in respect of damaged, destroyed or missing copies.

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

If, as a result of the above-mentioned eventualities, the publisher's stock is no longer sufficient to meet demand, the edition shall be deemed to be sold out and the illustrator shall be entitled to give the publisher formal notice to reprint the work in the terms and according to the terms and sanctions provided for in Article 5- 2.

#### **Article 6 - Termination**

Independently of the cases provided for in Article 5, the cancelation of the contract may occur in the event of failure by either one of the parties to fulfil one of its obligations and failing to remedy the situation within thirty (30) days of being given formal notice by the other party.

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

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

#### **Article 7 - Applicable law**

##### **- Territorial jurisdiction**

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

Made in two copies, one for each party in Yaounde on August 15th 2022.

Signature of the author

Signature of SOIL publishers

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## Audiovisual Book Publishing Contract

Agreement made between:

**SOIL publishers**; promotes Cameroonian languages at its grassroots level through the publication of children's books, hereinafter referred to as "the Publisher" on one hand and

**Mr Mb ah Samuel** hereinafter referred to as "the Author" on the other hand,

It has been agreed as follows:

### Article 1: Purpose of the contract

(1) The author assigns to the publisher the exclusive rights to adapt the printed book in an audiovisual version entitled: **Nje chaba mi ni mayko**

(2) The transfer is granted for the duration of the literary property according to Cameroonian and foreign laws and international conventions, present and future.

(3) The author guarantees the publisher full and unencumbered enjoyment of the assigned rights against all disturbances, claims and evictions whatsoever. He declares in particular that his work is entirely original and does not contain any borrowed from another work of any kind whatsoever, which would be likely to the publisher's responsibility.

(4) The publisher undertakes to ensure, at his own expense, risk and peril, the publication of the work in book form and will endeavor to obtain for it, by dissemination to the public and to third parties likely to be interested, the conditions favorable for exploitation in other forms.

### Article 2: Scope of the assignment

(1) The author grants the publisher, on an exclusive basis, and for the duration of this contract, the right to adapt the children's learning guide entitled 'Nje chaba mi ni mayko' into a demonstrative video (audiovisual version).

(2) The author, considering the obligations of the publisher under this contract and in particular the commitment to publish the work in DVD form and to ensure its permanent and ongoing exploitation, the work, also assigns to the publisher, on an exclusive basis and for the duration of this contract, the right to reproduce and represent, to publish the work in all languages as follows:

#### a) Reproduction right

The right to reproduce the work in presentations other than the main edition and in particular, VCD or in other collections.

b) Translation right

The right to translate all or part of the work into any language.

c) Performance right

The right to represent all or part of the work and its adaptations and translations by any present or future process of communication to the public and in particular by public recitation, dramatic performance, lyrical performance, dramatic presentation, public presentation and television broadcasting.

3) The author undertakes to communicate to the publisher any request made to him by a third party.

**Article 3: obligations of the publisher**

(1) The publisher undertakes to publish the work in video demonstrative form under the conditions provided for in this contract and to ensure that the book is permanently and continuously explained and commercial distribution, in accordance with the practices of the profession.

To this end, it is agreed that the book must be published within 06 months from the publisher's acceptance of the final and complete printed book. If, despite the acceptance of the work, the publisher does not proceed with the publication within the time limit of the formal notice sent to him by registered letter with acknowledgement of receipt, the contract shall automatically be terminated.

(2) The publisher undertakes to include on each copy the name of the author, his pseudonym, or brand name on each copy.

**Article 4: Delivery of the printed book**

(1) The author undertakes to submit to the publisher, by 30th September 2022, a final and complete text, carefully revised. If the author fails to submit the text by the due date, the publisher may grant an additional period of time, after which the contract will be terminated by operation of law.

(2) The publisher is responsible for all errors in recording or audiovisual mixing and special effects. The author undertakes to check and correct each of them within a maximum period of 07 days and to return the last one with its engraving order.

**Article 5: Responsibilities of the publisher**

(1) The format, the presentation, the selling price and the collection are determined by the publisher.

(2) The print run shall also be determined by the publisher. However, the first print run must be at least 1000 copies.

#### **Article 6: Author's rights**

(1) The publisher shall owe the author, for each copy sold, a royalty of 10% of the selling price to the public excluding taxes.

(2) The author's rights shall not apply to:

(a) Copies given free of charge to the author. These copies are not transferable.

(b) Nor on copies intended for the press service.

(c) Nor on copies intended for promotion and advertising.

(d) Nor on copies intended for legal deposit and the sending of supporting documents.

Any other use of the free copies must be approved by the author.

#### **Article 7: Unfortunate event**

In the event of fire, flood or any other accidental event resulting in the deterioration, destruction or disappearance of all or part of the copies in stock, the publisher shall not be liable for damaged, destroyed or missing copies.

#### **Article 8: attribution of competence**

All disputes and litigation that may arise in connection with this contract shall be subject to the sole jurisdiction of the Courts of Yaoundé, Cameroon after failure to reach an amicable settlement.

Done and signed in 02 copies

Made in two copies, one for each party in Yaounde on August 8th 2022.

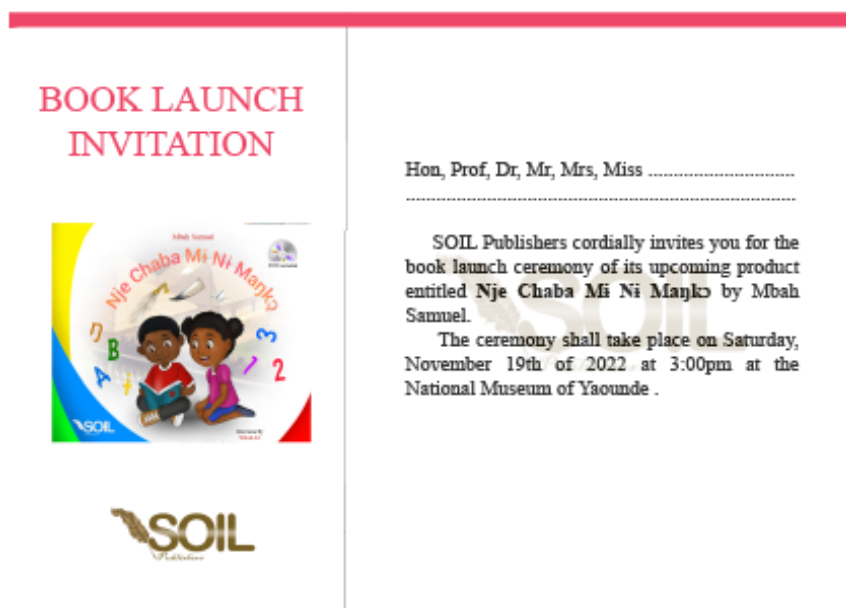
Signature of the author

Signature of SOIL publishers

**- Visit card for the SOIL Company;**



**- Invitation card for the book launch event.**







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