

UNIVERSITÉ DE YAOUNDÉ II



UNIVERSITY OF YAOUNDE II

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



Advanced School of Mass
Communication

DEFENSE TECHNICAL FILE

SHORT MOVIE: ARRAH

Presented for the partial fulfillment of the requirements of the Degree in Mass
Communication

Option : Publishing and Graphic Arts

By:

Ngalle Laure Ewelisane Ako
Publishing and Graphic Arts 3

Sous l'encadrement professionnel de :

M. Takov Hanson
Cinematographer

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DISCLAIMER

The University of Yaounde II does not give any approbation to the opinions in this technical file.
These opinions mentioned in this document are entitled to the author.

DEDICATION

I dedicate this effort to my mother and elder sister who always pray for my success, for their love and support which has been a source of inspiration for me.

ACKNOWLEDGEMENTS

We address our sincere gratitude to God Almighty for seeing us throughout our three years of stay within the premise of the Advanced School of Mass Communication (ASMAC);

To the Director of ASMAC; Prof. Alice Nga Minkala, we humbly say thank you;

To our lecturers and supervisors, in and out of ASMAC, we are grateful for the orientations;

To my dear mother; Kemah Miranda Ojong; my sister and brother; Abune Thelma Maloba and Motoma Louis Wolloh. and other relatives, your efforts are sincerely acknowledged.

On the other hand, we say thank you;

To the Director of Photography of Holy Ghost Studios and Free World TV Production, Dr; Fru Chili Ivo, the Director of Free World TV Production, Mr. Promise Shalom and team, for their consistent support through the production process of the project;

To Kindzeka Gilead Njong for his assistance in the creation of this project;

To the cast and crew of the project Arrah for their hardwork;

To the 26th batch of Publishing and Graphic Arts, “Promotion Buma Kor”, with which we’ve gained so much knowledge together; we pray our hard work be rewarded;

To all those who in one way or the other contributed and or participated, intellectually, physically, morally, and especially spiritually in this project may God reward you abundantly.

TABLE OF CONTENT

DISCLAIMER	3
DEDICATION	4
ACKNOWLEDGEMENTS	5
TABLE OF CONTENT	6
ABBREVIATIONS.....	8
LIST OF TABLES	9
LIST OF ILLUSTRATIONS	10
INTRODUCTION.....	11
PART I:	12
GENERAL PRESENTATION OF NLEA’S PICTURES	12
PRESENTATION OF THE ENTERPRISE.....	13
1. Notion of the enterprise.....	13
ENVIRONMENT OF THE ENTERPRISE	34
1. Market Analysis	34
2. SWOT analysis of Nlea’s pictures	39
3. Business Model Canvas	41
4. Marketing Plan	43
PART II:	46
THE EDITORIAL PROJECT.....	46
1. Contextualisation and interest of the film	47
2. Presentation of the project.....	48
2.1. Pitch.....	49
2.2. Note of intention.....	49
2.3. Synopsis	49
2.4. Script	49
2.5. Script breakdown.....	56
2.6. Shot List	58
2.7. Shooting Plan	64

2.8. Estimated budget64

2.9. Casting.....65

2.10. Character, cast and crew66

2.11. Contract with cast and crew.....68

2.12. Project production Schedule70

BIBLIOGRAPHY72

ABBREVIATIONS

- ❖ ASMAC: Advanced School of Mass Communication
- ❖ LLC: Limited Liability Company
- ❖ SWOT: Strengths, Weaknesses, Opportunities, Threats
- ❖ TV: Television
- ❖ FODIC: Fond de Development de l'Industrie Cinematographique
- ❖ ICT: Information Communication Technology

LIST OF TABLES

- ❖ Hardware equipment
- ❖ Furniture equipment
- ❖ Establishment fee
- ❖ Estimated summary of all the needs to be financed
- ❖ The various shareholders and their shares
- ❖ Project data sheet
- ❖ Script breakdown
- ❖ Shooting plan
- ❖ Estimated budget
- ❖ Crew
- ❖ Media plan schedule

LIST OF ILLUSTRATIONS

- ❖ Logotype
- ❖ Colorimetric
- ❖ Typography
- ❖ Brand Identity
- ❖ Don'ts
- ❖ Case of partnership
- ❖ Organigram
- ❖ Target chart
- ❖ Casting
- ❖ Shot List
- ❖ Project production schedule

INTRODUCTION

A professional project demonstrates a student's mastery of theoretical and practical concepts taught during their training program as applied to a specific field. This is what every level 3 student in the Advanced School of Mass Communication (ASMAC) is called to do at the end of their training to obtain their professional degree. Besides from evaluating our professional competence and efficiency, this also serves as means to inculcate entrepreneurship in every student in order to inaugurate them into the absoluteness of their field and profession after school.

The term publishing which is usually being referred to '*prints*' or in other words '*books*' has other relatively unpopular outlets which include cinema, multimedia, music and radio. We students in publishing and graphic arts have chosen to specialize in the domain of cinema driven by passion for the latter and also given the fact that visual communication and entertainment is an adequate tool to reach our target and audience.

Following all that has been mentioned above, we came up with the initiative of putting in place a production house named Nlea's Pictures that will produce films and documentaries to sensitize and educate youths through visual communication and entertainment. It is for this reason that in the finishing of our 3 years training in the ASMAC we decided to apply the role of a publisher on a movie with the theme of drug abuse as one of the most rampant social ills in our society today and most especially amongst youths.

In the following paragraphs, we will find the first part of this document which is the presentation of the enterprise editing the editorial project and in the second part, the editorial project itself.

PART I:

GENERAL PRESENTATION OF NLEA'S PICTURES

SECTION A:

PRESENTATION OF THE ENTERPRISE

1. Notion of the enterprise

1.1. Context of creation

Cameroon visual productions, precisely movies have seen evolution from the year 1919. The first movie *Haut-Commissariat* came as the starting point of movie making in the nation. With the help of movie producers like Thérèse Sita Bella, Jean Pierre Dikongué and Daniel Kamwa during the 1960s after independence, movie producers like Agbor Gilbert Agbor and Joe Walkie during the early 2000s, the movie industry took its grounds with the help of Nigerian filmmakers and actors.

The contribution of Nigerian filmmakers into this evolution as propagated the dependence of the local movie industry and market on the Nigerian movie industry for success. Local filmmakers are compelled to include Nigerian actors in order to access a large audience. This is same for the foreign movies. There is an influx of foreign content in the Cameroonian market through TV channels like Africa Magic, My TV Africa, Novelas, Zee World providing Philippines, Latin American and Indian content. The local man doesn't have access to Cameroonian movies. Homemade movies have an elite viewership meaning; only few learned people access these movies on Netflix and other online streaming platforms.

More to that, the contents highly consumed in the Cameroonian market do not reflect our society, culture, morals and identity. Most of these movies if not all introduce the Cameroonian audience to foreign lifestyles and also overrated images which have negative impact on the audience and the society. Rare recent movies like *The Fisherman's Diary* by Kang Quintus have reflected the Cameroonian culture and still expressed good morals.

As publishing students, it is with the need to boost the consumption of high quality, edifying local made contents, increase the access of these Cameroonian contents in the local and global market and the preservation of our culture, identity and morals through our movies that we decided to forge with a production house project.




1.2. Denomination of the enterprise: Nlea Pictures

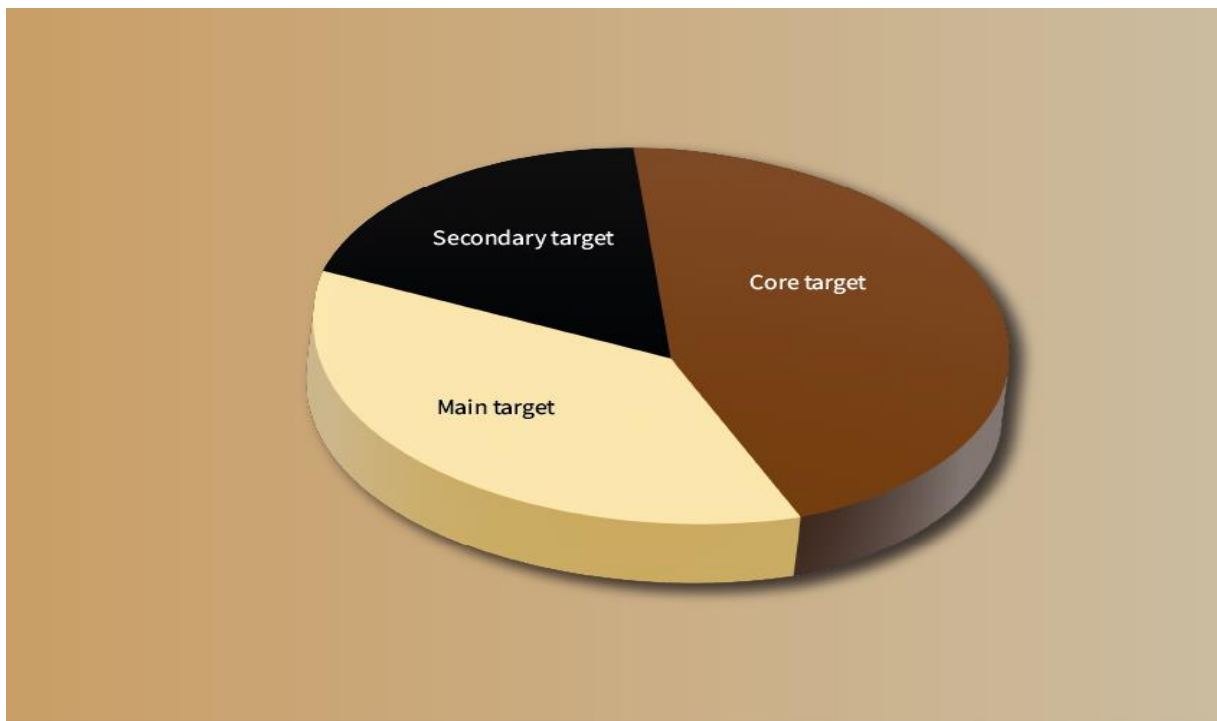
We choose the name Nlea Pictures. The word ‘*Nlea*’ stands for the initials of the name of the founder of the enterprise Ngalle Laure Ewelisane Ako and ‘*Pictures*’ simply explains the communication tool to be used which is visual material.

1.3. Editorial line




Producing and editing movies with didactic and original contents is our main focus. These visual contents will mostly be drawn from daily happenings in our society, societal ills and our environment. Our productions will have an educational and edifying tone. We will be bringing educational and impactful visual content closer to our audience in a pleasant way to reinforce the virtues and morals already acquired from home training.

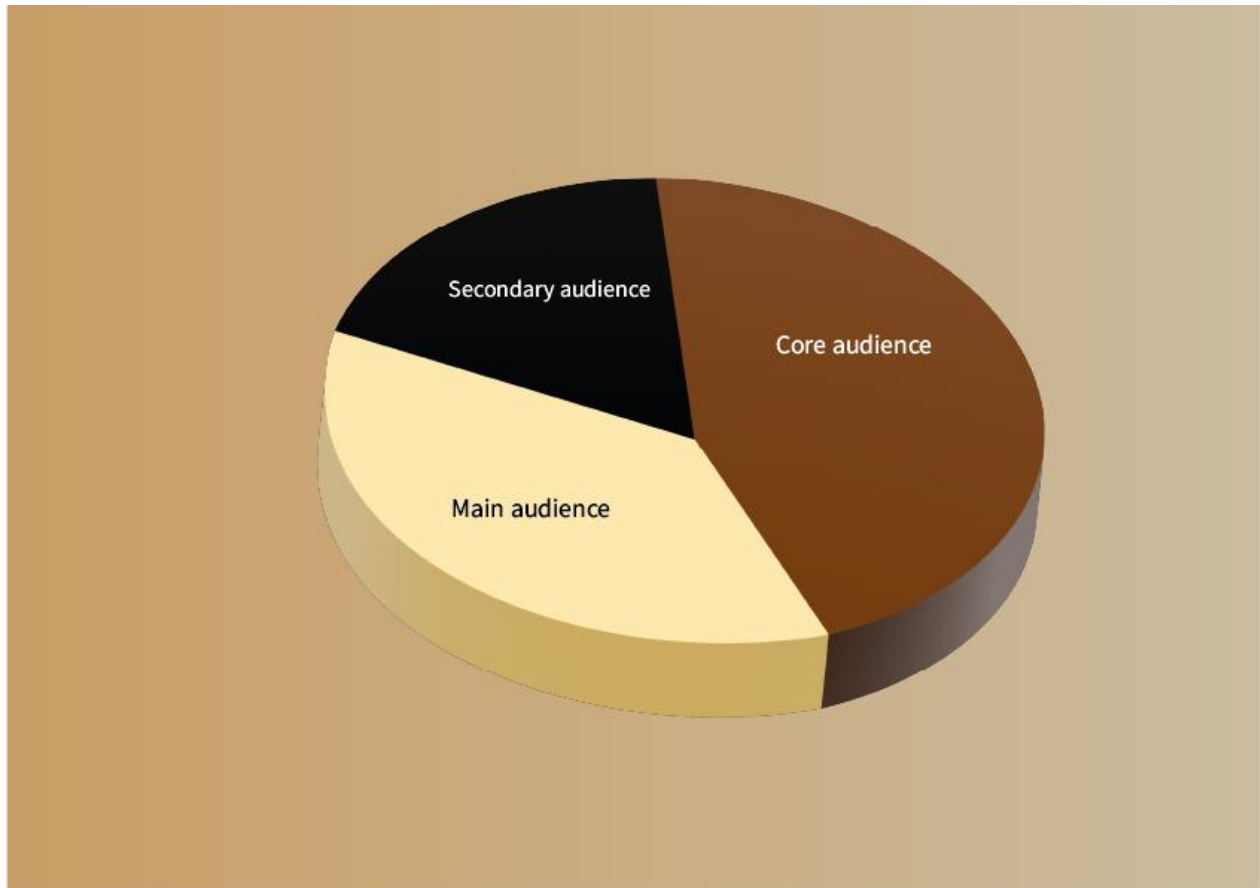
1.3.1 Target client of Nlea’s Pictures

-  Movie streaming platforms
-  Movie marketers, distributors, cinema theatres, festivals
-  Individuals and companies in need of cinematic and audiovisual services



1.3.2 Audience of Nlea's Pictures

-  Cameroonian youths
-  Individuals who have access to movie streaming platforms
-  Individuals around the world



1.4. Localization

Nlea's Pictures is situated in Cameroon, in the South West region, the Town of Friendship, Limbe precisely at half mile, next to the National Comprehensive College. The choice of this place is justified by the commercial and hyper active nature of the location and its target.

1.5. Legal Status

Nlea's Pictures is a limited liability company (LLC) comprising 8 shareholders with an estimated capital 25 000 000 FCFA. We choose the LLC simply because of the advantages it offers which are:

- the protection of the shareholders of Nlea's Pictures from being personally pursued for the company's debts and liabilities which is explained by the security of the personal goods of the associates in case of conflicts.
- the possibility for the shareholders of Nlea's Pictures to dispose of the social shares of company whose accessibility for one will depend beforehand on the assent of the majority of the associates;
- the dependence of the shareholders in terms of share. That is to say that one of the shareholders will not be able to freely have access to his shares in the company without the agreement of the other shareholders or simply of the majority.

1.6. Vision, missions, objectives, values.

1.6.1. Vision

Visual communication being a reference for moral education, intellectual upbringing and edification to the mass audience through the Cameroonian culture and moral values.

1.6.2. Mission

- Promote the Cameroonian culture, identity and diversity
- Inspire the mass audience to become much more productive
- Encourage the consumption of specific and edifying movies
- Give another perspective of life through entertainment
- Contribute to the growth, education and development of Cameroonian youths and the society

1.6.3. Objectives

- Tell engaging and instructive stories through the use of visual media
- Attract, keep and build our target audience
- Impact our target positively
- Create a community with a culture for the production house

1.6.4. Values

Our values are linked to our objectives, mission and visions; cultural identity, educate, build, inform and entertain.

1.7. Products and services

1.7.1. Products

The products of Nlea Pictures include:

- ❖ Movies, films
- ❖ Documentaries
- ❖ Instructive music videos
- ❖ TV shows
- ❖ Script writing workshops

1.7.2. Services

The services of Nlea Pictures include:

- ❖ Video mounting and editing of all genres including instructive music videos etc.
- ❖ Script writing for original or adapted contents after signing of contracts
- ❖ Script proof reading: welcome the editing and amelioration of scripts out of the production house after a signed contract as co-scriptwriter.
- ❖ Distribution: The production house provides connection for the broadcasting of Cameroonian movies on the various existing streaming platforms and theatre/cinema halls.
- ❖ Shooting: covering of events like weddings, conferences, trade fairs etc. and photoshoots for all occasions.

1.8. Graphic Charter

The objective is to gradually mark and broaden the graphic identity of Nlea's Pictures from printed matters, to visual and media entities so as to be easily identifiable by all of our partners, audience, sponsors, partners in every circumstances. It is a means of harmonizing our products, services and communication language. Through this the philosophy and image of the enterprise will be inscribed in the spirits of our targets and we will be represented in public as we desire.

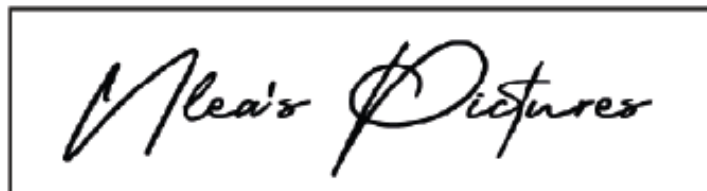
This chart will be consulted whenever a Nlea's Pictures graphic product will have to be produced. All communication tools (website, publications, magazine, etc.) will adapt to this visual identity for greater consistency.



1st logo



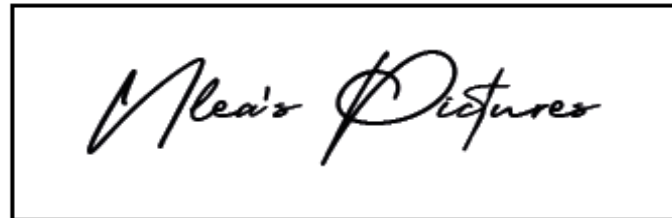
2nd logo



Final logo

1.8.1. Logotype

This logo is a typographic signature logo also called wordmark. It is composed solely with the name of the company in a font that represents it well, a rectangle that frames the name of the company. This type of logo was chosen so as to maintain consistency, creditably, professionalism and branding.



IT IS COMPULSORY TO USE THIS VERSION OF THE LOGO IN THE MAJORITY OF CASES, EXCEPT IN THE SPECIAL CASES AS EXPLAINED IN THE FOLLOWING PAGES



THE SIZE OF THE LOGO SHOULD NEVER BE LESSER THAN 25MM

1.8.2. Colorimetric

- **Main colors**

Black

This color being bold, sophisticated and dominant, it conveys professionalism and simplicity. The boldness of the color reveals the credibility of the company, its services and products to the target audience and the mass audience.

White

It conveys innocence, purity and virtue which stands as a reflection of the selective content distributed by the production house. The clarity of the color explains its edifying mission and impact on the audience.

Main Colors

These are the principal colors used in the reference logo to identify Nlea's Pictures

Black #1D1D1B C: 0% R: 29% M: 0% G: 29% Y: 0% B: 27% K: 100%	White #FFFFFF C: 0% R: 255% M: 0% G: 255% Y: 0% B: 255% K: 0%
--	---

- Variable colors

Brown

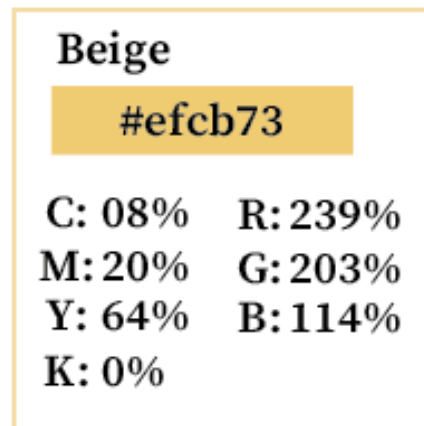
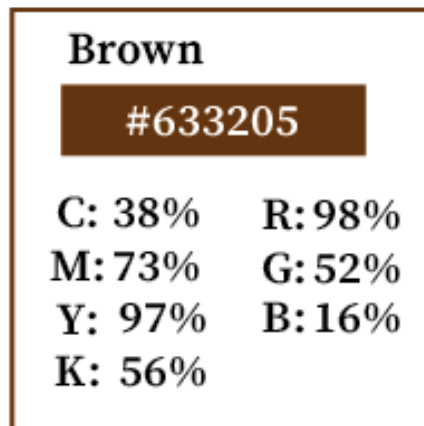
Solid, stability, honesty and natural, those are the qualities of the brown color. Being a secondary color, it draws our attention to the African to be precise the Cameroonian culture that is expressed through the contents of the production house.

Beige

This color accompanies the brown as a minor color to express comfort and warmth that the contents of the production house offers through its contents and services. The beige color will mostly appear on the prints of Nlea's Pictures alongside the brown color to convey serenity.

Variable Colors

These are the minor colors used in the logos for exceptional use to identify Nlea's Pictures



1.8.3. Typography

Typography of the logotype

Font name: Amerika Signature Demo Regular

Font style: regular

Font size used: 72 pts

Typography for layouts

- For scripts

Font name: Courier New

- For text

Font name: Source Serif Variable

Font style: Regular

- For headings

Font name: Source Serif Variable

Font style: Bold

- For adverts

Font names : Source Serif Variable, Monotype Corsiva, Impact etc.

Amerika Signature Demo Regular

Source Serif Variable

Courier New

Monotype Corsiva

Impact

1.8.4. Brand Identity



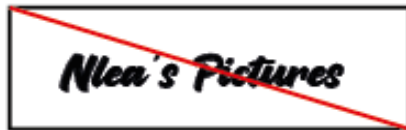
A professional project by Ngalle Laure: Arrah

1.8.5. Logo and variations

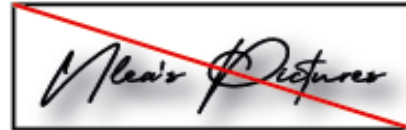
REFERENCE LOGO		<ul style="list-style-type: none">> Use: In the majority of cases except in special cases> Background: On a white background> Minimum size: 25 mm
		<ul style="list-style-type: none">> Use: For printing in one colour (black)> Background: White background only> Minimum size: 25 mm
EXCEPTIONAL USE		<ul style="list-style-type: none">> Background: on black and on photo background that is sufficiently dense> Minimum size: 25 mm
EXCEPTIONAL USE		<ul style="list-style-type: none">> Background: White background only> Minimum size: 25 mm

1.8.6. Don'ts

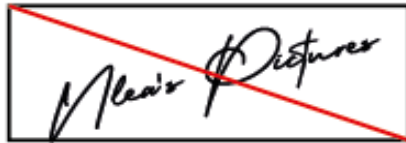
Do nots: The rules for the application of the logotype must be followed and any alterations to the colours and shapes of the symbol and lettering is forbidden



- > **It is forbidden** to change the font of the logo



- > **It is forbidden** to apply any effect on the logo e.g. Drop shadow



- > **It is forbidden** to slope/slant the logo



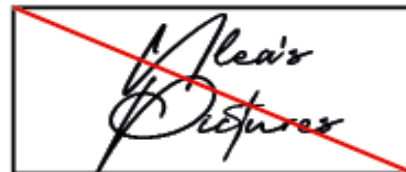
- > **It is forbidden** to change the logo into any color other than those in the graphic chart



- > **It is forbidden** to place the logo on a background that will make the logo illegible



- > **It is forbidden** to place/use the logo without its frame



- > **It is forbidden** to deform the logo

1.8.7. Case of partnership

This is the case when the logo of a partner or the logo of any project has to be placed by the logo of the Nlea's Pictures.



When placing the reference logo with a partner logo, it should be on the left and the partner logo on the right. These two items are separated by a vertical line. If the logo varies in size, the thickness of the line (and the title block) shall always remain proportional to the source file.

This logo is only used on a white background. If the partner logo is larger than in our example, you should extend the image block to the right whilst ensuring that the two white spaces 'x' remain between the end of the logo and any other elements.

1.9. Organization and functioning of Nlea Pictures

1.9.1. Members

Producer:

- ❖ He finances the project, handles the business components of the company;
- ❖ He works alongside the publisher/editor and the media sales manager on the distribution and broadcasting of the movie.;
- ❖ He funds the budget for the buying of rights over a song, an image or the script if need be.
- ❖ He hires the talented team (cast and crew);
- ❖ He oversees all the elements needed in the pre-production, production and post production right up to the release as he intervenes in all these stages;
- ❖ He oversees all the elements needed in the pre-production, production and post production right.

Director:

- ❖ He does the artistic script breakdown;
- ❖ He takes part in the casting of the actors to retain the most talented;
- ❖ He writes reports on the progress of the production and submits to the producer;
- ❖ He works alongside all the crew members on set;
- ❖ He directs the actors and the camera;
- ❖ He works alongside with the editor, publisher to produce the director's cut.

Scriptwriter:

- ❖ This person is in charge of writing down and developing plots for screenplays (be it original write-ups or adapted ones);
- ❖ Contribute to creative brainstorming on rich original content.;
- ❖ Produce storyboard in order to convey their vision to the director;
- ❖ Provides the synopsis and sequences.

Location manager:

- ❖ He searches for all the locations needed in respect to the project;
- ❖ He negotiates the governmental and police permits, parking and noise reduction, to access and successfully use the locations.

Director of photography:

- ❖ He handles the capturing of footages for the project;
- ❖ Controls the lighting, filters and lenses of the camera to provide adequate feel for the footages.

Editor:

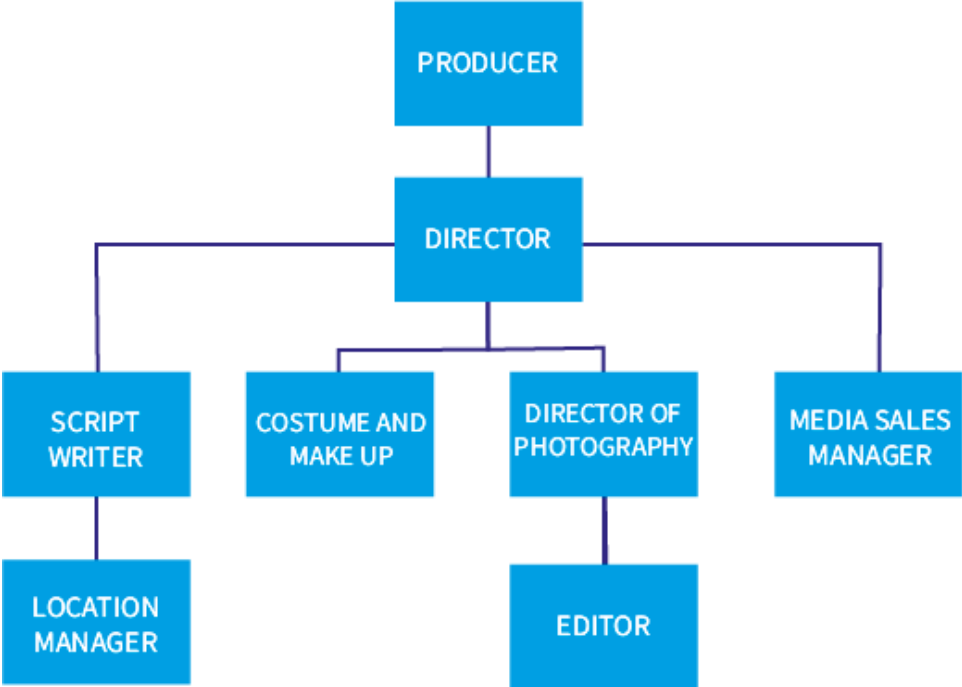
- ❖ Translates all the dialogue, music and sound effects of the film either in the language of the film or a foreign one;
- ❖ Collaborate with the director and producer to understand the vision of the film;
- ❖ Cut, slice, (re) arrange raw footage to create scenes, sequences and more;
- ❖ Make choices that affect the film's pace, narrative and atmosphere;
- ❖ Work on the sound design, sound effects, coloring and special effects.

Media sales manager:

(He works hand in hand with the publisher and producer on the sales and distribution of the project)

- ❖ He analysis advertising opportunities, commercial circuits and tools available for our products and services;
- ❖ He delivers high level of sales and customer service to ensure an increase in the revenue of the production house;
- ❖ He generates sponsorship plans and strategies;
- ❖ He also performs research on trend analysis, competitors and growing new clients;
- ❖ He goes ahead to generate marketing concepts for the production house.

1.9.2 Organigram



1.10. Financial plan

- Hardware equipment

Equipment	Cost Unit	Total Cost
2 desktop intel core i7 vPro	370 000frs	740,000frs
2 Sony ZV-1 Digital Camera	460 000frs	920,000frs
1 Sony f1.8 28mm lense	250 000frs	250 000frs
White and gold reflectors		
3C stand	150 000frs	150 000frs
4 light stands	8 000frs	32 000frs
Manfrotto 502 tripod system	120 000frs	120 000frs
Velbon VGB-3C stand	250 000frs	250 000frs
Konova Camera Slider Dolly K7 120cm	400 000frs	400 000frs
FILMCITY HS-2 Professional Hi-Grade Follow Focus	165 000frs	165 000frs
2 Endurax Video Camera Backpack	15 000frs	30 000frs
UBeesize Softbox Photography Lighting Kit	45 000frs	90 000frs
2 Extension Cord with four sockets	2 000frs	4 000frs
Modem for internet connection	50 000frs	50 000frs
Antivirus	30 000frs	30 000frs
SD Cards, USB Keys, Hard Drives	–	20 000frs
Total		3,251,000frs

- Furniture equipment

Furniture	Cost Unit	Total Cost
1 Display screen	75 000frs	75 000frs
1 Executive Office Wooden Table	20 000frs	20 000frs
1 Wooden Table	15 000frs	15 000frs
1 Revolving chair - high back	15 000frs	15 000frs
3 Visitors chair	8 000frs	24 000frs
1 Electric Fan	10 000frs	10 000frs
1 Shift Cupboard	20 000frs	20 000frs
Total		179,000frs

- Establishment fee per year

	Monthly	Annually
Rent	40 000frs	480 000frs
Electricity	15 000frs	180 000frs
Water	5 000frs	60 000frs
Total		720 000frs

- Estimated summary of all the needs to be financed

Hardware equipment	3,251,000frs
Furniture equipment	179,000frs
Establishment fee	720 000frs
Hosting of website	40 000frs
Insurance	100 000frs
Total	4 254 000frs

- The various shareholders and their shares

Shareholders	Percentage (%)
Ngalle Laure Ewelisane	30%
Kemah Miranda Ojong	25%
Ivo Fru Chili	10%
Kindzeka Gilead Njong	7%
Promise Shalom	7%
Egbe Sandra Melono	7%
Eyong Tabong Carlman	7%
Abune Thelma Maloba	7%
Total	100%

- Production financial forecast

Areas of expenditure	Project 1	Project 2	Project 3
Pre-Production			
Wardrobe	10 000	5000	5000
Set Dressing	5 000		
Props	20 000	10 000	10 000
Production			

Cast	25 000	25 000	25 000
Documentation	5000	5000	5000
Production Staff	100 000	100 000	100 000
Location Expenses	20000	10000	10000
Make-up & Hairdressing	5000	5000	5000
Incidentals	10000	5000	5000
Post-Production			
Music	10000	10000	10000
TOTAL	200,000	170000	170000

1.11. Project's data sheet

Name of the enterprise	Nlea's Pictures
Domain	Movie making
Activities:	Content development, movie production, video editing, shooting, visual and digital communication audiovisual production
Slogan	Visualize and Edify
General manager	Ngalle Laure Ewelisane Ako
Date of creation	28th June 2022
Capital	8 000 000 F. CFA
Legal status	LLC (Limited Liability Company)
Permanent personnel	eight (8)
Head quarter	Half Mile – Limbe, Cameroon
Contacts	(+237) 681 823 299
Electronic address/email	nleaspictures@gmail.com
Facebook page	Nlea's Pictures
Website	

SECTION B:

ENVIRONMENT OF THE ENTERPRISE

1. Market Analysis

1.1. PESTEL Analysis

The cinema market in Cameroon is dominated by foreign cinematographic contents from notorious industries like the Nollywood and Hollywood industry. The push factors to this problem will be analysed in the following paragraphs through the PESTEL analysis.

1.1.1. Political analysis

As main body for protection of cinematographic works, we have the Ministry of Arts and Culture who authorizes or declines the application file for the exploitation of a cinematographic film. Since the mid-1960s, film production, distribution and use in Cameroon have been regulated comprehensively by acts adopted by the National Assembly, mainly to protect youth, guarantee high moral standards and ensure the safety of cinema visitors in obscure movie houses. No film can be scheduled until it has received the seal of approval of the National Commission of Film Control, commonly called the Censorship Commission. It comprises representatives of several ministries (including Communications, Youth and Sports, Women's Affairs, Education, Health, Security and Armed Forces...)

Following a decree issued in October 1973 by the Cameroonian government, an institution was setup in regards to cinematography in Cameroon, the Film Industry Development Fund (FODIC). FODIC had as prior aim to: “1. Grant loans for the fitting out of film theaters, 2. Guarantee loans provided by credit organizations to national film producers and movie theatres owners, 3. Providing various forms of financial support for Cameroonian filmmakers. This was later on seen to be tedious because the unpaid loan was levied on the prices of tickets for the promotion of Cameroonian movies thus taxing film distributors (sales of tickets from 5 to 17 percent). This case has made it difficult for film production and distribution in our society.

The government provided institutions that protect cinematographic productions from being reproduced without the payment of rights, laws that protect producers and actors, the production crew despite the evident presence of piracy, the illegal and unqualified creation of movies and production houses.

1.1.2. Economic analysis

Economically there is lack of profit from the sales of movies in Cameroon as a result of unaffordable ticket prices and the low purchasing power of the audience. This acts as a constraint to film distributors or movie theatre owners who are unable to have a plough back benefit from trying to promote Cameroonian movies. The movie theatre attendance is low and the prices for the tickets are up. It goes a long way to implicate Cameroonian film producers as well who can't have their movies distributed.

Despite this limitation, there has been a rapid increase in the number of internet users in Cameroon. The new Digital Report 2022 shows that there were 10.05 million internet users in Cameroon in January 2022 out of a global population of 27.57 million users. This is an advantage to the film industry as majority of movies are now distributed on streaming platforms. The digital economy provides a greater audience for movie production companies in Cameroon.

The setting up of movie production house is a providing source of job opportunities to Cameroonian youths thus reducing the rate of unemployment. This partly contributes to the growth of the economy.

1.1.3. Social analysis

The Cameroonian society is popular and valued for its rich and diversified culture, ethnicity, languages and traditions. Given the fact that cinema is a cultural industry and that each of these cultures have their particularities this provides a big opportunity and market to produce as many cultural contents as possible. This is the most important part of our task giving the fact that as publishers our role is to reflect and promote our culture.

Still in the social analysis, the Cameroonian population is divided into three (3) age groups with the youth population being the majority of about 8.65 million individuals. This proposes a great audience and target for cinematographic production.

1.1.4. Technological analysis

Concerning the technological environment, the Cameroonian economy has witnessed a drastic increase in the usage of information and communication technology tools such as mobile phones, smart TVs, computers and tablets, laser cinema projectors and cinema projector lamps, superior theatre screens and storage devices. Digital technology in the past decade has totally changed the movie industry. With the outbreak of technology and innovation there has been recent reforms in the pre-production, production and postproduction part of film making. There is the availability of new instruments, equipment and storage facilities being used by modern film makers (producers) and distributors.

Before the uproar of smartphones and the internet, DVDs were a steady source of income and profit making in the movie industry. Through technology there is the capability to rearrange the video and audio on the DVD/CD so that only a DVD with the same decryption algorithm can play the film perfectly. The CSS technology is also designed to prevent users from direct copying of data from DVDs. But now streaming platforms are imposing their importance in our society such as Netflix, Amazon Prime Video, HBO Max, YouTube, Hulu etc. facilitating the access to cinematic content.

The same technology is influencing the movie industry negatively with the illegitimate sale and piracy of copyrighted material is scrutinized through the help of hacking websites, applications and software. The rise of smartphones as well as social media content streaming services has changed how the entertainment industry delivers the content they are producing. Now almost any movie or TV series can be streamed or downloaded directly from the internet. Many want to know how to download movies or free without having to sign up for a plan or paying to download.

The coming of the 5G network connecting and linking of thousands of millions of individuals around the globe and the availability of networks in our society such as CAMTEL, MTN, Orange and Nexttel in Cameroon coupled with the innovations mentioned above assures a steady market for cinematic and audiovisual content from the production right up to the distribution and commercialisation stage.

1.1.5. Environmental analysis

The Cameroonian government has environmental laws that protect and provide a conducive environment for the production of movies such as Law No. 96/27 of 5 August 1996 on toxic waste which stipulates that “ecological balance” shall be the relatively stable relationship created progressively in time between man, the fauna and flora, as well as their interaction with the conditions of the natural environment in which they live.

The production of Nlea’s Pictures will be basically visual and digital. The sensitive and shocking images such as explosives, accidents, conflagration etc. will be made with the use of studio special visual effects so no effect is to be expected neither on the production hose nor on our environment, atmosphere or society.

1.1.6. Legal analysis

The cinematographic activity is carried out in Cameroon within the framework of law n° 88/017 of December 16, 1988 determining the orientation of the cinematographic activity and the obtaining of authorizations to carry out the cinematographic activity. This decree provides in its article 18 "that no cinematographic work, whatever the genre and format, can be put into circulation in Cameroon for public viewing for commercial, educational or cultural purposes, if it has not obtained the visa issued by the Minister of Culture after the obligatory opinion of the national commission for the control of cinematographic films. The commission is composed as follows:

- President: The Minister of Culture or his representative,
- Members: two representatives, including one titular and one substitute, of the following ministries and organizations: Culture, Justice, Territorial Administration, National Education, Youth and Sport, Internal Security, three representatives of the professional organization

The ministerial visa is equivalent to authorization to show the film in public for commercial, educational or cultural purposes. Amateur films are excluded from the visa requirement provided they are used strictly for family screenings. It is clear that the government provides a suitable atmosphere in regards to the production in cinematography.

The production, distribution for the exploitation of cinematographic films not bearing the ministerial visa gives rise to the payment of civil fines and may be subject to the following administrative sanctions;

- closure of the cinema for a period of five (05) to fifteen (15) days;
- seizure of the incriminated films;
- temporary withdrawal of the authorization for a period of one (01) to three (03) months in the case of itinerant exploitation or videocassettes by the Provincial Delegate of Culture with the possibility of accumulation of the first two sanctions.

The law n°2015/007 of April 20, 2015 governing the audiovisual sector as well as the cinematographic sector stipulates in Article 1 that:

- define the legal regimes applicable to audiovisual activities;
- determine the rights and obligations of operators in the audiovisual sector,
- set the terms and conditions for the provision of audiovisual services.

Article 2 of this law applies to activities and services relating to the production, programming, publishing and provision of audiovisual content without prejudice to the provisions of the law on electronic communications.

Another law issued by the government, the law n°2000/011 of December 19, 2000 outlines and protects author's right coupled with neighboring rights. This goes for both printed works but audiovisual works as well in all forms be it original, reproduced, or translated.

Poor distribution policies have restrained the consumption homemade cinematic products thus limiting the exposure of Cameroonian content, culture and identity.

2. SWOT analysis of Nlea's pictures

2.1. Strengths

- A peculiarity in the type of content proposed;
- A young and vibrant workforce;
- A qualified staff, graduated from reliable training schools;
- The mastery of the tools in information and communication technologies;
- The spirit of creativity and innovation of the company in a Cameroonian context.

2.2. Weaknesses

- Lack of notoriety;
- Lack of professional experience in the field of publishing;
- An unstable economic model due to the newness of the company;
- The limited number of employees.

2.3. Opportunities

- The inexpertness of some production houses, which gives us the opportunity to make the distinguish ourselves with our professionalism;
- The possibility of being subsidized by the Ministry of Arts and Culture and have partnerships with schools, educational centers;
- The digital evolvement that allows us to reach a large number of audience in a little time frame.

2.4. Threats

- Piracy of works;
- The complexity of the distribution in the market;
- Interest rate fluctuations;

- Regulatory and technological changes;
- Fluctuating taste of viewers/audience in the entertainment industry;
- Lack of means to deal with major economic and health crises, etc.

2.5. Competitors

- Kang Quintus Films;
- Kinzmen Production;
- Gurl Boss Production
- Spotlight Production;
- Free World TV Production;
- Inception Arts & Com
- Transparent Studios
- W Pictures Studios;
- NAJA Production.

2.5.1. Strengths

- Notoriety duration in the field and awards won;
- Mastery of audiovisual and cinematography networks and the market;
- Acquisition of market shares and audience;
- Subsidy for some of them;
- Secondary investments that support the company's economy.

2.5.2 Weaknesses

- Mostly self-trained staff;

- Unprofessional ethics of the staff and the work proper;
- The poor quality of the products of some production houses notwithstanding their duration in the field;
- Inconsistent communication via the Internet and on social media platforms;
- Inadequate online platforms for the distributions of their movies;
- Availability of some movies in just the language of production and thus in just one official language
- Publications which do not have the originality of the society.

3. Business Model Canvas

1. Key Partners

- Takov Studios
- Free World TV Production

2. Key activities

- Movie Production
- Documentaries
- TV Shows
- Web series
- Skits
- Commercials
- Music videos

3. Key resources

- Material: Cameras and stabilizers, Editing Computers, lighting kit, Sound Equipment, Editing software
- Human resources: Camera operator, film editor, VFX artist, Colorist

4. Value proposition

- Continuous improved creativity
- Faster to a lower cost with creativity
- Crew
- Channels
- Online streaming platforms
- Festivals
- Cinema halls

5. Customer relationship

- Social media platform interactions
- Active customer support team for feedbacks
- Easy quick self-service through
- Co-creation with the audience's point of view and taste

6. Customer segment

- Production companies
- Distribution companies
- Ad agencies
- National TV stations
- Small and medium size organizations,
- Artists,
- Film festivals
- Individuals in need of video services

7. Channels

- Internet
- Online and offline advertising
- Theater halls and festivals
- Social media

- Our YouTube channel
- TV channel
- Streaming apps
- Media outlets

8. Cost structure

- Crew payment
- Production cost
- Establishment cost

9. Revenue streams

- Distribution deals
- Shooting services
- Editing services
- Film projection
- Film sales
- Film festival competition
- Script services
- Copyright Sales

4. Marketing Plan

4.1. Market Positioning

Nlea's Pictures will influence target, audience and consumer perception regarding the identity of Cameroonian films through the release of its first production, a short film of five (5) minutes that will be submitted to film theaters and festivals by the end of 2022 and the start of 2023. Along the line, we will produce various cinematic genres; narrative, epic, fantasy, drama, comedy, fiction, documentaries. feature films and more short films.

The productions of Nlea's Pictures will demarcate itself in the film industry as the contents will be act as reference reflecting the Cameroonian identity, culture and moral values. They will have an

edifying, educative and entertaining impact on the target and the audience. Africa's cultural diversity could be explored through our production house.

Our market research and study proves that majority of our competitors, deliver unprofessional work and have a poor presence online like platforms, websites with non updated portfolios. Therefore, Nlea's Pictures tend to have a strong and visible presence on the internet through the use of social media and websites.

4.2. Distribution

With the evolution of new online distribution outlets, film distribution and broadcasting has increasingly taken a rise to a wider audience. CDs and DVDs, TV cables which were once the main medium for distribution of films are rapidly disappearing. Digitisation and the online market's evolution has modified the nature of accessing films for the audience. This has brought some limitations to the Cameroonian and film industry in a whole as well as it has brought some advantages.

Classical distribution is costlier than the digital distribution of films. Although distribution fees vary by territory and media, some distributors ask for 35% of the gross revenue while levying high prices for movie tickets. As a result of this Nlea's Pictures will distribute its products through the classical method but will focus ore on digital distribution to enhance profit making and touching a larger audience.

4.3. Promotion

For the promotion of the Cameroonian film industry ad products of Nlea's Pictures, both the members of the structure (publishers) and marketing executives will handle the image and positioning of films, looking forward to showcasing the films to prime potential buyers which are distribution companies. The promotion task is outlined by a commercial or promotional plan

- Plan our schedule through the campaign launch
- Get a good press such as the use of blogs to showcase the production house or the upcoming movie
- Upload trailers and teasers on our website, social media platforms and applications like YouTube, Vimeo, Facebook, Instagram, Twitter and WhatsApp

- Establish a profile for our perfect audience member
- Get the movie to feature at festivals
- Calling on other new producers to be co-producers
- Setup a crowdfunding campaign as way to gain investment to finance production (in the case of pre-production)

PART II:
THE EDITORIAL PROJECT

1. Contextualisation and interest of the film

1.1. Contextualisation

The choice of theme for the movie which is drug abuse and juvenile delinquency, is a recurrent and trending issue in our society with youths and most especially with students. The main problem of these youths usually is the will power to overcome drug abuse, negative peer pressure, lack of support from loved ones, and the last but not the least, the constant illegal supply of these drugs into the country. Peer pressure is one of the greatest obstacles to the fight against drug abuse including the inability of parents most especially single mothers to control their children.

This subject is one that cannot be under looked and is becoming a norm in the school milieu. The excessive consumption of alcohol and drugs has cost lives, health issues, drop outs, robbery and many other societal ills. Thus the core aim of the short film is sensitising drug addicts and delinquents to quit drug abuse through the negative impact it may have on them. Another means of sensitising is showing how successful and impactful one can be without having to consume drugs through the short film. Nlea's Pictures's project comes in a specific context, a society struggling to battle against drug abuse and re-educating delinquents. This short film comes in to support the work of the Ministry of Public Health.

1.2. Interest of the project

- Didactic interest: reminder on morals and respect for parents
- Social interest: prevent drug abuse to prevent social ills
- Economic interest: restraint the supply of drugs into the supply
- Strategic interest: impact youths positively through visual communication and entertainment

1.3. Target audience of the project



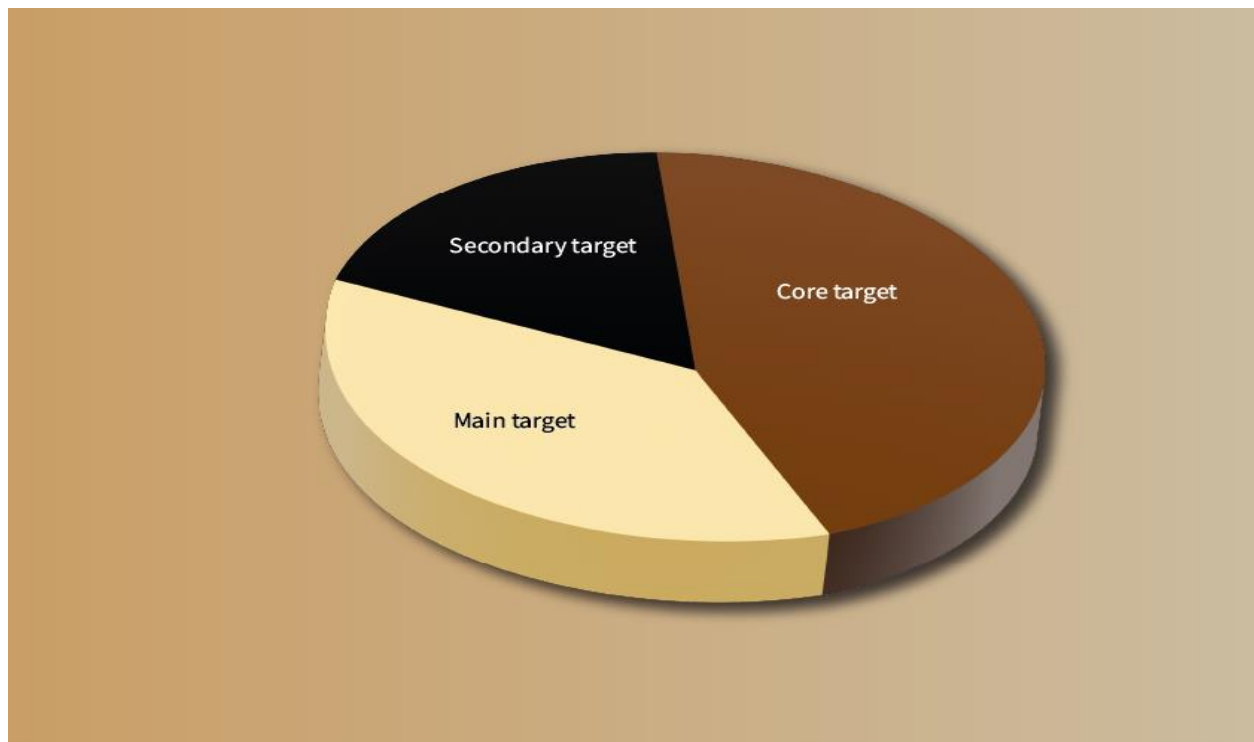
Drug addicts, delinquents



Cameroonian youths, parents, Rehabilitation centers, Cameroonian government



Every individual that has access to cinematic and audiovisual content and ICT tools



2. Presentation of the project.

Title: Arrah

Genre: Tragedy (Short film)

Year: 2022

Duration: 5 minutes

Aspect ratio:

Setting: Cameroon

Language: English, Ejagham

Subtitle: French

Production: Nlea's Pictures, Takov Studios, Free World TV Productions

Director: Ngalle Laure Ewelisane Ako

2.1. Pitch

A teenager refuses to take the advice of her mother and this leads to her demise and fame. As she finds herself being molested and losing her only parent.

2.2. Note of intention

The Cameroonian society has long battled the issue of drug abuse and portraying the aspect of juvenile delinquency among some youths with the help of the Ministry of Public Health, the arms forces and other non governmental organisations. It is a case study that cannot be overlooked as it is practiced in our daily lives most especially amongst youths in the school milieu. The abuse of drugs and alcohol has effects on the drug addict and the society as well.

This short film comes in to expose the lifestyle of drug addicts and rebellious youths, sensitize them into fighting and ending drug abuse by showing up the negative impact it brings upon themselves and their loved ones. The short film also brings out another perspective of the impact of drug addicts on the society which is positive. That is to say that sad story of one drug addict and delinquent could positively affect his surrounding and other fellow counterparts by serving as a moral lesson.

2.3. Synopsis

Arrah, a teenager of 17 years who is brought up in a single parent home engages in a lifestyle of delinquents. Her addition for drugs, her friendships and stubbornness creates an occasion for her to be violated and causes the life of her only parent, her mother. This tragedy goes a long way to build her into becoming a better person and an inspiration to drug addicts and youths. She uses gospel music to sensitize and educate people battling with addiction.

2.4. Script

SCENE 1: INT. HOLD MY HAND STUDIOS - AFTERNOON

On a Talk Show stage, there is a background with the name of the award, the title of the song that won the Voice Impact Award. There

is the intro of the Hold My Hand Talk Show. Arrah tells the story behind the award-winning song.

PRESENTER:

Our guest tonight is a gospel artist, the winner of the Voice Impact Award with the song Addiction. Please welcome Nlea.

ARRAH:

Thank you! Thank you! Thanks for having me here! It's a pleasure!

PRESENTER:

You are welcome! So you are here to encourage people who battle from the same problem you faced.

ARRAH:

Thanks again! Delighted to be here. I just want to Thank God for taking me this far. I'd have loved to thank another person but... You know it took lots of encouragements and support from my uncle and doctor to overcome this. I had meticulous follow up with my rehab program and most especially (touches her chest) personal dedication. Because I wasn't only harming myself; but I was hurting those around me. (pauses, looks sad and speaks with teary eyes while trying to look strong)

SOUND OF TRANSITION TO FLASHBACK

SCENE 2: INT. CLUB - NIGHT

We see Arrah and her friends in a club. Arrah wears an indecent dress and walks towards her friends all tipsy with a glass of whiskey. She sits with them and they chat with so much energy and consume the alcohol and drugs on their table. While on the other side, we have two boys talking and referring to Arrah without her notice.

Voice Over Arrah:

I was living...you know that kind of life. Kept late nights even when I knew it was wrong and that my mom will be heartbroken. (Arrah's mother sitted in the living room shaking her legs nervously)

It started as a trivial thing and gradually became a way of life. I was no longer mummy's good girl.

SCENE 3: INT. LIVING ROOM - MIDNIGHT

We see Arrah's mother, looking at the clock sitted in the living room reckless and worried for her daughter. We hear a knock on the door. Mami Ojong goes to open the door and finds Arrah sitting wasted at the door step.

Limunga is a 9 years old talkative girl living the same neighborhood with Arrah. She peeps through the window and sees Arrah outside.

MAMI OJONG:

(looking at Arrah disappointed, angry and almost in tears) Arrah!

Arrah! Arrah do you want to kill me? Have you seen the time?

Arrah looking tired and weak. She takes off her bag and watch
then drops on the chair.

MAMI OJONG:

(goes close to her sniffs her and shouts in frustration) And
you're still taking that your thing! Jesus! How many times Arrah,
how many times will I talk?

ARRAH:

(Walking about without control) Ma please I am tired. Let me go
and rest.

MAMI OJONG:

(Watches Arrah walk away and shouts) Arrah! Arrah! (Say the
proverb in the vernacular)

SCENE 4: INT. LIVING ROOM - AFTERNOON

Mami Ojong is in her living room on her knees reading the bible
from the book of James 4:7. We see her highlighting the passage
and praying for Arrah. Limunga comes to inform mami Ojong about
seeing Arrah on the road with three boys.

MAMI OJONG:

Lord Jesus help my daughter to submit herself to you and resist
the devil. May she grow in your word while she is young so that

when she grows up and I am no more, this word won't depart from her. (Says in the dialect and in English)

Limunga knocks on the door brutally.

MAMI OJONG:

Amen! Who is that? Ah ah! (Limunga keeps knocking brutally) I am coming! (rushes to open the door)

LIMUNGA:

(talking and panting) Auntie Ojong ooo I just saw Arrah now ooo with like 6 boys carrying her. They entered one room in uncle Molindo's cité.

MAMI OJONG:

What? Where?

LIMUNGA:

They entered one room in uncle Molindo's cité.

MAMI OJONG:

Oh Jesus! Go and show me! (speaks in the dialect) Eh! Arrah!

They both rush out.

SCENE 5: EXT. UNCLE MOLINDO'S CITE

Stage direction

Mami Ojong and Limunga reach the building and are trying to figure out which room Arrah got into. Mami Ojong notices Arrah's watch in front of a door and picks it up then barges into the room.

SCENE 6: INT. UNCLE MOLINDO'S CITE - AFTERNOON

They enter the room and find three boys molesting Arrah and wanting to rape her.

MAMI OJONG:

(in shock) My daughter?

LIMUNGA:

(trying to understand the situation) Maaaamaaaaami eh!

MAMI OJONG:

(in furry) Are you boys stupid?

Rushes to hit the one on top of Arrah who is wasted. The other boys try to prevent Mami Ojong from touching the boy and push her away. She falls and hits her head and no longer moves.

Out of fear and guilt they all run out.

LIMUNGA:

(trembling and panicking) Mami Ojong! Arrah! (gestures the regret of her talkative nature) Neighbor ooo!

SCENE 7: INT. HOSPITAL MORNING

UNCLE TABE is a 30 years old disciplined man. He is in the hospital with Arrah watching over and crying while waiting for her to wake up from sleep.

ARRAH:

Uncle Tabe!

UNCLE TABE:

Don't! Lay back! You've done enough harm already. I got the news from the land lady and left Douala immediately.

ARRAH:

The land lady?

UNCLE TABE:

(crying) Are you satisfied now? Arrah? Are you satisfied?

ARRAH:

Uncle I don't understand.

Uncle Tabe walks away crying and mentioning Mami Ojong

ARRAH:

Where is mummy? (crying in denial) Mummy! Am sorry mama please come back! Please!

SCENE 8: INT. HOLD MY HAND STUDIOS - AFTERNOON

A professional project by Ngalle Laure: Arrah

ARRAH :

Yeah! So that's it. Thank God I overcame! And that's the inspiration to my song.

THE END!

2.5. Script breakdown

Scene	Characters	Décor	Wardrobe	Makeup	Prop	greenery	lights	location
1	Presenter, Arrah	Talkshow stage	A gown for the presenter, Long sleeve and trousers	Makeup for Arrah to look more mature, and the presenter	Small round table, flower		Interior day, bright lights	Studio
2	Arrah, 2 male friends, 2 rapists	Snack	Casual outfit		Drinks, shisha, beverage bowl, drinks		Snack ambiance lights	Drinking table
3	Arrah and mami Ojong	Living room	Casual outfit		Watch, handbag		Interior dim lights	In an African home
4	Mami Ojong, Limunga	Living room	Casual outfit		Bible		Interior light	Inside the kithcken
5	Mami Ojong, Limunga	Roadside	Casual outfit				Daylight	Student's quater
6	Mami Ojong, Limunga, Arrah, 2 rapists	Room	Casual outfit, torn dress for Arrah	Blood for Arrah's mother			Evening interior dim light	A room in the student's quater
7	Arrah, Uncle Tabe	Hospital	Arrah in a hospital wear, Uncle Tabe in a		Drips		Interior night	Hospital ward

			responsible outfit and a traditional hat					
8	Arrah and the presenter	Talk show stage	A gown for the presenter, Long sleeve and trousers	Makeup for Arrah to look more mature, and the presenter	Small round table, flower		Interior day, bright lights	Studio

2.6. Shot List

9/9/22, 7:43 PM

StudioBinder: Storyboard & Shot List

Shot Lists

Nlea's Pictures

Script: Arrah Script - final

Created: Fri, Sep 9, 2022 @ 7:42pm

Shots: 1

1 · INT. TAKOV STUDIOS - AFTER- NOON

1 Shot

SHOT

PRESENTER WELCOMING ARRAH ON STAGE

1.1

SHOT SIZE : MCU

MOVEMENT : Static

SHOT TYPE : 2-Shot/Shallow Focus/Hip Level

Shot Lists

Script: Arrah Script - final

Created: Fri, Sep 9, 2022 @ 7:42pm

Shots: 2

2 · INT. CLUB - NIGHT

2 Shots

SHOT

ARRAH IN THE CLUB CHILLING WITH FRIENDS

2.1

SHOT SIZE : FS

MOVEMENT : Pan

SHOT TYPE : 3-Shot/Shallow Focus/Knee Level

SHOT

BORIS AND MAURICE CHATTING IN THE CLUB

2.2

SHOT SIZE : MCU

MOVEMENT : Tracking

SHOT TYPE : 2-Shot/Shallow Focus/Hip Level

Shot Lists

Nlea's Pictures

Script: Arrah Script final

Created: Fri, Sep 9, 2022 @ 7:42pm

Shots: 6

3 · INT. LIVING ROOM - NIGHT

6 Shots

SHOT
3.1
MAMI OJONG WAITING FOR ARRAH FROM THE CLUB

SHOT SIZE: CU

SHOT TYPE: Shoulder Level/Single

SHOT
3.2
MAMI OJONG OPENS THE DOOR FOR ARRAH

SHOT SIZE: CU

MOVEMENT: Pan

SHOT TYPE: Ground Level/Single

SHOT
3.3
ARRAH IS SAT WASTED ON THE FLOOR

SHOT SIZE: CU

MOVEMENT: Tracking

SHOT TYPE: OTS/POV/Shoulder Level/Ground Level/Single

SHOT
3.4
MAMI OJONG SCOLDING ARRAH

SHOT SIZE: FS

MOVEMENT: Tracking

SHOT TYPE: 2-Shot/Ground Level

SHOT
3.5
ARRAH THROWING HER WATCH AND BAG ON THE CHAIR

SHOT SIZE: MCU

MOVEMENT: Tracking

SHOT TYPE: Knee Level

SHOT
3.6

MAMI QJONG SCOLDING ARRAH WHO IS WALKING TO THE ROOM

SHOT SIZE: MS

MOVEMENT: Tracking

SHOT TYPE: Hip Level

Shot Lists

Nlea's Pictures

Script: Arrah Script final

Created: Fri, Sep 9, 2022 @ 7:42pm

Shots: 6

4 · INT. LIVING ROOM - AFTER- NOON

6 Shots

SHOT

MAMI OJONG READING THE BIBLE

4.1

SHOT SIZE: ECU

MOVEMENT: Static

SHOT TYPE: Knee Level/Single

SHOT

MAMI OJONG READING AND KNEELING

4.2

SHOT SIZE: MS

SHOT TYPE: Knee Level/Single

SHOT

MAMI OJONG PRAYING

4.3

SHOT SIZE: MCU

MOVEMENT: Pan

SHOT TYPE: Knee Level/Single

SHOT

MAMI OJONG OPENING THE DOOR

4.4

SHOT SIZE: WS

MOVEMENT: Static

SHOT TYPE: 3-Shot/Hip Level/Single

SHOT

LIMUNGA GIVING MAMI OJONG NEWS

4.5

SHOT SIZE: MCU

MOVEMENT: Static

SHOT TYPE: Shoulder Level

SHOT
4.6

MAMI QJONG ASKING ABOUT ARRAH'S LOCATON

SHOT SIZE: CU

MOVEMENT: Static

SHOT TYPE: Shoulder Level/Single

2.7. Shooting Plan

Day	Scene
Wednesday	Scene 2 Int. Club Night and scene 3 Int. Living Room
Thursday	Scene 4 Int. Living Room and scene 5 Cite
Friday	Scene 1 and 8 Studios

2.8. Estimated budget

Pre production	
Props	–
Location scouting	10 000frs
Production	
Cast	50 000frs
Crew	50 000frs
Transportation	15 000frs
Cast and crew welfare	15 000frs
Makeup and dressing	10 000frs
Post production	
Music	–

2.9. Casting

Mlea's Pictures

Directed by Ngalle Laure

CASTING CALL

FOR

THE MOVIE ARRAB

A short tragic movie

Requirements:

**1 Female lead
1st (between 18-23 years)**

**1 Male lead
(between 18-27 years)**

**3 Female extras
1st (between 9-12 years)
2nd (between 18-23 years)
3rd (between 30-45 years)**

**2 Male extras
1st (between 18-23 years)
2nd (between 30-45 years)**

**Stand a chance to feature in our
upcoming project**

**Interested applicants should
call or whatsapp:**

+237 681 923 299



2.10. Character, cast and crew

- **Main characters**

Arrah:

She is the protagonist of the movie; a teenage delinquent and rebel. Being brought up by a single mother, she finds pleasure in excessive consumption of drugs. She grows up to become a winning-award gospel artist and a motivator. The role is played by Afundang Marivone Yuninui a student and professional actress.

Mami Ojong:

She is Arrah's mother. She is a single mother in her late 30s, virtuous, protective and prayerful. The role is played by Ebune Emilia. She prays and watches over the safety of her daughter till she loses her life. She has acted in school dramas but never on set for a real project.

Uncle Tabe:

He is mami Ojong's junior brother and Arrah's uncle. He is a disciplined and strict person. He rebukes Arrah for her addiction and stand as her guardian when his sister dies. The role is played by Joshua Williams.

Limunga:

She is Arrah's 9-year-old neighbor. She is smart, a talkative and a gossip; the information she gives about Arrah's whereabouts unfortunately causes the death of mami Ojong but saves Arrah' life. This role will be played by Margarete.

- **Sub characters:**

Presenter acted by Ngwen Beryl

Friend 1 acted by Fanka Yves

Friend 2 acted by Promise Shalom

Rapist 1 acted by Bliss Santiago Dos Santos

Rapist 2 acted by Kengo Makazi Serge Eva

- **Crew**

Scriptwriter	Ngalle Laure
Production manager	Maxwell Godeo
1st Assistant Director	Promise Shalom
Director/ Editor	Ngalle Laure
Cinematographer	Takov Hanson
Assistant Cameraman/ Key Grip	Kindzeka Gilead
Still photography/ BTS Camera man	Dr. Fru Chilli
Gaffer	Brian Shey
Production Designer	Dr. Fru Chilli
Sound Engineer	Kindzeka Gilead
Makeup Artist	Mbakwa Clementine
Location manager	Dr. Fru Chilli
Production assistant	Kindzeka Gilead
Welfare/ logistics	Ngalle Laure
Editor/ graphics	Ngalle Laure
Original music	

2.11. Contract with cast and crew

This document is a sample of the contracts signed with the actors and the technical team who took roles in the movie and took part in the production respectively. The same contract was signed by all actors with just a difference in the dates as to pair when the actors were casted and selected. The document below is the contract signed with the protagonist of the short film Arrah.



ACTOR AGREEMENT

(Low Budget and Student Film Contract)

Afundang Marivone Yuninui

Nlea's Pictures

Cradat, Yaounde

Half-mile, Limbe

August 25th 2022

Dear Afundang Marivone,

This document confirms the agreement that you will take the role of “Arrah” in the film titled **Arrah**. As you know, this is a low budget production prior to a school defense project. We are keen to ensure that everyone understands the basis upon which the film is being made. If there is anything about this document that you do not understand or agree with, please do not hesitate to contact us.

- 1) You agree to be available to work during the filming from the
- 2) You agree that the filming will be done at;
 - Bonas,
 - Superette,
 - Entrée Professeur Lycee Biyem-Assi,
 - Cite des Nations

and that you will be available at these locations for the filming.

- 3) You agree to give over any rights you may have in the finished film to Nlea's Pictures. This will permit us distribute the film to every way we can.
- 4) You agree that you will only receive a form of compensation or token during the course of production.
- 5) You agree that the payment of your performance will be done in the form of an official ceremony after the purpose for which the movie was done is accomplished.

2.12. Project production Schedule

SHORT MOVIE PROJECT PRODUCTION CALENDER

Project title: Arrah

Project plan created on: 28th June 2022

Project Delivery deadline: 3rd November 2022

Task identification	July				August				September				October			
Enterprise Creation																
Research and Development																
Script writing																
Script supervision and correction																
Location scouting																
Script breakdown and shot list																

Task identification	July				August				September				October			
Setting up a crew																
Casting Call																
Rehearsals																
Artistic design planning																
Contracts and legal permits																
Sound design research																
Shooting																
Editing																
Pre-Evaluation correction																
Promotion																
Distribution																

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Paul Animbom Ngong. "CINEJ Cinema Journal", The University of Bamenda/University of Copenhagen, panimbom@gmail.com (2021)