

UNIVERSITÉ DE YAOUNDÉ II

ÉCOLE SUPÉRIEURE
DES SCIENCES ET TECHNIQUES
DE L'INFORMATION
ET DE LA COMMUNICATION



UNIVERSITY OF YAOUNDE II

ADVANCED SCHOOL OF MASS
COMMUNICATION



Technical file for professional realisation

Illustrated children's book

A cursed blessing

Project work submitted in partial fulfillment of the requirements for the degree of
Bachelor of arts (BA) in information and communication studies

By

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Level 3 Publishing and Graphic Arts

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WARNING

The University of Yaoundé II - Soa does not intend to give any approval or disapproval to the opinions contained in this professional achievement. These opinions should be considered as proper to the author.

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INITIALES, ABREVIATIONS, ACRONYMS

ASMAC: Advanced School of Mass Communication

SARL (Ltd, LLC): Société à Responsabilité Limitée (Limited Liability Company)

PESTEL: Political, Economic, Social, Technological, Ecological, Legal

SWOT: Strength, Weaknesses, Opportunities and Threat

D&L: Dinimber & Larimber

BAT: bon à tirer (Ok to print)

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INTRODUCTION

The professional achievement is a business project defended by the 3rd year student at the Advanced School of Mass Communication (ASMAC), with a view to obtaining a Bachelor's degree. Much more than an object of evaluation, it is an introduction to the spirit of entrepreneurship, a summary of the professional skills acquired by the student throughout training. Publishing being a very vast field, we, students in Publishing and Graphic Arts have chosen to specialize in print publishing because of its openness to the national and international book market.

Following the above obligations from the school and passion for educating the youths, we plan to create a publishing house called Plume publishing, which publishes youthful books such as; illustrated books for children, comic strips, novels, illustrated tales and short stories in the nearest future. This is why we have chosen as an end-of-training project a novel for children, which teaches them the rules in the society, following an observation made around our environment. Through this book, we want to instil in children the basic values of our African society.

As a result, it will therefore be a question for us to first present the company initiating the project, then, the editorial project itself and finally, the mode of distribution and marketing.

Chapter I:

General presentation of Plume publishing

I. General presentation of the structure

A. Context of creation

Cameroon is a bilingual country that stands out for its cultural wealth and social values. These values are instilled from an early age and passed down from generation to generation over the years. They testify to the identity of any individual and contribute to their social integration in all areas of activity. The level of education and the mentality of the population being regressive, certain moral values are flouted, like politeness and morality, which are gradually disappearing from the habits of citizens (whether they are children, young people or adults). After observation of the behavior of young ones nowadays, Plume publishing was put in place to help children through their educators for their upbringing so that when they grow, they should keep the values.

Despite the two education systems put in place by the government and the number of teachers recruited by establishments, there are more and more behavioral aberrations. Children are not left out; because, being at an age where it is very easy to listen and reproduce what is said or done by adults, they tend to copy certain bad habits all along their journey. Book being one of the ideal means of education and transmission of knowledge, it remains the essential tool for the dissemination of knowledge despite the low reading rate recorded on the Cameroonian territory. It is also a printed product, distributed and marketed throughout the world in the publishing sector. Thus, several publishing houses in Cameroon are now contributing to its cultural development. Whether generalist or specialized, each of them has a well-defined vision and objectives with regard to the choice of their publications.

While it is true that several themes are addressed, no publishing house is specialized in the promotion of moral and social values. Even if some textbooks address some aspects of these concepts, it is important to pay particular attention to them in order to bring everyone to have self-control in daily life interactions with others or loved ones. It is with this in mind that we have decided to set up Plume publishing to educate and raise awareness among young people through our publications.

B. Company's name

Plume publishing is the name of our publishing house. We are specialized in the publication of novels for adolescents. We chose Plume for the following reasons:

- A plume (feather) was used as the principal writing instrument from the 6th century until mid-19th century. We want through these initials to reflect the activity of our publishing house. We equally want through this name to show that we involve young people in reading, we nurture in them love and education that goes through books and our various

publications. We wish that as a plume was used at that period for writing thus bringing out knowledge, our publishing house will equally do same and instil knowledge in the young ones.

C. Editorial line

Plume publishing is there to highlight human values through the promotion of cultural and social values in general and Cameroon in particular and the development of children through books that will be published.

For this, we are committed to the publication of African stories for children, allowing them not only to familiarise themselves with reading from an early age, to educate themselves from it but also to read stories that fit with their socio-cultural environment.

D. Localisation

Plume publishing is located in the centre region of Cameroon, more precisely in Yaoundé III sub division-Nsimeyong, at chapelle st. Charles Borromée. We chose this place for its accessibility to the general public since it is located beside the road. This location is strategic as it puts us in close contact with our targets. It is equally close to nursery schools, primary schools, super markets, offices...

E. Legal status

Plume publishing is a limited liability company (LLC) made up of four associates with an estimated capital of 10.000.000FCFA. The choice of this legal form was motivated by the advantages it offers, namely the possibility for the partners of enterprise to have company shares, the accessibility of which one will depend on the consent of the majority of other associates; the acquisition of shares by volunteers which will increase its capital; the dependence of the partners in terms of shares, i.e. a partner cannot freely have access to his shares in the company without the agreement of all the members or the majority of these; and finally the protection of Plume associates so that their personal assets are not involved in the event of a legal dispute.

Shareholders	Amount in FCFA	Percentage of shareholders
Wamba Cynthia Shutanyui	3 500 000 FCFA	35 %
Tamfu Meliva Kuya'a	3 000 000 FCFA	30 %
Aba'a Akoas Maxance	2 000 000 FCFA	20 %

Analang France Kamga	1 500 000 FCFA	15 %
Amount	10 00 000 FCFA	100

F. Vision, missions, objectives, values

a. Vision

A world of educated youths who preserve and promote their culture.

b. Missions

Through our publications, we wish to build responsible children who will be able to equally pass these values on. Help children to apply moral and social values in their daily activities so that it becomes an integral part of their personality. To accomplish this, we have the following mission:

- Publish educative books;
- Publish books that valorise the African culture and more specifically the Cameroonian culture;
- Publish books that will serve as development tools in our community;
- Provide our youths with books that explore the significant societal ills of the continent with intelligence and ingenuity;
- Organise reading and writing workshops.
- Publish in English and French works that treat themes on social and moral values.

c. Objectives

Our short-term objectives are:

- Bring the target to be familiar with good moral and social practices;
- instruct while entertaining through reading;
- put at the disposal of the public adopted contents on the Cameroonian context;
- publish books of an educational and cultural nature;
- publish quality books at affordable prices.

Our middle-term objectives are:

- enter the children's book publishing segment and win this market;
- publish children's books of a cultural nature and adapted to the African environment;
- expand nationally and internationally;
- create a website for the sale of our books online and the distribution of our products;
- increase the promotional activities of our publishing house and our products.

Our long-term objectives are:

- Become a reference on the educative plan;

- adapt our works to other media such as audio-visual media;
- be a reference in the production of children's books both in Africa and internationally;
- recruit staff and expand the activity of the house.

d. Values

In Plume publishing, we educate and entertain while respecting the laws and ethics of our sector of activity.

G. Products and services

a. Products

Being a young publishing house, Plume publishing will have a single product for the beginning, namely illustrated novel for children. After several years, we will multiply our products by making audio books, other versions for visually impaired children.

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

- **Mindset:** this collection has as target children of age 5 to 7 years, this collection aims at producing books that teach children good manners. It can be a question of proposing to them subjects such as: how to behave in front of their elders, the rules of politeness, life in society, amongst others. Titles “*Kids Development*”, “*Arts of public speaking*”
- **Playce:** aimed for children aged 3 to 5 years, this collection will publish books of African tales and stories that focus on moral and cultural values;
- **My roots:** this collection will publish books that is meant for children of age 12 to 14 years. This collection will highlight themes related to teenagers. The title “*A Cursed Blessing*”.

b. Services

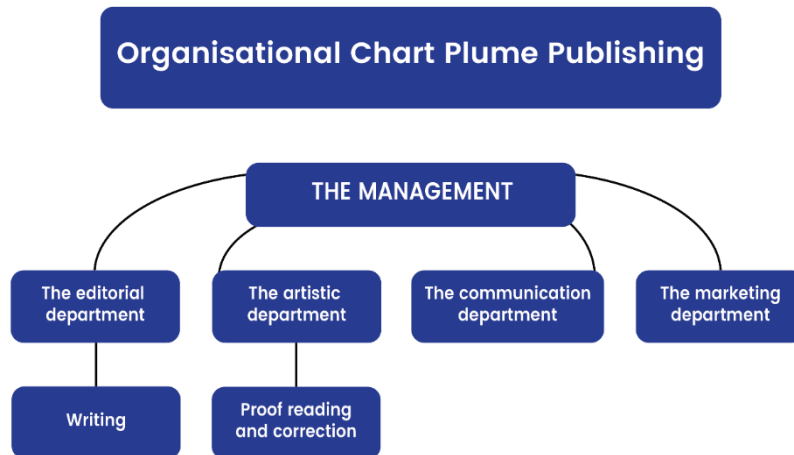
The services of Plume publishing will be as follows:

- **publishing:** this is the process of materializing all our editorial projects from receipt of the manuscript to making it, in bookstores or directly to readers on a printed medium;
- **proofreading:** the enterprise proposes to read and correct academic and professional internship and also receive manuscripts in order to get good qualities;
- **illustration:** we have illustrators of all genres who are ready to sell their services to those who need it;
- **page layout:** in addition to the published works, the publishing house also does the layout of third-party partners, all the documents resulting from the proofreading.

- **dissimination:** we make our publications known to the public;
- **distribution:** the enterprise also sends its products to points of sale according to orders, thanks to its delivery services.

H. Organisation and functioning of the structure

a. Organisation



Plume publishing is an enterprise that wants to be a leader in the field of youth literature in Cameroon and Africa. It intends to turn its policy towards frank collaboration between its staff, thus promoting teamwork, while creating convictions and values in each employee. Aware of the socioeconomic context in which she works and the fact that our structure is new, Plume publishing has retained the most essential tasks in the editing process of a book. Thus, the following departments;

- **Management:** The administrative head is Wamba Cynthia, she oversees all editorial and financial activities. She is equally responsible for the recruitment of employees. Apart from the above mentioned, she is responsible for supervising the structure and its staff, she represents the company internally and externally. It ensures the fair management of finances to carry out the various projects. She ensures compliance with the editorial line as well as the maintenance of close relations with shareholders. She plans the activities and ensures their execution. She sees to the signature of the various contracts of the publishing house.
- **The editorial service:** It is headed by Miss Aba'a Akoas Céline in charge of activities related to proofreading/correction. She is in charge of ensuring the reception and registration of manuscripts and authors, of following the path of manuscripts from their reception to their printed form, passing through all the departments within the publishing house. Her main duty is therefore to give the notice of publication of books, to proofread and the correction of manuscripts the enterprise receives. Miss Aba'a

Akoas Céline She works in close collaboration with the reading committee and the general manager of the company. She is in charge of preparing the contracts and ensuring all the editorial tasks of the publishing house.

- **The artistic department:** This department is headed by Miss Anastasie Kamga. She works on the basis of the elements of the graphic charter. She works on the layout of books and takes care of the mounting of visual identities of the publishing house. She therefore receives texts and illustrations with technical indications on the format, fonts, colours etc. which she must respect by obviously including his artistic and creative side. She is in charge of designing the covers (front and back covers), assembling the boxes, gifts and the layout of the various models. She also takes care of the design of the various communication media and or the promotion of the publishing house by making proposals to the management and to the sales and marketing department on the paper, the finishes, the typographical choices, etc.
- **The Marketing and sales department:** Mrs Tsonque Tchido Ethel is at the head of this department. She is in charge of the promotion and sales of products to the public through the media. This is done using a marketing strategy defined by the enterprise. She elaborates marketing strategies in order to make the enterprise and its products known and equally boost up the sales of books. She is responsible for studying markets and evaluating the profitability of projects. To ensure the promotion of the company's products by making announcements in the press and specialized magazines on radio and television. She ensures communication between the product and its target, by producing reading notes that will be published in newspapers. She organizes autograph sessions; proposes to the management a commercial policy for the company's products. She is responsible for prospecting new customers in the company, it can be bookstores and libraries etc. She is responsible for developing customer loyalty strategies taking into account the requirements of the target
- **The communication service:** the main role of this service is to promote authors and their works. Responsible for this service, is Mrs Lambi Jeannette who is a graduate in communication who acts as a relay 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 and represents the house in the event of the director's unavailability. This is the reason why in addition to promoting authors upon acceptance of their manuscript through communication actions, she publishes the state of progress of the work according to their characteristics.

b. Functioning

Most of the works published in Plume Publishing house are on command. The editorial work is done as follows: conception, elaboration, realisation, promotion and distribution/sales.

- **Conception and reception of manuscript:** this phase corresponds to the search for content. The house launches a call for manuscripts in which it specifies certain characteristics: the theme, the target, etc according to the collections of the house. The editorial department will also contact potential authors, inform them of the projects so that they can propose appropriate content. Subsequently, the selected manuscripts are sent for proofreading/correction. When an author contributes his manuscript, his suggestions can be taken into account in the rewriting of the manuscript. The said manuscript is saved to await its validation by the editorial committee. The signature of the publishing contract is made between the authors and the director after validation of the project, according to clauses which suit the two parties.
- **Development:** after having defined the functional specifications of our editorial projects, we choose and model the form of the documents taking into account the technical characteristics defined beforehand in the editorial charter. This is also the time for the publisher to establish contracts with the various actors who will contribute to the realization of the project (authors, illustrators, graphic designers, translator, etc.) taking into account the commitments of each party. The manuscripts received by the house are read and then evaluated by the reading committee and the editorial committee. The provisional budget is defined and the project schedule is set up in order to follow the evolution of activities in each department, while respecting the deadlines allocated for the materialization of the product. At the same time, the illustrator is responsible for proposing illustrations for the boards according to the narrative breakdown entrusted to him.
- **production:** once the text and illustrations are ready, the editor proceeds with the layout of the document. He is also responsible for designing the cover of the book. When it is approved, a proof is issued which serves as a ticket for sending the manuscript for printing. The printer is responsible for printing the products according to the number of copies requested and carries out the finishing touches. Once the finished product is ready, the author receives his copies and the products can be sent to the points of sale.
- **promotion and distribution/sale:** it is first a question of initiating all the communication actions allowing to make known the works and the authors, then to

sensitize the public on their importance by directing them towards the points of sale so that finally they can buy them. It begins as soon as the work is submitted for writing or rewriting. A communication plan for social media and traditional media is established for each project. In addition to promoting books and authors, the communication manager maintains the communities of authors and readers of the publishing house through communication strategies based on their interests. When the printed books are available, the inventory manager informs the distributors. He can send them the books or they can pick them up at the head office; it depends on the contract or the availability of each other. The inventory manager also routes the books to readers who order either by direct delivery if they are in the city, or by post or parcel via transport agencies if they are in surrounding cities.

1.1 Datasheet of Plume Publishing

Name of the enterprise	Plume publishing
Date of creation	19 June 2022
Capital	10 000 000 FCFA
Director	Wamba Cynthia Shutanyui
Legal status	LLC
Field of activity	Publishing-dissemination-provision of services
Permanent staff	05
Head office	Nsimeyong-Chapelle st Charles Borromée
Postal address	BP 5712 Yaoundé
Telephone contact	(+237) 651 445 390
Email address	plumepublishing@gmail.com
Web site	www.plumepublishing.com
Facebook	Plume Publishing
Twitter	Plume Publishing
Instagram	Plume Publishing

I. Graphic chart

Through this graphic charter, we want to harmonize our productions and ensure good consistency in our corporate communication. In addition to reflecting the values of our

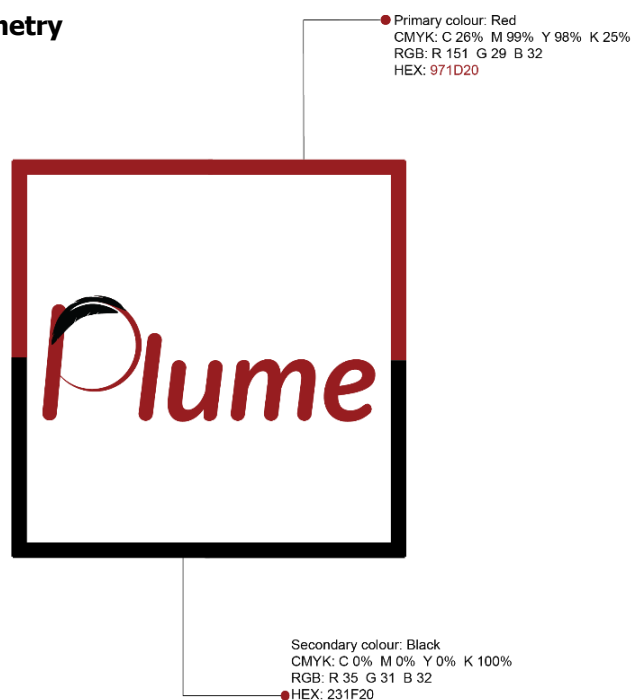
company, it will guide us in the proper use of the graphic elements of the logotype so that our brand is represented as it should be.

a. Logotype



The choice and creation of our logo are based on the principles of a good logo creation which are originality, visibility, easy to recognize, easy to memorise, and readability. Our company logo is a typographic and iconic logotype consisting of two elements: a “Plume” designed to form the letter “P” and the other letters of the word plume. Thus, giving the name “Plume” publishing which is the name and brand identity of our company.

b. Colourimetry



The colours we have chosen carries the values we want to convey, and also describe the atmosphere of the book and the children's environment.

Red colour: it is a colour that has very deep meanings. It evokes both vitality, joy, activity, dynamism, temperament, impulsiveness, warmth, passion, awakening, the will to conquer, the taste for action, adventure, fire, courage, eccentricity and vigour, also overwork, danger, violence, anger, provocation. When we talk about this colour, a feeling comes to mind: passion. This colour is assertive, daring, determined, energetic, powerful, enthusiastic,

impulsive and others. Indeed, red makes us think of the heart and is generally associated with vigour, willpower and leadership. These are values that are specific to our brand image.

Black clour: this is a colour used to convey certainty and authority. Black represents power, sophistication, elegance, formality, mystery and the unknown. We therefore used this colour to be able to show the hidden mystery of the society.

c. Typography

We used a font in the sans serif family for our logo: Lato, bold italic. The create outline function was applied on the text which permitted the text to be converted into objects. The create outline function enable that each letter be edited separately.

For the layout of our books, we will use the following font families: Poppins, Yellow Cat, Delius. We will change the weight and size of each font depending on the element we wish to highlight.

d. Prohibitions

Below are prohibitions in the use of the logo of our company which in one way or the other tarnish the image of the company and jeopardise with the values of the company.

- It is forbidden to change the typography of the logo



- It is forbidden to flatten the logo



- It is forbidden to change the colours of the logo



e. Brand identity



f. Letterhead



g. Footer



II. Market study

A. External analysis

The Cameroonian market is much more dominated by school books, hence, the low rate of purchase of other types of books intended for reading or for self-development.

a. Pestel analysis

- **Political environment**

The current political situation in the country is in a way a blockage to the development of a young company like ours since most of our publications will be done in the English language. It is also for our advantage as we will have a larger market due to the presence of the English-speaking Cameroonians in this part of the country. With inter-tribal wars, terrorist attacks and the conflict in the two anglophone regions (North West and South West) and also the living conditions do not really allow the population to devote themselves to the education of their children, even worse to reading. But, with awareness campaigns and field trips, we stand the chance of finding potential buyers of our products. Especially as the government has put in place strategies to ensure the safety of local populations. Thus, specialized publishing houses such as ours will have a chance to contribute to the education of their target audience by offering works that fit their educational level and their age group.

- **Economic environment**

In Cameroon, the cost of producing books is still very high. The country been underdeveloped, her local population is more focused on basic needs. This explains the increase in the growth domestic product (GDP) and the average birth rate per year in the territory. But this could further encourage the establishment of our publishing company, since we are facing a strong purchasing potential for the viability of our young company, even if the sale prices of books will not always be unanimous.

Uncontrolled piracy is also one of the great obstacles that overwhelm publishing in Cameroon. The mechanisms which professionals have used so far and which consist in tracking down hackers by using the police have proved ineffective. Many publishing houses in Cameroon have experienced downfalls due to piracy.

The young people who constitute our main target do not have a strong purchasing power. They rely heavily on their parents for sponsoring. We then see that these parents for the minority are ready to spend sums quite large for the education and entertainment of their children. These can for this purpose constitute, according to the law of Pareto, the 20% which will be able to supply us a considerable percentage of our sales.

By so doing, we prefer to go for digital publishing which will easily and quickly reach our targets.

- **Social environment**

The socio-cultural environment of publishing in Cameroon is characterized by an absence of culture and reading habit. Generally, the book is bought for a utilitarian role: it allows to pass exams, to carry out research for an assignment, to write a dissertation or thesis. Playful reading is not very popular, even more so as the book requires enough concentration.

The population is more oriented towards the purchase of certain consumer products such as alcohol and others which makes it a bit difficult to go through in the domain of book publishing.

- **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) 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. Since our target is turning more to digitalization, a greater population rather download books or subscribe to platforms. By so doing, we prefer to go for digital publishing which will easily and quickly reach our targets.

- **Ecological environment**

The existence of a ministry in charge of the environment, nature protection and sustainable development is an indicator which proves that Cameroon cares about the environment. Also, the existence of plastic waste recycling companies like that of Roger Mila (the Cœur d'Afrique Association) and the one that transforms used paper into toilet paper (Sita) is ample evidence of this. We intend to position ourselves as an ecological company and raise awareness of the recycling of our paper publications.

- **Legal environment**

The editorial activity in Cameroon remains one of the sectors that the government pays less attention to. With law no 2000/011 December 19, 2000 relating to copyright and related rights, this law seems to be at the advantage of authors to the detriment of publishers who take the risk to publish works without having any return on the investment they made.

In addition, Cameroon has signed the Florence agreement which aims to facilitate book production by reducing customs and taxes.

Also, Cameroon is a member of OAPI, an institution that contributes to the protection of intellectual works. There is the Ministry of Arts and Culture which sells ISBN codes and registers legal deposit.

With counterfeiting and the practice of self-publishing which is becoming more and more recurrent, there are risks that products may be reproduced or plagiarized. Luckily for us, sanctions are provided by the law to ensure compliance with the rules even if there is not yet a national book policy.

After this study, we note that the environment, far from being in our favour, is nevertheless malleable and accessible with a lot of ingenuity.

B. Internal analysis

a. S.W.O.T analysis

- **Strengths**

Plume publishing stands out for:

- qualified staff, graduates from reliable training schools;
- mastery of information and communication technologies;
- young workforce;
- the desire to establish partnership with several national structures;
- the spirit of creativity and innovation of the company in a Cameroonian context.

- **Weaknesses**

The weaknesses of plume publishing are:

- lack of professional experience in the field of publishing;
- the lack of notoriety;
- the lack of financial means necessary for the publication of our products;
- the reduced number of employees

- **Opportunities**

- to be a leader and a reference in the youth book market in Cameroon and Africa;
- The possibility of receiving funding from the Ministry of Basic Education;
- the possibility of obtaining funding from NGOs and organizations campaigning for the defence and development of children such as UNICEF;
- the digital that allows us to reach a large number in a short time.

- **Threats**

- high price of local productions;

- the lack of means to meet major economic and health crises etc;
- the complexity of the publishing market;
- piracy;
- the spread of self-publishing platforms.

C. Competitors study

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

a. Direct competitors

- Akoma Mba
- Adinkra
- Sopecam
- Proximité
- Ifrikya
- Afredit

➤ **Strenghts**

- Seniority;
- Extensive experience in the field;
- Perfect mastery of networks and the publishing market;
- They are already positioned in the market;
- They have provided catalogues;
- They already master the workings of the book market in Cameroon and therefore know how to deal with it;
- They and their products are already well known to the general public;
- They have a well-stocked address book;

➤ **Weaknesses**

- The majority of publishers have non-specialized employees and even managers trained on the job;
- The poor quality of the products of certain publishers;
- Lack of mastery of information and communication professions;
- Many houses do not have a website;
- For those with websites, they do not update often.

b. Indirect competitors

- Edicef;

- Harmattan Cameroon;
- New Horizons;
- Hachette.

➤ **Strengths**

- Notoriety due to their longevity in the market and literary prize;
- experience in the domain;
- mastery of the publishing network and market;
- a great number of their products present on the market.

➤ **Weaknesses**

- They do not master the Cameroonian editorial market;
- non o the sociocultural realities of Cameroonians;
- contents not really adaptable to the Cameroonian context.

III. Financing plan

A. Initial needs to be financed

Hardware		
Desktop HP (03)	100,000FCFA x 3	300,000 FCFA
Printer-scanner (01)	100,000FCFA x 1	100,000 FCFA
MTN broadband connection box (01)	40,000FCFA x 1	40,000 FCFA
USB key of 32 giga (02)	10,000FCFA x 2	20,000 FCFA
Hard disk (01)	20,000FCFA x 1	20,000 FCFA
Purchases and installation of software		300,000 FCFA
Archive box		5,000FCFA
format reams (05)	3,000FCFA x 10	30,000FCFA
Security hardware		
Antivirus		40,000 FCFA
Housing		
Rents	10,000FCFA x 12 months	120,000 FCFA
Office equipment		
Tables		100,000 FCFA
Chairs		100,000 FCFA
Shelves on the wall		15,000 FCFA
Pens of varied colours		3,000 FCFA

Cleaning material	5,000FCFA
Water and electricity	20,000FCFA x 12 240,000FCFA
Total	1,438,000 FCFA

1. Payroll per month

Name	Post	Salary in FCFA
Wamba Cynthia Shutanyui	General manager	90,000
Aba'a Akoas Céline	Editorial manager	50,000
Tchido Tsonque Ethel	Marketing and sales manager	50,000
Lambi Jeannette	Communication manager	30,000
Analang Kamga	Artistic manager	30,000
Total		250,000 FCFA

2. Initial financial resources

Shareholders	Amount in FCFA
Wamba Cynthia Shutanyui	3,500,000 FCFA
Tamfu Meliva Kuya'a	3,000,000 FCFA
Aba'a Akoas Maxance	2,000,000 FCFA
Analang France Kamga	1,500,000 FCFA
Amount	10,000,000 FCFA

B. Financing plan on budgeted fiscal years

Financing plan	Initial	2022	2023	2024
Purchase of equipment	1,438,000	/	/	100,000
Establishment fees	290,000	/	/	/
Rentage	100,000	1,100,000	1,200,000	1,200,000
Payroll	250,000	3,000,000	3,000,000	3,000,000
Water	50,000	20,000	24,000	24,000

Electricity	120,000	500,000	600,000	600,00
Internet connection	120,000	200,000	240,000	240,000
Website hosting	300,000	/	30,000 (accommodation)	30,000 (accommodation)
Assurance	250,000	1,200,000	1,200,000	1,200,000
Transport/delivery	100,000	300,000	360,000	360,000
Total requirements	2,898,000	6,320,000	6,654,000	6,654,000
Shareholders	10,000,000	/	/	/
Sale of books	/	15,000,000	17,000,000	20,000,000
Total resources	10,000,000	15,000,000	17,000,000	20,000,000
Change in cash flow		4 780 000	4 946 000	7 846 000

Chapter II:
**Presentation of editorial project by Plume
publishing**

I. Presentation of the project

A. Idea of the project

The first project of Plume publishing a book entitled *A cursed blessing* from *My Roots* collection. It focuses on tales and stories highlighting African moral and cultural values. This book, militates for a family that suffers in the hands of the elders in the village. It promotes values such as respect, obedience, forgiveness, recognition and highlights the misdeeds of irrational acts committed in society. Being in a family is not a choice made by anyone, so in whatever family one finds themselves, they have to withstand whatever happens in the family. The concept of family being sacred in Africa, members need to be able to enjoy good follow-up so that it lives in harmony. The observation made today is that the African family is destabilized, disorganized both organizationally and functionally. In some homes, children will suffer from family selfishness; that is to say the jealousies that arise from family members, the inability for the head of the family to maintain social cohesion in the family. Do we not say in Africa that: "The child is nobody's child, he is everyone's". This is why the book we have chosen to produce tells the story of a child who is cursed by his father's mother. In this book we therefore present how relatives we consider to love us destroy our future.

a. Author and title of the book

Ndingla Brice Mbang is a young Cameroonian writer from Misaje village in the Donga Mantung Division, North West. Passionate in writing and reading creativity, he was fueled by his desire to fight against child abuse. From childhood to adolescence not always having been easy, he decided today to put his pen at the service of child protection. He has a Bachelor's Degree in Philosophy and is currently teaching at "La Retraite" Catholic Bilingual College, Yaoundé.

The manuscript deposited at the company bore the name of *The cursed*. This title underwent modifications through the reading and editorial committee. After this process, here are some proposed titles: *The blessing*, *The cursed child*, *A cursed blessing*. After consulting and discussing with the author, the title was changed to *A cursed blessing*.

b. Decision to publish

• Report of the reading committee

The text was accepted for reading by the editorial manager who judged by active reading that the text was meaningful and could be used by its adequacy with our editorial line. This is how the text was submitted to a reading committee.

In summary, the originality of the theme, the relevant moral lessons are key arguments that led to the selection of this manuscript. In addition, the theme is topical because through

this story we highlight the rights and duties of children as well as the responsibilities of parents in general and heads of families in particular. The remarks are as follows:

- the text is complete;
- vocabulary and grammar are appropriate;
- the text is coherent;
- some parts of the story need to be rewritten.

- **Decision to publish and opinion of the editorial board**

Faced with a favourable remark from the editorial committee and the observations of the reading committee, we undertook to integrate all the corrections with the approval of the author. We relied on the following elements to take the risk of publishing:

- The favourable remark of the editorial committee;
- The enhancement of African cultural values. This goes hand in hand with our editorial line;
- An accessible market that is not saturated by local publications, as far as children's literature is concerned;
- The originality of the theme;

B. Interest of the project

The publication project of our publishing house offers specific interests that are important to note:

a. Cultural interest

Apart from being an editorial project, book is above all a cultural product. The publication of such a book allows the reader to discover an African and culturally rooted universe. This manifests itself through the cultural values that we want to transmit to the youth and the illustrations that represent our cultural environment.

b. Social interest

Through our publication, which is mainly intended for children, they will be able to get used to reading from an early age. The values that we want to transmit to young people will enable them to live better in society.

c. Psychological interest

With the works we published which are meant for children, they will be able to develop new attitudes such as perseverance, respect, obedience, forgiveness, but also new behaviors such as discipline and work. The book here therefore has another function, which is that of the personal development of children.

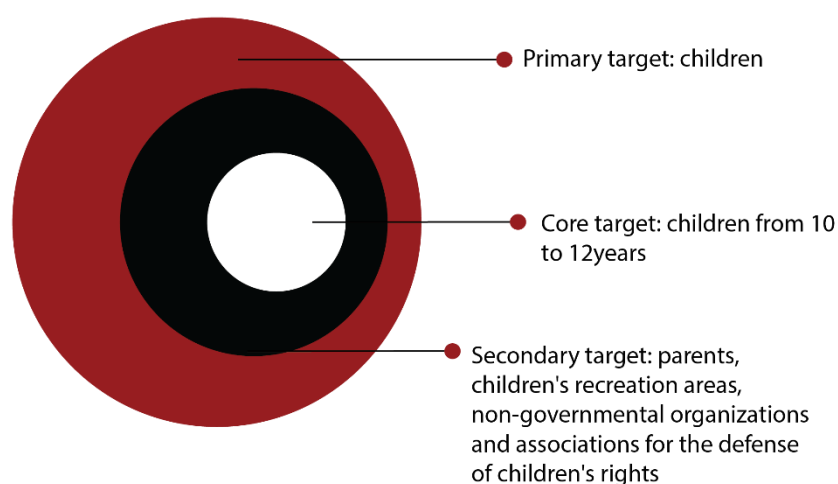
d. Didactic interest

One of the functions that literature has always focused on apart from the ludic function is its didactic function. By reading, children absorb and enrich their vocabulary with new expressions, the art of writing and the development of their imagination.

e. Strategic interest

The change of mentality and the awareness of the local population regarding the impact of their actions on the social and moral level. Improving the image of the Cameroonian population at the international level.

C. Target



The target can be defined as the final consumer of the product. It is the one for whom we decide to publish. It is defined according to the genre of the editorial product. As far as ours is concerned, it is segmented as follows:

- The primary target: children;
- The secondary target: parents children's recreation areas, non-governmental organizations and associations for the defence of children's rights;
- The core target: children from 10 to 12 years of age.

II. Development of functional specifications

A. Editorial content and technical features

a. - Core Target Study

The preadolescent audience is so volatile that it is difficult to reach them directly. They are going through a period where they want to free themselves from the constraints imposed by those who represent authority, but they are not yet autonomous, at least not from a financial point of view. For publishers, the challenge is therefore to know how to grasp them, sensitize

them, reorientate them, educate them by drawing their attention to simple notions that contribute to their growth. Since they cannot buy books all by themselves, the filter of adults or educators is constantly present. It is therefore necessary to go through them to reach the core target easily. This target represents more than 30% of the local population. Thus, combining beauty (illustrations and colors) with knowledge (what is taught, in this case moral and social values) and entertainment (practical rules at the end of the book) could lead children to learn faster, because these are three elements that arouse their curiosity.

b. Structure of the book

Cover page

Half title page

Title page

Copyright

Dedication

A cursed blessing (text)

Biography of the author

c. Technical characteristics

Title of the book: **A cursed blessing**

Publisher: **Plume publishing**

Genre: **illustrated children's novel**

Collection: **my roots**

Author: **Ndingla Brice Mbang**

Illustrator: **Aurélien Nkonlack**

Coverpage: **Wamba Cynthia Shutanyui**

Interior page layout: **Wamba Cynthia Shutanyui**

Publication language: **English**

Copies: **1,000 copies**

Dimension: **17 x 20 cm**

Pagination: **52 pages of text and 4 pages for cover page**

Dos: **1 cm**

Dimension of the cover page: **35 x 21 cm**

Typography: titles (Yellow Cat, size 34, linespacing 36.), page number (Poppins, size 12, line spacing 14), copyright-ISBN (Poppins, size 10, line spacing 12), dedication (Yellow cat, size 12, interline 14), text Delius size 16, interline 18), Printed on behalf of (Poppins, size 10, line spacing 12).

Formatting software: **Microsoft Word 2019**,

Image editing software: **Adobe Photoshop**

Layout software: **Adobe InDesign**

Medium: **printed**

Printing method: **four colour process for the cover and interior**

Paper: glossy film cardboard cover 520g (four colour process), Quadri chronic for the cover page; glossy film paper 250g (four colour process), Quadri chronic for the interior

Number of booklets: 3.25 (03) booklets A2 of 16 pages

Finishing: squared spine glued notebook

Packaging: packs of 10

Distributors: **D & L**

Sale price: **4,000 FCFA**

Production estimate for printing 2,000 copies

Printing: 1,000 copies

Dimension: 17 x 20 cm

Booklet: 16 pages to limit losses

Number of pages: 52 pages

Interior pages: glossy coated paper 250g (four-colour process) (Quadri chronic)

Cover page: glossy film cardboard cover 520g (Quadri chronic)

Printing machine: Speed Master (print format: 65 x 92 cm)

1. Calculation of editorial costs

a. Typing

The manuscript came already typed. So, there are no charges.

b. Lecture/correction: 02 days

Salary of proofreading/correction: 120,000frs

If in 22 days of work → 120,000frs

02days → ?

We have: $(120,000 \times 02) \div 22 = 10,909$ frs

Social_Charges: 30% of 10909 → 3,272 frs

Total cost of proofreading/correction: 10,909 + 3,272 = 14,181frs

c. Conception and research of illustrations

The illustrations were sold each at 5,000frs. We had a total of 07 illustrations

So, $07 \times 5000\text{frs} = 35.000\text{frs}$

Total cost of illustrations: 35.000frs

Total editorial cost: 14,181frs + 35,000frs = 49,181frs

2. Calculation of prepress cost

a. Processing of illustrations: 02 jours

Salary: 100,000frs

If in 22 days of work $\rightarrow 100,000\text{frs}$

02days $\rightarrow ?$

We have $(100,000 \times 02) \div 22 = 9,090.91 \text{ frs}$

Social Charges: 30% de 9090.91 $\rightarrow 2,727.27 \text{ frs}$

Total cost of the processing of illustrations: 9,090.91+ 2,727.27= 11,818frs

b. Layout: 02 days

Salary: 10,000frs

If in 22 days of work $\rightarrow 100,000\text{frs}$

02days $\rightarrow ?$

On a : $(100,000 \times 02) \div 22 = 9,090.91 \text{ frs}$

Social charges: 30% de 9,090.90 $\rightarrow 2,727.27\text{frs}$

Total cost of layout: 9,090.90frs + 2,727.27frs = 11,818frs

c. Flashing

Cover page in A3 (11.000 per side) and interior page in A1 (we negotiated for 17,000frs per side)

For our cover, we will have only one flashing to do: that will be 11,000frs

For the inner pages, we have 03 booklets, so 06 sides $17,000 \times 6 = 102,000\text{frs}$

Total cost of flashing: 11,000frs + 102,000frs = 113,000frs

Total cost of prepress: 11,818frs + 11,818frs + 113,000frs = 136,636frs

3. Calculation of printing cost

a. Assembly and exposure

Interior pages: we have 03 booklets, that is 06 sides = $06 \times 04 \text{ colours}$. Which gives a total of 24 plates

Cover page: the cover page requires 04 plates. That is a total of 28 plates

A plate costs 10,000frs. So, $10,000 \times 28 = 280.000\text{frs}$

b. -Wedging

Wedging is charged at 10,000frs per plate.

This will give a total of 28 plates x 10,000frs = 280.000frs

Total of printing cost= 280,000 + 280,000frs =560,000

c. Calculation of the number sheets

Number of pages: 52pages

16-page booklet to limit loss

Number of copies: 1,000

- **Interior paper**

Number of booklets= $52 \div 16 = 3.25$ that is 03 booklets

Working format 77 x 47 cm which fits in the A1

We print our book on 250g glossy coated paper

Number of sheets of paper excluding waste: 1,000 x 3 = 3,000 sheets

Make-ready waste: 75 x 6 sides x 4 colors = 1,800 sheets

Rolling waste

They are calculated on the number of sheets excluding waste that we calculated at 6,000 sheets. 3% for the first color and 2% for the other ones - 9% in total.

9% x 3,000 sheets = 270 sheets

Shaping waste

They are calculated at the rate of 2% of the number of leaves excluding waste:

2% x 3,000 sheets = 60 sheets

Total waste: 1,800 sheets + 270 sheets + 60 sheets= 2,130 sheets

Total sheets: 3,000 + 2,130 = 5,130sheets

- **Cover page**

Working size: 37.5 x 23 cm. When we double we have 46 x 37.5 cm that fits into the A2.

We print our cover on 520g film-coated glossy coated

Number of sheets excluding waste:1 x 1,000 = 1,000 sheets

Make ready waste: 75 x 1 x 4= 300 sheets

Rolling waste: 9% x 1,000 = 90 sheets

Shaping waste: 2% x 1,000 = 20 sheets

Total waste: 300 + 90 + 20 = 410 sheets

Total number of sheets: 1,000 + 410 = 1,410 sheets

- **Calculation of the cost of the internal paper**

We have 16-page booklets double-sided, which gives us a base area of 8 pages. If our book is in 17 x 20 cm format, we will have the following dimensions of the notebook:

1cm												
1cm	17cm	.5cm	.5cm	17cm	.5cm	.5cm	17cm	.5cm	.5cm	17cm		
20cm												
.5cm												
.5cm												
20cm												
1cm												

$$\text{Width} = 1 + 17 + 0.5 + 0.5 + 17 + 0.5 + 0.5 + 17 + 0.5 + 0.5 + 17 + 1 = 73\text{cm}$$

$$\text{Height} = 1 + 20 + 0.5 + 0.5 + 20 + 1 = 43\text{ cm}$$

Our working format for internal pages is **therefore 73 x 43 cm**. By going to the stationer, it will be a question of finding or buying the format that will make us the least possible loss according to the available formats (90 x 65 cm; 100 x 65 cm; 75 x 100 cm).

The doubling of a sheet being done taking into account the small side, and it alone, we obtained: 86 x 73 cm by multiplying 43 cm by 2. This does not fit into any format proposed by the stationer. On the other hand, by maintaining the starting format (73 x 43 cm), we see that it fits well into 90 x 65 cm with minimal losses; That's why we won't double the small side. This gives us:

5,130 sheets in 17 x 20 cm format, which correspond to 5,130 sheets/2 in 73 x 43 cm format, giving us **2,565 sheets**.

The ream of glossy coated paper 250g costs 30,000 FCFA for 250 sheets. We will therefore have:

2,565 sheets/250 = **10.26 reams**, or **11 reams**. The cost of paper is: 11 x 30,000 FCFA = **330,000 FCFA**

Lets repeat the same calculations for the cover page.

Our printer has certified that the back of the book is 1 cm. We expect trimming margins of 0.5 cm on all sides. The working format is:

	.5cm				
.5cm	17cm		1cm	17cm	.5cm
	20cm				
	.5cm				

$$\text{Width} = 0.5 + 17 + 1 + 17 + 0.5 = 36 \text{ cm}$$

$$\text{Height} = 0.5 + 20 + 0.5 = 21 \text{ cm}$$

The cover size is 36 x 21 cm. Let's find the suitable format among the available formats (29.7 x 21; 42 x 29.7; 59.4 x 42; 84.1 x 59.4):

Multiplying the small side by 2 we get 42 x 36 cm. We then see that the 84.1 x 59.4 format can be useful to us, only it will cause us a lot of losses. While maintaining the former format, we fit well into the 59.4 x 42 cm format with minimal losses. Thus, we will not double the small side. Knowing that the 520g ream of cardboard in A2 format costs 30,000 FCFA for 125 sheets, we will have:

1,410 sheets in 36 x 21 cm format and 1,410 sheets/2 in 59.4 x 42 cm = **705 sheets**. The number of reams is therefore: 705 sheets/100 = **7.05** or **8 reams**. This is equivalent to 8 x 30,000frs = **240,000frs** considered as the price of our cover paper.

Internal paper: 330,000frs □

Cover paper: 240,000frs

Total price of paper: 330,000frs + 240,000frs = 570,000

4. Rolling

It is calculated on the number of sheets with and without waste and by the number of colours; for the cover page as well as the interior pages. Each passage costs 7frs. So we have:

Interior page: number of sheets x 2 x 4 x 7 = 5,130 x 2 x 4 x 7 = **287,280 frs**

Cover page: number of sheets x 1 x 4 x 7 = 1,410 x 1 x 4 x 7 = **39,480 frs**

Total cost of rolling: 287,280 frs + 39,480 frs = 326,760 frs

5. Shaping

The shaping of each copy cost 200frs. We then multiply by the number of copies: 200 x 1,000 = 200,000frs.

Total cost of shaping: 200,000frs.

Summary in a tabular form

Production Quote

	Fixed costs	Variable costs
Editorial cost		
Proofreading/correction	14,181frs	x
Illustrations	35,000frs	x
Total editorial costs	49,181frs	x
Prepress costs		
Processing of illustrations	11,818frs	x
Layout	11,818frs	x
Flashing	113,000frs	x
Total prepress costs	136,636frs	x
Printing costs		
Assembly and exposure	280,000frs	x
wedging	280,000frs	x
Interior paper	x	330,000frs
Cover paper	x	240,000frs
Rolling interior page	x	287,280frs
Rolling cover page	x	39,480frs
Shaping	x	200,000frs
Total printing costs	560.000frs	1,096,760frs

Total fixed costs (1)	745,817frs	x
Total variable costs (2)	x	1,096,760frs
Total cost = fixed costs + variable costs	1,842,577frs	

Total production cost: 1,842,577 francs CFA

We can deduce the cost price:

$$1,842,577\text{frs} \div 1,000 = 1,843\text{frs}$$

The cost price is therefore: 1,843 francs CFA

Estimated selling price of the book

Note should be taken that as a newly established company, we are exempted from value added tax.

Cost price		1,843frs
Distribution and broadcast	1,843frs x 40%	737.2
Promotion cost	1,843frs x 10%	184.3
Operating cost	1,843frs x 20%	368.6
Profit margin	1,843frs x 10%	184.3
Sales price excluding tax	Total	3,317.4
Copyright	3,317.4 x 10%	331.74
VAT	0%	0
Public selling price including tax		3,649.14= 4,000frs

The selling price of our book is 4,000frs

Break even calculation

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

Gross margin = (public selling price including tax – (VAT + copyright + distribution and dissemination)). We have: 4,000frs – (0 + 331.74 + 737.2) = 1,068.94

Break even = production cost / gross margin. We have:

$$1,842,577 / 1,069 = 1,723.6 \text{ that is } 1,724$$

So, it is after selling 1,724 copies that the project will be profitable

Editorial calendar

Tasks	June				July				August				September				October				November							
	Weeks				Weeks				Weeks				Weeks				Weeks				Weeks							
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
Reception / sorting of manuscripts																												
Evaluation of manuscript																												
Signing of the contract																												
Proofreading, corrections and rewriting																												
Design of internal and external page layout																												
Illustrative cut out																												
Ordering of illustrations																												
Validation of illustrations																												
Book layout																												
Conception of the cover page																												
Verification and proofreading																												
Printing, shaping and packaging																												
Promotion																												
Distribution																												

- **Description of calendar of tasks**

- a. Reception of the manuscript and sorting**

It is here that the manuscripts which will be published or not enter the publishing house. Manuscripts are deposited in two different media (digital and paper). At Plume publishing, when the manuscript arrives, it first goes through sorting, which is done on the basis of the background elements (respect for the editorial line, consistency of the text to ensure that all the parts fit together, the entire text that is, there is no missing part and its interest) and form (legibility through good formatting and bound in a way that allows good handling). Upon sorting, a manuscript may already be rejected. When the manuscript is approved for sorting, it is then recorded in the manuscript deposit register by the editorial manager.

- b. Manuscript evaluation**

Once the manuscript is registered, it goes through an evaluation before validating if it can be published or not. To this end, a reading committee made up of the staff of Plume publishing, takes care of examining the manuscript and each member fills a reading sheet during this exercise. The task therefore consists of reading while taking into account several elements such as the theme developed, the coherence between the values put forward by the text, a judgment on the title and on the level of language, the rendering of the text, that of the images if there are any etc. After the work carried out by the reading committee, it is a question of studying the feasibility of the project through an editorial committee made up of the staff of Plume publishing, taking into account the socio-cultural context, the editorial environment and the financial availability. of the company. It is at the end of the editorial committee that the manuscript is marked publishable or not. In the case, the manuscript met all the necessary conditions and was deemed publishable. The reading committee may have made proposals to the author to further improve the text.

- c. Signing of the contract**

After the evaluation of the manuscript, a publication response is sent to the author through a letter either accepting or rejecting his manuscript. When the opinion of the editorial committee is favourable and a letter of acceptance is sent to the author, an appointment is made with the latter to discuss the terms of the contract. Subsequently, a contract called publishing contract is signed between the author and the company.

- d. Proofreading, corrections and rewriting**

After the decision to publish the work, it was a question of dwelling entirely on the content of the text and its form as well. Indeed, it was a question of carrying out a meticulous reading of detecting and correcting all errors of grammar, spelling, syntax, conjugation and possibly reviewing the vocabulary of the author since there were difficult words, in order to

adapt it to the target audience. Moreover, despite the good quality of the text, certain passages have been rewritten in order to review its density. Although the text is fictitious, certain passages have been changed to adapt the plot to the target audience, which are children aged 10 - 12. The text was then sent to the author for verification and approval of all changes that were made to the text.

e. Design of internal and external page layout

At this level, the artistic and technical service manager is in charge of creating a model for the interior pages where we will insert our text. The latter must take into consideration the specifications of the project while respecting the graphic charter of the publishing house. He is also in charge of setting up the cover model, because it is the element that attracts the reader, makes them want to read the content of the book.

f. Illustrative cut out

After the text was read, corrected and approved, it was time to proceed to an illustrative breakdown of the text and the choice of illustrations suitable for the book. This is a very essential step in the publishing house since it specializes in children's literature and therefore the image occupies a very important place. This work was carried out by the editorial manager.

g. Ordering of illustrations

After the illustrative cutting, according to the style of image decided, an illustrator was contacted for the realization of the illustrations. We gave the illustrator an artwork specifications sheet that included the description of the boards, the psychology of the characters and their style of dress. A contract with Mr Aurélien Nkonlack was later signed mentioning the deadlines for the realisation of the illustrations and the amount to be paid.

h. Validation of illustrations

After the illustrations have been made, it may happen that there are modifications to be made or even illustrations to be completely redone. The illustrator will therefore make changes to the illustrations until they are validated by the publisher. For our book, the illustrator made changes to a few boards.

i. Book layout

It is the harmonious arrangement of texts and illustrations in a readable and attractive way. This is where the manuscript becomes the book. It was a question for the graphic designer to flow the texts in the models by applying the style sheet and inserting the images on the predefined pages. Delius is the font we used for our interior pages and Yellow Cat for the cover page. They are chosen for their beauty and ease of reading. We decided to make a text page and an image page because we wanted to let both the text and the illustrations breathe. A model was finally sent to the Express print after the author's proof.

j. Conception of the cover page

The artistic manager proposed a cover page based on the model validated by the entire staff. The choice of the cover image was proposed by the illustrator. We chose this illustration because it is in line with the title and the story line. In the illustration, we can see a young boy in tears, his parents in despair and the priest next to them trying to bring back all lost hope. The choice of colours was made on the basis of similarity with the setting. After validation of the cover, we started with promotion directly on our social media networks. This was to better prepare the market.

k. Verification and proofreading

It is in this stage that the final corrections are made to both the form and substance. Indeed, after editing the book, a copy of it, commonly called proof is printed to be able to affix the last corrections in order to make our book almost perfect. After that, we give a proof to the author so that he gives us his BAT (Ok to print) and we print. When we get his proof, we send the final file to the printing house.

l. Printing, shaping and packaging

This step is done at the printing house. Depending on the characteristics given to the printer, he will proceed to the printing and shaping of our book.

m. Promotion

This is to make known the book and the author(s) to the target audience. This stage begins after the release of the proofs. After the printing of the book, several measures were taken in order to promote the book like promotion on various social media platforms. Several activities are still to be organised. Among these activities are a book ceremony whereby several media will be invited to relay the information to the readers.

n. Distribution

After printing, shaping and packaging, the books are delivered and ready for sale. They are also routed to partners and points of sales that have placed orders.

III. Legal precautions

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

A. Legal Notice

Copyright holder: Plume

Name of the publication manager: Wamba Cynthia Shutanyui

Contact information

Telephone contacts: (+237) 651 445 390

Email address: shutanyuiwambacynthia@gmail.com

Author, illustrator contact details:

Author: Ndingla Brice Mbang (+237) 672 527 273

Illustrator: Mr Aurélien Nkonlack (+237) 651 445 390

B. Contracts

With each author:

Type of contract: publishing contract (see Appendices Publishing contract).

Object of the contract: *A cursed blessing* according to the technical characteristics mentioned above.

Rights transferred: economic rights transferred to the publisher.

Duration of the contract: up to fifty years after the death of the author according to Cameroonian regulations.

Territory of operation: Cameroon.

Remuneration: 10% to be paid every twelfth month after the start of the sale of the book

With subcontractors:

- **The illustrator:** he fully owns the rights to the images and only Plume owns the exploitation rights within the framework of the work;
- **The printer:** through an Ok to print (BAT), he is not responsible for any content error after the BAT and will be subject to legal proceedings if he prints more than 1000 copies ordered apart from strikers;
- **The layout:** it is the subject of a monthly remuneration.

C. Privacy charter

Image rights: it belongs to Aurélien Nkonlack and his name appears on the book.

D. Credits to mention

Illustrator: Aurélien Nkonlack (+237) 651 445 390

Printer: Express Print (+237) 671 985 518 / 694 955 203

Chapter III:

Follow up of editorial project

I. Dissemination of editorial project

This step involves all the commercial and marketing operations implemented to make known the book in the different sales networks. We have developed a strategy adapted to the work that we want to make available to the public. The broadcast will take place before during and after the official release of the product. Concerning the broadcast itself, we have developed a media plan through which we will make a media tour and produce. To this effect, we have also drawn up a press kit, and communication materials such as posters to announce the publication of the book and equally to announce its launching ceremony.

II. Promotion

To sell our book, we have put in place strategies that will enable it to be known and talked about. However, we considered it important before the publication of the book, to carry out communication activities before hand in order to make known the company, its products and services since it is new. The aim is to reach our target effectively and have new customers.

A. Before publication

We opted for a digital communication through our website and on social media since they allow a high visibility and an instant analysis of the communication about our products. Our platform is dynamic and serves as a showcase between our readers and our company. We use it for the presentation of our company and its services, for the marketing of our works, for publishing articles and offers. A publication announcement is uploaded on our website after the proofreading/editing of the book. This is to give a hint on what is coming up and equally attract potential clients. We are present on Facebook Twitter and Instagram.

a. Facebook

We use this network to inform about current publications in the company, to promote our staff and to communicate about offers in the field of education and publishing sector

b. Twitter

We use this social network to provide real-time information about our activities. It is increasingly becoming the social network that develops customer service because of its immediacy. We use it to address the concerns of our readers. Through links, articles, attractive content and hashtags (#), we attract our readers to our website.

c. Instagram

We use this network because of its international popularity and its large number of followers.

B. During publication of the book

Our communication will focus on three main areas:

- Communication to our target audience

We will visit educational centers and other places where children are taught so as to talk about our book. We will equally take the opportunity to also offer our services and see how we can be in partnership with them to make our various publications available to them

➤ Communication in the medias

We have chosen television, radio, written press and social networks as channels of communication. We will therefore have: Television channels: CRTV and Canal 2 International

We have chosen them for two main reasons: firstly, they are channels with a great impact and audience on the media scene; and secondly, they are channels that cover the whole of Cameroon.

As for the CRTV, we have opted for two (02) appearances on the programs “Cameroun Feeling” and “South West Morning Show” in order to make our book known and invite the general public to the book launching ceremony

As for Canal 2 International (02 appearances), we will appear on the programs “C’Comment” and “Jambo” so as to present our products and invite our target at the different ceremonies of dedication.

NB: The choice of these programs is not random. They are programs with a large audience.

- Radio stations: CRTV national station, Sweet FM, RFI

We chose the program “Comme un roman” for CRTV national station Yaoundé for its strong audience. As for Sweet FM and RFI, we chose them because they have cultural programmes that promote book notably “Espace livre” for Sweet FM and “Littérature sans frontières” for RFI.

- Written press

We opted for Cameroon Tribune and The Guardian Post because these newspapers have cultural sections which 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 while on social media, we will broadcast the visuals we mounted aimed at promoting the book.

➤ Communication in non media

- Posters and flyers: We will mount visuals for the publication of the book and display them in strategic areas so as to draw the attentions of more people.

- Launching ceremony

The dedication ceremony of our book will take place at the auditorium of the Institut Francais du Cameroun (IFC) in Yaounde on the 20th of November 2022 at 2 p.m. Indeed, the choice of this date was made due to the World Children's Day which is celebrated every 20th of November. In addition, the reason for the choice of the venue is the role it plays in the promotion of reading among the public and children. To this effect, we will invite the press including the media that will cover this dedication ceremony and broadcast later.

C. After the publication of the book

After the publication of our book, we will send thank you mails to participants. Afterwards, we will continue to keep our readers informed on our different pages through articles and posts linked to the different activities carried out by our company or about upcoming events. Subscribers to our newsletter will be constantly informed of our new releases. We will also animate our web pages to keep our customers informed through teasings.

Media and action plan

Elements	Medias								Non medias			
	TV		Radios			Written press		Social media	Posters and flyers	Invitation cards	Book launch	banner
Supports	Crtv	Canal 2	PN	Sweet FM	RFI	CT	TG P	3 networks	1	100	01	02
Appearances	01	01	01	01	01	01	02	08		02	01	02
Week 1	x		x				x	xx	x	50	x	x
Week 2				x		x		xx	x			
Week 3		x			x			xx	x	50		x
Week 4								xx	x			

Estimated promotion quote

Activities	Number Number	Unit price (in FCFA)	Total cost (in FCFA)
TV	04	20 000	80 000
Radio	03	10 000	30 000
Written press	03	15 000	45 000
Posters and flyers	02	30 000	60 000
Book launch	01	200 000	200 000
Total			415 000 FCFA

III. Distribution

Distribution refers to all the physical operations that allow the book to be delivered in its finished version (assembly and binding workshop) to its buyer, the bookseller or the point of sale. This being said, Plume publishing has opted for a three-channel distribution network, namely:

- **A short circuit:** publisher - customer

This circuit will allow our consumers to get their books on order, during book launch ceremony or exhibitions-sales. This will be done either directly at the head office of our company or in the various points of sale, or the company will itself forward the copies of books to the points of sale which will be responsible for marketing them.

- **A medium circuit:** publisher - bookseller - customers

This circuit will allow the potential customers to get the books directly in the points of sale after delivery of the products.

- **A long circuit:** publisher - distributor - bookseller - customers

Here, the sale will be made in the form of a chain: the publisher will be in charge of sending the copies to the distributors, who will in turn send them to the bookshops so that the public can buy from them.

IV. Commercialisation

Given the realities of the Cameroonian market, the exploitation of all sales channels is required and very important. This is why we will sign contracts with bookstores to make our products available to the public. Moreover, we have opted for a single type of delivery, namely:

- The deposit–sale system

This will also be done in various bookstores such as: Pressbook, CLE, Peuples Noirs, etc. A deposit that will be sanctioned by the signing of a contract and a deposit form that clearly present the profit margin of each one: 20% on a copy sold for the bookseller and 78% for the publisher.

In addition, we will also have as marketing partners primary schools, with whom we will sign partnerships in order to take part in parents' meetings to offer them our products directly; as well as some other publishing houses that promote children's books such as Adinkra

CONCLUSION

At the end of the presentation of our technical file, it appears that Plume publishing is a newly established publishing house on the Cameroonian market that publishes works of an educationive nature. By taking into account the study of its internal and external environment and its financing plan, the house has the chance to exploit the opportunities offered to it on this almost virgin ground and to achieve its vision despite the threats. From conception to delivery, the entire process of publishing its first book: *A cursed blessing*. The main objective of this work is to encourage not only the Cameroonian State in its educational vision, but also all the other actors of the educational chain from the family unit in order to raise the image of the educational system on the moral and social level. The promotion, distribution and marketing strategies that will follow the publication of the work are also mentioned. In the future, the publishing house intends to diversify its media in order to broaden its scope and satisfy its readers.

ANNEXES

Below are documents that will be included in this technical file.

- Contracts
 - publishing contract;
 - Work contract;
 - Contract of command for illustrations;
- The order form
- Project grant application
- Materials related to the launching ceremony
 - Press kit;
 - Invitation card for the launching ceremony;
 - Publication announcement;
 - Mock-up for the presentation of the book.

A. Publishing contract

Between the undersigned: Ndingla Brice Mbang

Hereinafter referred to as the author

on the one hand

and on the other hand: Wamba Cynthia Shutanyui

Hereinafter referred to as the publisher

on the other hand,

It is hereby declared that:

The author has submitted to the publisher a manuscript provisionally entitled: "A cursed blessing". The publisher having expressed interest in publishing the work, the parties have approached each other to establish the terms and conditions for the exploitation of the work by the publisher. It was agreed as follows:

Article 1: purpose of the contract

1. Within the framework of this contract, the author assigns to the publisher the exclusive right to make or have made in number copies of the work and to produce it or have it produced in material form, in all languages and all countries, in all forms and presentations and by all processes, present and future. The transfer is granted for the duration of the literary and artistic property in accordance with Cameroonian and foreign laws.
2. The author guarantees to the publisher the full and free enjoyment of the assigned rights against all disturbances, claims and evictions whatsoever, in particular anything that may fall under the laws and other provisions relating to defamation and insult, privacy and counterfeiting.
3. The publisher undertakes to include the name of the author or the pseudonym indicated in this contract on each paper copy of the work. The publisher may only exercise the rights assigned in accordance with the moral rights of the author.

Article 2: scope of the assignment

1. The author transfers to the publisher, on an exclusive basis, the right to print, reproduce, publish and exploit the work in the form of a printed book.
2. The Author, taking into account the obligations of the Publisher under this Agreement, and in particular the undertaking to publish the Work and to ensure its continued exploitation in

accordance with this Agreement, hereby assigns to the Publisher the right to print, reproduce, publish and exploit the Work in printed form. The author also assigns to the publisher, on an exclusive basis and for the duration of this contract, the right to adapt, reproduce and perform, publish and exploit the work in any country and in any language as follows:

a) Right of reproduction and graphic adaptation:

The right to reproduce the work in presentations other than the main edition and in particular in club, paperback, illustrated, deluxe (limited edition or not), semi-luxury, hardback, popular, scholarly, critical editions, in an anthology or in other collections, separately or together with other works; - The right to reproduce all or part of the work by any process and on any current or future graphic medium and in particular by means of the press (including pre- and post-publication), photocopying and micro reproduction;

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

b) Translation right:

The right to translate into any language and in any country all or part of the work and its adaptations and to reproduce these translations on any current or future graphic medium.

c) Right of adaptation and translation into non-graphic media:

The right to adapt and translate all or part of the work into any language for any exploitation other than graphic and in particular exploitation in book-audio, theatrical, sound and musical, visual or radio.

d) Performance right:

The right to represent all or part of the work, its adaptations and translations, with the exception of audiovisual adaptations, in any language and in any country, by any current or future process of communication to the public and in particular by:

Broadcasting by radio, satellite, television broadcasting, by any means of telecommunication, by any means of cable distribution and on any broadcasting network. This right also includes the dissemination of the work, its adaptations and translations, whether graphic or non-graphic, on any digital network and by any means of communication to the public online.

Article 3: Obligations of the publisher

1. The publisher undertakes to publish the work within the period of seven (07) months from the submission of the final and complete text, unless the author is unavoidably late. After this period, this contract will be terminated by operation if the publisher does not proceed with

the publication of the work in the period of fourteen (14) days of the formal notice which will be made to him by registered letter, by the author. In this case, a sum of 250,000FrS will be paid to the author as a lump sum payment, it being specified that any sum paid as an advance on copyright would come in settlement of the withdrawal or as a deduction from the amount thereof.

2. The publisher undertakes not to make any changes to the work without the written permission of the author. He undertakes to include on each copy the author's name, pseudonym or the mark that the latter will indicate to him.

It undertakes to ensure permanent and continuous exploitation and commercial dissemination of the work, in accordance with the practices of the profession.

Consequently, in the event that all editions of the work carried out by the publisher are sold out, this contract will be terminated, unless otherwise agreed, if the publisher did not proceed, itself or by assignee, to a reprint within a negotiated period. In case of pouncing, the publisher must give the author a certificate specifying the date on which the operation will have been completed and the number of volumes destroyed.

As a result of the total sale or total shelling, the author's account must be liquidated and the right of exploitation returns to the author both for the bookstore edition and for those derived rights assigned to the publisher that have not been exploited by the latter or transferred by him to a third party before the total pestling or wind in total balance.

Article 4: delivery of the manuscript

1. The author undertakes to hand over to the publisher, by the 7th of June 2022 at the latest, a final and complete manuscript, carefully revised and finalized with, if necessary, all appendices, captions and bibliographies, in the form of a digital file compatible with the publisher's computer tools. If the Author fails to submit the final and complete version of the manuscript by the due date and in the form agreed upon above, the Publisher may either terminate the contract to the detriment of the Author or grant him/her permission.
2. The original documents will be returned to the Author by the Publisher upon request after the publication of the work, the text submitted by the Author and the photographs taken at the Publisher's expense remaining the sole property of the Publisher.

Article 5: attributions to the publisher

1. The publisher expressly reserves the right to determine alone, for all editions:
 - The format, binding;
 - The presentation and cover;
 - The selling price and the number of printings;

- The title;
- The collection;
- The means of marketing;
- Promotional texts, back cover and flaps, insert flayer, advertising campaigns;
- The promotion of the work;
- The date of sale, etc.

2. The publisher remains the sole owner of all manufacturing elements which he has established or had established for the material production of the work and in particular the digital files in any form whatsoever.

3. The publisher is entitled to grant to third parties, and if necessary, by way of assignment, all authorizations to reproduce and represent, to publish, to adapt and to exploit within the limits of the rights conferred on him by this contract all or part of the work and its adaptations. The author undertakes to inform the publisher of any request made to him by a third party with a view to acquiring the rights to the work.

Article 6: Copyright

1. The publisher will owe the author, for each copy sold, a fee of 8% on the retail price excluding taxes.
2. Copyright will not bear: Nor on copies given free of charge to the author. The copies he would like in addition to these would be invoiced to him with a discount on the price excluding taxes. These copies are non-transferable; - Nor on copies intended for the press service; Nor on copies intended for promotion and advertising; Nor on copies intended for legal deposit and sending of supporting documents. Any other use of the free copies must be approved by the author.

3. As advances on all the rights due (avoir), the author is paid a gross sum of **250,000frs** which will be withdrawn from his copyright.

Article 7: Right of preference

1. The author grants the publisher a right of preference for works that he proposes to publish in the future. This right is limited to four new works, from the signing of this contract and not including the one that is the subject of this contract. For the exercise of the right of preference, the work must be presented to the publisher in the form of a final manuscript submitted by the author.
2. Each of the works covered by this right of preference will be the subject of a contract which will mention the number of future works for which the author remains bound to the publisher. The assignment of each work that the publisher has agreed to publish will be governed by all

the clauses, charges and conditions of this contract and will also be valid for all forms of exploitation provided for in this contract, subject to specific conditions agreed by separate act.

3. This clause shall cease to have effect, immediately and ipso jure following two successive refusals, of new works presented by the author within the framework of this pact of preference. The author must, in case he has received advances for his future works, make a refund beforehand to the publisher.

Article 8: Ongoing and monitored operation

The publisher is required to ensure a permanent and continuous exploitation of the work, and a commercial distribution in accordance with the provisions of the law and the agreement concluded in this contract, of the Intellectual Property Code and extended by decree.

Article 9: Remuneration in case of exploitation by a third party of the rights transferred

Subject to the obligation to publish the work itself, it is expressly agreed that the publisher is entitled to grant to third parties, by way of assignment, all the authorizations it deems necessary for the exploitation of the rights assigned to it by the author by this contract. The publisher will owe the author, in case of exploitation by a third party of these rights, ...% of the pre-tax revenues he has received.

Article 10: partial scrapping

1. If, at any time whatsoever, and from the beginning of the exploitation, the publisher has a larger stock of the work than he deems necessary to satisfy the orders, he will have the right, without the contract being terminated, to pound part of this stock.
2. The publisher will also be entitled, at any time, to have defective, damaged or faded copies deleted.

Article 11: operation by a third party

The publisher will owe the author, in the event of exploitation by a third party of these rights, the following remuneration:

- Reproduction and graphic adaptation rights: a percentage of the pre-tax revenue it has received;
- Translation fees: a percentage of the duty-free revenue it has received;
- Reproduction, adaptation and translation rights other than graphic rights: a percentage of the pre-tax revenue it has received;
- Merchandising duty a percentage of the duty-free revenue it has collected;
- Rights of representation of the work, its graphic and non-graphic adaptations and translations: a percentage of the duty-free revenue it has received.

Article 12: total sale and total piling

1. In case of mis-sale, the publisher will have the right, after having notified the author by registered letter with acknowledgment of receipt two months in advance: Either to sell the copies in stock, it being specified that the proceeds of this sale will remain acquired without copyright if the works are sold at less than 25% of the retail price excluding taxes - Or to proceed to a total piling.

2. In either case, the author must, within thirty days of the notice given to him of one or the other method of liquidation, inform the publisher, by registered letter with acknowledgment of receipt, if he prefers to buy back the copies in stock himself at a price that cannot be higher than the selling price to the seller in the event of a sale or the manufacturing price in the event of a pestle.

3. If he actually buys this stock, the author may only put the copies up for sale, himself or through a third party, after having removed the name of the publisher and all existing mentions of the publisher.

4. In the event of total piling, the publisher must, if the author so requests, give him a certificate specifying the date on which the operation will have been carried out and the number of copies destroyed.

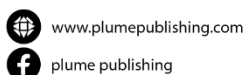
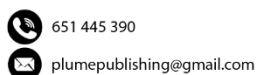
Article 13: fire – flood

In the event of fire, flood, any other accidental event or force majeure resulting in the deterioration, destruction or disappearance of all or part of the copies in stock, the publisher cannot be held responsible for damaged, destroyed or disappeared copies. No rights or compensation shall be owed to the author in respect of these copies.

Article 14: Attribution of jurisdiction

All the different disputes that may arise on the occasion of this contract shall have the sole jurisdiction of the Courts of Yaoundé, Cameroon after failure of a prior amicable settlement.

Made and signed in 3 copies at Yaoundé, the
.....**the author**
.....**the publisher**



B. Contract for commissioning illustrations

Between the undersigned: Aurélien Nkonlack

Hereinafter referred to as "the author"

On the one hand: Wamba Cyntia Shutanyui

Hereinafter referred to as "the publisher" On the other hand,

It has been previously stated that:

Plume publishing is a publishing house specializing in the publication of illustrated educational books for children. In this context, they plan to produce a book for November 2022.

Aurélien Nkonlack, Illustrator

This contract therefore covers the supply of approximately seven (07) illustrations in color by Aurélien Nkonlack published by Plume publishing. Accordingly, it was expressly agreed as follows:

Article 1: the command

1. Definition of commissioned work

The drawing and colouring of approximately seven (07) illustrations for the work entitled *A cursed blessing*. All these conceptions, realizations, definitions and creations will be hereinafter referred to as the titles. The Creations must meet the following characteristics: (Specific to its contents).

2. Conditions for carrying out the order

The illustrator will submit to Plume publishing no later than 22nd of October 2022 all fine and treated creations. These must be accompanied by graphic charters and include in particular the description of the types of iconographic sources.

3. Non-compliance with delivery deadlines

In the event of non-compliance with the delivery deadlines stipulated in Article 2 by the illustrator, the present could be resolved, if it seems to Plume publishing by the mere occurrence of the term and without the need for a judicial formality or any prior formal notice. Plume publishing will only have to confirm to the illustrator that they avail themselves of this termination clause by sending a registered letter with acknowledgment of receipt. The illustrator must immediately return the sums it would have received from Plume publishing in

execution of these terms and conditions prior to the notification of the resolution. Plume publishing may, however, if it wishes, grant the illustrator additional time to submit his work.

Article 2: assigning

1. The illustrator assigns on an exclusive basis all intellectual property rights relating to the creations as listed below in this article.
2. The assignment of rights is granted exclusively, for all languages, for the whole world and for the duration of literary and artistic property as it results from the laws and international conventions in force and its possible extensions and extensions.
3. The rights assigned include, in particular, the right to reproduce, represent and adapt the creations and in particular:
 - The right to reproduce, represent and adapt the creations in all forms of publishing: ordinary, luxury (limited edition or not), semi-luxury, hardcover, popular, pocket (also known as mass distribution), in clubs, large print, school, critical or in an anthology;
 - The right to reproduce, represent and adapt the creations by photographs and drawings, and in any other form relating to the graphic and plastic arts;
 - The right to reproduce, represent and adapt the Creations by photocopy, microcard, microfiche or microfilm or any other analogous process existing or coming from electronic, analog, magnetic or digital;
 - The right to reproduce, represent, adapt and communicate to the public the creations and their adaptations by any audiovisual process known or unknown to date, in particular cinema, television broadcasting (by wave, cable, satellite, etc.), video, on all media and in all known and unknown formats, either directly, and this in both the commercial and non-commercial sectors, public than private, with a view to collective reception (including cinemas and all public places) and/or domestic reception (in particular by television, sale or rental on all media to individuals, etc.).
4. All the rights assigned by the illustrator will allow any protection of the Creations and their adaptations through industrial property rights and in particular by patent law, trademark law, design law.
5. Given the scope and exclusivity of the assignment, the illustrator acknowledges, as soon as these terms and conditions come into force and for their duration, that he is prohibited from exploiting separately, directly or through a third party, in any form and in any genre whatsoever, the creations as well as any adaptation of the creations.
6. Plume publishing acquires the status of beneficiary of the illustrator for the exercise of the assigned rights that he will use as he sees fit, in particular by entering into all contracts of assignment, mandate, license, or authorization of reproduction, representation and distribution

by any means whatsoever useful for the exploitation of the transferred rights. Plume publishing undertakes to mention the name of the illustrator on each book for which he has made the illustrations.

Article 3: remuneration

In return for the assignment of his intellectual property rights on his creations, the illustrator will receive a remuneration for the task of (specify the amount) ... FCFA, in the form of copyright, before or after delivery of the creations or in any other form of payment desired by the illustrator.

Article 4: General Terms and Conditions

- 1. Taxes: All amounts paid herein are exclusive of taxes.
- 2. Termination

In the event of culpable breach by either party of its contractual obligations as defined herein, after a formal notice by registered letter with acknowledgment of receipt remained without effect within fifteen days of its presentation, this contract may be terminated ipso jure. To establish the operation of this clause and to know any difficulty that its implementation may raise, the parties have expressly agreed to give jurisdiction to the President of the High Court of Yaoundé ruling in summary proceedings. Any termination will have no impact on the assignments, transfers of rights and other contracts for the exploitation of the transferred rights that Éditions Olivine will have validly concluded before its intervention and will only be effective when its finding by the judge of interim relief is final.

- 3. Invalidity of a clause

The nullity of one of the clauses of this contract will not affect the validity of it.

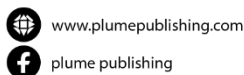
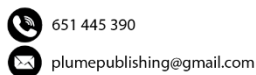
- 4. Applicable law and competent court

These are subject to Cameroonian law and the jurisdiction of the Courts of Yaoundé.

- 5. Election of domicile

The parties, for the execution of the present, elect domicile at the address given at the top of these.

Made and signed in 3 copies at Yaoundé, the
.....the illustrator
.....the publisher



C. Employment contract

Between the undersigned

On the one hand, and,

Mr/Mrs

Born on at.

Nationality.

Residing at.

Telephone number

On the other hand.

It has been agreed as follows:

Article 1: General clauses

This contract is subject to the following provisions:

- The Cameroonian Constitution;
- Law No. 92-007 of 14 August on the Labour Code;
- The decrees and orders issued for its application.

Article 2: commitment

Plume publishing commits Mr./Ms.....

As of

for the exercise of its activity.

Article 3: fonction and qualification

Mr./Ms. is recruited as.....

Mr./Ms. will perform the following duties:

These functions are subject to change.

Article 4: Remuneration

Mr./Mrs. will be subject to the legal/contractual working hours applicable in the company. He/she will receive as such, a gross monthly remuneration of:FCFA

This remuneration is subject to change.

Article 5: Social security

The social security system is that of the National Social Insurance Fund (CNPS).

Article 6: Regular absences

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

Article 7: Termination of contract

The contract will be terminated automatically without notice:

- If after acceptance and signature of the contract, the contractor does not return to his workstation;
- For gross negligence.

Article 8: Obligations and would be professional

The contractor undertakes to give up all his time to his activity in compliance with the company's code of conduct, to the tasks entrusted to him, to comply with all the clauses of this contract and not to provide any confidential information of which he may have become aware during his work.

Article 9: Clauses particulières

Rules of procedure are annexed to this contract. The employee formally declares to be free from any commitment prior to any other structure that may compromise the performance of his duties. The other party further declares to have read the terms and conditions of this contract and accepts without reservation all the provisions.

Article 10: Different individuals

The differences arising on the occasion of the execution or termination of this contract will be submitted to the Labour Inspectorate of the place of performance of the contract. In case of non-conciliation between the parties, only the courts and tribunals of the place of the company will be competent.

Read and approved on

The Director.....

Le contractant.....





D. Order form

The following number must appear on all related correspondence, delivery papers and invoices: **(purchase order number)**

At:

Address:

Zip code: Town: Country:

Telephone:

Quantity	Unit	Description	Unit price	Total
Total price				

Please send this order form by mail or email to:

.....

N.B: Any incomplete purchase order cannot be processed.

Done at Yaoundé on

Signature



To sir/madam

.....

Subject: Grant application for the editorial project "A cursed blessing"

Dear Sir/Madam,

Created on June 19 2022, Plume publishing is a publishing house specialized in the publication of illustrated educational books that raise children's awareness of respect for moral and social values. A young and dynamic company, it wishes to make a name for itself in the book market by launching a collective of authors from its collection "My roots", whose first jewel is *A cursed blessing*; a book that tells the story of a young boy who gets cursed by the father's mother and reminds children to always open up to their parents no matter the situation.

To this end, it is our honour to ask for your high benevolence, hereby, in order to be able to implement and materialize this project which is particularly close to our hearts.

For all intents and purposes, we send you an attached description of the structure, a presentation of the current project, as well as a form to be completed and sent to us no later than 00/00/2022. We remain at your disposal for any appointment you deem necessary for the study of our request.

Thanking you in advance for your interest in our request, and pending a favorable response, we ask you to accept, Sir/Madam, the expression of our respectful greetings.

Management



E. Material related to the launching ceremony

YAOUNDÉ
Cameroon

Plume

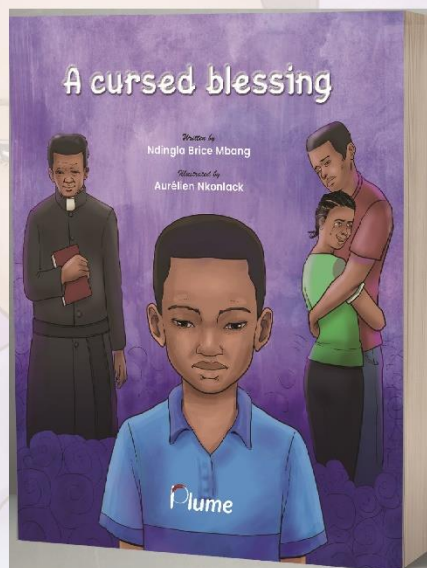
Press kit

Book launch ceremony of
A cursed blessing

19th November
2022

at

*Institut français
du Cameroun*



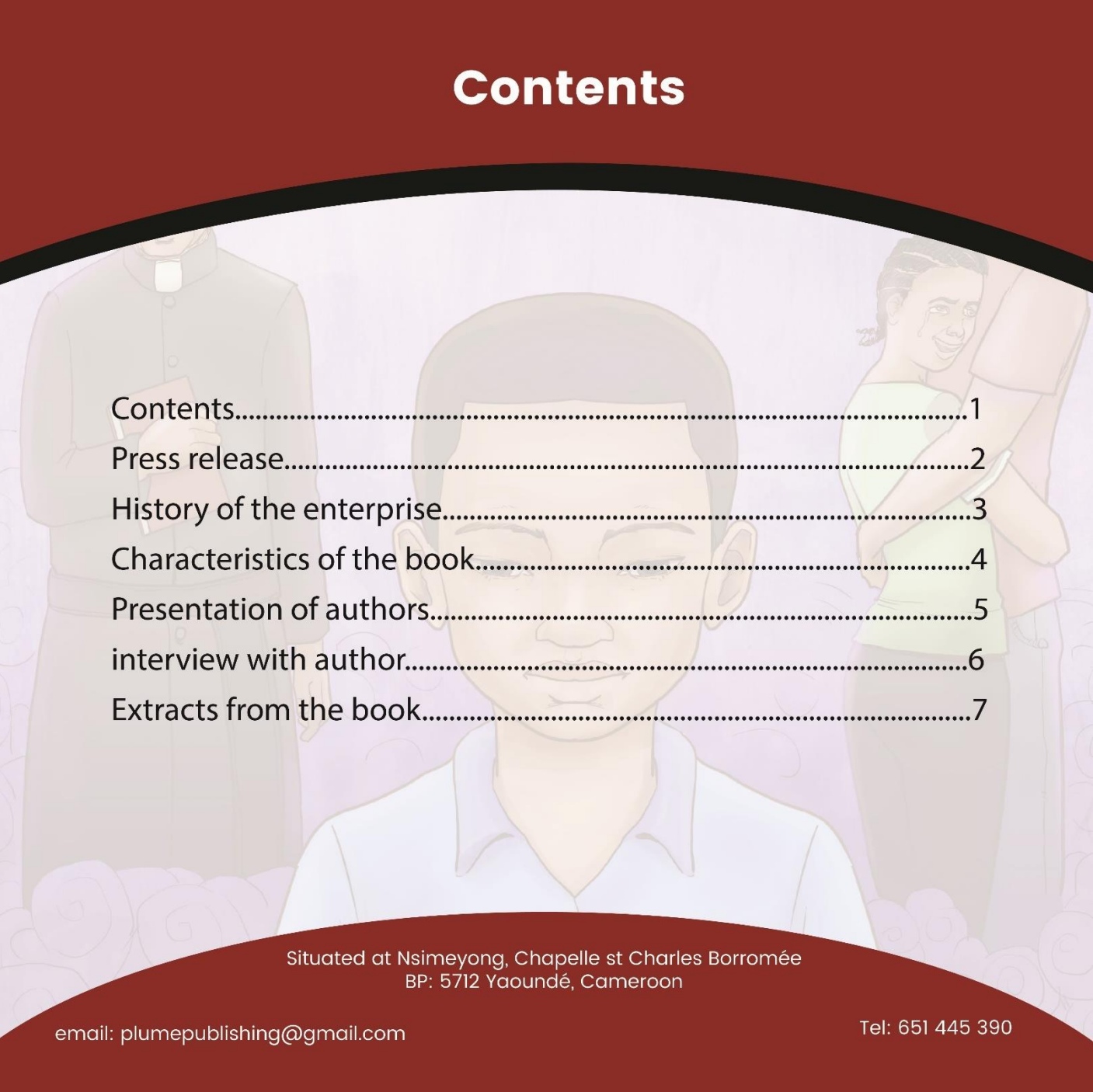
2pm

Situated at Nsimeyong, Chapelle st Charles Borromée
BP: 5712 Yaoundé, Cameroon

email: plumepublishing@gmail.com

Tel: 651 445 390

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Presentation of authors.....	5
interview with author.....	6
Extracts from the book.....	7

Situated at Nsimeyong, Chapelle st Charles Borromée
BP: 5712 Yaoundé, Cameroon

email: plumepublishing@gmail.com

Tel: 651 445 390

Press release

Immediate dissemination

Plume publishing presents its first book *A cursed blessing*. This is a children's illustrated novel written by Ndingla Brice Mbang and illustrated by Aurélien Nkonlack. The book launch will take place in Yaoundé at the Institut Français du Cameroun as from 2pm.

As part of the launching of its activities, Plume publishing, a company specialising in literature for the youths invites the entire educative community, media, organisations and associations that are geared towards the protection of the child and of the family as well to take part in this book launch ceremony of *A cursed blessing* written by Ndingla Brice Mbang and illustrated by Aurélien Nkonlack. This ceremony will take place on Saturday the 19th November 2022 at the Institut Français du Cameroun as from 2pm.

A cursed blessing is an illustrated novel of 52 pages that relates the story of a young boy who gets cursed by the mother of his father. He suffers for so long because he did not tell his parents about the practices that were made on him.

The book is available in the English language.

Situated at Nsimeyong, Chapelle st Charles Borromée
BP: 5712 Yaoundé, Cameroon

email: plumepublishing@gmail.com

Tel: 651 445 390

History of the publishing company

Plume publishing

The publishing house Plume is a project from Wamba Cynthia Shutanyui, a student at ASMAC. With support from her family, this enterprise came to lime light on th 19th June 2022 in Yaoundé. With the aim of increasing the book market and reading a habit to our youths, we decided to create this publishing house specialising in the publication of children’s novel.

We were later stimulated by our love for everything that concerns children and that works for their well being. Our idea was equally stimulated by the fact that youths of Cameroon eed books with Cameroonian content as the market is full of books with foreign contents. This is making the youths to easily lose their identity that they do not even master. They are vulnerable and need to be treated with much attention and love. In as much as they need love, they equally need to be well educated and taken care of. That is our challenge, participating in the good education of youths of Cameroon.

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Presentation of the author



Author

Ndingla Brice Mbang is a young Cameroonian writer from Misaje village in the Donga Mantung Division, North West. He is passionate in writing and reading. He has a Bachelor's Degree in Philosophy and is currently teaching at "La Retraite" Catholic Bilingual College, Yaounde.

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Interview with author

How did you come to writing? What types of books did you read when you were a child and a teenager?

Writing is one of my passion that was born from reading. The many African tales and stories equally inspired me. I started writing at a very tendere age.

The books I read as a kid were mostly illustrated book though not Cameroonian books. I started reading novels, youths stories, tales, fables... in my teens.

reading though "A cursed blessing", it tells the story of a young boy who is cursed by his grand mother. What made you wтите this story? Does it represent your experience?

I wrote this story because i love everything about children. In addition, I did not also have an easy childhood because of the tensions that reign in my family. This made me to tell myself that I must fight so that children do not experience the same situation.

I support respect for the rights of children, especially those related to health and educaion. Then to effectively solve the problem of the lack of interest in reading out of school program in our African societies. In addition, moral and cultural values are a key to our society which need to be handed down to the next generation.

How did you come in contact with Plume publishing?

The publishing house commanded a manuscript from me.

"A cursed blessing" published by Plume publishing specialising in children's illustrated books in Cameroon. How was the editorial process and how would you qualify this collaboration?

The editorial process took place normally and under good conditions. Our collaboration was an enriching experience since it allowed us to better combine our cultural differnces. This with the aim of building an African culture for the educaion, entertainment and happiness of the African child.

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Extracts from the book

A cursed blessing

Growing up in the village, the only thing I used to be certain of was that as soon as children jumped out of bed, the first thing they did was to go into Granny's kitchen for the leftover food. There was fun doing this. It was a way of receiving Granny's daily blessings. I was only three years old and loved the morning routine.

That faithful morning, I jumped out of bed as usual and rushed into Granny's kitchen. In the kitchen, Granny sat in an unusual position, head bent at a dark corner of the kitchen. Not even my morning greetings made her to move. I didn't bother as all that was in my mind was food. After finish eating, I went out to play with my friends.

Some minutes later, aunty Esther went into Granny's kitchen. Once in the kitchen, their voices could be heard from outside. Aunty Esther was the younger sister to my dad. She had a very intimate and special relationship with Granny more than any of her siblings.

"I have told you time without number about this lukewarm attitude of yours, but you are remain cold to my reproach." Granny shouted. "You were supposed to have known how long this thing will take..." she continued. "And I have told you several times that I am not interested" aunty Esther interrupted angrily. "Leave the innocent and poor boy alone" she added.

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YAOUNDÉ
Cameroon

Plume



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BOOK LAUNCH

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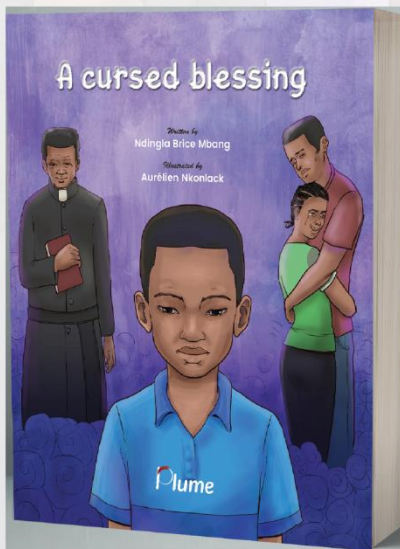
INSTITUT
FRANÇAIS

Saturday 19th November 2022

As from 2pm at IFC Yaoundé

Ndingla Brice Mbang

Author: "A cursed blessing"



email: plumepublishing@gmail.com

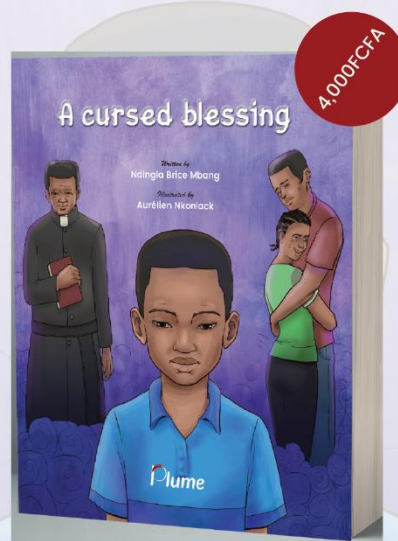
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Plume

AVAILABLE IN OUR STORES

“A cursed blessing”

Our first children’s illustrated novel age 10 to 12 years written by **Ndingla Brice Mbang** and illustrated by **Aurélien Nkonlack**



plume publishing



651 445 390

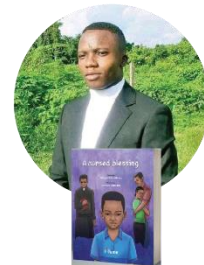
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INVITATION

Join us on Saturday 19th November 2022 at Institut Français de Yaoundé at 2pm for the launching ceremony of our very first book “A cursed blessing”.

Come and celebrate with us this wonderful accomplishment.



Get a copy at 4,000 XAF



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