

# REPORT

by  
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*Ngeh Jonathan*

## **MISAJE FILM FESTIVAL** **26 - 28th October 2007**

*organisers:*

*Michaela Pelican (Aishatu)*  
*(MPI for Social Anthropology Halle/Saale, Germany)*  
*Mfume Godfrey (The Post Newspaper)*  
*Nji Ignatius Muluhtekwi (Microphotobarb Studio)*  
*Abubakar Ahmadu (Ballotiral Nkambe)*



Bah Jerome, Bebi Halima, Nji Ignatius, Haruna Kadiri, Michaela Pelican, Mfume Godfrey, Buba Ahmadu

## **ACKNOWLEDGEMENT**

Our thanks go to all those who assisted in the organisation of the Misaje Film Festival which took place 26 - 28/10/2001 in Misaje Town, Misaje Sub-Division, Donga-Mantung Division, North West Province, Republic of Cameroon.

Our thanks also go to the Max Planck Institute for Social Anthropology, Halle/Saale in Germany which sponsored the event. Additional assistance came from Ballotiral which supported the organisers with the technical equipment and expertise.

I am especially indebted to Günther Schlee, director of the Max Planck Institute for Social Anthropology Halle/Saale, Germany, who encouraged me in using an audio-visual approach in my research; and also to Nuhu Salihu Jafaru, the Africa project coordinator of Village AiD, Britain, who lent his enthusiastic encouragement to the project.

We are equally grateful to the administration of Misaje Sub-Division for authorising the event.

Michaela Pelican, known in the Misaje area by the name Aishatu

December 2001  
Misaje, Cameroon

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## **1. INITIAL PROGRAMME DESIGN**

The initial programme was distributed and posters were hung in public places in Misaje and other villages of the Misaje Sub-Division. It was also presented in the Catholic, Presbyterian, and Baptist church, in the mosque, and at the meeting of the Islamic Youth Association in Misaje.

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#### **Programme**

**Friday, 26/10/2001: The Muslim community in Misaje Sub-Division** (for the Muslim community)

Jingi's video place, 2 pm – 5 pm

- Prayers at the compound of the Hausa chief and  
Child naming ceremony at Musa Bala's compound 2 – 3:30 pm
- Graduation ceremony of Koranic students, compound of *alhaji* Yero 3:30 – 4 pm
- Role-play performed by the Mbororo women's group *kawtal pulaaku*  
on the relationship between Mbororo and Hausa women 4 – 5 pm

**Strictly for Muslim women only!**

Holy War (meeting hall), 2 pm – 4 pm

- The life and customs of the Mbororo in the Misaje Sub-Division 2 – 3 pm
- The Muslim community of Misaje: Muslim holidays 3 – 4 pm

**Saturday, 27/10/2001: Market day in Misaje and Misaje Drama Group presentations**  
(for the general public)

Market Square, 3 pm – 5 pm

- Misaje Drama Group presents: Islamic Education (role-play) 3 – 4 pm
- Misaje market documentary 4 – 5 pm
- Misaje Drama group presents: African marriage (role-play) 5 – 6 pm

**Sunday, 28/10/2001: National events celebrated in Misaje, Lake Nyos documentary, and Lake Nyos drama** (for the general public)

Holy War (meeting hall), 4 pm – 7 pm

- Youth Day 2001
- Women's Day 2001 4 – 5:30 pm
- National Day / 20<sup>th</sup> May 2001
- Lake Nyos documentary (09/02/2001 & 05/04/2001) 5:30 – 6:30 pm
- Misaje Drama groups presents: The creation of Lake Nyos (role-play) 6:30 – 7:30 pm

(token fee of 100 FCFA)

**Gala Night at Holy War, from 8 pm**

(token fee of 200 FCFA)

## **2. FINAL PROGRAMME**

Because of a number of unforeseen circumstances the programme had to be modified in order to suit the audience and achieve maximum response.

**Friday, 26/10/2001: The Muslim community of Misaje**

*Morning session: Muslim Women's section (9:30 am - 1:30 pm, compound of Michaela)*



*Film languages: predominantly Hausa and Fulfulde*

- Prayer at the Hausa chief's compound, 17/05/01 (ca. 30 min.)
- Prayer at the compound of *alhaji* Mbiame, 06/04/01 (ca. 20 min.)
- Graduation ceremony of Koranic students at the compound of *alhaji* Yero, 25/05/01 (ca. 30 min.)
- Child naming ceremony at the compound of Musa Bala, 30/09/01 (ca. 30 min.)
  - interviews with Ja'o Yaroko, Gaya Bala, and Suaibu Hamidu slaughtering the ram, and with the compound head Musa Bala by Buba Ahmadu
  - interviews with Larey Yusufa, Uwa, Halima, Husseina, and Asabe cooking for the occasion, with the grand-mother of the baby *hajja* Mohamadou, and the first wife Maimuna Wanzam by Bebi Halima and Talatu Yusufa.
- Marriage ceremony of Bala and Rukeiatu, 15/10/01 (ca. 30 min.)
  - interviews with the Muslim stepmother of the bride Baaba Kande, and the best friend of the bridegroom Kimbah Stanley by Talatu Yusufa
  - interviews with *mallam* Musa Sulei of the Islamic Youth Association and Bastos by Haruna Kadiri
- role-play presented by members of *kawtal pulaaku* (Mbororo women's group Misaje), 19/04/01 (ca. 40 min.)
  - scene 1: selling milk
  - scene 2: A Mbororo woman becoming a 'native'

**Afternoon session: Muslim Men's section (2-3.30 pm, 4-5:30 pm, Holy War)**

*Film languages: predominantly Hausa and Fulfulde*

- The Muslim community of Misaje (ca. 30 min.)
  - part I: Muslim holiday 'end of Ramadan', 27/12/01:
    - prayer ground
    - compound of the Hausa chief *mallam* Mudi Sarkin
  - part II: Muslim holiday 'feast of the ram', 06/03/01:
    - prayer ground
    - compound of *alhaji* Yero
    - compound of the Hausa chief *mallam* Mudi Sarkin
    - compound of Adamu Chinese
    - Islamic Youth Association
- The life and customs of the Mbororo in the Misaje Sub-Division, 2001 (ca. 1:10h)
  - compound of *mallam* Garba, Kidom, 10/4/01
  - compound of *alhaji mallam* Raago, Kimelin, 14/01/01
  - Chako area, 22-24/01/01: dry season pasture of *wakiili* Riku, compound of Orti, Islamic Primary School Chako, Chako market day
  - the cattle market in Misaje, 11/01/01, 12/04/01
  - marriage of Adamu Affang, Chako, 20/01/01

*prayer break*

- child naming ceremony of Mohammadou Basiru, compound of Danagu'en, Kimelin, 07/01/01
- youth dances at the compound of Suaibu Affang, Kimelin, 13/04/01
- Marriage of Bala and Rukeiatu, 15/10/01 (ca. 30 min.)
  - interviews with the Muslim stepmother of the bride Baaba Kande, and with the best friend of the bridegroom Kimbah Stanley by Talatu Yusufa
  - interviews with *mallam* Musa Sulei of the Islamic Youth Association and Bastos by Haruna Kadiri
- Child naming ceremony at the compound of Musa Bala, 30/09/01 (ca. 30 min.)
  - interviews with Ja'o Yaroko, Gaya Bala, and Suaibu Hamidu slaughtering the ram, and with the compound head Musa Bala by Buba Ahmadu
  - interviews with Larey Yusufa, Uwa, Halima, Husseina, and Asabe cooking for the occasion, with the grand-mother of the baby *hajja* Mohamadou, and the first wife Maimuna Wanzam by Bebi Halima and Talatu Yusufa.

**Response from the audience:**

- *Estimated attendance:*
  - Women's programme: 40-50 women, ca. 60 children
  - Men's programme: ca. 200 men and children
- *Feedback from Muslim women<sup>1</sup>:*
  - 1) *Bebi Sheikh* (Fulfulde): The films I saw on Friday, I liked them a lot. When the children came and told me, they had seen occasions and dances in television, I said: this is a lie. On Friday, I decided to get up and I told myself: Let me go and see! There, I enjoyed it a lot. I saw myself at the naming ceremony and the marriage, I saw myself working. I saw everything. I like to thank you for your work. May Allah support you!

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<sup>1</sup> Feedback obtained in conversations at the child naming ceremony of Yakubu Nasara (Misaje, 29/10/01).

- 2) *Asabe Musa* (Fulfulde): On Friday I did not have the chance to come, not because I did not like to come but on that very day, a child of my compound got married. If people came to the compound and did not see me, they would not have been happy. That would not be good. But there is another film you taped in my house, at the naming ceremony. I saw my mother, you, my friends and my children. I saw, you were sitting in the parlour, I saw you inside the film. I did not know that, I too, had entered the film.
- Before that, when they showed a film on television in the house, I was always wondering if Allah should make it that I enter. But now, I also talk inside people. Before, I was not able to talk when being with people. If there was a naming ceremony, even if in my own house, I preferred to hide until the people dispersed. Then I gave what I had to give. I could not sit with people and talk. You see, when we had the MBOSCUA meetings in our compound and people came, I used to go to another place to wait until they had dispersed before I could come back. Ammah! Now I know how to sit with people. When you started filming, every time you came, I ran away to hide. I did not want to see my body in the film. But when I saw my friends in the film, so I also came and sat.
- 3) *Sa'adatu Adamu* (Pidgin English): The film was so interesting. We saw a lot of things which took place in your compound. The naming which took place in the compound of Musa Bala, the marriage of Bala Bread, and the *addu'a* in the compound of *alhaji* Yero. We saw them all. It is difficult to name all the things because we saw many and they were all interesting. The one in the compound of Musa Bala was most interesting because I participated. I told people my name and it was filmed. Those in Misaje who never knew my name they now know it. I also saw you in other places where I was not present. All was interesting and we are begging that God should continue to strengthen you.
- Somebody like I never knew that I could be seen in the white man's country. Anybody from there who comes here will ask for 'Coco' and I will be shown to the person. Even if I die today, I will be existing in the white man's country. That one is very good to me.
- 4) *Larey Musa* (Hausa): Okay, the reason why our husbands allowed us to attend the film show is because Aishatu (Michaela) follows the law and she knows Islam. She does not admire men. The whole public was invited, not a selected few. I used to wonder how this film production is made. When I went to the film show I understood it and I saw myself. I was surprised to see myself on the screen speaking. It is because of her truth that everybody attended the film show. Because of this her righteousness may she succeed in her undertakings. May Allah help her with her work. She is now together with us and is behaving well. She is like a Muslim. Though she has not stayed for long we are so used to her and she is helping us. Our husbands talk well of her and they don't know how to thank her. Only God will reward her.
- 5) *Talatu Yusufu* (Fulfulde): The film show the women watched in Aishatu's (Michaela's) house was very successful. I saw women there whom I never believed their husbands would permit them to come. It is because of the respect Aishatu showed by going to the compounds of *alhaji* Mbiame and *alhaji* Yero that they allowed their women to come. When I saw their wives I was surprised. That is they permitted them to come because of the respect Aishatu showed to them and

also, because her compound is well fenced and for the fact that they never saw any man entering the compound. Really, Aishatu has followed the rules of Islam the way she took care of those women. When next she is organising another film show, even if it is in the market, I believe that those men will still permit their wives to come.

- 6) *Azumi (Fulfulde)*: I liked it a lot. Because when you came here you taught us a lot of things we did not know. People like I never went to school. You came here and added a lot of things and knowledge for us until now. I learned a lot of things, like talking English and so on. I never thought I could act in a drama. It was only yesterday. Little did I know drama could come to Misaje. I like to thank you much for adding me a lot of knowledge.
- *Public feedback from Muslim men at the end of the presentation in Holy War<sup>2</sup>*:
  - 1) *Musa Abdullahi*: I like to thank Aishatu (Michaela) for the film. I was in Dumbu when I heard of the film-show and decided to come. I have come and realised that the film is so interesting. I think that the films for tomorrow and the day after will be equally interesting. I will be glad to watch them.  
Nfume Godfrey: Would you like to have this film on video and watch it again?  
Musa: Even if I do not have a video, some of my friends do. If I am able to do so, it is business. The main thing is to show the film to the public.  
Godfrey: This implies you can buy the tape and keep so that whenever you have a video you can watch the tape, isn't it?  
Musa: That is exactly what I like. The whole thing has interested me a lot. I also think that it has been good to others, especially those who have not been watching this kind of stuff. I believe there are some of my people who have seen this thing today for their first time.
  - 2) *Makossa (comedian)*: I thank Aishatu (Michaela) for the films she has shown to us, and which have made us to see the Hausa people, how they live and how they get married.
  - 3) *Musa Tukur*: One of our colleagues drowned in the river, not very long ago. I just happened to have seen him in the documentary. That is what interested me a lot. We thank Mrs Aishatu (Michaela) a lot for the production. I have realised that with the film she has given us courage to continue.
  - 4) *Nji Ignatius Muluhtekwi*: Thank you for giving me the opportunity. I want to first of all appreciate our learned colleague, Mrs Pelican from Europe for the great job which she has done in the Sub-Division. Most of us did not understand what television production is all about. If anybody should come today, he will be surprised that Misaje has produced its own film!  
Secondly, in the film I have realised the aspect of cross-culturalisation. I have seen Christians and Moslems working together. I have also noticed in the films that the Moslems are doing most of their things together. I will like us, the Christians, to copy that behaviour.

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<sup>2</sup> Feedback originally in Pidgin English.

**Saturday, 27/10/2001: Market day in Misaje and Misaje Drama Group presentations**

*Open-air film show in the market square (4:30- 7 pm, in front of the council office)*



*Film languages: English, Pidgin English, Hausa, Fulfulde, Ncane, Nsari*

- Misaje Drama Group presents: Islamic Education (role-play), 13/02/01(ca. 45 min.)
  - scene 1: in the class room
  - scene 2: reception of the guest teacher
  - scene 3: students' chatter
  - scene 4: visit to the *fon*
  - scene 5: parents-teachers meeting
  - scene 6: audience with the *fon*
  - scene 7: meeting with the administration
- Misaje market documentary, 07/04/01 (ca. 1:10h)  
interviews with:
  - Bobang Victorine, Misaje counsel (market mistress)
  - Kande Faatu, selling milk
  - Napoleon Doh, family provision store
  - Nyapendo Jeinabu and Jeinabu Goma, visiting the market
  - Amina Wedelde, selling eggs
  - Mohamadu Haruna Dashi, bread store
  - Ali Bala, mixed items store
  - Magdalene Fuh, selling vegetabes
  - Sarkin Hausawa Dumbu, selling Hausa stuff
  - Algetti, butcher
  - *mallam* Idrisa, selling clothes and shoes
  - Martha Muluh, selling cloth
  - Julia Ma Ndakwe, *shah* house (maize beer bar)
  - Kimbah Stanley, park discipline master
  - Mbah Christopher, selling kola nuts
  - William and Bebe, tea house

- Bebi Halima and Talatu Yusufu, selling makara
- Ladi, restaurant
- Mbang Christopher, First Pharmacy
- Austin Tamfoh, Fari Tamfoh, HM CS Nkanchi, customers in a *shah* house (maize beer bar)
- paid herder, customer in a *shah* house (maize beer bar)
- Ignatius Nji Mulutekwi, Microphotobarb Misaje
- Role-play on land and inheritance presented by Ballotiral at CAMAUW workshop on land and inheritance in Bamenda, 06/03/01(ca. 15 min.)

***Response from the audience:***

- *Estimated attendance:*
  - initially ca. 400 people including men, women and children
  - at the end ca. 200 people, mostly children and men
- *Public feedback from the audience*<sup>3</sup>:
  - 1) *Dr. Ernest Ngu, medical officer at the Misaje Health Centre, commenting on the role-play on Islamic Education:* I am very happy that you have given me this opportunity to talk to you about the film which we have just watched. I will first of all thank Aishatu (Michaela) for her efforts, because not everybody can undertake a task like this; that is, to go into people's culture, learn it, sort out the good aspects, and finally to promote that culture, and also to eliminate what is not good about it, so that the culture will become stronger and will have a place in society. Not every aspect of a culture is good and also, not every aspect of a culture is bad. It is therefore good to promote the good aspects of a culture so that people should know about it.  
 We can see from the film that, for people to say a school should exist, is a problem. Some were of the opinion that the school should be while others were in opposition. In the final analysis, those who were in favour of the school outnumbered the others and that resulted in the creation of the Islamic school. We have seen how functional that school is and we should promote it so that many more children will be educated. It is also important that all the children who are always idling around in the market should make an effort to go to school whether they are Muslims or not.  
 Once more I will like to thank Aishatu for the good job she has done. I only regret the fact that I have come to Misaje at the time when Aishatu is about to leave. I would have loved to assist her by contributing to hold the place the way she is holding it.
  - 2) *Mr Nkenda Simon, Deputy Mayor of Misaje, commenting on the market documentary:* This film acts as a mirror which shows us the economic life of Misaje town. Unfortunately, we have seen that the economy of Misaje town is not booming. We have seen that most children just loiter around in the market. They should have been moving around selling oranges, groundnuts or pushing trucks in order to boom the economy. It would have been better for the young people to get up in the morning and engage in some farmwork before coming back later to drink *shah* (maize beer) or beer. This does not mean that we should not drink *shah*. We should try to work, before we start drinking later in the afternoon.

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<sup>3</sup> Feedback in English.

Mr Ignatius' business place is a good example to teach our children the result of whether they go to school or not. Mr Igna has a BSC in microbiology, but he has kept aside the degree and is doing business. He is a barber, photographer, and a retailer in cosmetics. He can train many of our children in these trades. I believe that if each and every one of us had done one thing to promote the economy of Misaje, we would have gone a step ahead. Each and every one should make sure that he does whatsoever he is engaged in very well. That is the best way to earn a living, and it will also contribute to strengthening the Sub-Division.

Once more I will like to thank Madame Aishatu (Michaela) for this documentary. I would have loved that all the people in the documentary were present to watch it. At times, they watch these things and feel that it can only be possible in the white men's country without knowing that they are real. We have always thought that they are all fictions. Now that most people have seen themselves in the films, they will believe that it is reality.

I would like that you develop these tapes and keep them on the market so that we can have access to them in future and also use them as souvenir to always remember you. I saw in the first film that you have come far away and it is you who is trying to educate us through your research. It will be good if it can be possible for you to take one of our children back for some training. You know that our country is a developing country. That child will come back with the knowledge and continue with the kind of work you are doing. This way we will always remember that Aishatu was here with us and has not completely left us, because we will see her work reflected in the deeds of the child.

I therefore thank you and also wish you more grease to your elbows, also success for your research in the Sub-Division. We will be of assistance each time that you need us.



Mr Nkenda Simon (second from left)

**Sunday, 28/10/2001: National events celebrated in Misaje, Lake Nyos documentary and Lake Nyos role-play, installation of new Divisional Officer**

***Afternoon programme: for the general public (3-7pm, Holy War with a token of 100 FCFA/adult and 50 FCFA/child)***

*Film languages: English, Pidgin English, French, Fulfulde, Ncane*

- Youth Day, 11/02/01 (ca. 20 min.)
- Women's Day, 08/03/01 (ca. 28 min.)
- National Day, 20/05/01 (ca. 33 min.)
- Lake Nyos documentary, 09/02/01 & 05/04/01 (45 min.)
  - boat trip on Lake Nyos (09/02/01)
  - explanations by M. Issa (5/4/01)
  - boat trip on Lake Nyos (5/4/01)
- Misaje Drama groups presents: The creation of Lake Nyos (role-play), 05/04/01 (45 min.)
  - scene 1: in class: geography lesson
  - scene 2: excursion to Lake Nyos
  - scene 3: audience with the *fon*
  - scene 4: on the Lake
  - scene 5: scientific explanations
  - self-introduction of actors
- Installation of new Divisional Officer, 24/10/01 (50 min.)

***Response from the audience:***

- *Estimated attendance:* ca. 200 people
  - *Comments gained from conversations with individuals out of the audience while watching the films:*
    - 1-6 by Michaela (M) in Pidgin and Fulfulde
    - 7-8 by Buba Ahmadu (B) in Hausa and Fulfulde
- 1) Conversation with *Mrs Angelica Ngobe* (AN) watching the Women's Day documentary (Pidgin):
    - M: How do you see the Women's Day?
    - AN: Women's Day was tough. You know I was not here in Misaje, I was in Kumbo.
    - M: Which group do you enjoy most?
    - AN: For the Women's Day, I think the one of Kumbo was very good. The one here was equally good. In Kumbo I was only an observant. If I knew, I would have participated here, especially with the Merry Sisters. The group is quiet good.
    - M: Do you enjoy the film?
    - AN: Yes, I do, because it is very interesting.
    - M: It is a pity the DO's wife cannot be here.
    - AN: I am just from her house. She has gone to Nkambe for a rally, I am sure she would have been here if she had the chance.
  - 2) Comment from *alhaji Mbiame* (AM) watching the Women's Day documentary (Fulfulde):
    - AM: Aishatu (Michaela), how is it?

M: No, it is fine. How do you enjoy it?  
AM: It is fine. When is the Lake Nyos film coming?  
M: It will come soon after.  
AM: Okay.

3) Conversation with *Gambo Abashe* (GA) watching the National Day documentary (Fulfulde):

M: Gambo, you have come, I am very happy.  
GA: Yes, yesterday I told you I will come today, so I am here now.  
M: Did *mallam* Raago permit you to come?  
GA: Yes, I told him and he agreed that I should come. The programme is very nice, I really enjoy it.  
M: For which film did you come in particular?  
GA: I heard you saying that the Lake Nyos film will be shown today. That is the film I have really come for, although the other ones are nice too. So, I will still stay a bit for the Lake Nyos film. Then I have to go back, you know the compound is a bit far.



4) Conversation with a young Mbororo man (D) watching the National Day documentary (Fulfulde):

M: So you enjoy this school bands and their leader?  
D: Yes, I enjoy this sport. They learned this at school  
M: Do you know how to do it?  
D: Me, no I can't do it, although I went to school.  
M: Where did you go to school?  
D: In Nigeria. I went to school in Nigeria. I only came back recently.  
M: What does it help you to watch this kind of films, that is documentaries of national events like Youth Day?  
D: Yes, it helps me. It helps me to remember things that have passed.

M: Did you also come to watch the films of yesterday?  
 D: Yes, I did.  
 M: Which ones were better?  
 D: Ammah! The ones of today, I enjoy them more.  
 M: So, can you also identify all the traditional dances?  
 D: Yes, I know them all, because if you stay together with your neighbours you must know about them.  
 M: Do you also know to dance it?  
 D: No, I don't know. I know only our own. You see we are of many ethnic groups (lenyi), everyone with his own tradition.

5) Interview with *mallam Ibrahim Mogonde* (MI) watching the Lake Nyos documentary (Fulfulde):

M: Did you also go to Lake Nyos that day?  
 MI: Yes, I was there, and also my junior brother Musa. See him there.  
 M: There were many more Fulbe than 'country people' or Hausa, why?  
 MI: Yes, there were more Fulbe. Maybe they are more courageous. The 'country people' get easily afraid, the same for the Hausa. But for me, I don't fear. You can see Musa, *mallam* Raago and his brothers. No, we Fulbe, we are hardly afraid. See late Mr Ngobe  
 Minute of silence for late Mr Ngobe.  
 M: Many people like to drink that water, why?  
 MI: Me too, I was drinking that water. Just like that. But some people make medicine with it. You see, the Fulbe don't fear to enter the water to take photographs. See me descending from the tons where they snapped me! They don't fear the water because they are courageous.

6) Interview with *Dauda Ma'aji* (DM) watching the Lake Nyos documentary (Fulfulde):

M: Did you join them when they went to Lake Nyos that day?  
 DM: No, that day I could not join them. I did not hear about it in time.  
 M: Have you ever gone there?  
 DM: Yes, I went there before the disaster. And it was me who helped to wash and bury the dead bodies. But since then I have never gone again.  
 M: Do you like to go back?  
 DM: Yes, if I know about it early enough when there will be an excursion again, I will like to join.  
 M: Are you not afraid to enter the water?  
 DM: No. Why should I be afraid?

7) Conversation with *Danladi Sheif* watching the Lake Nyos drama (Hausa):

B: Is the film you are watching interesting?  
 GP: Yes, It is; because it brings civilisation. All what is being done, the news will spread all over.  
 B: A small town like Misaje has become big.  
 D: Yes.

8) Conversation with *mallam Unusa* (Fulfulde):

B: Welcome to you, *mallam* Unusa. I have seen you coming out of the hall. How did you enjoy the films?  
 MU: *Kai!* The films are very nice.

B: What did you see inside there?

MU: Ammah! I have learned a lot. I have seen Lake Noys, I have seen 20<sup>th</sup> May etc. I went to the Lake, and I entered the Lake.

B: Did it give you any satisfaction?

MU: Yes, it is very satisfying, because you see yourself inside this thing, you see your head inside, that is very satisfactory.

B: How did you feel about late Mr Ngobe you again saw in the film?

MU: I felt sorry, I remembered him.

B: Thank you very much.

- *Public feedback from the audience*<sup>4</sup>:

- 1) *Mrs Angelica Ngobe*: Good evening to everybody. I will like to first of all appreciate Madame Aishatu (Michaela) for her efforts which have enabled us to see things that are happening. I want to say, all of us have learned. I am one of the persons who accompanied her to one of her trips to Lake Nyos. Even though I consider it very sad, because I do not have eyes to watch. Everybody knows about it [the death of my husband]. But the drama in particular has transmitted the information. I will like to call on everyone to support her so that we should have many more role-plays and our children will learn from that. Even though my condition is not favourable, I will like that she should organise another trip so that I should be part of it and so that we should make another role-play which is more advanced than this. I appreciate her a lot. Thanks.



Mrs Angelica Ngobe



Mr Suh

- 2) *Mr Suh (gendarmerie officer Misaje)*: I am very happy. What I can say about our sister who has shown us these films is that she has thought us a very good lesson. It would be good if she could develop the films and leave them with us so that when she has gone, after many years, people can still see what happened during her stay in Misaje. Even the documentation has made me to see a friend of mine who passed away. This implies that people cannot just go away like that forever. We can still see them even if they have gone. It will be very nice if she leaves us some of the tapes.
- 3) *Ntoban Emmanuel (student of GSS Misaje)*: Good evening to everyone. I would like to thank our Madame Aishatu (Michaela) for this organisation. We have been able to watch the things which occurred some time in the past. I also thank her for making all these films, so that the young people of Misaje were able to come up

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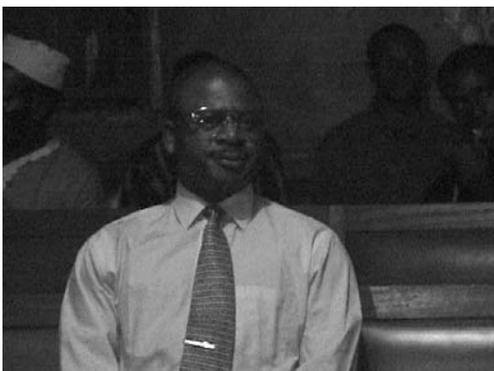
<sup>4</sup> Feedback originally in Pidgin-English.

with a certain thing that other people can watch. I like the way she came. I used to hear of her and I have come to meet her. And I like the way she brought the programme that some of the creative people of Misaje have been able to develop their talents. That's all I have to say. Thanks a lot.

- 4) *Mr Mabah Paul (technician)*: I want to thank you for the opportunity given to me by the organisers to express my happiness for what has happened. At first, we used to watch only the American movies without even understanding what they are all about. Now, that our sister has come and has brought everything to the local level, that is why we see that the whole thing is so enjoyable I want to thank those who have tried to show their talents and also to really show the culture. Because of our sister, our culture, especially that of the Mbororo has been put into use again although they started to abandon it. We also see some of our own culture inside this society that we have neglected until it threatens to disappear. But even if she is leaving today, there are aspects of our culture which she has helped to bring to light which we will continue to practice and maintain. If anybody has learned something here, the person should to improve on it. We really thank her and also those people who support her to make this programme pass smoothly.
- 5) *Gentry Pierre (business man)*: I will like to thank you for giving me this opportunity to comment on the films which we have just observed. I will first of all thank Aishatu for her efforts in producing these documentaries. This is some sort of entertainment to the entire community of Misaje Sub-Division. I want her to continue.

***Evening programme: Gala Night for the general public and invited guests (10pm-2am, Holy War with a token of 200 FCFA/person)***

- presentation of a live drama: 'I hear say' (gossip)
- music and dance
- *estimated attendance*: ca. 50 people



Wirsiy John Ngalim, DO Misaje Sub-Division



Dr. Ernest Ngu, Misaje Health Centre

- *opening of the occasion by the Divisional Officer, Mr Wirsiy John Ngalim*: Good evening everybody. I want to thank the organisers for this programme which has been going on for over a week. It is what I can call a cultural week. It is good that when things are done in your own place, and you watch it by yourself, you really appreciate it. I want to thank Mrs Aishatu (Michaela) Pelican who brought up this idea and the colleague from Nkambe who have made the occasion to be a success. Once more I

thank you very much and I hope that you will really enjoy it. I feel that today, being the last day, you will draw the maximum satisfaction from the evening which we will have. Thank you.

- *feedback to the life drama by Dr. Ernest Ngu, medical officer at the Misaje Health Centre:* Thank you for giving me the opportunity to comment on the drama we have just seen now. Really, it is good to avoid anything which is ‘I hear say’ (rumours). Just make sure you have witnessed the thing yourself before you start telling the story. Do not just hear from others and start spreading the news. So do not ‘hear say’ and ‘talk say’! Thank you very much.

**Drama presented at the Gala Night, 28/10/2001: ‘I hear say’<sup>5</sup>**

***Scene 1: in the palace  
conversation in Ncane (N) and Pidgin English (PE)***

*A nchinda (palace steward), a nji (sub-chief) and the fon (Grassfields chief) enter the palace and take their seats. We hear a knock at the door. The nchinda goes to see who is there and returns to the fon.*

*nchinda (N): Greetings to the fon. These people have come from the white man’s country, your Highness.*

*The fon sends the nchinda to call them. The nchinda accompanies the white lady and her assistant into the palace and shows them where to sit. They greet the fon in the traditional way, clapping for him.*

*fon (N): Tell them to sit down. Tell them that they are welcome. Tell the white lady who has come from far away that she is welcome.*

*nchinda (PE): Madame, the fon welcomes you. He welcomes you to his palace.*

*fon (N): Why have they come here? How is their country?*

*The nchinda translates to the guests.*

*white lady (PE): I have come to do research in Misaje. I have come to see how the Mbororo, Hausa and the ‘country people’ live together.*

*fon (N): Tell her that she is welcome. That what has brought her here is good. Ask her what she has brought to give to the ruler of the people. I am the big fon and I rule over all of this land and the people in it which you can see.*

*The nchinda translates to the guests.*

*The white lady asks her assistant to hand the gifts: a bottle of whisky and a kola nut.*

*fon (N): Thank her. Tell her that as she has come to my palace, whatsoever it is, that she wants she will get it.*

*The nchinda translates to the guests. The white lady crosses her legs (disregardful gesture). She is corrected by the nchinda that nobody is allowed to do so in the presence of the fon.*

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<sup>5</sup> Original text translated into English.

The assistant asks the *fon* on demand of the white lady (PE): Your excellency, is it possible to carry out an interview now?

*fon* (N), translated by the *nchinda*: Tell them, that this is not a good time, that they should come any day next week.

The assistant asks on demand of the white lady (PE): Is it possible to take some photographs?

*fon* (N), translated by the *nchinda*: Today is not a good day. I will tell her when to come. I want to dress in the special *lala* (traditional gown) used by *fons*. She will come and take photographs of me.

*nji* (N): Your Highness, you should ask her to bring us some things for the palace.

*fon* (N), translated by the *nchinda*: She has seen how the palace is. Ask her whether she has brought any motorcycle or anything which we can keep in the palace. Ask her that.

*The white lady is embarrassed. She signals her assistant that they should leave.*

assistant (PE): Your Highness, we will have to leave now.

*fon* (N), translated by the *nchinda*: Okay, go well and sleep fine.

*The guests leave. The fon, nji, and nchinda continue to discuss before they also leave.*



Michaela, Haruna , Shehu, Bah Jerome, Ibrahim



Dawuda, Buba Ahmadu, Kimbah Stanley, Shehu

***Scene 2: in front of the compound of the sarkin hausawa (Hausa chief)  
conversation in Fulfulde (F) and Hausa (H)***

*The sarkin hausawa (Hausa chief) sits in front of his compound. The lame mallam Garga comes in and takes a seat next to him. They exchange greetings and begin to discuss about the white lady and her assistant Haruna who pass regularly to greet the sarki.*

*An alhaji comes along. He removes his shoes and takes a seat next to mallam Garga. They exchange greetings.*

*Haruna and the white woman pass by. They come to greet the sarki and the elders. Haruna has a gift for the sarki from the white lady, some sugar, and tea. The sarki is very happy. He greets both of them and shakes hands with the white lady.*

*sarki* (F): Welcome Madame, welcome. How are you? How is your work going on? I am very happy about your stay. I hope everything is okay. Thank you very much for your support.

white lady (F): Thank you very much. Everything is okay. The work is going on well.

*Finally, they pass on. The elders are happy about the present of the white lady, but they wonder, why at all she should give any gift to the sarki.*

*A pullo (Mbororo man) comes along. He removes his shoes and greets the sarki extremely devotedly. He takes a seat next to the alhaji. After exchanging greetings they begin to discuss.*

*pullo* (H): Why should the *sarki* just look at this like that? Why is Haruna always travelling with that white lady? She makes him to stop being a good Muslim and to become a Christian.

*alhaji* (H): You are right, my friend. And after all, why should our *sarki* shake hands with this white lady when even the *fon* is refusing to do so?

*pullo* (H): You *sarki*, are you just looking at this boy without taking any action because the white lady is bringing you sugar and tea everyday? In the face of Allah, this is too bad!

*Mallam Garga and the sarki try to argue against the pullo, but he does not even allow them to make any argument.*

*pullo* (H): Pa *sarki*, if you will not take any action on this I will leave the village because this woman is just disturbing that boy, and worst of all, you are just looking at it like that!

*alhaji* supports the *pullo* in the argument (H): It seems you don't want to take any action on it.

*pullo* (H): In that case, I better go me.

*The sarki makes attempts to explain, but the pullo and the alhaji do not even listen. The pullo gets up in rage, he puts on his shoes again and leaves the place. The alhaji follows his example and parts. Finally, mallam Garga decides to leave as well. The sarki is left behind all alone. He gets up and enters the house.*

### ***Scene 3: Buy'am sell'am in the market conversation in Pidgin English***

seller 1: Excuse me, you have started selling *mimbo* (alcohol) in this our section!

seller 2: Mind your business. What, is it your problem?!

seller 3: What is all this disturbance. Can one not do one's business in peace?!

seller 2: The market is bad these days. One is not selling again as usual.

*A customer comes and inspects some of the goods.*

buyer: What do these women sell there?

*The sellers all call for the customer.*

buyer: What is this?

seller 2: Palm wine.

buyer: What do you mean?

seller 2: *Matango* (sweet palm wine).

buyer: Oh, *matango*.

seller 2: Would you like to taste it?  
buyer: No, don't worry. I don't drink *matango*.  
seller 1: Come and buy my own item.  
buyer: I don't buy anything which is close to *matango*.

*While the customer is arguing and picks up some bananas to buy, the white lady comes with her assistant. They are filming in the market and she is teaching her assistant how to do the correct filming.*

white lady: Let me show you how to film something correctly. This is an interesting scene in the market. We will film it and show our people. Do you see that man, he wants to buy. You see this button, it is the zoom of the camera, like this you zoom in and out, have you understood?  
seller 3: What is this lady doing! What is she trying to do?  
seller 2: No, I don't want it!  
seller 1: This is TV. She is filming us in TV.

*While seller 1 is very happy about it and smiles into the camera, seller 3 and seller 2 hide their faces.*

seller 3: Why does she want to do that?  
seller 2: I don't want it. She will surely want to take us to *mami wata* (water spirit).  
seller 3: She surely wants to sell us to *nyongo* (zombie witchcraft). We are not going to allow that!  
white lady talking to her assistant: What is the problem, what are they arguing?  
assistant: They are saying that we will take them to a secret society, *nyongo*. Let's better go.  
white lady: What is this all about?! I am sorry, we better go.

*The white lady and her assistant apologise to them.  
The sellers continue to argue.*

seller 1: You see, now she has gone. People will surely see us in America. If you don't want that, you should better go.  
seller 2: In that case I better leave. You did not even want me to sell alongside with you people!

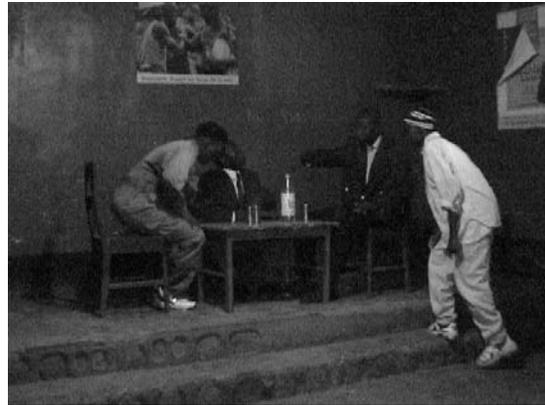
*Seller 2 packs her things and goes away.  
Seller 1 and 3 call her back, but she has already gone.*

seller 1: Wicked woman, go away! They want to show your image in America and you don't even like it!

*Seller 1 also packs her things and leaves. Seller 2 follows with seller 4 who has not said anything in the whole matter.*



Shehu, Azumi, Bebi Halima, TalatuYusufa, Liliale



Djingui, Kimbah Stanley, Shehu, Yaya

***Scene 4: in the bar  
conversation in Pidgin English***

*The Mayor sits at the table, waiting for the Brigade Commandant (BC) and the Divisional Officer (DO) to come for their break. He calls the bar man to bring the drinks. The Brigade Commandant comes in.*

Mayor: Commandant!

BC: Monsieur le Mayor! How are you and how is everything ?

*The Divisional Officer enters and greets everybody before taking a seat.*

BC: Monsieur le sous-préfect !

Mayor: Where is that sales man? Bring us drinks you fool!

BC: Something is worrying me. Since the white lady came, she has never come to see me.

DO: Don't worry me about that white man woman. Give me drinks!

BC: She is in my jurisdiction! Me, as a commandant! Since that lady came, she is going about taking photographs and doing other things. She hasn't got any permit!

DO: Do you think you can challenge me? I am the one who is supposed to sign the permit.

BC: We are the ones to check the permit.

DO: If I don't give the permit, you will look for what to check?

BC: Mayor, it appears that the DO has taken something from that white man woman!

Mayor: I have heard of that already. I don't hide anything. I will tell you direct, I am in office.

*They all engage in an argument. In the meantime, Haruna comes in with a paper from the white lady to see the DO.*

Haruna: The white lady has sent me to give you this paper to be signed.

DO: Don't worry me with this now. This is not my office, we are on break now.

BC: I will lock her up. She must stay in the cell, whether she is white or not.

Mayor: I don't want anybody who is disturbing the peace in my town, the peace of my councillors.

DO: Please, Lord Mayor, excuse me. Just give me a second.

*Haruna goes out.*

Mayor: A Yaoundé man who can be considered an outsider comes to my town and does his work well (*referring to the Brigade Commandant*), whereas you, as a son of the soil, don't do the right thing (*referring to the DO coming from a neighbouring village*). Do you think I can support you, because you are the DO? What is the DO!?

Mayor, *now talking to the Brigade Commandant*: He has taken money, but to sign the papers, he doesn't want to sign them.

BC: My problem is that I will catch that lady today.

DO: You are too mouthy! What can you really do? There is nothing you people can do.

*The DO goes out.*

BC: Because he is the DO, he thinks that he can do anything. Who is he?! Mayor, the whole story is that the DO has something fishy doing without our knowledge. It seems that the white lady has brought a huge sum of money and he does not want to tell us. Since I am a gendarme officer, I will arrest that woman and lock her in my house. After locking her in my house for three days, I will then lock her in your own house.

Mayor: I don't support that idea! Lock her in the cell and not in your house! Is your house a cell?

BC: The thing is that my cell has got no section for women. Besides, now, that she has called for the DO and they are presently discussing about something I should go there and find out.

Mayor: I can see that you are struggling to cause a problem between the DO and that lady, so that you should interfere. Is that your plan? I don't want to be involved in anything troubling the DO.

BC: Let me go and see what they are up to.

*The Brigade Commandant leaves. The Mayor struggles to call the sales man to pay the bill.*

Mayor: Manager! Where is he? What is my bill?

Sales man: 11.000.

Mayor: What?! 11.000 francs! I will soon take my salary and ...

*Mayor leaves.*

**The end.**

**Actors:**

*Scene 1:*

*fon*

*nji*

*nchinda*

white lady

assistant

Bah Jerome

Shehu Usmanu Ali

Ibrahim Agha

Michaela Pelican

Haruna Kadiri

*Scene 2:*  
sarkin Hausawa  
mallam Garga  
alhaji  
pullo  
white lady  
assistant

Dauda Ma'aji  
Kimbah Stanley  
Shehu Usmanu Ali  
Abubakar Ahmadu  
Michaela Pelican  
Haruna Kadiri

*Scene 3:*  
seller 1  
seller 2  
seller 3  
seller 4  
white lady  
assistant

Bebi Halima  
Liliane Marouajo  
Talatu Yusufa  
Azumi  
Michaela Pelican  
Haruna Kadiri

*Scene 4:*  
Mayor  
Brigade Commandant  
Divisional Officer  
salesman  
assistant

Shehu Usmanu Ali  
Jingi Mohamadu  
Kimbah Stanley  
Yaya Salifu  
Haruna Kadiri



team member in action (Abubakar Ahmadu)

### **3. GENERAL RESPONSE BY THE AUDIENCE NOTED DURING THE FILM SHOW**

- *public response and social integration:*
  - Neighbours whispered at each other to point out interesting scenes.
  - Non-Muslims were equally interested in the Muslim programme on Friday.
  - Individual men were interested in the Muslim women's programme on Friday morning, passing by and inquiring what was going on.
  - Children and Mbororo girls were afraid to enter the Holy War on Friday afternoon. They took the chance to watch the film through the window.
  - The Fon of Misaje was also interested in what was going on the market square on Saturday. He observed the happenings from the window of his palace, but he could not attend because of his position.



Fon Richard Chefon

- *response to individuals featuring:*
  - People generally tried to identify the persons they saw in the films. They were not always able to identify them easily, especially if they resembled someone else
  - Spectators immediately reacted to seeing individuals who had died in the meantime. They were reminded of them and felt sorry, but valued the film the more, because it gave them the opportunity to remember the person of late.
  - Viewers enjoyed scenes with persons who know to make fun or to act.
- *response to projection's setting:*
  - People generally tried to identify the places, backgrounds and the occasions depicted.
- *response to language:*
  - People appreciated mostly films/sequences in their own language or at least in a language they could understand.
  - People reacted to actors or individuals who refused to answer in the language they are expected to use.
- *response to content of the film:*
  - Some Hausa women directly reacted to blessings given in the film (e.g. when calling the name of a baby).
  - Women enjoyed the songs of the women's groups they belong to.
  - The audience enjoyed dancing sequences, especially by good dancers or popular people.

- Hausa people easily identified ‘country dances’, which were generally appreciated and admired.
  - Mbororo girls and boys point out that they like the Grassfielders’ dances and that they might be able to identify them, but that they are not able to dance them, only their own dance: everybody with his own culture.
  - Men and youths were interested in watching the marriage at both Adamu’s and Bala Musa’s compound, since they normally do not have the chance to observe it, as it is a women-only event.
  - Youth and children were very interested in the Mbororo youth dance at Suaibu’s compound. No one, not even any Mbororo elder complained about showing the dance; maybe because I asked for their pardon in advance and those who did not want to see it, left before
  - People reacted with mixed feelings, especially non-Muslims, to Jao’s claim that failing to make a child naming ceremony identifies you with a bad or poor person.
- *requests by the audience:*
    - Viewers advised each other not to disturb but to pay attention instead
    - Individuals asked the organisers to keep the children under control so that they can better concentrate
    - There were repeated requests to show the lake Nyos documentary.



#### 4. TEAM INTERNAL EVALUATION ON DAILY BASIS

##### *Evaluation of day I: Friday, 26/10/2001*

<b>DAY I</b>	<b>successes/strengths</b>	<b>failures/weaknesses</b>	<b>proposals</b>
Team level	<ul style="list-style-type: none"> <li>• good team cooperation and commitment</li> <li>• intuitive / flexible arrangements</li> <li>• everything went out well</li> </ul>	<ul style="list-style-type: none"> <li>• no team briefing this morning</li> <li>• frequent changes of programme</li> <li>• underestimation of work load</li> <li>• no proper assignment of team members concerning their duties (job description)</li> <li>• some of the team members were missing in action because of hunger</li> <li>• Jerome completely missing in action</li> <li>• undermining team opinion by individuals</li> <li>• no arrangements for food for team members</li> <li>• no break time to relax or eat</li> <li>• failures in timing</li> <li>• failure of sitting arrangement for women</li> <li>• undermining prayer time by starting late (concerning women's programme in the morning)</li> <li>• duration of each presentation was not announced to the audience</li> <li>• money palaver (entrance fee and tapes to be sold) coming in at the wrong time</li> </ul>	<ul style="list-style-type: none"> <li>• regular team briefing in the morning and evaluation in the evening</li> <li>• once the programme is discussed and agreed upon, we have to stick to it, changes only if circumstances warrant</li> <li>• all team members should be present and fulfil their duties (job description)</li> <li>• Jerome to be enrolled anew and informed about his responsibilities</li> <li>• decisions should be taken in agreement with all team members</li> <li>• food arrangements have to be made in advance</li> <li>• timing has to be set and respected</li> <li>• prayer times should be respected</li> <li>• audience should be informed about the length of the films and not only the content</li> <li>• money palaver has to be discussed and agreed upon: entrance fee Sunday 100FCFA (adults)/50 FCFA (children), Gala Night 200 FCFA</li> <li>• public announcement of programme from Nji Ignatius' place on Saturday early afternoon</li> <li>• animation before start to show the films, e.g. park boys (the armies), choreographic dance organised by Buba</li> </ul>
technical level (quality of films & equipment)	<ul style="list-style-type: none"> <li>• tapes were well edited</li> <li>• audio-visual set was in good condition</li> <li>• microphones were very useful</li> </ul>	<ul style="list-style-type: none"> <li>• transport of equipment not well organised</li> <li>• problems with the use of microphones</li> <li>• part of one film was not clear and the operator was missing to fix the sequence</li> </ul>	<ul style="list-style-type: none"> <li>• transport has to be arranged in advance</li> <li>• setting the colours before starting the film show</li> <li>• get extension cable and florescent lamp from Nkambe</li> <li>• buy an exercise book to cut tickets on Sunday</li> </ul>
audience level	<ul style="list-style-type: none"> <li>• good attendance (especially by men)</li> <li>• heterogeneous audience (Muslim and</li> </ul>	<ul style="list-style-type: none"> <li>• disturbance from children</li> <li>• analysis of films shown did not work out</li> </ul>	<ul style="list-style-type: none"> <li>• children should stay only in the extension part of Holy War on Sunday</li> </ul>

	Non-Muslim) <ul style="list-style-type: none"> <li>elderly and young women sitting together (including in-laws)</li> <li>respect of age/generations</li> <li>animation before start by the women (dancing to gumba)</li> <li>audience was interested and excited / moved, no early going out</li> <li>guiding through the films in several languages</li> </ul>	<ul style="list-style-type: none"> <li>complaints of people who did not get a personal invitation</li> </ul>	<ul style="list-style-type: none"> <li>analysis of films should be preceded through animation by one of the team members, individuals should be picked out of the audience and ask to comment / evaluate the film show</li> </ul>
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**Revised programme for Saturday, 27/10/2001:**

- 8 – 10 am preparations for drama to be presented at the Gala Night (story line and rehearsals)
- 1 pm start of announcements from Ignatius' place
- 3 pm setting of equipment in front of council office (market square), Sheikh has to be contacted!
- 3 pm animation with music and musical film (dombolo) from Djingui (responsibility: Godfrey)
- 3:45 pm introduction and rundown of film show (content and timing)
- 4 pm start of film show:
  - o Islamic School (drama): brightness has to be considered (45 min.)
  - o Misaje market documentary (1 :10 min.)
  - o African marriage (drama) : sound has to be considered (45 min.)
- analysis of films
- 7 pm handing over to Islamic Youth for their marriage celebration of Mallam Musa Sulei (Ardo) and Mallama Rashida Musa

**Evaluation of day II: Saturday, 27/10/2001**

<b>DAY II</b>	<b>successes/strengths</b>	<b>failures/weaknesses</b>	<b>proposals</b>
team level	<ul style="list-style-type: none"> <li>story line of drama for Gala Night has been created</li> <li>announcements were successfully made during the day from Ignatius' place</li> <li>moderation by Ignatius, supported by Godfrey, went on well</li> <li>location of the side (in front of council office) was good</li> <li>food has been provided for</li> </ul>	<ul style="list-style-type: none"> <li>rehearsals of drama for Gala Night was not achieved</li> <li>late start, but not too bad (4:30 instead of sharp 4:00pm)</li> <li>time wasted in organising the sitting arrangement</li> <li>for the self-introduction Bebi failed to present herself</li> <li>due to other commitments not the whole team could be present for the evaluation of day II</li> </ul>	<ul style="list-style-type: none"> <li>story line for drama has been drawn, actors have been informed, rehearsals are scheduled for Sunday early morning</li> <li>Sunday sitting arrangements have to be planned well after the experience of the past two days; hall might even be too small to contain all people interested, since many people have mentioned their interest especially in the lake Nyos documentary</li> </ul>

	<ul style="list-style-type: none"> <li>• all team members were conscious of their duty/assignments of the day</li> <li>• control of the crowd managed</li> </ul>		
technical level (quality of films and equipment)	<ul style="list-style-type: none"> <li>• market documentary was much more interesting to the people, because the images were bright and it concerned people they recognised</li> </ul>	<ul style="list-style-type: none"> <li>• content of the first film not bad, but because of the poor image quality people were distracted. Many people did not come with the intention of listening to any message but to see bright images. Therefore many people left about 15 min. after the start of the first film</li> <li>• the market documentary was too long and some of the interviews were not meaningful. The first part of the film was of poor sound quality. For a professional filming there should have been an overview of the market maybe filmed from Tailor Ndi's house. Also, the interviews should have been separated from the filming so as to avoid long, boring sequences only focusing on the interview partners (e.g. in Nji Ignatius' store, in the shah house)</li> </ul>	<ul style="list-style-type: none"> <li>• for another time, better start with the market documentary than the poor quality drama so as to attract the people's attention</li> <li>• In order to present the Islamic School drama successfully to an audience, the drama would have to be replayed and filmed under accurate light conditions</li> <li>• for a more professional filming, interviews should be separated from images</li> <li>• tape has to be prepared as a present for the outgoing DO, Wirsiy John Ngalim</li> </ul>
audience level	<ul style="list-style-type: none"> <li>• heterogeneous audience</li> <li>• much interest in the market documentary, especially when people well known are featuring or when a familiar language is used</li> <li>• much interest in the drama about land ownership presented by SIDO FORUM</li> <li>• good commentaries made at the end of each film by Dr. Ngu and Mr Nkenda Simon, Deputy Mayor</li> </ul>	<ul style="list-style-type: none"> <li>• children disturbing (unavoidable)</li> </ul>	

**Revised programme for Sunday, 28/10/2001:**

- drama group meets from 7 am to rehearse the scenes
- entire team meets at 12 am to get set and integrate unforeseen issues
- benches have to be arranged for from the Presbyterian church and individuals, Ignatius and Jerome have been assigned
- Godfrey is responsible for designing the seating arrangement for the film presentation and the Gala Night
- Ignatius has been assigned to take care of the tickets
- Bebi has been asked to prepare food for the team
- start of programme at 2 pm, start of film presentation latest at 3 pm:
  - o national events (1:30 min.)

- lake Nyos documentary (45 min.)
- lake Nyos drama (45 min.)
- installation of new DO Etah Mbokaya Ashu (50 min.)
- end of programme latest at 7 pm
- start of Gala Night between 8 and 8:30 pm
- music will be arranged/provided for by Godfrey and Buba.
- Michaela has to provide enough money for entertainment of distinguished guests

**Evaluation of day III: Sunday, 28/10/2001**

<b>DAY III</b>	<b>successes/strengths</b>	<b>failures/weaknesses</b>	<b>proposals</b>
team level	<ul style="list-style-type: none"> <li>● team spirit worked out well although there were differing opinions at time, mediation was successful</li> <li>● gate fee helped to control the population</li> </ul>	<ul style="list-style-type: none"> <li>● deliberate undermining of team opinion by individuals (concerning the drama)</li> <li>● delayed start of afternoon programme, but not too bad</li> <li>● Jerome was at times impolite and too strict when taking the gate token</li> <li>● Ignatius was double occupied and had to attend another meeting in the afternoon</li> <li>● delay of start of Gala Night because of general delay and drama practice</li> <li>● drama was prompted and arrangements were not made well in advance</li> <li>● Holy War was the wrong place for rehearsals in the evening (people watching through the window)</li> <li>● poor drama rehearsals</li> <li>● actors did not manage their roles and costumes</li> <li>● Godfrey had to carry out three functions: selling drinks, master of ceremonies, disk jockey</li> <li>● Buba was involved as actor and camera-man at the same time for the Gala Night</li> <li>● no budget to run the whole organisation</li> </ul>	<ul style="list-style-type: none"> <li>● time consciousness</li> <li>● for another time, reminder of the Sunday programme by reading of programme in church services again and also broadcasting programme by a car moving round the town</li> <li>● for another time, augmentation of gate fee</li> <li>● live drama should either have been prepared well in advance or been left out completely to avoid any disturbance of the programme (solely Gala Night)</li> <li>● contact the invited guests again to ensure their attendance</li> </ul>
technical level (quality of films and equipment)	<ul style="list-style-type: none"> <li>● projections were of good quality and very interesting to the audience</li> <li>● TV was in an elevated position which enabled the audience to watch the films less disturbed by people passing</li> <li>● DO appreciated quality of equipment</li> </ul>	<ul style="list-style-type: none"> <li>● video tapes not in place</li> <li>● audio tapes for Gala Night not in place</li> </ul>	<ul style="list-style-type: none"> <li>● video and audio tapes should be arranged in advance</li> <li>● supplementary appliances (e.g. amplifier)</li> </ul>

audience level	<ul style="list-style-type: none"> <li>• many people attended the video show in the afternoon with great interest</li> <li>• heterogeneous audience, everybody's attention was attracted by the screen</li> <li>• minute of silence for late Mr Ngobe</li> <li>• Mrs Ngobe's presence and comments were very encouraging</li> <li>• good feedback from the audience</li> <li>• no disturbances during the Gala Night</li> <li>• drama was successfully presented and appreciated by the audience, especially the DO and the doctor, although preparations started late, actors had to be replaced and rehearsals were poor</li> <li>• Misaje has the potential for good actors (e.g. Djingui, Shehu, King Jobe)</li> <li>• DO Mr Wirsy John Ngalim and Doctor Ernest Ngu responded to the invitation although they were addressed late</li> </ul>	<ul style="list-style-type: none"> <li>• Holy War is too small to host the population</li> <li>• married Hausa-women could not attend the film show because of the environment and the presence of their husbands although they would have been interested</li> <li>• long break between end of film show and start of Gala Night had the result that many people who were interested initially, finally left and went to bed</li> <li>• low attendance</li> <li>• not all drinks could be sold</li> <li>• most invited guests did not come</li> <li>• DO and Doctor Ngu were already sleeping when Michaela and Bebi went to call for them</li> <li>• people were not interested in seeing a drama live on stage but more in the video projections</li> </ul>	<ul style="list-style-type: none"> <li>• since Holy War is a commercial place and quite small, the town council should make an attempt to build a town or community hall, contacting NGOs working in this domain requesting for support</li> </ul>
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**General observations:**

*a) positive aspects:*

- team members concentrated their personal efforts into organising the occasion
- everybody was committed and efforts were made to come to agreements by all team members
- team members participated out of philanthropic aim to disseminate information and educate the population
- team members got a lot of learning and experience in the audio-visual domain by organising the film festival
- equipment was of good quality and in very good condition

*b) negative aspects:*

- the workload and expenditures linked to the organisation of the Misaje film festival has been underestimated by the team which resulted in the fact that there was no co-ordinator assigned and no budget designed
- people, including team members, passed carelessly in front of the screen disturbing the audience
- insufficient time consciousness

## **5. FINANCIAL REPORT**

### *1) Expenditures*

<b>person</b>	<b>items</b>	<b>amount</b>
Buba Ahmadu	fuel for generator	10.000
	fuel for bike	9.000
	repairs of generator	16.000
Haruna Kadiri	fuel for generator	3.000
	food for team members	5.000
Mfume Godfrey	drugs	2.000
	rent of hall	8.000
Bah Jerome	clearing the compound	2.000
Nji Ignatius	ink for stamp pad	1.000
Bebi Halima	food for team members	7.000
Michaela Pelican	5 video tapes	12.500
	photocopies	2.500
	food for team members	5.000
	transport of equipment Misaje	1.000
	transport of equipment Nkambe-Misaje-Nkambe	13.000
	advertisement fee, market office	1.000
	drinks for team members and actors	11.000
	rim of paper	3.500
	report (photocopies, binding etc.)	20.000
	miscellaneous	2.500
<b>Total</b>		<b>135.000</b>

### *2) Income*

<b>day</b>	<b>Number and price</b>	<b>amount</b>
Film show 28/10/01	51 tickets for 50 FCFA/each for gate token	2.550 FCFA
	134 tickets for 100 FCFA/each for gate token	13.400 FCFA
Gala night 28/10/01	33 tickets for 200 FCFA/each for gate token	6.500 FCFA
<b>Total</b>		<b>22.450 FCFA</b>

### *3) Compensation for involvement and assistance*

<b>person</b>	<b>post</b>	<b>amount</b>	<b>signatures</b>
Michaela Aisha	organising team member	Turned down	
Buba Ahmadou	organising team member	Turned down	
Nfume Godfrey	organising team member (including compensation for helpers)	12.450 FCFA	
Nji Ignatius	organising team member	10.000 FCFA	
Haruna Kadiri	organising team member	10.000 FCFA	
Bebi Halima Sarki	organising team member	10.000 FCFA	
Bah Jerome	assistant	5.000 FCFA	
<b>Total</b>		<b>47.450 FCFA</b>	

**4) Total expenditures: 135.000 + 47.450 – 22.450 = 160.000 FCFA**

## **6. LESSONS LEARNED FROM THE REALISATION OF MISAJE FILM FESTIVAL**

Brain storming session attended by Abubakar Ahmadu, Michaela Pelican, and Ngeh Jonathan (01/11/2001)

### *Team management:*

- you must know well the people you are working with
- when preparing a film festival you must be careful with assertive people
- in the course of generating a programme for the film festival you must be categorical, frequent changes causing a lot of disturbances and misunderstandings should be avoided
- all team members need to make known their objectives
- clear deliberations of functions, need for co-ordinator without imposing any hierarchy
- in taking up responsibility for your assignments, don't give chance to anyone to take over your function which will only cause confusion and problems
- patience is absolutely necessary in team management and interaction with the public
- mediation is necessary to avoid conflict

### *Organisational aspects:*

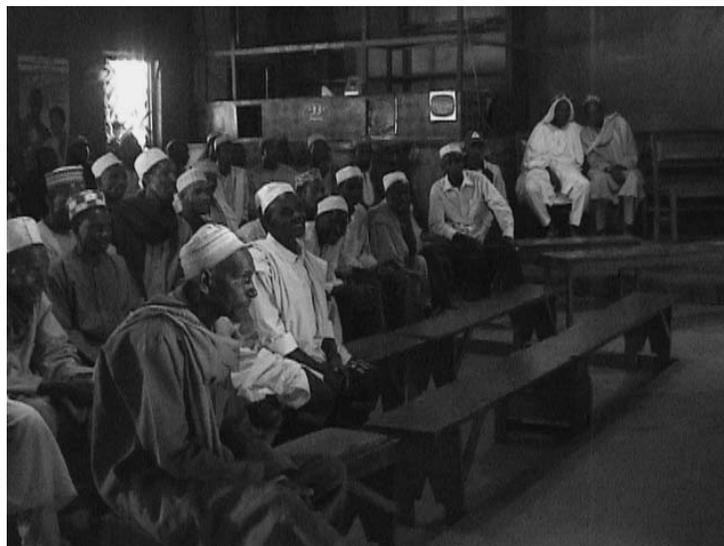
- workload should not be underestimated
- you have to prepare materially and financially in advance (programme, budget, video tapes etc.), i.e. sustainability of carrying out a film festival depends on your planning
- public relations (acquaintances) is a tool to mobilise resource persons and general assistance
- first priority in choice of films/documentaries: the audience's taste has to be taken into consideration
- time consciousness
- A certain amount of flexibility is appropriate and helpful



*Mfume Godfrey*

*Audience's feedback:*

- The audience was heterogeneous in terms of ethnic background, age and gender.
- There was a tendency of children and youths to be overrepresented.
- There was generally positive feedback to films presented
- The audience was more interested in clear pictures than messages.
- Spectators enjoyed to watch themselves or people they are close to.
- The language diversity in the productions reflects the reality in Misaje of communication being limited.
- The audience enjoyed the fact that the films are produced in Misaje, which is a new experience and gives them the impression of development: Misaje is no longer a village, but a town.
- The audience appreciated especially the documentary of Lake Nyos. Due to the fact that many never had the opportunity to visit the lake personally, they at least felt that they had seen the lake now through the film.
- Muslim women explained, they never actually knew that they were filmed and only realised it when seeing themselves. They felt happy and proud that, although they do not have the means, their images will go abroad and therefore they will be there.
- Muslim women expressed a feeling of empowerment. They no longer feared to be filmed and to talk openly.
- People also asked about the reactions of the audience when these films were shown in Germany.
- Some of the films left the audience with open questions (e.g. the drama on the creation of lake Nyos) of which the outcome is unpredictable.
- Participants in the drama productions compared themselves to renowned international actors. They also expressed their pride that their images will be shown all over.
- Individuals who were able to express themselves in public were mostly members of the educated elite.
- More feedback should be expected from personal conversation
- The Gala Night caused confusion because of admission fee, late start and late ending (mothers had to chase their children)
- Many people showed interest in the rehearsals of the live role-play in the Holy War and watched us through the windows.
- There were frequent requests to show some of the films again, especially the Lake Nyos documentary, or to leave a copy of the video cassettes in Misaje.



## **7. FINAL REMARKS BY TEAM MEMBERS**

*Nji Ignatius Muluhtekwi:*

Thank you very much. I just want to appreciate all the efforts that have been put into this venture. Everything has come to pass successfully. I want to congratulate everyone of us for active participation, and also to encourage us by saying that the small token which we have received from Aishatu (Michaela) should not be looked upon as compensation but just as a word of encouragement. We can not expect to have everything we need in this kind of venture. But we thank God that the message has gone to the community and that will be our benefit.

I want to thank especially Mr Mfume Godfrey for his active participation, coherent approach to a lot of things, ideas which have led so much to our success. Also Mr Buba from Nkambe. We expect that if we should have a show like this again, it will really marvel not only the people of Misaje but of the whole Sub-Division. Once more I will like to thank Miss Michaela Pelican for this initiative. Thank you.



Nji Ignatius



Mfume Godfrey

*Mfume Godfrey:*

Apart from the team assessment of what has taken place so far, for the organisation of this film festival, I am very happy. We have sampled out the weaknesses and the achievements. I want to be specially grateful to Miss Aishatu (Michaela) Pelican. For whether by design or coincidence, in fact, being really an anthropologist. I see her really work as an anthropologist in the sense that she is doing everything possible to bring people together.

I want to be specially thankful to the fact that I knew Buba, but we were never so close. This occasion has reinforced and brought us together. From now hence, we will continue to be together in the same spirit as we were during this Film Festival.

I therefore thank all the team members heartedly for the oneness and cooperation that has led to the success of the festival. We therefore wish that you should take home this message of appreciation back to your institute. If we had the powers to qualify you, we would have done so right away. Thank you very much.

*Haruna Kadiri:*

I thank everybody who participated in this our Film Festival, especially Mr Godfrey, Buba and Ignatius. Much of the thanks goes to Michaela Pelican who has tried in managing us and in doing most of the things. That is all I can say. Thanks to everybody.



Haruna Kadiri



Abubakar Ahmadou

*Abubakar Ahmadou:*

In fact, my thanks goes to the almighty God, that is to Allah, for really giving us the strength to carry on with this festival. It has been a big learning process for me. As part of my role in the project which I am working with, which is Ballotiral, this is the same thing I have to be doing, and this is like a test for me. You know, life is a challenge, and sometimes when you are with human beings, patience is one thing. Even from the start of the festival we had some problems and difficulties on the way. But, we have really done it. Nobody believed that it would have happened like this. Although we minimised it at the beginning, by the end of the day, we all realised that it was something big. I believe that we are all learners.

I will extend my thanks to all the team especially those who were with us from the start: Mr Godfrey, Mr Ingatius, Haruna who has been keeping us very well by cooking us tea all the time, and Mr Jerome though always missing in action; and also Jonathan who has come a long way from Buea just to see that everything is fine, and he has done it. Also to Patrick who has just left us like that. I don't want to say missing in action but he has left us and has done a great part I mean even by being here; also to the out-going DO of Misaje who has had all the time to come and sit with us till the end. Thanks for the support.

Also to Michaela Pelican for her efforts and patience that she has with these 'black African trouble people'. To work with people from different backgrounds, she has really done it. I wonder if it is easy to find a European who will have this patience. Anybody can say anything to her and she just takes it like that. Maybe it is part of anthropological research. I will say thank you very much and I hope, in future, it will be more than this. Thank you.

*Michaela Pelican:*

I will like to thank everybody who has been part of this team and who has been part of the drama group, anybody who has supported this film show in any way either as an actor, someone who has been filmed or an audient and the whole population of Misaje, those who have come from far and near to witness the occasion. Those who have come from Bamenda, Nkambe and other areas of Misaje Sub-Division. Special thanks go to the DO who has supported this occasion together with the Doctor. Also all the people who have not only supported the occasion but my research which is the basis for this very occasion.

I hope that we have succeeded with this our film show because we have put a lot of efforts in it to try to disseminate the information that has been gathered to the people and I hope that the message has reached them and that everybody is full of joy and will remember this occasion. Thank you.



Michaela Pelican



Ngeh Jonathan

*Ngeh Jonathan (ironic comment):*

To me, you see the whole occasion was ... I am not very satisfied with it. I am a disgruntling man. Ever since I came here, I was hoping to get something big. Unfortunately, since I came here no bottle of beer from anybody. Nobody cares a damn about me. I left all the way from Buea to come here. Nobody really cares. I will reserve my comments for now until when you guys must have given me a bottle of something. Except for my man Buba who actually tried to mention something good about me – but Buba, you know, I will not really thank you fully because you are always coming to me and going back, but it is ok.

*Bebi Halima Sarki:*

It was very interesting! For all of us, not only me. Whoever saw the film, said the film was nice. They used to say, we are only joking. But when they came to see it before yesterday in your house, whoever came talked about it. They thought it is a lie but now they know it is true. Until some even said, next time, they will also act, they will make their own drama. I propose the Hausa women act their own drama, there is no one yet in Hausa.



Bebi Halima Sarki



Bah Jerome

*Bah Jerome:*

Concerning the Film Festival I feel fine. A lot of things in the films have made me to at least understand the nature of your work. When you first came, each time you asked us to do something, we did not know exactly what you are out for. We saw the trip to Lake Nyos which gave some of the people in Misaje an opportunity to see the lake on TV. Most of the people who don't know about your work, it has made them to understand that you are here for your research and they see everything, they understand it. The dramas were equally good. When I used to see dramas on screen I was not able to follow up or understand how they were

produced. But now, that I have been one of the actors and through your efforts of teaching us, we are really happy because we understand how to make drama now. We used to watch films, especially the Nigerian films without understanding. But now we know how the planning is done, filming and acting, and so we better understand the films.

I thank you very much for your efforts and also the introductions you have given to the general public so that they can follow up. Many of the elders, the learned people, and many other people understand what you are doing here. We really hope that you remain one of the persons who will be remembered in Misaje for life through your films and pictures which we have. Also through the good research which you have done here. Nobody has ever carried out a research in this area the very way you have done. Thank you very much and I hope that you will succeed in your studies. So that also for us who will stay behind the name of Misaje will grow.

*Copies of the video cassettes have been handed to Mohamadu Ali Jingi, the owner of the Misaje Video Club, so as to enable the population of Misaje to continue enjoying the projections shown during the Misaje Film Festival, 26-28/10/2001 and to remember the occasion.*

