

# THE CONSTITUTION

## I- PREAMBLE

Audio-Visual Art or Motion Pictures stakeholders in Cameroon recognize their load of responsibility to the public because of the high degree of trust placed on them by the latter, in the handling of audio-visual art or motion pictures which not only contribute to global entertainment, but which have considerable influence in the life of a nation and the global community.

Hence, they know that audio-visual art or motion pictures within its own field of entertainment may be directly responsible for spiritual or moral progress, for higher types of social life, and for much correct thinking.

At a time stakeholders of the audio-visual art or motion pictures and the public feel the need for professionalism, meaningful show and entertainment business development, the formulation and advancement of some genres unique to the Cameroon film industry and the desire to understand movie genre – target audience relationship to boost or bridge the gap between production stakeholders, financiers and the market, they realize the necessity and opportunity of subscribing to a Code to govern the production of audio-visual art works or motion pictures.

On their part, the Audio –Visual Art or Motion Pictures stakeholders in Cameroon ask from the public and from public leaders a sympathetic understanding of their purposes, problems and a spirit of cooperation that will allow them the freedom and opportunity necessary to carry this 7<sup>th</sup> art to an even higher level of wholesome entertainment for all (Cameroon, Africa and the world.)

- (i) The words and expressions used in the Republic of Cameroon Law on co-operative societies of Law No 92/006 of 14<sup>th</sup> August 1992 and its Decree of application No 92/455/PM of 23<sup>rd</sup> November 1992 have been defined in this document.
- (ii) The expressions and words used in this document shall have meanings as assigned below:
  - (a) “The Law No 92/006 of 14<sup>th</sup> August 1992 “Organ” shall refer to the collectivity of Audio-Visual art / Motion Picture stakeholders-The Cameroon Film Industry.
  - (b) The keeping, uniform and impartial interpretation and application of this instrument shall be the sole responsibility of the Committee in charge of legal issues (also known as the Production Code Administration) at the Board of Directors.
  - (c) This constitution shall be a harmonized version of the constitutions of the various syndicates or guilds that make up the Cameroon Film industry and shall in no way jeopardize the autonomy of any of these guilds.

## II- OBJECTIVES AND MISSION

### a) Objectives

- (i) To provide an elastic Production Code to Cameroonian Audio-Visual and/or Motion Picture stakeholders, which shall be attractive enough for them to willingly adopt and use as a working guide to their creative processes.

- (ii) To ensure, protect and defend the creative rights of the Audio-Visual or Motion Picture stakeholders, limiting illicit consumption, exploration and exploitation of either their products and/or their varying creative skills.
  - (iii) To create business encounters with potential Financiers (Nationally and Internationally) facilitating investment on the Audio-Visual Art or Motion Pictures.
  - (iv) To open up potential platforms for Producers to pitch their projects.
  - (v) To build a culture which encourages and facilitates the distribution and marketing of Audio-Visual art / Motion Picture products and skills:
    - Industry Manual and Media Press Kit tradition
    - Audio-Visual art / Motion Picture Review and Criticism
    - Talent Reward and Awards
  - (vi) To provide a Production Code that will check, improve and restore the disappearing Afro-Racine Moral Values especially of Cameroon- Africa in miniature.
  - (vii) To meaningfully involve in solidarity actions with vulnerable film stakeholders and mediate to resolve, plead, argue or defend their course in case of a rising socio-political, economic and religious tension, that may pop up from an audio-visual form or working style which of course must have toed the line of the designated Production Code.
  - (viii) To lay down rules pertaining to the conditions rendering a movie stakeholder illegible to become a board member and the stipulated quality required to duly represent the Cameroon Film Industry.
  - (ix) Improve on government cinematographic policies through continuous networking and collaboration and not political prerogatives.
  - (x) Within its internal rules and regulations, it shall set up a functional unit that shall study and propose ways through which Audio-visual Art/Motion Picture stakeholders shall be enforced to produce quality movies and films given laid down professional standards, and control their production and release for the interest of all.
- b) Mission
- Showcase the uniqueness and potentials of Cameroon, and to make the Audio Visual Art// Motion Pictures an efficient socio-economic reformation tool through collaboration, professionalism, creativity and productivity.

## II NOMENCLATURE

- a) The “collectivity” or “organ” or “Confederation” of the Audio Visual Art/Motion Picture stakeholders shall be called the “Cameroon Film Industry”
- b) It shall have as acronym, CFI
- c) The motto of the Confederation shall be.....
- d) Its head office shall be situated at Bamenda, Buea or Yaoundé of the Republic of Cameroon depending on the place of residence of its chairman.
- e) Its area of jurisdiction shall include the ten Regions of the Republic of Cameroon.

## III. MEMBERSHIP AND ORGANIGRAM

Membership as used here is defined under two categories; at the level of the guilds and at the level of the Board of Directors.

## a) GUILDS

All the guilds or syndicates brought together shall constitute the General assembly (GA) which is the highest decision-making body of the industry. It shall hold on the convocation of the Chairman of the Board of directors after it has been duly agreed to by at least a 2/3 majority of the Board of Directors. Members constituting the General Assembly must have paid at least 50 percent of their dues to their respective guilds qualifying them as full members and must be in possession of their badges.

The GA brings together members of the BOD, honorary members who shall assist in the GA as advisers or facilitators without any voting rights, and members of guilds who have paid all dues entitling them to a badge of that particular guild.

2 delegates each of support organizations and institutions.

The GA shall be presided over by the Board chair or by the Minister of culture or his/her representative or a Secretary General voted by a simple majority of the members present.

The legal committee of the BOD or a lawyer shall register all resolutions taken at the GA.

If any elections shall take place, 2 representatives from the representative organizations or institutions shall monitor and supervise the elections but shall exercise neither suggestion nor voting rights.

The ordinary Session of the General Assembly shall hold at least once a year to evaluate the work of the BOD and a follow up of decisions at the last session.

Its venue, time and date shall be made known using the widest publicity media possible.

The GA shall examine the previous running of the affairs of the industry and shall make further suggestions pertaining to mandate renovations of the BOD, which renovation shall not be done more than twice.

The Extra Ordinary Session of the General Assembly shall have a special agenda of the day and shall hold at the convocation of the chairman of the BOD and such decision must have been reached at by at least a 2/3 majority of the BOD, given;

-Account must have been approved by an accredited accountant.

-Financial records drawn up by CFI's treasurer and external auditors.

-The credit situation of the CFI duly confirmed by the finance clerk.

-An inventory of materials, stocks, equipment and data base of membership.

-The draft budget for the new financial year drawn up in by the BOD.

Invitations for an extra Ordinary GA must have reached the members at least two weeks before the holding date.

The absence of any member at any of the sessions must be communicated to the Secretary General of the BOD and in the case of a transfer of a right to vote, this shall be communicated to the Secretary General of the BOD at least 7 days before the assembly in both cases.

Members can be represented by a duly signed proxy and counter signed by the President of the Guild to which the member belongs.

The assembly shall hold with at least 2/3 of the members present failure to which it shall be reconvened not lesser than 10 days at the same venue and with the same agenda, but not more than 2 weeks after such failure. Any decision arrived at after this deadline shall be applicable with /without a 2/3 majority.

NB; The GA is the ultimate authority under the law of the CFI and its decisions shall be binding on all members be them absent or not.

i) The following guilds have been identified within the Cameroon Film Industry; Writers, Producers, Distributors, Directors, Actors, and Technicians.

ii) Provisions are made

iii) Guilds are specialized units of the CFI that oversee only the particular running and wellbeing of that specialized unit to which they belong and also assist the CFI through representatives into its Board of Directors in realizing its objectives.

iv) All Guilds shall have representatives into the Board of Directors of the CFI who shall serve as a liaison between the latter and the former.

v) The Guilds are a mirror of the CFI at all levels. Its members are patriots, donors, volunteers and sympathizers who have voluntarily accepted to pay membership dues and all other required contributions for the running of the CFI.

NB The Guilds are autonomous but have accepted to collaborate with each other in a Confederation; the CFI.

### **ATTRIBUTES OF GUILDS**

- Create specialized clubs nationally maybe in other groups or schools and coordinate their activities
- Contributes to the National support fund; CODEVF Cameroon for the financing of projects
- The National president of any specialized GUILD upon the advice of its National executive, sanction and put to an end the function of one or either of their representatives at the Board of Directors of the CFI for misbehavior or disrespect of the text of application upon the issue of two warning letters.

### **b) THE BOARD OF DIRECTORS**

i) The Board of Directors shall consist of 17 persons and not more.

ii) It shall compose two representatives from each recognized guild or syndicate and 3 representatives from the Diaspora.

iii) The representative at the Diaspora shall at the same time act as coordinator and must inform and be informed of all CFI activities in and out of Cameroon.

iv) Shall establish and insure policy concerning all film stakeholders

v) Shall serve as forerunners, ground testers, lobbyist / partnership seekers and advocates of growth for the Cameroon Film Industry.

vi) Shall encourage the Cameroonian public, elites, liable personnel such as economic operators, all possible investors, other unidentified stakeholders, Cameroon's Administration and the diplomatic corps, the media and sister industries of various nations to symbiotically relate with the CFI.

vii) Shall in case of any grant / support (moral, financial or material) received in the name of the CFI channel it to the rightful quarters and ensure this grant / support is rightfully used for the intended purpose.

viii) Shall respond to donations, kind gestures or aid granted to the CFI by providing feedback reports and publishing information on the type of grant on the CFI website.

ix) Shall publish and inform on any type symbiotic partnership with the placement of significant logos on the CFI website, spelling out possible exchange services type of benefits from the partnership.

- x) Shall within its sessions, vote in the case of difficulty in arriving at conclusions.
- xi) Shall hold at least every quarterly on the convocation of the Chairperson, the Vice Chairperson or the Secretary General with members informed by invitation at least 7 days in advance or by impromptu in case of an emergency.
- xii) The election of the Board shall be done at the Organization's Ordinary General Assembly.
- xiii) The term of office of the board shall be three years renewable once.
- xiv) Shall duly represent the various guilds and serve their interest most closely, acting and implementing accordingly the decisions of the confederation of film makers and stakeholders of the Cameroon Film Industry.
- xv) Shall forward and circulating quarterly reports on the latest development in the betterment of the industry to the various guilds, and a yearly report to competent authorities including the Ministries of Arts and Culture, Tourism, Labor and External Relations etc.
- xvi) Shall create a symbiotic relationship with the multiple target audiences of the Cameroonian public, Africa and the entire Globe, by assuring acquisition, critical scrutiny and presentation of audio-visual content.
- xvii) Shall create income generating ideas for the day to day running of the CFI.
- xviii) Shall solicit for training workshops and training material for relevant sectors of filmmaking within the CFI from benevolent donors and funders.
- xix) Shall constitutes a disciplinary council for the various guilds if need arises.  
Shall in turn be checked and audited by an impromptu committee  
Shall approve, attest and or support any filmmaker / screen artist with a recommendation letter drafted for the individual/groups of persons by the Secretary General, and signed by the Chairperson, based on membership and active participation in the industry after quick verifications.  
A copy of the signed recommendation letter must be filed for the purpose of future verification and records.  
Do grant writing and search for development funds, training and workshop grants and prepare a running budget for the smooth operation of the board.  
Plan and prepare an agenda for the general Assembly.
- xx) Produce and distribute a quarterly newsletter for the activities of the CFI through a communication department set for this purpose.
- xxi) In collaboration with High Level Partners and a team of filmic experts, shall create a film fund called the **Cameroon Motion Pictures Fund (CMPF)** that shall launch calls for proposals at all levels of filmmaking from pre-production to post production, granting these funds twice a year.
- xxii) In further collaboration with High Level Partners and a team of filmic experts, shall create a **Film Mart** called the **Cameroon Film Mart (CFM)** that shall serve as a platform or a common ground for Producers, Investors, Distributors and Marketers, which shall place calls for project proposals once in a year, and offer opportunities to persons whose projects have been selected to have pitching sessions with investors, in the presence of a jury made up of highly qualified professionals in the field.
- xxiii) The Person to Chair the Board of Directors shall be elected from amongst board members by board members, donated to serve the interest of the Cameroon Film Industry by various autonomous guilds.

- xxiv) Any co-opted member shall with strong reasons be presented to the confederation of guilds called the General Assembly, be passed a vote of non confidence by the members of the board for incompetence or other reason(s) and such reasons communicated to the General Assembly, and shall not take decisions and make engagement without approval by at least a 2/3 majority of the Board members..

N/B the Board of Directors shall meet at least once every four months following a calendar at the head office or any other place that might be deemed necessary. Transport and attendance allowance shall be borne for such to all members present.

### **1. ELIGIBILITY**

A candidate for the Board of Directors is eligible if:

- i) He or she is a fully registered member of a representative guild
- ii) He or she has at least three years of experience in the industry, with a verifiable high-standing track record and proves that he/she is conversant with the business of movie making and its parlance.
- iii) General Business / Administrative experience and good reputation in handling novel issues may be the only major criteria demanded of Board Members co-opted to play the role of Advisers.
- iv) The Board Chairperson must have fulfilled point (ii) above to first of all become a Board Member, and is voted into office by the board to play the role of a rapporteur.

### **2. INELIGIBILITY**

A candidate for the Board of Directors is ineligible if:

- i) He or she is not a fully registered member of representative guild or if he/she is suspended from the said guild for justifiable reasons.
- ii) He or she has less than three years of experience in the industry, and has no verifiable high-standing track record and proves of being conversant with the business of movie making and its parlance.
- iii) He or she dies or becomes of unsound mind.
- iv) He or she is convicted of any offence involving dishonesty or is sentenced to imprisonment.
- v) He or she is removed from office by the guild or syndicate s/he represents.
- vi) He or she fails without reasonable cause to attend three consecutive BOD meetings.

### **VACANCY**

In case of a vacancy, the Board shall approach by written notification to the guild whose member is absent to propose and present an eligible person to fill the said vacancy.

### **VOTES**

- a) Each member of the Board of Directors shall have one vote, but no member shall vote on any matter relating to him or her personally. The Chairman shall have a casting vote.
- b) Voting shall be secret ballot or by a show of hand.
- c) Decisions of the General Assembly shall be taken by absolute majority of votes cast. In the case of a split vote, the Chairman shall have a casting vote.
- d) The right to vote shall be subject to membership. A member who is unable to attend may authorize another member to represent him or her by a signed proxy. The proxy may not have more than two votes including his or her own, he shall also have in possession the membership card of the absent member and the written powers authorizing such representation.
- e) No member of the Board shall have him/herself represented. Decisions shall be passed by a simple majority of members present.

#### **IV) SOURCES OF FINANCE**

-Honorary members, support committees, products of the activities of members, Collywood celebrations and manifestations.

-Aids, Government funding and subventions, partners and Non Governmental Associations.

-Joint film projects. Money raised from such projects can be loaned out to members or production houses for their projects and these loans shall be repaid with some little interest after a deadline agreed upon by the BOD.

-A credit union account shall be opened and the Chairman, Secretary General and treasurer shall be signatories to the account with the approval of the BOD and such approval must have been manifested in a manner agreed by at least 2/3 of the BOD.

-All production and distribution houses in Cameroon shall pay 2% of their production budget for every project carried out into CODEVF-The Project/Censor committee of the BOD. This committee shall also deliberate on applications and confirm projects for sponsoring.

#### **DISPOSITIONS OF CODEVF**

Motivated by Government policy to promote Tourism, Cinema and the cultural values of Cameroon, CODEVF CAMEROON is a special support fund for the financing of Collywood projects. The fund is a product of the contributions and support from members of support committees, aids, contributions from honorary members, fruits of cultural manifestation fairs as well as economic ventures of the CFI and subventions from other institutions as Government units, donor bodies, partners etc.

This fund is managed by representatives of specialized guilds/syndicates in the BOD of the CFI (Censor Committee) under the banner of "Collywood"

It functions like a credit cooperative. Its functional text shall be adopted at a GA meeting and a committee appointed to monitor and oversee transparency.

CODEVF shall grant loans to members under their specialized guilds and/or the guild itself standing as benefactors to carry out income generating activities promoting Cameroonian cinema, which shall be supervised by the National CODEVF COMMITTEE until the end of its execution. Guarantee shall be visible in that other film stakeholders be

it directly or indirectly shall benefit from such loans which shall be justified beyond all reasonable doubt in the project layout documents for loan clearance.

In moments of financial need, CODEVF can apply to other financial institutions for definite projects, which in a way can guarantee an income for payback as well as profit for the organization. Upon the acknowledgement of its members/status, it shall submit projects for funding to NGOs or other governmental institutions which can generate revenue to support CFI projects as well as training, expedition, residence and service charges.

Every CFI member who benefits from the fund shall practically become a member of the Support Committee of his/ her region of residence/origin. He shall from time to time assist the functioning of CFI activities in that region of residence or origin.

All BOD members of the CFI shall participate in an evaluation meeting of the CFI at least one month before the GA

#### V) PAYMENTS

The members of the BOD shall serve gratuitously, provided the group shall reimburse their out-of-pocket expenses and may earn an allowance by way of compensation or reimbursement for the time most to their other businesses. However,

- i) Members of the BOD may on request obtain the reimbursement of special expenses incurred in the exercise of their duties and in particular, those involving official travel and residence allowances which have been duly verified and accounted for. They shall also be entitled to attendance allowances and as the case may be, bonuses if the financial situation of the organization may permit.
- ii) Such reimbursements and allowance shall be granted within the limits of an approved amount and in accordance with the rates initially fixed for such financial year by the Annual GA
- iii) Members who hold other posts of responsibility in the organization, shall not be entitled to double reimbursement of expenses incurred during official travel and residence.
- iv) All payments within the CFI shall be borne or only through the CFI bank account and/or a signed cheque bearing CFI's seal as well as through petty pay-outs and collections by the treasurer or Financial Secretary.
- v) All payments made must be covered by a receipt.

#### VI) OTHER DISPOSITIONS

- A) Accounts shall be kept by way of the traditional account system.
- B) The CFI may eventually run a co-operative financial institution for the betterment of its members and the realization of its objectives.
- C) Rules for the safe custody of cash shall be laid down by the BOD in accordance with the law and decree.
- D) Surpluses shall be disposed of by the following ways:
  - a) At the end of the financial year, the net surplus for the previous year shall be ascertained after making provisions for depreciation at 75% and 25% per year or vehicles, 5% for building and also making a provision for interest due on loans received.
  - b) The net surplus shall be appropriated as follows:-
    - i) At least 15% shall be credited to the reserved funds and 5% to CODEVF.

- ii) Patronage bonus may be paid to senior officials and certain employees.
  - iii) Sums may be allocated into the insurance fund or any other special fund approved by the law.
  - iv) Provisions may be made for anticipated expenditure.
  - c) The proposed appropriation shall not be carried until approval has been received from the BOD and the GA.
- E) Reserved funds shall belong to the CFI as a whole and no member shall be entitled to any share of them.
- i) It shall be paid into the special account of the CFI and may not be used for investments or transactions considered necessary without the approval of the BOD.
  - ii) CODEVF funds may also be used in the education of members and the training of staff as well as charity in keeping with a program approved by the BOD.

**F) SPLITTING, MERGING, DISOLUTION AND LIQUIDATION**

In the case of a split: This will be determined by the organization's volume of business and after application, approval by the BOD and finally the GA

In case of a merge: The organization may join another for the purpose of improving on its viability and again, this must be sanctioned by the BOD and then the GA

In the case of dissolution: This organization can be dissolved by the BOD, with the confirmation of the GA and next, a liquidator will be called up to dispose of the organization in accordance with the law in force.

**G) INVESTMENTS**

This shall be done by way of:

- i) The purchase of land,
- ii) Materials needed,
- iii) Cultural promotion and Education,
- iv) Organization's accessories and
- v) Constructions of various sorts.

All such investments must appear in the budget estimates of the organization.

**H) DRAFT BUDGET**

This shall be submitted for approval by the BOD and subsequently the GA.

**I) CONTRAVENTION**

Without prejudice to more severe penalties where applicable, any person proven beyond all reasonable doubt to have contravened any of the laid down principles shall without exception be subject to penalties as laid down by Section R-370 of the Penal Code. This constitution is no respecter of persons and shall apply to all members both at home and abroad.

**J) CONSTITUTIONAL AMENDMENTS**

Any amendments to the Constitution may be adopted by the affirmative vote of 2/3s of the members of the GA at any duly held meeting whereof the members

had been notified at least 15 days before the holding of the said GA and such notice containing the proposed amendment(s).  
No amendments of the Constitution shall be effective unless approved of in writing by the BOD.

**PART II**  
**(PRODUCTION CODE)**

**WORKING GUIDE FOR AUDIO VISUAL ARTS/MOTION PICTURES  
STAKEHOLDERS (GUILDS/SYNDICATES)**

**3. GENERAL PRINCIPLES**

- a. All pictures shall be made in respect of the moral standards of those who watch it. Hence the audience shall not be influenced to empathize with crime, wrongdoing, evil or sin.
- b. Healthy social values, subject only to the requirements of drama and entertainment, shall be presented.
- c. Natural or human laws shall not be misrepresented, nor shall sympathy be created for its violation.

**Particular Applications**

**I- Production Aesthetics / Visual Style, Film Genre, Film Form, and Quality Control**

Despite the natural call for freedom exercised in the creation of works of the seventh art, a rating and quality control team shall be constituted from:

- i. Identified professional film critics,
- ii. competent stakeholders versed with
  - a. the parlance or technical jargon of the profession,
  - b. production aesthetics / visual styles,
  - c. film genre
  - d. film form
- iii. Identified distributors or potential distributors.

Each audio-visual artist or filmmaker is expected to be conscious of aesthetics/ visual style, genre and form of their audio-visual works/films and a related target audience.

## **II-Managing sensitive social and political subjects in Audio-Visual Art / Motion Pictures production.**

Audio-Visual Art / Motion Pictures made in Cameroon dealing with the following subjects must be rated in accordance to the age group of its target audience and must be provided guidance for watching.

### **A. Crimes Against the Law**

Methods of crime even if explicitly presented, even if the committers are made to seemingly go away with them shall carry lessons of immediate or long term consequences and repercussions.

- i. Murder (brutal killings, revenge and mercy killings)
- ii. Theft (Scamming, smuggling, piracy, robbery, safe-cracking etc.), Arson, Use of firearms and explosives
- iii. Drug abuse and trafficking
- iv. Kidnapping

Stories on the kidnapping or illegal abduction of children are acceptable under the Code only when

- (a) the subject is handled with restraint and discretion and avoids details, gruesomeness and undue horror
- (b) the child is returned unharmed.

### **B. Brutality**

Excessive and inhuman acts of cruelty and brutality shall be checked, advised to provide guidance before granted release visas depending on the target audience. This includes all detailed and protracted presentation of:

- i. Physical Violence (including sexual violence like rape)
- ii. Torture
- iii. Abuse

### **C. Sex**

The sanctity of the institution of marriage and the home shall be upheld with restraint and care exercised in presentations dealing with sex aberrations.

Pictures shall not infer that low forms of sex relationship are the accepted or common thing.

1. Adultery and illicit sex, sometimes necessary plot material, must not be explicitly treated or justified, or presented attractively.
2. Scenes of passion
  - (a) These should not be introduced except where they are definitely essential to the plot.
  - (b) Audio-visual presentation of excessive and lustful kissing, lustful embraces, suggestive postures and gestures shall be checked to ensure that it does not contribute in any way to a moral decadence.
  - (c) In general, passion should be treated in such manner as not to stimulate the lower and baser emotions.
3. Seduction or rape

- (a) These should never be more than suggested, and then only when essential for the plot. They must never be shown by explicit method.
  - (b) They are never the proper subject for comedy
4. Sex perversion or any inference to it including;
    - i. Intercourse
    - ii. nudity
    - iii. Suggestive dresses/ costumes and dancing,
 presented in audio-visual art works or motion picture images, shall be scrutinized in accordance with the norms of the Cameroonian moral and social standards.
  5. The subject of abortion shall never be made to look attractive, more than suggested, and when referred to shall be condemned. It must never be treated lightly, or made the subject of comedy. Abortion images shall not be allowed to be presented explicitly, but allowed to be expressed by inference or indirect audio-visual presentation.
  6. Sex hygiene and venereal diseases are not proper subjects for theatrical motion pictures.
  7. Scenes of actual childbirth, in fact or in silhouette, are never to be presented.
  8. Reenacted scenes of childbirth shall be presented in films to a defined range of age groups with restraint and care, invoking parental guidance.
  9. Children's sex organs are never to be exposed. This provision shall not apply to infants.

**D. Vulgarly**

The treatment of low, disgusting, unpleasant, though not necessarily evil, subjects should be guided always by the dictates of good taste and a proper regard for the sensibilities of the audience.

Foul and obscene languages, vulgar expressions, insolent words and phrases shall be used with care and restraint by audio-visual artists / motion picture producers to avoid a possible attractiveness of the use of these languages, expressions, words and phrases to a potentially vulnerable target audience.

**E. Obscenity**

Obscenity in word, gesture, reference, song, and joke or by suggestion (even when likely to be understood only by part of the audience) shall be checked and controlled.

**F. Xenophobia / Discrimination**

Audio-visual / motion pictures dealing with subjects such as xenophobia and all forms of discrimination, partially or wholly presented therein, shall be checked in order to ensure a non-promotion of these practices or tendencies or attempts to make them seem right or justified.

## **G. Drug addiction / trafficking**

Drug addiction or the illicit traffic in addiction-producing drugs shall not be allowed if the portrayal:

(a) Encourages, stimulates, justify the use of such drugs, highlights temporary attractive effects, its profits.

(b) Involves kids who appear to consciously use or traffic in drugs.

## **H. Profanity**

Pointed profanity (including), and every other profane or vulgar expression, however used, are subject to scrutiny and control.

(1) Restraint shall be exercised by the Production Code Administration on the use of words and phrases in audio-visual art forms / motion pictures including, but not limited to, the following:

- i. Alley cat (applied to a woman);
- ii. bat (applied to a woman);
- iii. broad (applied to a woman);
- iv. hot (applied to a woman);
- v. Bronx cheer (the sound);
- vi. chippie; cocotte;
- vii. God, Lord, Jesus, Christ (unless used reverently);
- viii. slut (applied to a woman)
- ix. whore;
- x. nuts (except when meaning crazy);
- xi. SOB.; son-of-a;
- xii. damn; hell (excepting when the use shall be essential and required for portrayal, in proper historical context of any scene or dialogue based upon historical fact or folklore, or for the presentation in proper literary context of a Biblical, or other religious quotation, or a quotation from a literary work provided that no such use shall be permitted which is intrinsically objectionable or offends good taste).

(2) The following words and phrases shall invariably be checked by political censor boards:

- i. Anglo
- ii. Frog
- iii. "Ya Mami"
- iv. "Ya lass"
- v. "Fuck You" or related phrases and expressions
- vi. Christian, Jew, Muslim (used as an insult)
- vii. Bum
- viii. Bloody
- ix. "Cissy" or "Sissy"
- x. Gigolo
- xi. Punk

(3) The following words and phrases are obviously offensive to funders/ funding bodies, patrons of motion pictures in foreign countries and, therefore, should be omitted:

- i. Chink (Chinese)
- ii. Dago (Italian)
- iii. Frog (French)
- iv. Greaser (Mexico and Central America)
- v. Hunkie (Hungarian)
- vi. Kike (U.S. and England)
- vii. Nigger

## **XI. Titles**

The following Title types shall be prevented, advised to be changed and or allowed to be used with caution with respect to its probable effect on the moral standards or social security standards / religious and political affiliations of the target audience:

- 1. Sensational, indecent, or obscene titles.
- 2. Titles which suggest or are currently associated in the public mind with material, characters, or occupations unsuitable for the screen.
- 3. Titles which are otherwise objectionable, which violate any other clause of this code.

## **XII. Repellent Subjects**

The following subjects must be treated within the careful limits of good taste.

- 1. Actual hangings or electrocutions as legal punishments for crime.
- 2. Third-degree methods.
- 3. Brutality and possible gruesomeness.
- 4. Branding of people or animals.
- 5. Apparent cruelty to children or animals.
- 6. The sale of women, or a woman selling her virtue.
- 7. Surgical operations.

## **Reasons Supporting Preamble of Code**

- I- Theatrical audio-visual arts / motion pictures, that is, pictures intended for the theatre as distinct from pictures intended for homes, churches, schools, lecture halls, educational movements, social reform movements, etc., are primarily to be regarded as entertainment.
- The Production Code Administration (PCA) duly representing various Guilds and other film stakeholders of Cameroon do recognize the importance of entertainment and its value in rebuilding the bodies and souls of human beings.
- The PCA recognizes and acknowledges that entertainment can be of a character either HELPFUL or HARMFUL to the human race, and in consequence has clearly distinguished between:
  - (a) Entertainment which tends to improve the race, or at least to re-create and rebuild human beings exhausted with the realities of life; and
  - (b) Entertainment which tends to degrade human beings, or to lower their standards of life and living.

Hence the Moral importance of entertainment is something which has been universally recognized. It enters intimately into the lives of men and women and affects them closely; it occupies their minds and affections during leisure hours; and ultimately touches the whole of their lives. A man may be judged by his standard of entertainment as easily as by the standard of his work.

- Correct entertainment raises the whole standard of a nation.
- Wrong entertainment lowers the whole living conditions and moral ideals of a race.

*Note the following examples:*

- i. *Healthy reactions to wholesome sports, football (Soccer), golf; as opposed to the unhealthy reactions to sports like cockfighting, bullfighting, bear baiting, etc.*
- ii. *The effect on ancient nations of gladiatorial combats, the obscene plays of Roman times, etc.*

II- Audio-visual arts / Motion pictures are very important as art. Though a new art, possibly a combination art, it has the same object as the other arts, the presentation of human thought, emotion, and experience, in terms of an appeal to the soul through the senses.

Here, as in entertainment, Art enters intimately into the lives of human beings.

- Art can be morally good, lifting men to higher levels. This has been done through good music, great painting, authentic fiction, poetry, drama.
- Art can be morally evil in its effects. This is the case clearly enough with unclean art, indecent books, suggestive drama. The effect on the lives of men and women is obvious.

*N/B: It has often been argued that art in itself is unmoral, neither good nor bad. This is perhaps true of the **thing product** of some person's mind, and the intention of that mind was either good or bad morally when it produced the thing. Besides, the thing has its **effect** upon those who come into contact with it. In both these ways, this is, as a product of a mind and as the cause of definite effects, it has a deep moral significance and an unmistakable moral quality.*

Therefore **Audio-visual arts / Motion pictures**, which are the most popular art forms for the masses, have their moral quality from the intention of the minds which produce them and from their effects on the moral lives and reactions of their audiences. This gives them a most important moral quality.

1. They reproduce the morality of the men who use the pictures as a medium for the expression of their idea and ideals.
2. They affect the moral standards of those who, through the screen, take in these ideas and ideals. In the case of audio-visual / motion pictures which in an incredibly short period has become the art of the multitudes, this effect may be particularly emphasized because no art has so quick and so widespread an appeal to the masses. It

III- Audio-visual art / motion picture, because of its importance as entertainment and because of the trust placed in it by a global audience, has special moral obligations:

- A. Music has its grades for different classes; so has literature and drama. Hence Audio-visual art / motion picture, merging the fundamental appeals of looking at a picture and listening to a story quickly reach out and at once charm every class of society, mature, immature, developed, underdeveloped, law abiding and criminal.
- B. By reason of the mobility of a film and the ease of picture distribution, and because of the possibility of mass broadcast or mass production of formats like DVDs etc., this art form penetrates places unreached by other forms of art.
- C. Because of these two facts, it is difficult to produce films intended for only certain classes of people.  
The exhibitor's theatres are built for the masses, for the cultivated and the rude, the mature and the immature, the self-respecting and the criminal. Films, unlike books and music, can with difficulty be confined to certain selected groups.
- D. The latitude given to film material cannot, in consequence, be as wide as the latitude given to book material. In addition:
- (a) A book describes; a film vividly presents. One presents on a cold page; the other by apparently living people.
  - (b) A book reaches the mind through words merely; a film reaches the eyes and ears through the reproduction of actual events.
  - (c) The reaction of a reader to a book depends largely on the keenness of the reader's imagination; the reaction to a film depends on the vividness of presentation.  
Hence many things which might be described or presented in a book could not possibly be presented in a film.
- E. This is also true when comparing the film with the newspaper.
- (a) Newspapers present by description, films by actual presentation.
  - (b) Newspapers are after the fact and present things as having taken place; the film gives the events in the process of enactment and with apparent reality of life.
- F. Everything possible in a play is not possible in a film:
- (a) Because of the large audience of the film, and its consequential mixed character.  
Psychologically it can be verified that, the larger the audience, the lower the moral mass resistance to suggestion.
  - (b) Because through light, enlargement of character, presentation, scenic emphasis, etc., the screen story is brought closer to the audience than the play.
  - (c) The enthusiasm for and interest in the film actors and actresses, developed beyond anything of the sort in history, makes the audience largely sympathetic toward the characters they portray and the stories in which they figure. Hence the audience is more ready to confuse actor and actress and the characters they portray, and it is

more receptive of the emotions and ideals presented by their favorite stars.

- G. Small communities, remote from sophistication and from the hardening process which often takes place in the ethical and moral standards of groups in large cities, are easily and readily reached by any sort of film.
- H. The grandeur of mass settings, large action, spectacular features, etc., affect and arouses more intensely the emotional side of the audience. In general, the mobility, popularity, accessibility, emotional appeal, vividness, straightforward presentation of fact in the film make for more intimate contact with a larger audience and for greater emotional appeal. Hence there is a reason for the larger moral responsibilities of the audio-visual art / motion pictures.

### **Reasons Underlying the General Principles**

- I- No picture shall be produced which will lower the moral standards of those who see it. Hence the sympathy of the audience should never be thrown to the side of the crime, wrong-doing, evil or sin.

This is done:

- (1) -When evil is made to appear attractive or alluring, and good is made to appear unattractive.
- (2)- When the sympathy of the audience is thrown on the side of crime, wrong-doing, evil, sin.

The same thing is true of a film that would throw sympathy against goodness, honor, innocence, purity, or honesty.

*N/B: Sympathy with a person who sins is not the same as sympathy with the sin or crime of which he is guilty. Hence;*

- We may feel sorry for the plight of the murderer or even understand the circumstances which led him to his crime.
- We may not feel sympathy with the wrong which he has done.

The presentation of evil is often essential for art or fiction or drama. This in itself is not wrong provided:

- a. That evil is not presented attractively. Even if later in the film the evil is condemned or punished, it must not be allowed to appear so nice-looking that the audience's emotions are drawn to desire or approve so strongly that later the condemnation is forgotten and only the apparent joy of the sin
- b. That throughout, the audience feels sure that evil is wrong and good is right.

- II- Correct standards of life shall, as far as possible, be presented.

A wide knowledge of life and of living is made possible through the film. When right standards are consistently presented, the motion picture exercises the most powerful influences.

- It builds character,
- develops right ideals,
- inculcates correct principles, and all these in attractive story form.

*N/B: If motion pictures consistently hold up for admiration high types of characters and present stories that will affect lives for the better, they can become the most powerful natural force for the improvement of mankind.*

III- Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation.

- By natural law is understood the law which is written in the hearts of all mankind, the great underlying principles of right and justice dictated by conscience.
- By human law is understood the law written by civilized nations.
  1. The presentation of crimes against the law is often necessary for the carrying out of the plot. But the presentation must not throw sympathy with the crime as against the law nor with the criminal as against those who punish him.
  2. The courts of the land should not be presented as unjust. This does not mean that a single court may not be represented as unjust, much less as a single court official must not be presented this way. But the court system of the country must not suffer as a result of this presentation.

### **Reasons Underlying Particular Applications**

I- Sin and evil enter into the story of human beings and hence in themselves are valid dramatic material.

II- In the use of this material, it must be distinguished between sin which repels by its very nature, and sins which often attract.

- a. In the first class come ;
  - i. -murder,
  - ii. -most theft,
  - iii. -many legal crimes,
  - iv. -lying,
  - v. -hypocrisy,
  - vi. -cruelty, etc.

*N/B: The first class needs less care in treatment, as sins and crimes of this class are naturally unattractive. The audience instinctively condemns all such and is repelled.*

*Hence the important objective must be to avoid the **hardening** of the audience, especially of those who are **young** and **impressionable**, to the thought and fact of crime. People can become accustomed even to murder, cruelty, brutality, and repellent crimes, if these are too frequently repeated.*

- b. In the second class come;
  - i. -sex sins,
  - ii. -sins and crimes of apparent heroism, such as
    - banditry,
    - daring thefts,
    - leadership in evil,
    - organized crime,
    - revenge, etc.

*N/B: The second class needs great care in handling, as the response of human nature to their appeal is obvious. This is treated more fully below.*

III- A careful distinction can be made between films intended for general distribution, and films intended for use in theatres restricted to a limited audience. Themes and plots quite appropriate for the latter would be altogether out of place and dangerous in the former.

*N/B: The practice of using a general theatre and limiting its patronage during the showing of a certain film to "Adults Only" is not completely satisfactory and is only partially effective.*

However, more mature minds may easily understand and accept without harm subject matter in plots which do younger people positive harm.

Hence: If there should be created a special type of theatre, catering exclusively to an adult audience for plays of this character (plays with problem themes, difficult discussions and more mature treatment) it would seem to afford an outlet, which does not now exist, for pictures unsuitable for general distribution but permissible for exhibitions to a restricted audience.

### **I. Crimes Against the Law**

The treatment of crimes against the law must not:

1. Teach methods of crime.
2. Inspire potential criminals with a desire for imitation.
3. Make criminals seem heroic and justified.
  - Revenge in modern times shall not be justified. In lands and ages of less developed civilization and moral principles, revenge may sometimes be presented. This would be the case especially in places where no law exists to cover the crime because of which revenge is committed.
  - Because of its evil consequences, the drug traffic should not be justified in any form. The existence of the trade should be cautiously brought to the attention of audiences in ways that will render the practice dangerous, unattractive and punishable by law.
  - The use of liquor should never be excessively presented. In scenes from Cameroonian life, the requirements of plot and proper portrayal alone justify its use. And in this case, it should be shown with restraint.

### **II. Sex**

Out of regard for the sanctity of marriage and the home, the triangle, that is, the love of a third party for one already married, needs careful handling. The treatment should not throw sympathy against marriage as an institution.

Scenes of passion must be treated with an honest acknowledgement of human nature and its normal reactions. Many scenes cannot be presented without arousing dangerous emotions on the part of the immature, the young, or the criminal classes.

Even within the limits of pure love, certain facts have been universally regarded by lawmakers as outside the limits of safe presentation. In the case of impure love, the love which society has always regarded as wrong and which has been banned by divine law, and are generally unacceptable in the Cameroonian or African context, the following are important:

1. Impure love must not be presented as attractive and beautiful.
2. It must not be the subject of comedy or farce, or treated as material for laughter.

3. It must not be presented in such a way as to arouse craving or melancholic curiosity on the part of the audience.
4. It must not be made to seem right and permissible.
5. In general, it must not be detailed in method and mode.

**III. Vulgarity; IV. Obscenity; V. Profanity;** hardly need further explanation than is contained in the Code.

#### **VI. Costume**

General principles:

1. The effect of nudity or semi-nudity upon the normal man or woman, and much more upon the young and upon immature persons, has been honestly recognized by all lawmakers and moralists.
2. Hence the fact that the nude or semi-nude body may be beautiful does not make its use in the films moral. For, in addition to its beauty, the effect of the nude or semi-nude body on the normal individual must be taken into consideration.
3. Nudity or semi-nudity used simply to put a "punch" into a picture comes under the head of immoral actions. It is immoral in its effect on the average audience.
4. Nudity can never be considered as absolutely necessary for the plot except in extremely scrutinize cases. Semi-nudity must not result in undue or indecent exposures.
5. Transparent or translucent materials and silhouette are frequently more suggestive than actual exposure.

#### **VII. Dances**

Dancing in general is recognized as an art and as a beautiful form of expressing human emotions.

But dances which suggest or represent sexual actions, whether performed solo or with two or more; dances intended to excite the emotional reaction of an audience violate decency and are wrong.

#### **VIII. Religion**

The reason why ministers of religion may not be comic characters or villains is simply because the attitude taken toward them may easily become the attitude taken toward religion in general. Religion is lowered in the minds of the audience because of the lowering of the audience's respect for a minister. However plots that have such issues addressed must have to at the end of the day vindicate religion by causing its laws to punish the individual minister for non-exemplary conduct.

#### **IX. Locations**

Certain places are so closely and thoroughly associated with crime, sexual life or with sexual sin that their use must be carefully limited.

#### **X. National Feelings**

The just rights, history, and feelings of Cameroon and other nations are entitled to most careful consideration and respectful treatment.

#### **XI. Titles**

As the title of a picture is the brand on that particular type of goods, it must conform to the ethical practices of all such honest business.

## **XII. Repellent Subjects**

Such subjects are occasionally necessary for the plot. Their treatment must never offend good taste nor injure the sensibilities of an audience.

### **Special Regulations on Crime in Motion Pictures**

**Resolved**, that the Board of Directors of the Cameroon Film Industry (CFI), hereby ratifies, approves, and confirms the interpretations of the Production Code, the practices there under, and the resolutions indicating and confirming such interpretations heretofore adopted by the Cameroon Film Industry (CFI), effectuating regulations relative to the treatment of crime in motion pictures, as follows:

1. Details of crime must never be shown or if it must, it must be shown with a repulsive undertone and care should be exercised at all times in discussing such details.
2. Action suggestive of wholesale slaughter of human beings, either by criminals, in conflict with police, or as between warring fractions of criminals, or in public disorders of any kind, shall be restraint.
3. There must be no suggestion, at any time, of excessive brutality, or if it must be, then there must be measures for restraint.
4. Because of the increase in the number of films in which murder is frequently committed, action showing the taking of human life, even in the mystery stories, is to be cut to the minimum. These frequent presentations of murder tend to lessen regard for the sacredness of life.
5. Suicide, as a solution of problems occurring in the development of screen drama, is to be discouraged as morally questionable and as bad theatre—unless absolutely necessary for the development of the plot. It should never be justified or glorified or used to defeat the due process of law.
6. There must be control in the display, at any time, of machine guns, sub-machine guns or other weapons generally classified as illegal weapons in the hands of gangsters, or other criminals, and there are to be no off-stage sounds of the repercussions of these guns.
7. There must be no new, unique or trick methods shown for concealing guns.
8. The flaunting of weapons by gangsters, or other criminals, will be Checked and scrutinized.
9. All discussions and dialogue on the part of gangsters regarding guns should be cut to the minimum.
10. There must be no scenes, at any time, showing law-enforcing officers dying at the hands of criminals unless such scenes are absolutely necessary to the development of the plot. This includes private detectives and guards for banks, motor trucks, etc.
11. With special reference to the crime of kidnapping—or illegal abduction—such stories are acceptable under the Code only when the kidnapping or abduction is
  - (a) not the main theme of the story;
  - (b) the kidnap of a children are presented with some restraint;
  - (c) there are no details of the crime of kidnapping;
  - (d) no profit accrues to the abductors or kidnappers; and
  - (e) where the kidnappers are punished.

It is understood, and agreed, that the word kidnapping, is intended to mean abduction, or illegal detention, in modem times, by criminals for ransom.

12. Pictures dealing with criminal activities, in which minors participate, or to which minors are related, shall not be approved if they incite demoralizing imitation on the part of youth.

13. No picture shall be approved dealing with the life of a notorious criminal of current or recent times which uses the name, nickname or alias of such notorious criminal in the film, nor shall a picture be approved if based upon the life of such a notorious criminal unless the character shown in the film be punished for crimes shown in the film as committed by him.

### **Special Resolution on Costumes**

Date and adoption of the resolution by the PCA:

**Resolved**, That the provisions of Paragraphs 1, 3 and 4 of sub-division VI of the Production Code in their application to costumes, nudity, indecent or undue exposure and dancing costumes, shall not be interpreted to exclude authentically photographed scenes photographed in a foreign land, of natives of such foreign land, showing native life, if such scenes are a necessary and integral part of a motion picture depicting exclusively such land and native life, provided that no such scenes shall be intrinsically objectionable nor made a part of any motion picture produced in any studio; and provided further that no emphasis shall be made in any scenes of the customs or garb of such natives or in the exploitation thereof.

### **Special Regulations on Cruelty to Animals**

Date and adoption of the resolution by the PCA: concerning brutality and possible gruesomeness, branding of people and animals, and apparent cruelty to children and animals based on the laws governing Human rights and the fauna and flora of Cameroon:

**Resolved**, by the Board of Directors of CFI

(1) Hereafter, In the production of motion pictures there shall be no use by the members of the Association of the contrivance or apparatus in connection with animals which is known as the "running W," nor shall any picture submitted to the Production Code Administration be approved if reasonable grounds exist for believing that use of any similar device by the producer of such picture resulted in apparent cruelty to animals; and

(2) Hereafter, In the production of motion pictures by the members of the Association such member shall, as to any picture involving the use of animals, invite on the lot during the shooting and consult with the authorized representative of the American Humane Association; and

(3) Steps shall be taken immediately by the members of the Association and by the PCA to require compliance with these resolutions which shall bear the same relationship to the sections of the Production Code quoted herein as CFI's special regulations regarding: Crime in Motion Pictures bear to the sections of the Production Code dealing therewith; and it is

**Further resolved**, That the resolutions of --/--/2013 and all other resolutions of this Board establishing its policy to prevent all cruelty to animals in the production of motion pictures and reflecting its determination to prevent any such cruelty be and the same hereby are in all respects reaffirmed.

### **Resolutions for Uniform Interpretation**

----/----/2013

1. When requested by production managers, the CFI, shall secure any facts, information or suggestions concerning the probable reception of stories or the manner in which in its opinion they may best be treated.
2. That each production manager shall submit in confidence a copy of each or any script to the PCA of the CFI. The Production Code Administration (PCA) will give the production manager for his guidance such confidential advice and suggestions as experience, research, and information indicate, designating wherein in its judgment the script departs from the provisions of the Code, or wherein from experience or knowledge it is believed that exception will be taken to the story or treatment.
3. Each production manager of a company belonging to the CFI, and any producer proposing to distribute and/or distributing his picture through the facilities of any member of the CFI, shall submit to such Production Code Administration either rushes, rough cuts or final cuts of their movie for rating. Said Production Code Administration, having seen the picture, shall inform the production manager in writing whether in its opinion the picture conforms or does not conform to the Code, stating specifically wherein either by theme, treatment, or incident, the picture violates the provisions of the Code. In such latter event, the picture shall not be released until the changes indicated by the Production Code Administration have been made; provided, however, that the production manager may appeal from such opinion of said Production Code Administration, so indicated in writing, to the Board of Directors of the CFI, whose finding shall be final, and such production manager and company shall be governed accordingly.