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FINAL REPORT ON THE AUDIO VISUAL CENTER OF SO. DE. V.A. POUT, SENEGAL

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I. INTRODUCTION

The following report is based on a period of practical experience from late March 1984 until the end of August 1984, working within the Audio Visual Center of SO.DE.V.A., located at Pout. It is intended to give an account of the facilities and capabilities, and possible improvements of the Audio Visual Center, which has received funding from the U.S.A.I.D. Cereals Project. The training program is also presented leading to observations based on this experience. Finally, video production documents prepared for "Building a Ban Ak Suuf" and "Managing a Millet Mill" show planning proceedures appropriate within the SO.DE.V.A. context.

II. Survey of Sections within the Audio Visual Center

PHOTOGRAPHIC SECTION

The photograhic section is primarily focused on providing color slide presentations. Duplicates can be photographed at CETAD, Pout, but processing of the slides occurs in commercial establishments in Dakar. Equipment has been ordered and training has been provided to permit basic black and white phtographic printing. However, at present, black and white photographs cannot be utilized in the offset printing process due to lack of line screeening material as well as lack of ideas or requests for its use.

Further short term training for the photographer, should it be considered, could provide emphasis on film and filter selection. Continued practice with black and white printing would be useful if it is coordinated with the offset printing or silkscreen process.

OFFSET PRINTING

Currently, the printing section focuses on providing literacy training material. June of this year saw the first issue of the Rural Journal written in the Wolof language. To cut costs it was printed by electronic stencil, rather than offset printing, producing a modest publication that would be worthy of and benefit from more sophisticated printing facilities. Should initiatives be developed to

produce multicolor technical agricultural manuals or flyers, the section's offset machine would be inadequate. In May, inquiry was made into the possibility of setting up a silkscreen capacity, however, the expense could not be justified as there is no serious plan to utilize this printing process, which if fully developed would require additional personnel.

GRAPHICS

One of the Audio Visual Centers more productive sections, Graphics, provides excellent illustrations, primarily, for the litteracy program, as well as gives suppport for video productions. The artist, while quite strong in illustration, would benefit from further training in design of publications. At this time through, the modest quality of publication produced does not require training in highly sophisticated design techniques.

RADIO

Due to the fact that this section works directly with Educational Radio, the radio correspondant spends little time at the Audio Visual Center. It would be recommended that copies be made of significant radio broadcasts to be placed in the center's media library. This section could also record music for use in video productions.

MAINTENANCE

This section is responsible for trouble shooting and repairing of equipment. Responsibility is also placed here to monitor the distribution and return of equipment from the studio. The two audio visual projectionists have been increasing their knowledge of the functioning of the audio visual equipment by assisting in this section.

MANAGEMENT

As was mentioned by B.I.T. consultant Catherine Derrien in 1979, the Audio Visual Center had need of a strong and dynamic coordinator. Since that time a leader has been identified who is technically competent; but, management of the Audio Visual Center in 1984 is still a weakness. This is partly due to the fact that this person continues to spend time in the production process and demonstrates an inconsistant interest in coordination, communication and administrative activities, which are urgently needed.

DISTRIBUTION/EXPLOITATION

Although thought has been given to its utilisation, audio visual support as a teaching tool for the rural population remains today ineffective for SO.DE.V.A. The problem is long term, and results from a range of reasons, from simply a lack of production due to a change of location to a lack f interest due to lack of information in use of audio visual materials. Some of these problems will naturally fade with increase in production, but, this is an area that still warrants some

concentrated effort, after the first step of identifying who should take responsibility for improving communication between SO.DE.V.A. delegations and the Audio Visual Center is taken. At this time the S.A.V. waits for the Delegations to initiate projections and production. It is obvious the current system does not work.

The Audio Visual Center has been more successful this year in attracting outside organisations who express an interest in collaborating in productions.

Reaching the rural, illiterate population by placing television in the villages has proved very successful for National Television in Niger. The Senegal National Television system is being approached as a mean of exploiting SO.DE.V.A. programs and gaining publicity; but, is less effective than in Niger in benefiting the rural population, as it is primarily located in urban centers. This gives importance to the A.V.Vans to carry programs and A.V. materials to the villages.

- The Audio Visual Vans

The two audio visual projectionists are responsible for supplying audio visual presentations at request. In July of this year two new VW vans arrived to replace those from the old Iranian/Senegal project. New projection equipment was also ordered and original plans for the vans were modified to accomodate seating for five persons.

Although unqualified to lead discussions on the audio visual material they present, the two projectionists could tape record the discussions lead by qualified leaders, as a means of evaluating effectiveness of the projections. Standardized questions for A.V. productions should be developed, evaluating correctness of and thoroughness of the information before projection, as well as its ability to communicate to its intended audience.

- The Media Library

Currently the Media Library does not appear to be utilized, acting only as a storeroom for slide series. The Media Library could take responsibility of informing other organizations, within SO.DE.V.A. and externally, of new production available. A check-in check-out system should also be developed by this section in preparation for its future utilisation.

VIDEO PRODUCTION

This section has been recently organized to use the two audio visual projectionists as part of the production crew. The photographer has also participated as cameraman. Film production has essentially been replaced by video production, due to aging film equipment and the costly film developing process. Equipment includes two Sony (Trinicon) cameras, two portable recording decks, two editing decks with editing unit, as well as portable and studio sound recording equipment. The facility and personnel are now functional in providing video programming.

SECRETARIAL SERVICE

There is no secretarial service available for the Audio Visual Center. Furthermore, as there is no photocopying machine at CETAD it is inconvenient to duplicate documents, forms etc.

III. WORK PROGRAM

A. Report on the Photographic Laboratory (March)

B. Progress Report (April-May)

C. Video Production Training Report (June-August)

On March 23 a program was defined outlining areas where assistance was needed. Present at this meeting were Aly Gueye, Director of CETAD; Malamine Savane, DIR. FO., Daour Wade, S.A.V. and Ann Sulkovsky, Consultant from Aurora Associates. Training was to be applied to production demands of the Audio Visual Center. Included in the program was: training in development and printing of black and white photographic prints as well as continued experience with the camera, and setting up a photographic laboratory. For the graphics section, design of a literacy journal, silkscreen techniques and animated design for video productions was planned. A video program would also be produced to provide production planning and editing techniques.

A. REPORT OF THE PHOTOGRAPHIC LABORATORY

During the week of March 26, 1984 through March 31, 1984 a training session was given to the SO.DE.V.A. photographer, the AV trainee from Niger and the Director of C.E.T.A.D., in basic black and white film development and printing. The following report provides a course outline of material covered. An account of the working facilities is also provided, along with suggestions to improve the functioning of the dark room and a list of essential equipment needed.

I. OUTLINE OF COURSE CONTENT FOR BASIC BLACK AND WHITE FILM DEVELOPMENT AND PRINTING

A. Effects of light on silver salts, present in photographic paper and film coatings, and effect of development process.

B. Developing film in tank.

C. The contact print.

D. Test strips.

E. Dodging and burning.

II. THE WORKING FACILITY

The photo laboratory had never been used as a dark room. The print enlarger was borrowed for the training session as the existing enlarger was missing a lens. To place film in developing tank from its container it was necessary to stoop under table in the Video Studio to find the required total darkness.

The existing developing tank was difficult to wind, damaged film and was missing a thermometer.

The enlarger worked on 220 volts and the timer on 110 volts. When synchronized, the enlarger provided insufficient lighting. When operated separately, timing became inexact and awkward when dodging or burning of print was required. The laboratory has no printing easel. The timer, requiring a voltage converter, the enlarger and temporary red light system, all operated from the same electrical outlet and blocked the path of the work area. The elec. cords of the red lamp passed dangerously close to the chemical baths. The room provided adequate darkness, although light passed through door and air conditioning vents. Film was dried in the graphic printing room giving inadequate protection against dust. There is no adequate space designed for drying prints or cutting paper. Timing of prints in chemical baths was inexact due to the lack of a clock.

III. SUGGESTIONS

A film changing bag is a convenient and inexpensive provider of total darkness when transferring film to development tank. Unless the corect lens to the existing enlarger can be obtained it will be necessary to buy a new enlarger with timer and easel. Installing a shelf above the printing and developing area would provide needed

storage space as well as support for red lamp and protection for electrical cords, which could be run to the other electrical outlet. A table could be designed to accomodate paper cutter and provide print drying shelves. A large wall clock with minute hand would make timing in chemical baths more accurate. The use of RC (resin coated) photo paper is recommended to diminish washing time and waste of water.

IV. EQUIPMENT AND MATERIAL NEEDED

1. Film Changing bag
2. Film Drying closet
3. Print Easel
4. Enlarger and timer, or timer, bulb and lens for "AHEL 6" FRANCE
5. Squeegie "12 " (essoreuse)
6. Developing tank and thermometer
7. Large wall clock w/minute hand
8. Hypo clearing agent for film
9. Film dust remover
10. Additional plastic chemical basin
11. Installation of shelves above printing and developing area
12. Table and shelves for paper cutter and printer drying.

FIGURE I.

PROPOSED ADDITION OF SHELVING

IN FILM PRINTING AND DEVELOPING AREA.

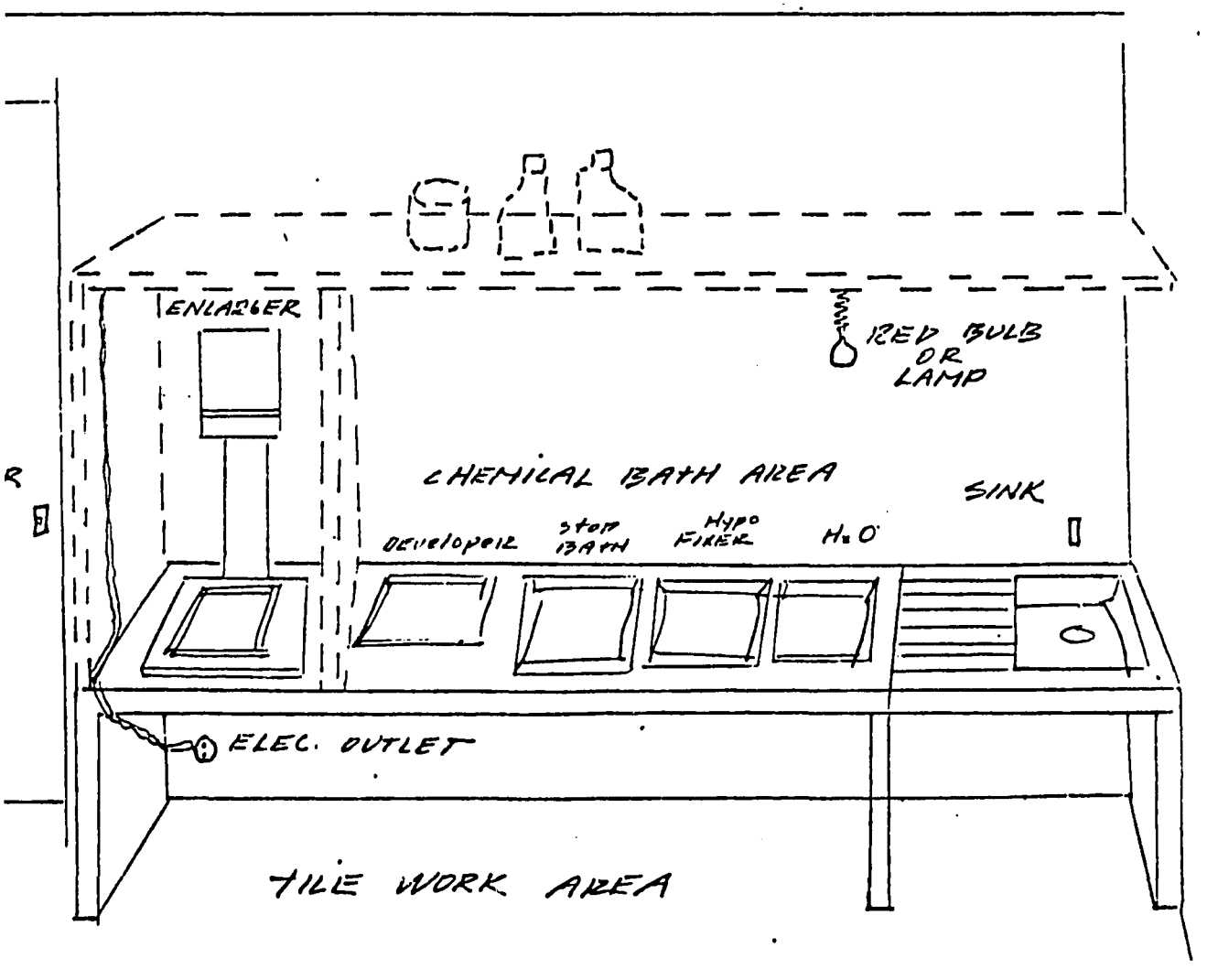
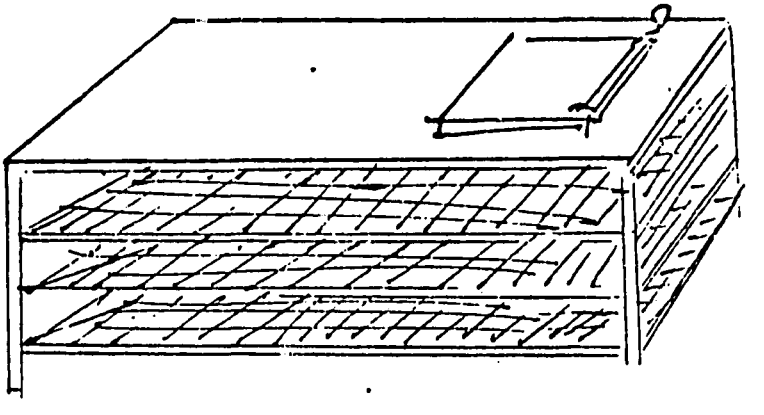


FIGURE 2.

PROPOSED TABLE WITH MESH SHELVING

FOR PRINT DRYING AND PLACEMENT OF PAPER CUTTER AND ELC. PRINT DRYER



B. PROGRESS REPORT APRIL-MAY

In April emphasis continued to be concentrated in the photographic section. Slide duplication equipment was tested and found functional. Continued experience in use of the camera culminated in a photographic tournee to the various departments of SO.DE.V.A., comparing the regions before the rainy season. Later, the same comparison would be made during the rainy season and after the rainy season.

For the month of May emphasis was placed in the graphics and printing sections. Plans were begun for the video program and information was located to finalize the equipment list. Finally, an outside organization expressed interest in collaborating with a crop protection radio dialogue and preparations began.

APRIL

The photographic tournee took place from April 17 through April 20. Departments visited were Louga, Diourbel, Kaolack and Thies. Present were Thiaw as chauffeur and Cisse the photographer.

On April 7, we met with Dr. Bathily and Mr. Diatta, who accompanied us to the following villages: Sambar, Keur Madiabel, Thionnade, Boudi Sakho, Keur Mamaer Sarr, Apices Maka, Niomre and Diet Erlou Syll. Because the minibus was the only available vehicle and unable to leave the paved route we could not approach the remote but perhaps more representative sites. In Diourbel on April 18 we met with Mr. Aw and Mr. Niang who accompanied us to the Valley de Sine in the morning. The evening we visited: Sembene, Sarene Severe, Kankane, Keur Tamsir, and Toure MBonde. As Mr. Niang provided us with his vehicle, we could approach sites removed from the paved route.

In Kaolack, on April 19 we met with Mr. Diagne at Gossas and continued to visit the following villages:

Lagane, Darou Salame, Nise, Khaye Barka, MBar, Bardad and Lagane. Delegation in Kaolack had not informed Mr. Diagne in advance of our visit. His vehicles had been given other priorities, leaving us again the minibus. Mr. Gassama of the MBour, Region of Thies accompanied us on April 20. We visited Louly, Daptior, Ngudji II, Tihandene, Ndame, Gueror and Godaguene - NDiaganiao.

The trip resulted in a series of very well framed and exposed photographs produced by the SO.DE.V.A. photographer.

MAY

The First Week in May.

A meeting was held with Marie Kane to define a subject for the video program. It was decided to concentrate on the Management of a Millet Mill, and she provided necessary documents on the subject. She also indicated Pelew Serrer could serve as a model village, and that a meeting with Babacar Sarr at Matforce would be advantageous. Mr. Sarr mentioned that the months of May and June were the most interesting for Millet Mill activities.

Required photographic equipment could not be located locally in Dakar; but was identified in catelogues at U.S.A.I.D. Ordered film projection equipment could not be identified in USAID catelogues, requiring an address to be found for sending a telex. The same problem presented itself for ordering radio and video equipment. A telex was sent for information on maintenance equipment. A visit was made to the Renault dealer in Dakar to locate a suitable Audio Visual van; but available models were not adapted to unpaved routes.

The Crop Protection Service presented a radio dialogue concerning the insect Raghuva. The Director of CETAD suggested an inquiry at the D.E.P. of SO.DE.V.A. in Dakas as to its appropriatness for SO.DE.V.A.

The Second Week in May.

A visit was made to Africa Dakar in search of information on silkscreeen material. After receiving the cost estimate Mr. Diallo, the manager believed that the expense would not be cost effective for the situation at SO.DE.V.A. As no serious plan had been developed by SO.DE.V.A. justifying the expense it was decided to postpone investment.

The rural journal was not yet ready for the graphics department.

Further inquiry was made into an audio visual vehicle. The ISUZU trooper was considered, but found not spacious enough. A VW van was the final choice. Radio equipment was identified in Dakar at Radio Africaine. Telexes were sent for information on video and film equipment after locating addresses.

The Third Week in May.

A meeting was held discussing the rural journal.

A list was presented to USAID giving complete information on equipment ordered excepting that waiting for telex responses.

A meeting was held with Roger Mendy at SO.DE.V.A. who indicated the subject of Raghuva was of interest to SO.DE.V.A.

The problem of independantly airconditioning the video studio was presented to SO.DE.V.A. direction.

The Fourth Week of May.

The Rural Journal "WAAR WI" was ready for production. Technically it was decided that hand printed copy was preferable to typewritten copy which was too small. To reduce cost it would be printed by electric stencil.

No progress could be made on a flyer for DIR. FO. as no copy had yet been developed.

The next step for the Crop Protction Service was to present a letter to the Director General of SO.DE.V.A. They finally decided to work directly with educational radio.

We had not been notified of a date for the Management training for the Millet Mill.

OBSERVATIONS

Rather than being understaffed as the Ronco evaluation mentioned, the audio visual staff is, in general, under utilized. Part of this problem has been solved by using the two projectionists as video crew. Any lack of personnel should it occur could be solved by recruiting Audio Visual trainees. The trainee from Niger, who was present from January until March, was a useful member of the Audio Visual staff. At this time no recruitment plan has been developed.

The "Commission de Communication" which held a meeting the 11th of May was a positive measure towards involving SO.DE.V.A. agents in the responsibility for Audio Visual communication, which depends upon their input.

Collaboration with outside agricultural organizations should be encouraged as they provide motivation and useful exchange towards the same objective. This is also a means of diminishing production costs, if costs are divided or productions are sold. At this time, as with recruitment of trainees, no organized plan has been developed.

If Audio Visual production is to occur information must be provided. Material than can be rewritten to adapt to audio visual communication techniques.

C. VIDEO PRODUCTION TRAINING REPORT

As indicated in the Progress Report of April-May, an initial meeting was scheduled with the D.E.P. in Thies to discuss a subject in relation to W.I.D. activities in SO.DE.V.A. It was decided to provide audio visual support for the management of a millet mill. Timing was properly planned in advance of the placement of the mills in the villages at which time the training would occur. Several telephone calls were made in May inquiring as to the date of this training. Training was being improved and we would be notified when a date was set. By the beginning of June, not having received notice of a training date, an alternative subject related to sensitizing personnel on selection of audio visual materials was chosen so as not to waste time, and planning was begun. Nevertheless, Malamine Savane preferred that priority be given to millet mill management techniques, working directly with the "monitrices". The earliest meeting that could be scheduled, due to the work schedules of the "monitrices" and slowdown of activities during Ramadan, was July 6. A visit to Pelew Serrer (the village chosen to act as a model) was organized for July 18, however, due to heavy rains the village could not be reached and the visit was postponed until July 20. The members of the village to participate in the film confirmed their availability on the mornings of July 31 - Aug. 2.

The last of these days was cancelled upon our arrival due to a death in the family of one of the participants. An alternative date could not be coordinated until August 20. Although editing had been scheduled to begin immediately, the carpenters, who had left the completion of the audio visual furniture for several months, arrived August 21 to varnish. The studio was not available until the afternoon of the 24th. The following working day the studio was scheduled for other activities, again delaying progress on the production. Image editing was completed August 29. Narration and music were finished August 31.

Results:

Those scheduled to participate in the filming were Dioum and Diouf, the two audio visual projectionists, and Cisse the photographer. Each was given a turn to operate the camera, control the cassette recorder and manage the lighting and sound, giving additional experience to the technical training they received in Febraury. As the schedules of the participants in the village were quite busy there was little time to experiment and redo scenes until they were perfect. Nevertheless, acceptable results were achieved. In general, the crew was quite enthusiastic; but, needs more time to practice with both the camera and lighting. Hopefully, time will be set aside for them to practice in the studio and grounds at Pout.

A simple technique for animating still graphics during the editing session was also tested and found workable. Elements are cut from colored paper to be placed on a solid color background during shooting. One by one the elements can be added, subtracted or changed in position. Gluing them to the paper is not needed as shooting occurs at a slight incline. This allows for felxibility in changing their positions. The limitation of this technique is that edited segments must be at least five seconds in length to insure an electronically stable image. Therefore, this technique is suitable when fairly slow motion is sufficient. Also difficulty lies in timing visual sequences of 5 to 30 secondes to synchronize with the commentary. It proved in all to be successful in illustrating rather abstract accounting principles in a visually interesting manner.

DIFFICULTIES:

Being unfamilier with the Wolof language made it difficult to control spoken aspects of the production. There was no time to review the program or make necessary modifications with the requestor.

IV. VIDEO PRODUCTION PLANNING DOCUMENTS

-"Building a Ban Ak Suuf" and

-"Managing a Millet Mill"

VIDEO PLANNING DOCUMENTS

Following is a collection of documents ilustrating planning proceedures for two SO.DE.V.A. video productions. While each production modified basic proceedures to meet requirements of the specific situation, the elements which remain constant are:

1. The Scenario - writen after reviewing available documents and interviewing persons responsible for the content of the program.
2. The Shooting Plan - groups required visual elements by location, and determines the date of shooting at each location. This permits efficient use of time and transport.
3. List of Equipment - A check list to assure all equopment is available and in working order.
4. Budget - In the SO.DE.V.A. context this focuses on transportation costs. To figure expenses for dividing production costs or selling productions, salaries, video tapes, relocation fees, equipment rental rates, payment of actors and music expenses should be added.
5. Commentary - timing should be calculated in coordination with visual sequences to assure enough visual time is alloted.
6. Editing Plan (Inventaire des Rushs) - this involves logging in of unedited scenes (Rushs) obtained during the shooting. Analysis is made of their suitability and they are designated a sequence in the final editing. During this process timing is also calculated for the duration of each plan so that an estimate can be made, in advance of actual editing, as to the final length. This is particularly important if a predetermined length must be achieved or to reduce editing time when paying for editing facilities by the hour.

"MANAGING A MILLET MILL"

SO.DE.V.A.
C.E.T.A.D.
S.A.V.

Scenario

"LA GESTION D'UN MOULIN A MIL"

"LA GESTION D'UN MOULIN A MIL"

LIEU: Pelew Serer
LANGUE: WOLOF
LA CIBLE: Les responsables de la gestion
L'OBJECTIF: Aider les monitrices a informer sur les principes et techniques de la gestion d'un moulin a mil.
MOYEN de COMMUNICATION: video

Introduction

Commentaire	Image
(music commence)	Moulin en train de moudre le mil
	Titre
(music diminuee) On peut se demander a quoi sert la gestion. Il est donc important de discuter bien l'utilite de la gestion.	Materiel de gestion (graphique)
La gestion sert a savoir a quoi a servi l'argent que l'on a pave pour faire moudre le mil	La gerante qui donne l'argent au menuier pour acheter le gasoil
Elle permet de calculer les benefices sur le mois	Le comptable qui ecrit dans son cahier

Commentaire	Image
La gestion sert aussi a decider our vont aller ces benefices "A quoi ils vont servir" (cela s'appelle affectation du profit)	Personne qui donne sa carte au menuier pour moudre son mil
Puisque l'on connait les depenses ~~et les depenses~~ et les recettes cela permet de fixer un prix plus juste (music coupee)	Page d'un cahier

Les elements constitutifs de la gestion

Commentaire	Image
Pour discuter les elements constitutifs de la gestion nous allons rendre visite aux responsables de la gestion a Pelew Serer	Plan du village
Discussion: Comment se faire la gestion?, Comment se faire la répartation des recettes (solde)?, Les differents cahiers a quoi servent-ils?, Comment fixer le prix de la mouture?, Comment se faire le choix des responsables?, Les assemblees du groupement, pourquoi?, Les amortissements, Pourquoi avez-vous choisi le systeme des cartes?	Assemblee des responsables avec monitrice

Principes de base pour la comptabilite

Commentaire	Image
Toute operation de depense est suivie de deux ecritures: Une ecriture dans le cahier de caisse indiquant la sortie d'argent de la caisse et une ecriture dans le cahier de depense indiquant le type de depense et son montant	Graphique: Caisse avec l'argent qui sort, le cahier de caisse et le cahier de depense
Toute entee d'argent dans la caisse est accompagnee d'une ecriture dans le cahier de caisse, cette fois dans le colonne recette.	Graphique: L'argent qui entre la caisse, le cahier de caisse
Toute mouvement dans le fonds de reserve est accompagne d'ecriture. Si il y a entree d'argent au fonds de reserve, il y a une ecriture dans le cahier de reserve dans la colonne "entree" et dans le cahier de caisse colonne "sortie" Dans le cas d'une sortie de fonds, il y a une ecriture dans le cahier de reserve indiquant la sortie d'argent et dans le cahier de caisse indiquant l'entree en caisse du montant correspondant.	Graphique: Cahier de reserve et l'argent qui entre, cahier de caisse et l'argent qui sort. Cahier de reserve et l'argent qui sort, cahi e de caisse et l'argent qui entre.

Principes de base pour la comptabilite

Commentaire	Image
Toute operation de depense est suivie de deux ecritures: Une ecriture dans le cahier de caisse indiquant la sortie d'argent de la caisse et une ecriture dans le cahier de depense indiquant le type de depense et son montant	Graphique: Caisse avec l'argent qui sort, le cahier de caisse et le cahier de depense
Toute entee d'argent dans la caisse est accompagnee d'une ecriture dans le cahier de caisse, cette fois dans le colonne recette.	Graphique: L'argent qui entre la caisse, le cahier de caisse .
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Commentaire	Image
Toutes les ecritures sont accompagnees d'une signature.Pour les entrees de caisse le caissier signe. Pour une sortie de caisse la personne recevant l'argent sorti signe.	Graphique: cahier de caisse et les signatures.
Pour une depense(cahier de depense) la personne realisant l'achat ou recevant le salaire (meunier) signe.	Graphique: cahier de depense et la signature
Pour une entree au fonds de reserve les responsab les qui s'occupent du compte (a l'OPT) signent.	Graphique: cahier de reserve et la signature
Pour une sortie du fonds de reserve qui va donc etre vire a la caisse c'est le caissier qui signe le cahier de reserve et le cahier de caisse	Graphique: cahier de reserve et de caisse
Toutes les depenses sont ecrites par categorie. Les achats d'huile sont note dans la partie "achat d'huile" du cahier de depenses et ainsi de suite pour les autres depenses	Graphique: cahier de depense avec categorie
On solde les comptes tous les mois. De plus on agrege l'ensemble des soides des categories de depenses. Voici, les egalites de soldes que l'on doit trouver. Le solde du cahier de caisse egal solde present en caisse.	Graphique: caisse avec l'argent et cahier de caisse

Commentaire	Image
Le solde du cahier de reserve doit correspondre au solde indique sur l'extrait de banque ou le carnet d'epargne ou est place le fonds de reserve	Graphique: Cahier de reserve et banque
Les principes paraissent abstraits mais apres avoir effectue l'exercice cela vous paraittra plus limpide	Le caissier qui ecrit dans son cahier

La presentation de bilan

Commentaire	Image
	Jeu de scene avec le groupement et les responsables de la gestion.

La fin

Commentaire	Image
(music recommence et se diminue)	Le caissier qui ecrit dans son cahier

DEVIS

"Moulin a Mil"

<u>Essence a Pelew Serer</u>:

Aller: 38 km
Retour: 38 km
Total: 76 km

300 cfa = 1 litre.
R18 (10 litre = 100 km)
VW (15 litre = 100 km)

R18

300cfa X 7.5 litre = 2.250cfa

2.250 1 jour
4.500 2 jour
6.750 3 jour

VW

300 X 11.25 litre = 3.375cfa

3.375 1 jour
6.750 2 jour
10.125 3 jour

<u>Essence groupelec.</u>

300 X 4 = 1.200cfa

<u>Supplementaire</u>

4eme jour a Pelew Serer (R18)
2.250cfa
Jour de reparage a Pelew Serer 2.250 cfa

TOTAL

6.750
1.200
2.250
10.200 = Total (cfa)
2.250
12.450

PLAN DE TOURNAGE
"Moulin a Mil"

le 31 Juillet: Pelew Serer, la salle de moulin, la cour

Plan 1 Moulin en train de moudre le mil
Plan 2 Personne qui entre et donne sa carte au menuier
Plan 3 Le menuier qui ecrit dans son cahier
Plan 4 La gerante qui donne au menuier d'argent pour le gasoil

le 1 Aout: Pelew Serer, devant eglise

Plan 1 Les interviews avec les responsables
Plan 2 Les cahiers (gros plan)

le 2 Aout: Pelew Serer, devant eglise

Plan 1 La presentation de bilan
Plan 2 Plan large de village

ANNULÉ

le 7 et 8 Aout: CETAD,SAV studio

Tournage des dessins

le 17 Aout: Pelew Serer, devant eglise

Plan 1 La presentation de bilan
Plan 2 Plan large de villeze

DATE ULTERIEURE POUR TOURNAGE DE LE 2 AOUT

MATERIEL DE TOURNAGE
"Moulin a Mil"

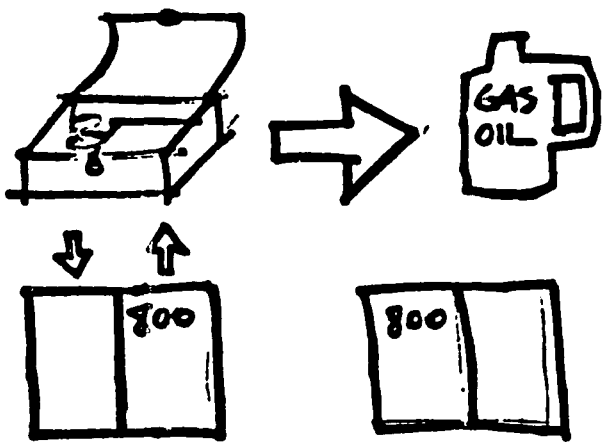
Camera video, Trinicon DXC 1800 SK/SH	1
Magnetoscope portable	1
Batterie BP 60	4
Adapteur batterie/camera video	1
Cassette video, 20 min.	4
Moniteur	1
Batterie BP 80E	2
Sabirmatic	1
Rallonger	2
Trois Pieds	1
Cables: son et video (moniteur)	2
Cable: camera	1
Multiprise	1
Micro dynamic	1
Torchere	1
Groupe elec.	1
Giraffe	1

EQUIPE

Cisse Dioum Diouf	Camera Eclairage/son Magnetoscope	JOUR 1
Cisse Dioum Diouf	Eclairage/son Magnetoscope Camera	JOUR 2
Cisse Dioum Diouf	Magnetoscope Camera Eclairage/son	JOUR 3

DESSINS
TECHNIQUE DE TOURNAGE/MONTAGE
"Moulin a Mil"

1.

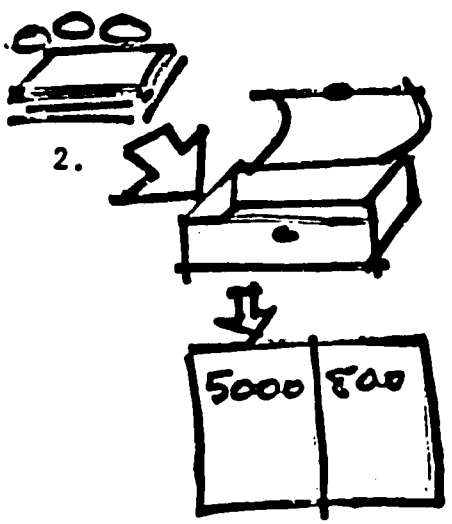


Note:

Le cahier de caisse est bleu, le cahier de depense est jaune.

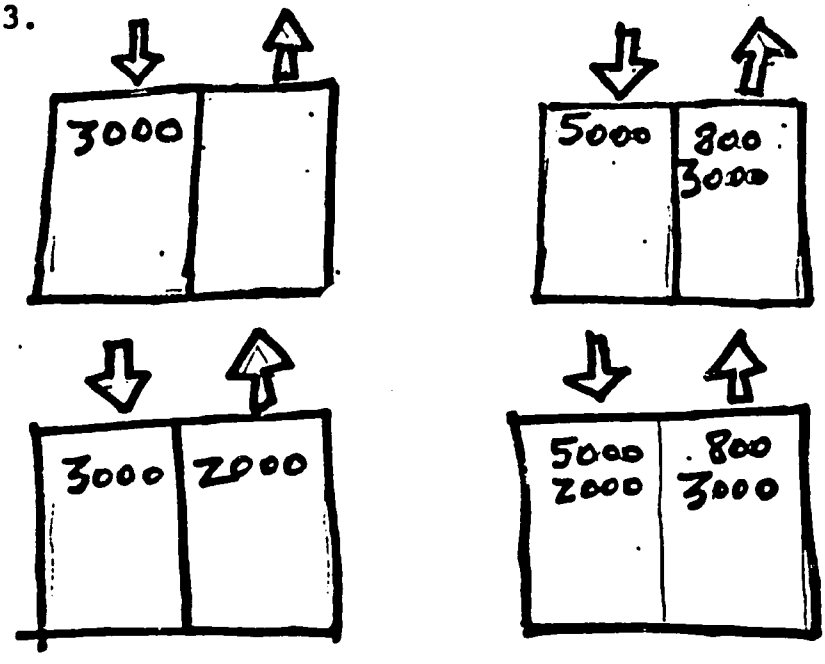
Commentaire	Instruction
Toute operation de depense est suivie de deux ecritures:	Montrez le coffre, la grande fleche et gasoil en haut d'image
Une ecriture dans le cahier de caisse, indiquant la sortie d'argent de la caisse	Ajoutez le cahier de caisse avec petits fleches et somme sortie (800)
et une ecriture dans le cahier de depense indiquant le type de depense et son montant.	Ajoutez le cahier de depense avec somme entree

2.



Commentaire	Instruction
Toute entree d'argent dans la caisse est accompagnee d'une ecriture dans le cahier de caisse, dans le colonne recette.	Montrez l'argent et coffre, puis, ajoutez le cahier de caisse avec somme entree

3.

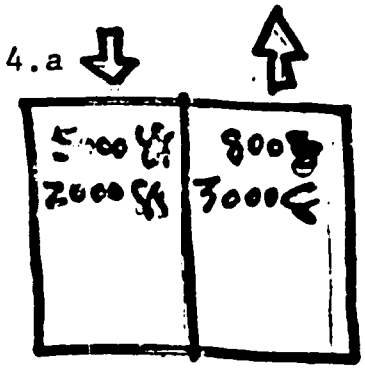


Note:

Le cahier de reserve est vert.

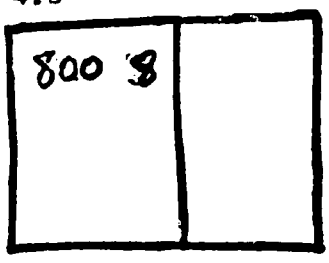
Commentaire	Instruction
Toute mouvement dans le fonds de reserve est accompagne d'ecriture. Si il y a entree d'argent au fonds de reserve, il y a une ecriture dans le cahier de reserve dans la colonne "entree" et dans le cahier de caisse colonne "sortie". Dans le cas d'une sortie il y a une ecriture dans le cahier de reserve et le cahier de caisse indiquant l'entree d'argent	Montrez le cahier de reserve et le cahier de caisse avec somme de 3000
	Ajoutez une somme (2000) qui sort le cahier de reserve et entre le cahier de caisse

4.a



Commentaire	Instruction
Toutes les ecritures sont accompagnees d'une signature. Pour les entrees de caisse le caissier signe. Pour une sortie de caisse la personne recevant l'argent sorti signe.	Montrez le cahier de caisse avec les signatures pour les entrees
	Puis, ajoutez les signatures pour l'argent sorti.

4.b



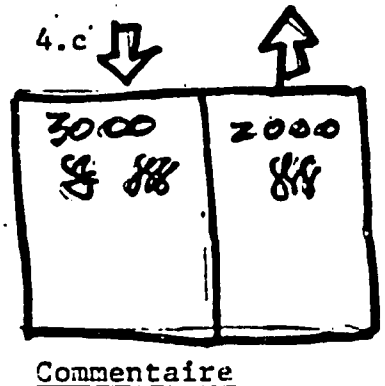
Commentaire

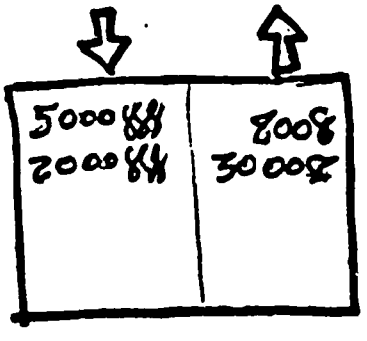
Pour une depense la personne realisant l'achat ou recevant le salaire signe

Instruction

Montrez le cahier de depense avec signature

4.c





Commentaire

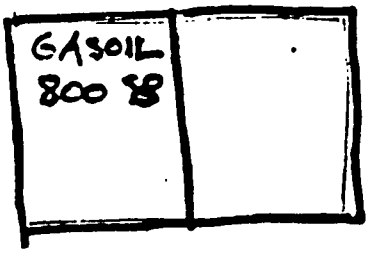
Pour une au fonds de entree reserve les responsables qui s'occupent du compte signent. Pour une sortie du fonds qui va etre vire a la caisse, c'est le caissier qui signe le cahier de reserve et le cahier de caisse

Instruction

Montrez le cahier de reserve et la signature

Puis, ajoutez le cahier de caisse avec signature

5.



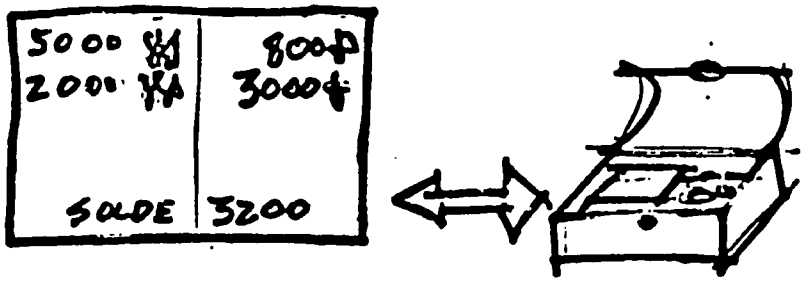
Commentaire

Toute les depenses sont ecrites par categorie. Les achats gasoil sont note dans la partie "achat gasoil" du cahier de depenses et ainsi de suite pour les autres depenses

Instruction

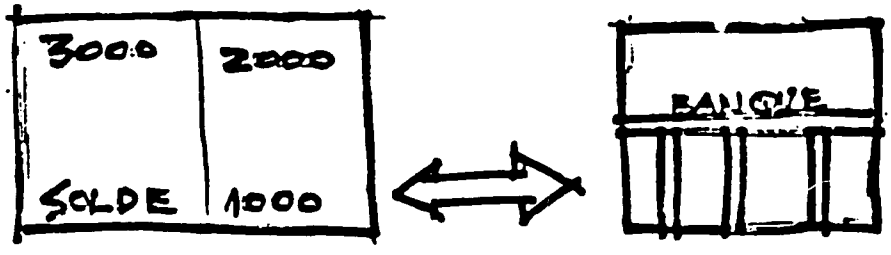
Montrez le cahier de depense avec categorie

6.a



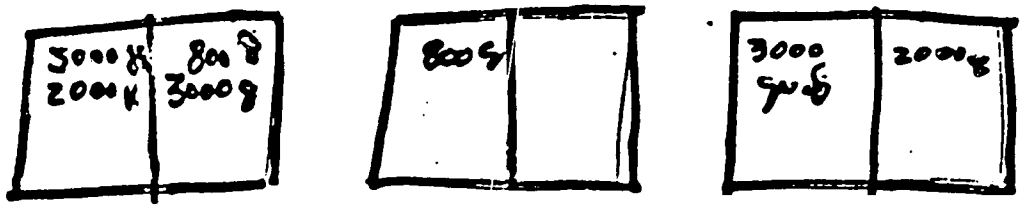
Commentaire	Instructions
On solde compts tous les mois. De plus on agrege l'ensemble des soldes des categories de depenses.	Cahier de caisse avec solde
Le solde du cahier de caisse egal solde present en caisse	Ajoutez la caisse

6.b



Commentaire	Instruction
Le solde du cahier de reserve doit correspondre au solde indique sur l'extrait de banque ou le carnet d'epargne	Montrez le cahier de reserve
ou est place le fonds de reserve	puis, ajoutez la banque

7.



Commentaire

Pour ne pas confondre les differents cahiers choisez les en couleurs differents

41

NARRATION

"Moulin a Mil"

Langue: Wolof

Sec. (max)	Commentaire	Image
17	Mannanoo werante njerin u xaymaab ligeey. Kon waxtaane njerin u xaymaab ligeey lu am maanaa la.	Materiel de gestion (graphique)
14	Xaymaab ligeey dina tax a xam fu xaalis bi joge ci pey um wal gi dug.	La gerante
10	Dey tax it nu man a xayma ton ga ca am ci weer.	Le caissier qui ecrit dans son cahier
20	Xaymaab ligeey dey tax nu seet fu ton googu di jem, maanaam lu muy jerin. (Loolu moo tud jemuy nganaay)	
17	Xam la gen ak la dugg da na tax a samp njeg gu wer.	La fille qui donne le ticket au menuier
20	Ngir waxtaane bangaas i xaymaab ligeey boobu, nu dem nemeekuji kurel ga farewoo xaymaab ligeey u masin u wal ba ca Pelew Serer.	Plan de village
08	Nu gis doxalin yi nuy jek a xam, ngir xaymaab ligeey.	Graphique vide
22	Lep luy njend day am naar i mbind. Benn ci biir karne keesgi, di wone xaalis bi gen, bi ci des, ci karne njend mi, di wone la nu jend ak na mu tollu.	Caisse avec l'argent qui sort et les cahiers de caisse et de depense
10	Xaalis bu dug, ci karne kees gi la nu koy bind, ca wal ga nu feytale lay dug.	L'argent qui entre la caisse
06	Dem ak dik u xaalis ba nu ber, dey and ak bind.	Cahiers de reserve et de caisse
15	Bu dara duggee mbaa mu gen danu koy bind ca karneeb ndec ma, ca wal gay wone la dugg, ak ca karne kees ga ci wal u la gen.	
25	Ci bu dee xaalis bu gen ngir jend dara, dina nu ko bind ci karne ndec ma di wone la gen ci xaalis ak ci karne kees gi di wone la dugg ci kees gi.	

NARRATION
"Moulin a Mil"

Sec. (max)	Commentaire	Image
21	Bind yep danu and ak mandarga. Bu amee lu dugg, ka yore kees ga dina mandargaal kayit wa. Bu dee lu gen, ka jot xaalis ba mooy mandargaal.	Cahier de caisse
16	Bu dee lu nuy njend, mbaa pey um walkat bi ka jot xaalis u njend mi mbaa pey ga dina mandargal kayit ga ca karne njend ma.	Cahier de depense
27	Kay toptoo xaalis ba nu ber ca post mbaa bank dina mandargaal kayit ya ca war bu nu genee xaalis ca la nu denc indi ko ci kees gi	Cahier de reserve
32	Ka yore kees ga mooy mandargaal karne ndenc ma ak bu kees ga.	Cahier de reserve et de caisse
30	Lep lu gen di lu nuy jend mbaa leneen danu koy bind cag walam. Bu dee gaas waal ci walam la nu kooy bind, ci. Karne njend mi noonu la nu koy defe ci bep njend.	Cahier de depense
16	Weer wu ne nu wace kees gi. Wace xeet u njend yep.	Coffre avec l'argent et cahier de caisse
23	Li la nu war gis ci ligeey bi. La nu wace ca karne kees gi day yem ak xaalis ba des ca kees ga.	
33	La nu wace ca karne ndec ma dey yem ak la nek ca kayit u bank ba mba karne post ba wu denc xaalis ba.	Cahier de reserve et la banque
10	Ngir ban a jaawale karne yi ngeen di ligeeye, da ngeen di wut yu solo. ya wuute	Trois cahiers
06	Mbir mi nuruna lu doy waar waaye bu nu defee tagat yi dina gen a leer.	Le caissier qui ecrit dans son cahier

AUDIO
"Moulin a Mil"

IMAGE	CANAL I	CANAL II
Moulin	musique	ambience
Titre	musique	---
Graphique	musique	commentaire
La gerante	commentaire	ambience
Le caissier	commentaire	ambience
La fille	commentaire	musique
Le village	commentaire	musique
Interview	---	ambience
Princ. de compt.	commentaire	musique
Le caissier	commentaire	ambience
Pres. de bilan	---	ambience
Le caissier	musique	ambience

INVENTAIRE DES RUSHS

titre: "Moulin A Mil" Bande -1 date: Août 84

durée	video	son	remarques	n° du plan
0005	moulin meunier	Bon	image trop sombre	
0105-0332	moulin	Bon	Bon a la fin X	1
0332-0538		—	X	
0538-0702	meunier a la table	—	GP zoom arriere PM FIXE	5 10 12
0710-0735	gerante + meunier	Bon		4
0740-1024	meunier + gosses et moulin	Bon		
1090-1115	meunier	"		
1126-1210	meunier et enfant qui entre	"		6
1200-2100	Respons.	"	Refoir X	

INVENTAIRE DES RUSHS

titre: "Moulin A MIL" Bande 2 date: Août 84

durée	video	son	remarques	n° du plan
0040 - 0827	discussion avec gérantes	Bon		8
0830-0940	" visages	"	X	
0940 -1015	CAHIER de DEPENSE	trop Bruit	Bon	
1015 - 1045	RECETTES		plan de coupe SUREXPOSE	
1045 - 1113	RECETTES		plan de coupe Bon	
1114 - 1150	CAHIER (PAGE)		plan de coupe. Bon	

INVENTAIRE DES RUSHS

titre: "Moulin à Mil" Bande 4 date: Août 89

durée	video	son	remarques	n° du plan
0002 - 0045	le village	mouvais à la fin	debut Bon	7
0050 - 255	Rien	—	X	
0306 - 0615	present du Bilan	Bon	X	
0620 - 0652	"	Bon	X	
0702 - 1122	present. de Bilan	Bon	Bon	11
1125 -	tableau	—	plan de coupe	
1150 - 1208	tableau	—	plan de coupe	
1210 - 1235	geranite		"	
1236 - 1300	geranite		"	

41

INVENTAIRE DES RUSHS

titre: Moulin A MIL Bande 4 date: Août 84

durée	video	son	remarques	n° du plan
1302-1323	pitiçon.	—	plan de coupe	
1325-1355	meunier	—		
1355-1420	SO. DE. V.A agent			

"BUILDING A BAN AK SUUF"

SO.DE.V.A.
C.E.T.A.D.
S.A.V.

Scenario

"COMMENT CONSTRUIRE UN BAN AK SUUF"

"COMMENT CONSTRUIRE UN BAN AK SUUF"

LIEU: Keur Banda Gueye
Langue: Wolof
La Cible: Femme Rurale
L'Objectif: Explication des techniques de la construction d'un Ban Ak Suuf

Introduction

Commentaire	Image
Presentation du probleme de reboisement en generale et la necessite de conserver le bois	Savane aride
Pour reduire la peine et le temps consecres a la collecte du bois de feu et de freiner le processus de deforestation il existe les fourneaux ameliores.	Une femme depose un fagot de bois pres de sa concession, elle entre la case et allume le feu d'une cuisiniere traditionnelle

Le Processus de la Construction

Commentaire	Image
La construction du B.A.S. est a la portee de tout le monde et n'exige pas une grande depense	Brouette qui apport l'argile au site
Discussion de la preparation du site et le materiel essentiel	Presentation du materiel essentiel, les preparations exigees avant la construction

Commentaire	Image
	La monitrice entre avec deux aides et continue ses explications et la construction du B.A.S.
Voila le B.A.S.. Il faut le laisser secher pendant deux semaines avant de commencer l'emploi	Le B.A.K. acheve

La Reparation

Commentaire	Image
Discussion sur la reparation	View B.A.S. avec fissure et une femme qui ecoute quand la monitrice explique le processus

La Fin

Commentaire	Image
La femme et la monitrice discutent le nouveau fourneau	La femme en train de cuire le repas sur son nouveau fourneaupendant que la monitrice regarde

SEANCE DE PLANIFICATION DE LA
PRODUCTION D"UN PROGRAMME VIDEO
SUR LE FOURNEAU BAN AK SUUF

Date: le 9 janvier
Etaient presents: Daour Wade et Ann Sulkovsky

CALENDRIER

1ere Semaine (du lundi le 9 janvier au 14 janvier)

1. Scenario (documentation C.E.T.A.D., C.E.R.E.R., rencontre avec Helene

2. Plan de travail

3. Reparages

4. Budget

5. Choix de dessins

6. Choix de musique

7. Choix technique de narration(voix off,histoire, reportage

8. Plan de tournage
   a. moyen de deplacement
   b. personnel technique
   c. materiel de tournage
   d. elements jouant

2eme Semaine (du lundi le 16 au samedi le 21)

1. Tournage video

2. Execution des dessins

3. Prise de son

3eme Semaine (du lundi le 23 au samedi le 28)

1.Decoupage technique

2. Montage

4eme Semaine (du lundi le 30 au samedi le 4 fevrier)

1. Narration

2. Sonorisation

DEVIS
"Ban Ak Suuf"

Essence

Lundi: Paysage deboise

-- R18 (10 litre / 100km)
50km aller
50km retour
100km

290cfa litre
x10
2.900 cfa

Mardi et Mercredi: Keur Banda Gueye

-- VW unite mobile (15 litre / 100km
30km aller
30km retour
60km
x2jours
120km
x 2vehicles
240km

290cfa
x40
11.600 cfa

Jeudi:

--VW unite mobile (15 litre / 100km)
50km aller
50km retour
100km
x 2vehicles
200km

290cfa
x30
8.700cfa

Reparage et voyage supplementaire: Keur Banda Gueye

--VW unite mobile (15 litre / 100km)
30 aller
30 retour
60km
x2vehicles
120km

290cfa
x20
5.800cfa

Total:

2.900
11.600
8.700
5.800
29.000 TOTAL

PLAN DE TOURNAGE
"Ban Ak Suuf"

Lundi le 16 janvier : Savane deboise

Mardi le 17 et mercredi le 18: Keur Banda Gueye

La preparation et la construction du B.A.S.

Jeudi le 19 janvier:

Femme avec fagot et fourneau traditionnel

La reparation du B.A.S.

Vendredi le 20 janvier : C.E.T.A.D.,S.A. V., studio

Dessins

Materiel de Tournage
"Bak Ak Suuf"

Camera video	1
Magnetoscope portable	1
Batterie BP 60	4
Torchere (Projecteur)	1
Adapteur batterie/camera video	1
Cassette video (20 min)	5
Moniteur	1
Batterie BP 80E	3
Sabirmatic	1
Rallonger	2
Troispie d	1
Cables (son et video) moniteur	2
Cable camere	1
Multiprise	1

EQUIPE

Dioum: eclairage
Diouf: magnetoscope
Labo: journal
Drame: dessin
Daour: camera et realisation

Helene Faye et Elisabeth Diene: monitrices
Mamadou Sarr: chauffeur

BESOINS POUR CONSTRUCTION B.A.S
moyen et cheminee, 2 foyers

Assistants: 2 pour aider a la construction
Materiel:

- argile: 5 brouettes pleines
- sable: 5 brouettes pleines
- marmites: 2
- eau et tuyau branchement au robinet (20 a 25 m)
- seau: 1
- bassine: 1
- pot de tomate utilisee: 1 de 2kg et 1 de 1kg
- fil de fer pour attacher le pot (celui de 2kg)
- briques pour former la base: 8
- planche: 1 pour coffrage du devant du BAS (80x40cm)
- bouteille 1 litre lisse (Ricard ou vin) : 1
- cuillere a soupe: 1
- couteau de cuisine: 1
- brouette: 1
- tamis: 1
- ciment: 1kg
- feuilles baobab

Commentaire
"Ban Ak Suuf"

Langue: Wolof

Commentaire	Image
1. Taxan, ligeey la bu fii ci senegaal sunu mboki jigeen yi ci kaw gi miin nanu ko lool	Femme avec fagot 10-12 sec.
2. Lu weesu coono bi muy indi ak jot gi muy wani, taxan amna ayibal gu muy indi ci al yi	Femme avec feu traditionnel 15 sec.
3. Ay ata ngi nii ci sunu reew mi nu fiy seetlu ni al yaa ngi dandu dank dank mandig di ko wuuta Loolu taxna ba gestukat yi geney pexe yu ben na ngi ci bu tud furne ban ak suuf muy woomal te di sakanal mat mi nuy jefendi koo ci togg gi	Foret deboise 25 sec.
4.Furne boobu nu ngi koy tabaxe ci njaxasum ban ak suuf	Brouette et sable 15 sec.
5. Laagna nu xayma wal yi nu wara jaxase ci ban ak suuf	Pilonner 16 sec.
6. Moo tax nu wara deb ban bi ba nopi lay ko layitam suuf si nu koy nara jaxessel	Tamisage, argile et sable 20 sec.
7. Soo amee dam men nga koo ji fendikoo wal leneen lep lu mena def ligeey bi	Tassement et Damage 1 min 15 sec.
8. Nga def xandeer wala seng ci digante naari cin yi mooy nek ci kaw pax miy xetele fi fiaari cin yiy tege	Morseau de zinc et apport melange 20 sec.
9.Noonu nga def suuf wala lu diis ci biir cin yi ak pot bi ngir nu bana yengetu ndax natnanu finu wana nek ba nopi	
10. Mannanoo der bunt furno bi sunu ko manee ndax dina yombal ligeey bi. Soo amee cimaa raax ko soo amul nga jamb xobi guy cim ndox raax ko ci kaw furne bi	Ciment et finission 20 sec.
Su furne ban ak suuf toggee lu Yag dinay ami toj-toj jaxa se waatal wali ban ak suuf ya ko tabaxoon daaldi raaxaaf mu delu bees tag	Reparation 25 sec.

INVENTAIRE DES RUSHS

...: "BAN AK SUUF" (BANDE 2) date: 1-84

durée	video	son	remarques	n° du plan
0-27	BROUETTE	ça va	20 SEC	4
30-118	Femmes deposent l'argile		X	
120-200	femmes deposent l'argile	Bon	5 sec.	5
205-248	pilloner X	Bon	30 sec.	6
255-311 ~~320-337~~	X			
320-337	X			
340-412	tamisage l'argile	Bon	33 sec	7
415-455	tomi sable		27 sec.	8

INVENTAIRE DES RUSHS

titre: "BAN AK SUUF" (Bande 6) date: 1-84

durée	video	son	remarques	n° du plan
11 - 35	Femme avec Fagot		Bon 24 sec	Intro 1
36-113	Fourneau traditr.		Bon 37 sec	Intro 2
115-305	B.A.S. Reparation	commentary necessary		
305-407	fille entre		35 sec.	
408-423	fille et femme	fille demande Quest qui BAS	X	
425-535			X	
536-635	deux femmes	conversation		
638-648			X	
649-705				

INVENTAIRE DES RUSHS

titre: "BAN AK SUUF" (BANDE 1) date: 1-84

durée	video	son	remarques	n° du plan
1530-1610	Paysage de bois	—	29 sec.	3 Intro