

The Role of New Media in Cameroon Film Promotion: A Case Study of YouTube and Facebook.

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Abstract

For many years, films were primarily made for cinemas, which were the primary venues for experiencing film and film culture. However, advancements in digital communication have greatly changed how films are consumed. Easier internet access and mobile technology have shifted viewership from physical cinemas to homes and online platforms. This change brings both opportunities and challenges for filmmakers, especially in places like Cameroon, where film distribution networks have traditionally been limited and underfunded. This study examines how Cameroonian films can respond to the changing media landscape by leveraging new media platforms to enhance visibility, audience engagement, and revenue.

Using a mixed-methods approach, the study combines a quantitative analysis of online metrics with qualitative content and audience analysis. Data were collected from selected Cameroonian film channels on YouTube and Facebook, including 23 accessible titles, focusing on viewer statistics, user interactions (likes, shares, comments), and promotional strategies. The analysis also included case studies of films that successfully built audiences through online releases and social media promotion.

The findings show that new media platforms have become crucial tools for promoting and distributing films in Cameroon, as seen in high-reach titles such as *Cutlass* (Cameroon Cinema, 2022), *Saving Mbango* (Stephanie Tum TV, 2025), *Way Home* (ML Production237, 2025a), *Bushfaller* (Noble Arts Entertainment, 2023), *Broken Home* (Beffdram Movies, 2022), *Nemesis* (M&H Film House, 2025), and *My Sister My Pride* (Noble Arts Entertainment, 2023), which accumulate tens of thousands of views and sustained engagement over time. By contrast, other films, such as *Standard 7* (Menkemndi Randy, 2024), *Le Silence* (africa LOVE, 2020), *The Unexpected Pause* (KelliD Creation, 2025), *That Family* (N.G.E TV, 2021), or lesser-known dramas in curated playlists, remain in the long tail with a few hundred to a few thousand views, indicating persistent visibility gaps despite the democratisation of access. YouTube

The Role of New Media in Cameroon Film Promotion

serves as both a marketing outlet and an informal revenue stream through ad monetization, while Facebook fosters interactive audience engagement and builds fan communities. Despite challenges such as limited internet access, monetization issues, and copyright concerns, using these platforms has greatly increased the visibility of Cameroonian films locally and among diaspora audiences. The paper concludes that the active, strategic use of digital media is essential to the sustainability and global competitiveness of the Cameroonian film industry.

Keywords: new media, film reception, communication, exploitation, film audience

Introduction

Since the early twentieth century, film has evolved from a novelty form of entertainment into a central medium of cultural communication and artistic expression. As Fuller (1996) observes, what began as a small, fragmented enterprise has matured into a sophisticated global industry in which the audience remains the driving force. Film history reflects continual transformation, not only in production but also in the modes of distribution, promotion, and reception that shape how audiences experience and interpret cinematic works.

Technological innovation has been a pivotal catalyst in this evolution. From videocassettes and DVD formats to digital and interactive media, new technologies have expanded access to films and related artifacts such as scripts and production notes (Bergstrom, 1999). These developments have shifted film reception from communal cinema halls to individualized and mobile viewing experiences, watching “anytime, anywhere.” Consequently, the boundaries between viewing, promoting, and communicating about film have blurred, giving rise to new patterns of audience participation and media consumption.

The emergence of new media, including social platforms such as Facebook and YouTube, has redefined the terrain of film communication and promotion. These platforms operate as both distribution channels and interactive spaces where viewers comment, share, and co-create content. As Balle (2011) notes, the rise of social media has transformed communication from a one-way broadcast model into a dynamic, dialogic

process in which audiences play an active role in shaping media discourse. In contrast to traditional, top-down communication through radio, television, or print, social media support feedback loops that foster immediate, personalized engagement (Balle, 2011). They enable films to build identity-based communities of reception around shared interests, generating participatory forms of publicity unavailable in earlier eras.

In Cameroon, however, this global transformation remains only partially integrated into the local film industry. Despite the growing availability of online platforms such as YouTube channels (e.g., Cameroon Cinema) and curated movie lists on sites like TidPix (Cameroon Cinema, n.d.; TidPix, n.d.), the systematic use of new media for film promotion and audience engagement is still underdeveloped. Yet, the expansion of internet infrastructure, mobile connectivity, and social networking has created significant opportunities for filmmakers to rethink how they reach and sustain their film audiences. Internet adoption has grown steadily, offering a vibrant space for cultural and entertainment content alongside news and information portals (African Media Barometer, 2015).

Beyond early examples such as *The Plantation*, *Rumble*, and *Saving Mbango*, a growing catalogue of Cameroonian films - such as *Cutlass* (Cameroon Cinema¹, 2022), *Way Home* and *Way Home 2* (ML Production²³⁷, 2025a, 2025b), *Le Silence* (africa LOVE, 2020), *That Family* (N.G.E TV, 2021), *Amour Toxique* (Les Warmans de Luxe, 2024), *Chepele* (ETIN Production, 2025), *Broken Home* (Beffdrum Movies, 2022), *Nemesis* (M&H Film House, 2025), *Beneath the Shadows* (Great Arts Studios, 2021), *Standard 7* (Menkemndi Randy, 2024), *The Unexpected Pause* (KelliD Creation, 2025), *Matter of Time* (N.G.E TV, 2021), *The Ties that Bind* (ML Production²³⁷, 2024), *My Sister My Pride* (Noble Arts Entertainment, 2023), *Audacity of Love* (Great Entertainment T.V., 2023), *Blackmail* (Camair TV, 2023), *Bushfaller* (Noble Arts Entertainment,

¹ Films are referenced here with the name of the channel or subscriber who uploads this to a Facebook page or YouTube Channel. This is different from the usual identification of a Film with either the producer or director.

The Role of New Media in Cameroon Film Promotion

2023), Broken Roses (ML Production237, 2025c), Lioness (Cameroon Movies, 2025), and The Dancer (Freelance Entertainment, 2017) — now circulate in full or in part on YouTube, often promoted through Facebook posts that frame them as "best Cameroon movies" or "timeless classics," reinforcing new media as a key space for contemporary film reception (Cameroon Cinema, 2022; ML Production237, 2025a; africa LOVE, 2020; Fuller, 1996; Balle, 2011).

These developments suggest that the concept of film reception in the digital age must move beyond passive spectatorship to encompass active participation in digital dialogue, community building, and transnational cultural exchange. Through new media, Cameroonian filmmakers can expand their audience, stimulate interactive engagement, and enhance the promotional lifecycle of their films. Platforms like YouTube and Facebook thus serve as hybrid spaces where film promotion, distribution, and reception intersect, reshaping the relationship between filmmakers, audiences, and the broader media ecosystem.

Theoretical Framework

This paper hinges on Stuart Hall's encoding/decoding model, André Helbo's co-creation model of communication, and contemporary perspectives on new media reception to explain how Cameroonian films are promoted on platforms such as YouTube and Facebook. Hall's encoding/decoding model challenges linear sender-receiver models by proposing that media texts are encoded with preferred meanings by producers within specific institutional and ideological contexts, but these meanings are not simply absorbed; they are actively decoded by audiences in dominant, negotiated, or oppositional ways (Hall, 1980). In the case of Cameroonian films online, filmmakers, producers, and digital distributors encode particular representations of culture, identity, gender, or nation, while viewers decode these films through practices that are now publicly visible in likes, comments, shares, and subscription patterns.

Helbo's co-creation model further deepens this understanding of communication by emphasising that meaning is not fixed in the text alone but emerges in the dynamic encounter between the work and its audience. From a semiotic and performance-oriented perspective, Helbo conceptualises communication as a process in which the "space" of production and the "space" of reception continually interact, such that each viewing constitutes a new actualisation of the work (Helbo, 2016). Applied to Cameroonian cinema on YouTube and Facebook, this model suggests that films are not only received but are also reshaped by audience responses, recommendation practices, and the circulation of clips, memes, and fan discourses. Comment threads, playlists, and group discussions function as extended performance spaces where viewers co-create the social meaning and value of films alongside filmmakers and platform infrastructures.

To account for the specificity of digital environments, the framework draws on new media reception theory, which extends reception studies to interactive, networked, and datafied contexts. New media reception scholarship argues that online audiences are simultaneously consumers, producers, and distributors of content - often described as "prosumers" - and that their interpretive practices are embedded within platform architectures such as algorithms, recommendation systems, and social networking features (Livingstone, 2004; Napoli, 2011). Reception is no longer a largely private activity but has become publicly traceable and quantifiable through view counts, engagement metrics, and sharing patterns. In this study, YouTube and Facebook are therefore understood as socio-technical environments that condition reception: they shape what is visible, who encounters which Cameroonian films, and how quickly audience reactions can amplify or marginalise particular works. Bringing these perspectives together, the theoretical framework positions Cameroonian film reception on new media as a convergent process of encoding, co-creation, and digitally mediated interpretation. Hall's model foregrounds the power relations and ideological work at stake in the

The Role of New Media in Cameroon Film Promotion

encoding of film texts and the plurality of reading positions available to audiences (Hall, 1980). Helbo's co-creation model highlights the interactive, performative nature of communication, in which audiences are indispensable partners in producing meaning (Helbo, 2016). New media reception theory adds a crucial layer by showing how platform logics, interactivity, and user-generated content transform reception into a visible, networked, and promotional activity (Livingstone, 2004; Napoli, 2011). Together, these approaches provide a coherent lens for analysing how Cameroonian films circulate on YouTube and Facebook, how audiences interpret and respond to them, and how these responses simultaneously function as forms of communication and grassroots promotion within the contemporary digital media landscape.

Research Design

The study employs a mixed-methods approach, integrating quantitative viewership analysis of selected Cameroonian films on YouTube and Facebook with qualitative insights from audiences and industry, derived from secondary descriptions and public engagement patterns (TidPix, 2023; TidPix, 2025). This approach enables the analysis of quantifiable indicators of online film distribution, such as views and channel specialisation, while also providing interpretative insights into how films are circulated and audiences are reached through these platforms (V2M, 2025).

Sampling of Films and Channels

A purposive sample of publicly available Cameroonian films and channels was selected based on these criteria:

- Explicit identification as Cameroonian productions in titles, descriptions, or curated playlists
- Availability as full-length movies or substantial narrative content on YouTube and/or promotion via Facebook posts

AFO-A-KOM: Journal of Culture, Performing and Visual Arts
Paul Animbom Ngong

- A minimum of approximately 700–1,000 views to ensure some audience exposure at the time of observation.

Illustrative cases in the sample include:

- The "Cameroon Cinema" YouTube channel, which hosts films such as "WHEN LOVE BECOMES AN OBSESSION" (Cameroon Cinema, 2021) and "CUTLASS" (Cameroon Cinema, 2022), with view counts of approximately 75,000 and 78,000, respectively.
- The movie "My Sister My Pride" (Noble Arts Entertainment, 2023), rated as the best Cameroon movie of 2023 on YouTube, with over 21,000 views.
- The film "STANDARD 7" (Menkemndi Randy, 2024), which has around 700 views on YouTube, indicates a smaller but clear audience reach.
- Films such as "Saving Mbango" (Stephanie Tum TV, 2025), "Way Home" (ML Production237, 2025a), "Way Home 2" (ML Production237, 2025b), "Bushfaller" (Noble Arts Entertainment, 2023), "Nemesis" (M&H Film House, 2025), "Amour Toxique" (Les Warmans de Luxe, 2024), "Broken Home" (Beffdrum Movies, 2022), "Le Silence" (africa LOVE, 2020), "Beneath the Shadows" (Great Arts Studios, 2021), "The Dancer" (Freelance Entertainment, 2017), "Matter of Time" (N.G.E TV, 2021), "Broken Roses" (ML Production237, 2025c), "The Ties that Bind" (ML Production237, 2024), "Chepele" (ETIN Production, 2025), "The Unexpected Pause" (KelliD Creation, 2025), "That Family" (N.G.E TV, 2021), "Audacity of Love" (Great Entertainment T.V., 2023), "Blackmail" (Camair TV, 2023), and "Lioness" (Cameroon Movies, 2025).
- The TidPix playlist "Best Movies from Cameroon" (TidPix, 2023), which aggregates Cameroonian titles such as "WRONG JOURNEY" under a curated African cinema brand.
- Promotional Facebook posts, such as announcements that "Saving Mbango" is coming to YouTube (Laura Onyama, 2025) and posts

The Role of New Media in Cameroon Film Promotion

describing the "best Cameroon movie on YouTube now" (V2M, 2025), which exemplify cross-platform promotion.

In addition to these benchmark cases, the sample included other Cameroonian films available as full-length uploads or serialised parts on YouTube. These films were selected because they are explicitly marketed as Cameroonian, feature Cameroonian casts or production houses, and are accessible in full to online audiences, even when their captions do not always foreground "Cameroon" in the video title. The expanded corpus includes dramas (That Family, Audacity of Love, Blackmail), social issue films (Amour Toxique, Broken Home), horror and suspense titles (Beneath the Shadows, Chepele), and performance-centered narratives (The Dancer), reflecting the diversity of Cameroonian cinema across genres and themes.

Data Collection

For each illustrative YouTube film or playlist, publicly visible metrics were recorded at a single time point: number of views, video length, upload date, channel identity, and any indication of geographic or cultural positioning (e.g., tags such as "Cameroonian Movies 2025 Latest Full Movies"). Where available, brief descriptions provided contextual information about themes (e.g., gender-based violence in "LIONESS", domestic abuse in "Amour Toxique", social stigma in "Le Silence", supernatural horror in "Beneath the Shadows").

The study examined public Facebook posts promoting Cameroonian films on YouTube or advertising specific movies as "one of the best Cameroon movies you all need to watch." It noted the inclusion of embedded videos or outbound links and identified these posts as recommendations or trailers. Since exact Facebook view counts and engagement metrics are not always visible for every post, the analysis emphasises Facebook's role as a promotional and referral platform.

Data Analysis

Quantitative data from the illustrative YouTube films were analysed descriptively to showcase the variety of perspectives across different channels and film types. For instance, aggregators such as "Cameroon Cinema", production houses such as "ML Production 237" and "M&H Film House", and international curators such as TidPix were compared with individual filmmakers or small-scale channels in terms of their estimated audience reach.

The qualitative analysis examined how platform descriptions, tags, titles, and cross-posting practices signal positioning strategies, such as being labelled as "best Cameroon movie," "latest full Cameroonian film," or included in curated playlists like "best movies from Cameroon". These elements were interpreted as indicators of how filmmakers and promoters seek to attract attention and navigate viewers through recommendation systems.

Results

YouTube Reach: High-Reach vs Long-Tail² Titles

Table 1. Illustrative YouTube Metrics for Selected Cameroonian Films

Film/video title	Channel/curator	Year of upload	Approx. views (at observation)	Notes on positioning
When Love Becomes An Obsession	Cameroon Cinema	2021	~75,000	Full Cameroonian movie labelled as "Full Movie – Cameroon."
Cutlass	Cameroon Cinema	2022	~78,000	Social drama, strong engagement

² Long tail describes a distribution in which a few films get very high views, while many each get relatively few, forming a tall peak followed by a long, slowly declining line of low-view titles.

The Role of New Media in Cameroon Film Promotion

Saving Mbango	Stephanie Tum TV	2025	~100,000	Award-winning, timeless classic
Way House	ML Production 237	2025	~88,000	Cultural heritage, social justice
Bushfaller	Noble Arts Entertainment	2023	~13,000	Diaspora narrative
Nemesis	M&H Film House	2025	~14,000	Karma betrayal thriller
My Sister My Pride	Noble Arts Entertainment	2023	>21,000	Marketed explicitly as “best Cameroon movie 2023.”
Standard 7	Menkemndi Randy channel	2024	~22,000	Feature-length Cameroonian movie with modest but clear reach
Broken Home	Beffdram Movies	2022	~12,000	Classic family drama
Beneath the Shadows	Great Arts Studios	2021	~8,500	Horror, supernatural
Matter of Time	N.G.E. TV	2021	~26,000	School-based social drama
The Ties that Bind	ML Productions237	2024	~49,000	Business, family loyalty
Amour Toxique	Les Warmans de Luxe	2024	~447,000	Domestic violence drama
Broken Roses	ML Production237	2025	~53,000	Love and betrayal
Chepele	ETIN Production	2025	~900	Latest production

AFO-A-KOM: Journal of Culture, Performing and Visual Arts
Paul Animbom Ngong

The Dancer	Freelance Entertainment	2017	~40,000	Performance arts
Lioness	Cameroon Movies channel	2025	~6,400	Framed as “Latest Full Movies” targeting 2025 audiences
Le Silence	Africa LOVE	2020	~908	Psychological trauma
The Unexpected Pause	KelliD Creation	2025	~1,300	Humanity dynamics
That Family	N.G.E. TV	2021	~711	Family dynamics
Audacity of Love	Great Entertainment TV	2023	~1,700	Romance drama
A Beautiful Day to Die (Une Bonne Journée Pour Mourir)	TidPix	2025	~100–200	Newly uploaded Cameroonian film in early view-accumulation phase
Wrong Journey	TidPix	2023	~1,700	Part of TidPix playlist “Curated Horror”
A Path to Grace	Zion Exploit Foundation	2025	~25,000	Christian Movie

The data in Table 1 confirm a long-tail pattern in the viewership of Cameroonian films on YouTube: a small group of titles, such as *When Love Becomes an Obsession* (Cameroon Cinema, 2021), *Cutlass* (Cameroon Cinema, 2022), *Saving Mbango* (Stephanie Tum TV, 2025), *Way Home* (ML Production237, 2025a), *Bushfaller* (Noble Arts Entertainment, 2023), *My Sister My Pride* (Noble Arts Entertainment,

The Role of New Media in Cameroon Film Promotion

2023), and Broken Home (Beffdrum Movies, 2022), achieve between tens of thousands and over a hundred thousand views, while many other films, including Wrong Journey (TidPix, 2023), That Family (N.G.E TV, 2021), Chepele (ETIN Production, 2025), Le Silence (Africa LOVE, 2020), or newer uploads in curated playlists, remain in the hundreds or low thousands. This trend is common in digital content markets, where a small number of titles receive most of the attention, while many others maintain smaller yet meaningful audiences.

Table 2. Channel/Playlist Profiles and Cameroonian Film Exposure

Channel/playlist name	Type of curator	Cameroonian content examples	Indicative reach pattern
Cameroon Cinema	Dedicated Cameroonian	When Love Becomes An Obsession, Cutlass, and other full movies	Tens of thousands of views on some titles
Noble Arts Entertainment (YouTube)	Production company	My Sister, My Pride, Busfaller	Tens of thousands of views
Menkemndi Randy channel	Individual filmmaker	Standard 7	Tens of thousands of views
TidPix – Best Movies from Cameroon	International curator	Wrong Journey; A Beautiful Day To Die	From hundreds to several thousand views
ML Production237	Production company	Way Home, Ties that Bind	Thousands+
M&H Film House	Production company	Nemesis	Several thousand
Stephanie Tum TV	Curator	Saving Mbango	Tens of thousands
N.G.E TV	Production company	Matter of Time, That Family	Thousands

AFO-A-KOM: Journal of Culture, Performing and Visual Arts
Paul Animbom Ngong

Great Arts Studios	Production company	Beneath the Shadows	~8,500
Les Warmans de Luxe	Production company	Amour Toxique	Several thousand
ETIN Production	Production company	Chepele	~900
Beffdram Movies	Curator	Broken Home	~12,000

Table 2 outlines different curator types and their typical reach patterns. Channels dedicated to Cameroonian content, such as Cameroon Cinema, and production companies with large subscriber bases, such as Noble Arts Entertainment and ML Production²³⁷, generally achieve higher total view counts for their films. Conversely, individual filmmakers and newly uploaded films on international curatorial platforms tend to have less exposure, despite professional quality. This differentiation indicates that factors such as channel branding, subscriber base size, and curation approach play crucial roles in determining film visibility.

Analysis of illustrative cases indicates that some dedicated Cameroonian film channels attract large audiences, while others serve more niche viewers. For example, the "Cameroon Cinema" channel features full movies like "WHEN LOVE BECOMES AN OBSESSION" (Cameroon Cinema, 2021) and "CUTLASS" (Cameroon Cinema, 2022), which have around 75,000 and 78,000 views, respectively. This suggests that individual titles can accumulate tens of thousands of views over time when hosted on well-known channels. Similarly, Saving Mbango (Stephanie Tum TV, 2025), Way Home (ML Production²³⁷, 2025a), Bushfaller (Noble Arts Entertainment, 2023), Broken Home (Beffdram Movies, 2022), and Nemesis (M&H Film House, 2025) demonstrate that strategic positioning and compelling narratives can drive substantial viewership.

In contrast, films such as "That Family" (N.G.E TV, 2021), "Chepele" (ETIN Production, 2025), "Le Silence" (Africa LOVE, 2020), "A Beautiful day to Die" (TidPix, 2025), and "The Unexpected Pause" (KelliD Creation,

The Role of New Media in Cameroon Film Promotion

2025) have approximately 700–1,000 views, highlighting the long-tail distribution of attention, in which many films receive modest yet meaningful exposure.

Curated playlists and themed channels can further enhance visibility. TidPix's "Best Movies from Cameroon" playlist showcases Cameroonian films such as "WRONG JOURNEY" and integrates them into a broader African cinema brand that promotes "authentically African" movies to global audiences (TidPix, 2023). This suggests that Cameroonian films can gain from transnational curation and discovery systems that go beyond national boundaries.

Facebook as Promotional and Referral Space

Table 3. High-Reach and Long-Tail Cameroonian Films on YouTube

Reach category	Film title	Channel/curator	Approx. views	Comment on exploitation
High-reach	Saving Mbango	Stephanie Tum TV	>100,000	Award-winning
High-reach	Cutlass	Cameroon Cinema	~78,000	Social drama, strong
High-reach	When Love Becomes An Obsession	Cameroon Cinema	~75,000	Widely circulated full movie with substantial exposure
High-reach	Way Home	ML Production237	Significant	Cultural heritage
High-reach	Bushfaller	Noble Arts Entertainment	Established	Diaspora narrative

AFO-A-KOM: Journal of Culture, Performing and Visual Arts
Paul Animbom Ngong

High-reach	My Sister My Pride	Noble Arts Entertainment	>21,000	Flagship title marketed as "best Cameroon movie"
High-reach	Standard 7	Menkemndi Randy channel	~22,000	Niche film with limited but real online presence
High-reach	Broken Home	Beffdram Movies	~12,000	Classic family drama
High-reach	A Path to Grace	Zion Exploit Foundation	~25,000	Christian Movie
Mid-reach	Wrong Journey	TidPix	Several thousand	Curated horror title benefiting from playlist exposure
Mid-reach	Lioness	Cameroon Movies channel	A few thousand	Newer film leveraging "latest" framing
Mid-reach	Nemesis	M&H Film House	Few thousand	Karma thriller
Mid-reach	Beneath the Shadows	Great Arts Studios	~8,500	Horror
Mid-reach	Matter of Time	N.G.E TV	Several thousand	School drama
Mid-reach	Amour Toxique	Les Warmans	Several thousand	Domestic violence
Mid-reach	The Dancer	Freelance Ent.	Several thousand	Performance arts

The Role of New Media in Cameroon Film Promotion

Long-tail	A Beautiful Day to Die	TidPix	~100–200	Recently uploaded film at the early discovery stage
Long-tail	That Family	N.G.E TV	~711	Family dynamics
Long-tail	Chepele	ETIN Production	~900	Latest production
Long-tail	The Ties that Bind	ML Production237	~1,000+	Business loyalty
Long-tail	Audacity of Love	Great Ent. T.V.	~1,700	Romance

Table 3 reorganises the same films into reach categories- high-reach, mid-reach, and long-tail- highlighting disparities in their exposure. Only nine films attain high-reach status with over 10,000 views, a slightly smaller group falls into the mid-range (ranging from thousands to low tens of thousands), while some titles remain under 2,000 views. This categorisation emphasises that although new media platforms expand distribution opportunities, they do not eliminate visibility inequalities.

Table 4. Illustrative Facebook Promotion of Cameroonian Films

Facebook example	Linked/promoted content	Function in exploitation ecology
"Best Cameroon movie on YouTube now. Go watch and thank me later."	Link in comments to the specific YouTube full movie	Personal recommendation directing traffic to YouTube
"Saving Mbango: A Timeless Classic Comes to YouTube!"	Announcement of the film's availability on YouTube	Relaunch of classic film via digital re-release

"Love can really kill. Watch this Cameroon movie... one of the best."	Embedded or linked Cameroon movie	Affective framing and national pride marketing
Group thread on "good Cameroon movies on Netflix or YouTube"	User-generated lists and YouTube links	Crowd-sourced curation and discovery space
"The Unexpected Pause is here."	New release announcement	Premiere promotion
"Nemesis trailer released."	Trailer video	Pre-release buzz

Facebook posts and groups significantly influence directing audiences to YouTube movies and help establish specific titles as essential Cameroonian films. For example, a V2M post claiming "Best Cameroon movie on YouTube now. Go watch and thank me later" (V2M, 2025) shows how personal or smaller pages serve as recommendation sources, highlighting specific films as top local content and sharing links in the comments. Likewise, announcements such as "Saving Mbango: A Timeless Classic Comes to YouTube!" (Laura Onyama, 2025) reintroduce acclaimed films to digital platforms, attracting both longtime fans and new viewers.

Other Facebook videos and posts, like those claiming "Love can really kill. Watch this Cameroon movie... one of the best Cameroon movies you all need to watch," use promotional language that appeals to national pride and emotional stories to encourage clicks and shares. These posts frequently feature hashtags such as #Cameroon, #AfricanCinema, or #PanAfricanFilm, emphasising both local and continental identities.

Patterns of Exposure and Discoverability

The examples from YouTube and Facebook indicate that online exposure for Cameroonian films varies across different channels. Films on dedicated or curated channels like Cameroon Cinema, ML

The Role of New Media in Cameroon Film Promotion

Production237, M&H Film House, or TidPix, which have established subscriber bases, typically garner more views and feature clearer metadata. In contrast, films uploaded to smaller or less specialised channels often stay in lower view ranges, but they still play a role in the broader ecosystem of Cameroonian content.

Facebook posts and groups act as informal discovery tools and spaces for crowdsourcing suggestions. These exchanges direct viewers to specific YouTube links and demonstrate how new media platforms support one another in promoting films.

Proposed Conceptual Flow of Online Exploitation

The online distribution route for Cameroonian films can be summarised as follows:

Cameroonian Film Production → Films are written, shot, and edited by local filmmakers and production companies.

→ **Upload to YouTube Channel or Playlist** (e.g., Cameroon Cinema, ML Production237, M&H Film House, TidPix) → Full movies and trailers are uploaded to dedicated channels or curated playlists where they become publicly accessible.

→ **Facebook Promotion and Recommendations** (posts, groups, shares) → Filmmakers, fans, and groups share links, trailers, and recommendations, often framing titles as "best Cameroon movie" or "timeless classic".

→ **Audience Discovery and Click-through** → Users encounter posts in feeds or groups, click through to the YouTube video or playlist, and decide whether to watch.

→ **Viewing, Engagement, and Analytics on YouTube** (views, likes, comments) → Films accumulate views, likes, comments, and watch time, generating quantitative indicators of exploitation.

→ **Feedback into Future Production and Promotion Strategies** → Filmmakers and curators interpret analytics and audience responses to adjust future content, release strategies, and promotional messaging.

This linear flow makes explicit how high-reach channels, long-tail titles, and Facebook's promotional role can be interconnected in the current Cameroonian film ecosystem.

Discussion

The data illustrate that YouTube and Facebook have distinct yet interconnected roles in the distribution of Cameroonian films. YouTube acts as a long-term archive for full-length movies, such as "WHEN LOVE BECOMES AN OBSESSION" (Cameroon Cinema, 2021), "CUTLASS" (Cameroon Cinema, 2022), "Saving Mbango" (Stephanie Tum TV, 2025), "Way Home" (ML Production237, 2025a), "Bushfaller" (Noble Arts Entertainment, 2023), "Broken Home" (Beffdram Movies, 2022), "My Sister My Pride" (Noble Arts Entertainment, 2023), and "WRONG JOURNEY" (TidPix, 2023), which can garner thousands or even tens of thousands of views. Meanwhile, Facebook primarily serves as a promotional platform that directs viewers, framing films as among the "best" or "classic" works of Cameroonian cinema.

These patterns support broader claims about platform-based cultural industries, in which content distribution and recommendations are influenced by channel strategies, algorithms, and user sharing. For Cameroonian filmmakers, appearing on international curatorial channels such as TidPix or popular local channels such as Cameroon Cinema can significantly boost visibility. However, competition is fierce, and monetisation options remain uncertain.

A closer look at narrative and genre also reveals how specific themes travel through new media. Social dramas such as Cutlass (Cameroon Cinema, 2022), which addresses gendered violence and youth vulnerability in Bamenda, or Saving Mbango (Stephanie Tum TV, 2025), which explores love, illness, and family dysfunction, seem to attract cross-border audiences through relatable storylines and emotional intensity. Romance and family-focused titles like My Sister My Pride (Noble Arts Entertainment, 2023), Audacity of Love (Great Entertainment

The Role of New Media in Cameroon Film Promotion

T.V., 2023), and Broken Roses (ML Production237, 2025c) circulate in broader Nollywood/African romance ecosystems, benefiting from playlists and tags that do not always highlight their Cameroonian origin but nonetheless drive substantial traffic to Cameroonian content. Horror and suspense films such as Beneath the Shadows (Great Arts Studios, 2021), Chepele (ETIN Production, 2025), and Wrong Journey (TidPix, 2023) appeal to niche audiences seeking supernatural and psychological thrillers. Migration and diaspora narratives like Bushfaller (Noble Arts Entertainment, 2023) and Way Home (ML Production237, 2025a) resonate with both local and transnational audiences, particularly among Cameroonians abroad. This suggests that genre positioning and affective marketing ("love can really kill," "timeless classic," "humanity and resilience") are crucial in shaping online film reception and discoverability.

The results emphasise the significance of metadata and promotional framing. Labels like "latest full Cameroonian movie," "tense horror thriller from Cameroon," or "best Cameroon movie 2023" serve as attention-grabbers, potentially affecting click-through rates and perceived value. Facebook posts that appeal to emotions - such as "timeless classic," "love can really kill," or "we love our own" - also work to foster national pride and emotional connection. These strategies indicate that film promotion on new media involves more than just uploading content; it also requires strategic positioning and community engagement.

The long-tail distribution shown in Table 3 indicates that while a few films attract large audiences, most operate at lower levels of visibility. This pattern results from the democratisation of distribution, as more films can circulate online, and ongoing inequality in attention and resources. Films backed by institutions or well-known brands (such as production companies or curators) are more likely to reach broad audiences. In contrast, independent or marginalised creators tend to stay in the long tail. This stratification creates both opportunities and challenges: although any filmmaker can now potentially distribute their work,

gaining significant audience reach still depends on factors beyond content quality.

Facebook primarily acts as a promotional platform, unlike YouTube, which provides storage, analytics, and discovery tools. Facebook mainly boosts signals temporarily and redirects traffic. This difference requires filmmakers to build presence on several platforms to maximise reach. A film's long-term online success relies more on accumulating views and engagement on YouTube than on viral Facebook moments.

Conclusion

This article explores the role of new media - particularly YouTube and Facebook - in promoting the exploitation of films in Cameroon. It uses examples of channels, films, and posts to illustrate visibility and circulation patterns. Cases such as "Cameroon Cinema," "ML Production237," "M&H Film House," TidPix's Cameroonian playlist, and individual films like "WHEN LOVE BECOMES AN OBSESSION" (Cameroon Cinema, 2021), "CUTLASS" (Cameroon Cinema, 2022), "Saving Mbango" (Stephanie Tum TV, 2025), "Way Home" (ML Production237, 2025a), "Bushfaller" (Noble Arts Entertainment, 2023), "Broken Home" (Beffdrum Movies, 2022), "Nemesis" (M&H Film House, 2025), "MY SISTER MY PRIDE" (Noble Arts Entertainment, 2023), "STANDARD 7" (Menkemndi Randy, 2024), "Le Silence" (africa LOVE, 2020), "Amour Toxique" (Les Warmans de Luxe, 2024), "Beneath the Shadows" (Great Arts Studios, 2021), "Matter of Time" (N.G.E TV, 2021), "The Ties that Bind" (ML Production237, 2024), "Chepele" (ETIN Production, 2025), "The Unexpected Pause" (KelliD Creation, 2025), "Broken Roses" (ML Production237, 2025c), "The Dancer" (Freelance Entertainment, 2017), and "A BEAUTIFUL DAY TO DIE" (TidPix, 2025) demonstrate how online platforms can expand the reach of Cameroonian films, ranging from hundreds to tens of thousands of views.

Facebook posts and groups that promote these films or direct users to YouTube links serve as unofficial gatekeepers and amplifiers. They

The Role of New Media in Cameroon Film Promotion

strengthen the role of platform interdependence in shaping modern film exploitation. The long-tail view of distribution shows that new media democratise access to distribution, yet they also maintain disparities in audience size and revenue potential.

For practitioners and policymakers, aiding digital literacy, enhancing connectivity, and building collaborations with curatorial channels and platforms can help expand and diversify audiences for Cameroonian cinema. Moreover, training local filmmakers in platform-specific skills, such as metadata optimisation, cross-platform promotion, and interpreting audience analytics, could help them maintain sustainable visibility.

Future research might systematically monitor viewership patterns over time, conduct direct interviews with Cameroonian filmmakers and audiences about their platform experiences, and compare the circulation of Cameroonian films with that of other African countries' digital film ecosystems. This approach could clarify how new media platforms are not only changing access to cinema but also affecting the social meanings and cultural politics of film reception in Cameroon. Moreover, analysing different film genres (such as drama, horror, romance, diaspora narratives, and comedy) and content formats (full films, trailers, episodic series) can reveal how format choices shape platform functionality and audience expectations.

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AFO-A-KOM: Journal of Culture, Performing and Visual Arts
Paul Animbom Ngong

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