

No 0001 May 2025

SCOR MAGAZINE

Bridging Cultures, Creating impact



Australia's
Shady Visa
Scheme for
Africans

iNTERVIEW
Wax Dey

L'univers de
Vv-Jo
Hairstyle

JOURNEY OF A FOOTBALL WARRIOR

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African Diaspora

The Creative Energy Shaping the World



*Sylvain
Nwambi*

Creators, champions, caregivers, builders: the African community around the globe is making its voice heard...

Today, more than ever, the African diaspora is no longer just sharing its story.

It's actively writing, singing, dancing, healing, and celebrating it. From recording studios to sports arenas, streaming platforms to medical NGOs, fashion runways to social initiatives, it stands as a vibrant force and a driver of cultural and social transformation.

In the realm of culture, the diaspora reinvents African art, projecting it into global cities while staying rooted in its traditions. Cinema, literature, music, fashion: African talents shine brightly, resonate on international stages, and set a bold and diverse aesthetic.

In sports, iconic figures and emerging talents from the diaspora have become inspiring role models. Their successes transcend the playing fields, serving as a source of empowerment, identity, and pride for scattered African communities.

On societal and health fronts, dedicated members of the diaspora are building bridges: investing in clinics, engaging in awareness campaigns, developing educational and humanitarian projects that center human progress.

In entertainment, the overflowing creativity of the diaspora showcases African culture on platforms like Netflix, Spotify, YouTube, and major stages worldwide. With series, performances, and festivals, Africa is no longer on the sidelines; it is central, trendy, and indispensable.

This dynamic reflects an Africa on the move, a diaspora aware of its role as a conduit between two worlds, two legacies, two visions. While challenges remain such as recognition, access to funding, and social integration the momentum is unstoppable: the African diaspora is a source of inspiration, innovation, and change.

Today, the diaspora is not merely dreaming of Africa: it is building, healing, uplifting, and illuminating it. And this narrative is just beginning.

LEGEND

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SCOR MAGAZINE

www.scormedia.com

SIEGE

Sydney - Australie

+61 451 967 917

feno1306@gmail.com

DIRECTEUR PUBLICATION

Sylvain Kwambi

CONSEILLER EDITORIAL

Cyr Eric

REDACTEUR EN CHEF

Sylvain Kwambi

COLLABORATEUR

Collins Mbiawan

REPRESENTANT EUROPE

Noe Richepin Konlock

+33 612 625 234

REPRESENTANT USA

Franck Ghislain Onguene

+1 312 973 8572

REPRESENTANT CAMEROUN

Roland Macaire

+237 691013989 / 677442157

EDITEUR

SCOR MEDIA GROUP

+61 451 967 917

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SCOM

Australia's Shady Visa Scheme for Africans

Understanding the Growing Crisis

In 2025, a troubling pattern has emerged in Australia's visa processing system. African applicants across all visa categories student, tourist, and skilled migration are experiencing unprecedented rejection rates. Countries most affected include Nigeria, Ghana, Kenya, Zimbabwe, Uganda, and Cameroon, where qualified applicants are being turned away despite meeting official requirements.

What makes this situation particularly concerning is that many rejected applicants clearly satisfy the stated criteria.

They are genuine students with financial backing, professionals filling documented skill shortages, and travellers with demonstrable ties to their home countries. Yet their applications are being refused at alarming rates, creating what many experts now describe as a silent visa crisis.

The Mechanics of Discrimination: Risk Profiling

At the heart of this issue lies a practice rarely acknowledged in official communications: risk profiling based on nationality. Australia's Department of Home Affairs employs both automated systems and manual reviews that assign risk scores to applications primarily based on the applicant's country of origin.

This approach means that if you hold a passport from a country with historical patterns of visa overstays or immigration violations, you're automatically flagged as "high risk" regardless of



your circumstances, documentation quality, or intentions. Many African nations have been categorised this way based on the past actions of a small minority. The practical consequences are severe:

- Applications from African countries undergo significantly more rigorous scrutiny
- Documentation requirements are applied inconsistently, with African applicants held to higher standards
- Even strong applications with comprehensive evidence are rejected based on "risk" factors
- Meanwhile, applicants from "lower-risk" regions often receive approvals with less comprehensive documentation.

This discriminatory approach represents a form of collective punishment, where thousands of legitimate applicants face rejection simply due to their nationality.

While governments frame this as necessary border protection, it amounts to systemic bias that disproportionately affects African applicants.

The GTE Requirement: Subjective Barriers for Students

For student visa applicants, the Genuine Temporary Entrant (GTE) requirement has become particularly problematic.

This assessment requires applicants to demonstrate they genuinely intend to stay temporarily for study purposes and return home afterwards. The challenge lies not in the requirement itself

but in its subjective application. Case officers exercise broad discretion in evaluating an applicant's intentions, often resulting in inconsistent and potentially biased outcomes. African students face particular difficulties with GTE assessments, despite providing comprehensive documentation of their plans.

The typical scenario unfolds like this:

1. An applicant submits a detailed GTE statement outlining study motivations, return plans, and how their Australian education fits their career goals
2. They provide evidence of home country ties: family connections, employment prospects, and property ownership
3. Despite this, they receive a rejection with vague language like "not satisfied that the applicant genuinely intends to stay temporarily"

This subjective judgment creates a nearly impossible barrier, as applicants aren't fighting against specific documentation deficiencies but rather against an officer's perception of their intentions.

Factors often used against African applicants include having relatives in Australia (even legal residents), previous visa refusals from any country, or coming from a designated "high migration risk" country.

The consequences extend beyond the immediate rejection. A GTE-based refusal becomes part of one's permanent immigration record, creating additional scrutiny for future applications to Australia or other countries.

Travel History: The Impossible Prerequisite

Perhaps the most insidious barrier facing African applicants is the emphasis placed on previous international travel. Immigration officers use travel history as a proxy for trustworthiness if you've previously travelled to countries like the US, UK, Canada, or EU nations and returned on time, you're considered lower risk. Without such a history, your application faces heightened suspicion.

This creates an impossible situation for first-time travellers. How can one build a travel history when consistently denied opportunities to travel?

This affects African applicants disproportionately, as economic and historical factors have limited opportunities for international travel compared to applicants from wealthier regions.

The bias extends beyond having travelled it's also about where you've travelled. Lack of previous visas from specific countries becomes a negative mark against applicants. Even perfect documentation and genuine intentions cannot overcome this invisible barrier. European applicants might receive approval despite weaker financial evidence simply because they've travelled within Europe with minimal visa restrictions. Meanwhile, well-prepared African applicants without extensive travel histories are flagged as potential risks despite stronger overall applications.



The Human Cost

The consequences of these discriminatory practices extend far beyond statistics:

- Talented students lose access to quality education and future opportunities
- Industries miss out on skilled professionals in shortage areas
- Families remain separated, unable to visit relatives
- Applicants face significant financial losses from application fees, medical examinations, and document preparation
- The emotional toll of rejection and implicit judgment creates a lasting psychological impact



What's particularly frustrating for applicants is the lack of transparency. Rejection letters rarely acknowledge the role of nationality, risk profiling, or travel history in the decision. Instead, they cite vague concerns about "intent" or "circumstances," making it nearly impossible to address the real reasons for refusal in subsequent applications.

The Path Forward

Addressing this crisis requires acknowledging its systemic nature. While individual applicants can improve their documentation and preparation, the fundamental barriers are structural and require policy-level changes:

1. Immigration systems must shift toward truly individual assessment rather than nationality-based profiling
2. Greater transparency in decision-making would allow applicants to understand and address genuine concerns

3. Appeals processes should be accessible and meaningful, particularly for subjective judgments like GTE assessments

4. Alternative means of establishing trustworthiness should be recognised for first-time travellers

Until these changes occur, African applicants will continue facing discriminatory barriers to Australian visas not because they fail to meet stated requirements, but because of an uneven playing field shaped by systemic bias and flawed risk assessment approaches.

For those navigating this challenging system, understanding these hidden barriers is the first step toward developing strategies to overcome them. While the system may be unfair, awareness of its mechanics helps applicants prepare more effectively for the additional scrutiny they're likely to face.

By Cyr Eric



CAMEROON COMMUNITY OF AUSTRALIA
Communauté Camerounaise d'Australie

Afropop is Conquering the World



Once confined to the African continent, has now become a global musical powerhouse. From its rhythmic roots to its contemporary evolution, Afropop has captured audiences worldwide, influencing cultures, economies, and the digital landscape. This report explores its global rise, cultural impact, collaborations, economic significance, the role of streaming and social media, and its future prospects.

From Local Recognition To International Influence

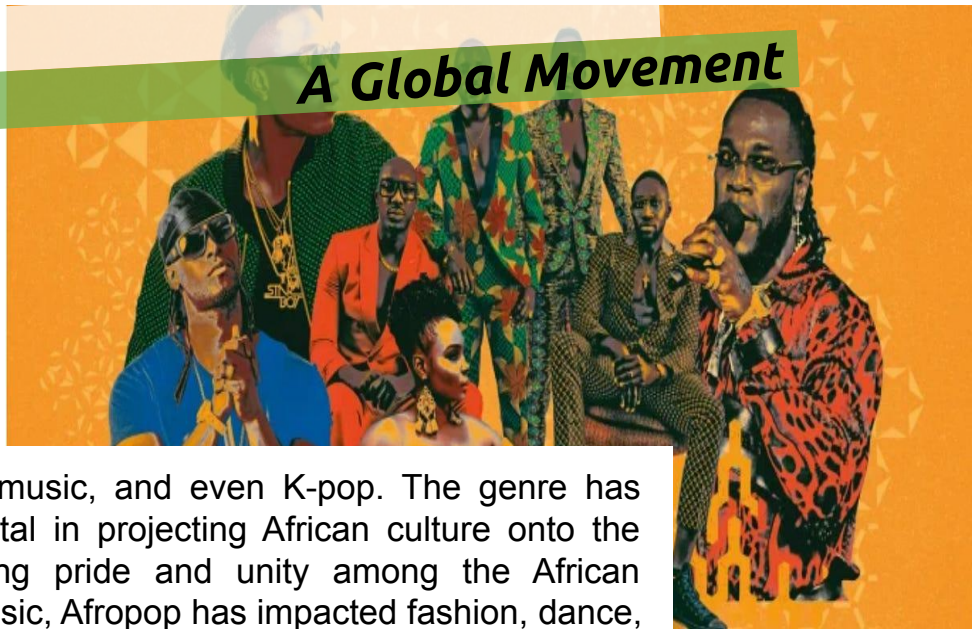
Afropop's expansion beyond Africa began with pioneers like Fela Kuti, Angelique Kidjo, and Youssou N'Dour, but it has gained unprecedented momentum in recent years. The genre's fusion of traditional African rhythms with contemporary pop, hip-hop, and electronic music has resonated globally.

Artists such as Burna Boy, Wizkid, and Tiwa Savage have headlined major international festivals, collaborated with global superstars, and earned prestigious awards, marking Afropop as a dominant force in the music industry.

Afropop

Afropop has significantly shaped global popular culture. Its infectious rhythms and danceable beats have influenced

Western pop, Latin music, and even K-pop. The genre has also been instrumental in projecting African culture onto the world stage, fostering pride and unity among the African diaspora. Beyond music, Afropop has impacted fashion, dance, and even language, with phrases like “Afrobeats to the world” becoming a common slogan among fans.



Collaboration & Crossover Breaking Barriers in Music

One of the driving forces behind Afropop’s global Appeal is its increasing collaboration with international artists. Beyoncé’s *The Lion King: The Gift* album featured numerous Afropop artists, further introducing the genre to mainstream audiences.



Collaborations between Nigerian, Ghanaian, and South African artists with American, British, and Latin musicians have led to chart-topping hits, proving that Afropop is a versatile and influential genre.

Afropop as a Booming Industry

Afropop's global success has spurred significant economic benefits. From international tours to brand endorsements and streaming revenue, Afropop artists are now among the highest earners in the global music industry. The genre has also created jobs in production, marketing, event planning,

and digital distribution. Additionally, major record labels such as Universal Music and Sony Music have expanded into Africa, recognizing the continent as a music industry goldmine.

Streaming & Social Media ***The Digital Acceleration of Afropop***

The rise of streaming platforms and social media has been instrumental in Afropop's global domination. Platforms like Spotify, Apple Music, and YouTube have enabled African artists to reach international audiences without traditional gatekeepers.

Viral dance challenges on TikTok and Instagram have propelled songs like CKay's *Love Nwantiti* and Rema's *Calm Down* to global fame, further proving the power of digital media in music promotion.



Sustaining Growth and Innovation



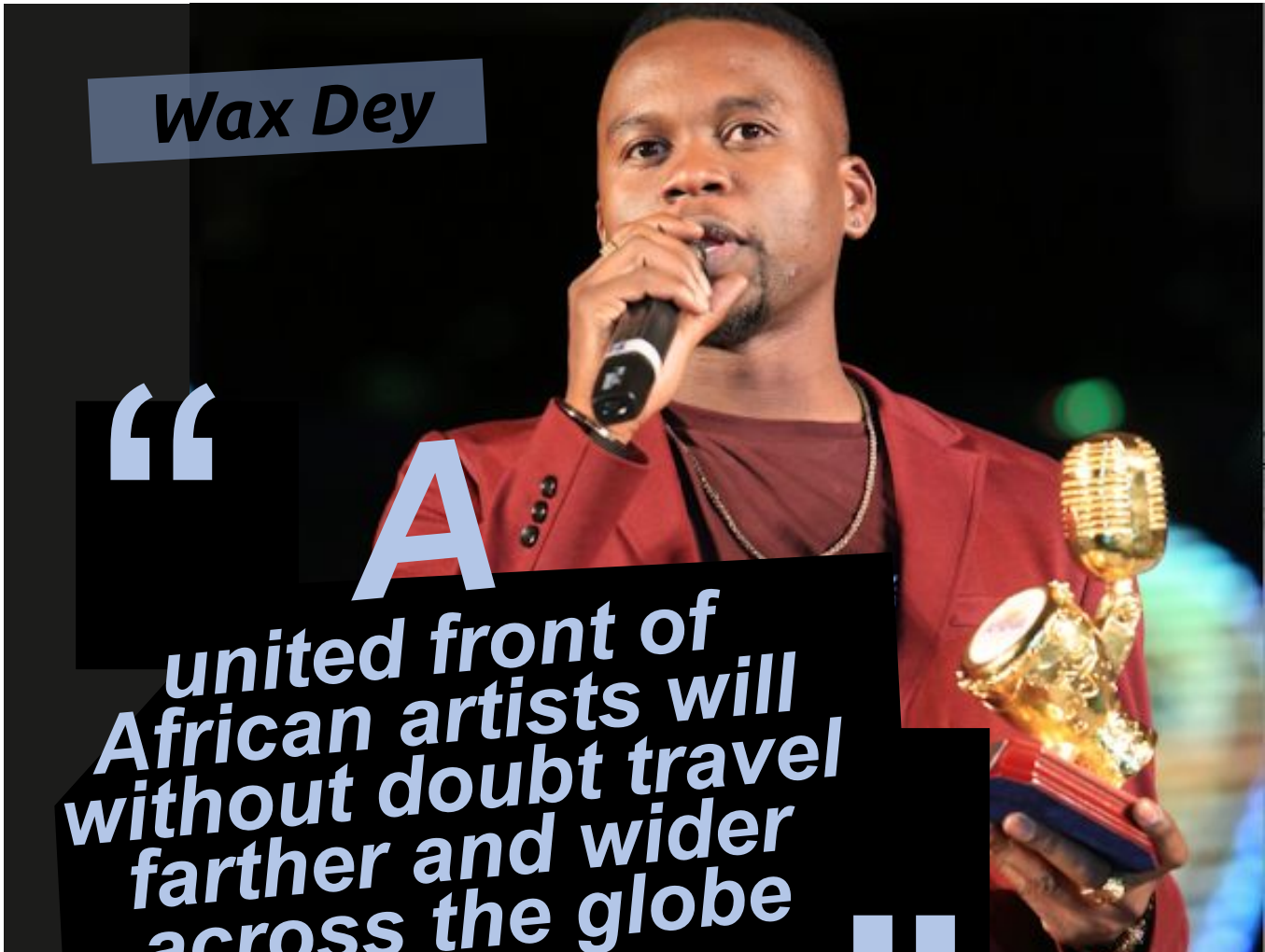
Afropop's future looks incredibly promising. As more artists break into international markets and digital platforms continue to amplify African music, the genre is expected to evolve and expand further.

Emerging artists from across Africa are pushing creative boundaries, blending Afropop with genres like EDM, rock, and reggaeton. Additionally, Africa's growing digital infrastructure and youth-driven market suggest that Afropop's influence will only continue to rise.

Afropop's journey from local to global has been nothing short of extraordinary. Through cultural influence, strategic collaborations, economic growth, and digital advancements, the genre has secured its place in the global music industry. As it continues to evolve,

Afropop is poised to not only entertain but also redefine the landscape of world music for generations to come.

By Sylvain Kwambi

A photograph of Wax Dey, a man with short dark hair and a beard, wearing a red blazer over a dark t-shirt. He is holding a black microphone to his mouth with his right hand and a large, ornate gold trophy with a microphone-shaped top in his left hand. The background is dark with some blurred lights.

Wax Dey

“ **A** united front of African artists will without doubt travel farther and wider across the globe ”

Cameroonian singer, songwriter, entrepreneur, producer and main actor of the Cameroonian reality TV contest, Number One Girl, which airs on Equinox TV. LuquLuqu Ambassador to the UN in Africa 2017, he won Best Male Artist in Central Africa at the 2016 All Africa Music Awards (AFRIMA) and nominated in the category Best African Pop 2019.

In December 2020, Wax Dey was awarded the title of “Knight of the Order of Valour of Cameroon”, a prestigious honour to recognize exceptional services, bravery or merit. Owner of the label Calabash Record, he released his debut solo album in 2016 360 Degrees featuring artists such as Banky W and Yemi Alade.

By Sylvain Kwambi

What do you think has contributed most to Afropop's growing influence on the global music scene?

Africa has a lot of untold stories. The fusion of modern pop music, with African percussions and genres, brings a new sonority and rhythm that is bound to entrance any listening audience. But in my opinion, two deciding factors have been the rise of social media, which exposed western influencers to the irresistible beats and melodies of urban African music, and then the explosion of the African diaspora, along with the young generations of Africans born in the global north, who have been able to support the movement overseas, by streaming and attending the concerts, while making it an inescapable fixture in clubs and other social venues.

How has Afropop influenced mainstream music and pop culture outside of Africa?

During COVID, afropop found a way in as people paid more attention to just anything online. It was the perfect moment to expose the already boiling genre to a wider global audience. As influencers like Alicia Keys, Chris Brown and Timbaland discovered

the infectious peculiarity of afrobeats and amapiano, so too did social media users, and challenges and TikToks multiplied. Then followed collaborations with other northern stars, expanding the popularity of the music and the artist further. In the past, we saw the explosion of songs like Vuli Ndlela by Brenda Fassi across the



African continent. The music brought a certain spirituality, and was deeply inspirational, even if you did not understand the lyrics. That is the effect of good music.

This time, when Jerusalema came through with that same addictive spirituality, the whole world was listening, and the world was entranced. There was a lot of influence of gospel in pop hits a few decades ago, that seems to have been somewhat lost in modern music. I think African music is filling that gap because, emotionally, African artists are at that phase where their motivation is not just financial or fame they still have a story to tell.

Many international artists are now collaborating with Afropop stars. How do these collaborations shape the genre's global reach?

The music market today is bigger than it ever was, with streaming and social media. While African artists are breaking out into other global markets, with collaborations playing a major role, other global stars are also seeing and reaping the value of collaborating with African stars, not only to reach their own African audiences in Africa, but also to attract the African diaspora audiences. It's a perfect symbiotic mix and match.

That is why artists like Wizkid, Burna Boy and Davido are heavily solicited for collaborations by the world's biggest music stars.

Not only do they guarantee you a large audience, but they also expose many of the other big world stars to new markets across Africa, which for them are quite important, but hard to access.

With Afropop gaining worldwide recognition, how is this influencing Africa's music industry in terms of revenue, investments, and job opportunities?

PWC had projected that the next wave of African billionaires would come from the music, fashion and entertainment sector.

I think we are seeing that happen right now, An artist is a product, and can be seen as an entire company on his own, with hundreds of people working to make it profitable. From make up artists, to photographers, to video vixens, to stylists and designers, to managers, to musicians, to dancers, and the list goes on, it become a huge enterprise where a lot of people earn a good living. And as the industries explode, it is only set to grow bigger.

“An artist is a product, and can be seen as an entire company on his own, with hundreds of people working to make it profitable.”

We can see Diamond Platnumz of Tanzania owns his own major radio and TV stations, and that creates jobs. Kocee of Cameroon has a night club which employs scores of youths. Many have delved into real estate and into agriculture, among other ventures – and that is to say music is creating a motor of development for young Africans across the board.

How have platforms like YouTube, TikTok, and Spotify played a role in Afropop's worldwide expansion?

These streaming platforms have been the vehicle through which African song and artists have been discovered globally. It is also interesting that an artist can trend globally by cumulating his streams out of Africa, US, UK and any other markets. This kind of levels the playing field for artists globally. However, monetising streaming in Africa itself is limited because of the lack of credit cards and the slow culture of paid streaming, as well as the limited expansion of the platforms themselves in Africa

Where do you see Afropop in the next decade? Could it become one of the dominant global music genres?

Africa certainly has the market to push Afropop as one of the dominant music genres. However, Africa would have to be more united in its support for artists, as it cannot be looked upon as merely Nigeria and South Africa movement. More attention needs to be paid to other markets such as Zambia (with artists like Yo Maps) and Malawi (with artists such as Onesimus), as well as a united front with successful Francophone artists such as Fally Ipupa, Kocee, Dadjou and Tayc. A united front of African artists will without doubt travel farther and wider across the globe.

Africa has so much more to offer. And finally, the rise and consistency of female acts like Yemi Alade and Tyla on the global scene is worth paying attention to, they have a lot to contribute to the global domination of afropop.

A portrait of Wax Dey, a man with short dark hair, wearing dark sunglasses with a star-shaped detail on the left temple, a white collared shirt, and a dark suit jacket. He is looking slightly to the left of the camera with a slight smile.

Wax Dey



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Vv-Jo Hairstyle : L'art capillaire au service de l'identité et de la créativité

Dans l'univers de la coiffure afro et des cheveux texturés, Vivi Jo, connue professionnellement sous le nom de Vv-Jo Hairstyle, s'impose comme une figure de proue, mêlant passion, créativité et transmission de savoirs.

By Sylvain Kwambi

Coiffeuse et styliste franco-britannique, elle fait rayonner l'esthétique afro à travers des coiffures modernes, des techniques maîtrisées et une approche profondément humaine, inspirée de ses origines Camerounaises.



Un parcours entre Paris et Londres

Installée entre Paris et Londres, Vivi Jo s'est forgée une solide réputation dans le domaine de la coiffure, reconnue pour sa capacité à sublimer tous les types de cheveux afro, bouclés, crépus, ondulés ou européens. Elle exerce notamment au salon Stanley Watts à Greenwich, réputé pour son expertise dans l'entretien des cheveux multiculturels. Elle y propose des prestations de qualité : coiffure, coloration, soins capillaires (certifiée Wella Plex), tresses et twists, toujours avec un sens du professionnalisme et une approche personnalisée.

Une touche artistique unique

Ce qui distingue Vv-Jo Hairstyle, c'est son sens aigu du détail et son talent pour fusionner tradition et modernité. Des tresses africaines aux coiffures afro-punk, en passant par des looks rétro-vintage audacieux, Vivi Jo aborde chaque style avec authenticité. Chaque coiffure devient une œuvre d'art, une signature personnelle.

Elle partage ses créations sur sa page Facebook officielle, Vv-Jo Hairstyle, où elle publie régulièrement des tutoriels vidéo, des démonstrations en direct et des conseils pratiques. Ces contenus, très suivis, inspirent des milliers de femmes désireuses de redécouvrir la beauté naturelle de leurs cheveux.

Ambassadrice des cheveux texturés

Vivi Jo ne se contente pas de coiffer. Elle milite également pour une meilleure représentation des cheveux afro et texturés dans les environnements professionnels et médiatiques. Elle collabore avec des marques spécialisées telles que **As I Am Naturally UK** ou **Hairgrade**, en promouvant des produits adaptés aux besoins spécifiques de sa clientèle.

À travers ses publications, elle encourage l'amour de soi, la fierté de ses origines et le respect de l'identité capillaire. « Coiffer, c'est aussi écouter, comprendre et accompagner chaque personne vers la meilleure version d'elle-même », confie-t-elle lors d'un live sur sa page Facebook [Vivi Jo \(Vv-Jo Hairstyle\)](#).



Une communauté engagée

Elle entretient un lien fort avec sa communauté, dans un esprit de bienveillance et de sincérité. Que ce soit à travers des lives interactifs ou des tutoriels accessibles, Vv-Jo ne cesse d'éduquer, de rassurer et de célébrer la diversité capillaire. Elle reçoit souvent des messages de femmes qui, grâce à ses conseils, ont appris à aimer et à prendre soin de leurs cheveux naturels.

Un avenir prometteur pour Vv-Jo Hairstyle



Aujourd'hui, Vv-Jo Hairstyle représente bien plus qu'un nom ou un salon : c'est un mouvement. Un hommage à la diversité capillaire, un engagement pour une beauté plurielle, et une invitation à se reconnecter à son identité à travers sa chevelure.

Fondatrice de la marque de bijoux Ayawa Jewelz, alliant ainsi coiffure et création d'accessoires.

La marque se distingue par des créations inspirées des symboles culturels africains, notamment les motifs Adinkra, qui représentent des valeurs profondes telles que la force, la sagesse et la résilience.

Ces bijoux sont conçus pour célébrer l'héritage africain tout en offrant des pièces modernes et élégantes adaptées à une clientèle diversifiée. Ayawa Jewelz ne se limite pas à la vente de bijoux ; la marque s'inscrit dans une démarche communautaire en promouvant l'acceptation de soi et la valorisation des cultures africaines.

Pour explorer son univers ou prendre rendez-vous, visitez la page Facebook officielle de [Vv-Jo Hairstyle](#) ou suivez ses actualités sur les réseaux sociaux. Avec Vivi Jo, la coiffure devient un langage, un art, une célébration.

A portrait of Vivi Jo, a Black woman with vibrant red dreadlocks styled in a bun. She is wearing a teal velvet long-sleeved top and large gold hoop earrings. She is looking off to the side with a thoughtful expression, her hand resting on her head.**Vivi Jo**

“**Des femmes qui font don de leurs chevelures... Je trouve ça bizarre !**”

Originaire du Cameroun, Vivi Jewelz a porté ses cheveux naturels durant son enfance. À son arrivée en France, elle a eu recours au défrisage, perçu alors comme la seule option pour gérer ses cheveux de manière autonome. En 2007, lors d'un séjour aux États-Unis, un événement anodin a marqué un tournant :

après avoir retiré partiellement ses nattes, elle a couvert ses cheveux avec un foulard pour aller travailler. Les compliments reçus ce jour-là ont été un déclic, l'incitant à embrasser pleinement la beauté de ses cheveux naturels. Elle a réalisé que le cheveu crépu est beau, polyvalent et facile à entretenir.

comment as-tu appris à coiffer ?

Je suis autodidacte ! Dès que je voyais quelqu'un réaliser une coiffure, j'étais capable de la reproduire aussitôt. Je me suis énormément documentée sur le cheveu afro. Par la suite, j'ai suivi une formation pour approfondir mes connaissances sur le cheveu en général. J'ai quitté mon métier d'enseignante pour me consacrer à ma passion : la coiffure afro

Pourquoi n'utilises-tu pas les mèches naturelles dans tes réalisations ?

Je ne travaille pas avec des mèches indiennes, des femmes qui font don de leurs chevelures...Je trouve ça bizarre ! Le cheveu a une histoire, on ne peut pas les prendre sur quelqu'un et se les coller sur la sienne

La seconde raison pour laquelle, je n'utilise pas de mèches est qu'au Cameroun, il y a un marché noir autour du cheveu indien et brésilien, des femmes camerounaises qui portent des mèches peuvent se faire agresser au coin d'une rue, elles se retrouvent rasées et dépourvues de leurs chevelures éphémères. Les mèches tant convoitées se retrouvent de nouveau sur le marché pour orner de nouvelles têtes. C'est une manière pour moi de lutter contre ça.

Quels conseils donnerais-tu aux personnes qui portent des tissages ?



“ Si tu n'hydrates ou ne nourris pas tes cheveux, ils meurent ! ”

Le tissage peut être porté de façon occasionnelle, pour changer de look, mais pas au-delà d'une semaine. Ce n'est pas une manière saine de protéger ses cheveux. Ce n'est pas une coiffure protectrice, dans la mesure où tu ne peux pas atteindre le cuir chevelu donc tu ne peux pas te laver les cheveux. Par conséquent ton cheveu n'est pas soigné. C'est une coiffure destructrice. C'est comme les plantes, si tu n'arroses pas, elles meurent ! Si tu n'hydrates ou ne nourris pas tes cheveux, ils meurent !

SOURCE: zenaba.fr - Vv Jewelz : Une coiffeuse afro passionnée.

CUISINE

Discover the Soul of Africa on Your Plate



**PAMSI'S
DELICACIES**
DELIGHT IN EVERY BITE

DELIGHT IN EVERY BITE

Craving a culinary journey without leaving the city?

Welcome to Pamsi's Delicacies, your new go-to spot to enjoy the richness of African cuisine in a warm and authentic atmosphere.

A Warm and Authentic Cuisine



Here, every dish tells a story. From Cameroonian Ndolé, Nigerian Jollof Rice, and the delicious Senegalese Yassa, to Ivorian Palm Nut Sauce, Taro with Yellow Sauce, Eru, and mouthwatering grilled meats and spicy braised dishes with unique flavors, the menu is a tribute to the tastes of the continent.

Prepared with passion, each dish is made using fresh ingredients, carefully selected traditional spices to tantalize your taste buds, and age-old culinary know-how passed down through generations.

With traditional décor, a warm welcome, and background music set to Afro beats, every visit to Pamsi's Delicacies is a true immersion into the African world, offering a full sensory experience, perfect for date nights, outings with friends, family meals, or even private events. It's a place where you don't just eat well, but where you feel something too.

Catering Services for Events

Weddings, birthdays, private receptions, corporate events... Pamsi's Delicacies offers customized catering services to turn your special occasions into a flavorful and friendly celebration. Whether it's a buffet, à la carte menu, or sharing platters, services are tailored to your needs.



Takeaway Service



Don't have time to dine in? No worries, just place your order and pick up your favorite dishes later. For special orders, a fast and reliable delivery service is available.



Located in Sydney at 593 Great Western Highway, Pamsi's Delicacies welcomes you every day with takeaway dishes, home deliveries, and catering services on request.

More than just a restaurant, it's a cultural and gourmet experience where you can taste authenticity

and feel the rhythm of Africa, because Africa is flavorful, and it's waiting for you from the moment you book your table.

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African Buffet
Business Networking
Discounted Accommodation



Simon BELL

**“My
dream took me
further than I ever
imagined”**

BIO EXPRESS

Full name: **Simon Bell**
Nickname: **Kranco**
Born in: **Yaounde, Cameroon**
Age: **47 years**
Position: **Defender**
Clubs in Australia: Marconi
Stallions, Sydney United.

Simon Bell alias « Kranco »
From Yaounde to Australian Fields:
Journey of a Football Warrior

gettyimages
Credit: Scott Barbour



« Kranco » Humility in Cleats

He was one of those talents who crossed borders quietly but left an indelible mark. Simon Bell, better known by his nickname Kranco, is a former Cameroonian-Australian footballer now based in Australia, where he continued part of his career. Between a passion for football, integrating into a new culture, and the challenges of life in exile, his journey is a blend of resilience and authenticity. In this exclusive interview, he reflects on his arrival in Australia, his career in local leagues, the trials of expatriation, his memorable moments, the lessons he has learned on and off the pitch, and what football still represents in his life.

In a world where success is too often measured in millions and likes, Kranko reminds us that greatness can be lived quietly.

A discreet hero of a successful exile, he embodies a generation of African footballers who managed to build strong lives far from the spotlight.

A lesson in courage, simplicity... and passion, which will surely serve him well in his new role as a traditional authority figure, continuing the immense legacy of his late father.

From now on, call him His **Majesty Simon Bell**.

An unexpected destination: Australia

Hello Simon. To begin, can you tell us how football entered your life in Cameroon?

Hello! Football is my first passion. I grew up in Yaounde in a neighborhood where everything happened out on the streets. The ball was our school of life. Early on, I knew I wanted to turn it into more than just a game into a profession. After some time at Olympique de Mvolie, I was lucky enough to pursue an international career.

You could have tried your luck in Europe, like many others. Why Australia?

True! (laughs) Actually, it was kind of by chance. It wasn't planned. After leaving Cameroon, I went to England for trials at Crystal Palace, then to Greece, before landing in Indonesia.

At that time, I was playing for Persikota Tangerang in Jakarta, where I was even voted the **League's Best Player** in 1999. After that amazing season, an Australian agent noticed me. He offered me a trial with a club in New South Wales. I went there without really knowing what to expect.

It was a gamble, but it paid off. Eventually, I signed a contract with Marconi Stallions, where I was the club's **Player of the Year** in 2003, and with Northern Spirit, where I was also **Player of the Year** in 2002. I also played for Sydney United.



gettyimages

Credit: Daniel Berehulak

LEGEND A solid career, far from the spotlight

You played for several Australian clubs. What memories do you keep from that time?

Very good ones! Marconi was like a family. At Sydney United, we played very technical football. I also wore the colors of Northern Tigers, Bowling FC, Brookvale FC, and Dandenong SC.

It wasn't the A-League yet at that time, but it was highly competitive, with many players of European and South American backgrounds.

The style was very physical, very fast. The stadiums weren't necessarily packed like in Europe, but the intensity was absolutely there.

What was your highlight here?

Beyond the stadiums and all the emotions, what stands out most is the recognition. In 2005, I was chosen by the University of New South Wales to lead the "Football United" project, a program helping refugees integrate through sports, especially football.

I was also approached by coach Frank Farina in 2001, and if it hadn't been for the fact that I was already a Cameroonian youth international in 1995, Junior at the same year and U23 in 1996, I could have played for the "Socceroos" the nickname for Australia's national football team. Unfortunately, the law at the time didn't allow it.



gettyimages
Credit: Jonathan Wood

Turning the page after an injury

Off the pitch, how was your integration?

It was tough at first. The language barrier, for one. I spoke a little English, but the Australian accent... that was another story!

Then the food. And being alone, far from my family, my culture. I had to hold on tight. I often wanted to go back home, but my teammates helped a lot. Once again, football saved me and helped me settle in.

I was also lucky to meet my wonderful wife, and we had two beautiful children together. She has been a tremendous support in my career. Today, away from the fields, I also devote myself to taking care of my family.

You ended your career in 2009. Why?

In 2009, after a knee injury, I realized it was time to move on. I could have continued, but I preferred to listen to my body.

It wasn't easy... You go from the adrenaline of matches to a quieter life. I retrained as a coach after completing some courses, and now I work with young people, especially those from migrant backgrounds. I try to pass on what I've learned, and I also do a bit of mentoring.

What advice would you give a young Cameroonian dreaming of making it abroad?

Stay humble, hardworking, and most importantly, curious. Don't skip the steps. Talent is good, but it's not enough. You must learn to adapt, listen, understand, and respect other cultures. And never forget where you come from. Football is a school of life.

By Sylvain Kwambi



LA FIN D'UN CYCLE MARKETING ET L'URGENCE D'UNE REFONTE TOTALE DU FOOTBALL CAMEROUNAIS.

Je suis à 100 % d'accord avec ceux qui pensent que juger le partenariat avec **FOURTEEN** à Priori relève de l'art qui consiste à deviner le sexe des anges car l'opacité qui entoure ce contrat est telle qu'on n'a pour l'instant aucune information qui permette vraiment d'apprécier la vision du projet !



L'analyse de

Franck Ghislain ONGUENE,
Spécialiste en Gouvernance
International du sport



La signature de ce contrat marque selon moi, la fin d'un cycle pour le football camerounais, et, malheureusement, celle de plusieurs marques emblématiques

FECAFOOT, LIONS INDOMPTABLES, ETO'O. Ces noms, autrefois synonymes de prestige, ne sont aujourd'hui plus bankables. Comme pour toute fin de cycle, il est urgent d'enclencher une véritable reconstruction. Le prochain président de la FECAFOOT devra en faire sa priorité absolue.



UN ÉQUIPEMENTIER SANS EXPÉRIENCE INTERNATIONALE : UN PARI RISQUÉ

À ceux qui pensent qu'il n'y a aucun problème à s'associer avec une marque No Name sans expérience dans le football international,

souvenez-vous des échecs d'OAS et même du Coq Sportif. J'ai eu l'opportunité de visiter l'entrepôt de l'équipementier Macron en Italie.

C'est l'un des plus vastes d'Europe, avec plus de 5 millions de pièces stockées et un flux quotidien de 100 000 pièces en entrée et en sortie. Mais ce qui m'a le plus marqué, ce n'est pas seulement la taille des installations, c'est leur modèle de production semi-autonome, une rareté parmi les équipementiers européens.

POURQUOI FOURTEEN RISQUE D'ÉCHOUER ?

Lorsqu'une marque comme Fourteen veut répondre à la demande de la FECAFOOT, voici ce qui se passe :

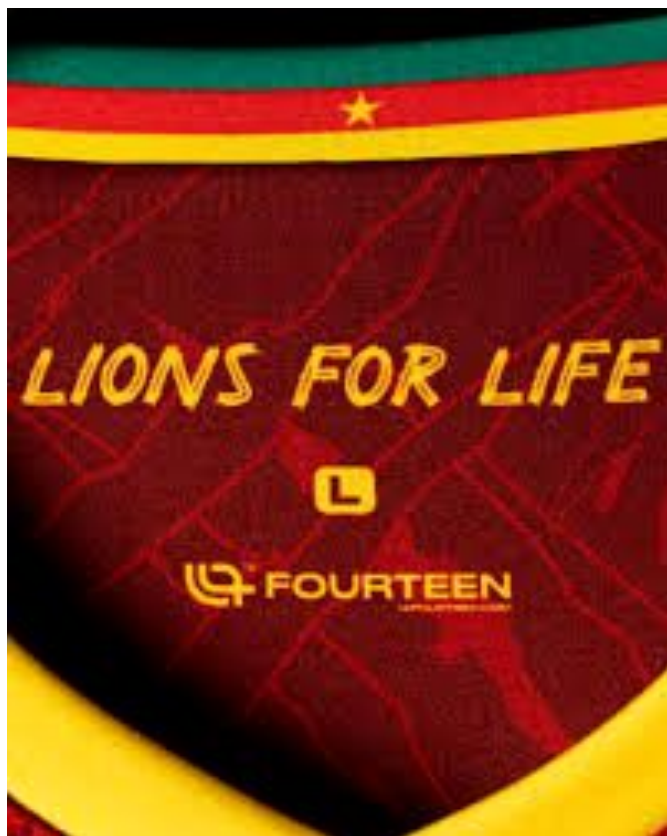
1. Elle conçoit un design, qu'elle envoie ensuite à une usine en Chine, en Thaïlande, en Turquie, à Singapour ou au Vietnam.

2. Sur place, sa commande est traitée aux côtés de celles de Nike, Adidas et Puma, qui sont en moyenne 100 fois plus volumineuses

3. L'usine privilégie naturellement les grandes commandes, retardant la production de Fourteen.

LE RÉSULTAT ?

Des retards, des problèmes de qualité, des livraisons imprécises... exactement ce qui s'est passé avec les précédents équipementiers. À l'inverse, Macron a trouvé un moyen de contourner cette dépendance : plutôt que de commander des produits finis, ils font concevoir UNIQUEMENT les patrons des équipements en Asie, les rapatrient en Italie et une fois sur place, réalisent eux-mêmes les finitions dans leur atelier à Bologne.



C'est cette stratégie qui leur a permis de s'imposer en Europe (UEFA, clubs de renom) en répondant efficace à la demande qualitativement et quantitativement. Le Cameroun est une grande nation de football, mais sa demande en équipements n'est pas assez massive pour être rentable à court terme pour une petite marque et pour rivaliser avec les géants du secteur.

QUE VA-T-IL SE PASSER ?

Fourteen va capitaliser sur la notoriété des Lions Indomptables, mais, malgré sa bonne volonté, elle ne pourra pas respecter ses engagements en termes de délais, de qualité et de précision. Les mêmes causes produisent toujours les mêmes effets.

UNE STRATÉGIE ALTERNATIVE POUR SAUVER L'IMAGE DU FOOTBALL CAMEROUNAIS ?

VOICI CE QUE J'AURAIS PROPOSÉ :

1. Signer un contrat à court terme avec un grand équipementier
Certes, il n'apportera pas grand-chose financièrement, mais après six mois sans équipementier, personne n'est mort ! Il garantira une qualité et une fiabilité sans failles.

2. Restructurer le marketing de la FECAFOOT, externaliser cette mission et redéfinir totalement les contours du LABEL et de la MARQUE **"LIONS INDOMPTABLES"**. Miser sur le merchandising et les performances sportives.



3. Renégocier un meilleur contrat dans le futur

Une fois la marque restaurée et les résultats sportifs au rendez-vous, signer un contrat plus avantageux avec un équipementier plus généreux.

UN FOOTBALL QUI NE VEND PLUS... ET UNE IMAGE À RECONSTRUIRE



Aujourd'hui, le football camerounais ne fait plus rêver. Quand on parle du Cameroun, ce n'est plus pour ses exploits sur le terrain, mais pour des scandales et des querelles internes dignes d'un feuilleton de quartier. Ajoute à cela un marketing défaillant dans un contexte où : Le directeur marketing a démissionné quelques jours avant la signature.

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Darwin en feu

DJ Templar et la communauté camerounaise de Darwin organise un week-end culturel et festif du 16 au 18 Mai 2025

La ville de Darwin, capitale du Territoire du Nord en Australie, s'apprête à accueillir un événement exceptionnel du 16 au 18 mai 2025, organisé par la communauté camerounaise locale. Ce rendez-vous inédit vise à célébrer la richesse de la culture camerounaise et africaine dans son ensemble, à travers un programme festif mêlant tourisme, gastronomie, sport, affaires et divertissement.

Pendant trois jours, les participants auront l'occasion de découvrir les merveilles de Darwin grâce à des activités immersives telles que le Darwin sightseeing, une balade en bus (Bus Tour), une croisière au coucher du soleil (Sunset Cruise) et un spectaculaire Croc Feeding, véritable attraction locale. Pour les amateurs de sensations fortes,



L'événement prévoit également une soirée VIP exclusive, avec de la musique, de la danse et un espace de réseautage autour des opportunités d'affaires entre l'Afrique et l'Australie. Un segment très attendu par les professionnels, investisseurs et membres de la diaspora. Des réductions spéciales sur les hébergements seront proposées pour permettre aux visiteurs venus d'autres régions d'Australie de participer pleinement à cette célébration. Ce week-end s'annonce comme un moment fort de partage, de découverte et de fierté culturelle, dans une ville réputée pour son ouverture à la diversité.

un tour en hélicoptère offrira une vue imprenable sur les paysages tropicaux de la région.

Côté culture et convivialité, un buffet africain mettra à l'honneur les spécialités camerounaises et d'autres mets du continent, avec en vedette la célèbre pepper soup. Un match de football opposant le Cameroun à la République Démocratique du Congo viendra renforcer l'esprit de fraternité africaine, dans une ambiance animée et festive.



La communauté camerounaise de Darwin invite chaleureusement tous les passionnés de l'Afrique à vivre cette expérience unique, entre traditions, modernité et hospitalité.

By Mr Collins

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