



EDUCATION
REQUEST FOR PROPOSALS (RFP)
JULY 2010 – BOOK 7

From

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SUBMISSION GUIDELINES

HOW TO SUBMIT PROPOSALS TO THE CONTENT HUB

The guiding principles for all programmes commissioned by SABC TV are shaped by the SABC'S various Broadcasting Policies and SABC Board policy, goals and objectives as well as the respective positioning of the Channels.

COSTS/RIGHTS

Please submit a budget with each proposal with each response to a RFP as per your concept. The SABC is open to negotiation around co-productions and the licensing of local content. The budget that you submit should be in line with your proposed concept, but should also take into consideration the parameters in which the broadcaster generally operates within that particular genre and format.

HOW WE ASSESS PROPOSALS

In addition to the SABC's policies for procurement, we use the following criteria in assessing proposals. Please also read the Channels and Genres specific criteria.

FIT TO CHANNEL

Does the concept and idea fit with Channel strategy and positioning? Will this idea be effective in achieving the Channel's targets?

AUDIENCE APPEAL

Will this idea work for our audiences in this slot? Will it strengthen the Channel's relationship to viewers?

UNIQUE VALUE

What is the quality and value of the content and what does it offer in terms of mandate, branding, financial or competitive value?

CAPACITY

Is there capacity within the Production Company to execute the idea? What is the company profile and does it demonstrate a commitment to equity and affirmative action?

FINANCIAL FEASIBILITY

Is the budget aligned to the idea? Is it affordable? Is there value for money? Is this the most efficient idea?

TERMS AND CONDITIONS FOR SUBMITTING PROGRAMME PROPOSALS

- a) Submission of programme proposals is based on the unconditional acceptance of all the terms and conditions contained in this document, and the proposer undertakes to be bound by all terms and conditions stated in this invitation.
- b) Interested parties may respond to any of the programme needs set out in the Request for Proposals. When more than one proposal is submitted, each proposal must be clearly marked and separate from any other.
- c) **All information on the Proposal Submission Forms must be correct. Failure to submit correct information might lead to the submitter not receiving a response from the SABC.**
- d) **Proposals submitted *without* a completed proposal submission form, submission agreement and a budget will not be processed for evaluation.
Late Submissions WILL NOT BE ACCEPTED.**
- e) **SUBMISSIONS WILL NOT BE RETURNED TO PRODUCERS ONCE THE COMMISSIONING PROCESS IS COMPLETE.**
- f) **All unsuccessful submissions will be destroyed once the commissioning process is complete. All Information On The Proposal Submission Forms Must Be Correct, Failure To Submit Correct Information WILL Lead To The Submitter Not Receiving Any Response**

COSTS OF THE PROPOSAL

All costs incurred in the preparation and submission of programming proposals must be borne by the proposer. Under no circumstances will the SABC be liable for meeting any of these costs.

CONFIDENTIALITY OF INFORMATION AND PROPOSALS

Subject to the principle that the SABC may disclose such information as it considers necessary for the purpose of transparency and fairness, the Corporation will use its best endeavors to keep confidential the programming proposals which are submitted for consideration. However, the Corporation will not be liable for the disclosure of this information to any person who is not authorized to receive such information. Scriptwriters/authors may not, therefore, hold the Corporation liable if any other person uses their ideas or proposals. *See Submission Agreement.*

EQUITY AND INDUSTRY DEVELOPMENT

SABC Ltd has three key priorities with respect to the development and transformation of the local production industry:

- Black Economic Empowerment (BEE),
- Skills development,
- Economic development and competitiveness of the industry.

BLACK ECONOMIC EMPOWERMENT

Programme commissioning and acquisition are assessed using the following three dimensions: Company ownership; Company employment equity profile; and empowerment profile of the key personnel used on the production.

Empowerment of Black South Africans (African, Coloured and Indian) and women in general is considered for all three dimensions. SABC Ltd will increase its investment on black-empowered companies by giving weight to the black empowerment criteria in the sourcing and selection of proposals, ring-fencing budgets for empowerment companies, and by sub-contracting parts of long-running commissioning contracts to small, especially black companies.

SKILLS DEVELOPMENT

SABC Ltd works with industry stakeholders to identify sets of skills that require development, and uses contracts to promote training and development in these areas. It requires producers with large or long-term contracts to engage in training and empowerment processes, and provides direct support for skills development initiatives.

INDUSTRY ECONOMIC DEVELOPMENT

To achieve diversity and economic development in the local production industry, SABC Ltd:

- Spreads work to a diversity of companies while leveraging the benefits of consolidation;
- Support and facilitates international collaboration and investment in local programming;
- Encourage and facilitates innovative financing partnerships for local production; and
- Is increasingly open to new business models in which risk and benefits can be shared.

HOW TO SUBMIT A PROPOSAL

In order for a programme proposal to be considered and evaluated, ALL documents requested and information required, ***without exception***, must be provided by the deadline. The key documents and information required are stated below. Failure to give all the necessary information and documents or the furnishing of any false or misleading statement will disqualify the proposal from being considered.

PLEASE NOTE THAT PRODUCERS MAY NOT ENGAGE COMMISSIONING EDITORS DURING THE TENDERING PROCESS IN TERMS OF THE CONTENT AND TREATMENT OF THEIR PROPOSALS. QUERIES REGARDING PROCESS MAY BE ADDRESSED TO THE COMMISSIONING UNIT.

FIVE COPIES of the Proposal must be submitted. **ALL INFORMATION MUST BE TYPED.** Hand written submissions will not be accepted.

VHS/DVD material will not be accepted.

EACH COPY OF THE PROPOSAL MUST CONTAIN THE FOLLOWING:

1. **Submission Form**
2. **Concept and Treatment**
3. **Company Profile**
4. **Full Production Budget**
5. **Submission Agreement Form**

1. SUBMISSION FORM

- ALL details must be completed on the Submission Form
- Please note that the synopses of your Proposal and Company Profile *do not replace* a fuller treatment within the body of the Proposal.
- The Submission Form must be attached at the front of each copy of the Proposal.

2. CONCEPT AND TREATMENT

Concept and Treatment must contain:

- The rationale and a statement of goals that may be achieved with the programme/series
- An outline of the creative elements and treatment including talent/presenters
- Evidence that the programme subject has been well researched

3. COMPANY PROFILE

The Company Profile should include ownership, **all** stakeholders, BEE profile and policy as well as RFP CVs of team members who will work operationally on the project.

4. BUDGET

For the full budget pack template visit www.sabc.co.za, or email commissioning @sabc.co.za or alternatively contact Lizel George on (011) 714 4532

- **A FULL PRODUCTION BUDGET MUST BE SUBMITTED**
- The price given for each programme in the RFP is a guide only and may change once SABC production budgets have been confirmed for the period.
- All programme budgets are subject to evaluation by SABC PRODUCTION MANAGEMENT.
- Producers who are offered contracts will be obliged to present comparative quotations for facilities including SABC Henley.

5. SUBMISSION AGREEMENT FORM

The Submission Agreement Form should be read, understood and signed.

6. PROPOSAL FORMAT

- Proposals must be presented on **A4 paper in Portrait format**, stapled in the top left-hand corner.
- Do not waste your money on expensive bindings, cardboard backings and plastic covers! These are simply removed as the Proposals are collated by genre, photocopied and bound into book format for the short listing process.
- **FIVE copies** of each proposal must be sealed securely in **one envelope**, with the **identification label** attached to the **outside** of the envelope
- All proposals should be delivered to:

Thami Nyembe
SABC TV
Entrance 4
Henley Road
Auckland Park

or post to

Thami Nyembe/Lizel George
SABC PRIVATE BAG X41
AUCKLAND PARK
2006

- All proposals must be submitted on the **date stipulated** in the RFP between **09h00 and 14h00**. Proposals sent by mail or courier are at producer's own risk. The broadcaster will not take responsibility for any lost/late proposals.
- RFP's may **NOT** be **faxed** or **emailed** to the SABC
- **Late deliveries / submissions WILL NOT BE ACCEPTED**

7. CONFIRMATION OF RECEIPT

- All RFP's received by the SABC will be issued with a RECEIPT NUMBER
- Producers must ensure that they receive a written receipt for each individual RFP
- The receipt number must be quoted at all times in future communications pertaining to the RFP between the SABC and the Producer.

PROPOSAL SUBMISSION FORM



BRIEF NO.:		Genre:		Channel:	
Working Title:					
Company Name:					
Contact Name:			Position:		
Telephone :			Cell:		
e-mail:			Fax:		
Postal Address:					
Street Address:					
PROPOSAL SYNOPSIS:					
No. of Episodes:		Minutes per Episode:		Total Minutes:	
Cost per Episode:			Total Budget:		
Cost per Minute:					
SYNOPSIS OF COMPANY PROFILE:					
(A) Number of Permanent Employees					
(B) Number of Permanent Black (African, Indian, Coloured) Male Employees					
(C) Number of Permanent Black (African, Indian, Coloured) Female Employees					
(D) % of Shareholders Equity owned by Black Males (African, Indian, Coloured)					
(E) % of Shareholders Equity owned by Black Females (African, Indian, Coloured)					
(F) % of Shareholders Equity owned by White Male					
(G) % of Shareholders Equity owned by White Female					
(H) Number of Black Creatives (African, Indian, Coloured)					
(I) Number of disabled employees					
Company Registration Number:					
VAT Registration Number:					
Name:			Date:		
Signature:			Receipt Number:		



PROPOSAL SUBMISSION AGREEMENT

- 1. **OWNER OF NEW IDEA**
SABC will receive only submitted material that is embodied in written form in hard copy. Facsimiles and e-mail submissions will not be considered. SABC will consider your submission only at your request and only with your assurance that to the best of your knowledge you are the sole originator of the idea and that you have the legal right to submit it to SABC for evaluation.

- 2. **CONCEPTION BY SABC**
SABC and its employees have many ideas of their own for the development of programs, some of which may be similar to yours. An idea that is new to you may be old to SABC, or similar, or identical ideas may be conceived independently. Accordingly, you hereby waive any claim that SABC misappropriated any ideas or portions of your submission in any activities in which SABC may engage in the future.

- 3. **DISCLOSURE NOT CONFIDENTIAL**
You acknowledge that SABC may disclose the idea to its employees, including freelance readers, to determine the value of the idea to the channel. It is understood that no confidential relationship is entered into by any reason of the consideration of your submission to SABC or by reason of any oral discussions between the SABC and yourself. The SABC however undertakes not to share your proposals with other independent producers.

- 4. **MODIFICATION**
The foregoing conditions may not be modified or waived except in writing signed by an officer of SABC.

- 5. **TERM**
This Release shall be valid for a period of five (5) years from the date of signature and shall apply to any further ideas submitted by you to SABC during such Term.

I HAVE READ THE SUBMISSION AGREEMENT, AND I AGREE TO THE CONDITIONS CONTAINED THEREIN:

Print Name

Signature

Date:

IDENTIFICATION LABEL

(TO BE STUCK ON OUTSIDE OF ENVELOPE)

<i>BRIEF NO.:</i>		<i>Genre:</i>		<i>Channel:</i>	
<i>Receipt no:</i>					
<i>Working title:</i>					
<i>Company name:</i>					
<i>Co-production company</i> <i>(if applicable)</i>					
<i>Contact name:</i>		<i>Position:</i>			
<i>Telephone:</i>		<i>Cell:</i>			
<i>e-mail:</i>		<i>Fax:</i>			
<i>Postal address:</i>					

**PLEASE ENSURE THAT YOU SUBMIT A FULL BUDGET
PACK USING THE SABC BUDGET FORMAT**

**SUBMIT YOUR COMPANY'S FULL BEE PROFILE WITH
EVERY SUBMISSION**

**FAILURE TO COMPLY WITH THE ABOVE SUBMISSION
REQUIREMENTS WILL RESULT IN THE
DISQUALIFICATION OF YOUR PROPOSAL.**

LATE SUBMISSIONS WILL NOT BE ACCEPTED.

ABBREVIATIONS/ KEYS

S1	SABC 1
S2	SABC 2
S3	SABC 3
EDU	EDUCATION
ENT	ENTERTAINMENT
FACT	FACTUAL
REL	RELIGION
DRA	DRAMA
STV	SCHOOL TV
MAG	MAGAZINE
CHILD	CHILDREN
CPM	COST PER MINUTE
RFP	REQUEST FOR PROPOSAL
R&D	RESEARCH AND DEVELOPMENT

FOR FURTHER INFORMATION ON THE RFPs, PLEASE CONTACT:

**BLESSED KATIYO
COMMISSIONING MANAGER
011 714 6855**

Or

**THAMI NYEMBE
COMMISSIONING EDITOR
011 714 5066 / 5729**

commissioning@sabc.co.za

GUIDELINES ON DISABILITY FOR INDEPENDENT PRODUCERS

- Include disability criteria in selecting writers for writing development schemes
- Extend coverage of disability
- Include disabled people as presenters, guests, studio audience members and as fictional characters
- Employ disabled actors to play disabled characters
- Give the disability angle on 'mainstream topics'
- Be sensitive to terminology relating to disability
- Encourage disabled people to represent themselves
- Increase employment by nurturing a group of disabled people working in the industry who could be considered
- Include disabled contributors on non-disability issues
- Develop links with local disability organisations
- Feature disabled presenters without reference to their disability
- Cast disabled actors as leads, incidental characters or as extras, not just as a plot device
- Actively look out for disabled actors and develop them
- Encourage agents to represent disabled people

ICASA LICENCE CONDITIONS

SABC 1 - GENRE

	FY 06/07	FY 07/08	FY 08/09	FY 09/10	FY10/11	FY 11/12
News	7h / week 3.5h in prime time 30 minutes packaged as a single programme daily	7h / week 3.5h in prime time 30 minutes packaged as a single programme daily	7h / week 3.5h in prime time 30 minutes packaged as a single programme daily	7h / week 3.5h in prime time 30 minutes packaged as a single programme daily	7h / week 3.5h in prime time 30 minutes packaged as a single programme daily	7h / week 3.5h in prime time 30 minutes packaged as a single programme daily
Current Affairs	2h / week 1h in prime time	3h / week 1h in prime time	4h / week 2h in prime time	5h / week 2h in prime time	6h / week 2h in prime time	7h / week 2h in prime time
Informal Knowledge- Building	10h / week 2h in prime time	12h / week 2h in prime time	14h / week 2h in prime time	16h / week 2h in prime time	16h / week 2h in prime time	16h / week 2h in prime time
Documentary	3h / week 1h in prime time	3h / week 1h in prime time	3h / week 1h in prime time	4h / week 2h in prime time	5h / week 2h in prime time	5h / week 2h in prime time
Drama	24h / week 8h in prime time 4h SA in prime time	24h / week 8h in prime time 4h SA in prime time	24h / week 8h in prime time 4h SA in prime time	24h / week 8h in prime time 4h SA in prime time	24h / week 8h in prime time 4h SA in prime time	24h / week 8h in prime time 4h SA in prime time
Children's	20h / week	20h / week	20h / week	20h / week	20h / week	20h / week
Education	10h / week	10h / week	10h / week	10h / week	10h / week	10h / week

ICASA LICENCE CONDITIONS

SABC 1 - LANGUAGE

	FY 06/07	FY 07/08	FY 08/09	FY 09/10	FY10/11	FY 11/12
Hours per week of official languages other than English (excluding marginalised languages) in prime time	13h45 min	14h24 min	15h42 min	15h12 min	16h24 min	16h24 min
Hours per week of marginalised languages in prime time	45 min	1h	1h6 min	1h36 min	1h48 min	1h48 min
Total hours per week of official languages other than English in prime time	14h30 min	15h24 min	16h48 min	16h48 min	18h12 min	18h12 min
Total hours of official languages other than English during performance period	36h	37h	39h	39h	41h	41h

ICASA LICENCE CONDITIONS

SABC 2 - GENRE

	FY 06/07	FY 07/08	FY 08/09	FY 09/10	FY10/11	FY 11/12
News	7h / week 3.5h in prime time 30 minutes packaged as a single programme daily	7h / week 3.5h in prime time 30 minutes packaged as a single programme daily	7h / week 3.5h in prime time 30 minutes packaged as a single programme daily	7h / week 3.5h in prime time 30 minutes packaged as a single programme daily	7h / week 3.5h in prime time 30 minutes packaged as a single programme daily	7h / week 3.5h in prime time 30 minutes packaged as a single programme daily
Current Affairs	2h / week 1h in prime time	3h / week 1h in prime time	4h / week 2h in prime time	5h / week 2h in prime time	6h / week 2h in prime time	7h / week 2h in prime time
Informal Knowledge- Building	18h / week 2h in prime time	18h / week 2h in prime time	18h / week 2h in prime time	18h / week 2h in prime time	18h / week 2h in prime time	18h / week 2h in prime time
Documentary	4h / week 1.5h in prime time	4h / week 1.5h in prime time	4h / week 1.5h in prime time	5h / week 2h in prime time	5h / week 2h in prime time	5h / week 2h in prime time
Drama	24h / week 8h in prime time 4h SA in prime time	24h / week 8h in prime time 4h SA in prime time	24h / week 8h in prime time 4h SA in prime time	24h / week 8h in prime time 4h SA in prime time	24h / week 8h in prime time 4h SA in prime time	24h / week 8h in prime time 4h SA in prime time
Children's	15h / week	15h / week	15h / week	15h / week	15h / week	15h / week
Education	10h / week	10h / week	10h / week	10h / week	10h / week	10h / week

ICASA LICENCE CONDITIONS

SABC 2 – LANGUAGE

	FY 06/07	FY 07/08	FY 08/09	FY 09/10	FY10/11	FY 11/12
Hours per week of official languages other than English (excluding marginalised languages) in prime time	17h18 min	17h36 min	18h12 min	18h06 min	18h06	18h06
Hours per week of marginalised languages in prime time	54 min	1h 24 min	1h 24 min	1h 54 min	1h 54 min	1h 54 min
Total hours per week of official languages other than English in prime time	18h12 min	19h	19h36 min	19h36 min	19h36 min	19h36 min
Total hours of official languages other than English during performance period	39h	41h	41h	41h	41h	41h

Editorial Line

“CELEBRATING AND SHAPING A YOUTHFUL SOUTH AFRICAN IDENTITY”

- Our program will reflect the **broad canvas of our society** with a focus on “**ordinary people telling the South African story**” – with authenticity.
- Our programming DNA is “**straight-talking honesty, a celebratory yet outspoken tone and inspiring social action and dialogue**”.
- While we aim for popular programming, we will remain **true to the values of Total Citizen Empowerment**.
- We will offer programming **that connects** with people, that reflects their lives and their concerns, that takes their views into consideration – **not tabloid or sensational**

Understanding the Differentiator ‘Authentic Storytelling’

- ❶ The brand’s differentiator was its ability to reflect, create and tell stories that originate from youthful democratic South Africa – which Mzansi is shorthand for.
- ❶ It is the channel’s need for tapping into the authentic engagement found in consumers.
- ❶ The channel’s rationale for the richness and relevance of this direction was articulated as follows:

Understanding the Brand Essence

“Living in Mzansi” – Positioning

- ❶ This essence roots the channel brand; Mzansi is shorthand for South Africa, but not any South Africa. It is post apartheid youthful notion of South Africa that emerged from youthful popular culture.
- ❶ Living in Mzansi grounds the SABC 1 brand in youthful, contemporary South African culture. It positions SABC 1 as an insider and participant rather than just an observer. As the youthful consciousness in South Africa evolves, this essence ensures that SABC 1 is of its very fabric.
- ❶ It **empowers & uplifts** youthful South Africans through stories that connects with people, reflecting their lives and experiences
- ❶ It provides **upliftment, comfort and pride** while **empowering** its audiences to assume **control of their destiny**
- ❶ It offers **information and entertainment** that is **in touch** with your world today and tomorrow.

SABC 1 – The official story teller of Mzansi

- In ensuring that the channel brand delivers on the Living in Mzansi proposition, SABC 1 developed the line “ The official story teller of Mzansi”
- This is an audience facing positioning statement for SABC 1 local content executed through a variety of mediums.
- It positions the channel as a cutting edge innovator in content generation and the only South African media brand that is able to successfully deliver South African stories in a manner that South African audiences expect and consume.

SABC 1 is.....

- South African
- Responsible
- Authentic
- Inclusive
- Honest & Straight forward
- Bold
- Energetic

SABC 1 is not.....

- Sensational
- Chaotic
- Directionless
- Controversial for the sake of it
- Censoring or withholding the truth about social realities
- Arrogant
- Macho
- An American copycat
- Shallow

CHANNEL STATEMENT



SABC 2 is positioned as The Channel for Nation.

Our Positioning Statement

SABC 2 is where South Africans are proud to belong – together celebrating and empowering the nation, through cutting-edge programming that is vibrant and entertaining.

The channel retains its pay-off line: Feel at Home!

Our Editorial Line

Creating unity in diversity as we celebrate and reflect the South African Nation.

Our vision is to be every South African's television home and heartland - a place where all South Africans feel at home; strengthening social ties beyond cultural and social divides and playing a meaningful role in nation building while at all times being Un-apologetically South African!

Our mission is to acquire compelling television programmes for South Africa – to be a mirror of the nation, reflecting a common heritage across communities and cultures and creating an emotional link with viewers through our programming as we remain true to the values of Total Citizen Empowerment.

We would describe the tone and manner of our portfolio as vibrant, fun, tasteful, warm, and responsible, engaging the minds and enriching the lives of the people of South Africa.

AUDIENCE SEGMENTATION

Epicentre (Age)	35+
	Nation Builders
Segmentation	Established
	Rooted
Languages	All

SABC 2...

- o **Building a common identity as South Africans**
- o **Offering vibrant programming for mixed generations in core prime**
- o **Rooted within our African context in pursuit of the African Renaissance**
- o **Championing good moral values and personal ethics**

SABC EDUCATION CONTACT LIST

NAME & EMAIL	DESIGNATION	TEL
GENERAL MANAGER		
Simon Molaudzi molaudzis@sabc.co.za	General Manager	5900
Phumla Mbazana mbazanap@sabc.co.za	Senior Secretary	6937
OUTREACH		
Nikki Florence florencej@sabc.co.za	Head of Outreach	6691
Thembi Maseko ndabatp@sabc.co.za	Project Manager	5740
Eric Muragana muraganaee@sabc.co.za	Project Manager: Web and New Media	6403
Percy Modise outreach@sabc.co.za	Interactive Agent	5844
FORMAL EDUCATION DEVELOPMENT		
Fani Matsebane matsebaneld@sabc.co.za	Commissioning Editor	6267
Tshilidzi Davhana davhanatg@sabc.co.za	Commissioning Editor	5941
Hanyani Sono sonosh@sabc.co.za	Asst. Commissioning Editor	5850
Sibahle Dlamini dlaminiss01@sabc.co.za	Project Administrator	5295
TWEENS & YOUTH DEVELOPMENT		
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Sam Mpherwane mpherwanes@sabc.co.za	Commissioning Editor	6430
Sane Zondi zondiss@sabc.co.za	Asst. Commissioning Editor	6782
PUBLIC EDUCATION		
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Surekha Singh singhs03@sabc.co.za	Commissioning Editor	6863
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Fiona Kassen kassenf@sabc.co.za	Marketing Assistant	6817
Katlego Mokhele mokhelek@sabc.co.za	Brand Manager	5755
Lesley Fahey faheyk@sabc.co.za	Publicity Manager	6085

Pumla Ngcobo ngcobop@sabc.co.za	Events Manager	5187
PROGRAMMING		
John Cronwright cronwrightj@sabc.co.za	Programming Manager	7437
Stanley Zitha zithas@sabc.co.za	Regional Co-ordinator: Radio	6468
Nyameka Ngcana ngcanan@sabc.co.za	Project Administrator	6218

THE CONTENT ENTERPRISES

TWEENS & YOUTH RFPS

***B1 – B2
JULY 2010***

***PLEASE ENSURE THAT YOU SUBMIT A FULL BUDGET
PACK USING THE SABC BUDGET FORMAT***

***SUBMIT YOUR COMPANY'S FULL BEE PROFILE WITH
EVERY SUBMISSION***

***FAILURE TO COMPLY WITH THE ABOVE SUBMISSION
REQUIREMENTS WILL RESULT IN THE
DISQUALIFICATION OF YOUR PROPOSAL.***

LATE SUBMISSIONS WILL NOT BE ACCEPTED.

TWEENS AND YOUTH DEVELOPMENT GENRE OVERVIEW

EDUCATION Vision

- Enriching Minds, Enriching Lives

Our Mission is....

- To efficiently provide cutting edge, globally competitive and compelling educational content, contributing to the strengthening of a democratic civil society for our diverse audiences.

This Genre wants to...

- Reflect youth life styles, realities and empower them to live meaningful and successful lives
- Build knowledge and skills equipping the youth to be economically active citizens
- Inculcate amongst the youth the appreciation of the global environment, arts and culture, heritage
- Mobilize youth to take action and make a difference in their lives, families, communities and nations
- Be vibrant, bold, innovative, exciting and responsible in telling Mzansi youth stories

YOUTH AND TWEENS DEV GENRE SCOPE:

For a Public Broadcaster, youth educational programming is defined by its context and need and not by its ability to be sensational.

The context is to create programmes that allow the audience to identify, experience, reflect and engage with the subject, presented in a bold and responsible manner. The context is to further more ensure that the programmes are able to make a meaningful systemic impact in the audiences we serve.

To achieve this intention we use traditional forms e.g.

– Docu-reality formats

- Ability to use innovative and exciting ways of presenting realities of life to young South Africans in various communities as they present themselves.
 - Authored
 - Personal
 - Investigative

– Informal Knowledge Building

- Programmes that build knowledge, skills and values and thus raise debates on everyday personal, social and economic challenges that young people experience in South Africa
 - **Formats**
 - Magazine
 - Magazine-Reality

– Talk Shows

- Host-driven shows that examine a range of pressing socio-political and economic issues facing young people

IN CONCLUSION:

Young people continue to constitute the greater part of the South African population and we have a responsibility to tell them stories that are not Macho but Young At Heart and not Arrogant but proudly South African

TWEENS & YOUTH EVALUATION CRITERIA GUIDELINE

Value	Criteria
10	SCRIPT FORMAT PRESENTATION & INDIVIDUAL WRITING STYLE: We require proposals to be presented in a professional format and manner demonstrating an understanding of simple layout conversions. Proposals should be neat and tidy and presented in a readable fashion.
10	CONCEPT: We will be looking for a concept that has strong and clear educational objectives and issues that are expressed through the compelling concept, characters and the actual story. Does it have innovative qualities that lift it above the mediocre? Can the idea be expressed in a few words? Is the concept or story authentic and believable on its own terms? Are there other layers of meaning and messaging which resonate throughout the story?
10	ORIGINALITY: We seek proposals that are original in that they have not been seen before on television and are not copies of other international or local concepts or properties. Does the idea and execution thereof excite the imagination?
15	AUDIENCE APPEAL/MARKETABILITY: Is the proposal compelling for the intended audience? Does the proposal demonstrate awareness of the intended audience and of its appeal, appropriacy, interest and marketability to that audience?
10	PROFESSIONAL AND IMAGINATIVE USE OF GENRES: Has the concept proposal demonstrated the on-air style expected for the genre? Has the writer enriched the proposal by mixing genres to create a more interesting and complex concept Is the genre appropriate to the educational message and intended audience?
10	EDUCATIONAL VALUE: We are looking for original approaches to ensure the educational objectives will be achieved in a memorable way with the concept and story line. Educational messaging should be well crafted in that the approach is believable, multi-layered, complex and interesting to audiences. The educational messaging should reflect an intended change in skill, knowledge and/ or behaviour. Will the audience develop their knowledge base, skills or change attitudes?
10	SUITABLE: Is the educational messaging based on researched national needs and priorities for education and development of the audience? Is the language approach in support of additive multilingualism? Is the educational aim appropriate to the particular audience? Is the educational intention based on researched needs and issues that by thin intervention, and educational difference is made?
15	VISUAL REALISATION: Is the written proposal able to be recreated in an audiovisual /television medium? Can we visualize the concept on screen? Does the imagery, action and creative use of set and locations add to the production value of the proposal? Does the writer understand the relationship between what is on the page and what the camera can capture?
100	TOTAL

REF NO.:	JUL '10 – S1 EDU B1
BRIEF TITLE	EK SE LALELA!
CHANNEL	SABC 1
GENRE	TWEENS AND YOUTH DEVELOPMENT
SUB-GENRE	Youth / Live Talk
SERIES	13 X 24 min
EDITORIAL GUIDE	<p>SABC Youth Development invites proposals for the production of a 26 of 24 minutes live-youth talk show that will focus on current and topical issues affecting the youth on daily bases.</p> <p>The series will revive the culture of constructive debate and help develop the critical thinking expertise of the youth. Hopefully this series will equip the youth with knowledge and skills that will assist them to develop into great leaders.</p> <p>Ek se Lalela will tackle matters with the purpose of finding solutions to social, environmental, political, economical etc. issues that affect the youth of South Africa, Africa and the rest of the world.</p> <p>The series' primary objective is to mobilize the youth to be activists for change and to encourage them to participate in the country's reconstruction and restructuring process. The show will boldly contest and engage the youth, communities and prominent leaders on controversial subjects. It will reach all social network platforms where this target audience finds themselves.</p> <p>The overall aims of the series are;</p> <ul style="list-style-type: none"> ▪ to reflect youth life styles and realities ▪ to empower the youth to make informed life choices ▪ to ensure that young people participate in matters of national importance ▪ to empower youth to be active agents of change within their families, communities and within our country at large ▪ to inspire a service oriented and patriotic youth <p>Ek se Lalela! will be the voice and the ambassador for the youth and will creatively utilize youthful multimedia tools and platforms (cellular phone, internet, iPods etc) to ensure that the youth's concerns are heard and addressed.</p> <p>Content to include election messaging (local elections 2011)</p>

	<p>Editorial Guide</p> <ul style="list-style-type: none"> ▪ The show will not be afraid to tackle controversial topics, ▪ The show will not be afraid to leave the comfort zone and surprise the viewers with unique approaches to issues and topics ▪ The show will exploit and utilize new media tools and platforms (that of interest to the youth) on screen, in order to maximize youth involvement and participation in discussion and to enhance the show.
CREATIVE REQUIREMENTS	<ul style="list-style-type: none"> ▪ Production houses should demonstrate knowledge and abilities of working with new media/multimedia and how these platforms will enhance the on-air-appearance of the show, ▪ Production houses must demonstrate how they plan to incorporate multimedia tools for on air benefit of the television series ▪ To propose a format that will deliver on the channels needs and audience needs. The format must attract the primary audiences of 18 -25 years without alienating secondary audiences.
SUBMISSION REQUIREMENTS	<ul style="list-style-type: none"> ▪ All proposals must include content strategy, language delivery strategy, audience strategy, project interactivity strategy and multi-media strategy for the project. ▪ Provide a full budget, as per SABC's budget requirements
LANGUAGE	80% African languages 20% English
GUIDE PRICE	R3,500 CPM
COMMISSIONING EDITOR	Futhi Ngubane
CLOSING DATE	24 th August 2010

REF NO.:	JUL '10 – S1 EDU B2
BRIEF TITLE	ITS JUST ISPANI
CHANNEL	SABC 1
GENRE	TWEENS AND YOUTH DEVELOPMENT
SUB-GENRE	Magazine
SERIES	26 X 24 min
EDITORIAL GUIDE	<p>SABC Education's Youth Development unit invites proposals for the production of a 26 part 24 minute youth show that will equip young people with the skills, values and knowledge necessary to find a job by showcasing careers and employment opportunities and providing them with valuable tools on how to get a job.</p> <p>BACKGROUND</p> <p>The whole world is currently enduring tumultuous times as far as employment/job creation and acquisition is concerned and South Africa is not immune to this. As a nation we continue to experience high percentages of unemployment, more so amongst young people who leave high schools, colleges and universities with the hope of finding employment. This is as a result of a myriad of reasons ranging from lack of opportunities, inappropriate career guidance, insufficient mentoring initiatives, etc.</p> <p>We are looking for a funky program that will build on the first series of Ispani by seeking to expose young people to the world of work, a program that will seek to:</p> <ul style="list-style-type: none"> - Showcase a choice of careers and employment opportunities available in South Africa - Change attitudes towards the job-hunting process as well as the working and corporate environment - Provide tools and skills to enter and survive the workplace <p>The show should be engaging, but informative and portraying career development as a lifelong process that unfolds and change across a life time by demonstrating different career paths that individuals in different contexts and backgrounds can follow to achieve their career goals.</p>

CREATIVE REQUIREMENTS	<ul style="list-style-type: none"> ▪ Production houses should propose a doccie-reality format that will deliver the objectives of the show. ▪ Production houses must propose a content plan and provide a sample of one episode. ▪ Production houses must demonstrate the proposed format will deliver educational message ▪ Production houses must demonstrate how proposed format and content should instill confidence in young people as they embark on job hunting process. ▪ Production houses should demonstrate knowledge and abilities of working with new media/multimedia and how these platforms will enhance the on-air-appearance of the show, ▪ Production houses must demonstrate how they plan to incorporate multimedia tools for on air benefit of the television series ▪ To propose a format that will deliver on the channels needs and audience needs. The format must attract the primary audiences of 18 - 25 years without alienating secondary audiences.
SUBMISSION REQUIREMENTS	<ul style="list-style-type: none"> ▪ All proposals must include content strategy, language delivery strategy, audience strategy, project interactivity strategy and multi-media strategy for the project. ▪ Provide a full budget, as per SABC's budget requirements
LANGUAGE	80% African languages 20% English
GUIDE PRICE	R3,000 CPM
COMMISSIONING EDITOR	Sam Mpherwane
CLOSING DATE	24 th August 2010

THE CONTENT ENTERPRISES

PUBLIC RFPS

B3 – B4

JULY 2010

***PLEASE ENSURE THAT YOU SUBMIT A FULL BUDGET
PACK USING THE SABC BUDGET FORMAT***

***SUBMIT YOUR COMPANY'S FULL BEE PROFILE WITH
EVERY SUBMISSION***

***FAILURE TO COMPLY WITH THE ABOVE SUBMISSION
REQUIREMENTS WILL RESULT IN THE
DISQUALIFICATION OF YOUR PROPOSAL.***

LATE SUBMISSIONS WILL NOT BE ACCEPTED.

PUBLIC INFORMATION AND SOCIAL DEVELOPMENT UNIT

Vision: Enriching Minds, Enriching Lives.

Mission: To efficiently provide cutting edge, globally competitive and compelling educational content, contributing to the strengthening of a democratic civil society for our diverse audiences.

This Unit is.....

- The home of Social Action Campaigns and Social Calls.
- The Hub of Health, Civic & Democracy Education
- A driver of issues around climate change, global warming and the environment.
- The driver of Nation building through diverse multi-media projects that includes all audiences from 16 years and older.
- A promoter of South African-ness & African Renaissance
- The initiator of programming that inspires action, development and progress.
- A student of the past, a mirror of the present and providers of hope for the future.
- A planner of interventions that shape the future of the nation; rather than individual programmes.

In Conclusion:

A Unit that sheds LIGHT, brings HOPE, rejuvenates VALUES and restores the DIGNITY of the people of MZANSI!!!

PUBLIC EVALUATION CRITERIA GUIDELINE

Value	Criteria
10	<p>SCRIPT FORMAT PRESENTATION & INDIVIDUAL WRITING STYLE:</p> <p>We require proposals to be presented in a professional format and manner demonstrating an understanding of simple layout conversions. Proposals should be neat and tidy and presented in a readable fashion.</p>
20	<p>CONCEPT:</p> <p>We will be looking for a concept that has strong and clear educational objectives and issues that are expressed through the compelling concept, characters and the actual story. Does it have innovative qualities that lift it above the mediocre? Can the idea be expressed in a few words? Is the concept or story authentic and believable on its own terms? Are there other layers of meaning and messaging which resonate throughout the story?</p>
10	<p>ORIGINALITY:</p> <p>We seek proposals that are original in that they have not been seen before on television and are not copies of other international or local concepts or properties. Does the idea and execution thereof excite the imagination?</p>
15	<p>AUDIENCE APPEAL/MARKETABILITY:</p> <p>Is the proposal compelling for the intended audience? Does the proposal demonstrate awareness of the intended audience and of its appeal, appropriacy, interest and marketability to that audience?</p>
10	<p>PROFESSIONAL AND IMAGINATIVE USE OF GENRES:</p> <p>Has the concept proposal demonstrated the on-air style expected for the genre? Has the writer enriched the proposal by mixing genres to create a more interesting and complex concept Is the genre appropriate to the educational message and intended audience?</p>
10	<p>EDUCATIONAL VALUE:</p> <p>We are looking for original approaches to ensure the educational objectives will be achieved in a memorable way with the concept and story line. Educational messaging should be well crafted in that the approach is believable, multi-layered, complex and interesting to audiences. The educational messaging should reflect an intended change in skill, knowledge and/ or behaviour. Will the audience develop their knowledge base, skills or change attitudes?</p>
10	<p>SUITABLE:</p> <p>Is the educational messaging based on researched national needs and priorities for education and development of the audience? Is the language approach in support of additive multilingualism? Is the educational aim appropriate to the particular audience? Is the educational intention based on researched needs and issues that by thin intervention, and educational difference is made?</p>
15	<p>VISUAL REALISATION:</p> <p>Is the written proposal able to be recreated in an audiovisual /television medium? Can we visualize the concept on screen? Does the imagery, action and creative use of set and locations add to the production value of the proposal? Does the writer understand the relationship between what is on the page and what the camera can capture?</p>
100	<p>TOTAL</p>

RFP NO.:	JUL '10 – S2 EDU B3
RFP TITLE:	DEMOCRACY DOCUMENTARIES
CHANNEL	SABC 2
GENRE:	PUBLIC EDUCATION
SUB-GENRE:	Documentary Series
SERIES	4 X 48 min
EDITORIAL GUIDE:	<p>The series must: Fit in with the SABC Education/ SABC 2 brand Be cost effective. Reflect the reality of the South African landscape. Be able to draw a good audience in prime time.</p> <p>Background:</p> <p>Gone are the dark days of apartheid a crime against humanity, our peoples pride and dignity. Now we look to new days where some have comfortable lives and others not, but we all have hope, aspirations and dreams that the skies talk about. South Africa is 16 years into democracy. What does it take to build a democracy? Who are the makers, players and keepers? Chapter 9 of the Constitution refers to all institutions that were setup especially for nurturing and cultivating democracy. “Democracy and the Constitution need to be understood nurtured and grown so that their ideals for which we have struggled for so long can be translated into our daily lives.”</p> <p>Premise “a collective responsibility in building, sustaining and developing democracy.”</p> <p>Currently:</p> <ul style="list-style-type: none"> • Are there areas where democracy has made inroads with specific reference either to freedom of speech, freedom of expression etc? What about the ones that still need attention? • What are the gaps between policy and practice? • What are the lived experiences of democracy in communities locally, nationally and regionally? • What sustains democracies and democratic practices and participation? • How and where do democracies differ in their practice? • How have countries in the SADC region developed? • How has SADC faired? • Democracy, election and government – how is this established in South Africa and SADC? • Public Education invites a highly experienced documentary team to come up with a compelling high end concept that traces and unpacks democracy and political systems within the SADC region. • We are looking for bold, unique and untold stories that would make for engaging documentary story telling around the questions raised. <p>Objectives:</p>

	<ul style="list-style-type: none"> • Raise awareness around the complexities of the South African electoral systems thereby inspiring audiences to be agents of change • What fundamentals are needed for a country to reach the threshold necessary to sustain democracy? • Indicate the building blocks of a democratic system and how these add to building the social fibre of communities • How healthy is our democracy and who measures this • The degree of free and fairness of election often makes the headlines. How free and fair are our elections and who's responsible for this • Structure and governance – all of this has elements of democracy • Its not just politics – but also how business operates, schools are run, banks, governing bodies etc – it is not just a government system • What about other countries and reference to different political systems • Nurture people who are champions of democracy • Democratic systems vs. social systems, communist systems <p>Outcomes:</p> <ul style="list-style-type: none"> • Inspire audiences to be more politically literate and knowledgeable in this area. • Encourage citizens to exercise their constitutional rights • Understand how democracy works. • As a South Africans – Need to have a new understanding of why I need to keep our democracy vibrant and healthy • For viewers to be able to contribute to a democratic system • For audiences to understand the role of institutions, legislative frameworks, elections and realization of rights
CREATIVE REQUIREMENTS:	<ul style="list-style-type: none"> • A clear visualization of the concept and style. • A detailed treatment of the series. • Explain the research methodology for content and factual correctness and partners (if any) • The proposed team of creatives that will produce the series. • A complete SABC budget • Please see the Channel and Unit statement re-audience in this RFP book. • Show proof of high end documentary productions • Multi-media intervention (including new media)
TARGET AUDIENCE	Primary audience: Adult South Africans. Secondary audience: The general viewing public.
LANGUAGE:	80% African Languages, of which 25% should be minority and 20% English.
GUIDE PRICE:	R7,000 CPM (Including subtitles in English for the whole programme.)
COMMISSIONING EDITOR:	Surekha Singh
CLOSING DATE:	30 th September 2010

RFP NO.:	JUL '10 – S2 EDU B4
RFP TITLE:	DEMOCRACY - GAME SHOW
CHANNEL	SABC 2
GENRE:	Education (see the explanation of Public education earlier in the RFP)
SUB-GENRE:	Game Show
SERIES:	13 X 24 min
EDITORIAL GUIDE:	<p>The series must: Fit in with SABC Education/ SABC 2 brand Be cost effective. Be able to draw a good audience in prime time.</p> <p>“The right to Human Rights education is a human right, so by deduction the right to Civic and Democracy education is a human right.</p> <p>Background:</p> <p>It has often been reported that South Africa has one of the most democratic constitutions in the world, but what does it mean for an ordinary citizen? Do we really understand our rights and grasp the concept of democracy in current South Africa? Knowledge is power and a growing democracy is a powerful democracy. As much as we all are a part of our country’s democracy, how much do we really know about what constitutes our democracy and the Bill of Rights.</p> <p>Public Education is inviting experienced Game Show producers to submit proposals for a cutting edge and highly entertaining Game Show that will challenge South Africans on much they know and understand about our constitution, human rights, civic and political rights and responsibilities.</p> <p>Content needs to be entertaining, but research-driven. The games need to be slick and cleverly executed to make this topic interesting to ordinary viewers. The host is crucial to the show as he/she needs to have a strong personality and be knowledgeable about this topic. Entertainment is key and the host should have a sense of humour and the ability to make the entire show gel. It is crucial for the format to draw in a prime time audience.</p> <p>It is important for the series to adhere to the SABC Education ethos and to promote the SABC 2 brand. Special attention will be given to the budget versus concept.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • How much do South Africans know about Local Government Elections? • Why is there a need for these elections and how does it happen? • Are South Africans living a democratic life? • Understanding civil and political rights and the interdependence with other rights. • What are Human Rights and how are they exercised?. <p>Outcomes:</p> <ul style="list-style-type: none"> • To help audiences to gain a deeper understanding and respect for

	<p>democracy.</p> <ul style="list-style-type: none"> • To assist audiences to be democracy literate • To be able to unpack the Bill of Rights • To inspire and encourage viewers to keep the country's democracy vibrant and alive.
CREATIVES: REQUIREMENTS:	<ul style="list-style-type: none"> • Require a series of programmes that are unique, appealing and that draw a good audience for the Channel in Prime time. • A clear visualization of the concept and format. • Explain the research methodology for content and factual correctness. • A detailed running order • A detailed treatment of an episode. • A complete SABC budget • Please see the Channel and Unit's statement re-audience in this RFP book. • Multi-media intervention (including new media)
TARGET AUDIENCE	<p>Primary audience: Adult South Africans. Secondary audience: The general viewing public.</p>
LANGUAGE:	80% African, 20% English.
GUIDE PRICE:	R12,000 CPM (Including subtitles in English for the whole programme.)
COMMISSIONING EDITOR:	Surekha Singh
CLOSING DATE:	31 st August 2010