

REQUEST FOR PROPOSALS (RFP) JUNE 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.

ABREVIATIONS/ 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

ICASA LICENCE CONDITIONS

SABC 3 - 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	5h / week 1h in prime time	5h / week 1h in prime time	5h / week 1h in prime time	5h / week 1h in prime time	5h / week 1h in prime time	5h / week 1h in prime time
Informal Knowledge- Building	11h / week 2h in prime time	11h / week 2h in prime time	11h / week 2h in prime time	12h / week 2h in prime time	12h / week 2h in prime time	12h / week 2h in prime time
Documentary	4h / week 1h in prime time	4h / week 1h in prime time	4h / week 1h 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	7h / week	7h / week	7h / week	12h / week	12h / week	12h / week

ICASA LICENCE CONDITIONS

SABC 3 – LANGUAGE

	FY 06/07	FY 07/08	FY 08/09	FY 09/10	FY10/11	FY 11/12
Total percentage per week of official languages other than English	5%	8%	8%	8%	10%	10%

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**



CHANNEL STATEMENT

Editorial Line:

Inspiring, enhancing relaxing and entertaining content aimed at globally aware South Africans in pursuit of excellence

Our proposed new brand differentiator is:

Provide premium quality local and global content, commercially (within the SABC portfolio). Through its reach and reflection of the viewer, put consumers in touch with quality that never goes out of style (broad competitive landscape).

At SABC 3, we promise

To keep you captivated

It's everything I want to watch on TV. It has the soul and substance that makes engaging TV. SABC 3 keeps me captivated.

Reason to believe

Premium Local Content

Premium viewers – LSM 7 – 10

Soul – embracing the mandate, responsible programming and commercial success.

SABC 3 Values:

1. Trailblazing – Dynamic. Adaptive. Innovative. In touch. In Tune. Ahead of the curve. Forward thinking. Future Focused.

2. Celebrating distinction – Pursuing excellence in quality and talent. Rewarding achievement and authentic style. Celebrating success, influencing life positively and passionately.

3. Spirited – Inspirational. Energetic. Courageous. Alive. A dreamer and a doer.

Target Audience:

Démographiques: LSM 7 -10

Psychographics:

Who are we talking to?

Cosmopolitan viewers who have their roots firmly embedded in Africa and who seek entertainment that delights and rewards them.

For advertisers looking to reach the economic heartbeat of SA in the best environment for their brands

This group of people are known for contradictions and they are difficult to define by their nature. They are people who regularly cross boundaries and bridges, asking difficult questions. Challenging conventional wisdom, seeking knowledge and opportunity.

They represent the economic heart of South Africa. They are the igniters of society, they will not be put into a box, and they are constantly evolving as dynamic global citizens with strong local roots. When they move, South Africa moves. They proud South African whose potential have no boundaries. Shape by history, they are now defining the future.

Demographics

LSM 7 – 10

Ages: 25 – 49

Epicentre:Age 30

All races, male and female

Males and Female

CONTENT SUPPORT CONTACT DETAILS

NAME & EMAIL	DESIGNATION	TEL
GENERAL MANAGER:		
Kamscilla Naidoo naidook02@sabc.co.za	GM: Content Support	5367
Renee Williams williamsrv@sabc.co.za	HOG: Commissioning, Industry Development & Special Projects	6718
Lerato Mnisi mnisicl@sabc.co.za	Project Co-ordinator	5066
Thando Tuso tusoet@sabc.co.za	Administrator	5777
COMMISSIONING:		
Blessed Katiyo katiyobt@sabc.co.za	Commissioning Manager	6855
Thami Nyembe nyembet@sabc.co.za	Commissioning Editor	5066
Lizel George georgele@sabc.co.za	Team Assistant	4532 / 5729
REVERSIONING & REPURPOSING:		
Jacqui Hlongwane-Papo hlongwanej@sabc.co.za	Head of Genre	5396
Lerato Moruti morutil@sabc.co.za	Manager: Reversioning	5652
Maritha Greenland greenlandm@sabc.co.za	Commissioning Editor	5666
Gail Meaker meakerg@sabc.co.za	Producer	6330
Nerisha Govender govendern@sabc.co.za	Team Assistant	5558
Michael Nqwema nqwemama@sabc.co.za	Commissioning Editor	2167
Tseko Mosifa mosifat@sabc.co.za	Executive producer	6382
Busi Sogobile reversioning2@sabc.co.za	Production Co-Ordinator	5962
Safiyya Collins collinss@sabc.co.za	Production Co-Ordinator	5933
Geraldine Ogle oglegv@sabc.co.za	Production Co-Ordinator	6696
Minky Lali lalies@sabc.co.za	Project Co-Ordinator	6664
Tshegofatso Selahle selahletm@sabc.co.za	Producer	6967

CONTENT HUB CONTACT DETAILS

Name & Email	Designation	Tel
GENERAL MANAGER		
Ed Worster worstere@sabc.co.za	GM: Content Hub (Acting)	6475
Gerhard Pretorius pretoriusg@sabc.co.za	TV Programming Manager	5927
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CHILDREN		
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THE CONTENT ENTERPRISES

RELIGION RFPS

***B1 – B11
JUNE 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.

RELIGION EVALUATION CRITERIA

VALUE	CRITERIA
40	<p>EDITORIAL ASSESSMENT</p> <p>CONCEPT</p> <ul style="list-style-type: none"> • Statement of goals that may be achieved in the programme or series • Intention of the story/idea • Objectives of the proposals <p>CREATIVE TREATMENT</p> <ul style="list-style-type: none"> • Clear and understandable ideas • Creative arc in the development of the programme or series to be clearly outlined. • Evidence of authentic research <p>STYLE</p> <ul style="list-style-type: none"> • New ideas around formats, approach, technique to be used • Signed letters of intention, or of permission of characters and presenters. <p>ORIGINALITY OF IDEAS</p> <ul style="list-style-type: none"> • Unique ideas, new elements. <p>OVERALL PRESENTATION</p> <ul style="list-style-type: none"> • Simple, yet well thought out proposals are encouraged. <p>NB: This is NOT about expensive binding or bulky information!</p>
20	<p>COMPETENCE AND CAPACITY</p> <ul style="list-style-type: none"> • Is the company capable of executing its ideas? • Who are the key creative's within the company? • Is the company able to understand and conform to the Religious mandate criteria? • Is the company capacity able to deliver on the Religious requirements outlined?
15	<p>EDITORIAL FOCUS</p> <ul style="list-style-type: none"> • Is the proposal in line with the Channels' Editorial Policy? • Is the proposal able to reflect the values of the Religious editorial line? <p>AUDIENCE APPEAL</p> <ul style="list-style-type: none"> • Who is your audience? • How is your proposal accessible to this audience?
15	<p>EMPOWERMENT PROFILE and GENERAL INDUSTRY DEVELOPMENT</p> <p>COMPANY PROFILE</p> <ul style="list-style-type: none"> • Ownership • BEE Profile and Policy • Brief CV of team members • Industry Development profile within the series to also include disability.
10	<p>BUDGET and REVENUE POTENTIAL</p> <ul style="list-style-type: none"> • Budget Summary • Is the budget affordable to your ideas • Does the proposal have the ability to bring in revenue, merchandising or engage with other revenue streams?
100	TOTAL

INTRODUCTION

“We envision a world in which the diverse religions, spiritual paths and cultures are recognized and respected and that religious and spiritual teachings based on wisdom, compassion and love are cherished...”

(Adapted from: Threshold 2000)

SABC TV Religion is a unit within the Content Hub of the SABC that strives to fulfil its values, mission and positioning statement to create **Spiritaining** content that engages the viewer on a journey of celebration-a celebration of a shared unity within the diversity of faith traditions that exist in SA!

South Africa is a multicultural and multi faith society that is united by a common humanity and moral order. Within its diversity there are Human values that call for the promotion of social harmony, national healing, reconciliation, social reconstruction and nation building.

The SABC's religious programming has come a long way to reflect South Africa's major religions, which include Christianity, African Religions, Islam, Hinduism and Judaism, while also creating platforms for all other expressions of spirituality and traditions found in the country.

Our portfolio seeks to correct gender, racial and religious imbalances associated with religious broadcasting in the past. Further, it seeks to ensure that the distinctive identities of the religious traditions are broadcast in a way that facilitates the religious and moral objectives of justice, social harmony and the common good.

This year the Religious genre has been engaged in strategic planning to ensure that our programmes conform to the Board Goals and continue to provide inspiration to the nation.

Our Mission:

To be the creative centre of excellence of spiritual and moral content: reflecting, affirming, celebrating and advancing the well- being of our nation.

The following best sums up the core values that are reflected in programming:

- Sensitivity to the diverse nature of South African society and the need for justice, healing and reconciliation
- Compassion and concern for human dignity and for all life, including the Earth
- A common South Africanness
- Integrity, transparency and trust in all relationships
- Disseminate sacred stories, symbols and wisdom of SA's diverse spiritual traditions
- Transform, inspire, warn, inform and challenge
- Creatively engage and dramatize both our deeds and dilemmas in an objective fashion

Tone:

- Adventurous and bold
- Heartfelt engagement
- Compelling
- Thought provoking
- Distinctive

Editorial Guideline

Our over arching editorial Guideline is that content should be contextual, relevant and reflect our African reality. At the same time the main editorial objectives are to:

- Provide a platform of dialogue on ethics, morals and values
- Promote inter-faith understanding and dialogue within the South African landscape
- Affirm Religion as a significant cornerstone of society and family whilst celebrating the richness, unity, uniqueness and diversity of our varied spiritual traditions found in the country.

REF NO.:	JUNE '10 – S2 REL B1
BRIEF TITLE	GOSPEL SERIES
CHANNEL	SABC 2
GENRE	RELIGION
SUB-GENRE	Music
SERIES	13 x 48 min
EDITORIAL GUIDE	Gospel Music is a cornerstone of the Christian community that touches the lives of people all over the world. Its growing popularity in SA serves to suggest that this genre of music is uniquely placed. We are looking for a series on Gospel music for a prime time Sunday evening slot. We are open to any exciting and creative format, with episodes bound together by some common thread or specific theme, and which will have the potential to take this genre to a new level. By implication, programme ideas which offer only variations on the existing Gospel music formats will not be considered.
CREATIVE REQUIREMENTS	The successful producer must be able to demonstrate a full understanding of not only the Christian faith but the diversity of gospel music in the Christian community within the target audience. The successful producer must also demonstrate their capacity to produce to a high standard.
LANGUAGE	40%Nguni, 40%Sotho, 20% Marginalised Langauges (Venda, Tsonga, Ndebele, Seswati
GUIDE PRICE	R3 000 CPM - including cost of sub-titles
COMMISSIONING EDITOR	Makgomo Manale
CLOSING DATE	29 th July 2010

REF NO.:	JUNE '10 – S2 REL B2
BRIEF TITLE	WHAT DOES GOD THINK OF US?
CHANNEL	SABC 2
GENRE	RELIGION
SERIES	13 x 24 min
EDITORIAL GUIDE	<p>Is Richard Dawkins the missing link? Virgin birth – c'mon! Sing Gospel and drive a Beemer! You're still discussing women clergy - It's the 21st Century, dude! Gay Christians? Christian education – what a dumb idea!</p> <p>Christians have many issues around their faith, and there are lively discussions within the church and Christian communities. We are looking for a programme which can tackle these controversial topics head on, but in a balanced way.</p> <p>The exact format is open, but the programme must be driven by a special kind of presenter: someone who will be respected, get to the 'other' truth, and still be able to greet programme participants afterwards.</p> <p>As to the title: Christians often have no problem acting as God's spokespersons, yet, maybe if someone challenges their perspective, they might stand back a little and realize that there is a chance that God may think differently about us and our issues. Keep in mind that, although the programme is meant to challenge everybody equally, the idea is not to make anyone lose their faith but rather think about it seriously. And of course get good AR's.</p>
LANGUAGE	50% English, 40% Afrikaans, 10% Sotho
GUIDE PRICE	R2 500 CPM
COMMISSIONING EDITOR	Japie De Bruyn
CLOSING DATE	29 th July 2010

RFP NO.:	JUNE '10 – S2 REL B3
RFP TITLE	CHRISTMAS WORSHIP ON 2
CHANNEL	SABC 2
GENRE	RELIGION
SUB-GENRE	Christian Worship
SERIES	1 x 24 min
EDITORIAL GUIDE	<p>Broadcast on Christmas morning, this programme should be a worship format, celebrating the birth of Jesus – the true meaning being the Incarnation of God - through familiar, traditional Christian Christmas music and carols performed by well known choirs and/or singers; perhaps a short relevant testimony; appropriate Bible readings; a prayer, and a short message by an ordained minister. This is not a secular Christmas programme but should complement the established Church worship services for this special day. It is hoped that the viewers will participate in the singing, thus most of the carols and tunes chosen, should be familiar.</p> <p>The programme could be church or cathedral based, a travelogue or visiting an interesting community, but it must not be a documentary.</p> <p>The successful producer needs to deliver a creative and innovative concept that will appeal to traditional Christian expectations. Producers should be able to demonstrate their expertise in creating meaningful worship for television audiences while imparting a sense of spontaneity and joy. Worship means that God is the focus of the programme for both the viewer and the participant.</p> <p>The target audience is Family. Imagine the family at home, either after their usual church service, opening presents, or having morning tea before their Christmas lunch. Their attention needs to be caught by something warm and familiar, drawing them to set aside what they are doing and join in with the programme for half an hour. This programme should also give comfort to those who have access to a television but who are alone at this time without family, or those in hospitals, old age homes, prisons, or who have to work.</p>
CREATIVES REQUIREMENTS	Director's Treatment of the Special Producer must be able to produce to a high standard
LANGUAGE	80% English 15% Afrikaans 5% Sotho
GUIDE PRICE	R4 300 CPM
COMMISSIONING EDITORS	Roma Thompson
CLOSING DATE	4 th August 2010

RFP NO.:	JUNE '10 – S2 REL B4
BRIEF TITLE	GOOD FRIDAY WORSHIP FOR 2011
CHANNEL	SABC 2
GENRE	RELIGION
SUB-GENRE	Christian Worship
SERIES	1 x 24 min
EDITORIAL GUIDE	<p>This special will offer viewers an opportunity to mark the crucifixion of Jesus in the form of a worship format designed for television. Worship means that God is the focus of the programme for both the viewer and the participant. The following elements should be part of the programme me: relevant music, prayer, Bible readings, testimonies, and a message from an ordained minister. The message should be relevant to the meaning of life and its challenges today and how we can find hope and encouragement through faith in Christ and through His spiritual and physical suffering.</p> <p>In response to the recent trend to over emphasize the physical suffering of Christ, we are looking for a stylized treatment in which images of Christ and the crucifixion are minimal. The focus should develop the theme of Christ taking the full impact of sin on Himself and the implications for Him of the total separation from God. Producers need to think creatively as to how to visualize this concept.</p> <p>The successful producer must deliver a creative and innovative concept that will satisfy traditional expectations, but which also introduces some fresh and new ideas. The producer must be able to demonstrate a full understanding of the Christian faith, as well as the capacity to produce to a high standard.</p> <p>The programme must not be a documentary or a full drama. It is a worship format.</p>
CREATIVES REQUIREMENTS	Director's Treatment of the Special Producer must be able to produce to a high standard
LANGUAGE	80% English 15% Afrikaans 5% Sotho
GUIDE PRICE	R4 300 CPM
COMMISSIONING EDITOR	Roma Thompson
CLOSING DATE	29 th July 2010

RFP NO.:	JUNE '10 – S2 REL B5
RFP TITLE	ISSUES OF FAITH
CHANNEL	SABC 2
GENRE	RELIGION
SUB-GENRE	Documentary (Open Brief)
SERIES	A: 10 x 48 min Documentaries B: 6 x 48 min Signature Series
EDITORIAL GUIDE	<p>Issues of Faith remains one of the top locally produced, award winning documentary strands on SABC and has attracted a broad spectrum of producers to date. The range of proposals that we are seeking would ensure that we engage, inform and enlighten the viewer of the dynamic of the religious and spiritual life of South African society as well as the African continent.</p> <p>Proposals should reflect socio-theological issues which challenge religions as they confront moral and ethical issues of the day. At the same time strong religious and spiritual content is encouraged from faiths and new spiritual paths not always reflected on the broadcaster, stories from the continent, profiles as well as other documentaries on issues impacting the various faiths in the country.</p> <p>This year we are also looking for a six part SIGNATURE SERIES (6 x 48 min)</p> <p><u>OUR SHARED SPIRITUALITY</u></p> <p>Within the history of world civilizations, religions and spiritual traditions have often embodied human aspirations for meaning and purpose in life, for respect and mutuality between diverse peoples, for the alleviation of suffering and for justice and peace in the world. Yet, they have often been divisive and operated on unjust principals.</p> <p>Today, however, there is a yearning for a new-found awareness of shared ethical principles for creative engagement and constructive action for the whole of humanity. Inner change and individual transformation is key to enhancing growth in the world and strengthening human society.</p> <p>We are looking for a high-end six part series that celebrates important universal human values through personal stories of those who journey to seek within and discover their life-purpose and a higher calling, as they reflect upon a shared spirituality.</p> <p>The series will engage beyond religions and will reflect a strong visual grammar that harnesses our common humanity. Reflective and transformative, the series should use personal narrative as it unravels what makes us spiritual beings in spite of adversity or changing external circumstances; and emphasize our universal values of truth, love, peace, right action and non-violence.</p> <p><i>“If there is righteousness in the heart, there will be beauty in character; where there is beauty in character; there will be harmony in the home. When there is harmony in the home, there will be order</i></p>

	<i>in the nation. When there is order in the nation, there will be peace in the world.”</i>
CREATIVE REQUIREMENTS	<ul style="list-style-type: none"> • Strong visual translation. • Capacity to produce to a high standard
SUBMISSION REQUIREMENTS	<ul style="list-style-type: none"> • Evidence of research • Director’s treatment of the Series • The successful producer must be able to demonstrate a full understanding of the multi-faith ethos of South Africa
LANGUAGE	English with sub-titling when other languages are used
GUIDE PRICE	R4 500 CPM
COMMISSIONING EDITOR	Yashika Singh Japie de Bruyn
CLOSING DATE	4 th August 2010

RFP NO.:	JUNE '10 – S2 REL B6
RFP TITLE	HINDU MAGAZINE
CHANNEL	SABC 2
GENRE	RELIGION
SUB-GENRE	Magazine Series
SERIES	52 x 12 min
EDITORIAL GUIDE	<p><i>Ancient Wisdom...Modern Learning</i></p> <p><i>“Be like the Lotus...although borne of mud rises above in all glory, ever pure and untainted...”</i></p> <p>SABC Religion is looking for a dynamic and engaging faith-specific series for the Hindu community that celebrates the life of faith, festivals, celebrations and mystical traditions of the Hindu community, which is part of the vast paradigm of spiritual expression in SA.</p> <p>The ancient wisdom of the <i>Sanathana Dharma’s</i> various schools of thought, culture and spiritual expression constantly evolve reflecting new ways of learning that epitomize the maxim: <i>Ekam Sat Vipra Bahudha Vadanti</i> - Truth is One. The wise call it by various names. (Rg Veda).</p> <p>The series should encompass a light, entertaining style whilst being value driven and thought provoking, as it focuses on strengthening the moral fibre of the nation. The series should be aspirational and inspiring, and serve as a platform for strong role models for those on the spiritual path. Within this strand a series of signature Specials on the faith need to be created to enhance fundamentals of the faith, such as meditation (<i>dhyaan</i>) and yoga principals, music and culture, whilst addressing issues that impact the Hindu community in SA.</p>
CREATIVE REQUIREMENTS	We are looking for new, innovative ways that combine technology and craft to engage this series. Creative use of visuals and poetic imagery, storytelling and testimony would be key to enhance the quality of the series.
SUBMISSION REQUIREMENTS	The successful producer must have a thorough knowledge of the Hindu faith and a clear understanding of South Africa’s multi-faith ethos. Evidence of extensive research needs to be displayed with skill and experience in television production.
LANGUAGE	85% English with vernacular Sanskrit, Tamil, Hindi, Telegu, And Gujarati where applicable.
GUIDE PRICE	R2 800 CPM
COMMISSIONING EDITOR	Yashika Singh
CLOSING DATE	4 th August 2010

RFP NO.:	JUNE '10 – S2 REL B7
RFP TITLE	HINDU SPECIAL
CHANNEL	SABC 2
GENRE	RELIGION
SUB-GENRE	The Festival of Thai Poosum Kavady
SERIES	1 x 24 min
EDITORIAL GUIDE	<p><u>“Vel, Vel, Muruga!”</u></p> <p>The clarion call of millions of Hindus throughout the world in praise and loving dedication to Lord Muruga, serves to illustrate the power of Bhakti Yoga-or the path of devotion. The Divine Reality is referred to by many names and in the Chandogya Upanishad, Lord Muruga, popularly referred to as Skanda exemplifies this ‘way of wisdom’.</p> <p>In South Africa this colourful festival is celebrated with great pomp and ceremony, through various fasts, penances and rituals that signify both inner and outer cleansing and the internal spirit of sacrifice or <i>tyaag</i>.</p> <p>This spiritual journey as experienced by devotees, symbolizes their quest of surrender and to become one with the Supreme - the journey to Moksha or liberation.</p> <p>We require proposals that will not only focus upon the various elements of the prayer, fasts and rituals but the deeper philosophical meanings of devotion, surrender and liberation.</p> <p><i>“We implore thee not for boons of enjoyment or wealth, But for thy Grace beatific, Love and virtuous deeds.”</i>- Paripaatal-Sungum literature.</p>
CREATIVE REQUIREMENTS	The successful producer must be able to demonstrate a full understanding of the Hindu faith and its broad paradigm of schools of thought. At the same time the producer must also demonstrate their capacity to produce to a high standard.
SUBMISSION REQUIREMENTS	<ul style="list-style-type: none"> • Evidence of research • Director’s treatment of the Special
LANGUAGE	ENGLISH with use of the Indian languages where applicable.
GUIDE PRICE	R4 300 CPM
COMMISSIONING EDITOR	Yashika Singh
CLOSING DATE	10 th August 2010

RFP NO.:	JUNE '10 – S2 REL B8
RFP TITLE	HINDU SPECIAL
CHANNEL	SABC 2
GENRE	Religion
SUB-GENRE	The Festival of Lights: Deepavali
SERIES	1 x 24 min
EDITORIAL GUIDE	<p><u>“Tamaso Ma Jyotir gamaya”</u> The eternal flame. A light of love and a journey to freedom.</p> <p>Deepavali, the festival of lights, not only reminds us of the glories and virtues of our ancient past but reconnects Hindus to their higher purpose. In South Africa this colourful festival is celebrated with great pomp and ceremony, with the lighting of myriad clay lamps that signify the journey to enlightenment.</p> <p>Whilst there are several meanings to this auspicious festival, the key focus this year is to expand upon the role of the Family and the symbolism of unity. Deepavali today celebrates time-honoured universal values of peace, justice, strength and love that unites friends and families alike. The Hindu Maxim: <i>Vasudhaiva Kutumbakam</i> - the whole world is one family, reflects that we live in a global village. Festivals like Deepavali help strengthen ties across borders, building bridges of hope and understanding as we celebrate our unique heritage as South Africans.</p> <p>Amidst the backdrop of celebration, care should be given to the values of Karma Yoga, or selfless service that inspires us to a life of purpose. Testimonies, recitations, lessons and stories are encouraged within the ambit of a strong visual translation.</p>
CREATIVE REQUIREMENTS	The successful producer must be able to demonstrate a full understanding of the Hindu faith, its tenets and its broad paradigm of schools of thought. At the same time the producer must also demonstrate their capacity to produce to a high standard.
SUBMISSION REQUIREMENTS	<ul style="list-style-type: none"> • Evidence of research • Director’s treatment of the Special
LANGUAGE	85% English with vernacular Sanskrit, Tamil, Hindi, Telegu, And Gujarati where applicable.
GUIDE PRICE	R 4 300 CPM
COMMISSIONING EDITOR	Yashika Singh
CLOSING DATE	10 th August 2010

RFP NO.:	JUNE '10 – S2 REL B9
RFP TITLE	JEWISH MAGAZINE
CHANNEL	SABC 2
GENRE	RELIGION
SUB-GENRE	Magazine Series
SERIES	52 x 12 min
EDITORIAL GUIDE	<p>South Africa is home to approximately 70 000 Jews. As the old adage expresses, one Jew.....two opinions.</p> <p>We are looking for a faith specific magazine series for South Africa's Jewish Community that focuses on the life of faith of this important South African community.</p> <p>The programme must focus on the spiritual, encompassing the rituals, festival celebrations and mystical traditions of the Jewish faith and also, secondarily, the rich culture of South African Jewry.</p> <p>The programme would be a platform for different Jewish opinions, but would also aim to unite all South African Jews in their diversity. Another objective of this slot will be informing all South Africans about the Jewish faith and more specifically, its practice in South Africa.</p> <p>The series should also showcase Jewish community events and contain other regular features, which would be of interest to Jews in South Africa.</p>
CREATIVE REQUIREMENTS	<p>The Producer must be able, within the short duration of these Programme, to sensitively promote and reflect the Jewish faith, while considering the greater goal of South African nation building.</p> <p>The series will require creative visual production while encapsulating the mood of the Jewish faith Community and reflecting Issues relevant to Jewish South Africa.</p>
SUBMISSION REQUIREMENTS	The successful producer must display experience and also include researchers and Production staff who have Jewish faith specific knowledge.
LANGUAGE	English With Elements Of Hebrew
GUIDE PRICE	R2 800 CPM
COMMISSIONING EDITOR	Marc Friedman
CLOSING DATE	10 th August 2010

RFP NO.:	JUNE '10 – S2 REL B10
RFP TITLE	SHAVUOTH
CHANNEL	SABC 2
GENRE	RELIGION
SUB-GENRE	Specials
SERIES	1 x 48 min
EDITORIAL GUIDE	<p>Shavuoth is one of the lesser celebrated events on the Jewish Calendar. Ironically, it's the festival which recalls the giving of the Torah and Ten Commandments to the Jewish Nation over three thousand years ago.</p> <p>We are looking to commission a 48 minute documentary that can reveal both the historical and mystical significance of this festival.</p> <p>The Programme should focus on the observances and rituals associated with the festival and the deeper meaning behind them.</p>
CREATIVE REQUIREMENTS	The Programme will require an exquisite visual production, which explains the importance of the festival, while encapsulating the joy associated with it.
SUBMISSION REQUIREMENTS	The Successful producer must display documentary production experience and also include researchers that show knowledge of the Jewish faith.
LANGUAGE	English With Elements Of Hebrew
GUIDE PRICE	R4300 CPM
COMMISSIONING EDITOR	Marc Friedman
CLOSING DATE	10 th August 2010

REF NO.:	JUNE '10 – S1 REL B11
BRIEF TITLE	RELIGIOUS REALITY SHOW
CHANNEL	SABC 1
GENRE	RELIGION
SUB-GENRE	Reality Show
SERIES	13 x 48 min
EDITORIAL GUIDE	<p>We are looking for a reality show where individuals representing different religious belief systems are placed in a created circumstance that tests the differences and similarities of religious doctrines. We want to see how these people “live” their beliefs and how compatible and applicable are the values being preached and practiced by religious people. To what extent can they co-exist and to what extent are their values relevant to South Africans? How relevant is Religion and Moral Regeneration to Social Development?</p> <p>We want you to choose the reality paradigm - who is presenting this, where is it taking place, what are the tasks, who are there judges, how is the audience interacting...</p> <p>This show is entertaining but not simply voyeuristic. The contestants are not just part of a social experiment; there is a depth to the show that engages the national debate on Morality and values and its role in the development of our Nation. A wide range of South African religions should be represented but you tell us – should Agnostics and Atheists also be represented?</p>
LANGUAGE	90% African Languages; 30% English
GUIDE PRICE	R5000 CPM - including cost of sub-titles
COMMISSIONING EDITOR	Marc Friedman
CLOSING DATE	4 th August 2010

THE CONTENT ENTERPRISES

CHILDREN RFPS

B1 – B7

JUNE 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.

CHILDREN GENRE OVERVIEW

“Children are the pride and the future of the country. A nation that takes care of its children invests in its future.” Nelson Mandela

The aim of the Public Broadcaster is to carve a place for South African children within national broadcast services in order to contribute to nation building, empowerment, democracy and the development of society.

VISION

- ❖ Celebrating childhood, realizing dreams

MISSION

- ❖ To deliver a full spectrum of high quality, accessible content that allows children to celebrate their childhood through learning, loving, playing, laughing and dreaming

CORE BUSINESS

- ❖ To develop and produce innovative and compelling children’s content across platforms and genres

EDITORIAL LINE

Affirming children’s identity, culture, language and aspirations, and developing the child holistically.

GENRE SCOPE

Children’s content is non-curriculum based programmes in any format specifically produced for persons aged Birth to 15 years, made from the child’s point of view and delivered across all genres.

Children’s content is delivered through age-appropriate programmes:

- ❖ birth to 5 years
- ❖ 6 to 8 years
- ❖ 9 to 12 years
- ❖ 13 to 15 years

Children’s Current Goals include the following:

- Understanding children’s audience needs in terms of diversity
- Reflect cultural differences in an integrative and sensitive manner
- Implement language requirements from ICASA in a creative and accessible manner for audiences
- Providing programming free of Gender, Cultural or Racial Stereotyping
- Providing programming which is empowering, responsible, motivating and gives South African Children a positive outlook and vision of the Future
- Provision of content that is innovative and accessible to all children.

Children and Language

- Programmes for 0-9 year olds must be produced in pure languages – without mixing languages. Finding opportunities for dubbing or recording programmes in multiple languages is desirable.
- From the age of 12 programmes can be produced in a multilingual manner as the child has a solid foundation in their mother tongue and will easily be able to grasp another language.

Children in South Africa

- According to South African legislation, children are defined as those younger than the age of 18 years old.
- For mid-year 2008, Statistics SA estimated that nearly one-third (32%) of South Africans are younger than 15 years.

- 10.6% of South Africans are 4 years and younger, 10.8% are aged 5 to 9 years, 10.8% are aged 10 to 15 years, and 10.6 % are in the crossover age bracket of 15 to 19 years old.
- Roughly 40% of South Africans are Children

Summary of Tips for quality programmes for children

- The format, pace and length of programmes should be suitable for the target age group
- Simplicity, clarity and innovation is essential
- There should be clear, coherent links between segments in an episode
- Must create an experiential journey for the children that takes them to a place that is new and exciting but which also reflects their lives
- Opportunities for Interactivity are very important
- Key messages need to be reinforced
- Programming that is educational, informal and above all **entertaining!**
- Content must be relevant to age group and pitched at an age appropriate level
- Learning must be fun

CHILDREN – EVALUATION CRITERIA GUIDELINE

VALUE	CRITERIA
20	CONCEPT: Is the Concept exciting and innovative? Is it simple and easily understood? Is there a clear demonstration of how it would appeal to the target audience? Are there New Media Opportunities possible? Is it clear and to the point?
10	SCRIPT FORMAT PRESENTATION AND INDIVIDUAL WRITING Is the proposal presented in a professional format and manner demonstrating an understanding of content and the child's world as well as visual representation from a child's point of view?
15	FORMAT AND STRUCTURE: Is there a well structured format? Is it well-paced? Does it create suspense and excitement? Has the series structure been considered? Is the structure appropriate for a Children's audience?
5	REGULATORY POLICIES GOVERNING CHILDREN'S PROGRAMMES: Proposals must be in line with the following regulatory policies: - ICASA regulations, Broadcast Act, Children's Television Charter and Children's Labour Laws.
10	AUDIENCE APPEAL/MARKETABILITY: Does the proposal indicate a good understanding of the child audience – and their cognitive, physical, emotional, developmental and spiritual needs? Does the proposal take the child's point of view into account – and will it appeal to them? Does it affirm their identity, culture, language and aspirations?
10	VISUAL REALISATION: Is the written proposal able to be recreated visually? Is it suitable for visually stimulating and exciting television? How will the visuals capture the attention and the imagination of the audience?
10	INCLUSIVITY: Will the proposal showcase South African children holistically, within their context and will it bridge the urban/rural divide? Can a diverse range of children, including those who're differently-abled, be seamlessly incorporated within the programme?
10	LANGUAGE: Does the proposal meet the Language requirements as set out in the Brief?.
10	BEE/EE: Does the Production House comply with the BEE and EE Regulations? This includes the employment of people that are differently-abled.
100	TOTAL:

REF NO.:	JUNE '10 – S2 CHILD B1
BRIEF TITLE	MINI MAKEOVERS
CHANNEL	SABC 2
GENRE	CHILDREN
SERIES	26 x 24 min
CREATIVE REQUIREMENTS	<p>SABC 2 is looking for creative concepts for a make-over and design show with the intention of making over a range of children's spaces, toys, clothes and personal artifacts. The show is targeted at 8-12 year olds and aims to:</p> <ul style="list-style-type: none"> ▪ Inspire their creativity and instill a sense of pride in seeing old things in a new light; ▪ Give a new perspective on how to spend and save money; ▪ Involve viewers, and showcase the role of simplicity and creativity; ▪ Give the viewer a sense that they can also reinvent and renovate; ▪ Encourage recycling, reducing and re-using of resources. <p>Creative elements of the show must demonstrate an understanding of:</p> <ul style="list-style-type: none"> ▪ Global and local design trends; ▪ Green design (Earth friendly); ▪ The dynamics of the numerous South Africa's socio-economics; ▪ Responsible methods of engaging youth around design and money. <p>As much as children are alike, each one also has a very distinct personality, identity and sense of who they are. Personal style and image is a pivotal part of a child's life and finding one's identity can be a challenge.</p> <p>The show must be packaged in an engaging, creative and fun format suitable for the target audience.</p> <p>This show must go a level deeper and give a context to the individual, a recognition and validation of their identity; a tangible sense of inspiration that should go beyond the show.</p>
LANGUAGE	100% English and African languages
GUIDE PRICE	R2 800 CPM
COMMISSIONING EDITOR	Zandi Nkosi
CLOSING DATE	21 st July 2010

REF NO.:	JUNE '10 – S2 CHILD B2
BRIEF TITLE	THE MAGICAL WORLD OF...
CHANNEL	SABC 2
GENRE	CHILDREN
SERIES	26 x 12 min x 2 languages (52 episodes in all)
EDITORIAL GUIDE	<p>SABC 2 is looking to commission a children's character-based story series for 3-6 year old children that will:</p> <ul style="list-style-type: none"> ▪ Create a magical land full of wonder, exploration, interaction, love, friendship and tolerance; ▪ Help children understand that their world is full of wonder and variety; <p>This proposal is seeking creative concepts based on a fictional place with vivid characters suitable for the target audience.</p>
CREATIVE REQUIREMENTS	<p>The concept should:</p> <ul style="list-style-type: none"> ▪ Engage children's imagination; ▪ Have minimal, basic dialogue; ▪ Must be suited to dubbing into other languages; ▪ Show creativity around cost-effective methods of creating characters ▪ Be centered around the adventures of a group of characters (e.g. <i>Winnie the Pooh</i>) ▪ Have very distinct, memorable characters with which the target audience can identify
LANGUAGE	26 Episodes x English, 26 x African Language as per channel requirement
GUIDE PRICE	R1 165 CPM
COMMISSIONING EDITOR	Shirley Adonisi
CLOSING DATE	03 rd August 2010

REF NO.:	JUNE '10 – S2 CHILD B3
BRIEF TITLE	PICTURE STORYTELLING
CHANNEL	SABC 2
GENRE	CHILDREN
SUB-GENRE	Storytelling
SERIES	26 x 12 min x 2 languages (52 episodes in all)
EDITORIAL GUIDE	<p>SABC 2 is inviting producers to submit a creative and visually-exciting concept that tells stories while pictures and artwork are created on screen illustrating that story.</p> <p>The proposed concept must feature a narrator telling a story whilst a visual artist creates a visual interpretation thereof. The visual artist must make use of a variety of visual mediums (sketching, painting, paper-cutting, stop-frame animation etc.) The concept needs to allow the viewer the time to observe the artwork taking form.</p> <p>The concept must tap into the universality of stories to be available to a broad spectrum of children and must appeal to the emotions and sensibilities of children. The concept must have longevity, allowing for multiple rebroadcasts.</p> <p><u>OBJECTIVES:</u></p> <ul style="list-style-type: none"> - Developing a timeless children's show that taps into the universality of stories - Finding cost-effective ways of offering South African children content with fantasy and storytelling - Creating a show that can be used in different languages for accessibility to a wider audience

CREATIVE REQUIREMENTS	<p>The proposed concept must:</p> <ul style="list-style-type: none"> - Have a clear identity with distinct imaging and structure - Make use of various visual art-forms to tell stories through pictures - Feature a warm and versatile narrator(s), accessible to as diverse a spectrum of children as possible - Feature a wide spectrum of stories (indigenous African folktales, fantasy and western classics, contemporary children's stories) - Give an idea of the criteria used to select stories - Give a clear indication of suggested professionals (narrators and visual artists) and give a comprehensive scope of their work and experience - Give an idea of how the music and SFX will be used to give the show depth and texture <p><u>Target Audience:</u></p> <ul style="list-style-type: none"> - The concept must display a clear understanding of viewers aged 3 – 6 years old and their developmental needs - The concept must be accessible to both male and female children in diverse South African settings - LSM 5 - 7
LANGUAGE	26 Episodes x English, 26 x African Language as per channel requirement
GUIDE PRICE	R1 165 CPM
COMMISSIONING EDITOR	Shirley Adonisi
CLOSING DATE	03 rd August 2010

REF NO.:	JUNE '10 – S2 CHILD B4
BRIEF TITLE	ROUGHING IT OUT
CHANNEL	SABC 2
GENRE	CHILDREN
SUB-GENRE	Docu-Reality
SERIES	26 x 24 min
EDITORIAL GUIDE	<p><i>'We do not inherit the earth from our ancestors; we borrow it from our children.'</i> ~Native American Proverb</p> <p>SABC 2 is looking for a strong docu-reality concept featuring children engaged with their environments in wild, rural or urban areas. The children need to use teamwork, social, mental and emotional skills to solve a variety of eco-challenges.</p> <p>The concept needs to have a fly-on-the wall feel where the viewer witnesses the children's trials and tribulations and the dynamics that develop between them in their journey. The concept needs to deal with ecological issues such as global warming, pollution and the effect they have on the environment. The concept needs to offer a positive outlook, where children are offered practical ways that they can make a positive impact on their environment.</p> <p><u>OBJECTIVES:</u></p> <ul style="list-style-type: none"> - Familiarise children with environmental issues and empower them with practical tools of looking after the environment around them - Foster a strong sense of responsibility in children by making them aware of how their daily choices affect the environment - Inspire resilience and resourcefulness in children, when faced with challenges
CREATIVE REQUIREMENTS	<p>The concept needs to be:</p> <ul style="list-style-type: none"> - Well-formatted and offer a dramatic element to heighten the 'challenge' aspect - Inspire a positive outlook for children to feel that restoring/looking after the environment is within their capabilities - Age-appropriate – the proposal needs to find an angle that resonates with children aged 8 – 12 years old. <p><u>Target Audience:</u></p> <ul style="list-style-type: none"> - 8-12yrs - Children of this age group are inspired, intuitive and believe that they can change the world. - Suitable for children within LSM 5 – 7
LANGUAGE	60% English and 40% African Languages
GUIDE PRICE	R2440 CPM
COMMISSIONING EDITOR	Shirley Adonisi
CLOSING DATE	03 rd August 2010

REF NO.:	JUNE '10 – S2 CHILD B5
BRIEF TITLE	MY MATRIC DANCE
BRIEF TITLE	My Matric Dance
CHANNEL	SABC 2
GENRE	CHILDREN
SUB-GENRE	Docu-Reality
SERIES	26 x 24 min
EDITORIAL GUIDE	<p>SABC 2 is looking for a series that takes a light-hearted yet comprehensive look into the single most important event on any Teenagers Calendar ... The Matric Dance.</p> <p>From choosing dresses and discussing suits to beauty tips and decorating skills, from transport strategies to flowers and hair – this series will look at anything and everything related to the Matric Dance – and the intense emotional and social issues around this landmark event.</p> <p>The approach needs to take into account the interests and diversity of the SABC 2 audience.</p> <p>Although featuring children outside the target age group, this series needs to reflect the interests of the target age group (tweens, early teens) in its approach and content. Producers need to illustrate an understanding of the interests of this age group.</p>
CREATIVE REQUIREMENTS	<p>Target Audience: Children Aged 12-15</p> <p>A strong and structured format</p> <p>Imaging and Styling that will appeal to the Target Audience</p> <p>A consistent approach and consistent light-hearted “mood” to the series</p>
LANGUAGE	40% African Languages
GUIDE PRICE	R2800 CPM
COMMISSIONING EDITOR	Zandi Nkosi
CLOSING DATE	11 th August 2010

REF NO.:	JUNE '10 – S3 CHILD B6
BRIEF TITLE	TECHNO GEEKS
CHANNEL	SABC 3
GENRE	CHILDREN
SUB-GENRE	Science and technology
SERIES	26 x 24 min
EDITORIAL GUIDE	<p>Techno geeks, freaks; nerds ... whichever way you look at it, children love technology. Nearly all children have access to technology whether it's a cell phone, Skype or the latest video game. Children are able to communicate with anyone on the globe regardless of distance. However have these kids ever stopped to think about these technologies and how they work? What do they mean to the average child?</p> <p>SABC 3 is inviting proposals for a strong science and technology magazine show that will feed young people's appetite for technology and take it to the next level. The show should aim to stimulate and inspire inquiring young minds by showing how things work and reviewing the latest technologies. A show that engages and encourages them to interact with technology.</p> <p>SABC 3 is a channel known for its dynamic, adaptive, future focused programming. It celebrates success and aims to influence their viewer's life positively and passionately.</p> <p><u>Objectives</u></p> <ul style="list-style-type: none"> • To inspire the next generation of scientists and engineers by igniting the youth's passion for science, and using innovative ways to demonstrate science and technology concepts • Identify science concepts and problems in the child's immediate environment. • Stimulate and encourage inquisitive minds
CREATIVE REQUIREMENTS	<p>The proposal should take in consideration the following:</p> <ul style="list-style-type: none"> • It should be fun and informal, have a strong format and be well structured. • Play with various emotions such as humor, frustration and laughter • To have a clean look and feel that fits in with SABC 3 style • Utilise classic production values • Must explore fun and innovative new technologies in a manner that keeps viewers engaged <p><u>Target Audience:</u> 12-15 year olds</p>
LANGUAGE	85% English and 15% other
GUIDE PRICE	R2500 CPM
COMMISSIONING EDITOR	Shirley Adonisi
CLOSING DATE	11 th August 2010

REF NO.:	JUNE '10 – S3 CHILD B7
BRIEF TITLE	CHALLENGE SHOW
CHANNEL	SABC 3
GENRE	CHILDREN
SUB-GENRE	Reality
SERIES	26 x 24 min
EDITORIAL GUIDE	<p>SABC 3 is inviting proposals for a children's reality outdoor challenge show testing children's survival skills. The proposed concept should feature a variety of outdoor challenges and the series could be set in a camp-type set up.</p> <p>Adversity builds character and adversity is nothing more than a challenge, and learning how to conquer that challenge. Good character comprises of four traits: responsibility, integrity, decency and independence. How do we make sure our children develop a good character through fun and play? Ideally the series would inspire self-confidence, social responsibility and team spirit.</p> <p>SABC 3 is a channel is known for its dynamic, adaptive, future focused programming. It celebrates success and aims to influence their viewer's life positively and passionately.</p> <p><u>Objectives:</u></p> <ul style="list-style-type: none"> • Creating a show that inspires teens to venture into the outdoors and explore fun activities to keep fit and active • Creating a “high-stakes format”, where teens participate in high-octane challenges requiring the maximum use of their mental, physical and intuitive capacities. • Fostering a strong sense of responsibility in teenagers by making them aware of their choices and the consequences thereof • Encouraging team work through allowing teens the chance to be with their peers in a challenging environment where they have to work together toward a common goal
CREATIVE REQUIREMENTS	<p>The proposal should take in consideration the following:</p> <ul style="list-style-type: none"> • Rewards need to include a social responsibility theme. • Producers to look into camp style set up or mobile set to travel to different schools/ areas • Needs to include tasks that build their mental and physical ability, sharpen their problem solving skills <p><u>Target Audience:</u> 12-15 year olds</p>
LANGUAGE	85% English and 15% African Languages
GUIDE PRICE	R2500 CPM
COMMISSIONING EDITOR	Zandi Nkosi
CLOSING DATE	11 th August 2010

THE CONTENT ENTERPRISES

FACTUAL RFPS

B1 – B14

JUNE 2010

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GENRE FACTUAL OVERVIEW

*'Weaving universal dreams, celebrating African stories...'
The Content Hub Vision*

The Factual genre allows ordinary South Africans to tell their stories truthfully and honestly.

Drawing from the legacy of African Story telling we create bold, cutting edge programming that looks beyond mainstream opinion, establishing platforms where ordinary citizens have a voice!

Public Broadcasting is crucial to a healthy, robust Democracy and Factual Programming is the most reliable finger on the pulse of our world. Excellent Factual storytelling is a nation building tool because it breaks the isolation of the human experience.

We can explore the limits of what's possible with unrivalled integrity and impact. The dramas of everyday living have the ability to become embedded deep in our psyches and these stories inform our Journey.

Factual Programmes act as an early warning system, anticipating when things go wrong. We embrace controversy so that we can be the release valve when our society is under pressure. Of our nation's storytelling bouquet, the Factual Genre is the most tangible space to facilitate the expression of our dreams, desires and connectedness. It helps us make immediate sense of our world.

Igniting awareness and reflecting the people's struggles

This overview contains an extract from the Genre Strategy... designed to assist film makers with the submission of proposals:

***"Public thinkers are the light of the world; they are the path-finders and pioneers on whom the masses rely for guidance and leadership"**
Author: James Maluleke*

There are many essential instruments in the striving for an ethical society. A Public Broadcaster driven by a clear Mandate & Goals is one of the most important instruments.

The Genre Factual is informed by the Vision, Mission, Values and Positioning Statement of the Content Hub.

In addition, we have developed a blueprint that encompasses a **Strategic Scale** that aligns our organisational capital with the programmes that are being produced... thus providing a foundation for the Genre Brand Content Hub:

- **MISSION**
To develop an African storytelling tradition that reflects our magnificence and engages viewers wherever they are on their journey of self fulfillment whilst excelling in a competitive, commercial environment, informed by global trends and a public mandate imperative.
- **MESSAGE...** **Destination YOU!**
- **TONE...** **Beyond the Edge!**

FACTUAL GENRE SCOPE:

For a Public Broadcaster Factual programming is defined by its intention not by its form. The intention is to create programmes that allow the audience to experience, reflect or engage with the subject presented in the security that the information has integrity. It empowers the audience to engage from a position of independent wisdom. To achieve this intention we use traditional forms e.g.

- **Documentary**
 - Non-fictional accounts that probe the lives of real people, using traditional as well as cutting-edge storytelling structures and tools
- **Informal Knowledge Building**
 - Programmes that bolster life skills by providing tools and information
- **Talk Shows**
 - Host-driven shows that examine a range of pressing socio-economic issues

FACTUAL DOCUMENTARY:

In addition with adhering to our Genre Strategy, we aim for Documentary to become established as the main arena of industry entry level for practitioners who do not have experience in “made-for-tv-content”, providing structured access for new film makers into the Industry. In this regard we will:

- Develop and promote the making of Short Films as well as Feature Length Docs
- Develop Directors with a voice... professionals who display a real sense of authorship
- Design Briefs & Projects that specifically redress the race & gender imbalances in the industry as well as bridge the Rural/Urban Divide
- Ensure that documentaries become a platform that routinely addresses mandate imperatives (e.g. around language, gender, disability etc) in an integrated fashion
- Use foreign material & co-productions interwoven with local stories... Separate platforms reinforce stereotypical ideas about “us” and “them” and fuel xenophobia

FACTUAL IKB:

Informal Knowledge Building programmes are the mainstay of the Public Broadcaster’s mandate to Educate and Inform. However, too many of our IKB properties are unimaginative and do not entertain.

These properties could also:

- Display boldness, authenticity and originality
- Be innovative in terms of style and format
- Encompass superior script writing
- Be accessible for the widest possible audience
- Compete with drama and entertainment
- Be committed to high production values
- Exploit potential revenue opportunities (mainly via sponsorships)

FACTUAL TALK:

Talk properties across the three channels have to be increased (and in some cases vastly improved) for a range of compelling reasons that include:

- The advent of digital broadcasting means this sub genre will be the most immediate and will offer the widest variety of interactive opportunities
- Top quality, entertaining Talk Shows are popular with all ages because it helps audiences make immediate sense of the dramatically changing landscape of their lives

THE EXECUTIVE PRODUCER:

The role of the Executive Producer in our Commissioning Process is relatively new and is designed to assist the Content Hub’s Genre Factual with industry development, especially redressing past imbalances in the industry. This function allows us to extend our capacity and to deliver on our mandate, regulatory conditions and strategic imperatives.

Our focus for these briefs will be on story content as well as the creative talent that will make the stories come alive on screen. So, directors do not have to be part of a production company nor have their own registered entities.

The EP is expected to have the necessary infrastructure to assist those film makers who do not have their own companies.

As usual each Director is advised to suggest the Key Creatives (including researchers) with whom they would like to work. However, the final decision in this regard will rest with the Head of Genre, the Commissioning Editor and the EP.

Each Film Maker must submit a draft budget. However, the macro budget for the series or project will be finalised by the Head of Genre, the CE and the EP... in consultation with individual Film Makers.

PROPOSAL DEVELOPMENT:

Film makers whose proposals are short-listed will be invited to present their ideas to a pitching panel. The successful film makers will be required to take the panel's input on board, in a revised proposal, before the contractual process. Please note that the Genre Factual will not enter into contracts without detailed production schedules that include shooting scripts and (in the case of series) episode scripts.

IN CONCLUSION:

***The future remains
RICH IN TEXTURE, RESONATING WITHIN.***

***THE SOUTH AFRICAN STORY;
AS ONLY WE CAN TELL***

FACTUAL EVALUATION CRITERIA

Value	Criteria
15	<p>CONCEPT: We are looking for proposals that are:</p> <ul style="list-style-type: none"> • Innovative and cutting edge • Set in the South African context • Original and contemporary <p>We look out for the following:</p> <ul style="list-style-type: none"> • Is the clear proposition in the proposal? • Does the proposal show evidence of sound research? • Is the proposition breaking new ground?
25	<p>STRUCTURE and TREATMENT Does the proposal reflect a clear treatment and structure inclusive of episodic arcs, style and tone, and author's vision?</p>
10	<p>VISUAL REALISATION:</p> <ul style="list-style-type: none"> • How well is the concept translated visually? • What visual references are employed and are they relevant to the content and subject-matter?
10	<p>ENTERTAINMENT VALUE: How seamlessly are Factual elements balanced with entertainment values?</p>
10	<p>SUBJECT MATTER</p> <ul style="list-style-type: none"> • Is the subject matter pertinent to the target market? • Does the proposal present a fresh approach on familiar subjects?
10	<p>AUDIENCE AND REVENUE DRIVER</p> <ul style="list-style-type: none"> • How well does the proposal speak to the target audience? • Does the proposed budget match the concept proposed? • Is the proposal likely to be profitable for the channel? • What are the potential revenue streams?
10	<p>SABC MANDATE/GOALS Will the proposal deliver on key SABC mandates such as language, regional representation, industry development, nation building, cultural diversity, and mainstreaming disability?</p>
10	<p>PRODUCTION TEAM AND STRATEGY TO DELIVER:</p> <ul style="list-style-type: none"> • Does the team or company have a proven track-record in delivering to the proposed concept? • Do the key creative people proposed have the right combination of skills and experience to deliver on the proposition?
100	<p>TOTAL</p>

REF NO.:	JUNE '10 – S2 FACT B1
BRIEF TITLE	ADDICTIONS
CHANNEL	SABC 2
GENRE	FACTUAL
SUB-GENRE	Documentary
SERIES	6 x 48 min
EDITORIAL GUIDE	<p>There is a general perception that the journey from addiction to rehabilitation always begins with acceptance. However, not much is ever said about the actual journey, i.e. the rehabilitation process. Why is it that in most cases rehabilitation doesn't lead to a desired end? Why do most addicts go to rehab and come back before we even get a chance to miss them? The exorcism of an addict is a journey less travelled; it is fraught with internal conflicts, extended periods of depression, anxiety, volatile mood swings, violent shaking and other withdrawal symptoms.</p> <p>Whilst all of the above relate to what could be perceived as 'negative/destructive' addictions, how do we deal with addictions to activities that are generally accepted by society? Think of shopaholics, gym freaks and computer addicts? How about gluttons?</p> <p>Factual is seeking a docu-reality series with an unapologetic tone that will bring to the fore the hell addicts go through to gain liberation from their addictions. Using an avant-garde style approach this strand will be an exposé into challenges and obstacles which make the journey to acceptance of self a less travelled one. The producer must decide the characters and the format; be it coach-driven, rehab-centered, or character-driven. We anticipate an interventionist approach with an over-arching narrative that revolves around the lives of the same characters over a series of six episodes.</p>
CREATIVE REQUIREMENTS	<p>The successful production company will have to do the following:</p> <ul style="list-style-type: none"> ○ Be convincing in the subject they want to handle ○ Display access to credible and real stories. ○ Access to characters. ○ Display experience in well researched docu-reality television formats.
LANGUAGE	60% African languages, 40% English
GUIDE PRICE	R4 500 CPM
COMMISSIONING EDITOR	Thando Shozi
CLOSING DATE	19 th August 2010

REF NO.:	JUNE '10 – S2 FACT B2
BRIEF TITLE	HIDDEN HISTORIES
CHANNEL	SABC 2
GENRE	FACTUAL
SUB-GENRE	Documentary
SERIES	6 x 48 min
EDITORIAL GUIDE	<p>There is an African saying that "a people without the knowledge of self are like <i>a tree without roots.</i>"</p> <p>Authorship and the recording of our history have always been from a skewed perspective. History is always told from the victor's point of view. As a result, South Africa has many stories that remain untold, either deliberately or for political expedience.</p> <p>Hidden Histories are real accounts of events that affected real people and changed the course of history, yet remain on the fringes of our recorded history.</p> <p>Think of the Bulhoek Massacre. On 24 May 1921 the Smuts government took action against a black sect, the Israelites, under the leadership of Enoch Mjijima, who squatted at Ntabelanga near Bulhoek in the Queenstown area of the Eastern Cape. It is reported that about 180 people were killed and all buried in one mass grave, all because they were refusing to move from a piece of land they claimed had been prophesied for them to occupy and worship on. More recently there was a contestation about which political party organized the Sharpeville Massacre. In that context the name of Robert Sobukwe was mentioned; but how many really know who Robert Sobukwe was and what he stood for? Not many know that while on Robben Island, he was condemned to solitary confinement, excluding him from the rest of the prison population. Neither is it widely recorded that he is the only person to have had an Act of Parliament enacted in his name, called the Sobukwe Clause, which enabled the system to extend his incarceration.</p> <p>We are looking for stories from across a wide section of the nation that form part of our history, but which have not been widely told or recorded. These could be told in an unconventional and provocative way but should be real, authentic, accurate and well researched.</p>

CREATIVE REQUIREMENTS	<p>The successful production company will have to do the following:</p> <ul style="list-style-type: none"> ○ Be convincing in the depth of the research. ○ Display access to credible and real stories. ○ Display experience in well researched historical and maybe re-enacted television formats.
SUBMISSION REQUIREMENTS	<ul style="list-style-type: none"> ● Synopsis, Treatment and an outline of the episode/script ● A full budget on the SABC budget Pack ● A list of the key creatives and a short professional biography
LANGUAGE	80% African and 20% English/Afrikaans
GUIDE PRICE	R6 000 CPM – including cost of sub-titles
COMMISSIONING EDITOR	Khanya Ngwenya
CLOSING DATE	16 th September 2010

REF NO.:	JUNE '10 – S2 FACT B3
BRIEF TITLE	MEDICAL ERRORS!
CHANNEL	SABC 2
GENRE	FACTUAL
SUB-GENRE	Docu-Drama
SERIES	6 x 48 min
EDITORIAL GUIDE	<p><i>“In November 2009, 2 year old Thembisa Kometsi was admitted to Far East Rand Hospital and later transferred to Charlotte Maxeke Johannesburg Academic Hospital for burns on her hands. Her legs were amputated. A legal and disciplinary process is under way” GAUTENG</i></p> <p><i>“Unbeknownst to the doctors my girlfriend and I were pregnant with twins. The nurses however delivered just the one baby. My girlfriend then nearly lost her life when the other baby started to rot in her stomach”. KZN.</i></p> <p>These are just some of the bizarre and horrifying alleged medical malpractices that often shock the nation, even as South Africa is purported to have some of the leading medical institutions in the world. So how come such gross and often irreversible mistakes happen? Be it due to negligence, misdiagnosis, inexperience and or fatigue from working long shifts, whatever the reason, medical errors are often horrendous.</p> <p>Factual is looking for a series of stories which showcase this sordid world where some doctors play God, only to bedevil people’s lives.</p>
CREATIVE REQUIREMENTS	<p>The successful production company will have to do the following:</p> <ul style="list-style-type: none"> ○ Be convincing in how the concept will handle potential legal ramifications. ○ Display access to credible and real stories. ○ Display experience in well researched docu-drama television formats.
SUBMISSION REQUIREMENTS	<ul style="list-style-type: none"> ● Synopsis and treatment ● A full budget on the SABC budget Pack ● A list of the key creatives and a short professional biography
LANGUAGE	60% African language, 20% minority languages; 20% English
GUIDE PRICE	R 6, 400 CPM
COMMISSIONING EDITOR	Nhlanhla Hlongwane
CLOSING DATE	16 th September 2010

RFP NO.:	JUNE '10 – S2 FACT B4
BRIEF TITLE	TRUTH BE TOLD
CHANNEL	SABC 2
GENRE	FACTUAL
SUB-GENRE	Investigative
SERIES:	6 x 48'
EDITORIAL GUIDE:	<p>“In journalism, there has always been a tension between getting it first and getting it right”</p> <p>Undoubtedly one’s understanding of events, personalities and situations can be shaped by their representation. Think how <i>Behind The Rainbow</i> altered our perceptions of SA Politics or a Scottish report, <i>Scots on the Rocks</i> revealed how alcohol abuse is killing four times as many Scots as it did 20 years ago.</p> <p>SABC 2 wants to open viewers’ eyes to what’s going on in their world. Filmmakers are encouraged to investigate uncharted territories in novel ways. Think bold. Ask relevant questions. As a guide:</p> <ul style="list-style-type: none"> ○ A deconstructive take on the capturing of a criminal; what happened to Colin Chauke? ○ If saving of electricity or paying for it is not achieved – will SA be dark in 50 years? ○ White masculinities are being redefined - what are the effects? ○ How do global politics of oil or water affect everyday life? ○ What’s the tension between consumers and pharmaceutical companies? ○ Food industries - are they feeding South Africans healthy food? ○ What are the speculations about safety and security in SA? ○ What about psycho-political profiles of leaders? Can we do what Mark Gavisser did with <i>Dream Deferred</i>? <p>In this strand we are keen to deconstruct, examine, prophesy and investigate...all in an effort to give the naked truth.</p> <p>We are greatly inspired by strong authorship that is emerging in our local book stores. Authors such as Mervin Gumede with “<i>The battle for the soul of the ANC</i>” or Mark Shaw with <i>Crime and Policing in Post-Apartheid South Africa</i> . These authors are tackling issues, personalities and situations in compelling ways.</p> <p>Factual is broadening the notion of what investigative documentaries can cover and think afresh about how they can be made into engrossing stories. Pay particular attention to tone, treatment, timing and voice. Filmmakers with a strong point to prove are encouraged.</p>
CREATIVES REQUIREMENTS:	<ul style="list-style-type: none"> ○ The successful proposal must display experience in investigative docu-journalism. ○ Each team should reflect equity
SUBMISSION REQUIREMENTS:	<ul style="list-style-type: none"> ● An essay on subject or issue of choice ● Synopsis of the film(s) and Treatment ● Pictorial illustration of subject or issue(s) ● A full budget on the SABC budget Pack

	<ul style="list-style-type: none">• A list of the key creatives and a short professional biography
LANGUAGE:	English
GUIDE PRICE	R 5900 CPM
COMMISSIONING EDITOR:	Andile Genge
CLOSING DATE:	16 th September 2010

BRIEF TITLE	JUNE '10 – S2 FACT B5
RFP TITLE	NHLALALA YA RIXAKA
CHANNEL	SABC 2
GENRE	FACTUAL
SUB-GENRE	Magazine
SERIES	13 x 24 min
EDITORIAL GUIDE	<p>La Familiar was a deductive look at our nation, community, family, and the individuals who make up the citizens of the New South Africa. Through La Familiar we experienced the South African family in transition. We looked at influences like religion, language, culture, education and gender on our relationships.</p> <p>We now wish to take an expanded look at the concept of family, and look at the broader South African society. We want to re-evaluate our national values as a collective. What are the things that make us proud as a nation? What things divide us and how do we deal with them? How do we celebrate our commonalities and deal with our differences? What makes us unique as minorities within the collective that is a nation? How do we look at ourselves? How do we feel about this world that we are creating?</p> <p>We are looking for an entertaining lifestyle magazine programme that is presented in the TSONGA /VENDA languages.</p> <p>The programme, however, must not only be for the TSONGA/VENDA audience, or exclusively about the TSONGA/VENDA people. It should be about South Africans as a nation, presented in TSONGA/VENDA as language mediums. The winning concept will therefore exhibit mass appeal across the full spectrum of the SABC2 viewership.</p>
CREATIVE REQUIREMENTS	<ul style="list-style-type: none"> • The show must have an innovative style and format that is accessible to the a wide audience • We are looking for an experienced production team with knowledge and understanding of the Tsonga and Venda languages and cultural nuances. • The team must also display a broad world view that will enable them to engage issues with boldness, authenticity and originality. • Each team should reflect equity and candidates for industry development.
SUBMISSION REQUIREMENTS	<ul style="list-style-type: none"> • Synopsis, Treatment and episodic breakdown. • A full budget on the SABC budget Pack • A list of the key creatives and a short professional biography
LANGUAGE	50% Tsonga, 50% Venda with English Subtitles
GUIDE PRICE	R 3 390 CPM – including cost of sub-titles
COMMISSIONING EDITOR	Mpho Maringa
CLOSING DATE	29 th July 2010

BRIEF TITLE	JUNE '10 – S2 FACT B6
BRIEF TITLE	MAN MADE MARVELS
CHANNEL	SABC 2
GENRE	FACTUAL
SUB-GENRE	Documentary
SERIES	6 x 48 min
EDITORIAL GUIDE	<p>Have you ever wondered how a dam, skyscraper, tunnel, bridge, tower, monument or soccer stadium was built?</p> <p>In this series we are looking at our country's exceptional architectural, engineering or construction landmarks and how they changed the natural landscapes and influenced the lives of people. It is hard not to be impressed by the scale of some of these engineering feats and the imagination, ingenuity and vision architects and engineers had when conceiving these "marvels".</p> <p>But imagination is not enough, each "marvel" also represent a massive leap of faith in the power of new engineering and technology, past or present, to overcome the challenges of the natural world and to extend the boundaries of achievement.</p> <p>Examples of such "marvels" that capture both the eye and the imagination are:</p> <ul style="list-style-type: none"> • The soccer ball sculpture, constructed at Telkom's Lukasrand tower in Pretoria that has set a Guinness World Record in the "largest football sculpture" category. • The Nelson Mandela Bay stadium and all the other marvelous soccer stadiums that were built across the country. • The Gautrain two-tunnel break through. • The TauTona gold mine, now the deepest mine in the world. • The great Storms River arch bridge, completed in 1958 and forming a major link between George and PE. <p>The series should be celebratory in tone, reflecting the impact these wonderful structures have on the lives of ordinary South Africans. It should be stimulating and engaging with a modern and contemporary feel ensuring that it has a broad appeal from old to young. It should also appeal to a global audience.</p> <p>The series should be informative while entertaining and intelligently produced, displaying innovative out of the box thinking, while remaining accessible and insightful. It should be able to bring the structures alive. We are looking for simple yet engaging ideas, taking care not to alienate our viewers with too much techno speak.</p> <p>We challenge producers to explore imaginative and innovative approaches and we are open to hybrid formats.</p>

CREATIVE REQUIREMENTS	<p>The successful production company will have to do the following:</p> <ul style="list-style-type: none"> ○ Be convincing in how the concept will handle the structures in an engaging and entertaining way. ○ Display access to the structures and related pictorial/video archive. ○ Display experience in well researched documentary television formats.
SUBMISSION REQUIREMENTS	<ul style="list-style-type: none"> • Synopsis, Treatment and an outline of the episode/script • A full budget on the SABC budget Pack • A list of the key creatives and a short professional biography
LANGUAGE	65% Languages than English and 35% English
GUIDE PRICE	R5 000 CPM
COMMISSIONING EDITOR	Desmond Naidoo
CLOSING DATE	26 th August 2010

BRIEF TITLE	JUNE '10 – S2 FACT B7
BRIEF TITLE	I HAD IT ALL
CHANNEL	SABC 2
GENRE	FACTUAL
SUB-GENRE	Documentary
SERIES	6 x 48 min
EDITORIAL GUIDE	<p>The higher you go the colder, lonelier and often more frivolous it gets... we are looking for engrossing stories that profile individuals whose journeys take a tragic turn...</p> <p>The new South Africa has reproduced many things including millionaires and the culture of speedy accumulation of wealth. Wealth affords one status and class. It positions one above the masses. It ensures VIP treatment in social gatherings and it can even give you a commanding voice in boardrooms. Sometimes this high pedestal is brought about by the position of career power that one possesses, which elevates them above others.</p> <p>Through the accumulation of wealth and possession of power, one feels a sense of superiority and gets a sense of entitlement to the finer things in life. <i>But, what happens when you loose it all and there remains only you to face the reality of life outside the confines of money, power, status and class? Can losing all you have be the best thing to happen to you?</i></p> <p>From Umhlanga rocks to an informal settlement, from private jets to taxi ranks, tailored suits to second hand clothing shops – these are dramatic narratives.</p> <p>This strand seeks to profile individuals who defined themselves by their material possessions. These are people who've learnt from losing it all that there is much more to life, and that too much value placed on material things can distort and destroy the things that really hold meaning in life.</p>
CREATIVE REQUIREMENTS	<p>The successful proposal will have to demonstrate:</p> <ul style="list-style-type: none"> • Access to the characters and their stories • Ability and experience in the production of character driven stories • Each team should reflect equity and candidates for industry development.
SUBMISSION REQUIREMENTS	<ul style="list-style-type: none"> • Synopsis, treatment and an outline of the episode • A full budget on the sabc budget pack • A list of the key creatives and a short professional biography
LANGUAGE	60% African Languages; 20% Minority; 20% English
GUIDE PRICE	R4 200 CPM – including cost of sub-titles
COMMISSIONING EDITOR	Khanya Ngwenya
CLOSING DATE	26 th August 2010

RFP NO.:	JUNE '10 – S1 FACT B8
RFP TITLE:	CHILD GENIUSES
CHANNEL	SABC 1
GENRE	FACTUAL
SUB-GENRE:	Documentary
SERIES:	6 x 48 min
EDITORIAL GUIDE:	<p>What if you were a ten year old and you had an IQ of over 170? Is such brainpower a blessing or a curse? We are looking for a series of films that introduces us to gifted children and takes us on a fascinating journey of discovery into their universe. What does it mean to be gifted? What are the joys, anxieties and frustrations that come with being supremely intelligent and talented?</p> <p>A child prodigy is defined as someone under the age of 15, who is capable of excelling in at least one area of skill at a level that is considered to be an adult level in that field. There are Wunderkinder in all different areas including music, mathematics, science, sport, the arts and even humanities. Intellectual giftedness is different from a skill, in that skills are learned or acquired behaviour. Right here on our own soil Watu Kobese, at the age of 8, challenged the world Grand Master of chess GM Anatoly Karpov to a game, and to date he remains the youngest Grand chess whiz kid the country ever produced.</p> <p>Some of the questions that you may want to explore:</p> <p>Should a gifted child be pushed more or held back to fit in? How do such children relate with their parents, siblings and the world around them? What role do parents and teachers play? What about peer pressure? And to what extent does the gifted child push themselves?</p> <p>We are looking for proposals that are entertaining and which excite the imagination yet introduce us to a world of geniuses that the country should pride itself of. While the series is about children, it should be entertaining adult viewership. We encourage producers to take risks with story structures and film styles and to move away from cliché and stereotypes. The stories should cut across all expressions of intellectual discipline and cultural backgrounds.</p>
CREATIVES:	<p>The successful production company will have to do the following:</p> <ul style="list-style-type: none"> • Display knowledge of subject matter. • Understand difference between genius and plain intelligence. • Display access to credible and real stories. • Be convincing in visual treatment. • Display experience in well researched documentary television formats.
REQUIREMENTS:	<ul style="list-style-type: none"> • Synopsis, Treatment and an outline of the episode/script • A full budget on the SABC budget Pack • A list of the key creatives and a short professional biography
LANGUAGE:	65% Nguni and 35% other including English
GUIDE PRICE:	R5 000 CPM
COMMISSIONING EDITOR:	Desmond Naidoo
CLOSING DATE:	26 th August 2010

RFP NO.:	JUNE '10 – S1 FACT B9
RFP TITLE:	DADDY DEAREST!
CHANNEL;	SABC 1
GENRE:	FACTUAL
SUB-GENRE:	Docu/Reality
SERIES:	13 x 48 min
EDITORIAL GUIDE:	<p>Society has played a role in the estrangement of the father from the child. But times are changing!</p> <p>Raising a child is no longer the chief responsibility of mothers alone, nor the role of provider the preserve of fathers alone. A lot of men are comfortable with changing nappies, just as many women are at ease with the pressures of being the bread-winner. Within this changing reality, how are traditional parental notions being challenged and or transcended today?</p> <p>Factual is looking for compelling and revealing stories that explore the difficulties and textures of fatherhood today as more and more fathers respond to their innate calling and role of being both partners and participants in the rearing of their children. We want to explore these tensions and trends as we hear from Dads from all walks and stations in life.</p> <p>The format is not prescribed, you decide the best vehicle to drive this series; how many and which fathers, along with the type of universe they're placed in. Attention however, must be given to format that will allow for melo-dramatic constructions, if needs be.</p>
CREATIVES:	<p>The winning proposal will ensure the following:</p> <ol style="list-style-type: none"> 1) A highly experienced production team. 2) Experience in a range of documentary formats 3) Access to real stories and characters. 4) A strategy for industry development.
REQUIREMENTS:	<ul style="list-style-type: none"> • Synopsis and treatment • A full budget on the SABC budget pack • A list of the key creatives and a short professional biography.
LANGUAGE:	90%Nguni, 10% English
GUIDE PRICE:	R5 000CPM
COMMISSIONING EDITOR:	Nhlanhla Hlongwane.
CLOSING DATE:	19 th August 2010

REF NO.:	JUNE '10 - S1 FACT B10
BRIEF TITLE	HUMAN RIGHTS
CHANNEL	SABC 1
GENRE	FACTUAL
SUB-GENRE	Documentaries
DURATION	5 x 48 min
EDITORIAL GUIDE	<p>Human Rights are basic rights and freedoms to which all humans are entitled, or are they? Amongst others, The Bill of Rights guarantees the right of everyone to basic education. On Health, the Bill states categorically that no one may be refused emergency medical treatment; and interestingly the right to an environment that is not harmful to health is an outright guarantee. But how realistic are these Rights? Where, when and how are the worst violations to Human Rights occurring, and with what effect?</p> <p>We are interested in licensing films that uncover a wide range of universal themes to curate a strand that highlights the violation of Basic Human Rights that are relevant to the SABC1 target audience. These are stories that are relevant to, and go beyond the borders of South Africa.</p>
SUBMISSION REQUIREMENTS	<ul style="list-style-type: none"> • Only finished properties will be considered for licensing. • Supply synopsis and viewing material. • Demonstrate ownership of rights to license the project. • Projects that include languages other than English will be preferred.
LANGUAGE	Language is an ICASA mandate delivery for the SABC therefore we will give preference to films with flexible licensing conditions that allow for dubbing of content, where possible.
GUIDE PRICE	Negotiable as per SABC licensing norms.
COMMISSIONING EDITOR	Thando Shozi
CLOSING DATE	31 st August 2010

REF NO.:	JUNE '10 – S1 FACT B11
BRIEF TITLE	IN DEBT!
CHANNEL	SABC 1
GENRE	FACTUAL
SUB-GENRE	Docu-Reality Factual Format
SERIES	10 x 48 min
EDITORIAL GUIDE	<p>SABC 1's Factual lifestyle bouquet will become a viewer's guide to getting the most out of life, serving a blend of docu-reality lifestyle formats to give an invigorating viewing experience for a demanding audience whose attention is difficult to keep.</p> <p>The trappings of debt create a spiral of hopelessness and sorrow which drive many into personal demise. Modern day South Africans, particularly the new so-called Black Diamonds, are overly indebted, and families are struggling to make ends meet. Big cars and luxury goods are repossessed daily, people are evicted from their homes, and children are taken out of exclusive private schools. Debt collectors have grown in numbers and have become vicious. It's becoming a murky world full of internal turmoil, affecting the very core of our personal advancement.</p> <p>Something must be done and done quickly. It's an emotional landscape perfect for a docu-reality. We are looking for a clever format that will put participants in debt squarely with their misery thus enabling them to undergo an intense life-changing experience. Casting of participants must give the viewer access to what is considered to be a very personal sphere filled with emotions, inner-thoughts, private documents etc. Reference, <i>Spendaholics</i>, <i>Overdraft Families</i></p> <p>The producer must decide the form, characterization and the universe if there's any. However, attention must be given to strict format ingredients. We are keen to see formats that will have melo-dramatic constructions. Give us an invigorating factual format that pushes boundaries.</p>
CREATIVE REQUIREMENTS	<p>The successful production company will do the following:</p> <ul style="list-style-type: none"> ○ Be convincing in how the concept will handle potential legal ramifications. ○ Display access to credible and real stories. ○ Display experience in well researched docu-reality television formats.
SUBMISSION REQUIREMENTS	<ul style="list-style-type: none"> ● Concept and proposed format (the format must not be a replica of something already in existence). ● A full budget on the SABC budget Pack ● A list of the key creatives and a short professional biography
LANGUAGE	80% Nguni
GUIDE PRICE	R 5 900 CPM
COMMISSIONING EDITOR	Andile Genge
CLOSING DATE	17 th August 2010

REF NO.:	JUNE '10 – S1 FACT B12
BRIEF TITLE	PLAYING HOUSE
CHANNEL	SABC 1
GENRE	FACTUAL
SUB-GENRE	Docu-Soap Reality Format
SERIES	13 x 48 min
EDITORIAL GUIDE	<p>Factual can be lifestyle and Factual can be transformational. Primetime reality formats present entertaining ways of dealing with social issues pertinent to the youthful target audience. Audiences want to have access into real people's lives; and it is the real person in the real world that is far more engrossing than sensational fictional characters. It is through other people's lives that we get to understand our own. Factual is shifting the way we present IKB on screen.</p> <p>Our audience is grappling with a lot of issues and yet television seems to be far removed from their daily realities. Think of the plight of teenage pregnancy in the UK society and how <i>Baby Borrowers</i> became a successful format that tapped into this uncharted territory in a novel way.</p> <p>What territories affect the South African youth? Think carefully about the realm you want to enter. As a guide: In this series we anticipate that young people will be confined into a single universe over a period of time. The casting should ensure that our characters are a microcosm of the diverse SA youth at different stages of their lives, each with their own challenges. In or out of the universe – every aspect of our characters' lives will be recorded and each episode will be edited to bring out the everyday realities that make for soapy viewing.</p> <p>How much REALITY can a young person take before they want to leave the "universe" and go back to the carefree and protected world of youth?</p>
CREATIVE REQUIREMENTS	<p>The successful proposal will have to do the following:</p> <ul style="list-style-type: none"> ○ Determine an interesting universe that taps into real people's lives. ○ Submit a format that is not a replica of an existing one. ○ Demonstrate ability to get access to characters. ○ Present an outline of casting methodology ○ Demonstrate proven experience in the production of reality formats.. ○ Demonstrate in-depth knowledge of the chosen subject and how it affects the young people of Mzansi.
SUBMISSION REQUIREMENTS	<ul style="list-style-type: none"> ● Synopsis, Treatment and an outline of the episode/script ● A full budget on the SABC budget Pack ● A list of the key creatives and a short professional biography
LANGUAGE	65% Nguni; 25% Minority; 10% English
GUIDE PRICE	R5 000 CPM
COMMISSIONING EDITOR	Khanya Ngwenya & Mandisa Mlonyeni
CLOSING DATE	17 th August 2010

REF NO.:	JUNE '10 – S1 FACT B13
BRIEF TITLE	MZANSI A-LIST
CHANNEL	SABC1
GENRE	FACTUAL
SUB-GENRE	Formatted Documentary Series /Biographies
SERIES	6 x 48 min
EDITORIAL GUIDE	<p>We are creating entertainment documentary strands on SABC 1 and we are keen on stylized, formatted biographies (unauthorized or authorized) of outstanding individuals. Think e-Hollywood style documentaries.</p> <p>We are looking at individuals who are highly celebrated to complete the nation's photo-album of contemporary celebrities. It's Mzansi's collector's item of role models, sports stars, musical icons, business people etc. This is going to be our collection of some of the best and most influential movers and shakers to grace modern day South Africa.</p> <p>The stories are told through the use of archive, dramatic voice -over and ancillary interviews with those around the subject; from entertainment journalists and publicists to friends and foes - all reminiscing the celebrated LIFE of an outstanding Individual.</p>
CREATIVE REQUIREMENTS	<ul style="list-style-type: none"> ○ We are looking for a highly experienced production team. Previous experience in documentary, journalism and factual content would be an advantage. ○ Each team should reflect equity. ○ We are looking to produce a 6 episode strand; therefore a proposal that convinced with all 6 characters will be considered advantageously.
SUBMISSION REQUIREMENTS	<ul style="list-style-type: none"> ● An essay on subject or issue of choice ● Synopsis of the film(s) and Treatment ● Pictorial illustration of subject or issue(s) ● A full budget on the SABC budget Pack ● A list of the key creatives and a short professional biography
LANGUAGE	80 % Nguni Languages
GUIDE PRICE	R 5000 CPM
COMMISSIONING EDITOR	Andile Genge
CLOSING DATE	16 th September 2010

REF NO.:	JUNE '10 – S1 FACT B14
BRIEF TITLE	“EZASEMZANSI”
CHANNEL	SABC 1
GENRE	FACTUAL
SUB-GENRE	Contemporary, Social Affairs
SERIES	13 x 24 min
EDITORIAL GUIDE	<p>Factual wants to engage with the here and now and to challenge the SABC 1 audience to broaden their horizons and see their world from different perspectives.</p> <p>This is an OPEN CALL to the SA production industry.</p> <p>The Thursday 19h00 slot has been successful for its ability to:</p> <ul style="list-style-type: none"> • Inspire change and actions amongst the youth audience • Tap into current youth interests • Challenge stereotypes and present new viewpoints • Allow the youth to be part of solving their own problems <p>We are looking for a programme that embraces these strengths but also offers more, we want a show that will encourage young people to be critical thinkers and become actively involved in shaping their world. What subjects should the youth be taking note of, this programme should inspire them to act, speak up and be the solution.</p> <p>It must deliver content that is able to live on-air and outside the television property; also should have multi-platform extensions.</p>
CREATIVE REQUIREMENTS	We are looking for a highly experienced production team. Previous experience in Factual formats would be an advantage. Each team should reflect equity and candidates for industry development.
SUBMISSION REQUIREMENTS	<ul style="list-style-type: none"> • Synopsis, Treatment and an outline of the episode • A full budget on the SABC budget Pack • A list of the key creatives and a short professional biography
LANGUAGE	65% Nguni; 25% Minority; 10% English
GUIDE PRICE	R5 000 CPM
COMMISSIONING EDITOR	Thando Shozi
CLOSING DATE	31 st August 2010

THE CONTENT ENTERPRISES

DRAMA RFPS

B1 – B5

JUNE 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.

OVERVIEW

Mission

To be an innovator of creatively led, 'out- of-the box' drama that is internationally benchmarked - measured by artistic expression, popularity and stakeholder satisfaction.

Editorial Line

Content that examines the human experience, reflects the greatness of our continent, affirms ourselves, is probing, and uses historical and/or contemporary context.

DRAMA - EVALUATION CRITERIA GUIDELINE

Value	Criteria
5	SCRIPT FORMAT PRESENTATION & INDIVIDUAL WRITING STYLE: We require proposals to be presented in a professional, format and manner demonstrating an understanding of layout conversions. Proposals should be neat and tidy and presented in a readable fashion.
10	CONCEPT: We will be looking for a drama concept that has strong and clear dramatic issues that are expressed through the characters and the actual story. Does it have qualities that lift it above the mediocre? Is the idea explainable in a few words? Is the story believable on its own terms? Are there other layers of meaning which resonate throughout the story?
10	ORIGINALITY: We seek proposals that are original in that they have not been seen on television and are not reversioned copies of other international or local properties. Does the writer take risks with the story structure? Does the idea and execution thereof excite the imagination?
15	AUDIENCE APPEAL/MARKETABILITY: Is the proposal entertaining? Does the proposal demonstrate awareness of the intended audience and of its marketability to that audience?
10	PROFESSIONAL AND IMAGINATIVE USE OF GENRES: Has the writer demonstrated the narrative style expected for that genre? Has the writer enriched the proposal by mixing genres to create a more interesting and complex story?
10	STRUCTURE: Is the set-up, confrontation, resolution and pace appropriate for the tone and theme of the story as well as the target audience?
15	STAKES: What does the protagonist have to lose, how will his life be changed? We are looking for properties that incorporate sub plots, believability, obstacles, reversals, continuity, twists etc).
10	CHARACTERISATION: We are looking for original characters who are well motivated. Characters should be believable, multi-layered, complex and interesting individuals who impact pertinently on the story. Their behaviour must be consistent with human nature. Will the audience develop an emotional relationship with the characters?
10	DIALOGUE: Does the dialogue sound realistic? Is it appropriate to the particular character and the world in which the story is set? Is the dialogue appropriate to the specific language in which it is being spoken?
5	VISUAL REALISATION: Is the written proposal able to be recreated in an audio visual television medium? Can we visualize the story and characters in the proposal? Does the imagery, action and creative use of locations add to the plot and production values? Does the writer understand the relationship between what is on the page and what the camera can capture?
100	TOTAL

RFP NO.:

JUNE '10 – S1 DRA B1

RFP TITLE:	S'KHOKHO
CHANNEL	SABC 1
GENRE:	DRAMA
SERIES:	13 x 48 min
EDITORIAL GUIDE:	<p>Many successful dramas have evolved around dynasties. South Africa has its share of infamous families who have been involved in crime. We want you to take us into a story that allows us a look into the family structure and hierarchies involved in keeping the family crime business going.</p> <p>We are looking for cutting edge, exciting dramas that speak to the Mzansi Fo Sho brand, that allow us to journey with characters through a thrilling journey to becoming. We want out-of-the-box, innovative, edgy drama for the youthful SABC 1 audience.</p>
CREATIVES:	<p>Must bring a rich understanding of the psychological, social and cultural context of the subject matter.</p> <p>Must demonstrate a keen understanding of the genre chosen for their proposal.</p>
REQUIREMENTS:	<ul style="list-style-type: none"> ○ Concepts: Brief synopsis of the whole series with an indication of the beginning, middle and an end, Controlling Idea, Dramatic Question, Premise, Logline and a statement of intent. ○ A synopsis of the intended series from episode 1 to 13 ○ 2 pages of character outlines ○ A clear description of the relationship between characters and their position on the controlling idea, i.e. who the protagonist and the antagonists are, who are helpers and harmers on each character's journey. ○ 10 pages of sample dialogue ○ Full budget on SABC template <p>KEY NOTES FOR ALL DRAMA BRIEFS:-</p> <p>1. Your drama should have:</p> <ul style="list-style-type: none"> • A well-defined 'world' where the stories take place, with clear rules that impact directly on character journeys. • Well defined Characters that are complex, real, with clear wants, needs, flaws and goals for the series • Clear character journeys that have clear turning points – inciting incidents, first act climax, mid-point, second act climax, climax, and resolution. • A series structure <p>2. No material on VHS/DVD</p>
LANGUAGE:	Programme must easily deliver 95% African Languages

GUIDE PRICE:	Development: R750 CPM Production: R13,000 CPM
COMMISSIONING EDITOR:	Mokopi Mothoagae
CLOSING DATE	31 st August 2010

RFP NO.:	JUNE '10 – S1 DRA B2
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RFP TITLE:	WORLD WIDE WOMEN
CHANNEL:	SABC1
GENRE:	DRAMA
SERIES:	13 x 48 min
EDITORIAL GUIDE:	Living in the margins, disposed and female, but not willing to accept their fate, a group of entrepreneurial, strong minded young women, living in the peri-urban, start a small business. What is their life, and what is their journey from rags, not to rich but comfortable? What and who do they come across in the drive to empower themselves? What are their relationships?
CREATIVES:	Must bring a rich understanding of the psychological, social and cultural context of the subject matter. Must demonstrate a keen understanding of the genre chosen for their proposal.
REQUIREMENTS:	<ul style="list-style-type: none"> ○ Concept: Brief synopsis of the whole series with an indication of the beginning, middle and an end, Controlling Idea, Dramatic Question, Premise, Logline and a statement of intent. ○ An episodic synopsis (synopsis of the intended series from episode 1 to 13) ○ 2 pages of character outlines ○ A clear description of the relationship between characters and their position on the controlling idea, i.e. who the protagonist and the antagonists are, who are helpers and harmers on each character's journey. <p>10 pages of sample dialogue</p> <ul style="list-style-type: none"> ○ Full budget on SABC template <p>KEY NOTES FOR ALL DRAMA BRIEFS:-</p> <p>1. Your drama should have:</p> <ul style="list-style-type: none"> • A well-defined 'world' where the stories take place, with clear rules that impact directly on character journeys. • Well defined Characters that are complex, real, with clear wants, needs, flaws and goals for the series • Clear character journeys that have clear turning points – inciting incidents, first act climax, mid-point, second act climax, climax, and resolution. • A series structure <p>2. No material on VHS/DVD</p>
LANGUAGE:	Programme must easily deliver 95% African Languages
GUIDE PRICE:	Development: R750 CPM Production: R13,000 CPM
COMMISSIONING EDITOR:	Mokopi Mothoagae
CLOSING DATE:	22 nd September 2010

RFP NO.:	JUNE '10 – S3 DRA B3
RFP TITLE:	COMEDY
GENRE:	DRAMA
SUB-GENRE:	Entertainment
SERIES:	4 x 6 x 24 min
EDITORIAL GUIDE:	<p>SABC 3 is looking for a sitcom to make global citizens laugh. The successful proposition will resonate strongly with SABC 3's target audience, and align strongly with channel brand.</p> <p>We are looking for four concepts that will really make South Africa laugh. We are looking for a variety of tones, worlds and comedy styles that drive audiences - sitcom, comedy of character, star vehicles, animation for adult audiences, ensemble sketch shows, social satire, mockumentary. In fact any type of comedy that will draw audiences. Nothing too niche. Something really funny that talks to global citizens and makes them switch on.</p> <p>Also think how multimedia extensions could sit on other platforms</p>
CREATIVES:	Must be really funny!!
REQUIREMENTS:	<p>Sitcoms, Mockumentary, Comedy of Characters, Adult Animation, Star Vehicles, Social Satire</p> <ul style="list-style-type: none"> ○ Series Premise: 1 sentence to encapsulate the concept in a nutshell ○ 1 paragraph describing the intended series ○ 2 pages of character outlines ○ A description that places the relationship between the characters and the trap in which they find themselves ○ 10 pages of sample dialogue ○ Full budget on SABC template ○ Company profile <p>No material on VHS/DVD</p> <ul style="list-style-type: none"> ○ Ensemble Sketch Shows, Social Satire, Mockumentary <ul style="list-style-type: none"> ○ Series Premise: 1 sentence to encapsulate the concept in a nutshell ○ 1 paragraph describing the intended series ○ Description of types of characters in the show and type humour ○ Must be funny and resonate with the target market ○ Full budget on SABC template ○ Company profile <p>No material on VHS/DVD</p>
LANGUAGE:	95% English and/or Afrikaans. 5% Official languages other than English.
GUIDE PRICE:	Development: R800 CPM Production: R11, 000 CPM
COMMISSIONING EDITOR:	Tshego Monaisa
CLOSING DATE	22 nd September 2010

RFP NO.:

JUNE '10 – S1 DRA B4

RFP TITLE:	HIGH CONCEPT DRAMA
CHANNEL	SABC 1
GENRE:	DRAMA
SERIES:	13 x 48 min
EDITORIAL GUIDE:	The audience has fallen in love with local dramas such as Home Affairs, Society, Sokhulu & Partners and Shakespeare in Mzansi. We are again looking for something that will have resonance for Mzansi Fo Sho audiences. We don't mind the emotional tone or the texture but it must drive those audience ratings for SABC1. We are looking for quality story telling with great structure and rounded characters that are not predictable. It must be full of great story twists and turns that will create compelling viewing. New worlds, new viewpoints and an attitude to which the audience can relate. Those submitting must have a proven track record in producing compelling drama.
CREATIVES:	Must bring a rich understanding of the psychological, social and cultural context of the subject matter. Must demonstrate a keen understanding of the genre chosen for their proposal.
REQUIREMENTS:	<ul style="list-style-type: none"> ○ Concept: Brief synopsis of the whole series with an indication of the beginning, middle and an end, Controlling Idea, Dramatic Question, Premise, Logline and a statement of intent. ○ An episodic synopsis (synopsis of the intended series from episode 1 to 13) ○ 2 pages of character outlines ○ A clear description of the relationship between characters and their position on the controlling idea, i.e. who the protagonist and the antagonists are, who are helpers and harmers on each character's journey. ○ 10 pages of sample dialogue ○ Full budget on SABC template <p>KEY NOTES FOR ALL DRAMA BRIEFS:-</p> <p>1. Your drama should have:</p> <ul style="list-style-type: none"> • A well-defined 'world' where the stories take place, with clear rules that impact directly on character journeys. • Well defined Characters that are complex, real, with clear wants, needs, flaws and goals for the series • Clear character journeys that have clear turning points – inciting incidents, first act climax, mid-point, second act climax, climax, and resolution. • A series structure

	2. No material on VHS/DVD
LANGUAGE:	Programme must easily deliver 95% African Languages
GUIDE PRICE:	Development: R750 CPM Production: R13,000 CPM
COMMISSIONING EDITOR:	Mokopi Mothoagae
CLOSING DATE:	28 th September 2010

RFP NO.:

JUNE '10 – S1 DRA B5

RFP TITLE:	SHAKESPEARE IN MZANSI
CHANNEL	SABC 1
GENRE:	DRAMA
SUB-GENRE:	Mini Series
SERIES:	4 x 48 min
EDITORIAL GUIDE:	<p>The adaptation of William Shakespeare's tragedies were real winners for the SABC 1 audience. We would now like to adapt the comedies and romances into a quintessentially South African context and backdrop. A very different tone and texture to the dark tragedies that drew audiences to the channel.</p> <p>We are looking for cutting edge, exciting dramas that speak to the Mzansi fo sho brand, that allow us to journey with characters through a thrilling journey to becoming. We want out-of-the-box, innovative, edgy drama for the youthful SABC 1 audience.</p>
CREATIVES:	Must bring a rich understanding of the psychological, social and cultural context of the subject matter. Must demonstrate a keen understanding of the genre chosen for their proposal.
REQUIREMENTS:	<ul style="list-style-type: none"> ○ Concept: Brief synopsis of the whole series with an indication of the beginning, middle and an end, Controlling Idea, Dramatic Question, Premise, Logline and a statement of intent. ○ An episodic synopsis (synopsis of the intended series from episode 1 to 13) ○ 2 pages of character outlines ○ A clear description of the relationship between characters and their position on the controlling idea, i.e. who the protagonist and the antagonists are, who are helpers and harmers on each character's journey. ○ 10 pages of sample dialogue <p>Full budget on SABC template</p> <p>KEY NOTES FOR ALL DRAMA BRIEFS:-</p> <p>1. Your drama should have:</p> <ul style="list-style-type: none"> • A well-defined 'world' where the stories take place, with clear rules that impact directly on character journeys. • Well defined Characters that are complex, real, with clear wants, needs, flaws and goals for the series • Clear character journeys that have clear turning points – inciting incidents, first act climax, mid-point, second act climax, climax, and resolution. • A series structure <p>No material on VHS/DVD</p>
LANGUAGE:	Programme must easily deliver 95% African Languages
GUIDE PRICE:	Development: R750 CPM

	Production: R14,250 CPM
COMMISSIONING EDITOR:	Mokopi Mothoagae
CLOSING DATE:	28 th September 2010

THE CONTENT ENTERPRISES

REVERSIONING & REPURPOSING RFPS

***B1 – B3
JUNE 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.

Reversioning is the transforming an existing programme into different versions enabling it to be enjoyed by people who speak different languages, belong to different age groups and different cultures. This is realised through various methods including reformatting, audio description, dubbing and subtitling.

Repurposing is utilising existing material in order to make new content. This is realised through repackaging, adaptation, and recompilation and is concept-driven.

VISION

Revitalising past triumphs,
Building universal bridges

MISSION

To broaden and extend the life, accessibility and reach of content in a globally competitive and commercially sustainable manner

EDITORIAL LINE

Innovative, cost effective,
exploitable and accessible

REF NO.:	JUNE '10 – S1 REV B1
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BRIEF TITLE	WHY ARE WE SO ANGRY?
CHANNEL	SABC 1
GENRE	REVERSIONING & REPURPOSING
SUB-GENRE	Documentary
SERIES	06 x 48 min
EDITORIAL GUIDE	<p><i>“Multiply wounded societies run the risk of becoming societies with inter-generational traumas. Anywhere that large population groups are traumatised, the trauma is transferred to the next generation.”</i> Martha Cabrera (Psychologist)</p> <p>South Africa's transition to democracy has been widely labelled as a miracle; perhaps this is because there was a general belief that apartheid South Africa was heading for a violent end. However we made a peaceful transition and “The rainbow nation” was born. Behind the rainbow curtain there were challenges such as reconciliation and redressing past inequalities.</p> <p>Prior to the 1994 elections there was a lot of political violence, although it decreased dramatically post '94. Unfortunately the political violence was replaced by other forms of violence including, xenophobic and racial attacks, domestic and other violent crimes, violent strikes and service delivery protests etc. This may be an indication that there is a deep underlying problem.....ANGER!! As a society, we are engulfed with so much anger, <i>why are we so angry, does this level of anger benefit us as a society, what do we need to do to purge ourselves from this toxic emotion?</i></p> <p>This anger and frustration does not bode well for the future of our country and could destroy what we have achieved so far, something we clearly cannot afford as a nation.</p> <p>This series will be issue-driven and will look beyond the fairytale transformation and analyse the current national psyche of South Africans through the use of archives. We are looking for deep, highly charged films about ordinary people and their experiences in the post- apartheid era. The proposal should explore diverse voices ranging from expert advice, social commentators to popular opinion with the aim of getting to the bottom of our anger, in order to allow us to move forward as a nation in building our country and a united national identity.</p> <p>The Reversioning and Repurposing unit invites filmmakers who have a passion and understanding for the value of archive material in content creation.</p>

CREATIVE REQUIREMENTS	We are looking for a highly experienced production team with previous experience in producing archive-driven documentaries and or drama. The series will require wall to wall subtitling in English in order to widen its access.
SUBMISSION REQUIREMENTS	<ul style="list-style-type: none"> • Your proposal should include but not limited to a programme synopsis, a creative treatment, proposed topics to be covered, an outline of an episode and indicate archive material availability in realising the concept • A full budget on the SABC budget Pack • Company profile and a list of the key creatives accompanied by short professional biographies
LANGUAGE	80% African languages, 10% English English wall to wall subtitling
GUIDE PRICE	R 3 500 (the price will include subtitling)
COMMISSIONING EDITOR	Michael Nqwema
CLOSING DATE	27 th July 2010

REF NO.:	JUNE '10 – S1 REV B2
BRIEF TITLE	SHEROES IN SPORT
CHANNEL	SABC 1
GENRE	REPURPOSING & REVERSIONING
SUB-GENRE	Factual (Documentary)
SERIES	04 x 48 min
EDITORIAL GUIDE	<p>Throughout the ages women have made a consistent and significant contribution to Sport at all levels, yet their achievements on the whole receive limited coverage by the mass media; South African media is no exception on this matter. It would be true to say that the quality and quantity of the coverage of women's sport by the media is not an accurate reflection of the amount of sport played or watched by women.</p> <p>And on the occasions where there is some visibility, there is little diversity in the coverage of women in sport. In both print and electronic media, coverage is limited to women in sport who have attained a very high level of achievement such as South African middle-distance runner and world champion, Caster Semenya and South African swimmer Natalie du Toit.</p> <p>There is almost no coverage of women in sport at lower levels of local competition, and in team sports such as football, netball, hockey, and rugby among others; despite a relatively high participation of women in these sports. In general, media coverage is inadequate and selective which explains why women's sport attracts little sponsorship, spectators and other sources of financial support.</p> <p>It is against this backdrop, that SABC 1, through the Reversioning and Repurposing unit seeks a four part documentary series that will honour and celebrate women's achievements in Sport, highlighting their struggles, frustrations and breakthroughs; and how the media interacts with their world.</p> <p>Producers, with an understanding and passion for archive material, are invited to submit their proposals. We are looking for a series that interrogates the gender inequalities in Sport, it should be character driven, honest and yet inspirational in its tone.</p> <p>The overall strategy of the Reversioning and Repurposing Unit is to produce quality content cost effectively using archive material thus ensuring that there is minimal origination of visual material.</p>

CREATIVE REQUIREMENTS	<p>We are looking for an experienced production team that has an understanding of the repurposing processes and can align it to an SABC 1 audience. Previous experience in producing documentaries is a key requirement. The documentaries need to be bold, emotionally engaging and relevant. The producers need to well versed in sport and display passion and understanding of feminine issues within the sporting field and the world in general.</p> <p>The series will require wall to wall subtitling in English in order to widen its access.</p>
SUBMISSION REQUIREMENTS	<ul style="list-style-type: none"> • Your proposal should include but not limited to a programme synopsis, a creative treatment, proposed topics to be covered, an outline of an episode and indicate archive material availability in realising the concept • A full budget on the SABC budget Pack • Company profile and a list of the key creatives accompanied by short professional biographies
LANGUAGE	<p>80% African languages, 10% English</p> <p>English wall to wall subtitling</p>
GUIDE PRICE	R 4 000 (the price will include subtitling)
COMMISSIONING EDITOR	Michael Nqwema
CLOSING DATE	27 th July 2010

RFP NO:	JUNE '10 – S1 REV B3
RFP TITLE:	THIS DAY IN HISTORY (FILLERS)
CHANNEL	SABC 2
GENRE:	REVERSIONING & REPURPOSING
SUB-GENRE:	Factual
TARGET AUDIENCE:	General Public
SERIES:	30 x 01 min
EDITORIAL GUIDE:	<p>History is one of the many memory systems that shape our values and morality. Contrary to popular belief, history has a particularly powerful role in the growth of our human culture to the extent that it can be argued that History is one of the most important disciplines because it has the capacity to promote reconciliation and mutual respect. It encourages knowledge of the other, the unknown and the different. Something we desperately need in South Africa.</p> <p>The value of history lies in its provision of a crucially important memory base. Knowledge of the past is vital to an understanding of the present.</p> <p>It is against this back drop that <i>SABC2 is looking for a series of one minute fillers that focus on the events that took place and the historical importance of specific days in history. SABC has already concluded detailed R&D on the content and within its available archives.</i></p> <p><i>It is SABC's intention that the over arching content of the fillers will be drawn from this research.</i></p> <p>The series should speak to the SABC's goal of broadcasting content that facilitates nation building and appreciation of our history, culture and heritage.</p>
REQUIREMENTS:	<p>In order to build on the success of the existing R&D concluded, it is important that the producer's proposal include the following:</p> <p>Proposal need to:</p> <ul style="list-style-type: none"> • Detailed creative treatment including look and feel • The narrative approach determining perspective • Outline how existing archive footage can be creatively integrated into contemporary storytelling • Editorial approach for relevance and audience appeal as per channel (SABC 2) statement • Producer's experience in archive use
LANGUAGE:	100% English
GUIDE PRICE:	R3 325 CPM
COMMISSIONING EDITOR:	Maritha Greenland
CLOSING DATE:	27 th July 2010

THE CONTENT ENTERPRISES

ENTERTAINMENT RFPS

B1 – B6

JUNE 2010

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

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LATE SUBMISSIONS WILL NOT BE ACCEPTED.

OVERVIEW

Introduction:

Entertainment is a unit within the Content Hub of the SABC. We have a great portfolio, requiring us to develop and produce content in the following sub-genres: Music, Hybrid Comedy, Reality, Magazine and Lifestyle, Game, Arts and Variety, Factual-entertainment, Entertainment Specials, Arts & Culture and Talk.

Editorial Line:

We strive to present Entertainment with a social conscience - trendsetting, innovative, inspirational, inclusive content that is popular, socially uplifting and reflective of our amazing diversity.

Vision:

Entertainment will:

Dare to dream, escape, laugh... take the viewer on an emotive journey in which they see themselves in others.

*“iShaya Ngaphakathi
Touches you deeply inside”*

Mission:

Our mission is to entertain, enrich and inspire audiences with innovative and diverse programmes firmly rooted in an African point of view.

ENTERTAINMENT - EVALUATION CRITERIA GUIDELINE

Value	Criteria
15	CONCEPT: Innovation, cutting edge, South African context, originality and currency. Clear proposition for series or proposal. Is it local and original? Does it have good format potential? Is this breaking new ground?
15	STRUCTURE: Clear dramatic structure, with series and episodic arc
10	AUDIENCE AND VIEWER INTERACTIVITY: What synergies are there on other platforms for viewer/audience interactivity? How does the show cater for interactivity and encourage audience channel loyalty?
10	VISUAL REALISATION: How does the graphic treatment, the style of shooting, the choice of camera, production design and location suit and build the concept?
10	ENTERTAINMENT VALUE: What is the tone of the concept? Is it entertainment or does it merely describe entertainment? Is the program making music rather than describing it? Is the talk entertainment? How current is it? Will the program set trends, make a new musician or create new talent? Will the property be popular culture?
5	CONTESTANTS/HOSTS ETC: How do chosen participants or hosts linked to the proposal deliver on concept and suit channel positioning?
5	VALUE: Why is this entertainment property on a public broadcaster?
10	AUDIENCE AND REVENUE DRIVER How well does the proposal understand audiences on the channel? Is the proposal likely to be profitable for the channel? What are potential revenue streams?
10	SABC MANDATE/GOALS Will the proposal deliver on language mandates, regional coverage, representation, industry development, nation building, cultural diversity and mainstreaming disability?
10	PRODUCTION TEAM AND STRATEGY TO DELIVER: The team and the task (concept), is there a match? Is there a clear strategy to enhance production capacity to deliver on chosen genre? What strategies are in place to deliver on content, for example what is the casting strategy? How does one hold auditions in 9 regions and so on? How does production schedule match concept?
100	TOTAL

REF NO.:	JUNE '10 – S2 ENT B1
BRIEF TITLE	FRIDAY EVENING 19H30 – 20H30 OPEN BRIEF
CHANNEL	SABC2
GENRE	ENTERTAINMENT
SUB-GENRE	Variety/Game
SERIES	13 x 48 min
EDITORIAL GUIDE	<p>SABC2, the Channel for the Nation is home to hugely entertaining, cutting edge and talked-about programmes such as Strictly Come Dancing, Crazy Games, SA's Got Talent, Supersterre and all time Friday favourite, Noot vir Noot.</p> <p>Across the years, Noot vir Noot has kept audiences entertained through the universal language of music. Viewers at home, as well as studio audiences and guest artists play along as a careful selected cast try to outwit each other in music related games. And though presented in Afrikaans, the show has been able to attract a loyal and diverse audience.</p> <p>SABC2 is looking for a running partner for Noot vir Noot. Programme ideas that will retain the interest of established Noot vir Noot audiences through content that reflects the diversity of Afrikaans speaking audiences and in doing so invite a broader audience to the channel.</p>
CREATIVE REQUIREMENTS	<p>The proposal idea should include</p> <ul style="list-style-type: none"> - A budget, - Address the visual realization of the proposed concept through aspects such as graphics and set design. - The proposed creative team experience in television programme production.
LANGUAGE	80% Afrikaans
GUIDE PRICE	R5500 CPM
COMMISSIONING EDITOR	Elize Park
CLOSING DATE	7 th September 2010

REF NO.:	JUNE '10 – S1 ENT B2
BRIEF TITLE	WEDNESDAY 19H00 – 19H30
CHANNEL	SABC1
GENRE	ENTERTAINMENT
SUB-GENRE	Variety/Dance
SERIES	26 x 24 min
EDITORIAL GUIDE	<p>Wednesday evening on SABC 1 is the midweek party to celebrate the approach of the weekend.</p> <p>We are looking for a midweek proposition that announces SABC 1 is in the building, and guess what heading for the dance floor!</p> <p>Not only do we want to know what is currently happening on the dance floors, we want to know what trends have stuck and taken off and what has dance culture evolved into. With the World cup still being a hot topic, we're not the only ones with diski dance, we have some them on other teams too: what has stayed, what has left, and, what has evolved. So, you tell us, do you swagger out your dance competitors or trump them with traditional, or do we make the circle bigger?</p> <p>We want an explosion of dance styles, colours and cultures in a true reflection of South Africa's cultural and sub-cultural diversity that will be owned by every one both old and young.</p>
CREATIVE REQUIREMENTS	Preference will be given to a creative team that is BEE compliant.
LANGUAGE	50% Siswathi, 25% Zulu, 15% Sotho, 10% English
GUIDE PRICE	R5000 CPM
COMMISSIONING EDITOR	Milly Summersgill
CLOSING DATE	24 th August 2010

REF NO.:	JUNE '10 – S1 ENT B3
BRIEF TITLE	DOCU SOAP REALITY
CHANNEL	SABC 1
GENRE	ENTERTAINMENT
SUB-GENRE	Docu-soap Reality
SERIES	39 x 24 min
EDITORIAL GUIDE	<p>We are looking to develop a new strand of reality programming for SABC 1- docu-reality that would encourage youthful viewers back to early evening viewing.</p> <p>South Africa has produced interesting and accomplished individuals. Their lives are larger-than life at times. These individuals may be celebrated icons, or people on the rise.</p> <p>It is these inspiring personalities that offer a perfect world for a captivating docu-reality. This is the real life soap of the everyday based in the universe of role models that can appeal to the youth.</p> <p>The landscape and casting is up to you but the drama of everyday life must be compelling enough to sustain an overarching series.</p> <p>The winning proposal will demonstrate clear dramatic constructions and a clear understanding of the principles and production process of docu-reality.</p> <p>Unique access to the “protagonists” must be granted by the person(s) involved.</p>
CREATIVE REQUIREMENTS	<p>The production team should be representative of all South Africans ensuring diversity across regions, gender and race.</p> <p>Submissions have to demonstrate that producers have insight into and access to topic matters and case studies. Research driven content is key.</p> <p>Previous experience in reality filmmaking would be an advantage.</p> <p>Each team should contribute to industry development by a commitment to training new production staff.</p>
SUBMISSION REQUIREMENTS	<p>The proposal idea should include</p> <ul style="list-style-type: none"> • A synopsis, treatment and an outline of each episode. • Address the visual realization of the proposed concept through aspects such as graphics and set design. • The proposed creative team experience in television programme production. • A budget on the SABC budget pack template. • A list of key creatives and a short professional biography. • Company BEE details.
LANGUAGE	85% African languages, 5% Marginalized African Languages, 10% English
GUIDE PRICE	R5000 CPM – including cost of sub-titles
COMMISSIONING EDITOR	Jacqueline Rainers
CLOSING DATE	7 th September 2010

REF NO.:	JUNE '10 – S1 ENT B4
BRIEF TITLE	CREAM OF THE CHOIRS
CHANNEL	SABC1
GENRE	ENTERTAINMENT
SUB-GENRE	Variety/Reality
SERIES	13 x 24 min
EDITORIAL GUIDE	<p>SABC 1 is looking for a reality show featuring the exciting and competitive world of South African choirs.</p> <p>Choral music is one of Mzansi's fastest selling music genres. From the ever popular Ladysmith Black Mambazo to the Drakensburg Boys' Choir to Soweto-based Mzansi Youth Choir – more choirs are rising up to make their voices heard. We need a series that will explore a dramatic world where choirs battle it out to see who reigns supreme in the clash of choirs.</p> <p>The series must appeal to and reflect the spirit of Mzansi fo sho, in its diverse regions.</p>
CREATIVE REQUIREMENTS	<p>The production team should be representative of all South Africans ensuring diversity across regions, gender and race.</p> <p>Submissions have to demonstrate that producers have insight into and access to topic matters and case studies. Research driven content is key.</p> <p>Previous experience in reality filmmaking would be an advantage.</p> <p>Each team should contribute to the industry development by a commitment to training new production staff.</p> <p>Mainstreaming disability is a priority for the SABC.</p> <p>Preference will be given to a creative team that is BEE compliant.</p>
SUBMISSION REQUIREMENTS	<p>The proposal idea should include</p> <ul style="list-style-type: none"> • A synopsis, treatment and an outline of each episode. • Address the visual realization of the proposed concept through aspects such as graphics and set design. • The proposed creative team experience in television programme production. • A budget on the SABC budget pack template. • A list of key creatives and a short professional biography. • Company BEE details. •
LANGUAGE	85% African, 5% Marginal Languages, 10% English
GUIDE PRICE	R5000 CPM – including cost of sub-titles
COMMISSIONING EDITOR	Nokuthula Mazibuko
CLOSING DATE	7 th September 2010

REF NO.:	JUNE '10 – S1 ENT B5
BRIEF TITLE	INTERVENTION TELEVISION (MULTIPLATFORM)
CHANNEL	SABC 1
GENRE	ENTERTAINMENT
SUB-GENRE	Entertainment Reality / Informal Knowledge Building
SERIES	13 x 24 min
EDITORIAL GUIDE	<p>South Africa has a population of 50 million people who speak 11 official languages. One third is under the age of 16. Most of these children have access to television, internet and cellphones. Nothing is unobtainable – the sky is the limit! The flipside to this is that it is also the age of disinformation. Exactly why the time is right for intervention television!</p> <p>We are looking for proposals that address social issues that directly affect the SABC 1 target audience. Teenage pregnancy, body image, peer pressure, HIV/AIDS, drug abuse and child headed households are among just a few of the issues our youth grapple with every day.</p> <p>We are in need of proposals that suggest a fresh approach without patronizing young people. Ideas should incorporate many platforms, offer informal knowledge building but above all be entertaining. Programme suggestions should address the problems but also give possible solutions – who are the local heroes who are changing lives? Who are the ordinary people and what are their extraordinary stories?</p>
CREATIVE REQUIREMENTS	<p>The production team should be representative of all South Africans ensuring diversity across regions, gender and race.</p> <p>Submissions have to demonstrate that producers have insight into and access to topic matters and case studies. Research driven content is key.</p> <p>Previous experience in reality filmmaking would be an advantage.</p> <p>Each team should contribute to the industry development by a commitment to training new production staff.</p> <p>Mainstreaming disability is a priority for the SABC.</p>
SUBMISSION REQUIREMENTS	<ul style="list-style-type: none"> • The proposal idea should include • A synopsis, Treatment and an outline of each episode. • A budget on the SABC budget pack template. • A list of key creatives and a short professional biography. • Company BEE details.
LANGUAGE	85% African Languages, 5% Marginalized African Languages, 10% English
GUIDE PRICE	R5000 CPM – including cost of sub-titles
COMMISSIONING EDITOR	Jacqueline Rainers
CLOSING DATE	24 th August 2010

REF NO.:	JUNE '10 – S1 ENT B6
BRIEF TITLE	MUSIC SPECIALS
CHANNEL	SABC1
GENRE	ENTERTAINMENT
SUB-GENRE	Music Specials
SERIES	4 x 48 min
EDITORIAL GUIDE	<p>We are looking for a package of highly entertaining appointment-viewing during the summer holidays. These offerings can range from entertainment documentaries to music specials and cover both local and international musicians. The brief is open. Producers have the creative freedom to WOW us with ideas. Producers should approach us with a deal plan that addresses issues of broadcast and music rights.</p> <p>Selections should be able to captivate our Mzansi audiences, bringing to life a popular vibrant music industry that's visually spectacular.</p>
CREATIVE REQUIREMENTS	High entertainment value, creating appointment viewing Producers should have experience in the production of live events and entertainment documentary
LANGUAGE	40% Eng / 60% African Languages
GUIDE PRICE	R5,000 CPM
COMMISSIONING EDITOR	Natalie Bleksley
CLOSING DATE	24 th August 2010

THE CONTENT ENTERPRISES

SPORT RFPS

B1

JUNE 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.

REF NO.:	JUNE '10 – S1 SPO B1
BRIEF TITLE	BASKETBALL
CHANNEL	SABC 1
GENRE	SPORT
SUB-GENRE	Lifestyle Magazine
SERIES	52 x 22 min
EDITORIAL GUIDE	<p>EDITORIAL FRAMEWORK</p> <p>Infotainment ,Lifestyle and Pacey</p> <p><u>Programme Overview</u></p> <p>Basketball is alive and well around the globe, and fast catching on here in South Africa as the fastest growing sport. Basketball is more than a game. It's a culture. It's about passion. It's about the love of the game. It's about the fans, its about celebrities. Basketball has its own culture, perhaps more than any other sport on the planet. This culture is driven as much by the people on the street, as by the ballers on the pro court.</p> <p>We are looking for proposal for a Lifestyle show that will take the viewers on an exciting and highly entertaining journey. Viewers must be immersed in basketball and all the lifestyle elements that make this sport so exciting and appealing to the youth and SABC 1 audiences.</p> <p>The proposal must also detail how all the international happenings in the world of basketball will be included in the show., The new show must also include South African and African stars in action, their lifestyles, fashion as there is a specific "Baller DNA" that sets basketball players and lovers apart. From the 'sneaks,' the hoodies, the tattoos, statement hairstyles, baggy pants their cliques and hang outs, this show must break it all down to S1 viewers</p>
TARGET AUDIENCE	Primary: Global citizens, Now generation
LANGUAGE	65% African Languages & 35% English
GUIDE PRICE	R 3,200 CPM
COMMISSIONING EDITOR	Dinah Mahlabegonae
CLOSING DATE	11 th August 2010