

SABC PROCEDURES  
FOR THE  
PROCUREMENT OF  
LOCAL TELEVISION  
PROGRAMMES

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# INTRODUCTION

This document sets out the procedures to be followed in the procurement of local television content. It includes detailed operating procedures, steps to be followed, responsibilities and accountabilities. The procedures are supported with internal guidelines and tools, attached as appendices to the document. These have been developed to provide a consistent framework for decision-making and effective, efficient and transparent management of the procurement process.

These procedures are governed by the SABC's Policy for the Procurement of Local Television Programmes, which provides a framework for the commissioning and acquisition of local television programmes by the Corporation, in terms of which, the SABC's objective is to

- procure the best possible local content in a cost-efficient manner;
- develop a flexible approach to the business of procurement;
- develop systems that guarantee efficiency, transparency and accountability; and
- improve the control environment governing the procurement process.

The operating procedures will, furthermore, be governed by the following principles:

- All decision-making with regard to procuring content will be made by teams that have been appropriately designated.
- Proper record-keeping will be enforced.
- Declaration of interest will be taken into account.
- All exceptions to standard practice and dispute resolution will be escalated to a higher approval level.
- Procedures will be reviewed from time to time to ensure that they are aligned to best practice and the SABC's operational requirements.

## Assumptions

The procedures have been written taking the following assumptions into account:

- The SABC will have four content divisions responsible for the commissioning and acquisition of programming – the Content Hub, SABC News, SABC Sport and SABC Education (hereafter referred to as the content divisions).
- Levels of delegation and authority will be in line with those recommended in the new Delegation Document (Appendix 6.13).
- The programme cash-flow schedule will run from July to June, as opposed to the channel transmission budget and SABC fiscal year which runs from April to March.

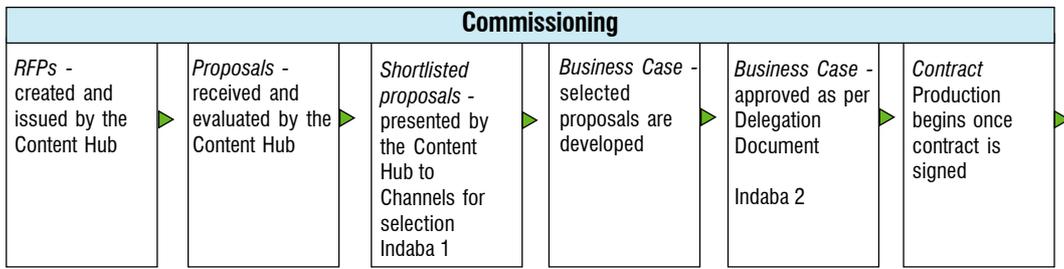
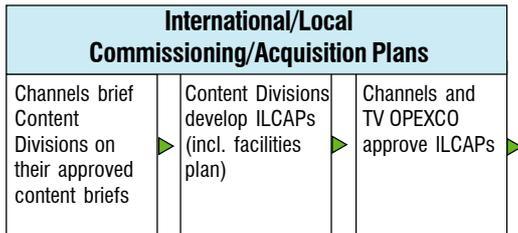
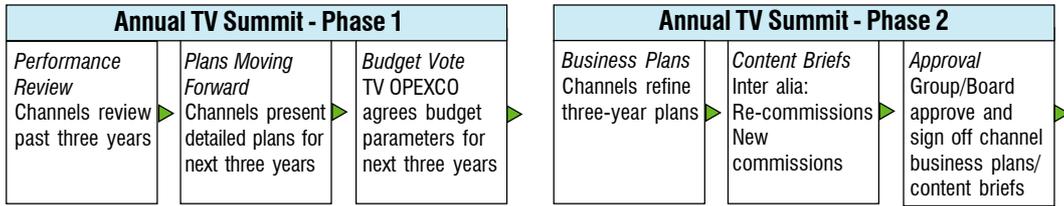


# BUSINESS PLANNING PROCESS

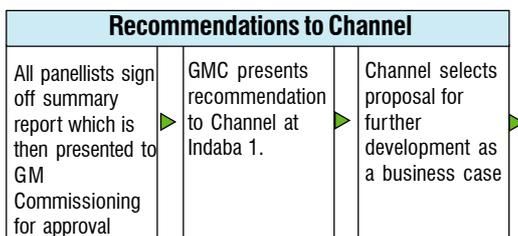
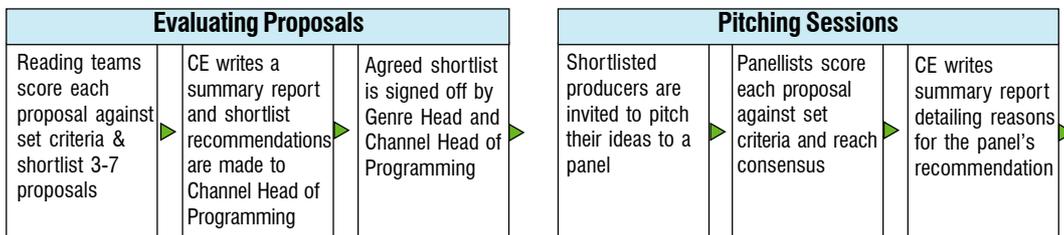
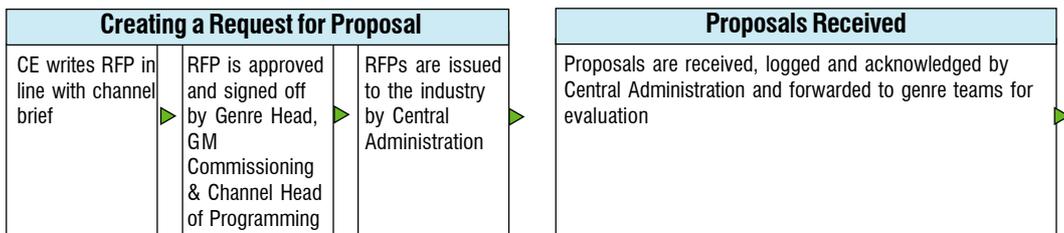
## 1.1 Overview of the Standard Commissioning Procedure

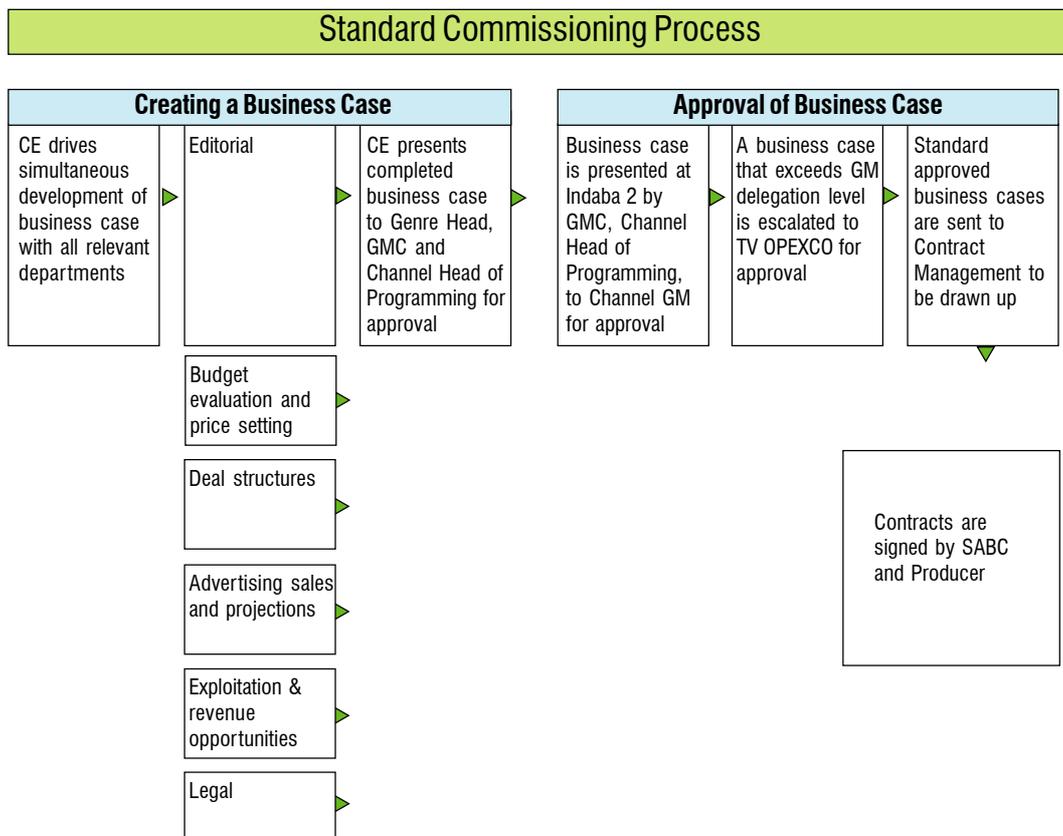
The flowcharts that follow summarise the television programme procurement process, which occurs each year. The business planning outline leads on to the standard commissioning process, and both are explained in more detail in the rest of the document.

### Business Planning Process



### Standard Commissioning Process





## 1.2 Business planning process

The programme procurement process will be structured on an annual basis. It will be governed by consistent operating procedures, and driven by a programme management calendar that will be devised annually by the SGM of the Content Hub.

### 1.2.1 Objective

To develop competitive business plans that generate maximum audiences and revenue, and deliver on the mandate of the SABC.

### 1.2.2 Deliverables

- Channel business plans approved and signed off by the Group Executive Committee (Group Exec)
- Channel content briefs
- International and local commissioning and acquisition plans developed by the content divisions.

### 1.2.3 Records to be kept

- Annual channel performance review
- Channel plans moving forward

- Approved budget vote
- Approved channel business plans
- Approved content briefs
- Approved international and local commissioning and acquisition plans
- Approved facilities plan.

**1.2.4 Process to be followed**

TV summits will take place every quarter at which the General Managers (GMs) and TV OPEXCO will review the overall performance of each channel and sign off on high-level plans.

The TV summit in the fourth quarter will be known as the annual TV summit.

The channels’ business plans, their content briefs and the international and local commissioning and acquisition plans will be approved by the Group Exec and the Board following the annual TV summit. Channel business plans will be reviewed by the Group Exec at subsequent quarterly TV summits.

**1.2.4.1 Annual TV summit – Phase 1**

The channels will present their annual performance review and their plans for moving forward to TV OPEXCO and will include the following:

*a. Annual performance review*

An audit of the schedule of performance of the past three years and current fiscal year in terms of, *inter alia*, audience targets, revenue, profit and loss and spread of work.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Channel Head of Programming	TV OPEXCO		

*b. Plans for moving forward*

Detailed budgets, strategies, positioning and scheduling for the next fiscal period as well as long-term planning for the next three years.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Channel GM	TV OPEXCO		

*c. Budget vote*

TV OPEXCO and General Managers to agree the budget parameters for each channel for the next three years.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Channel GM	TV OPEXCO	SGM Content Hub	

### 1.2.4.2 Annual TV summit – Phase 2

Subsequent to Phase 1 of the annual summit, the channels, in consultation with the content divisions, must produce detailed business cases or plans for the next fiscal year as well as planning for the next three years.

#### a. Channel business plans

Business plans will govern long-term planning for effective financial management and delivery on targets with respect to schedule performance, spread of work and equity.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Channel GM	TV OPEXCO	SGM Content Hub	

#### b. Content briefs

From these business plans, the channels will create content briefs which will stipulate the channels' overall requirements and budget allocations for specific genres with respect to

- re-commissioning or renewing existing local programmes;
- re-licensing existing international programmes;
- new local commissioning and licensing;
- new international acquisitions;
- research and development projects, e.g. scripts, pilots.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Channel GM	TV OPEXCO	SGM Content Hub	

#### c. Approval

The channel business plans and the content briefs will be approved by the Group Executive and the Board, following the annual TV summit of the TV OPEXCO and will be reviewed at quarterly TV summits.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Channel GM	Group Executive; Board		

#### d. International and local commissioning and acquisition plans

The channel heads of programming will present their channel's approved content briefs, strategy, positioning and targets for the next fiscal year to all genre teams in the various SABC content divisions.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Channel Head of Programming			

The content divisions will create annual international and local commissioning and acquisition plans. Such plans must ensure long-term planning and effective management of commissioning and acquisition over a multi-year period. They must meet the programming requirements of the channels as specified in the content brief, as well as other targets related to financial performance, spread of work and equity. Commissioning and acquisition plans will identify exact timeframes for when programmes must be put to tender, commissioned, produced and broadcast within the following year.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
SGM Content Hub	Channel GM TV OPEXCO		

e. *Facilities*

Commissioning and acquisition plans must incorporate a facilities plan detailing available capacity from Henley for the year to come and for long-term projects.

#### 1.2.4.3 Quarterly TV summits

The programme management calendar will be driven by quarterly TV summits between TV OPEXCO, channels and content divisions. Together they will

- review performance against targets set at the annual TV summit, *inter alia*, revenue, audience and spread of work;
- agree on strategy issues;
- agree on editorial issues;
- agree on plans and priorities moving forward, *inter alia*, cash-flow projections per genre, a multi-year procurement plan; and spread of work, financial and other targets.

## 1.3 Communication with the industry

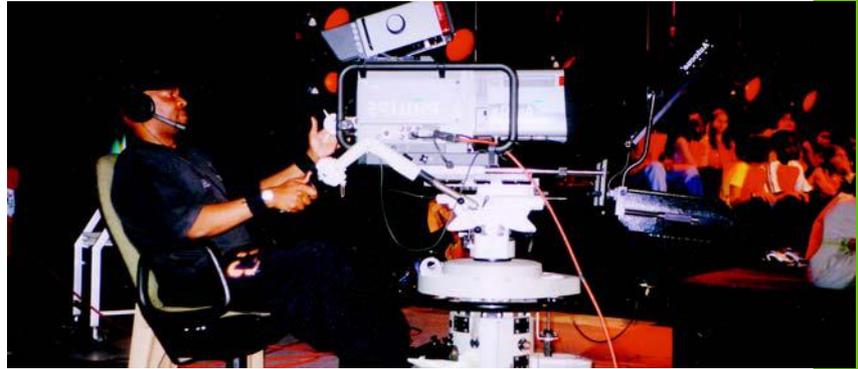
At the beginning of each year, the GM Commissioning must inform the local industry of the following, using all major news- and industry-related print publications and the SABC's commissioning website:

- Broad parameters for SABC investment for the next financial year, i.e. the approximate amount available for new commissioning either through RFPs or through unsolicited proposals.
- Issue dates for RFPs for the forthcoming year.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
GM Commissioning	TV OPEXCO		

During the year, the GM Commissioning will have an opportunity to release a communiqué with each quarterly issue of RFPs. Industry workshops held by the SABC once a year will offer an opportunity for the Corporation to exchange ideas and common issues with a broad spectrum of local producers.





## QUARTERLY COMMISSIONING DECISION-MAKING PROCESS

During each quarter there will be two formal meetings between the channels and the Content Hub known as Indabas. These Indabas provide opportunities for the channels to approve and sign off on key stages of the commissioning process.

- Indaba 1 – Channels select recommended proposals from those offered by the Content Hub to be developed as a business case. Channels approve new RFPs before they are issued to the industry.
- Indaba 2 – Channel GM approves and signs off developed business cases.

Matters for escalation must go to TV OPEXCO or the next TV summit.

## 2.1 Quarterly commissioning cycle

The structure of a typical quarterly cycle is as follows:

- Weeks 1-2      Commissioning editors begin preparing new RFPs as per the annual local commissioning and acquisition plan or from revised content briefs received from the channels at the previous quarterly TV summit.
- Genre teams read proposals received from the issue of RFPs in the previous quarter and select those suitable for further development and those that can be rejected immediately.
- Weeks 3-4      Genre teams hold pitching sessions with selected producers and shortlist proposals for offer to the channels.
- Week 5            **Indaba 1**  
Programme managers select recommended proposals from those offered by the genre teams to be developed as business cases.
- Channels sign off on new RFPs created by the Content Hub.
- Week 6            RFPs are issued for the following quarter to the independent production industry.
- Weeks 7-9      Commissioning editors develop selected proposals as business cases with successful producers and various business units to finalise production costs, business deals, facilities, and industry development criteria.
- Week 10          **Indaba 2**  
Channel GMs sign off the majority of business cases as per the Delegation Document (see Appendix 6.13). The remainder are referred upwards to the Group Executive for approval.
- Week 11          Closing date for current RFPs.
- Weeks 11-12    Approved business cases are submitted for the drawing up of contracts.
- Week 12-13     Administration acknowledges receipt of RFPs issued in Week 6.
- Week 13          **TV summit**  
Commissioning is completed.
- Contracts are signed by appropriate SABC delegation levels and producers.



# STANDARD COMMISSIONING PROCEDURES

## 3.1 Procurement methods

The SABC uses four principal means to procure quality local programme content:

- soliciting programme proposals for commissioning or completed programmes for licensing through open RFPs;
- re-commissioning and re-licensing of existing programmes or series;
- commissioning or licensing unsolicited proposals;
- pursuing an existing programme concept or format.

### 3.1.1 Soliciting programme proposals through open RFPs

- a. The SABC will create a maximum of four opportunities a year for RFPs to be issued, usually in Week 6 of each quarterly commissioning cycle, and will inform producers when and whether RFPs are being issued.
- b. In some circumstances, the SABC will set qualifying criteria that will limit proposals to those producers that qualify against the given criteria. These "limited" RFPs will be ratified by TV OPEXCO and the reasons for limiting the tender will be clearly indicated in the RFP.

- c. Proposals will be evaluated on the basis of clear and weighted criteria.
- d. The SABC reserves the right to declare a RFP process null and void, should none of the proposals received meet the required standard.
- e. The SABC will not re-consider proposals unless they are re-submitted by producers in response to a new RFP or as unsolicited proposals.

### **3.1.2 Re-commissioning and re-licensing of an existing programme or series**

- a. Criteria for re-commissioning or re-licensing an existing programme will have been set and agreed in the channel business planning process and will be based on performance targets which may include delivery on revenue, audience and mandate, as well as other strategic considerations.
- b. The channels will indicate in their annual business plans the extent to which they will utilise renewals in the forthcoming fiscal year. Renewals will be reviewed and confirmed on a quarterly basis at the TV summit.

### **3.1.3 Commissioning or licensing unsolicited proposals**

Unsolicited proposals will only be considered if they convincingly demonstrate competitive advantage for the Corporation, and if a sound business case can be made for pursuing them.

The approval to proceed with the commissioning or licensing of an unsolicited proposal will be escalated to TV OPEXCO.

### **3.1.4 Pursuing an existing programme concept or format**

The SABC will, at its discretion, pursue programme concepts or formats that match its business objectives. If third parties own these concepts or formats, and the SABC is restricted in its choice of local producer by the rights holder, then the SABC may appoint that producer without issuing a RFP.

The approval to proceed with the direct appointment of a producer must be escalated to TV OPEXCO.

## **3.2 Creating a request for proposals**

### **3.2.1 Objective**

To create and approve a RFP that will be issued to the production industry

### **3.2.2 Deliverables**

An approved RFP

### 3.2.3 Records to be kept

An approved, original RFP to be filed by the administration office

### 3.2.4 Process to be followed

a. The channel heads of programming must issue channel briefs to the various heads of genre. These briefs will form the basis of RFPs in response to the channel's programming needs as articulated in the approved annual local commissioning and acquisition plan. The channel brief must include the following editorial guidelines:

- Programme description – format, language, treatment
- Slot – day, time, duration of series
- Channel ambitions for the programme
- Target audience
- Target revenue
- Criteria for evaluation – must indicate criteria and draw attention to any specific emphasis required by the slot
- Slot price.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Channel Head of Programming			Head of Genre; GM Commissioning

b. The Head of Genre will instruct the responsible Commissioning Editor to create the RFP.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Head of Genre			

c. The Commissioning Editor will create the RFP using the channel brief as the basis for a programme brief, which may also include genre-specific information as required. Commissioning editors must ensure that the channel's slot price is realistic in terms of the programme brief and advise accordingly. The programme brief must give a guide price, based on the channel's slot price, which indicates the parameters of what the channel is prepared to pay for the programme.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Commissioning Editor			

d. All RFP formats will be standardised and will include:

- Programme brief
  - Programme description – format, language, treatment
  - Slot – day, time, duration of series
  - Channel ambitions for the programme
  - Target audience

- Criteria for evaluation – must indicate high-level criteria and weightings
  - Qualifying criteria for producers (if applicable)
  - Standard terms and conditions for submitting a programme proposal
  - Guide price
- e. The SABC reserves the right to apply additional qualifying criteria that may limit the tender to, *inter alia*, production companies with specific expertise or capacity, co-productions with an international partner, or a specific deal structure. RFPs may be limited to requests for existing programmes that may be licensed, or scripts and programme concepts that are not attached to production capacity.

f. If the RFP assumes a non-standard deal structure, the Commissioning Editor must consult with Production Finance in terms of pricing, and with Rights and Acquisitions regarding possible co-production/barter deals.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Commissioning Editor		Production Finance; Rights and Acquisitions	

g. RFPs must be checked for accuracy and compliance with the channel brief and be approved and signed off by the

- Commissioning Editor
- Head of Genre
- GM Commissioning
- Channel Head of Programming.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
	Commissioning Editor; Head of Genre; GM Commissioning; Channel Head of Programming		

h. The Head of Genre must submit all approved RFPs to the Administration Office.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Head of Genre			

### 3.2.5 Appendices

- Standard RFP Format (6.1)
- Terms and Conditions for Submitting a Proposal (6.3)
- Programme Brief Template (6.14)
- Evaluation Form (6.15)

### 3.3 Assigning project teams

#### 3.3.1 Objective

To assign a project team responsible for evaluating the programme proposals

#### 3.3.2 Deliverables

Names of assigned team members

#### 3.3.3 Records to be kept

Names of assigned team members to be filed by the Administration Office and referenced to RFP

#### 3.3.4 Process to be followed

The Head of Genre must assign members of the project based on available capacity and areas of expertise. The Commissioning Editor must be assigned first. The remaining team members must be assigned by the Head of Genre in consultation with the Commissioning Editor and the heads of the relevant units.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Head of Genre	GM Commissioning	Head: Production Finance; Head: Administration; Commissioning Editor	

The following personnel must be assigned by the various departments within the Content Hub and approved by the GM Commissioning before a RFP is issued:

- Commissioning Editor (project leader)
- Production Controller
- Project Administrator
- A minimum of two Proposal Readers who must be genre practitioners within the SABC
- A third Proposal Reader as a contingency in the event that a team member above is excluded due to a conflict of interest.

#### Declaration of interest

All team participants must have signed a current SABC declaration of interest. This declaration of interest must have been updated within the past six months.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Human Resources			

#### Exceptions

In the event that a team member is unavailable, the GM Commissioning must approve a replacement. Expertise

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Head of Genre	GM Commissioning		

from outside the SABC may be sought from time to time but only in exceptional instances, in an advisory capacity and approved by the GM Commissioning. Such persons must be identified before the issue of a RFP and will be obliged to sign a standard declaration of interest.

### 3.4 Issuing a request for proposals

#### 3.4.1 Objective

To make RFPs available to as many people as possible

#### 3.4.2 Deliverables

A set of approved RFPs issued to the local production industry

#### 3.4.3 Records to be kept

A full set of approved RFPs to be filed by the Administration Office

#### 3.4.4 Process to be followed

- a. Administration will compile the various RFPs into one document for issue to the local industry.
- b. The GM Commissioning will write a communiqué to the local industry that will accompany the RFPs.
- c. RFPs must be posted on the SABC Commissioning website and hard copies made available on request at regional SABC offices.
- d. Notification that RFPs have been issued are to be sent to all major industry publications and independent producer organisations and via direct email to producers as per the SABC’s Register of Producers.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Administration	GM Commissioning		

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
GM Commissioning			

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Administration			

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
			Channel Head of Programming; Head of Genre

## 3.5 Producers develop proposals

### 3.5.1 Objective

To give producers sufficient guidelines for developing their proposals

### 3.5.2 Deliverables

Proposals in line with SABC requirements

### 3.5.3 Records to be kept

None

### 3.5.4 Process to be followed

Producers must familiarise themselves with the Terms and Conditions for Submitting a Proposal (6.3) and ensure that their proposal meets those requirements. Proposals must also be accompanied by a completed Proposal Submission Form (6.4) and Proposal Submission Agreement (6.5).

Producers must have between three to eight weeks to respond to RFPs.

There must be no interaction between genre commissioning teams and individual producers on the editorial content of an RFP. Only non-editorial staff may give clarification on terms and technicalities.

### 3.5.5 Appendices

- Terms and Conditions for Submitting a Proposal (6.3)
- Proposal Submission Form (6.4)
- Proposal Submission Agreement (6.5)

## 3.6 Proposals submitted, received, logged and acknowledged

### 3.6.1 Objective

To receive, log and acknowledge receipt of all proposals submitted in response to the RFPs

### 3.6.2 Deliverables

- All proposals submitted
- Completed registration log
- Letter of acknowledgement

### 3.6.3 Records to be kept

- Registration log
- Updated register of producers

### 3.6.4 Process to be followed

- To ensure maximum security and confidentiality, hard copies of proposals must be hand-delivered either by the producer or by courier to designated central administrative staff in Johannesburg up to or on the closing date given in the RFP. (See Appendix 6.7 for details.)
- Proposals may be posted to the SABC, but producers must accept that the responsibility of meeting the submission deadline shall be at their own risk.
- Late deliveries will not be accepted.
- All proposals must be date-stamped by the SABC receiving officer.
- On delivery, producers, or their designated representative, must sign and receive a written receipt for each proposal. The receipt number must be quoted in all further correspondence.
- All proposals must be entered into the registration log according to the information given on the standard envelope label.
- The centralised administration office must reconcile all received proposals with the registration log within one week of closing. The SABC register of producers must be updated with any new information.
- To maintain confidentiality, no proposals may be opened at this stage as all necessary administrative information must be supplied on the envelope Identification Label (6.6). All proposals must be secured with limited access.
- A standard letter of acknowledgement must be sent within two days of closing to all producers who submitted proposals. This process is driven from the registration log to ensure that all email or fax addresses given are correct and assures producers that their proposal is correctly entered in the system.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Administration			

### 3.6.5 Appendices

- Identification Label (6.6)
- Proposal Delivery (6.7)
- Confirmation of Receipt (6.8)
- Registration Log Sample (6.9)
- Letter of Acknowledgement (6.10)

## 3.7 Opening proposals

### 3.7.1 Objective

To distribute all qualifying proposals to commissioning editors

### 3.7.2 Deliverables

Proposal packs

### 3.7.3 Records to be kept

- Revised registration log
- One complete set of all proposals received

### 3.7.4 Process to be followed

a. The appointed project administrator and one other administrator must open and reconcile proposals against the registration log.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Project Administrator			

b. Administrators must check that each proposal has complied with the administrative requirements of the brief. The following requirements always have to be included in the proposal:

- Proposal submission form
- Proposal
- Company profile
- Budget
- Submission agreement.

c. The Project Administrator must indicate on the registration log which proposals comply and must also inform producers (and the relevant project leaders) who have not complied that their proposal has been disqualified. There will be no exceptions.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Project Administrator			Head of Genre; Commissioning Editor

d. The Project Administrator must reconcile all proposals that comply against the declared interests of the assigned project team. In the event that a conflict of interest is identified, the Project Administrator must notify the Commissioning Editor. A member of the evaluation team has a conflict of interest in the situation

- where the member has interest in the programme proposal;
- where the member's family has an interest in the programme proposal;

and

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Project Administrator			Commissioning Editor

iii. where an entity in which the member has an interest is submitting a proposal for a programme.

In the event of a conflict of interest being identified, the Commissioning Editor must assemble a meeting of the project team and the Head of Genre. The members of the project team must discuss the nature of the conflict of interest and decide if the person concerned is still eligible to be part of the evaluation process.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Commissioning Editor			

In the event that a member recuses himself or herself, a suitable replacement must be identified and assigned.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Head of Genre	GM Commissioning		

- e. The Commissioning Editor must complete the evaluation of all objective information and include this information in the evaluation forms within the proposal packs.
- f. The Project Administrator must deliver to the various commissioning editors sufficient proposal packs for each of the reading teams.
- g. Each proposal pack must include:
  - a copy of the original RFP
  - all qualifying proposals
  - an evaluation form per proposal (partially completed)
  - any ancillary material such as supporting VHS or set designs.
- h. The Commissioning Editor distributes the proposal packs to each reader.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Commissioning Editor			

### 3.7.5 Appendices

- Evaluation Form (6.15)

## 3.8 Evaluating proposals

### 3.8.1 Objective

To evaluate and shortlist proposals that merit further development

### 3.8.2 Deliverables

An approved shortlist

### 3.8.3 Records to be kept

- Signed decision-making framework
- Signed readers' evaluation forms
- Signed summary report
- Signed approved shortlist
- All letters to producers

### 3.8.4 Process to be followed

- a. Before the process of evaluating proposals may begin, commissioning editors must, together with the Head of Genre, Programme Manager and reading team, agree the decision-making framework in respect of the interpretation of the programme brief, minimum qualifying criteria and emphasis. *Minutes of this meeting must be recorded and filed.*

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Commissioning Editor; Administrator		Head of Genre; Channel Head of Programming; Readers	

- b. Readers read proposals and score each proposal on a separate evaluation form against the criteria set out in the RFP and within the agreed decision-making framework.

- c. Readers must then sign each respective evaluation form.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Readers			

- d. The Commissioning Editor calls the reading team together to discuss the proposals and to reach consensus on which proposals should be shortlisted. Combined scores for each proposal will inform the discussion but not necessarily dictate which proposals are selected. Minutes of the discussion must be recorded and filed.

- e. The Commissioning Editor must write a summary report, which includes an overall assessment of the proposals received and indicates which proposals have received their "first tick" and been shortlisted for the next stage. Reasons for the decisions made must be clearly articulated. The report must include questions for shortlisted producers that need to be answered in the pitching session to follow.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Commissioning Editor			

- f. Each member of the reading team must sign off the summary report.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Administrator	Readers		

g. Disputes at this stage may be referred upwards to the Head of Genre.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
	Head of Genre (Disputes)		

h. A range of three to seven proposals may be shortlisted.

*Exceptions: Shortlisting for strands in which more than one proposal must be selected may vary on a project-by-project basis.*

i. The Commissioning Editor must present the summary report and shortlist recommendations to the Head of Genre. Disputes must be referred to the GM Commissioning.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Commissioning Editor	Head of Genre		

j. The Head of Genre must present recommendations to the Channel Head of Programming. Disputes must be referred to the TV OPEXCO.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Head of Genre			

k. An approved shortlist is signed off by the Commissioning Editor, Head of Genre and Channel Head of Programming and forwarded to the Project Administrator.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Commissioning Editor	Commissioning Editor; Head of Genre; Channel Head of Programming		

*Evaluation must not take longer than two weeks unless decisions are referred upwards.*

l. The Project Administrator must inform successful producers that their proposal has received its first tick and that they are invited to pitch their proposal in more detail to a selection panel.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Project Administrator			Commissioning Editor

m. The Project Administrator must inform unsuccessful producers that their proposal has been rejected.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Project Administrator			Commissioning Editor

n. Rejected proposals must be kept for three months after the first broadcast of the successful proposal at which point they must be destroyed.

### 3.8.5 Appendices

- Evaluation Form (6.15)

## 3.9 Pitching sessions

### 3.9.1 Objective

To investigate proposals further through a presentation by the producer to a selection panel

### 3.9.2 Deliverables

Signed evaluation forms

### 3.9.3 Records to be kept

- Minutes of development discussion
- Panel schedules and participants
- Signed evaluation forms

### 3.9.4 Process to be followed

a. Commissioning editors should initiate a “development discussion” with each shortlisted producer – either in person or telephonically – before convening a pitching session. To avoid prejudice, such discussions must include:

- the Commissioning Editor
- one other reader
- the Channel Head of Programming – to be invited but, if unable to attend, to give input to the discussion.

Producers should, where appropriate, be made aware in the development discussion of the key issues which must be addressed during the pitching session. This will enable the Commissioning Editor to give a high-level assessment of the proposal in the executive summary to be written after the pitching session.

*Minutes of the development discussion must be recorded and filed.*

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Commissioning Editor		Channel Head of Programming; Readers	

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Commissioning Editor			

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Administrator			

b. The Commissioning Editor must discuss parameters for the selection panel with the Channel Head of Programming, but a standard panel must consist of the following:

- a commissioning editor (chair)
- readers x 2
- a production controller
- a project administrator.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Commissioning Editor			

In addition, the following are to be invited to join the selection panel and their acceptance or rejection of the invitation recorded:

- the Genre Head
- the Channel Head of Programming.

At the discretion of the Commissioning Editor, members of Airtime Sales, Market Intelligence, Legal, and New Business Development units may also be invited to join the panel.

c. The Project Administrator is responsible for all arrangements pertaining to the selection panel, including venues, catering, liaising with producers, schedules, time-keeping, scoring and record-keeping. Panels must be held within two weeks of the readers' shortlist being approved.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Administrator			

d. All panellists must receive copies of the evaluation packs for each of the shortlisted proposals at least three working days before the panel convenes.

e. Written questions from the reading team must be answered in the panel.

f. The Production Controller must give a high-level assessment as to whether the budget is realistic for the production being proposed.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Production Controller			

g. Each panel member (other than the administrator) must score each presentation on the weighted criteria set out in the original RFP, and sign each respective evaluation form.

h. The Project Administrator compiles the scores for each presentation, which inform the panel's discussion around

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Administrator			

which proposals are shortlisted. *Minutes of the discussion must be recorded and filed.*

- i. The panel must reach consensus around their decisions and give a clear indication of their first, second and third choices.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Commissioning Editor			

### 3.9.5 Appendices

Evaluation Form (6.15)

## 3.10 Recommendations from pitching sessions

### 3.10.1 Objective

To compile a report on the pitching session

### 3.10.2 Deliverables

Signed executive summary

### 3.10.3 Records to be kept

Signed executive summary

### 3.10.4 Process to be followed

- a. The Commissioning Editor must write an executive summary giving a top-level analysis of the top three choices in terms of financial risks, editorial issues, deal structures and IP rights involved with each proposal against the criteria set out in the initial brief.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Commissioning Editor		Rights and Acquisitions; Legal	

- b. The executive summary must
- indicate clearly the reasons for the decisions taken by the selection panel against the criteria that were set out in the brief; and
  - give a clear recommendation for the panel's preferred choice and two leading contenders for consideration by the channel.

- c. The executive summary must be signed off by all members of the panel and presented to the GM Commissioning via the Head of Genre for approval within two weeks of the panel having made its decisions.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Commissioning Editor; Head of Genre	GM Commissioning		

**Exception**

The Commissioning Editor may request in writing from the Head of Genre, a second pitching session if the panel was not satisfied with the quality of the pitches and wishes to engage the producers further.

d. The GM Commissioning, together with the Head of Genre, presents the executive summary to the programme manager at the Indaba.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
GM Commissioning	Channel Head of Programming		

e. The Programme Manager should select the recommended proposal for further development as a business case. A second proposal of equal merit

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Channel Head of Programming			

may be selected for further development. Should the Programme Manager disagree with the recommendations from the Content Hub, the matter must be referred to the MD of the Content Hub to be resolved.

### 3.11 Creating a business case

#### 3.11.1 Objective

To develop a programme business case which contains the following elements:

- Proposal synopsis
- Editorial treatment
- Audience fit
- Budget evaluation and price setting
- Proposed payment schedule
- Advertising sales projections
- Exploitation and revenue opportunities
- Deal structure
- Special marketing brand extension or opportunities

#### 3.11.2 Deliverables

A fully developed business case

#### 3.11.3 Records to be kept

- Production budget report
- Editorial treatment
- Completed business case

### 3.11.4 Process to be followed

The Commissioning Editor, supported by the Project Administrator, drives the development of a business case for the proposal. Input from other units such as Production Finance, New Product Development (NPD), Airtime Sales, Legal, Marketing, Henley, Airtime and Radio facilities and the Programme Manager is taken into account. These processes must happen simultaneously for maximum efficiency.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Commissioning Editor		Production Finance; NPD; Airtime Sales; Legal; Marketing; Henley, Airtime and Radio Facilities; Channel Head of Programming; Producer	

#### a. Editorial

At this stage of setting a realistic budget, the Commissioning Editor and the producer must agree on

- the revised proposal or outline;
- the production plan or schedule;
- the creative team or talent; and
- the treatments or set to be used.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Commissioning Editor; Producer			

The editorial section of the business case must include the executive summary and motivation for the proposal. It must take into account the targets set for the slot supported by audience research.

*At this stage, the Commissioning Editor must confirm the level of involvement of the Channel Head of Programming in terms of signing off, inter alia, treatments, presenters, branding, imaging and off-lines.*

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Commissioning Editor	Head of Genre	Channel Head of Programming	

#### b. Evaluation of the budget and price-setting

The Commissioning Editor must forward the following documentation to the Production Controller:

- the request for evaluation – standard format
- the programme synopsis as received from the producer
- the shooting schedule as received from the producer
- the proposed budget as received from the producer
- the approved accreditation form.

While the Production Controller evaluates the production budget, in consultation with the producer, the Commissioning Editor remains accountable for the approval of the programme budget.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Production Controller	Commissioning Editor		

The Production Controller will assess:

1. Direct production costs

The Production Controller will evaluate the line-by-line input costs of a programme’s budget against the SABC’s pricing norms, taking into account the specific needs of the production.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Production Controller		Commissioning Editor; Producer; Henley	

These costs will be agreed to by the producer and Commissioning Editor. There should be good communication among the Production Controller, Commissioning Editor and producer around the budget evaluation. Reasons for exceptions to the norms linked to the objectives of the production must be reflected in the budget report.

Budget evaluation must take account of:

- Substantive documentation (quotes) received from the producer
- Facilities – Production Controller allocates facilities (internal or external) to the best cost-benefit for the SABC
- Trade exchanges – producers or channels should source exchanges if possible.

2. Ancillary costs to producers or third parties

These may include elements in addition to but related to a programme (e.g. different versions, material to be used on-line or on other media platforms, etc).

3. Mark-up

The producer’s mark-up or fee will be based on a set sliding scale linked directly to the agreed costs of the production, and to the accumulated cost of all productions awarded to the producer during the course of a fiscal year.

*Exceptions*

The Commissioning Editor, with approval from the Head of Genre, GM Commissioning and Channel Head of Programming may

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Commissioning Editor	Head of Genre; GM Commissioning; Channel Head of Programming		

- agree that certain line items in a specific budget – such as presenters, actors or DOP – may exceed the set norms where it can be demonstrated to have a direct business benefit for the Corporation; and
- increase the mark-up of a production that has exceptional brand, IP or strategic value to the SABC. In this instance, the SABC may choose to negotiate a mark-up with the producer outside the parameters set in the sliding scale.

#### 4. Proposed payment schedule

The Production Controller will agree a proposed schedule of payments with the producer and Commissioning Editor. This will indicate the steps in the production activity or the delivery milestones against which the SABC will pay.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Production Controller		Commissioning Editor; Producer	

#### 5. Approved production budget (APB)

An approved production budget is completed by the production controller and approved by the Head of Production Finance, the Commissioning Editor and the producer. The APB must be attached to the final production contract and includes a detailed TV budget, a budget summary and the proposed payment schedule.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Production Controller	Head, Production Finance; Commissioning Editor; Producer		

#### 6. Budget report

The Production Controller will complete a budget report giving details about the the budget negotiation, and reasons for line items that deviate from the norm.

It also identifies the amounts payable to the producer, as well as internal costs. It lists facilities and assets to be loaned to the production by the SABC.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Production Controller			

#### 7. Deal structures

The Commissioning Editor will consult with the Rights and Acquisitions Department, and NPD if necessary, around, *inter alia*, deal structures, sharing of rights and risk, and respective obligations.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Commissioning Editor		Rights and Acquisitions; NPD	

8. Advertising sales and projections

The Commissioning Editor will liaise with Market Intelligence to determine potential audience share for the programme’s time slot. This will allow the Airtime Sales unit to determine the potential revenue from classical advertising and sponsorship.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Commissioning Editor		Market Intelligence; Airtime Sales	

9. Exploitation and revenue opportunities

The final outcome of this process is a business plan that can be handed over to the Interactive Services Unit (ISU) and New Product Development (NPD) unit for execution. It presents the opportunity to

- consolidate exploitation ideas arising from the programme proposal
- provide a forum to prioritise exploitation opportunities
- develop a final business and technical plan
- make recommendations on specific terms in the contract, and any other external service providers required.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Account Manager (NPD)		Interactive Services; NPD; Marketing and Exploitation	

10. Developing the business case

The Commissioning Editor compiles all the relevant information into a standard business case format and presents the business case to the Head of Genre, GM Commissioning and Channel Head of Programming for approval.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Commissioning Editor	Head of Genre; GM Commissioning; Channel Head of Programming		

3.11.5 Appendices

- Producers’ Mark-up Scale (6.17)
- Business Case Sample (6.18)

## 3.12 Approval of business case

### 3.12.1 Objective

To have the business case approved as per the Delegation Document

### 3.12.2 Deliverables

An approved business case

### 3.12.3 Records to be kept

A signed business case

### 3.12.4 Process to be followed

- a. The developed business case is presented by the Channel Head of Programming or GM Commissioning to the Channel GM at the Indaba and is approved as per the Delegation Document (6.13).
- b. Where a business case exceeds the Channel GM delegation level, the GM must escalate the project to the Group Executive for approval.
- c. The Commissioning Editor must send standard approved business cases to the Contract and Rights Manager so that contracts can be drawn up as instructed.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Channel Head of Programming; GM Commissioning	Channel GM		

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Channel GM	Group Executive		

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Commissioning Editor			

#### *Exceptions*

Contracts with non-standard deal structures are referred to Legal Services via an internal memo co-signed by the deal-maker and the Commissioning Editor.

- d. Contracts are signed by the SABC and the producer.
- e. The GM Commissioning must issue a communiqué to the industry via industry publications and the SABC commissioning website that the RFP process has been completed, is now closed and which production company was awarded the contract; alternately, that the SABC did not accept any of the proposals submitted in response to the RFPs.
- f. Where the SABC rejects a proposal, the SABC shall give written reasons for its decision, if required by the party whose proposal has not been successful, in terms of applicable legislation.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
GM Commissioning; Commissioning Editor			

### 3.12.5 Appendices

- SABC Standard Production Agreement (6.11)

### 3.13 Fast-tracking

Programme proposals that require an urgent turnaround for unforeseen circumstances may be taken off-line if necessary and fast-tracked through the normal processes.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Channel Head of Programming	GM Commissioning; TV OPEXCO		

Permission for a proposal to be fast-tracked – unsolicited or otherwise – must be requested in writing by a Channel Head of Programming and approved by the GM Commissioning and TV OPEXCO.



## PROCEDURES FOR OTHER PROCUREMENT MODELS

### 4.1 Re-commissioning and re-licensing an existing programme

#### 4.1.1 Objective

To re-commission an existing programme

#### 4.1.2 Deliverables

Recommendation to re-commission

#### 4.1.3 Records to be kept

Signed approval to re-commission

#### 4.1.4 Process to be followed

- a. The decision to re-commission/re-license an existing programme will have been taken by the channels during their planning process once the performance review of their schedules has been completed. Criteria and targets that must be achieved

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Channel Head of Programming	Channel GM	Genre Teams; Market Intelligence; Finance	

before a programme may be considered for re-commissioning/re-licensing must be set internally, although the Corporation will not be obliged to renew any programme, regardless of its performance.

- b. The channels must identify in their annual business plans the specific programmes that will be re-commissioned/re-licensed in the next fiscal year.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
	Group Executive		

Re-commissions/re-licenses should be reviewed and approved by the Group Executive on a quarterly basis at the TV summit.

- c. Before a programme may be re-commissioned/re-licensed, a proposal must be submitted by the production company to identify revisions, *inter alia*, treatment, presentation and production team, proposed budget and deal structures.

- d. Should the channel wish to retain a specific programme, but decide in consultation with the Commissioning Editor that there should be a change in production company, the programme must be put out to tender.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Commissioning Editor	GM Commissioning; Channel Head of Programming		

- e. While the overlap between two contracts for a producer must be managed, no programme may be re-commissioned/re-licensed until outstanding financial issues from the previous contract have been reconciled.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Production Finance			

- f. The process of developing a business plan and contract for re-commissioning/re-licensing should begin immediately as described in the commissioning and acquisition plan and must follow the same route as outlined in paragraphs 3.2 to 3.12.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Commissioning Editor			

## 4.2 Unsolicited proposals

### 4.2.1 Objective

To receive and evaluate unsolicited proposals

### 4.2.2 Deliverables

- Executive summary of an unsolicited proposal
- Approval to proceed to developing a business case for an unsolicited proposal

### 4.2.3 Records to be kept

- Executive summary of an unsolicited proposal
- Approval to proceed to developing a business case for an unsolicited proposal

### 4.2.4 Process to be followed

a. An unsolicited proposal may be pitched at any time to the SABC but can only be received in written form through the central administrative office where it must be logged and acknowledged as in 3.6.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Administration			

b. Three copies of the unsolicited proposal must be forwarded by the Administration Office to the relevant Head of Genre who will select two other genre practitioners who will read and sign off their evaluation of the proposal.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Head of Genre		Commissioning Editor	

c. The Head of Genre, in consultation with the readers, may reject an unsolicited proposal at this stage. Rejected proposals must be returned to the producer with the option to submit the proposal again in response to a RFP.

d. Should the Head of Genre consider that an unsolicited proposal deserves further development, he/she must submit an executive summary to the GM Commissioning indicating why the proposal has merit. It should convincingly demonstrate unique creativity and/or exceptional strategic potential, which is measured against the standard criteria for programme evaluation.

e. The GM Commissioning – who must look at all unsolicited proposals – will confirm whether it merits further development.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
	GM Commissioning		

- f. A producer whose unsolicited proposal has been accepted up to this point must be invited to pitch the idea to a panel consisting of at least a Commissioning Editor, Head of Genre and GM Commissioning.
- g. The Head of Genre will compile a written report giving a top-level analysis of the reasons why the proposal merits consideration outside of RFPs that have been issued, as well as any financial risks, editorial issues, deal structures and IP rights involved. The report must stipulate what resources are available to support the unsolicited proposal and how it affects the annual business plans of the channel.

h. This high-level business case for the unsolicited proposal should be presented to the Channel GM for consideration at the next Indaba.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
GM Commissioning	Channel GM; TV OPEXCO		

- i. The process of developing a business case and contract for an unsolicited proposal may begin immediately after its approval by the Channel GM and will follow the same route as outlined in Section 3.11 of this document. However, the business case for an unsolicited proposal must be escalated to the TV OPEXCO for approval.

### 4.3 Pursuing an existing programme concept or format

The SABC will pursue, develop and license the rights to innovative concepts or formats through its NPD unit that are creatively unique and financially attractive to the Corporation.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
NPD			

Concepts and formats that have been sourced by the channels or content divisions must be channelled through the NPD in the Content Hub for further development.

Once NPD has developed a concept, it must be forwarded to the GM Commissioning who will present the idea to the Channel Head of Programming at the next Indaba.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
GM Commissioning			

If approved by the channel, the programme concept may be put out to tender as per the standard procedure.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
	Channel GM		

However, should third parties own the concept, and the SABC is restricted by third party agreements in its choice of local production company by the third party, the SABC reserves the right to appoint the production company directly.

#### 4.4 Joint venture proposals

The SABC is open to negotiating a variety of business models or deal structures other than 100% financing. Joint venture deals may be pitched through the RFP process, a re-commissioning agreement or, more obviously, an unsolicited proposal.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Commissioning Editor			

Joint venture deals will be negotiated during the development of the business case of a specific production proposal and will be approved as per the standard procedure for establishing a deal structure.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
	As per delegation		

Where a producer pitches a proposal to the SABC in response to a RFP and includes his/her own contributions as a means of reducing the cost to the SABC, this will be taken into account in the weighted criteria applied in the selection and awarding of commissioning contracts. Such contributions will not constitute a joint venture and will not entitle the producer to rights or equity in the programme.

Should a producer intend to enter into a joint venture agreement with the SABC, based on his/her contribution to the financing of the production, this should be communicated to the SABC as part of the proposal (either in response to a RFP or as an unsolicited proposal).





# CONTRACT MANAGEMENT

The Commissioning Editor must supervise the entire production and is responsible for ensuring that the SABC exercises its full editorial rights within the terms of the Standard Production Agreement (see 6.11). The Commissioning Editor is accountable to the Head of Genre and performance will be measured by the channel service-level agreement (SLA).

## 5.1 Editorial management

### 5.1.1 Objective

To retain full editorial control of the production process and to ensure that the quality of the programme is in line with the contract and specifications of the programme brief

### 5.1.2 Deliverables

All deliverables as stated in the Standard Production Agreement

### 5.1.3 Records to be kept

- Production plan format
- Status report
- Off-line approval
- On-line approval
- Programme acceptance

**5.1.4 Process to be followed**

a. Editorial control remains at all times in the hands of the SABC. The SABC will follow the terms of the Standard Production Agreement (6.11)

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Commissioning Editor			

in carrying out this control. The Commissioning Editor must manage the editorial process through the approval of key creative aspects of the production (e.g. key creative personnel and cast, set and other elements where appropriate) as well as the editorial content through the approval of series outlines, treatments, scripts, off-line and on-line versions of the programmes.

b. Where possible, the Commissioning Editor should selectively give feedback on aspects of the programme’s performance. The main objectives of such feedback is to match the programme’s performance against its business plan targets, and to manage the producer’s output by comparing the producer’s results to the SABC’s business, financial and social objectives.

c. Genre commissioners will be responsible for managing the relationship with the producer to ensure that the best quality content is delivered, within the parameters of the SABC’s editorial code. They must also ensure that the programme and all ancillary programme materials are delivered timeously.

d. Genre commissioners must become involved with the department looking after finance for the production, the SABC’s Legal Department, and Marketing, Airtime Sales

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
		Production Finance; Airtime Sales; Legal	

and any other SABC business units that may be required, to ensure that the terms of the production contract and budget are adhered to, and that the programme achieves its set objectives.

e. Sign off

There is a minimum number of production stages that a Commissioning Editor must approve before a production may continue, and which a Channel Head of Programming may wish to approve as well. They are:

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
	Commissioning Editor		

- revised proposal/outline
- production plan/schedule
- deviation from the SABC’s Technical Standards for Television Programme Delivery

- creative team/talent
- treatments/set
- scripts
- recording/production
- sign-off off-line
- sign-off on-line
- programme acceptance.

f. There must be a weekly programme review between the channels and the GM Commissioning. The channel, acting as a client in this case, has the right to intervene through the Head of Genre.

The commissioning editors must always be prepared to step in and assist or troubleshoot if their productions are experiencing problems. They should bring in other departments if necessary to ensure quality control. Commissioning editors are entitled to ask for status reports from the production team at any time, or to visit the production at any point in the process.

### 5.1.5 Appendices

- SABC Standard Production Agreement (6.11)
- SABC Technical Standards for Television Programme Delivery (6.12)

## 5.2 Financial management

Just as the Commissioning Editor is responsible for the production budget, the Production Controller is responsible for monitoring all financial aspects of the production. He/she must submit regular reports to the Commissioning Editor and Head of Production Finance regarding the production's progress.

### 5.2.1 Objective

To retain full financial control through the monitoring and supervision of expenditure on the production

### 5.2.2 Deliverables

Verified cost reports as per the approved production payment schedule

### 5.2.3 Records to be kept

- Cost reports
- Verifying documentation (*inter alia*, invoices, slips, bank statements)

## 5.2.4 Process to be followed

### a. First payment

The SABC will advance finance to productions based on agreed production, delivery and cash-flow schedules, subject to the SABC receiving cost reports verified through supporting invoices and bank statements.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Production Controller	Commissioning Editor		

Once the SABC and the producer have signed a production contract, the Production Controller may request from the General Finance Manager the first payment in the form of a hand cheque as per the agreed production payment schedule.

Once a production is under way, the Production Controller must ensure that

- production is going according to plan;
- expenditure is accounted for;
- the SABC's assets are safeguarded;
- risk is managed; and
- the production is completed or delivered according to the specifications.

### b. Monitoring expenditure

Monitoring expenditure on productions includes

- the SABC Production Controller's line-by-line assessment of cost reports and supporting documentation; and/or
- the assignment of a full-time, dedicated production controller to the production.

The producer will be required to provide detailed cost reports and supporting documentation to verify all expenditure items including, *inter alia*, copies of

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Producer			Production Controller

artist and production staff contracts, invoices, bank statements and any other proof of expenditure as pre-determined by the SABC and/or stipulated in the contract. The SABC has the right to examine all banking records related to the production.

The producer must submit cost reports as per the agreed schedule and with supporting verifying documentation (invoices, bank statements, etc) to the Production Controller to check and verify.

A producer may go up to 10% over the agreed budget as stipulated in the budget report without prior approval from the SABC.

However, the producer must obtain written, prior approval from the Production Controller and Commissioning Editor if individual budget lines or categories go over budget by more than 10%.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
	Production Controller; Commissioning Editor		

Requests for additional expenditure over and above the contract amount must be submitted for approval by the Commissioning Editor to the Channel GM. The request requires

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Commissioning Editor	Channel GM		

revision of the business case and must be referred via the Head of Genre, the Director of Commissioning and the channel as per the Delegation Document and fast-track procedure.

c. Payment approval

Once the production controller has reconciled the verifying documentation with the cost report, the cost report is signed off by the Production Controller and the producer and is submitted to the Commissioning Editor.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
	Commissioning Editor		

The Commissioning Editor must confirm that all deliverables have been met as per the production schedule and give signed approval that the producer's invoice can be processed.

d. Auditing expenditure

The SABC reserves the right to audit productions, either through the SABC's Internal Audit Department or through external auditors appointed by the SABC.

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Internal Audit			

Such audits will be conducted at SABC's own cost and budgeted for separately by the SABC.

## 5.3 Delivery of final product/conclusion of contract

### 5.3.1 Objective

To ensure that all contractual obligations are fulfilled by the producer

### 5.3.2 Deliverables

As listed below

### 5.3.3 Records to be kept

None

### 5.3.4 Process to be followed

a. All deliverables and any specifications mentioned in the Standard Production Agreement must be delivered to the SABC.

b. All tapes, finished programmes, shot footage, assets and archive material (and any other additional deliverables) as specified in the Standard

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Administration	Commissioning Editor		

Production Agreement remain the property of the SABC (unless otherwise agreed) and must be delivered to the SABC according to the terms and conditions set out in the Standard Production Agreement.

c. All contracts and records related to production, as specified in the terms and conditions must be delivered to the SABC, as prescribed in the Standard Production Agreement.

d. The producer's final payment should not be made until all the required deliverables are received by the SABC. The administrative, editorial, technical and financial deliverables are listed below.

#### *Administrative deliverables*

- Final control sheets
- Music cue sheets
- Contracts with principal talent
- Research documents
- Releases such as interviews and footage
- All original stock footage and principal photography
- Production assets
- Publicity materials

#### *Editorial deliverables*

- Master tape
- Promotional materials
- Drama post-production scripts
- Final report from the Commissioning Editor on programme performance against the original business plan for the production

ACCOUNTABILITY			
RESPONSIBILITY	APPROVAL	CONSULT	INFORM
Production Controller	Commissioning Editor		