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BID NO: SCMU NO: 13 - 2023/24

REQUEST FOR BIDS

TERMS OF REFERENCE FOR THE IMPLEMENTATION OF SKILLS DEVELOPMENT PROGRAMMES FOR GAUTENG PROVINCE ON BEHALF OF DEPARTMENT OF EDUCATION: ARTS

1. INTRODUCTION

The Education Training and Development Practices Sector Education and Training Authority (ETDP-SETA) is a public entity established in terms of Section 9(1) of the Skills Development Act, No 97 of 1998 to advance skills levels in accordance with the National Skills Development Strategy III. The Mandate of the ETDP-SETA is to promote and facilitate the development and improvement of the skills profile of the sector's workforce in order to benefit employers, workers and employees in the ETD sector.

The ETDP-SETA will host a virtual briefing session for **BID NO: SCMU: 13 - 2023/24 – Appointment of a service provider for the implementation of skills development programmes: Arts** on **23 January 2024** at **10h00 – 12h00**. Access details will be available on www.etdpseta.org.za as from **22 January 2024**. We thank you for your cooperation.

NB: THE MEETING ROOM FOR THE BRIEFING SESSION WILL CLOSE AT 11H15!

2. PURPOSE & OBJECTIVES

2.1 PURPOSE OF THE PROJECT

The ETDP SETA is looking for training providers to facilitate the implementation of Skills Development Programmes in the ETD sector for Gauteng provinces on behalf of the Departments of Education for the 2023/24 financial year. *Please clearly indicate the programmes that you are bidding for.*

PROVINCE: GAUTENG PROVINCE: SUBJECT CONTENT TRAINING – NON - ACCREDITED PROGRAMMES

Skills Programme	Number of Learners	Proposed minimum number of Training Days	District of implementation
Music GRADE 10-12 SCOPE OF WORK - Harmony and Harmonic analysis	42	12 days - Saturday Classes and School holidays	Gauteng: Central Venue

<p>(Western Art Music, JAZZ, Indigenous African Music)</p> <ul style="list-style-type: none"> - Form Analysis (Western Art Music, JAZZ, Indigenous African Music) - Use of music software for teaching <p>METHODOLOGY: <i>How to apply the following knowledge to teach learners in Grades 10-12:</i></p> <p>1. Harmony and Harmonic analysis</p> <p>How to apply the following knowledge to teach learners in Grades 10-12:</p> <ul style="list-style-type: none"> - Fundamental harmonic progression (I, V, I) - How to harmonize phrases with: - I and V; Cadences - IV and I Cadence - V and VI Cadence - How voice leading rules work in: - Common Tone- Stepwise and Contrary Motion - The Dominant Seventh Chord, V7 - Doubling (Root position, first inversion and second inversion.) - Chord IV ⁶/4 			
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<p>2. Form Analysis</p> <ul style="list-style-type: none"> - How to analyse a simple piece in Binary form (AB), Ternary form (ABA) Rondo form and call and response in terms of: - The key - The key changes - The use of cadences - The general schematic layout <p>3. Use of music software for teaching</p> <ul style="list-style-type: none"> - Learn the basic functions of inputting music to create a song or rhythm. - Learn how to add lyrics to a score. - Learn how to transpose a score. - Learn how to export their score in several different formats. - Use the knowledge to teach learners music literacy online or using smart boards and tablets. <p>GENERAL SKILLS:</p> <ul style="list-style-type: none"> - CAPS Policy - Application of Content - Lesson planning - Inclusion of different kinds of learning - Assessment for learning and assessment of learning 			
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<ul style="list-style-type: none"> - Marking and Positive feedback to learners - Inclusion for different kinds of learning - ICT Integration - 21st Century Skills 			
<p>DANCE STUDIES GRADE 10-12</p> <p>SCOPE OF WORK</p> <ul style="list-style-type: none"> - Improvisation - Music for dance <p>METHODOLOGY:</p> <p><i>How to apply the following knowledge to teach learners in Grades 10-12:</i></p> <p>1.Imrpovisation</p> <p>How to apply the following knowledge to teach learners in Grades 10-12:</p> <ul style="list-style-type: none"> - Exploration of dance elements: contrasting movements, rhythms, polyrhythms, syncopation, and combining elements of design - Development of movement vocabulary and ability to conceptualise choreography through working in non-conventional spaces, with own stories and socio-political issues - Exploration of: <ul style="list-style-type: none"> - natural gestures and stylised movements 	<p>11</p>	<p>8 days (2 Months) – Saturdays Classes</p>	<p>Gauteng: Central Venue</p> <p>A dance classroom equipped with a wooden floor, handrails, mirrors and a sound system will be ideal for the training to be more effective</p>

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<ul style="list-style-type: none"> - ideas and perceptions specific to South Africa through sound and movement - the use of multidisciplinary art forms and technologies - Trust-building exercises to power relations, double work, partnering, contact improvisation, physical theatre or other acceptable to the dance form (working in pairs and groups) <p>2. Music for dance</p> <p><i>The importance of the following in teaching improvisation:</i></p> <ul style="list-style-type: none"> - Music terms, genres, motifs and phrases - Instrument classification and sound production; relationship of dance to aural settings; polyrhythms and syncopation - Selection of music for choreography <p>GENERAL SKILLS:</p> <ul style="list-style-type: none"> - CAPS Policy 			
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<ul style="list-style-type: none"> - Application of Content - Lesson planning - Inclusion of different kinds of learning - Assessment for learning and assessment of learning - Marking and Positive feedback to learners - Inclusion for different kinds of learning 			
<p>DRAMATIC ARTS GRADE 10-12</p> <p>SCOPE OF WORK</p> <ul style="list-style-type: none"> - Physical and Vocal Characterizations (Monologues, duologues) - Play text Analysis (Western and African theatre) - Stanislavski acting technique (Western theatre) <p>METHODOLOGY:</p> <p><i>How to apply the following knowledge to teach learners in Grades 10-12:</i></p> <ol style="list-style-type: none"> 1. Physical and Vocal Characterisation (Monologues, duologues) <ul style="list-style-type: none"> - How to use physical and vocal skills to communicate a character in a monologue or duologue 	<p>51</p>	<p>12 days (3 months) – Saturdays classes</p>	<p><i>Gauteng Central Venue</i></p> <p><i>Participants must be halved into 2. Also given that it is a physical training, too many participants in one room will make it impossible to work.</i></p> <p><i>A room with wooden floors, sound system will be ideal for the training. – One training site</i></p>

<p><i>Application of the following physical work in a short physical theatre piece:</i></p> <ul style="list-style-type: none"> - The use of aspects of physical work: posture, release of tension, physical expressiveness, gesture, movement, body language, tableaux - Mime - Physical theatre techniques - Verbal attributes of communication: pace, pause, rhythm, emphasis, pitch, intonation, volume and tone - Non-verbal attributes of communication: gesture, posture, movement, facial expression, and body language - Interpretive and analytical skills to create mood, character and meaning in performance <p>2. Play text Analysis (Western and African theatre)</p> <ul style="list-style-type: none"> - How to teach a learner to analyse a play text for better understanding and effective essay writing in both Western and African theatre. 			
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<p>3. Stanislavski acting technique (Western theatre)</p> <ul style="list-style-type: none"> - How to use the Stanislavski acting technique to create believable characters and help learners to put themselves in the place of a character. <p>GENERAL SKILLS:</p> <ul style="list-style-type: none"> - CAPS Policy - Application of Content - Lesson planning - Inclusion of different kinds of learning - Assessment for learning and assessment of learning - Marking and Positive feedback to learners - Cooperation and collaboration skills - Develop the human instrument (body/voice/mind/emotions) as a medium of expression, communication and creativity - Engaging with contemporary issues through the dramatic arts - Inclusion for different kinds of learning 			
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<p>12 days (3 months) – Saturdays classes</p> <p>5 ON SITE MONITORING VISITS</p>			
<p>APPLIED ARTS – DESIGN AND VISUAL ARTS</p> <p>DESIGN: Grades 10 – 12</p> <p>SCOPE OF WORK</p> <ol style="list-style-type: none"> 1. Process 2. Design Production 3. Design theory 4. Assessment 5. General Skills <p>METHODOLOGY</p> <ol style="list-style-type: none"> 1. Process <p>CREATIVE EXCHANGE WORKSHOPS THINK TANKS</p> <p>a. Implementation and mediation of PAT assessment task</p> <ul style="list-style-type: none"> - Administering the PRACTICAL ASSESSMENT TASK (PAT) <p>Creative approach to introduce practices</p> <p>b. Skills Development</p> <ul style="list-style-type: none"> - Visual Communication/Information Design and/or Digital Design - Surface Design and Two-dimensional Craft Design - Product Design and Three-dimensional Craft Design - Environmental Design <p>c. Purpose of Design</p> <ul style="list-style-type: none"> - Design thinking - Type of learner needed. - How to identify a design problem related skills and outcome/s - How to develop a design brief? 	<p>45</p>	<p>12 days (3 months) – Saturdays classes</p> <p>Ekurhuleni North Gauteng Central Tshwane Central</p>	

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<p>d. Drawing skill and Design</p> <ul style="list-style-type: none"> - Ideation - Client (brand company) - Clientele as in customers <p>e. Purpose of design elements</p> <ul style="list-style-type: none"> - Role of typography in design - Typography as logo - Brand/branding/logo <p>f. Purpose of marketing</p> <ul style="list-style-type: none"> - marketing platforms electronic/print media (purpose of each) - Packaging in design - Good/bad packaging <p>g. Role of colour in a brand</p> <ul style="list-style-type: none"> - Function of colour - Colour and content packaged. - Purposes of uniqueness of design product <p>h. The design industry</p> <ul style="list-style-type: none"> - Copywriters, art directors, - Careers in the design company - Presentation in design <p>i. Knowledge and application of the design process and demonstration of a sound understanding of the interrelated nature of the planning, action and reflection cycle that informs the design process</p> <ul style="list-style-type: none"> - Working from a brief. - Investigating the context. 			
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<ul style="list-style-type: none"> - Generating ideas and investigating different approaches and methods. - Investigating the use of appropriate materials and production techniques. - Producing samples, prototypes or maquettes. - Evaluating the ideas generated and select the best solution. - Knowledge and an appreciation of design as a powerful instrument of change to add value to life. <p>j. Influencing factors</p> <ul style="list-style-type: none"> - Knowledge and an awareness of aesthetics and functionality, trends and markets. - An awareness of responsible design practice. - Development of drawing skills. - Knowledge of the difference between designing for a need and designing for what the market wants. - Knowledge of responsible design practice. - Further development of drawing skills. - Knowledge and an appreciation of aesthetics and functionality, trends and markets. - Knowledge of the difference between designing for a need and designing for what the market wants. - Knowledge and an appreciation of 			
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<p>responsible design practice.</p> <ul style="list-style-type: none"> - Continued development of drawing skills. <p>k. Design in a business context: Research</p> <ul style="list-style-type: none"> - An awareness of some of the ways in which design products and services are marketed (visual merchandising). - The basics of costing and pricing in the marketing of a design product or service. - An ability to design products and services in terms of target markets. - The business and social responsibility of designers. - Field trip to investigate career and tertiary opportunities in design. - Curriculum Vitae (CV) and application letter to a tertiary institution offering the subject Design (if applicable). - One award-winning South African designer, design agency or company. - An understanding of marketing design products in terms of target market, packaging, and advertising. - An understanding of responsible design by considering human rights and environmental issues throughout the process. - Field trip to investigate career and tertiary 			
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<p>opportunities in design.</p> <ul style="list-style-type: none"> - Career opportunities within the design discipline: range, scope, training needed, and training availability. <p>2. Design Production</p> <p>a. Making the product and presenting it</p> <ul style="list-style-type: none"> - Introduction to design processes products and materials. - Applying and providing evidence of the design process. (The final product/solution should show clear evidence of the design process and relevance to the brief/problem.) - Demonstrating the competence/proficiency in materials and techniques chosen to create design solutions. - Presenting and effectively communicating a design solution. - Employing and discussing the design elements and principles in the final product, service or environment. - Interpreting, using and explaining the choice of design elements, principles and materials in the final product, service or environment. <p>b. Time management</p> <ul style="list-style-type: none"> - Self-discipline. - Planning, organizing, and managing of own work. - Keeping to the time schedules. 			
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<p>c. Safe practice</p> <ul style="list-style-type: none"> - Safe working practices always in the use of materials and equipment. - An understanding of the health and environmental implications related to the use of materials. <p>3. Design Theory</p> <p>a. Design Literacy</p> <ul style="list-style-type: none"> - Knowledge of the theory and the terminology that underpins and describes design in both theory and practice. - Applying the theory and the terminology that underpins and describes design in both theory and practice with confidence. <p>b. History of design</p> <ul style="list-style-type: none"> - Sound knowledge that underpins the historical development, characteristics, and influences of styles in design (including the classical design). <p>c. Design in a socio-cultural/environmental and sustainable context</p> <ul style="list-style-type: none"> - Demonstrating an awareness of how design shapes the physical and the social environment. - Understanding and explaining ways in which design can be used to benefit society. - Critically reflect on how design shapes 			
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<p>the physical and the social environment.</p> <ul style="list-style-type: none"> - Demonstrating ways in which design can be used to benefit society. - Exploring, understanding, and interpreting signs and symbols in our world, stereotyping, bias and prejudice in design. - Demonstrating an understanding of the ways in which design can be used to reinforce or challenge social, cultural, environmental, and ethical issues. - Demonstrating an understanding of the designer's responsibilities in relation to environmental issues and sustainable design. - Learning one South African designer concerned with social issues. - Learning one international designer concerned with social issues. - Learning one South African designer concerned with environmental issues. - Learning one international designer concerned with environmental issues. <p>4. Assessment Tasks</p> <p>a. Question/ Question paper setting according to:</p> <ul style="list-style-type: none"> - Policy - CAPS Compliant Cognitive levels 			
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<ul style="list-style-type: none"> - Difficulty levels - Age-appropriate language - Invalid questions - Appropriate marking guidelines - Ambiguous stimuli and questions - Choosing the correct and appropriate images for question papers - Setting a cognitive level distribution grid for tasks <p>b. Examination readiness:</p> <ul style="list-style-type: none"> - Visual Analysis and Essay writing (TOPIC 3)/ marking of TOPIC 3 essays – Grade 12 - What is expected of Grade 12 learner Analysis of unseen artworks - What is expected of Grade 12 learner in the discussion of studied content - Choosing applicable and appropriate Visual sources for Grade 12 – as teaching material - Interpretation and recording of findings - Content Chapter 5, 6, 7 and 8 <p>5. General Skills</p> <ul style="list-style-type: none"> - CAPS Policy - Application of Content - Lesson planning - Inclusion of different kinds of learning - Assessment for learning and assessment of learning - Marking and Positive feedback to learners - Inclusion for different kinds of learning - ICT Integration 			
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<p>- 21st Century Skills</p> <p>VISUAL ARTS: Grades 10 – 12</p> <p>OBJECTIVES</p> <ol style="list-style-type: none"> 1. Conceptualizing 2. Making 3. Visual Culture Studies 4. Assessment 5. General Skills <p>METHODOLOGY</p> <ol style="list-style-type: none"> 1. Conceptualizing through the development and realization of creative ideas <p>CREATIVE EXCHANGE</p> <p>WORKSHOPS THINK TANKS</p> <ul style="list-style-type: none"> Implementation and mediation of PAT assessment task - Administering the PRACTICAL ASSESSMENT TASK (PAT) - Creative approach to introduce practices Skills development - Drawing skills - Painting - Sculpture - Printmaking workshop a. Developmental process - Exploring and applying different approaches to generating ideas in response to a motivational task and project brief. - Independently applying different approaches to generating ideas in formulating a project brief. - Critically engaging with own experience of the world through the exploration and interpretation of signs and symbols drawn from 	100	12 days (3 months) – Saturdays classes	<p>Ekurhuleni Johannesburg Central Sedibeng Tshwane</p> <p>Regions will be clustered together for training -4 TRAINING Sites</p>
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<p>the broader visual culture.</p> <p>b. Realization of a concept</p> <ul style="list-style-type: none"> - Exploring and resolving given and specific visual and conceptual challenges (e.g. compositional problems, choice of subject matter). - Demonstration of the importance of process in relation to the development and realization of concepts. - Applying the creative process to solve visual and conceptual problems through classroom assignments. - Solving a series of visual and conceptual problems independently, working towards the development of a personal visual language. - Documenting and critically evaluating the process of conceptual development. <p>2. Making of creative artworks, management of process and presentation, following safe practice</p> <p>a. Making of artworks</p> <ul style="list-style-type: none"> - Exploring and experimenting with a range of materials, techniques, processes, and equipment. - Choose the materials, tools, techniques, themes and processes best suited to the chosen art or craft form. - Demonstrating an advanced degree of technical skill in and 			
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<p>knowledge of a range of materials, techniques, processes, and equipment related to the chosen art or craft form</p> <ul style="list-style-type: none"> - Demonstrating the importance of process in relation to product. - Ensuring artworks are relevant to the brief. - Creating and transforming visual images using both new and traditional technologies and demonstrate ever-expanding use of technology in producing artworks. - Exploring and effectively applying a selection of materials, tools, processes and technologies. - Documenting and evaluating own creative process and artworks, selecting works best suited for inclusion in the portfolio. <p>b. Management</p> <ul style="list-style-type: none"> - Maintaining sketchbooks, journals, planners and a portfolio that documents own work developing grasp of visual language and concepts done during the year. - Creating a coherent body of work that provides concrete evidence of the process of conceptualizing and making. - Planning, managing and completing given 			
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<p>tasks within specified time, space and resource constraints.</p> <p>c. Presentation</p> <ul style="list-style-type: none"> - Preparing and displaying/exhibiting own work in a presentable manner which enhances and complements the expressive and conceptual impact of the work that demonstrates awareness of professional conventions. <p>d. Safe practice</p> <ul style="list-style-type: none"> - Using equipment, materials and technology safely and correctly. - Demonstrating and promoting the safe use of equipment, materials and technology in a group work context. <p>3. Visual Culture Studies emphasizing on visual literacy</p> <ul style="list-style-type: none"> - Demonstrating critical analytical writing and research skills in the study of art within historical and cultural contexts from multiple sources. - Analysing works of art in relation to their cultural, social, political and historical contexts. - Explaining and demonstrating an understanding of the historical context and stylistic evolution of a selection of fine art, applied art and craft forms and the chronology of distinctive art styles. 			
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<ul style="list-style-type: none"> - Independently identifying and researching the professional practice and opportunities of local artists that describe the relationship between knowledge and skills acquired through Visual Arts and post-FET education. - Applying and evaluating of own work, and that of others demonstrating an understanding of the skills and processes of critical visual analysis and critical thinking in engaging with own work and the works of others providing reasons for aesthetic judgements. - Researching and presenting in written form post-FET educational and career opportunities in Visual Arts. - Evaluating the effectiveness of own and other's research, creative processes and art products. - Undertaking a field trip to explore career and tertiary opportunities in Visual Arts. - Using appropriate visual arts terminology related to all areas of art theory to describe and discuss artworks, crafts and applied art forms both verbally and in writing to describe art concepts, principles, styles, content, materials and techniques. 			
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<p>4. Assessment Tasks</p> <p>c. Question/ Question paper setting according to:</p> <ul style="list-style-type: none"> - Policy - CAPS Compliant Cognitive levels - Difficulty levels - Age-appropriate language - Invalid questions - Appropriate marking guidelines - Ambiguous stimuli and questions - Choosing the correct and appropriate images for question papers - Setting a cognitive level distribution grid for tasks <p>d. Examination readiness:</p> <ul style="list-style-type: none"> - Visual Analysis and Essay writing (TOPIC 3)/ marking of TOPIC 3 essays – Grade 12 - What is expected of Grade 12 learner Analysis of unseen artworks - What is expected of Grade 12 learner in the discussion of studied content - Choosing applicable and appropriate Visual sources for Grade 12 – as teaching material - Interpretation and recording of findings - Content Chapter 5, 6, 7 and 8 <p>5. General Skills</p> <ul style="list-style-type: none"> - CAPS Policy - Application of Content - Lesson planning - Inclusion of different kinds of learning - Assessment for learning and 			
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<ul style="list-style-type: none"> - assessment of learning - Marking and Positive feedback to learners - Inclusion for different kinds of learning - ICT Integration - 21st Century Skills 			
<p>Creative Arts (Grade 7 – 9)</p> <p>Visual Arts:</p> <ul style="list-style-type: none"> • Fundamentals of visual literacy • 2D artmaking (drawing, painting, and printmaking) • Collage and Mixed Media • Printmaking • Sculpture, Assemblage, and community art interventions • Assessment of learners' work <p>Creative Arts Resource Kits;</p> <p>Please refer to table below:</p> <p>GENERAL SKILLS:</p> <ul style="list-style-type: none"> - Lesson Planning - ICT Integration - Classroom Management - Application of Content - Dealing with the individual differences among learners - Assessing learners' work - How to teach and support learners at risk - TAD-R - Projects & Investigation - Project Based Learning - 21st Century Skills 	40	12 days (4 days per topic) (3 months) – Saturday Classes	Gauteng: JHB Central Venue

<ul style="list-style-type: none"> - Educator LA/Subject competence, experience, or expertise in conjunction with the Learner Performance 			
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3. PROJECT SCOPE AND REQUIREMENTS

3.1 The training of GDE Teachers on various arts skills programmes as per the list on the table above.

4. PROFILE OF THE SERVICE PROVIDER

- 4.1. The service provider must be a registered organization with the Council for Higher Education (CHE). The Organization must be accredited to offer the relevant bachelor's degree.

5. PROJECT REQUIREMENTS

The ETDP SETA is looking for training providers to facilitate the implementation of Skills Development Programmes for teachers in the ETD sector for the 2023/24 financial year.

A) ACCREDITATION

1. The required training is non-accredited training and is part of a registered degree, offered by the University.
2. Develop rollout plans with time frames for the structured learning.

B) FUNCTIONAL RESOURCES

1. The Training Provider must be adequately equipped with necessary physical resources in province:
 - 1.1. Workshop facilitation rooms
 - 1.2. Resource packs to be given to learners
 - 1.3. Resource Centers at the offices of the training provider

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TRAINING MATERIAL FOR CREATIVE ARTS

Creative Arts Kits: Consumables		
Paper: <ul style="list-style-type: none"> White paper (A4 and A3) sugar newsprint cardboard <u>fabriana</u> Water colour paper Hardboard Coloured paper Hand made paper sheets 	Paint: <ul style="list-style-type: none"> Acrylic Oil Water paints PVA paints Food colouring Puff paint Paintbrushes (different sizes e.g. 0,2,4,6 and 14) Pallets 	Glues: <ul style="list-style-type: none"> Wood glue Paper glue Pritt Bostik clear tubes Beading glue Epoxy glue Silicon sealer (clear) Cold glue
Drawing Materials: <ul style="list-style-type: none"> Pencil; HB, B, H Charcoal Colouring pencils: <ul style="list-style-type: none"> 24 - 36 colours OR Water colouring pencils e.g. aquamarine pencils Wax crayons Pastels Variety of pencils and <u>koki</u> tips and sizes Ink 	Clay: <ul style="list-style-type: none"> Air dry Ceramic <u>Paper mache</u> 	Decorative items: <ul style="list-style-type: none"> Ribbons (different colours sizes and width.) Paper flowers Glitter (different colours) Raffia Beads and different types of string Wire: <ul style="list-style-type: none"> Galvanized variety of sizes Copper wire Steel wire Sponges e.g. pages Rope

2. The training provider must have the required Human Resource Capacity in the following areas:

- 2.1. Qualified Facilitators in terms of the programmes that you want to train.
- 2.2. Project Management Skills. No changes will be accepted without the prior written consent of the ETDP SETA.
- 2.3. Curriculum Vitae of staff that will be involved on the projects

3. Functional Quality Management System

C) PROOF OF SIMILAR PROJECTS

1. Must provide the SETA with proof of similar Skills programmes projects undertaken in the past five (5) years indicating the success rates per project.
2. A list of minimum three (3) contactable reference letters

D) ADMINISTRATION OF THE SKILLS PROGRAMME

The provider must:

1. Establish and maintain the learner database.
2. Comply with training provider duties as per the signed SLA.
3. Monitor learner progress, resolve problems related to provisioning.
4. Submit reports as per the SLA.
5. Assist the ETDP SETA in conducting induction programmes for learners.

E) PLANNING AND SUPPORT

1. - Develop rollout plans with time frames for the structured learning.

6. COSTING MODEL (PRICE SCHEDULE)

COST COMPARISON FOR THE SKILLS PROGRAMMES 2023/24

THIS COSTING MODEL MUST NOT BE MODIFIED AT ALL AND IF RETYPED ALL LINE ITEMS IN ORDER AS STATED BELOW TO BE INCLUDED

COSTING FOR NUMBER OF LEARNERS AS PER PROGRAMME REQUIREMENTS				
NAME OF BIDDING ORGANISATION:				
NAME OF SKILLS PROGRAMME:				
NUMBER OF TRAINING DAYS:				
ITEM DESCRIPTION	NO: OF LEARNERS	UNIT COST	AMOUNT	COMMENTS
Training Costs (assessment, moderation, certification, training material and any other)				
SUB-TOTAL				
Admin Expenses (includes travel, venue hire and catering)				Not exceeding 7.5%
TOTAL COSTS				
				Cost Per Learner
<i>ALL COSTS MUST BE INCLUSIVE OF VAT</i>				

NAME OF BIDDER: _____

POSITION/ ROLE: _____

SIGNATURE: _____

All pricing shall be in South African Rand (ZAR). All project milestones with costing should be listed on the pricing schedule.

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PROPOSED STANDARD MENU FOR LEARNERS:

Breakfast: 2 slices of bread / sandwiches with tea/coffee/juice

Lunch: 1 meat dish, 1 starch, 1 salad, 1 vegetable dish, 1 soft drink

7. DURATION OF THE PROJECT

It is expected that the ETDP SETA will enter into a service level agreement (SLA) with the successful bidders.

The duration of the project will be for **six (6) months** and will commence once the SLA is signed.

8. EVALUATION CRITERIA

THE ETDP SETA applies the provisions of the Preferential Procurement Policy Framework Act, ACT NO 5 OF 2000 and Preferential Procurement Regulations, 2022. The evaluation will be guided by ETDP SETA procurement policy.

Note: Folder A (USB) must have documents for Stage 1 and Stage 2

8.1. STAGE 1 [Folder A (USB)]

Bidders will be evaluated on the submission of the requested mandatory documents. Fully completed and signed forms with witnesses' signature must be submitted and all applicable boxes be ticked.

8.1.1. MANDATORY DOCUMENTS TO BE SUBMITTED IN ORDER TO BE ELIGIBLE FOR EVALUATION

1. Proof of Organization registration with Council for Higher Education (CHE), The Organization must be registered to offer the relevant bachelor's degree.

NB: Failure to submit any of the above-requested mandatory documents will lead to disqualification.

8.2. STAGE 2 [Folder A (USB)]

The evaluation of this bid shall include functionality whereby the bids will be evaluated in terms of the evaluation criteria embodied in the bid documents.

1. The minimum qualifying score for functionality will be **70 points** and bids that fail to achieve the minimum qualifying score will be disqualified.

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2. Only bids that achieved the minimum qualifying score for functionality will be evaluated further in accordance with the 80/20 preference point systems prescribed in Preferential Procurement Regulations **5 and 6**.

The evaluation criteria for functionality will be as below:

NO	QUALIFYING CRITERIA FOR SHORT LISTING	POINTS
1.	<p>Experience & References: of similar services and references to be provided on the client's letterhead. The minimum of three contactable reference letters on the letterhead of the referee and it must be signed by the referee.</p> <p>1.1. Experience and contactable references: (25)</p> <ul style="list-style-type: none"> • 3 projects and above = 25 • 2 projects = 15 • 1 project = 10 <p>*[Each reference must clearly indicate.</p> <ul style="list-style-type: none"> • the name of the bidder and the project • objectives of the project (nature of the project) • recommendation and contact details of the referee as well as proof of completed project(s) and must be signed. 	25
2.	<p>Project plan for the delivery of Skills programme;</p> <ul style="list-style-type: none"> • Structure of the Skills programme in terms of the outcomes to be achieved = 15 – Refer to the Scope of work under each programme • Method and delivery of Skills program = 10 • Learning support plan= 10 	35
3.	<p>Profile of key staff (Please attached CVs and proof of qualified Facilitator)</p> <p>3.1 Project Management structure = 5</p> <p>3.2 Relevant experience of Project Manager in managing similar projects +5yrs of experience = 15</p> <ul style="list-style-type: none"> • 5 years plus = 15 • 3-4 years = 10 • 1-2 years= 5 <p>3.3 Facilitators (relevant experience facilitating the selected Skills programme) = 15</p> <ul style="list-style-type: none"> • 5 years plus = 15 • 3-4 years = 10 • 1 -2 years = 5 	35
4.	Proof of physical training resources available and the infrastructural resources of the organization (attach a lease agreement and/or a partnership letter showing that you access to training venues in that province) = 5	5
TOTAL		100

Bidders must provide documents to justify awarding the above points, and such include details of contactable references to validate the information submitted.

Points will be awarded on a sliding scale

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Please take note of the value and scoring point system of your bid.

8.3 STAGE 3 [Folder B (USB)]

PRICING SCHEDULE DOCUMENTS

- a. Costing Model (**Price must be final, include VAT and signed**)
- b. Submit a "Unique security personal identification number (PIN) issued by SARS" **which the SETA will use to verify the bidder's tax matters prior to the award**
- c. Invitation to Bid - **SBD1**
- d. Declaration of Interest – **SBD 4 (New)**
- e. Preferential Points Claim Form in terms of the Preferential Procurement Regulations, 2022 - **SBD 6.1 (If claiming preferential points) - this will be used to verify points to be allocated for specific goals**
- f. B-BBEE certificate or sworn affidavit (**If claiming preferential points**) – **this will be used to verify points to be allocated for specific goals.**

80/20 preference point system shall be applicable as follows:

✓	Price	80
✓	Allocation of specific goals	20

In order to facilitate a transparent selection process that allows equal opportunity to all service providers, the ETDP SETA will adhere to its policy on the appointment of service providers.

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9. BID CONDITIONS

The ETDP SETA Supply Chain Management Policy will apply:

1. ETDP SETA does not bind itself to appoint a bidder with the highest points.
2. ETDP SETA reserves the right to negotiate the bidder's price.
3. ETDP SETA reserves the right to cancel the bid and not award the bid to any of the bidders.
4. Bids which are late, incomplete, unsigned **will NOT** be accepted.
5. ETDP SETA reserves the right to include a penalty fee should the training programme not be completed as per the service level agreement.
6. Bidders must submit a valid certified B-BBEE Certificate from SANAS Accredited Verification Agency or issued by Companies and Intellectual Property Commission (**CIPC**) or a signed Sworn Affidavit for allocation of points for specific goals.
7. Specific goals shall not be allocated where supportive documents as stated in the bid documents are not provided as stated in the bid document.
8. Bids submitted are to hold good for a period of **90 days**.
9. Companies who bid as a joint venture must submit a **consolidated B-BBEE Verification certificate prepared for this bid only**, from **SANAS Accredited Verification Agency** in order to be eligible for empowerment points. Companies who form part of this joint venture **MUST** provide an accreditation certificate with relevant authority as stated in Mandatory documents.
10. Failure on the part of a bidder to submit proof of B-BBEE Status level of contributor, sworn affidavit or a B-BBEE Certificate, together with the bid, will be interpreted to mean that points for specific goals for B-BBEE status level of contribution are not claimed.
11. Deregistered and blacklisted companies including directors/owners/individuals linked to the company will not be considered. Due diligence will be conducted with successful bidders to validate submitted information.
12. All suppliers must be registered on the Central Supplier Database. No bid shall be awarded to any supplier that is not registered on the Central Supplier Database.
13. Companies that are in the process of de-registration in the CIPC will not be considered.
14. The ETDP SETA remains the sole owner and custodian of all content, material, or any other form of development. No information of or on behalf of the ETDP SETA may be shared, during the duration or after the closing period of the project. It remains the responsibility of the appointed service provider to hand over all material to the ETDP SETA. Should a service provider wish to have the ETDP SETA as a referral, permission for this must be sought.

10. BID DOCUMENTS / PROPOSAL PACKS

Bid documents for participation **must** be downloaded from the ETDP SETA website: www.etdpseta.org.za, Main Menu > Supply Chain Management > Open Tenders as from **16h00 on 14 December 2023**.

Bidders must submit technical and financial proposals in **one (1) USB** clearly marked **“Folder A-Technical Proposal” and “Folder B- Financial Proposal”**.

Folder B - (Financial Proposal) Costing Model (*Price must be final, include VAT and signed*), Submit a *“Unique security personal identification number (PIN) issued by SARS” which the SETA will use to verify the bidder’s tax matters prior to the award*, Invitation to Bid - **SBD1**, Declaration of Interest – **SBD 4 (New)**, Preferential Points Claim Form in terms of the Preferential Procurement Regulations, 2022 -**SBD 6.1 (If claiming preferential points) - this will be used to verify points to be allocated for specific goals** and B-BBEE certificate or sworn affidavit (*If claiming preferential points*) – *this will be used to verify points to be allocated for specific goals*.

The financial proposal will only be opened when the tender is responsive in Stage 2 or at the discretion of the ETDP SETA.

All Bids/Proposals (**completed in [one (1) USB]**) must be courier or hand delivered to:

The ETDP SETA – Head Office
ETDP SETA House
2-6 New Street
Ghandi Square
Johannesburg South - CBD
2091

Submissions can be delivered into the tender box between **08h00 and 16h30 Monday to Friday BEFORE** the closing date and time of **11h00 on 16 February 2024**.

No late submission will be accepted!

10. CLOSING DATE

All Proposals should reach the ETDP SETA Offices on or before **11h00 on 16 February 2024**.

11. CONTACT PERSON

NO telephonic or any other form of communication relating to this bid will be permitted with any other ETDPSETA member of staff either by Bidders (as collective bidding team or individual of the bidding team), representative of Bidders, associates of Bidders, shareholders of Bidders, other than with the named individual stated below. ANY MEANS OF ATTEMPTING TO INFLUENCE THE ADJUDICATION PROCESS OR OUTCOMES OF THE ADJUDICATION PROCESS WILL RESULT IN IMMEDIATE DISQUALIFICATION OF THE ENTIRE BID. All enquiries regarding this bid must be in writing only and be directed to:

Supply Chain Manager: Email: Tenderers@etdpseta.org.za

Note: Blacklisted companies appearing on the National Treasury database and prohibited from conducting business with public entities, will be disqualified.

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ANNEXURE A

Bidders are required to provide references for Project Manager and Facilitator. Failure to provide references will lead to disqualification:

1. PROJECT MANAGER EXPERIENCE

Name of Project Manager: _____

Project/Company name	Position/Role	Responsibilities	Start date	End date	Reference (Name & Surname)	Reference (Position)	Reference (Contact details)

2. RELEVANT EXPERIENCE OF FACILITATOR

Name of Facilitator: _____

Project/Company name	Position/Role	Responsibilities	Start date	End date	Reference (Name & Surname)	Reference (Position)	Reference (Contact details)

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