

Skills2Live Legacy Documentary

Production of youth stories of change across Angola, Mozambique, Zambia and Zimbabwe

Commissioning organisation	Young Africa (YA)
Assignment	One consolidated documentary, 20 individual story films and a trailer, with English and Portuguese subtitles
Countries	Angola, Mozambique, Zambia and Zimbabwe
Contract type	Single contract with one accountable lead company (consortia with local partners welcome)
Filming window	From mid-October 2026 to mid November 2026
Final delivery	December 2026 (fixed)
Proposal deadline	30 September 2026, 17:00 CAT (UTC+2)
Quotation currency	EUR or USD (one currency throughout)
Submissions to	laura.dhaese@youngafrica.org cc floridah.mapeto@youngafrica.org

1. Background

1.1 Young Africa International is a nonprofit federation of country affiliates that equips young people with skills for life and livelihoods. Its Integral Technical and Vocational Education and Training (TVET) model combines practical trade skills with life skills and entrepreneurship, developing "skills of the hands, the heart and the soul".

1.2 Skills2Live (S2L) is YA's integrated youth livelihoods and health programme. S2L Phase II has been implemented from January 2021 to December 2026 with funding from the Embassy of the Kingdom of the Netherlands (EKN) in Maputo. It set out to promote sustainable livelihoods, reduce vulnerability and build resilience among 34,540 young people in Angola, Mozambique, Zambia and Zimbabwe.

1.3 The programme works across two connected areas:

- **Livelihoods:** Integral TVET delivered at YA centres and through mobile training units that take equipped workshops into underserved communities for three-month cycles, together with work-readiness coaching and mentorship, internships, entrepreneurship training, savings and lending groups, youth economic booths and post-training business advisory support.
- **Health and wellbeing:** youth-friendly wellness spaces at training centres, life skills and sexual and reproductive health and rights (SRHR) education, referrals to specialist services, and edutainment through sport and the arts.

1.4 Programme sites relevant to this assignment are:

Country	Programme sites	Training model
Angola	Luanda all filming locations within 20 km of the Centre	Centre-based

Country	Programme sites	Training model
Mozambique	Beira (main centre campus); Dondo (approx. 30 km from Beira); Chimoio (approx. 200 km); Maputo (*provisional, approx. 1,190 km); Niassa (*provisional, approx. 1,400 km to Lichinga)	Centre-based and mobile
Zambia	Lusaka: Lilayi (approx. 15 km from Lusaka CBD) and LBTC (within Lusaka); Monze (*provisional, approx. 185 km)	Centre-based and mobile
Zimbabwe	Chitungwiza (approx. 25 km from Harare CBD) and Epworth (approx. 15 km); Mbire (approx. 250 km); Beitbridge (approx. 580 km); Shamva (*provisional, approx. 90 km)	Centre-based and Provisional depends on cost provisional depends on costmobile

*Provisional locations are subject to cost considerations. Bidders should include the provisional locations in their quotations, noting that some locations may be excluded at the final contracting stage, depending on the agreed costs.

1.5 As S2L Phase II closes in December 2026, YA is commissioning a legacy documentary to show the change the programme has contributed to, account to funders and partners, and carry its lessons into YA's future work.

2. Purpose, audience and editorial approach

2.1 Purpose. To produce a consolidated documentary and a set of individual story films that show, through the lived experience of S2L participants and graduates, how skills lead to livelihoods and self-reliance, supported by verified programme evidence.

2.2 Primary audience: institutional donors (including EKN), partners and international sector stakeholders.
Secondary audience: governments, private-sector employers, YA affiliates, and the public through YA's digital channels.

2.3 Intended uses: programme close-out and accountability, fundraising and partnership development, conferences and events, and YA's digital and social channels.

2.4 Narrative. The film will be guided by YA's Core Narratives and Communications Framework 2026 and Beyond, shared with the successful bidder at inception. The primary narrative is skills leading to livelihoods and self-reliance. Supporting narratives show how integrated skills and health support removes barriers to youth empowerment and creates inclusive, future-facing opportunities, and reflect African-led expertise and local ownership where evidenced.

2.5 Editorial principles. The contractor must:

- position young people as protagonists who tell their own stories, in their own words and preferred language;
- avoid staged testimonials, scripted answers, and re-enactments presented as real events;
- base every claim about results on evidence supplied or approved by YA, and never present individual stories as representative findings;
- represent all four countries meaningfully and in balance;
- include trainers, employers, family members and partners where they strengthen the story;

2.6 Story selection. Five stories will be filmed in each country (20 in total). YA affiliates will identify and pre-consent a shortlist of participants, including reserves. Stories should together reflect a balance of gender, trades, centre-based and mobile training, and pathways (employment, self-employment and further study). The contractor will advise on story strength during pre-production; final selection rests with YA.

3. Scope of work

- 3.1 Inception.** Review the communications framework, S2L reports, story booklets, available footage and verified tracer-study findings. Attend an inception meeting and submit an inception package covering: creative treatment; structure for the consolidated documentary and a common template for the story films; production schedule and crew allocation by country; updated country compliance matrix (Annex B); safeguarding and consent plan; and risk and contingency plan.
- 3.2 Pre-production (per country).** Prepare interview guides in English and Portuguese, shot lists, itineraries, call sheets, consent materials and permissions. Each country pack must be approved by YA before filming in that country begins.
- 3.3 Production.** Film all 20 stories. Each story should include an interview with the young person, one or two supporting voices (such as a trainer, employer, family member or peer), and observational footage of their work, training and community. Capture general footage of each centre and mobile site, and short interviews with programme staff and leadership as agreed with YA.
- 3.4 Post-production.** Log, transcribe and translate footage; edit; mix sound; grade colour; produce YA-branded graphics and lower thirds; source licensed music; and produce English and Portuguese subtitles for every deliverable.
- 3.5 Project management.** Maintain one accountable lead company with a named project lead and editorial lead. Provide weekly written progress updates and flag risks, delays and safeguarding concerns immediately.
- 3.6 Handover.** Deliver all masters, versions, subtitle files and an organised archive as set out in Section 5.
- 3.7 YA responsibilities.** YA will provide the communications framework, programme evidence, brand assets, donor visibility requirements, relevant policies, introduction letters, and, through its affiliates, participant identification, pre-consent and local access.
- 3.8 Exclusions.** Story booklet production, participant recruitment (affiliate-led), and adaptations for country channels beyond the agreed deliverables, which may be quoted as options.

4. Filming locations, quantities and pricing basis

- 4.1** Bidders must price the following common reference basis so that quotations are comparable:

Country	Stories	Locations
Angola	5	Luanda: Dom Bosco Centre and participants' workplaces and homes within Luanda
Mozambique	5	Beira and Dondo; mobile training sites
Zambia	5	Lusaka: Lilayi, LBTC and participants' workplaces and home: mobile training sites
Zimbabwe	5	Chitungwiza and Epworth; mobile training sites

- 4.2** Bidders may propose allocation of filming and days with justification, but must also price the reference basis.
- 4.3** Exact sites will be confirmed at inception. Mobile training locations, routes and access arrangements in Mozambique and Zimbabwe will be confirmed by the YA Project Coordinators. Price mobile filming as a separate provisional line per country, with day rates; no provisional cost may be incurred without YA's prior written approval.
- 4.4** Bidders must state their crew composition per country, working hours, transport boundaries, and accommodation and interpretation assumptions.

5. Deliverables and technical specifications

5.1 The contractor will deliver:

No.	Deliverable	Specification	Due
D1	Inception package	As set out in clause 3.1	16 Oct 2026
D2	Country pre-production packs (x4)	As set out in clause 3.2	Before filming in each country
D3	Weekly progress updates	Short written update: progress, risks, next steps	Weekly
D4	Consolidated documentary	20 to 25 minutes, featuring all four countries	Rough cut: 30 Nov Fine cut: 9 Dec Final: 18 Dec
D5	Individual story films (x20)	2 to 3 minutes each, one per participant	Rough cuts: 30 Nov Fine cuts: 9 Dec Final: 18 Dec
D6	Trailer	60 to 90 seconds	18 Dec 2026
D7	Production stills	At least 10 high-resolution stills per country (40 in total), captioned and linked to consent records	18 Dec 2026
D8	Archive and handover	As set out in clause 5.4	18 Dec 2026

5.2 Versions. For D4, D5 and D6, deliver: a clean (textless) master; a version with burnt-in English subtitles; a version with burnt-in Portuguese subtitles; and separate English and Portuguese .SRT files.

5.3 Technical standards. Minimum requirements are:

- acquisition in 4K UHD (3840 x 2160) at 25 fps, with professional lavalier and boom audio;
- 16:9 masters in Apple ProRes 422 HQ or equivalent, plus 1080p H.264 MP4 versions for web and presentation;
- stereo mix at -23 LUFS for masters and a web version at -14 to -16 LUFS, with separate dialogue and music-and-effects stems;
- YA brand-compliant titles, lower thirds and end card, including funder acknowledgements (Section 12);
- music licensed for worldwide, perpetual use across all media, with licences delivered.

5.4 Archive. Deliver on a YA-approved secure drive or transfer: all original footage and audio; transcripts in the source language with English translation; editable project files and linked assets; graphics files; subtitle files; consent records; permits; and third-party licences, organised by country and story.

5.5 Options. Quote separately, as optional items: vertical 9:16 social cut-downs; country-specific films; drone footage (subject to permits); dubbed or voiced-over versions; and subtitles in additional languages.

5.6 Review rounds. The fee must include 4 rounds of consolidated YA feedback (rough cut and fine cut) and one final round of minor corrections. YA will return consolidated feedback within three working days of each submission.

5.7 Acceptance. Deliverables will be accepted when they align with the communications framework, cover the agreed stories and countries, contain accurate claims and translations, meet the technical standards, have all rights cleared, and are accompanied by a complete, usable archive. The contractor will correct its own factual, translation or technical errors at no additional cost.

6. Language requirements (mandatory)

- 6.1** The team must include fluent English and Portuguese speakers able to direct and conduct interviews in both languages. Portuguese is required in Angola and Mozambique; English in Zambia and Zimbabwe.
- 6.2** Participants may prefer to speak in a local language. The contractor must provide competent interpretation where needed (for example Kimbundu or Umbundu in Angola, Sena or Ndau in Mozambique, Nyanja or Bemba in Zambia, and Shona or Ndebele in Zimbabwe), to be confirmed at inception.
- 6.3** Every film deliverable must be subtitled in both English and Portuguese. Translations must be produced and checked by fluent human translators. Automated transcription or translation tools may only be used with YA's written authorisation (see clause 10.6).
- 6.4 Bids that do not demonstrate English and Portuguese capacity, and the ability to subtitle in both languages, will not be evaluated further.**

7. Timeline

7.1 The indicative timeline is:

Milestone	Date
Deadline for clarification questions	Friday 25 September 2026, 17:00 CAT
Proposal deadline	Wednesday 30 September 2026, 17:00 CAT
Evaluation and award	TBA
Inception meeting	TBA
Inception package approved (D1)	TBA
Filming in all four countries	TBA
Rough cuts submitted (D4, D5)	TBA
YA feedback on rough cuts	TBA
Fine cuts submitted	TBA
YA feedback on fine cuts	TBA
Final masters, subtitles, stills and archive	December 2026

- 7.2** Given the timeframe, bidders must show how they will complete all filming within the window, and begin permit applications immediately on award.
- 7.3** The final delivery date of 18 December 2026 is fixed and aligned with programme close. Proposals that cannot meet it will not be considered.

8. Team and firm profile

- 8.1 Required.** A company with a track record of documentary production for development or nonprofit clients in Africa with strong English and Portuguese translators.
- 8.2 Preferred.** A consultancy or production firm with its own teams in, or a proven ability to source vetted teams across, the four countries. This enables parallel filming, lowers travel costs and brings local

language and context knowledge. Consortia or lead-firm-plus-local-partner bids are welcome, provided the lead firm is contractually accountable for the whole assignment.

- 8.3** Experience filming sensitively with young people, including those from vulnerable groups, is strongly preferred.
- 8.4** Bidders must disclose all travelling crew and local subcontractors. Changes to key personnel or subcontracting after award require YA's prior written approval.

9. Permissions and regulatory compliance

- 9.1** The contractor must establish its legal ability to work in each country, and obtain and budget for all applicable permissions for its crew, subcontractors and equipment.
- 9.2** This includes, as applicable: entry visas and work permissions; filming permits and media accreditation; film, arts or other regulatory-board registrations; location permissions; temporary import and re-export of equipment; labour and insurance obligations; and, if drone filming is commissioned, aviation and operator approvals. Visitor entry or visa exemption must not be assumed to authorise professional filming.
- 9.3** Bidders must submit a country compliance matrix (Annex B) identifying the relevant authorities, requirements, fees, lead times and status, and support any claimed exemption with an official basis. Country requirements must be verified by the bidder; no uniform regulatory regime is assumed.
- 9.4** Required approvals must be in place before the relevant travel or activity. The contractor must flag delays promptly and identify any application that requires YA as applicant. YA may supply introduction letters; the contractor remains responsible for its obligations.
- 9.5** Official fees must be supported by receipts. Unofficial facilitation payments are prohibited.
- 9.6** The contractor must hold, for the duration of the contract, public liability, professional indemnity and equipment insurance, and medical and travel insurance for all crew, and provide evidence on request.

10. Consent, safeguarding and data protection

- 10.1** The contractor and all crew must comply with YA's safeguarding and consent policies and sign YA's safeguarding code of conduct before filming.
- 10.2** Informed, voluntary consent must be obtained before recording, explaining intended uses and distribution in a language the participant understands. Guardian consent and child assent are required for anyone under 18. Participation, or refusal to participate, must not affect access to YA support.
- 10.3 Sensitive information.** No participant's HIV or other health status, SRHR experience or other sensitive personal information may be disclosed, implied or captured on screen (including medication, records or documents) unless the participant has given explicit, specific, informed consent and YA has approved its inclusion. The default is non-disclosure.
- 10.4** The contractor must offer accessible participation and anonymity where needed, and report any safeguarding concern to YA immediately.
- 10.5** Footage must be backed up each filming day to two verified copies on separate devices. Access to sensitive material must be restricted, transfers must be secure, and data incidents reported to YA promptly.
- 10.6** No publication, portfolio use, onward licensing, or upload of footage, audio or transcripts to external AI or automated processing services is permitted without YA's written authorisation.
- 10.7** After handover, the contractor must delete all project material in its possession within 90 days, and confirm deletion in writing, unless YA agrees otherwise.

11. Rights and ownership

- 11.1** The contract will assign to YA all rights in commissioned footage, stills, scripts, edits and project files for worldwide, perpetual use and adaptation in all media, subject to payment, applicable law and participant consent.
- 11.2** The contractor must clear all third-party rights (including music, archive and artwork) for the intended uses and disclose any restrictions in writing before delivery.

12. Commercial and payment terms

- 12.1** Quotations must be in EUR or USD, in a single currency throughout. Prices are fixed for the duration of the contract.
- 12.2** Proposed payment milestones: 30% on approval of the inception package; 40% on completion of filming in all four countries; 30% on final acceptance and complete handover. YA will pay approved invoices within 30 days of receipt.
- 12.3** Changes to locations, days, deliverables or approved scope require prior written agreement on cost and timing. No additional cost is authorised without YA's written approval.
- 12.4** Bidders must state their postponement and cancellation terms, including any non-refundable costs.

13. Supplier and payment documentation

- 13.1** Bidders must provide: business registration; tax identification; tax clearance or equivalent where applicable; VAT status; required professional or regulatory licences; authorised signatory details; and a declaration of conflicts of interest. Local partners must provide equivalent compliance documents.
- 13.2** Bidders must identify the contracting and invoicing entity, currency, tax jurisdiction and business bank account, and any requirements for lawful cross-border receipt of payment.
- 13.3** The successful bidder must complete YA vendor onboarding and submit valid invoices with taxes itemised. YA Finance will determine applicable withholding tax and payment documentation.

14. Proposal requirements

14.1 Technical proposal (maximum 15 pages, excluding CVs, portfolio links and annexes), covering:

- understanding of the assignment and initial creative approach (maximum two pages);
- methodology and workplan, including a filming schedule by country that meets the timeline in Section 7;
- team structure and country coverage, showing in-country teams or partners;
- CVs of key personnel (maximum two pages each), with evidence of English and Portuguese capacity;
- three to five portfolio links, including at least one Portuguese-language or bilingual production;
- three references from development or nonprofit clients within the last five years;
- safeguarding and consent approach;
- initial country compliance matrix (Annex B) and a risk and contingency plan.

14.2 Financial proposal in the format of Annex A, showing quantities, unit rates, taxes and totals; the base total; provisional mobile costs by country; optional items; and unit rates for additional work. State all assumptions, exclusions, contingencies and any refundable deposits. Quotations must remain valid for 90 days.

15. Submission instructions

15.1 Submit proposals by email to laura.dhaese@youngafrica.org cc floridah.mapeto@youngafrica.org

by **Wednesday 30 September 2026, 17:00 CAT**, with the subject line "S2L Documentary Proposal — [Company name]".

15.2 Send the technical and financial proposals as separate PDF files. Total attachments should not exceed 20 MB; share larger files via a download link.

Annex A: Financial proposal template

Complete all lines in a single currency (EUR or USD). Add lines as needed; do not remove any.

Item	Unit	Qty	Unit rate	Total
A. Inception and pre-production (shared)				
Inception, research and treatment				
Pre-production packs, scripting and interview guides				
B. Production by country (reference basis: 6 filming days each)				
Angola: crew and equipment	Day			
Mozambique: crew and equipment	Day			
Zambia: crew and equipment	Day			
Zimbabwe: crew and equipment	Day			
C. Travel, permits and logistics				
International and regional flights				
Visas, work permissions, filming permits and accreditation				
Equipment customs and temporary import				
Local transport and vehicles				
Accommodation and subsistence				
D. Language services				
Interpretation (local languages)				
Transcription and translation				
English and Portuguese subtitling (all deliverables)				
E. Post-production and delivery				
Editing (documentary, 20 story films, trailer)				
Sound mix and colour grade				
Graphics and branding				
Music and third-party licences				
Stills, archive preparation and delivery				
F. Totals				
Subtotal				
Taxes (itemise)				
BASE TOTAL				
G. Provisional mobile filming (not included in base total)				
Mozambique: mobile training sites	Day			

Item	Unit	Qty	Unit rate	Total
Zimbabwe: mobile training sites	Day			
H. Optional items (not included in base total)				
Vertical 9:16 social cut-downs	Each			
Country-specific films	Each			
Drone footage (subject to permits)	Day			
Dubbed or voiced-over versions	Each			
Additional subtitle languages	Language			
I. Unit rates for additional work				
Additional filming day (per country)	Day			
Additional travel day	Day			
Vehicle	Day			
Accommodation and subsistence	Night			
Additional editing	Day			
Additional revision round	Round			

Annex B: Country compliance matrix template

Complete one row per requirement per country. Requirements to consider include visas and work permissions, filming permits, media accreditation, regulatory-board registration, location permissions, equipment import and re-export, insurance and, if applicable, drone approvals.

Country	Requirement	Authority	Lead time	Fee	Applicant	Status
Angola						
Mozambique						
Zambia						
Zimbabwe						