

Cwestiynau ac atebion Tendr Can i Gymru

Questions and Answers for the Cân i Gymru Tender

1. Adran 3.6 – Enwau cyflwynwyr posibl

Ar dudalen 3 o'r briff, o dan adran 3.6, gofynnir am enwau cyflwynwyr posibl a'u caniatâd i gynnwys eu henwau yn y cais. O ystyried bod gan y rhaglen gyflwynwyr sefydledig, a oes trafodaeth eisoes wedi'i chynnal gyda nhw ynghylch y gofyniad hwn?

Fel arfer, mewn prosesau tendro o'r fath, gofynnir i gwmnïau beidio â chysylltu'n uniongyrchol â talent. Felly, all S4C egluro sut y bydd tegwch yn cael ei sicrhau rhwng y cwmnïau sy'n tendro, ac a fydd y cyflwynwyr presennol ar gael i bob cwmni, yn hytrach na bod trefniant unigryw gydag un cwmni yn rhoi mantais annheg?

****Nid yw'r cwestiwn hwn yn ymwneud â'r posibilrwydd o gyflwyno talent ychwanegol ar gyfer elfennau digidol, cefn llwyfan neu elfennau eraill o'r rhaglen.***

Gellir cadarnhau yn unol â pwynt 3.6 bydd angen cynnwys enwau cyflwynwyr posibl ac wedi derbyn eu caniatad i ddefnyddio eu henwau yn eich cais.

Mae hawl gan gwmnioedd gynnig enwau unrhyw gyflwynwyr i'w hystyried fel rhan o'r cais.

Section 3.6 – Names of Potential Presenters

On page 3 of the brief, under section 3.6, bidders are asked to provide the names of potential presenters and confirmation that they have consented to their names being included in the submission.

Given that the programme already has established presenters, has any discussion already taken place with them regarding this requirement?

In tender processes of this nature, companies are often asked not to contact talent directly. Could S4C therefore clarify how fairness will be maintained between the companies submitting tenders, and whether the current presenters will be available to all bidding companies, rather than an exclusive arrangement with one company creating an unfair advantage?

This question does not relate to the possibility of proposing additional talent for digital content, backstage elements, or other aspects of the programme.

In accordance with point 3.6, you must include the names of potential presenters and have obtained their consent to use their names in your application.

Companies are allowed to propose the names of any presenters for consideration as part of the application.

1. Adran 3.10 – Organogram o'r Tîm Allweddol – Cyfarwyddwr Cerdd

Ar dudalen 3 o'r brîff, o dan adran 3.10(c), gofynnir am enw cyfarwyddwr/cynhyrchydd cerdd a'u caniatâd i gynnwys eu henw yn y cais. O ystyried bod gan y rhaglen Gynhyrchydd Cerdd a Chadeirydd y Rheithgor sefydledig, a oes trafodaeth eisoes wedi'i chynnal gyda'r unigolyn hwn ynghylch y gofyniad?

Fel arfer, mewn prosesau tendro o'r fath, gofynnir i gwmnïau beidio â chysylltu'n uniongyrchol â thalent allweddol. Felly, all S4C egluro sut y bydd tegwch yn cael ei sicrhau rhwng y cwmnïau sy'n tendro, ac a fydd y Cynhyrchydd Cerdd presennol yn rhydd i gael ei gynnwys yng nghynigion pob cwmni, yn hytrach na bod trefniant unigryw gydag un cwmni yn rhoi mantais annheg?

****Nid yw'r cwestiwn hwn yn awgrymu na ellid ystyried unigolyn arall ar gyfer y rôl, ond yn hytrach yn cydnabod bod unigolyn sefydledig eisoes yn cyflawni'r rôl.***

Gellir cadarnhau yn unol â pwynt 3.10 bydd angen cynnwys enwau posibl ar gyfer y swyddi yma ac wedi derbyn eu caniatad i ddefnyddio eu henwau yn eich cais.

Heblaw'r aelodau allweddol sydd wedi enwi ym mhwynt 3.10 - mae hawl gan gwnioedd gynnig unrhyw swyddi eraill ac enwau'r personel i gyflawni eu gweledigaeth golygyddol.

Section 3.10 – Key Team Organogram – Music Director

On page 3 of the brief, under section 3.10(c), the name of a music director/producer is requested, along with their consent to have their name included in the application. Given that the programme already has an established Music Producer and Jury Chair, has a discussion already taken place with this individual regarding this requirement?

Typically, in such tendering processes, companies are asked not to contact key talent directly. Therefore, could S4C clarify how fairness will be ensured among the tendering companies? Specifically, will the current Music Producer be free to be included in the proposals of all companies, rather than an exclusive arrangement with one company creating an unfair advantage?

****This question does not imply that another individual could not be considered for the role; rather, it acknowledges that an established individual is already fulfilling the role.***

Please note that, in accordance with point 3.10, you will need to include potential names for these positions, having first obtained their consent to use their names in your application. In addition to the key members named in point 3.10, companies have the right to propose any other roles, and the names of the personnel to fill them required to deliver their editorial vision.

3, Profiad Technegol a Darlledu Byw

Wrth edrych ar y meini prawf asesu, rydym yn sylwi nad oes pwyslais penodol ar allu profedig cwmni i ddarparu darllediadau byw cymhleth, gan gynnwys y seilwaith technegol, cynlluniau wrth gefn a chadernid gweithredol sy'n hanfodol i ddigwyddiad o'r maint a'r proffil hwn. All S4C egluro sut y bydd y gallu hwn yn cael ei asesu? Yn benodol, a fydd profiad profedig y cwmni cynhyrchu ei hun o ddarparu darllediadau byw yn cael ei ystyried, yn hytrach na dibynnu ar brofiad unigolion fel rhan o "Brofiad y Cwmni o gynhyrchu rhaglenni tebyg" yn unig?

Mae canran o'r meini prawf marcio wedi neulltio yn erbyn profiad y cwmni o gynhyrchu rhaglenni tebyg, yr unigolion sy'n allwedol i'r cais a'u profiad yn ogystal a'r adnoddau Technegol, rhyngweithiol a system bleidleisio.

3. Technical Experience and Live Broadcasting

In reviewing the assessment criteria, we note that there is no specific emphasis on a company's proven ability to deliver complex live broadcasts - including the technical infrastructure, contingency plans, and operational robustness essential for an event of this scale and profile. Could S4C clarify how this capability will be assessed? Specifically, will the production company's own proven experience in delivering live broadcasts be taken into account, rather than relying solely on the experience of individuals under the heading "Company Experience in producing similar programmes"?

A portion of the scoring criteria is allocated to the company's experience in producing similar programmes, the key individuals involved in the bid and their experience, as well as technical resources, interactive elements, and voting systems.

4 . Meini prawf Asesu – 60% golygyddol a 10% gwerth am arian

Rydym wedi sylwi bod 60% o'r marciau asesu yn cael eu dyrannu i'r cynnig golygyddol, o gymharu â 10% i werth am arian. O ystyried y pwyslais cynyddol ar werth am arian ar draws y sector darlledu, a'r berthynas uniongyrchol rhwng ansawdd golygyddol, effeithlonrwydd cynhyrchu a chynaliadwyedd ariannol, all S4C egluro'r rhesymeg dros y pwysoliad hwn? A oes ystyriaeth wedi'i rhoi i roi mwy o bwyslais ar werth am arian fel rhan o'r asesiad cyffredinol?

Mae pris ar gyfer y cynhyrchiad wedi ei osod fel rhan o'r tendr, ac felly cyfrifoldeb y cwmni yw sicrhau eu bod yn medru cyflawni eu cynnig o fewn y lwfans yma, a lle'n bosibl cynnig gwerth am arian er mwyn gwireddu'r weledigaeth olygyddol i'r safon uchaf.

4. Evaluation Criteria – 60% Editorial and 10% Value for Money

We have noted that 60% of the evaluation marks are allocated to the editorial proposal, compared with 10% for value for money.

Given the increasing emphasis on value for money across the broadcasting sector, and the direct relationship between editorial quality, production efficiency and financial sustainability, could S4C explain the rationale for this weighting?

Has consideration been given to placing greater emphasis on value for money as part of the overall assessment?

The production budget has been set as part of the tender and, therefore, it is the responsibility of the company to ensure that it can deliver its proposal within this budget allocation, while also demonstrating value for money wherever possible in order to realise its editorial vision to the highest standard.

5. Gofynion cyflwyno'r tendr – hyd y ddogfen

Beth yw'r uchafswm o dudalennau ar gyfer y ddogfen dendro/PDF, ac a oes unrhyw ofynion penodol o ran fformat neu hyd yr ymatebion? Byddai canllawiau cyson yn helpu i sicrhau tegwch rhwng pob cwmni sy'n cyflwyno cynnig.

Mae angen i bob cais fod yn llai na 10MB o faint. Rydym yn awgrymu o ran defnydd, amser ac adnoddau cwmnïau na ddylir unrhyw gais fod yn fwy na 15 tudalen (Yn eithrio'r gyllideb a rhediad y rhaglen).

5. Tender submission requirements – document length

What is the maximum number of pages for the tender document/PDF, and are there any specific requirements regarding the format or length of the responses? Consistent guidelines would help ensure fairness among all companies submitting a proposal.

Each submission must be less than 10MB in size. In the interest of companies' time, resources, and effort, we suggest that no submission should exceed 15 pages (excluding the budget and the programme schedule).

6. Oes rhaid i'r cynnig gynnwys 8 cân cystadleuol fel y gystadleuaeth blaenorol?

Rydym yn gofyn i gwmnïau ail ddychmygu'r arlwy felly nid yw'r syniadau yn gorfod dilyn patrwm rhaglenni blaenorol.

6. Must the proposal include 8 competing songs, as in the previous competition?

We are asking companies to reimagine the offering, so the ideas do not have to follow the pattern of previous programmes.

7. A oes gan S4C ddarparwr pleidleisio presennol neu ffefrir neu gytundeb mewn lle ac os defnyddir llinellau ffôn premiwm, pwy sy'n cadw'r refeniw? A oes disgwyl iddo fynd at elusen?

Cyfrifoldeb y cwmni yw cynnig y system bleidleisio a'r cyflenwr – er y bydd cymeradwyaeth derfynol yn cael ei rhoi gan S4C yn dilyn trafodaethau â S4C a gwiriadau diwydrwydd dyladwy.

7. Does S4C have an existing or preferred voting provider, or an agreement already in place? If premium-rate telephone lines are used, who retains the revenue? Is it expected that any revenue generated would be donated to charity?

Suggestions of the voting system and supplier is the responsibility of the company – although final approval will be given by S4C following discussions with S4C and due diligence checks.

8. Sut y dylid rhannu'r bleidlais rhwng y cyhoedd a'r beirniaid? A oes gan S4C farn / flaenoriaeth?

Mae cynnigion am sut mae'r bleidlais a strwythur y gystadleuaeth yn benderfyniad i'r cwmni wrth ystyried eu cais.

8. How should the vote be split between the public and the judges? Does S4C have a preferred approach or any particular view on this?

Proposals regarding how the voting and the structure of the competition will work are a matter for the company to decide when considering their application.

9. A ddylai'r wobwr ariannol, a chostau unrhyw elfen arall o'r wobwr ee teithio i'r wyl ban geltaidd, gael eu cynnwys o fewn y gyllideb o £400,000 y flwyddyn?

Os yw gwobr ariannol yn rhan o fformat y gystadleuaeth a gynigir, dylid cynnwys y ddarpariaeth ar gyfer hyn yn y gyllideb. Os yw'r Wyl Ban Geltaidd yn rhan o'r wobwr fuddugol, bydd unrhyw elfennau cysylltiedig yn cael eu trafod ar wahân, y tu allan i'r ddarpariaeth gyllidebol.

9. Should the cash prize, and the costs associated with any other prize element (e.g. travel to the Celtic Media Festival), be included within the annual £400,000 budget?

If a financial prize is part of the competition format offered, the allowance for this should be included in the budget. If the Wyl Ban Geltaidd forms part of the winning prize, any associated elements will be discussed separately outside the budget allowance.

10. A oes isafswm disgwyledig ar gyfer y wobwr ariannol?

Mae hwn yn benderfyniad i'r cwmni wrth ystyried y fformat.

10. Is there an expected minimum amount for the cash prize?

This is a decision for the company when considering the format.

11. A fydd y gyllideb yn cael ei haddasu ar gyfer chwyddiant os estynnir y cytundeb i 2030–31?

Bydd trafodaeth am gyllidebau pellach wedi 2028-2029 yn unol a'r drefn arferol.

11. Will the budget be adjusted for inflation if the contract is extended to 2030–31?

There will be a discussion regarding further budgets beyond 2028–2029, in line with the usual process.

12. A fydd cyfrifon cymdeithasol presennol Cân i Gymru yn cael eu trosglwyddo? Pwy fydd yn eu rheoli?

Dylai'r cwmni nodi eu bwriad / cynnig o ran cynnwys a chyfrifon cyfryngau cymdeithasol fel rhan o'r cais.

12. Will the existing Cân i Gymru social media accounts be transferred? Who will be responsible for managing them?

The company should state its intention/proposal regarding social media content and accounts as part of the application.

13. A all S4C rannu data o flynyddoedd blaenorol: ffigyrau gwyllo, nifer y pleidleisiau a'r ceisiadau, a metrigau digidol?

Nid oes modd rhannu'r wybodaeth yma.

13. Can S4C share data from previous years, including viewing figures, the number of votes and entries received, and digital performance metrics?

It is not possible to share this information.

14. A fydd y cwmni'n gyfrifol am yr alwad am ganeuon, y broses feirniadu a'r rhestr fer?

Y cwmni sy'n gyfrifol am holl elfennau'r gystadleuaeth – mewn cydweithrediad gyda S4C.

14. Will the company be responsible for the call for song submissions, the judging process and the shortlisting?

The company responsible for all elements of the competition – in cooperation with S4C.

15. A yw'r 90 munud lleiaf y flwyddyn yn gorfod cynnwys un rhaglen fyw draddodiadol, neu a oes modd ei rannu'n gyfres o raglenni? / A yw'r cynnwys digidol yn cyfrif tuag at y 90 munud neu'n ychwanegol iddo?

Mae cynnig y fformat a nifer / hyd y rhaglenni yn benderfyniad i'r cwmni. Mae'r cynnwys digidol tu allan i'r lleiafswm o 90m.

15. Is the minimum 90 minutes per year required to consist of a single traditional live programme, or can it be delivered as a series of programmes? Does the digital content count towards the 90 minutes, or is it in addition to it?

The proposal for the format and the number of programmes / length is a matter for the company. The digital content is separate from the 90m minimum.