

A Proposal to the Washington State Housing Finance Commission for

CREATIVE SERVICES: VIDEO & PHOTOGRAPHY

SUBMITTED May 7, 2018





May 3, 2018

To: Margaret Graham, Communications Manager
Washington State Housing Finance Commission
1000 Second Avenue, Suite 2700
Seattle Washington 98104-1046

From: Dan Lamont, Managing Partner Tatoosh Media LLC

Re: Proposal Submission for Video and Still Photography Services

Dear Ms. Graham and members of the Creative Services Proposal Selection Committee:

Tatoosh Media is pleased to enthusiastically submit for your consideration this proposal to provide video and still photography services for the Washington State Housing Finance Commission. Upon consideration we hope you agree that we are the best suited and best qualified visual journalists to help tell your organizations story.

There are three primary reasons we are so confident in this belief; our deep commitment to reporting on social issues, our very broad professional experience and the capacity we can offer to get the job done.

Commitment: Many people make handsome pictures and shoot engaging video but for Tatoosh Media's partners Dan Lamont and Djordje Zlatanovic the kind of work WSHFC does goes right to the core of our ethics and the reasons we became photojournalists. For us telling true, impactful stories about human and social needs is not just another "gig", it is a lifetime commitment.

Dan Lamont began his career in the late 1970s as the photo editor of the long-gone Seattle Sun, telling stories even then about issues like a lack of affordable housing and the prevalence of redlining in Seattle. Over the years, working with regional, national and international media and non-profit organizations Dan has retained that kind of focus, making visual stories that seek, through the real lives and words of relatable people, to catalyze a compassionate and compelling understanding of what lies behind the issues we care about in our society.

Djordje Zlatanovic was a teenaged refugee when he came to the United States from his native Yugoslavia. Having watched the lives of his family and friends being shattered by a terrible civil war, their homes and community connections destroyed, Djordje committed himself to capture life and human experience through photography so those critical elements of community would not be lost. After his education, Djordje committed himself to projects on subjects like human services for the

homeless, healthcare for economically disadvantaged families, the daily lives of unheralded workers and the ethos of sometimes forgotten rural communities.

Experience: Between its two principals Tatoosh Media benefits from over 50 years of experience in photojournalism, shooting thousands of assignments, most for highly respected regional, national and international publications, non-profits and institutions such as the New York Times, Time, the MacArthur Foundation and the University of Washington among many others. We feel not only know how to make compelling viual stories but because of the subjects we've covered we have an uniquely experienced, nuanced and empathetic understanding of complex social issues like those related to WSHFC's work enabling families and supporting affordable housing.

Tatoosh Media began in 2010 as the video production arm of Dan Lamont Photography in response to the needs among our clients to reach a fractured media audience by telling their stories consistently in different media types and across many media platforms. In the last 7 years Tatoosh has produced thousands of stills and over 70 short films, related to social, educational, healthcare and environmental issues. In 2017 Tatoosh Media was fledged as its own multimedia LLC providing an integrated approach to still and video visual storytelling.

Capacity: Tatoosh Media is not a big company but we are big enough. We have purposefully chosen to target our professional efforts at cause-driven communications and we have grown our tool set to the point where we produce still photography up to the highest international standards and broadcast-quality video to serve that need but we do not want to be a bigger production company where "crew" cycles in and out of projects and production efforts can tend to eclipse the connection to the subject and the veracity of the narrative.

We have the right gear to tell intimate honest stories at the highest quality; 4K and HD video cameras, an array of still cameras, crates full of lenses, audio equipment and the supporting "grip" gear. We have a drone (and an FAA license) for still and video aerials. What we don't own outright we can access. We are "right-sized" to get the job done without having so much overhead that we need to charge higher prices and run to many jobs to quickly through the business.

But what we hope we have that matters most is the foundational knowledge, the journalistic and interpersonal skills and the sensitivity to not just make pictures and shoot video but more importantly to tell stories that can help bring about a positive change in people's lives.

We would love to come meet with you. We hope we can help you in your important and noble tasks.

Very Sincerely,

Dan Lamont and Djordje Zlatanovic



Attachment 1

- A. Name of legal entity with which the contract is to be written Tatoosh Media
- B. Names of the legal entities to be used as subcontractors (if applicable).Not Applicable or unknown at this time
- C. Name, address, email and telephone of the principle officer of the applicant and subcontractor (if applicable).

Daniel Lamont, Managing Partner Tatoosh Media LLC dan@tatooshmedia.com 206-909-4998

- The legal status of the organization (contractor and subcontractors).
 Tatoosh Media is an LLC registered in Washington State
- E. Employer identification number.

81-5124300

F. Washington State tax registration number.

604082014

G. If the State of Washington engaged the contractor or subcontractor within the past 24 months, indicate the contract number and/or any other information available to identify the engagement.

June 2017-September 2017: University of Washington School of Medicine Department of Family Medicine PP #885717 and #909577 2017. Produced two versions of video and still photography describing the work of the UW-led RuralPREP program https://ruralprep.org/
April 2017: University of Washington Publication Services PO #70922, job#2096957 for initial production work on UW Department of Family Medicine RuralPREP video

H. The Location of the facility from which the contractor operates:

4005 20th Ave West, #224, Seattle, WA 98119



Attachment 2

A. Experience

1. Tatoosh Media LLC is a multimedia production company specializing in documentary photojournalism through still photography and video production for editorial, institutional and non-profit clients.

Managing Partner Dan Lamont has 40 years of experience as an internationally published, award winning photojournalist and filmmaker. He has worked on contract for The New York Times, Time and Newsweek and has been a regular contributor to such publications as Life, Smithsonian, Businessweek, Forbes, Fortune, Stern, Der Spiegel, GEO, among dozens of others. In the last seven years he has produced, directed and shot over 50 short documentary films for clients ranging from the MacArthur Foundation to AT&T.

Also trained and experienced as an editor and reporter Dan has researched and written magazine and newspaper articles, annual reports and professional papers and handbooks. He has conducted many dozens of video and audio interviews.

Dan's work has focused primarily on social and environmental issues and has included in-depth coverage of family homelessness, foster care, juvenile justice, education, resource dependent communities, displaced indigenous communities, Native American community development and cultural revitalization, rural health care, mental health, land and water rights, old-growth forests and fisheries preservation.

Dan was a Journalism Fellow in Seattle University's Project on Family Homelessness supported by the Bill & Melinda Gates Foundation which resulted in a photographic exhibit called *Looking into Light* that hung both in Seattle City Hall and in the Washington State Capitol and then traveled for several years to venues around Western Washington. The Tatoosh Media film *Relaunch: Revitalizing the Tradition of the Muckleshoot Canoe*, which Dan produced directed and shot, was included in the 2017 Native American Film Festival

Tatoosh Media's Director of Operations and partner Djordje Zlatanovic is an award winning still photojournalist, a skilled video camera operator and an expert in digital asset management and still/video workflow. He has worked as a consultant to other photography and media business as a digital technology and imaging software consultant. Djordje's photography has included projects related to Native American communities, healthcare, human services and labor for clients such as WashingtonTribes .org, Neighborcare and the Union Gospel Mission. His documentary project *Graveyard Shift* about night shift workers was supported by the non-profit Blue Earth Alliance and he was selected as a participant in the prestigious Missouri

Photojournalism Workshop, through which he documented life in a rural mid-western community.

2. Dan's experience with public entities began in the late 1970s when as a young newspaper photographer he began covering local and state politics. In that period he also covered the visit of Deng Xiaoping and the presidential campaign of Ronald Reagan.

Since then Dan has covered politics and government for dozens of publications. He has on numerous occasions been granted Secret Service clearance, has photographed many members of congress, many presidential candidate as well as then Vice President George HW Bush, President Bill Clinton and former President Jimmy Carter.

Collectively the Tatoosh "public entity" client list for whom we have shot extensive photography projects and short films includes: The United States Information Agency, The United States Department of Labor, The Puget Sound Regional Council, The City of Shoreline, The University of Washington, Seattle Central College, The Washington Indian Gaming Association, The Yakama Nation, USDA Forest Service, Seattle City Light, Snohomish County Public Utilities District, The Port of Seattle and the Smithsonian Institution.

Non-governmental organizations who we've worked with include, among a great many others: The John D and Catherine T MacArthur Foundation, The Bill & Melinda Gates Foundation, The W.K. Kellogg Foundation, The Medina Foundation, The Ford Foundation, The Commonwealth Fund, The Trust for Public Lands, Volunteers of America and United Way.

We feel we understand and are responsive to the needs and processes of large institutional clients.

3. **Creative concept development:** As an editor, photo editor, photojournalist and video producer the first step for every project is concept development. Tatoosh Managing Partner Dan Lamont has been responsible for or deeply involved with determining the creative direction, identifying the goals and audiences and crafting a production plan and determining how to allocate time and budget resources to fulfil the assignment and tell the story for literally hundreds of projects. Examples include every video on the Tatoosh Media website www.tatooshmedia.com

Writing and Content Development: Dan Lamont has written news and feature articles for local and regional consumer media, including article for The Seattle Sun and the Seattle Weekly. He has written articles for industry publications for the American Society of Media Photographers, annual reports and corporate communications for Casey Family Programs and the Kokokahi Tropical Hunger and was principal writer and editor for *Shooting From the Heart*, a guide to cause-driven documentary production published by the Blue Earth Alliance.

Photography: Tatoosh partners Dan Lamont and Djordje Zlatanovic have a combined 50 years for experience as professional photography, shooting assignments that literally number in the thousands on everything from spot news and events to in-depth photo essays

to editorial and corporate portraiture for clients ranging from Time, Newsweek and the New York Times to the MacArthur Foundation, the Ford Foundation and Gates Foundation, the University of Washington, Casey Family Programs, AT&T, Microsoft and BNSF Railroad, just to name a few.

Videography and video editing: In the last 7 years Tatoosh Media has produced, directed, shot and edited over 70 short documentary films. Most of these were made for public-facing non-profit and institutional clients such as the Medina Foundation, the MacArthur Foundation, the Kellogg Foundation and the University of Washington, et al who needed to tell stories on such topics as homelessness, family and children's services, education, healthcare and environmental stewardship. A few of those films can be seen on www.tatooshmedia.com

4. Many, indeed most of the projects Tatoosh Media tackles are very similar to still and video assignments as described in the WSHFC Request for Proposal. Our work in both media is intended to apply the best practices and ethics of visual journalism combining strong visual narrative and intimate sensitive personality profiles and rich informative detail to illuminate and bring clarity to the internal mechanisms and the human side of issues and concepts that can be very complex.

One good recent example is the work we've done for the Washington Indian Gaming Association (WIGA) and their web site www.washintontribes.org. The history and nature of Indian gaming in Washington State is often very misunderstood. Our assignment was, though a series of short films published on the web and still photography published in print collateral pieces, to tell a series of stories that illustrated how Indian gaming in Washington State is not only profoundly different than what one finds in Las Vegas but that it is I fact a critical source of revenue and an economic catalyst for the tribes that supports a vast array of cultural and community needs and services including education, infrastructure development and health care while at the same time providing employment and tax revenue for neighboring non-native communities.

Tatoosh produced variations on this theme on various dates over the late summer (July/August) of both 2016 and again in 2017 (as well as 2014), traveling around Washington State to many Native American communities and interviewing dozens of leaders and community members and shooting thousands of stills and hours of video footage. In post-production we created some 15 short films and a web-based image library/archive of digital still images organized by theme, tribe, location, event, etc.

Both Tatoosh partners Dan Lamont and Djordje Zlatanovic were involved in production and post-production on these projects, with freelance crew hired as necessary. The executive producer on the project for WIGA was Rick Cocker of the Seattle public affairs firm Cocker Fennessy rick@cofen.com, 206-652 9506

We are scheduled to produce another round of similar multimedia for this client in the summer of 2018.

B. Personnel

 Regarding the roles and division of responsibilities at Tatoosh Media, Dan Lamont and Djordje Zlatanovic are a well practice and interdisciplinary team, able to "jump into the seat" to accomplish whatever task may come up. Typically Dan is the primary initial business contact, working with the client to define the scope of needs, develop production schedules and determine budgets, etc.

As Creative Director Dan takes the lead in working with the client's creative team to develop the arc of the story and craft creative concepts and associated production plans while Djordje manages logistics equipment preparation, etc necessary to achieve those plans.

In the production environment for a still shoot or a video shoot requiring only b-roll, either Dan of Djordje might be responsible for the photography/cinematography, depending on a range of factors including client preference, the type of assignment and subject, availability, etc. For a video shot requiring a two-person crew (e.g. an interview situation) Dan typically is field producer/director (and usually interviewer) with Djordje as primary camera operator and audio engineer.

We believe in maximizing efficiency so on most assignments we will shoot video footage and stills, providing the client with content for both their video and print needs. We can thus cover twice the ground and provide our clients with a better value.

Given the as yet undefined schedule of projects and specific needs at WSHFC requiring still photography and video, it is not possible to determine exactly what total percentage of individuals' time might be devoted to the WSHFC contract but we take an assignment approach to our work and when in production on a client project we focus 100 percent of our attention to that project.

In post-production Djordje is primarily responsible for matters related to digital asset management, including file organization, image optimization, preparing video for editing and managing video editing workflow. Dan is responsible for the "story build", editing interview transcripts, reviewing footage and outlining the story for video editing.

Like most video producers we do have a roster of highly experienced freelance collaborators upon whom we can call should specialized skills or extra hands be required.

Tatoosh Bios/Resumes in brief:

Dan Lamont is Tatoosh founder, creative director, video director/producer and DP. He is a photojournalist by training; a passionate storyteller who has covered social justice and environmental issues for decades completing hundreds of assignments for the New York Times, Time, Newsweek, Stern, GEO, Der Spiegel, Paris Match, AT&T, Microsoft, North Pacific Seafoods, the Bill & Melinda Gates Foundation and The Howard Hughes Medical Institute, just to name a few. Dan is also a connect-the-dots media strategist with a Master of Communication in Digital Media degree from the University of Washington. He was a journalism fellow at Seattle University and has taught college courses in media content strategy and business as well as documentary storytelling and video production. He is Past-President of the Board of the non-profit Blue Earth Alliance and Past-President of the American Society of Media Photographers Foundation. https://www.linkedin.com/in/lamontdan/

Djordje Zlatanovic is Tatoosh Media's director of operations. Originally from Sarajevo, then Yugoslavia, now Bosnia, Djordje immigrated to the United States in 2001. His choice to follow a path of photojournalism came as a natural one: losing his country, his home, and every photograph from his childhood was both hard and productive. It defined his vision and made him even more determined to document life and educate others through his lens. Djordje is a 2008 graduate of the Photography Program at the Seattle Central College. In 2008 he participated in the Missouri Photo Workshop, which further defined his drive for storytelling. His current project "Graveyard Shift" depicts and explores night shift workers and the impact of shift work on their lives. Djordje combines these passions with an innate understanding of digital technologies that allows Tatoosh to build and manage projects leveraging the very best technological solutions. https://www.linkedin.com/in/zlatanovic/

C. Methodology

Both Dan and Djordje became involved in documentary photojournalism because we care about the people whose stories we tell and we are deeply committed to helping build and support stronger communities. Our work, both individually and as a well-honed team, has always been focused on creating for our audiences a greater understanding of complex social issues that we hope will help lead to solutions. We have worked in many intimate and delicate situations with a broad array of individuals, families and children. We believe that to tell a true, compassionate and engaging story our first responsibility is to be respectful of and sensitive to our subjects. We show sincere interest in those who are allowing us to tell their stories. We feel that we do not so much "take" pictures but that are "given" to us by those we meet.

Tatoosh Media is highly collaborative media enterprise. We appreciate and benefit from working closely with our clients, other members of a creative team and the subjects of our projects. We have always found that collaboration makes for a strong more interesting outcome. We also may be somewhat unique in that we take a truly multimedia approach to our work, looking at different ways a story might

be told across different media types to present the message to different audiences via different media channels.

Upon being contacted by WSHFC regarding a photography or video assignment Tatoosh Media would:

- Gather as much initial information over the phone of though email as possible about the nature
 of the assignment and the schedule.
- Arrange a meeting or conference call with appropriate team members at WSHFC for an in-depth discussion of the project
- Research the subject of the assignment in advance of the meeting
- During the meeting with WSHFC determine foundational information such as, the message WSHFC needs to convey through the coverage, the audiences WSHFC hopes to reach, the ways in which we might deliver the message (i.e. production options) and what outcomes or audience actions the WSHFC desires as a result of the project.
- We would also in that meeting discuss the who, what, when, where of the project and explore creative and editorial/reportorial options.
- We would also at this time determine, logistics and budgets and discuss any potential obstacles and how to overcome them.
- After the meeting and with this information Tatoosh would research the project further and
 craft and submit to WSHFC for approval a creative brief and production plan for the assignment.
 This might be a very simple document for a simpler project (e.g. the "photo shoot of a family" in
 the following cost estimate) and it might be more detailed to capture the greater complexity of a
 narrative video production (e.g. the "Beginning Farmer/Rancher Program" example below).
- Upon concept approval Tatoosh would field such personnel as appropriate to shoot the stills and/or video, inclusive of all the necessary content elements.
- Post-production for still photography would involve managing the image assets including file
 organization, initial editing and optimization, captioning and meta tagging the images, creating a
 password protected, internet server-based web gallery of downloadable full resolution JPEG
 versions of the images for client review and retrieval and delivery on hard drive or flash drive of
 both JPEG and DNG versions of the original images
- For video, post-production is more complicated, involving more steps including:
 - Editing of interview transcripts by both Tatoosh and WSHFC to determine best, most relevant and storytelling sound bites
 - Rough cut edit to outline general shape of the video story, submitted for WSHFC critique and approval and "Story lock" – i.e. client approval of story line and narrative.
 - Selection of music for soundtrack and acquisition of any other necessary content elements (e.g. historical footage/stills, maps, graphics, etc)
 - Fine cut incorporating changes as previously suggested and additional content elements submitted for client review and approval leading to "Picture Lock" i.e. WSHFC approval of visual elements and visual narrative.
 - Final cut incorporating any changes from previous rounds of editing as per WSHFC specifications submitted for WSHFC approval. Final minor corrections.
 - Delivery of finished video in such formats as WSHFC requests, ready for distribution and delivery of content assets and project files for WSHFC archive

D. Cost

1. Rates.

Typically Tatoosh Media does not charge hourly rates for still photography or video production. This is because regardless of any apparent simplicity of a photo or video shoot even a single hour committed out of a day actually becomes a half day of time required when one considers travel time, set-up and tear down of gear of location etc. Instead Tatoosh charges full day (up to ten hours) and half day (up to 5 hours) rates, which include a basic equipment package of one video or two still cameras, basic interview lighting (two light) and audio (shotgun and wireless lavalier mics) and appropriate grip equipment. Cost for additional equipment as necessary varies depending on circumstances and needs.

Full day 1 photographer/cinematographer \$1200.00, two person crew \$2000.00 Half day 1 photographer/cinematographer \$700.00, two person crew \$1200.00

Pre and post production fees (research & production prep, post-production management and editing, etc) :

Producer/director \$100 per hour Video editor/digital technician \$60-\$75 per hour

2. Travel travel time for out of town shoots (e.g. a story about a farmer in the Palouse, etc) is charged at 50% of the daily shooting rate. Production and post-production costs and expenses are typically reimbursed at cost. These might include special equipment rental (drone photography, unusual lenses, extensive lighting, etc), location fees and permits, audio transcription, photo retouch, motion graphics, music licensing fees, 508 compliant close captioning, etc. Mileage is charged at IRS rate (\$0.545 for 2018). Meals and accommodations, tolls, ferry fares, etc. are reimbursed at cost.

3. Sample assignment cost estimates

Photo shoot of family who recently bought home: (n.b. scope and duration of photo shoot would vary depending on the nature of photographs desire which might range from a portrait and some candids to a fuller "day in the life" type of coverage)

- Research planning and set-up 3-4 hours at \$75/hr \$225-300
- Photo shoot 1/2day to full day \$700 -1200
- Post production 3-4 hours at \$60/hr \$180-\$240

Total cost \$1150 - \$1740 plus expenses and travel to be determined

Video shoot of farmer/rancher family:

- Research planning and set-up 4-6 hours at \$100/hr \$400-\$600
- Video shoot, two-person crew up to 5 hours on location \$1200 (shot within 50 mile radius of Seattle)
- Story editing and post-production management 8 hours at \$100 hr \$800
- Video editing (three step review; rough, fine and final cut as described above) 10 hours at \$60/hr \$600
- o Transcripts, music licensing, motion graphics, etc ~\$300
- Still photography of interview subjects, location etc, no charge
- Other expenses (travel etc) to be determined.

Total cost \$3300-3500 plus expenses and travel to be determined

*Please note, these cost estimates reflect the very specific scope as described in the Request for Proposal but particularly video storytelling can be more complex, involving remote locations, multiple locations, multiple interviews and the acquisition of other content assets from multiple sources. While it is certainly possible to produce an engaging, informative three-minute video under the specification noted above, it is, in our experience more the exception than the rule. For example a rural shoot as described would most probably involve some significant travel time and thus despite the ½ day of allocated time with the subject, would require a full day commitment. Such circumstances must be addressed on a case-by-case basis.

Because of the costs involved we often suggest that our clients plan a coordinated production effort such as a day when two or three homeowner families and a WSHFC financed apartment complex in the greater Seattle area are scheduled to be photographed or a video production trip to eastern Washington farm country that includes two rural family visits/shoots plus the shooting en route of "generic" b-roll that could be useful for many future needs. Such planning and efficiency not only presents a greater value for the client but also contributes to the development of a narratively cohesive and stylistically consistent collection of content assets.

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TATOOSH MEDIA SAMPLES

To see samples of our work, please go to www.tatooshmedia.com
And selects for this proposal www.tatooshmedia.com/proposal-wshfc/thumbs
And some of our work about Native American communities www.washingtontribes.org/
And a soon to be published story on Seattle www.danlamont.com/Client/Lamont-UBER-Seattle/













TATOOSH:: MEDIA

V. References

- Catherine Henrichsen, APA, M.A.
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