

## Request for proposals

### Restorative justice short documentary:

Important Dates:	
RFP released	September 10, 2025
Proposals due	October 20, 2025
Selection notification	November 2025
Contact information and questions	Jordan Thierry, Foundation consultant <a href="mailto:jordan@dreamchasemedia.com">jordan@dreamchasemedia.com</a>

### Summary:

Blue Shield of California Foundation requests proposals for a contract to produce a short documentary about the innovative use of restorative justice in the context of domestic violence. The short documentary aims to inform survivors of restorative justice approaches, and engage philanthropic audiences, policymakers, and the broader public in understanding restorative justice as a survivor-centered, values-driven alternative to punitive responses.

Restorative justice is an Indigenous-rooted approach that focuses on accountability and rehabilitation. It aims to repair the harm caused and can involve all stakeholders in the process. Restorative practices are often used in educational settings and may, at a survivor's discretion, be appropriate in healing from domestic violence. The goal of the film is to explain and spread awareness of community-based restorative approaches for the prevention of domestic violence. The Foundation is committed to supporting this work: [Blue Shield of California Foundation awards \\$3 million to prevent domestic violence through restorative practices](#)

The documentary is part of a broader narrative strategy, developed with [Wonder: strategies for good](#), [Dream Chase Media](#), and an advisory group of survivors and restorative justice practitioners.

### Background

The Foundation is committed to preventing and ending domestic violence in California. We support practices and policies that have a lasting impact across generations by addressing root causes and minimizing risk factors while increasing protective factors that support healing.

The Foundation is a leader in domestic violence prevention, with more than 20 years' experience. We know that criminal legal interventions do not work for all survivors, and that many people who experience domestic violence do not want to involve the authorities. This is especially true in under-resourced communities of color, where survivors often do not report abuse or seek help from the police due to valid fears of traumatization, criminalization, or escalation. Many survivors feel less safe after involving law enforcement. A National Domestic Violence Hotline study

found that 1 in 4 women who called police were arrested or threatened with arrest, and 78% of Californians support alternatives to incarceration for people who cause domestic violence, according to Perry Udem research.

### Scope of work and deliverables

The Foundation is seeking a film production company to produce a short documentary, approximately 15–25 minutes in length, about how domestic violence can be addressed through restorative justice approaches. The short film aims to elevate restorative justice as a viable alternative for survivors who choose to pursue pathways to healing, confront harm in their relationship, and seek models of accountability for the person who caused harm, without relying on the criminal legal system (police, courts, jails, prisons, and probation).

The film will inform those impacted by intimate partner violence of the approach as an option for healing, engage philanthropic, policymaker, and general public audiences in learning more about restorative justice and supporting the expansion of these programs and investments.

The vision for the documentary includes centering the experiences of survivors and those who have caused harm to illustrate how restorative justice can be an impactful and transformative process for all parties. We envision the protagonists (or central voices) will be people who have experienced or engaged in intimate partner violence, have utilized restorative justice programs, who may or may not currently be together in a relationship, with other voices such as practitioners, family and friends incorporated into the film as well.

### **Objectives**

The central messages of the film will be:

- Restorative justice is a voluntary approach that is guided by the needs of the survivor for safety, healing, and accountability.
- Restorative justice is a process that holds promise not just for the survivor, but for children, parents, friends, and the community to heal.
- People who cause harm can seek repair and change by engaging in this process, pursuing a deeper understanding of the underlying causes and impacts of the harm they caused, and taking steps to show a willingness to transform their lives and prevent future harm.
- Current policies and practices in the criminal legal system present limitations to respond to intimate partner violence due to the ineffectiveness of incarceration, distrust of law enforcement, and lack of agency for survivors.

The production team should convey these messages through:

- Visual storytelling: High-quality visual content that authentically represents the people involved and their communities

- Impactful testimony: Embedding the direct voices of the protagonists about their experiences in the restorative justice process through interviews, video diaries, narration, archival photos, drawings, or other creative means
- Offering context: Ensure critical and influential context that adds color to communities and depth to the issues through text, graphics, statistics or animation as needed

### Scope of work

The production team will be responsible for:

1. **Concept development and creative advisory in collaboration with the Foundation team**
  - a. Work with the Foundation team and consultants to conduct preliminary research to identify data, stories, families, programs, and practitioners to profile from existing Foundation restorative justice grantee organizations to document in the film. The Foundation team will help procure suggested characters from advisory group and grantee organizations.
  - b. Develop a documentary script and storyboard to share a vision for different elements, such as narration, scenes, and visuals that depict a structured, moving, and coherent story.
  - c. Work with the Foundation team to identify and create an informal working group, or team of support - i.e. liaisons and organizational staff that have direct relationships with film participants - and a communications protocol for film participants, liaisons and the Foundation key team members.
  - d. Participate in trauma-informed reporting training (provided by the Foundation and/or its partners). [Journalist Playbook - Let's End DV](#)
2. **Pre-production planning**
  - a. Secure agreements with film participants through informed consent protocols and a media release form.
  - b. Develop or revise a production plan and schedule based on the availability, location, and circumstances of the production team and film participants.
  - c. Develop and submit a detailed budget with detailed estimates based on the revised production plan.
  - d. Develop a trauma-informed care and safety plan to be supportive of and responsive to the film participants' needs and circumstances as they revisit their stories for the film.
  - e. All of the above deliverables should be submitted to, reviewed with, and approved by the Foundation before beginning the production and filming phase.
  - f. Media/talent releases and location permits
3. **Production oversight and filming**
  - a. Supervise on-location filming, ensuring accordance with production safety standards, established communication protocols, and the trauma-informed and safety plan.

- b. Filming all content; this includes capturing interviews, B-roll, landscapes, restorative justice conference or circle sessions, re-enactments, dramatizations, or other visual elements for the film.
- c. Managing all other production methods, including photo and video archive digitization, graphics, animation, or audio recording.
- d. Ensure that all filming activities are conducted ethically, respecting cultural norms and obtaining informed consent from participants.
- e. Monitor the quality of footage, ensuring consistency and continuity in visual and audio standards.
- f. Report any production challenges immediately to the team at the Foundation.
- g. Ensure that all footage meets high-definition 4K standards (exceptions for archival footage and special circumstances) and is consistent with the project's agreed aesthetic and narrative goals.
- h. Provide select clips to the Foundation to share progress and snapshots of content captured in the filming process.
- i. Offer honorariums, the structure and amount determined in consultation with the Foundation, to film participants as an expression of gratitude for their time and insights.

#### 4. Post-production management

- a. Provide points of feedback to the Foundation in the editing process, ensuring that the film maintains narrative coherence and aligns with the project's objectives. This should include an initial rough cut, and up to two other revisions, if necessary, in advance of submitting to the Foundation for approval of a final cut.
- b. Coordinate the integration of graphics, animations, and subtitles to enhance viewer comprehension and accessibility.
- c. The Foundation team reserves the right to share any rough cuts with select grantees and partners for feedback to consider if deemed necessary.
- d. Informed consent and post-production release for participants.

#### 5. Deliverables

- Promotional materials, including trailers, posters, and social media content
- 10 outtake clips to be utilized for supplemental promotional content
- Comprehensive concept document outlining the documentary's vision, outline/storyboard and key messages
- Production schedule and budget
- A documentary 15-25 minutes in length
- A trailer two-three minutes in length
- The final edited videos are required in the following formats: 4K and HD
- Final report summarizing the production process
- Dedicated cloud storage of all high-definition raw footage, including interviews, b-roll, and other visual content

All deliverables will require final approval from Blue Shield of California Foundation.

### Proposed timeline

- RFP release: September 10, 2025
- Proposal deadline: October 20, 2025
- Selection notification/begin contract: by November 25, 2025
- Pre-production: December 2025 - January 2026
- Production: February - April 2026
- Post-production: May- June 2026
- Delivery: July 2026

### Budget

The total budget range for the film is \$120,000-140,000. The budget should include the following, based on the final deliverables, biweekly client check-in meetings, and an estimated 15 days (non-consecutive) of shooting (interviews, live-action, and B-roll).

- Travel and accommodation for filming in locations
- Equipment rental costs (camera, lighting, sound, etc.)
- Crew fees (if applicable and justified)
- Post-production costs, including closed caption in English and Spanish
- Costs associated with other deliverables
- Insurance
- Client management
- Project management

### Contract point roles

- Shikiri Hightower-Gaskin is the project lead and main client contact from the Foundation team.
- Jordan Thierry of Dream Chase Media is the lead consultant supporting the planning, community advisory, and execution of the project to ensure alignment with the Foundation goals and strategies.
- The production company will assign a main point of contact for the client as it pertains to scheduling, project updates, invoicing, and administration.

### Qualifications for a successful production team

- At least three years' experience producing documentaries that tell stories related to violence, healing, culturally rooted, community-based programs, health, or relationships
- Demonstrated ability to produce content of high cinematographic quality, authentic and impactful storytelling that does not exploit the characters or sensationalize the topic
- Proven experience in producing documentaries for a client organization that required collaboration and feedback from the client to ensure alignment with vision and goals

- Nice to have: Track record of success in terms of audience response, reviews, impact of prior work, distribution of prior work. Experience with the topics of domestic violence and/or criminal-legal system. Experience telling stories with communities of color.

### Proposal submission

We request that each proposal include the following:

1. Letter of interest describing your creative approach, education, or experience with the issue of intimate partner violence and restorative justice practices, and intent to expand understanding of the issue before the production process
2. Resume or work history and accomplishments of each key team member
3. A proposed budget and narrative for each phase of the project
4. Excellent technical capacities (for example, state-of-the-art filming and post-production equipment, in High Definition). Please provide evidence.
5. Provide three (3) examples of narrative films and/or documentaries directed and produced. Specify your team/company's role(s) in each.
6. Provide references from at least three clients with whom you have provided similar services in documentary production
7. Any additional attachments that relate to your ability to execute this project and any potential issues that could impact the proposed timeline
8. Submit proposals via email by October 20, 2025, to:  
[shikiri@blueshieldcafoundation.org](mailto:shikiri@blueshieldcafoundation.org) and [jordan@dreamchasemedia.com](mailto:jordan@dreamchasemedia.com).

### Contract terms and requirements

- Blue Shield of California Foundation will retain ownership of the final products and raw footage.
- The film is intended for public use. The production company cannot engage in any commercial use of the film without the express permission of Blue Shield of California Foundation.
- Regarding distribution, upon completion of the film, Blue Shield of California Foundation will determine, in consultation with the production company and others, the best-suited distribution strategies to pursue.

### Questions

Contact Jordan Theiry at [jordan@dreamchasemedia.com](mailto:jordan@dreamchasemedia.com)