

Distribution Plan
Page 2

DISTRIBUTION PLAN

This series will be distributed by the major independent Canadian distributors. These are: Video Out (Vancouver); V/Tape (Toronto); and Groupe Intervention de Video (Quebec). Please see attached letters. We will also work with these distributors, as well as with Women Make Movies (USA) and Cinema of Women and London Video Arts (both located in England). These latter distributors have previewed rushes from the Lull and expressed interest in the finished product.

The efforts of these independents will be combined with an active campaign of self-distribution on the part of the producer and her organization. To date, we have met with Channel Four, in Britain, who are eager to see the completed series for consideration and Television Ontario (TVO). We intend to meet with other public broadcasters upon completion of the production. A festival premiere is scheduled for IMAGES '90, in Toronto this summer.

We have chosen this route for very clear reasons. In the past, the combined efforts of our independent distributors and ourselves, have been able to earn close to \$10,000.00 for the video, Keeping The Home Fires Burning. This production was not intended for broadcast and has been screened and sold to the close-circuit market. Our work is distinguished in its ability to span across an "art" market and a traditional "educational" milieu.

The pricing range of independent distributors (\$400 to \$600 per institutional sale) is far more appropriate than that of commercial distributors. The Home Fires tape has done well and **continues to do well**, in the consistent requests for rentals and sales. Our latest production, Ten Dollars Or Nothing, is also moving extremely well, with sales to the Museum of Modern Art (New York) and the National Gallery of Canada (Ottawa). It has been screened at the Berlin Festival and other prestigious events, as well as selling in the educational market.

The Women's Labour History Project believes that our efforts combined with those of our distributors, will be more successful with The Lull Before The Storm, than would be those of the commercial distribution houses. The Lull will succeed as broadcast product but it will also move effectively in the closed-circuit, non-theatrical market, which is where the independent distributors are most active. We firmly believe that the 20% return to the producer and investors, from distributors such as Thomas Howe (Vancouver), is not as beneficial when compared to the 100% return on our own efforts or the 60-75% return from the independents.