

I wrote this plan in August of 07 – months before I embarked on my theatrical distribution. I highly advise anyone to write up a strategic plan prior to embarking on any form of self-distribution so you can identify all of your distribution options as well as identifying your audience and how you are going to approach them. Two other things you can see by reading this: 1. While we set our sites high, we weren't able to accomplish all of the promotional events that we would have liked. 2. I had not yet conceived of the Two Month Window – I knew that some modification to the day-and-date approach would be necessary – but I wasn't yet clear as to how much.

AUDIENCE

The audience for *Bomb It* is much broader than one initially thinks when seeing the documentary. There is the obvious built in core audiences of Graffiti Writers, graffiti fans and fans of hip hop/urban culture. But lines are blurred these days and the audience extends out to the skate/surf, gamer, suburban kids as well as college kids who are always looking for what is new and interesting. Let's not forget the indie film/doc community and last but not least are those people who appreciate art in general, are curious about art as well as all liberal thinkers who are interested in issues of public space, freedom of speech etc. This last group would span from those who love *Supersize Me* to the Huffington Post and all stops in between.

We have to keep in mind this broad potential support when promoting, booking, and marketing the film.

THEATRICAL DISTRIBUTION BOOKING SCREENINGS

There are a few scenarios left at this point: (aside from a potential deal from someone left such as Emerging or Warrior Poets)

A. Service deal from someone like 7th Arts – they handle bookings and take a cut from various deals depending on how much we pay them

B. DIY/Booker deal

We hire a booker to at least handle NY and LA (although I would really hope we go beyond these markets.) I'm convinced there is a demand for the film beyond these markets.

It is still important to screen in LA/NY for the reviews – this will help the DVD on a number of levels. The more cities that we book the more it will help. (But we want to be cost conscious as we expand out of LA/NY)

We are unsure whether we would have to 4 Wall LA/NY – hopefully not. It doesn't make sense to 4 wall beyond LA/NY.

C. Beyond the Booker -

Hopefully the booker will handle cities outside of NYC. But whether they do or don't we should take advantage of several other opportunities available to us:

1. Theatres and venues that have contacted us to screen – we should expand these as much as possible – creating the impression of the widest possible release or tour as possible.

We should not be restrictive as to the nature of the screening venue for these screenings – they could be colleges, community centers, church groups, even clubs – we should be as innovative as the film.

2. Utilizing Lance Weiler's network of digital theaters posted on his website. He will provide us contact information.

3. Cinemateques – There are a variety of Cinemateques around the country that book indie films similar to the American Cinemateque in Los Angeles. These can either be the "release" in smaller markets – or a word of mouth/publicity screening similar to film festivals (see below). They can be approached to do a "retrospective" of Jon Reiss' work – including *Better Living Through Circuitry*, "SRL 10 Year Retrospective" as well as Music Videos.

4. House Parties utilize these as A. A broader release pattern – some of these might dovetail into larger community screenings. B. Advance word of mouth screenings.

Utilizing Robert Greenwald's network of "House Parties" and see if any of his regulars are interested. (This is one way to tap into the 40 something political crowd, which is one of the markets for this film.

Utilize people who contact us through the web with offers of support.

5. We will need someone on staff either full or part time to create and manage these bookings.

D. College Bookings – Swank was recommended to us. Would be good to do this in coincidence with the "larger" release.

PROMOTING THE THEATRICAL

A. Key Art

Utilize the same key art generated for foreign sales and or developed by the DVD distributor. Best to combine these efforts as much as possible to cut costs.

We would create a minimal number of posters – my understanding is that wild posting of normal film posters is costly and questionably effective (although it may work with our audience) - Something to discuss.

B. Conventional Publicity/Publicist –

Hire a publicist who could help us with our national campaign - the publicist would target:

Film reviews, publications and websites

We should not just target film reviewers but also culture/music/art reviewers in daily and weekly papers – this worked very well with *Better Living Through Circuitry* garnering large spreads in the New York Times, the LA Weekly, The San Francisco Chronicle. It also results in the film being reviewed by someone more friendly to the film and its culture.

Urban and hip hop magazines and websites

Music magazines and websites

Art Publications Artillery is already doing a piece. *Artforum*, *Art in America*, *Bomb* etc are all targets

City sections. Since the film deals with a hot button topic – and graffiti and public space – many communities are enacting strict programs against graffiti – graffiti is in the local news on regular basis – that can be tied into. Consider getting into the issue of illegal billboards.

Radio Promotions this is stronger than with a normal film because of the connection that hip hop and other forms of modern music have to graff. Target hip hop/urban radio stations and programs in the main cities.

B. The Screening as the event: 2 initial ideas

1. Live DJ Event

For at least LA and NY we would like at least the late screening Friday and Saturday nights to be a live DJ event.

This will require: A mix of the film without a music track – and a DJ mixes the film music live. Also a way to make sure that the music

ducks below dialogue as necessary – would be worth contacting Doug Pray who did it with *Scratch*.

2. Blurring the Theatrical experience and the city

We should consider ways in which to make the theatrical experience one that you can take away with you – to expand the scope of the film into the community and provide something unique for theatrical viewers.

One initial idea is to give theatergoers a digital map (for their cellphones) where they can track the best graffiti in their city – a kind of walking tour. Or they can get a code to the website that gives them this information.

C. Festival Launches

Just as larger distributors use festivals to launch their films. We would do the same – especially in the smaller markets outside of NY/LA. We would target smaller up and coming festivals and obtain one screening in the festival to use that as a “premiere” to garner press and word of mouth. We would then coordinate that with a week run in a theatrical venue the following week. The key to this is lining up the festivals with cooperative digitally equipped theatres.

As mentioned above – other organizations can be used to do this same kind of exposure such as IFP in NY, Minneapolis, Atlanta, Miami etc.

D. Newsworthy “events” associated with the release:

These are the types of events that can be arranged in advance of the film’s opening to get the word out

It would be worth considering investing money into events of this type in Los Angeles and NYC – beyond that it needs to be a case by case basis

Best case scenario is to collaborate with local groups, museums, galleries etc who can support some of these events (and cover the costs) – as well as sponsors.

Painting Events

Live painting events with local artists. These can be legal spaces that stay up as advertising for the film. We arrange blighted walls in communities and get permission to paint on these walls.

Depending on the city – some of the more famous artists in the film will either be available – or could be brought in to work with local artists.

Painting Workshops

Surrounding the painting events – painting workshops could be given through community groups.

Forums/Discussions/debates about graffiti

Screenings in association with museums

Support for threatened artists

Much of this in addition to the parties below require some sponsorship – see niche publicity below

E. Niche publicity & Parties

1. We should consider hiring a niche publicist/promoter in LA/NY Frank 151/Ket etc. to utilize their email lists to get people out and hit our main target audience.
2. Parties – in conjunction with niche promoters – to create an event a week before the screenings to help build word of mouth. We need to be conscious of what the costs of this will be. Best would be to secure a number of sponsors for each event – which also helps promote the party

F. Sponsorships

We create alliances with a number of companies that are present in street/urban culture – from paint companies such as Montana to clothing companies such as Ecko, Addidas; to media outlets such as *Complex* and *Mass Appeal*; to companies that just want to be associated with the culture such as Scion; to web and phone download partnerships such as with Heavy.com etc.

We can cross brand additional web/phone download content from our massive quantity of footage. (see web promotion below).

We should look into the sponsors of urban festivals such as Urbanworld and Harlem Film Festival to see what people are open to sponsoring urban oriented films and who might have email lists that could be used.

G. Street Promotion – postcards and stickers – that we place in clubs, music stores, clothing shops etc. We will find the appropriate promoter in each major city that caters to this population (like with did in NYC) and

have them distribute our material. We are already establishing relationships with low cost postcard and sticker printers. Lead time will save greatly on production and shipping of materials!

H. Web Promotion (see web strategy sheet)

Target websites and social networks that our audiences frequent

Create alliances/relationships with these websites.

I. Community Outreach

Colleges

Most colleges have either a hip hop oriented group/club and or African American organizations.

We outreach and pre-screen to these groups.

We work with these groups to coordinate forums, debates, discussions, workshops on graffiti and street art and larger issues of free speech and public space.

The Art World

Museum screenings and exhibitions – public forums and press conferences can be organized around these.

Art Galleries – there are numerous galleries that either specialize in street art or would do an exhibition of street art.

The music world

Try to coordinate with an appropriate musical act that is having a national tour to run some content on whatever multimedia stations they set up at their concerts – a long shot but worth exploring our musical connections for possibilities.

SOUNDTRACK

Goal should be to release the soundtrack a month before the release –

Would be best to do this through collaboration with a label – so that they handle distribution and publicity.

Follow up CDs/music – “inspired by *Bomb It*” released in partnership with the artists and used for continued promotion

DVD AND MERCHANDISE SALES

DVD sales We should pursue a modified day and date concept. Where the DVD comes out either a couple of weeks after the theatrical – or more likely in the middle of the theatrical release (since it will most likely be

platformed). This allows us to capitalize on the promotion surrounding the theatrical events.

This should be coordinated with our retail DVD company – which hopefully will be New Video.

Website Sales

Need to set up a shopping cart and fulfillment service to handle our DVD and other merchandise we hope to sell.

Other merchandise would be stickers, t shirts, books and other dvds.

DVD Content

Discuss how many releases to do – Peter Broderick recommends several with varying degrees of content

Our first release should at least have the film plus the following:

Commentary

Trailers

EPK

Other artists – (perhaps the webclips or expanded web clips could go in)

Other content: ?

We will need someone to cut this material.

Key Art

Same as for the international release as above

Some additional packaging might be needed – either the original designer could do this or we could have the Uruguan company do the redesign.

DVD Authoring & Mastering

Need to determine if we will be doing this or distributor

We should do the authoring if there is going to be a big charge for it.