



Minnesota Film and TV Board
FY2012 ACHF Annual Report
Contracts 37842/300-489, 411/300-786 and 53110/300-1419
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Minnesota Film and TV is a 501(c)3 public–private partnership governed by a board of directors comprised of professionals from the Minnesota business community. Since 1983 our office has functioned as Minnesota’s film commission. Our mission is to advance Minnesota’s economy and enhance its robust cultural environment by promoting and supporting the state’s production industry.

During the 87th legislative session Minnesota Film and TV was allocated \$1,000,000 for FY12 and FY13 from the Legacy Amendment’s Arts and Cultural Heritage Fund, MN Laws, 2011, 1st Special Session, Chapter 6, Articles 4 and 5. The appropriation of \$500,000 in FY2012 and \$500,000 in FY2013 is split between grants to Minnesota residents to create film or television productions that promote Minnesota’s cultural heritage, and for the film production jobs program (Snowbate) under Minnesota statutes, section 116U.26. This appropriation is available until June 30, 2015.

In FY2013, Minnesota Film and TV, in consultation with Independent Feature Project/ Minnesota, was fortunate enough to receive an additional \$600,000 in funds for a new competitive film production incentive program.

Minnesota Film and TV is pleased to provide the following annual report on the programs funded with Legacy dollars.

The Minnesota Film Production Jobs (Snowbate) Program

Contract 37842/300-489

\$500,000 in funding for the contract period (7/1/11-6/30/2015)

plus \$103,289 reallocated to Snowbate from unused Minnesota Filmmakers Legacy Grant Fund money as approved by the Department of Administration on 12/28/12

Snowbate is a reimbursement of up to 20% of qualifying Minnesota production costs available to producers of Feature Films, Television Pilots, Documentaries, Post Production and Internet programs for those categories of production. The program is designed to stimulate and support film and TV production in Minnesota, with the highest percentage of reimbursement (20%) reserved for productions that most closely align with ACHF Guidelines and Principles.

FTEs and Costs

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|--|----------|
| MN Film and TV staff FTEs for contract period (7/1/11 -12/31/12) | 0.44 |
| Actual direct support cost for contract period | \$19,942 |
| Office of Grants Management Fiscal Agency Fee | \$3,000 |

Measurable Outcomes

The Snowbate Program's impact and outcomes are based on data tracking of the total number of projects reimbursed and the total number of full-time equivalent jobs created (calculated using the Legacy reporting formula) in the project period. We also track the total production dollars spent by Snowbate incentive recipients in Minnesota.

Since July 1, 2011, six projects have been certified by the Snowbate program. To date, two of those projects are complete and have received Snowbate reimbursement. Two other projects have received reimbursement for the production portion only and will bill for post production at a later date. The remaining two projects are currently in process.

Summary of All Applications

| | |
|---|---|
| Total Certified Project Applications to date: | 6 |
| Total Projects denied/withdrawn to date: | 0 |
| Total Projects reimbursed in full to date: | 2 |
| Total Projects reimbursed for production only to date: | 2 |
| Total Projects in Process to date (2 in post production, 2 full projects in process): | 4 |

Breakdown of Certified Projects by category to date

Feature Films

2

Death to Prom: Rene and Frankie, two best friends, make the best of going to high school by dreaming up high-fashion photo shoots and bribing their siblings to model for them. Rene loves his fashion magazines and designing clothes. Frankie lives for her camera and punk rock. The drama they dream up in their fashion shoots becomes very real when they end up fighting over their classmate Sasha, a shy soccer player with a soft spot for poems by Pushkin. *Death to Prom* (a McKnight Screenwriting Fellowship & Francis Ford Coppola's Zoetrope Screenplay Competition Finalist) is a bizarre love triangle loaded with enough glamour and attitude for "Project Runway" & Vogue, but with enough heart to make Molly Ringwald bite her lip with anticipation.

Stay Then Go

Stay Then Go is about a woman, Marion Baird, event planner extraordinaire. She cares about brides, grooms, 50th wedding anniversaries, ice sculptures, bar and bat mitzvahs, and unrefrigerated truffles. Her husband, Dick Baird, a studio photographer, has a distinct knack for documenting an exalted version of normal. Teeth never looked so white, ruffles so starched; shiny shoes, shiny hair, shiny pets. They have a little child, Eddie, which oddly rocks and strains their careful world. They discover that he has autism. For Marion, this changes her career, her marriage, her life – inexorably. As Eddie gets older, a glimmer of a lovely identity emerges for him, that of a young artist. But just as he, (and Marion) begins to envision an independent adult life, an unlikely event occurs, altering their course forever.

TV Pilots

1

America Unearthed: America is a burial ground for ancient secrets. Ancient symbols, religious relics, cryptic messages and a plethora of unexplained artifacts and sites suggest cultures from around the world left their mark on what is now U.S. soil – long before the official "discovery" of the New World. Scientist Scott Wolter insists there's a lot we don't know about our distant past and a lot that some have gone to great lengths to cover up.

Documentaries

2

Twilight Tear. Tucked away in a small airplane hangar in Granite Falls, sits a piece of American history, the "Twilight Tear." This documentary taps into the Herculean efforts of "warbird" enthusiasts who devote their lives to lovingly restoring the aircraft of WWII.

Electropolis 3D

From the spellbinding drama of a widespread grid catastrophe to the brilliant technologies forging a more reliable and efficient future, *Electropolis 3D* is the incredible story of our quest to reimagine and reinvent our entire energy ecosystem.

Post Production

1

The Flightline is a fast moving 30-minute aviation magazine TV show that brings the viewer into the cockpits of some of the world's greatest aircraft.

Internet

0

Total FTEs and MN Production Dollars Spent 7/1/11-to date

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|---|-------------|
| Snowbate Project FTEs to date | 6.25 |
| Cost per job (Total reimbursement divided by FTE) | \$1,654 |
| Production \$ spent in MN by reimbursed projects to date: | \$517,133 |
| Pending MN production \$ by projects in process: | \$1,363,384 |
| Total Production Expenditures in MN: | \$1,880,517 |

Film Production Jobs (Snowbate) Fund Expenditures from 7/1/11-12/31/12

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|---|-----------|
| Total Project Reimbursement | \$103,427 |
| Total Direct Support | \$19,942 |
| Total State Funds Expended* | \$123,369 |
| *(Project reimbursement, direct support, OGM fee) | |
| Total Pending Project Reimbursement | \$272,676 |

The Minnesota Filmmakers Legacy Grant Program
Contract 41132/300-786
\$200,000 in funding for the contract period (7/1/11-9/1/12)

In February 2012, the Minnesota Film and Television Board put out a statewide request for proposals (RFP) for the inaugural funding cycle of the Minnesota Filmmakers Legacy Grant Fund. At the March 30, 2012 deadline, the Minnesota Film and Television Board had received 25 project applications from across the state.

Proposals were reviewed on April 20, 2012 by a volunteer panel of industry professionals representing film and television programs at educational institutions, foundations, private businesses and advocacy organizations from around the state. The review panel selected four projects by Minnesota filmmakers to receive grant funds.

On July 31, 2012, the State of Minnesota/Office of Grants Management elected to terminate the Minnesota Filmmakers Legacy Grant as of September 1, 2012 after determining there was a technical noncompliance in the preliminary steps of the grant review process.

The four grant recipients were promptly notified of the grant termination.

Minnesota Filmmakers Legacy Grant Fund Cycle One Awards

Four Minnesota filmmakers received grant funds. Each filmmaker received 50% of their total award amount at the time of contract execution on May 18, 2012.

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| Steve Cloutier | <i>Betty Wall: Girls Don't Fly</i> | \$10,000 |
| Expenditures as of 8/15/12 | | \$5,000 |
| FTEs | | 0.169 |

In 1942 the U.S. military sent out a call asking women to apply for flight training. The object was to use women in the non-combat positions filled by men who were needed in the war. Minnesotan Betty Wall jumped at the chance, as did 25,000 others. She was ultimately among the chosen few who earned their wings as a Women's Air Force Service Pilot (WASP).

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| Reginald Henderson | <i>Bahamian Son</i> | \$50,000 |
| Expenditures as of 8/15/12 | | \$25,000 |
| FTEs | | 0.699 |

Bahamian Son is an independent feature film based on true events from the life of Minnesota writer Reggie Henderson. The film follows Kevin as he sets out to find his father, a man he hasn't seen in more than thirty years. During his journey, he examines his own life, the family he has built, and his childhood growing up in the projects of North Minneapolis. When Kevin does finally track down his father in the Bahamas, he decides to follow through and meet him face to face. What transpires is less than fairytale. As Kevin unearths his own complicated heritage, everything in his life is tested-his loyalty to his family, his understanding of his own identity, and his personal values as a man.

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|------------|---|----------|
| Al Milgrom | <i>Red Barn Inc. vs. Dinkytown, USA</i> | \$21,000 |
| | Expenditures as of 8/15/12 | \$10,500 |
| | FTEs | 0.283 |

It was one of the biggest anti-war demonstrations in Minnesota history, this story of the two-month occupation of the Dinkytown neighborhood at the edge of the University of Minnesota campus, from March through May 1970. With the Vietnam War in full swing, longtime national student unrest was erupting. In Minneapolis, long simmering protests over the war overlapped with plans of a national food chain, The Red Barn System, Inc., to move into and remake this area into a shopping center where already its residents claimed there were enough hamburger joints. It was Vietnam all over again, many said, but in a different way.

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| Chris Newberry | <i>American Heart</i> | \$40,000 |
| | Expenditures as of 8/15/12 | \$20,000 |
| | FTEs | 0.446 |

A primary care clinic in St. Paul becomes a crossroads for perseverant refugees and their devoted doctors. In *American Heart*, we get an intimate look at the failing health and remarkable lives of Lem Thor, a former political prisoner from Cambodia; Patrick Junior, a member of an embattled ethnic minority in Burma; and Alex Gliptis, an Ethiopian refugee suffering from PTSD, diabetes and HIV. The healthcare challenges they face are daunting, made more complicated by the trauma they carry from the past. Throughout the course of the film, they all face life-threatening health emergencies, and their trajectories prove surprising even to their doctors.

FTEs and Costs

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|---|----------|
| MN Film and TV staff FTEs (7/1/11 -9/1/12) | 0.55 |
| Project Related FTEs (5/21/12-8/15/12) | 1.59 |
| Actual direct support cost (7/1/11-9/1/12) | \$33,855 |
| Office of Grants Management Fiscal Agency Fee | \$2,000 |

Measurable Outcomes

The Minnesota Filmmakers Legacy Grant Program's outcomes are measured based on data tracking of the total number of projects awarded grants during the contract period and the total number of full-time equivalent jobs created (calculated using the Legacy reporting formula) by those projects.

Minnesota Filmmakers Legacy Fund Total Expenditures 7/1/11-9/1/12

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|---|------------------|
| Total Project Reimbursement* | \$60,500 |
| *Grantees received 50% of award up front. Remaining funds will not be paid due to contract termination. | |
| Total Direct Support | <u>+\$33,855</u> |
| Total State Funds Expended | \$94,355 |
| (Project reimbursement, direct support, OGM fee) | |

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|----------------------------|-------------------|
| Original Contract Amount | \$198,000 |
| Total State Funds Expended | <u>- \$94,355</u> |
| Unused Funds Remaining** | \$103,645 |

**Unused funds remaining reallocated to Snowbate per the Department of Administration on 12/28/12.

Legacy Arts and Cultural Heritage Production Reimbursement Program (LACH)
Contract 53110/300-1419
\$600,000 (7/1/12-6/30/14)

The Legacy Arts and Cultural Heritage Production Reimbursement Program (LACH) is a new competitive incentive program established to support the creation of feature films and documentaries in Minnesota by professional, experienced mid-career Minnesota-based filmmakers. The program is administered by MN Film and TV in consultation with IFP MN.

The RFP for the LACH Production Reimbursement Program was posted October 26, 2012 and the round 1 review of proposals took place on December 15. Five projects applied and four were deemed eligible. Three of those projects were named as finalists and will continue on to round 2 judging. Production reimbursement fund recipients will be named on February 4, 2013.

Round 1 Review Panelists:

Jeff Forester studied writing with Ken Kesey at the University of Oregon, and with a class co-wrote and published *Caverns* on Viking Press in 1989. His second book, *Forest for the Trees*, an ecological history of Minnesota's Boundary Waters, came out in 2005, won the Choice Critics Award, and was a finalist in the Minnesota Book Awards. His first sale, *Flashpoint*, (Jim Berg and Joe Forte) was with Lorenzo Di Bonaventura (Transformers, Constantine) at Paramount. His second film, *A Lifetime in Heat* (Jim Berg, Joe Forte) is in development with Shampoo 160 LLC. He recently worked as Associate Producer on the Emmy Award winning tpt documentary *Transplant: A Gift for Life*.

Tom Hoch, President/CEO of Hennepin Theatre Trust, oversees the Orpheum, State, Pantages and New Century Theatres. Currently, he is involved with a variety of partners on the creation of a 'cultural district' centered on Hennepin Avenue, spanning from the Walker Art Center to the Mississippi Riverfront. Tom also serves on the boards of the Minneapolis Downtown Council, the Minneapolis Downtown Improvement District, the Animal Humane Society and Planned Parenthood of Minnesota, North Dakota and South Dakota.

Susan Marks is an award-winning, independent documentary filmmaker and writer. Her latest film is the feature documentary, *Of Dolls & Murder* (2011) about dollhouse crime scenes, narrated by legendary filmmaker, John Waters. Marks is also an author of history and pop culture, including *Finding Betty Crocker* (Simon & Schuster 2005) and, most recently, *In the Mood for Munsingwear*. (Minnesota Historical Society Press 2011) Her latest project includes several screenplays, teleplays and two new doll and murder-related documentaries: *Murder in a Nutshell* and *Inside the Speakeasy Dollhouse*.

Robb Mitchell is founder, producer and administrator of film and screenwriting workshop Screenlabs beginning in 1990. Over a ten year period he also produced staged script reading series at Ritz Theater, Illusion Theater and at the Dowling Studio,

at the Guthrie Theater. He has been involved with the professional development of writers and scripts for more than 30 years. His involvement with literary talent and development goes back to the early 1980s at the Eugene O'Neill Playwright Conference, The American Place Theater, and Playwright's Horizons in New York.

Beth Schoeppler is managing director of the Loft Literary Center. Her career spans more than 25 years working in support of non-profits, primarily arts, education and public broadcasting. A generalist, her expertise includes program planning and management, evaluation, finance, development and communications.

Jason Wallace is a Twin Cities based independent producer/director/editor. His narrative short and feature work has been broadcast nationally on IFC, ABC Family, and the Lifetime Movie Network. He founded Line Road Pictures in 2005 to develop and produce micro budget films, as well as provide consultation services to filmmakers in need of financing and production assistance.

FTEs and Costs

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|---|---------|
| MN Film and TV staff FTEs | 0.11 |
| IFP staff FTEs (contracted) | 0.42 |
| Actual direct support cost | \$5,513 |
| Office of Grants Management Fiscal Agency Fee | \$6,000 |

Measurable Outcomes

The LACH Production Reimbursement Program outcomes will be measured based on data tracking of the total number of projects awarded reimbursement funds during the contract period and the total number of full-time equivalent jobs created (calculated using the Legacy reporting formula) by those projects upon completion.

LACH 2012 Total Expenditures

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|--|-----------------|
| Total Project Reimbursement* | None as of yet |
| Total Direct Support | <u>+\$5,513</u> |
| Total State Funds Expended | \$5,513 |
| (Project reimbursement, direct support, OGM fee) | |