

ON THE ALTAR OF FIRE

SOCIAL IMPACT STRATEGY

The social awareness of *On the Altar of Fire* has been designed from its story foundation. The film deals with issues of mental health and mental illness, domestic abuse, and on a broader level it explores misinformation by delving into the way a chain of false information can have corrosive powers even on a microcosmic scale between family members. The larger implications of this analogy echo out to the contention in our global politics, with division encouraged by for-profit news organizations and animosity-fueling algorithms on worldwide social media platforms, leaving all of us in a state of anxiety and fear for how this hostility will render itself into dangerous real world consequences.

Additionally, the production of the film will contribute to an economic and film industry resurgence in Northern Minnesota at a time when film professionals in the area have been struggling due to a lack of film production.

The film has received approval from FilmNorth to receive fiscal sponsorship, as part of the project's mission to serve the communities in Minnesota. To make a donation, please follow this link: <https://filmnorth.org/fiscally-sponsored-projects/on-the-altar-of-fire/>

Partnering with Social Impact Organizations

The producers are making inroads to partner with organizations that can participate in the social impact of the film's themes regarding mental health, domestic abuse, and the broader issue of misinformation. These organizations will help the marketing of the film to raise awareness surrounding these issues which often go undiagnosed, untreated, and ignored. The organizations will also act as consultants to ensure these aspects of the story are portrayed as accurately as possible. Additionally, these organizations can bring those who have suffered from these issues into the fold of the production, in the hopes of offering new routes to employment and a therapeutic means of participating in a film that tackles the subjects that have affected them. The producers also intend to partner with organizations who support disabled and neurodivergent residents, in the hopes of offering opportunities for those residents to become involved with the production as well.

Here are just a few of our potential partners: NAMI (National Alliance on Mental Illness), RespectAbility (helping people with physical and mental disabilities), Adi Smith (who is making it her mission to show autism as a superpower), and Angie Racine at 4Hope (who deals particularly with spousal abuse and gaslighting).

Executive Producer Sara Hamilton has a long history of bringing support to communities in need. She was the national director of the Chapter Network for the Tourette Syndrome Association. She is a development executive, producer and consultant with 25+ years of experience in film and media, marketing and branding, strategy and business development. She has developed and produced international marketing communication campaigns, corporate and commercial video productions, and narrative and documentary series and features, including the award-winning “[Time Zero: The Last Year of Polaroid Film](#),” which is in international distribution and on major streaming platforms.

In addition to developing and producing films and series, Sara consults with independent filmmakers, studios, businesses, film commissions, organizations and non-profits to create meaningful and successful partnerships. She is the Chief Strategy Officer and an Executive Producer for independent production company [Riveting River Entertainment](#); an Executive Producer and consultant with the global entertainment financial and packaging firm [Filmjojoy](#); and the Head of Partnerships and Development for [Catalyst Story Institute](#).

Sara is a dedicated advocate for the production industry, serving on the Boards of [FilmNorth](#), the [Minnesota Film Alliance](#) and [EntertainMint](#).

For more information about the social impact plans for the production, please contact Sara Hamilton: sara.hamilton@catalystories.com

Minnesota: Contributing to the Film Industry’s Resurgence

For many years, Minnesota has seen film productions leave the state and industry professionals there have endured struggles to work full time in their profession. The state has authorized a

collection of new stackable tax incentives to films that shoot in Minnesota in order to stimulate economic and film industry growth.

Filmmaker Jason Mann was drawn to filming in Minnesota after having worked with Van Hayden, who was the First Assistant Director on Mr. Mann's film's *The Leisure Class*. Mr. Hayden is a veteran of high-profile Hollywood projects, as with *Respect* (the biopic of Aretha Franklin), the television series *Dexter*, *Hustle & Flow*, *Nights in Rodanthe*, *Whitney Houston: I Want to Dance With Somebody*, and the upcoming *All Star Weekend* directed by Jamie Foxx. Mr. Hayden is a native of Minnesota and still resides in the state. He encouraged Mr. Mann to consider shooting in Minnesota for his upcoming projects. Mr. Hayden has also been the president of the Minnesota Film Alliance, the 501(c)(6) organization responsible for lobbying for the state of Minnesota to have more funding for movie production intended to support local artisans, build the local film industry, and bring an influx of finances to local economies, particularly Duluth and regions to the North like the Iron Range that are in need of growth for the film professionals living there.

Executive Producer Sara Hamilton, who is also a Minnesota resident and member of the Minnesota Film Alliance, has been an advocate for the resurgence of the Minnesota film industry.

Together, the team is working closely with the Upper Midwest Film Office, as well as those on the board of FilmNorth and the members of the Minnesota Film Alliance, to make this film a case study in mounting a Minnesota film and contribute to the resurgence of the film industry in Minnesota, at a time when those industry professionals are in great need of support.

The production also plans to partner with local businesses in the area. That way the film can raise awareness of them and publicize them.

The producers will be providing training for residents of the Iron Range and Duluth who hope to participate in the project but have yet to become experienced film crew members. For more information on how to be trained, residents of Saint Louis County in Minnesota can sign up with Lost Forty Studios in Chisholm: lostfortystudios@gmail.com.

Diversity

The producers' goal is to put together a production with a diverse cast and crew of heritages and physical and neurological differences, as has been discussed already above.

Supporting Independent Cinema

We believe it is imperative to support and elevate movies like *On the Altar of Fire* from a cultural and creative standpoint, compared to the kinds of movies that are being supported in our current media landscape. We believe that as movies and television shows veer more toward “content” creation, the true scope of the cinematic art form is being diminished. We want to support films that enrich our cultural conversation, in the way that movies did in the 1960s and 70s. We want films to engage the audience both viscerally and intellectually, immersing them in those kinds of fully-rounded experiences. We want to use the hindsight from the history of the medium to make full use of what this art form should be. We support the expansion of the cinematic medium's capacities for visual and sonic impressionism and expressionism. We also feel that the preponderance of superhero stories and franchise content has left a void for audiences. We know that we, as film lovers, are desperate for thoughtful entertainment.

In Conclusion

The local news in Northern Minnesota has already picked up on the affirmative impact the project could have for the area: <https://www.fox21online.com/2024/10/10/film-scouting-process-lands-in-iron-range/>

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Additional Links

Minnesota Film Alliance: <https://www.mnfilmalliance.org/>

Upper Midwest Film Office: <https://uppermidwestfilmtv.org/>