

DEADLY EXPOSURE



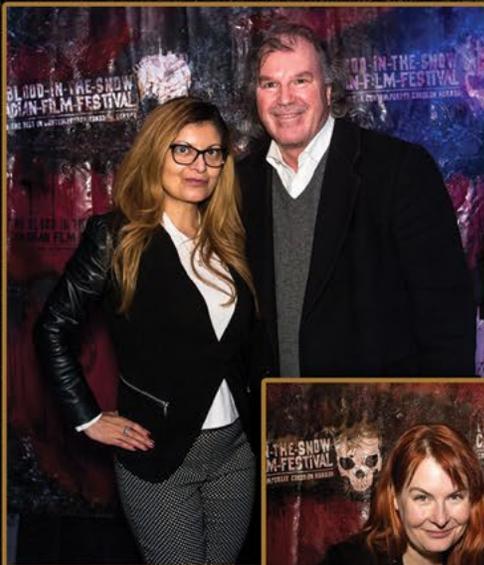
BITS INDUSTRY CONFERENCE

November 18 to 23, 2021



Entertainment Network

TELEFILM
CANADA



HORROR DEVELOPMENT LAB GUIDE

FESTIVAL MANDATE

The Blood in the Snow Canadian Film Festival (BITS) is a unique and imaginative showcase of contemporary Canadian horror, genre, and underground cinema that exists to challenge social boundaries, explore artistic taboos, and support and exhibit independent Canadian artists. Our mandate to support, promote, and exhibit Canadian horror, genre, and underground film productions is best served by an annual film festival in Toronto, Ontario, that will bring together the strongest concentration of audiences, media profile and coverage, community partnerships, and members of the media arts community and filmmaking industry to exhibit and celebrate Canadian genre media artists.



(L to R) Carolyn Mauricette, Development Coordinator
Kelly Michael Stewart, Festival Director

BRIEF HISTORY AND HIGHLIGHTS

The festival was created in 2012 to fill a gap for contemporary Canadian genre films that did not have a platform at other Canadian festivals. The festival became a non-profit organization in 2015, expanding over the years from 3 days to 6 days. We started our industry panels in 2014, which evolved into our week-long industry event called "Deadly Exposure" beginning in 2018. The Deadly Exposure Industry Market has also grown, including panels that broach topics like diversity, women in horror and virtual reality. Our guests included Andrea Subissati, Executive Editor of Rue Morgue Magazine, Working Moms star Olunike Adeliyi, and Hulu director Gigi Saul Guerrero. Filmmaker Torin Langen, a Blood in the Snow alumnus, debuted his multimedia live film installation to its 2018 edition. Entitled "Offerings," Langen created visually arresting scenarios with a live score that crossed the boundaries of art, genre film and music.

Blood in the Snow has the reputation of being a "filmmaker's festival." In 2019 the festival had 50 filmmakers featured in attendance representing provinces and territories from across Canada. There are scheduled activities throughout the week allowing filmmakers to network with other creators and essential industry contacts. Activities include a filmmakers' brunch (dubbed "Breakfast with the Stars"), industry panels, a VIP industry cocktail social and after parties every night of the festival.



Blood in the Snow team members with "Frostbite" filmmakers from Dettah, North West Territories

Over the years, Blood in the Snow has created a community of filmmakers across Canada, bringing their experiences and talent to the Canadian film industry hub in Toronto. One of the highlights was in 2018 when young Indigenous filmmakers from the Kay Tay Whee School in the Northwest Territories came to Toronto for the premiere of their film Frostbite. It was a runaway hit and garnered significant media attention for school and the ingenuity these students displayed, from creating the character, puppet and sets in an area of Canada that doesn't often get this kind of attention. They have since made several other films with this character and continue to grow in their filmmaking skills.

In 2020 the festival moved online to Super Channel during the COVID-19 public health measures. The festival remained a huge success, with 64 films (10 features and 54 shorts) over 11 nights available nationally for the first time to over 400,000 subscribers. Due to this partnership's success, in 2021, Blood in the Snow will be a hybrid festival showing on Super Channel for three nights from October 29 to 31st, and returning to a theatrical setting for six nights November 18 to 23rd at the Royal Cinema in downtown Toronto.

HELPING ADVANCE DIVERSITY IN GENRE



Blood in the Snow Film Festival was created to push the envelope with Canadian genre film, specifically, and has dedicated the last ten years promoting our independent genre cinema. This niche film festival also strives to be the leader in supporting diversity in genre films. We have showcased films representing diverse folklore and culture, including Indigenous and French-language films and actors with disabilities. It's our goal to represent as many communities as possible in the already underrepresented genre film arena. The programming team makes a concerted effort to select based on content, representation, and quality of films so that our diverse audiences feel represented.

Blood in the Snow has also made diversity a priority by hosting panels with esteemed guests from the Black, Asian, Indigenous, and Latinx communities during the Deadly Exposure Industry Market, a well-received and sought-after

industry event connecting filmmakers to industry professionals and opportunities to promote their work. They have become areas where frank discussions with filmmakers and industry insiders take place to incite change. Topics at past panels included: "Kickass Women in Canadian Horror," "Diversity in Genre Film," and "Undoing Tropes with Cultural Sensitivity." These discussions are essential to expanding Canadian filmmakers' views to become more inclusive with their stories and casting and encourage those who may not have felt there was a space for them.

We have also partnered with other festivals in the community to boost the visibility of diverse genre films to different audiences. Recent collaborations include partnering with the Toronto Black Film Festival to present the South African horror *The Tokoloshe* and the *ImaginATIVE* Film Festival midnight horror shorts program, which we have co-presented for several years.

As much as we advocate for diverse genre films in Canada, there is always a need for more representation within the Canadian genre film spectrum. As a part of the 2021 Deadly Exposure Industry Market, Blood in the Snow will start a new initiative by creating a development lab to boost BIPOC, LGBTQ+, women and other underrepresented creators in genre film across Canada. With this program, the festival will facilitate the advancement of filmmakers from these communities in the filmmaking process to ensure their projects are taken from script to screen with the help of industry professionals.

BITS HORROR DEVELOPMENT LAB DETAILS



The BITS Horror Development Lab is designed to be a development program focused on facilitating business and production opportunities for genre (horror, sci-fi, action, thriller) scripted projects and shorts films by traditionally underrepresented BIPOC, women, and LGBTQ2IA+ Canadian filmmakers and content creators. This project will support up to 12 to 15 projects with short-form film concepts or web series in development into a feature film or digital web/TV series project.

This program is less aimed at mentorship and more about access to business development. Accepted participants will meet with top industry professionals during the Blood in the Snow Film Festival from November 18 to 23, 2021. Participants and industry professionals will follow up on projects and initiatives in early 2022. Horror Lab participants will have scheduled workshops with established industry professionals focusing on the development of their projects. All participants will also have access to the Deadly Exposure Industry Market during the last four days of the festival. The cost to apply is FREE.

The Horror Lab participants will receive the following:

- Filmmakers will receive advice and feedback from established directors, producers, and broadcasters.
- Industry leads and will challenge the participants to push their vision through to the very end by identifying and navigating through any development obstacles and changes.
- A curated itinerary including a focus on marketing and distribution, scheduled market meetings with attending industry advisors and leads, and short film screenings and pitch feedback.
- Each participant receives a minimum of three scheduled post-festival industry advisor sessions from January to March 2022 with a program "Industry Leader."
- Participants will leave with advice on how to revise their package and move forward with it.
- Participants will leave with important film business insights and connections.
- Industry/peer networking opportunities.
- Participants will receive a free Industry pass to attend the 2021 Blood in the Snow Film Festival + Deadly Exposure.

Who can apply?

Although applications would be open to everyone, we will give priority to those with or more of the following criteria:

- Black
- Indigenous, Metis or Inuit
- Person of Colour
- LGBTQ2IA+* (Lesbian, Gay, Bisexual, Transgender, Queer, Questioning, Two-Spirit, Intersex, Asexual, and other identities that fall outside of cisgender and heterosexual paradigms.)
- Women*
- Disabled*

*For all applicants, priority acceptance will be given to projects with BIPOC representation in front and behind the camera.

The lead lab participant also must:

- must be a Canadian citizen
- must plan to shoot their film project primarily in Canada
- must have completed at least one polished, completed short film (3 to 30 minutes in length)
- must feel that they are ready to make a feature film (or multi-episode web series)
- this is a HORROR development lab, so the film needs to be some type of "genre" project that is horror, sci-fi, action or thriller

What do you need in your application?

- At least one previous completed short film that is either its own project or short done as proof of concept.
- A brief online application (available at deadlyexposure.ca)
- A short proposal for a feature film (that we will provide to you fill out)

Other Important Details

- The attendee can be the Producer/Director and/or primary writer of the project and have the full rights to the proposed project.
- All rights remain with the filmmaker, and BITS has no proprietary interest in any of the projects.
- Application details and information are available at deadlyexposure.ca.
- Although the mentor lab will be in English, Francophone, Indigenous language, and other language projects are welcome and encouraged.
- Applicants must be able to commit to attending the program as scheduled from November 18 to 23 and January to March 2022, for a minimum of three online meetings.
- Applicants must be Canadian citizens and reside in Canada.
- Applicants must demonstrate ownership of or option on all underlying rights (if any) to your film project.
- Up to two people per project will be allowed to attend the program (budget permitting).
- You DO NOT need to be alumni of the Blood in the Snow Film Festival to be a part of the program.
- The Blood in the Snow Film Festival will also have select screenings on Super Channel and we are unable to give free passes to those screenings (you will need to subscribe to view that program).

KEY DATES

April 26, 2021	Applications open
August 15, 2021	Final application deadline
September/October 2021	Phase I Project Orientation (with BITS team) Feedback from Blood in the Snow team to strengthen your pitch and your proposal for November.
November 18-23, 2021	Horror Development Lab Two days of development and four days of intensive Deadly Exposure events (including all panels and round tables).
January - March, 2022	Phase II Project Implementation Minimum three one-on-one meetings (online) with your assigned Industry Lead for followup.

Blood in the Snow Film Festival Schedule

The Horror Development Lab will take place during the week of the festival and in tandem with the Deadly Exposure Industry events from November 18 to 23, 2021. The festival pass admits the holder to each screening, usually 7 pm and 9:30 pm each night at Royal Cinema (608 College St, Toronto), followed by networking after-parties. Should you require accommodation at any time throughout the application process, please contact info@bloodinthesnow.ca.

Accessibility at Blood in the Snow (still in the works pending info from our consultant)

The festival will be as fully accessible and inclusive as possible to meet everyone's needs. An Accessibility Consultant has joined the festival this year (who will also be a selection jury member). If selected for the program, we will be asking for any accommodations needed in the acceptance form. Our full accessibility strategy document will be available on our website later this year.

Possible changes due to COVID-19

As we write this (in April 2021), we are still in the middle of the Pandemic. If it is deemed unsafe to have events in person, we will move the festival and Deadly Exposure online again this year and have the horror development lab done virtually. We expect to understand the situation better before final acceptances are sent out for this program in August/September 2021.

SCHEDULE OF HORROR DEVELOPMENT LAB

Subject to change. Full schedule will be announced later this year.

Items with an * are open to regular Deadly Exposure pass holders but will include Horror Development Lab participants. Screenings are scheduled to take place each night and will be announced at later date.

Wednesday, Nov 17

Flight arrivals / Horror Development Lab welcome cocktail (evening)

Thursday, Nov 18

Horror Development Lab Day 1 (all day)

10 am to 6 pm

Friday, Nov 19

Horror Development Lab Day 2 (all day)

10 am to 6 pm

Saturday, Nov 20

10 am to 11:45 am - Horror Development Lab discussion with a special guest

* 1:30 pm to 2:30 pm - Industry Panel #1

* 3 pm to 4 pm - Industry Panel #2

Sunday, Nov 21

10 am to 11:45 am - Horror Development Lab discussion with a special guest

* 1:30 pm to 2:30 pm - Industry Panel #3

* 3 pm to 4 pm - Industry Panel #4

Monday, Nov 22

10 am to 12 pm - scheduled one-on-one meetings (Development Lab participants)

* 2 pm to 5 pm - Power round table #1

* 5 pm to 6:30 pm - Industry Cocktail

Tuesday, Nov 23

10 am to 12 pm - scheduled one-on-one meetings (Development Lab participants)

* 2 pm to 5 pm - Power round table #2

* 5 pm to 6:30 pm - Industry Cocktail

Wednesday, Nov 24

Return home

HORROR DEVELOPMENT LAB TEAM



Carolyn Mauricette, Development Coordinator and Programmer

Carolyn Mauricette is a Toronto-based film writer and programmer for the Blood in the Snow Film Festival. She has written pieces on diversity, women in sci-fi, and film reviews for Graveyard Shift Sisters and Cinema Axis; both online and print editions of Rue Morgue Magazine and Grim Magazine, and is a Rotten Tomatoes approved critic.



Kelly Michael Stewart, Festival Director and Founder

Kelly Michael Stewart began his career as a contributing film writer to Fangoria Magazine and has more than 250 reviews, interviews and articles published online and in print for various websites and publications. As a filmmaker, he wrote and produced the short film "One More For the Road" and co-wrote and produced the horror anthology feature film "Late Night Double Feature". Kelly founded both Blood in the Snow Film Festival in 2012 and the Deadly Exposure Industry Conference in 2018.



Mariam Bastani, Development Advisor

Mariam Bastani (she/her) is a writer/producer based in Toronto. She is the operations coordinator of Rue Morgue Magazine and co-founder of QTIBIPOC focused multimedia horror creators Audre's Revenge Film. Mariam has curated Canadian, US and International horror screenings and was the Editor-in-Chief of Maximum Rocknroll Magazine. She has been on a number of academic speaking tours regarding PoC in punk culture and several Women in Horror panels.



Alison Lang, Development Advisor

Alison Lang is a writer/editor based in Toronto. She has written for Rue Morgue, ByNWR.com and Art of the Title, among others. Her book Women with Guts, a collection of essays and interviews with women working in horror, is available via the Rue Morgue Library and she has also contributed to Satanic Panic: Pop Culture Paranoia in the 1980s (Spectacular Optical) with a chapter on Geraldo Rivera's Devil Worship special. She has presented on topics related to horror and gender for the Ax Wound Film Festival (Vermont), Final Girls Film Festival (Berlin) and the DePaul University Pop Culture Conference (Chicago).

HORROR DEVELOPMENT LAB JURY MEMBERS



Ophira Calof is an award winning Disabled artist with credits including *Generally Hospital* and *Literally Titanium*. Ophira also works as a curator, educator, and consultant with projects including COVID-19 through a Disability Lens: Storytelling and Filmmaking Project, and *Making Space: Stories of Disabled Youth* in the GTA.



Thirza Jean Cuthand (b. 1978 Regina SK) makes short videos and films about Indigiqueer issues. She completed her BFA at ECUAD in 2005, and her MA at Ryerson University in 2015. She is Plains Cree/Scots, and a member of Little Pine First Nation.



Katherine Connell (Katie) is a critic, programmer, and educator. She is a staff writer for the London-based feminist film journal *Another Gaze* and her writing has appeared in various publications including *Bitch Media*, *Canadian Art*, *Cinema Scope*, *Hyperallergic*, *MUBI Notebook*, *Reverse Shot*, *Tor.com*, and *POV Magazine*. Katie has participated in film programming for both *Pleasure Dome* and *Inside Out*. She writes most frequently about queerness and spectatorship, literary adaptation, horror, and the subversive pleasures of fandom.



Alex Hall is a writer based in Toronto, Ontario. She is the creator of *Lezzie Borden*, an Instagram account that examines and archives depictions of queer women in horror. Her work specializes in the interplay of hauntings, queerness and theory. You can read her work in *Room*, *Feels Zine*, *Gayly Dreadful*, *Anatomy of a Scream* and *Neon Horror*. Most recently, she has contributed a chapter to a forthcoming book of essays on *Queer Horror*.



In the beforetime, **Petula Neale** hosted her podcast at In a TIFF <http://inatiff.com/> about films and the Toronto International Film Festival. Now she is the co-host for *Back Issue Bloodbath*, a podcast about comic books. You can enjoy those alone at home. <https://geekhardshow.com/category/podcasts/bib/>



Victor Stiff is a Toronto-based film critic who has written for *POV Magazine*, *The Playlist*, *Film School Rejects*, *Screen Rant*, and the *Canadian Academy* and hosts and produces the YouTube series *Dope Black Movies*. Victor is the current news editor and senior critic at *That Shelf*, where he has covered TIFF, Sundance, Hot Docs and the Montreal Festival du nouveau cinéma. In 2020, Victor received the Toronto Film Critics Association's Emerging Critic award.