

IN DREAMS ARE MONSTERS

A season of Horror films

CREATIVE BRIEF

Fear unites us all.

For over a century, Horror cinema has brought to life the horror within us, and the horror outside.

Running from October-December 2022, IN DREAMS ARE MONSTERS will be a major UK-wide film and events season, charting how the monsters of horror have evolved, made physical the anxieties of their times, and how we react when faced with the monster within.

Audiences

At its core, Horror is an experimental and experiential genre, not a uniform one. It is felt, by its characters and its audiences, viscerally and uniquely. Something that might be terrifying for one person will not scare the one next to them.

The season will be structured around five key archetypes, each representing not a subgenre of horror but a taste for it. Whether audiences are looking to be seduced by vampires, put on edge by ghostly jump scares, disgusted by zombie gore or spooked by magic, there is a flavour for everyone available.

The Horror community is long established, dedicated and incredibly knowledgeable. This project seeks to throw open the doors, inviting everyone to experience the riches of the genre and engage with the ideas it provokes, whether established fan groups, curious individuals or even those unconvinced Horror is for them.

With IN DREAMS ARE MONSTERS, we intend to primarily target younger audiences (16-30) and diverse audiences, with events and programmes focusing on the radical, politicised nature of horror and how it includes and celebrates ethnically diverse filmmakers and queer voices.

PROGRAMMING APPROACH

Why Now?

Horror has been the most radical, provocative genre since the very inception of cinema. Forcing audiences to confront their darkest thoughts, offering a platform to marginalised voices, and providing community to those excluded from the mainstream, the genre has been politicised from day one.

Over the last two years, fear has been what's united us. The pandemic has upended our relationship with our bodies, our idea of home and social interactions. Alongside social discontent and instability, we have seen Horror increasingly embraced by audiences and critics alike.

We are focusing on the mythological, otherworldly and supernatural, charting the evolution of horror imagery. How on-screen bodies, monsters and allegory have been used to reflect the world around us. This project will explore Horror cinema as the folklore of the 20th century, encapsulated by five recurring figures.

Structure and Messaging

Witch / Beast / Ghost / Zombie / Vampire

Through five mythical archetypes, horror has politicised the body and made physical our fears, anxieties and impulses. Through the evolution of these archetypes, we can trace how monstrous bodies have been represented, and how they have been reclaimed by new voices in horror filmmaking.

Each of these archetypes inform a stylistic approach or taster of horror, that can be used as a guidebook for audiences searching for films which suit them.

The Politicised Body

Through distortions, transformations and even the destruction of bodies on screen, Horror has been used to amplify political themes, offer opportunities for reclamation, defiance against threats, and force audiences to confront the 'inner monster' within us all.

Throughout the history of the genre, anxieties or social issues of the time are reflected through monstrous visions. Horror and monsters have offered a space for outsider or marginalised voices to explore challenging ideas in an accessible way.

Whilst bodies on screen undergo radical treatment or transformation, the physical nature of the genre is reflected in its audience. Pulses quicken, palms sweat, muscles tense, blood

pressure spikes. We will explore how the creation of fear impacts our immersion in film, and our response to its ideas.

Is fear truly what unites us, and what can we learn from it?

What we are looking for:

Ambitious, original and engaging film events and activities that will draw focus on the season, attract audiences, existing and new, and highlight the creativity and curatorial expertise of FAN exhibitors across the UK.

To this end, we are offering **up to £15,000 to put on small, medium or large scale programmes and events responding to our creative brief for the season:**

Activities can consist of (but are not limited to):

- One-off special curated events including site specific, immersive and 'event cinema' projects
- New commissioned events and installations with a focus on film and the potential to scale or tour across the UK
- Interactive engagement activity for communities and families such as workshops and other art-focussed/cultural activities
- Independent programming enriched by talent interviews, Q&As, and other forms of critical engagement enhancing or extending an existing venue or festival's core programme

Enhancement should be an integral part of the proposal, making the collective film-watching experience unique and memorable, in line with Major Programmes objectives.

Engaging young audiences is a key priority for BFI FAN, so we encourage activities primarily targeting 16-30 demographics.

The season's focus is on the radical, politicised nature of horror, and how it offers a platform to marginalised voices. With this in mind, we encourage proposals that include and celebrate ethnically diverse, queer, and female filmmakers and talents. And in doing so, represent, celebrate, speak and appeal to diverse audiences and communities across FAN.

Please note: We will support in person and hybrid activities.

THEMATIC PROMPTS AND INDICATIVE TITLES

This is a non exhaustive list of films which speak to the season's ideas and motivations, and a selection of titles, some of which will be presented as part of the BFI programme. The thematic prompts and indicative titles are starting points to direct and inspire your own proposals.

ZOMBIE:

I Walked with a Zombie (Jacques Tourneur, 1943) ; Rabid (David Cronenberg, 1977) ; Pet Sematary (Mary Lambert, 1989) ; REC (Jaume Balagueró & Paco Plaza, 2007) ; Pontypool (Bruce McDonald, 2008) ; One Cut of the Dead (Shin'ichirô Ueda, 2017); Atlantics (Mati Diop, 2019)

VAMPIRE:

Nosferatu (F.W. Murnau, 1922) ; The Velvet Vampire (Stephanie Rothman, 1971) ; Daughters of Darkness (Harry Kümel, 1971), Blacula (William Crain, 1972) ; Ganja and Hess (Bill Gunn, Lawrence Jordan, 1973) ; Arrebato (Iván Zulueta, 1979) ; Interview with the Vampire (Neil Jordan, 1994) ; Let the Right One In (Tomas Alfredson, 2008) ;

WITCH:

Haxan (Benjamin Christensen, 1922), Viy (Konstantin Ershov, Georgiy Kropachyov, 1967), The Blood on Satan's Claw (Piers Haggard, 1971), Suspiria (Dario Argento, 1977), The Autopsy of Jane Doe (André Øvredal, 2016), A Dark Song (Liam Gavin, 2016)

BEAST: Island of Lost Souls (Erle C. Kenton, 1932) ; Cat People (Jacques Tourneur, 1942) ; Creature from the Black Lagoon (Jack Arnold, 1954) ; Possession (Andrzej Zulawski, 1982) ; The Fly (1986, David Cronenberg) ; Jennifer's Body (Karyn Kusama, 2009) ; The Lure (Agnieszka Smoczyńska, 2015) ; Good Manners (Marco Dutra, Juliana Rojas, 2017)

GHOST:

La Llorona (René Cardona, 1960) ; The Entity (Sidney J. Furie, 1982) ; Poltergeist (Tobe Hooper, 1982) ; A Nightmare on Elm Street (Wes Craven, 1984); CandyMan (Bernard Rose, 1992) ; Ringu (Hideo Nakata, 1998) ; The Others (Alejandro Amenábar, 2001) ; Under the Shadow (Babak Anvari, 2016) ;

