

Major Project 1 – Portfolio

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Digital Film and Television Production

“The Music of Erich Zann”

Director and Producer

Contents

Director.....	3
Directors Statement.....	4
Visual Inspiration & Scene Analysis.....	5
Comps.....	13
Producing.....	14
Target Audience.....	15
Lovecraft’s Legacy.....	16
Budget.....	17
Indiegogo Research	18
Critical Reflection.....	19
Appendix	21
Appendix A	22
Appendix B	24
Appendix C	64
Appendix D	72
Appendix E	76
Appendix F	78
Appendix G	79
Appendix H	81
Bibliography	85

Director

Directors Statement (See Appendix A)

“The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown”

It was these words by iconic horror author H.P. Lovecraft that not only describe what can make the Horror genre truly something special, but also it perfectly describes the themes of The Music of Erich Zann and makes it stand out in the cosmic field of this writer’s other works. A common occurrence in the Horror genre within the last forty years was to disguise the dark force that opposes the protagonist behind some large, grotesque monster and I feel as if this has almost limited the genre in what it could achieve. As soon as you give the terror a physical form that can be interacted with by the heroes, you immediately limit what this creature can become, and the audience subconsciously knows it can (and most likely will) be stopped or killed by the end of the film. But imagine what would happen if these monsters couldn’t be killed or to a further extent, what would happen if the sheer appearance of such a monstrosity was beyond our human imagination to which simply looking at it would drive someone mad? This was a concept brought in by Lovecraft and I believe could be essential in adding a new dimension to psychological horrors.

One of the ways in which I want to show the main character losing his mind slowly throughout the piece is by carefully manipulating the background around him (moving props between sequences) and by subtly changing the lighting from a warm, safe orange to have highlight of both blue and green throughout. As the hotel is implied to be something supernatural in the original short story, I want the location to almost feel like its own character and that he is getting manipulated more and more as the night goes on. The second way is through the acting. For example, the longer that he is exposed to the surreal music of Zann, the more I want his personality to change from someone who seems in control of himself, to someone who appears to have had little sleep and is a lot more agitated in his movements.

The key moment in the film is the final meeting in Zann’s room, and it’s this in which I wish to combine this subtler approach to the presentation of the piece, with this idea of the unimaginable concept. When the curtains fly open, instead of showing some otherworldly entity through the window, it will instead focus on the face of the protagonist as he is both trying to figure out what he is seeing and being truly traumatised by what he sees. The reason for this more simplistic approach is due to watching other adaptations and being underwhelmed by what I saw. Most showed a hulking beast in a hellscape of fire and night, while arguably the most successful telling of the story having it presented in a much more poetic approach that showed a dancing woman and an array of special effects. The issue I have with these (in particular the former) was they gave it a form which took away the subtly that was found in the story that left this idea of a ‘void’ up to the reader’s imagination.

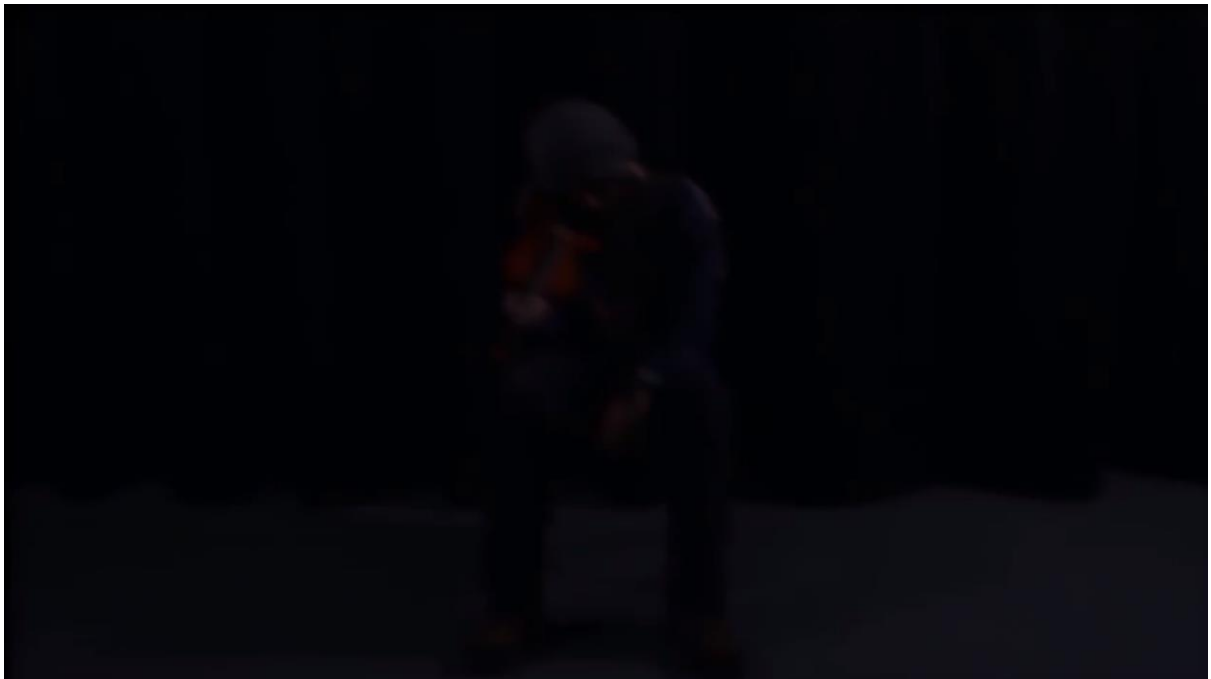
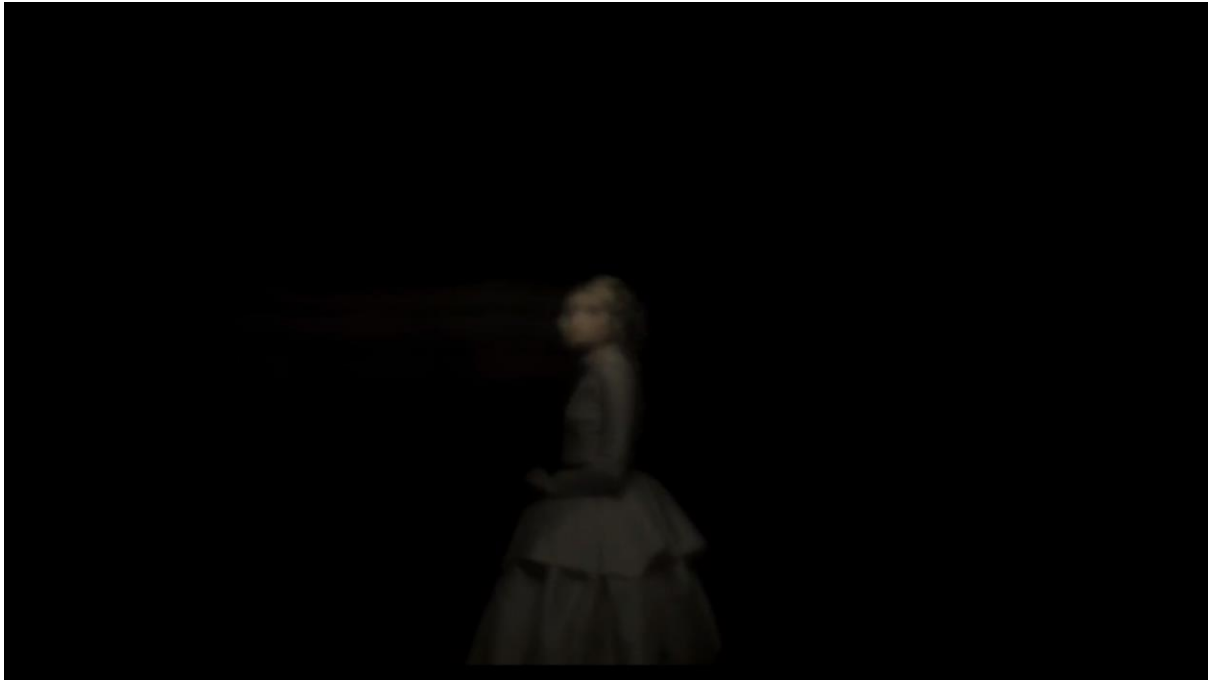
Visual Inspiration & Scene Analysis (See Appendix B)

Throughout the development of visualising our adaptation, using other films as visual inspiration has been key to trying to construct the cinematography of the piece.

Upon reading the first draft, it was clear that there was little room for any surreal sequences which are a common trope in the modern Psychological Horror genre. To solve this, we managed to construct a dream sequence that would persist throughout the film, raising in tension with each subsequent viewing. It was inspired by *"I am the Pretty Thing that Lives Inside the House"*, a Netflix original film that uses surreal imagery as a way of feeding the audience its narrative slowly. In the scene we wish to inspire from, we see a ghostly woman walk onto the scene backwards, only to stop and turn towards the camera. The use of effects to make her appear ghost like in combination with the way it blurs out all facial features is a simple way of communicating something supernatural is lurking.

With our scene, we wanted to imply to the audience that Zann was the true villain of the piece only to reveal that in fact he is just a puppet in a larger game. It's this facial distortion that we want to replicate as well as the building tension. Without any key features on display, it becomes hard to judge what a character's intentions and it does create this ghostly effect that if applied corrected implies sinister undertones. As the story is very reminiscent of Victorian ghost tales, this misleading approach is aiming to provide with a sense of unease around the old man as well as providing a twist to those who don't know the source material and think they have figured the tale for themselves.

In the test we have conducted so far, the aim was to test out the post production and how it may look in the final film. Despite seeming in very early stages at this time, it does provide us with a good starting reference point. From here we can experiment with making the camera movement slower and much further back, potentially implementing a green-screen if necessary.



Another element that we hope to introduce is an uncanny nature of the hotel where most things feel normal however, nothing is quite what it seems. One way we hope to achieve this is through the Receptionist character. Similar to the maid from *“Get Out”*, the aim is to make the character seem very unnatural in the way she moves and talks, almost as if she is being controlled. A way of doing this may be to imply that she has no concept of personal space as within the scene, the maid’s closing in as well as her mannerisms makes the audience feel very uncomfortable and also unsure of what will happen next.





In our attempt to replicate this, we need to test this some more. Although the movement is there, the choice of lens for the shot has not work as behind the stand in for the receptionist, there is too much negative space which contradicts the claustrophobic atmosphere that is trying to be created here. In addition, positioning the actors closer together may also be needed as once again, there is too much space both between them and behind the Receptionist.





When it comes to directing actors, one of the key cornerstone of their performance will be their ability to show emotion in front of the camera in subtle ways. One of the best examples comes from *"The Bothersome Man"*, as during the start of the film we see him on the edge of a train platform. Without knowing the story, we can tell by his physicality that he is drained, confused, and at a stressful time in his life by not only the sluggish way in which he is standing but also the way in which he looks towards the audience before jumping. He looks as if he is asking for mercy or forgiveness for whatever he is done as well as an aspect of fear before trying to end his life. This concept of looking towards the camera is a lesser known trope within the Psychological Horror genre, however this slight break of the fourth wall could be key to letting the audience become invested within the character.





Within our film, the aim is to have the protagonist look towards the audience before cutting to a much younger version of himself, signalling the beginning of the flashback. This was chosen because the aim of the scene is to not only show the desperation felt by the character, but also it can be seen as a way to invite the audience into the story by seemingly engaging with them. The next step would be to practice this moment with an actor, to ensure that the scene gets across the desired emotion.





Comps (See Appendix C)

When dissecting other short films that are not only inspired by but also are adaptation of Lovecraft's work, it is clear to see patterns within the work and things to take forward.

One of these is to give the threat a physical form. Examples of this include *Thresher* and *Beast in the Cave*, which towards the end of the film have the protagonist come face to face with what they have been searching for or hunted by. This trend appears in most other Lovecraftian films as often, the monsters and abominations are one of Lovecraft's key selling points and are what people are most interested in. There are some however (e.g. *The Deep Ones*), which choose not to show the antagonist at the end, and instead find creative ways to work around it. It's this later approach which will be taken forward as it's scarcity within this sub-genre as well as other adaptation of this story chosen to physicalise the entity outside the window, that will hopefully make ours stand out.

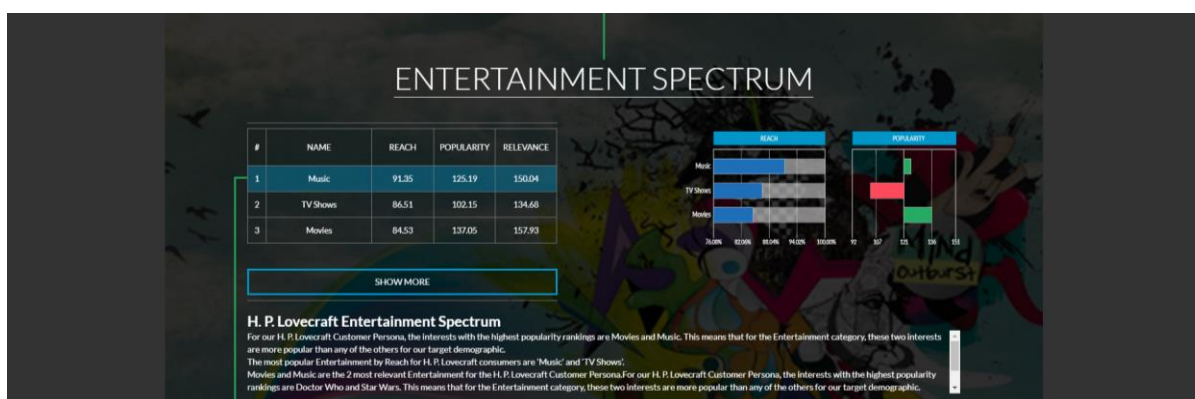
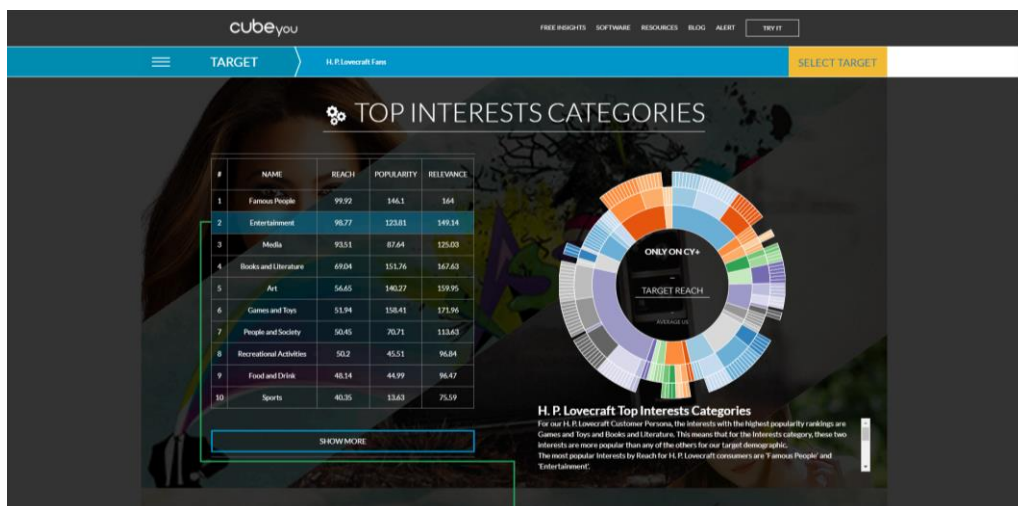
In addition, there is a tendency for Lovecraft films to be either low budgeted or made by inexperienced filmmakers. This stigma, which is seen through all of the comps, will be hard to shake off as it is such a prevalent issue within the genre however, the best way to avoid this would be to continuously test the project, to ensure we not only have appropriate cinematography, but also show that we have the potential to approach this as filmmakers, not fans.

Producing

Target Audience (See Appendix D)

The target audience, as mention in Appendix D., has been determined to be those aged 20-40, with an interest in pop-culture, films, TV, and Lovecraft's work. Despite being an initial result, with more research to be conducted, it does produce some interesting obstacles for us as filmmakers to overcome.

One of these is to use examples of modern, popular films as some inspiration for key moments. For example, the use of "*Get Out*", was chosen not only for it's use of cinematography and spacing to create a tense atmosphere, but also as it had gained almost universal apparel by the film community and the scene chosen (where the maid questions the protagonist), being gone of the pieces most iconic. Secondly, it will affect who we target when fundraising for the project. As of the time of writing this, the main aim is to target forums and societies aimed at not only the Horror genre but also celebrate the work of Lovecraft as they are the ones who will remain most passionate for the project. Finally, it will prove interesting to develop and market the film with a female audience in mind. In previous projects, this was never taken into accord, with no assumption to the importance of gender when determining an audience. The biggest issue with research so far is that it is not developed enough. Much more time needs to be taken in order to maker sure that the film has a clear market to approach and that we are catering for them for no other reason than getting the appropriate level of attention and fundraising.



Lovecraft's Legacy (See Appendix E)

As mentioned previously, targeting the Lovecraft audience's attention will be key for this project moving forward. From research it is clear to see that Lovecraft has an expansive and diverse array of admirers however, it will be how we gain their attention that will be prove the most challenging.

One of the first assumptions would be to appeal to the iconography and stereotypes of other Lovecraftian fiction, however this proves more limiting than originally thought. As discussed in the 'Comps' section, there is a stigma that associates itself with this sub-genre and filmmaking and to some (which is discussed further in Appendix H), it may prove damaging to the overall project. This approach even challenges us creatively as then we are working within even tighter genre conventions which allow for a more formulaic narrative to occur. Creating the film how it is initially being planned may also have its challenges. With an approach that aims to break the standard Lovecraftian conventions, it may appeal to the wider filmmaking community through it's use of cinematography and visual storytelling, it may also alienate a fan base who have grown so accustomed to a certain visual style that they shun the film. There is no doubt that there is an audience for Lovecraftian Horror (even if it is disguised in other works), but without beginning to publicise the project towards them, it seems impossible to know how they will react.



Budget (See Appendix F)

The budget, as of the time of writing, is unfinished and needs other smaller elements to finalize however, the steps taken have led to a more believable budget. When initially drafting, the exact equity rates for an actor remained unclear apart from knowing that the hourly rate was the same as the UK minimum wage. Now, with the knowledge that the number rounds up to roughly one-hundred pounds for a day's work, the wage rate seems far more appropriate to industry standards. In addition, there have been more developments since the beginning of production. For example, since the 1st November, a production designer has been brought onto the project and with collaboration with other members of the team, we have now arrived at the rough price that will construct the desired fourteen by sixteen-foot room. Some numbers, such as catering and interior, have been put into the document as rough estimates based on some initial research. As the project progresses and these smaller details begin to come to the front, a more exact figure can be reached.

Although the initial number seems a lot higher than initially expected (roughly around eight-hundred), the attitude going forward is optimistic. With such a high number, it not only will allow us to make the desired film, but also, as a producer, if we were not to reach that then it would allow me to test my skills to work with a tighter budget to attempt to make the film happen and to the best quality possible.

H.P. Lovecraft Indiegogo Research (See Appendix H)

Through researching these examples of Lovecraft inspired fundraising campaigns, it is clear to see some clear patterns that have lead some projects to raise a significant amount of money as well as some things to avoid. Firstly, the careful use of imagery needs to be taken into consideration when designing the campaign as the more successful ventures tend to not only use striking imagery, but also give the potential investor an insight into the creative and pre-production processes of the project which allow them to have a greater understanding of how it could turn out. In addition to this, the information being read by the visitors should not only be short but also informative to avoid large walls of text that would mostly seem unappealing to the reader. Finally, the addition of a well-planned and shot campaign video may also be a key to success as it not only allows the filmmaker to reach out personally to the investors but, it also allows for the viewer to get a more condensed and visual impression of the rest of the campaign. This would include a sit-down interview accompanied with lighting and sound equipment, giving the impression that those who are producing the film are more professional than those who simple sit in front of a webcam.

The screenshot shows the Indiegogo website interface. At the top, the Indiegogo logo is on the left, and navigation links like 'Explore', 'What We Do', 'For Entrepreneurs', 'Start a Campaign', 'Log In', and 'Sign Up' are on the right. The main content area features a video player on the left showing a dark, atmospheric scene. To the right of the video, the campaign title 'THE DREAMLANDS - H.P. Lovecrafts Dream Cycle' is displayed, followed by a description: 'A dark fantasy film by Huan Vu. The first ever film adaptation of H.P. Lovecraft's Dream Cycle.' Below this, the creator's name 'Huan Vu' and location 'Ludwigsburg, Germany' are listed. The funding progress is shown as '€50,001 EUR total funds raised' and '118% funded on August 4, 2014'. Social media sharing icons are present. Below the video player, there are tabs for 'STORY', 'UPDATES (71)', 'COMMENTS (101)', and 'BACKERS (1,034)'. At the bottom, a banner for 'WE SPEAK UNAUSSPRECHLICHEN KULTEN' is visible. On the right side, under 'SELECT A PERK', a perk for '€7 EUR DAYDREAMING' is listed with the description 'You get a new-time armoire bustine for 3 days'.

Critical Reflection

Throughout Major Project 1, the mix of working within conditions that are familiar and those which are new which push one out of their comfort zone, has made my job as both director and producer of *"The Music of Erich Zann"* different, challenging, but ultimately more enjoyable process than initially anticipated.

The decision to direct this project was initially made after stepping up to fill in while looking for another to take the helm, soon becoming clear how much creative involvement had occurred involuntary (e.g. choosing how to block the climax end scene). Despite being initially met with some scepticism, due to having little experience in the role, the opportunity has been able to lead to many challenging and creative opportunities to overcome. The words of Jarvis, best describe the development process in this area, by looking back on what potential issues could arise through this undertaking but the; using that as an opportunity to develop further as a filmmaker: *"Reflective practice begins 'where practitioners are problematizing their practice and learning afresh about both the knowledge and skills and attitudes that their practice demands.'" (Jarvis, 1995).* For one, the opportunity to visualise an adaptation which, within the writing, proves rather vague in its language, allows for a lot of creative challenges as it is not only is hard to stick faithfully to the source material but also how to fit it to the rather surreal and visual iconography associated with the Psychological Horror genre. The biggest of these is the climactic scene where the protagonist sees a supernatural elitist outside a window. In the short story, what he sees is only describes in only a few lines, leaving it very open to interpretation. While some other adaptations have chosen to reveal something grotesque and hideous during the reveal however, through personal opinion, takes away from Lovecraft's narrative style of attempting to describe the incomprehensible, so with our adaptation, the focus will solely remain on the protagonist as he tries to understand what he is looking at and the fear that accompanies it. This, in combination with visualising the rest of the script, has not only pushed pre-existing comfort zones by tackling a well-loved fable but also, using this opportunity as a chance to develop an original directing style through not only the visuals but also how to block actors accordingly.

Initially, producing was chosen path due to using the previous year as a chance to develop skills in the area and, with the promise of a more ambitious project on the horizon, proved a challenge to undertake. In addition, the aims to be able to identify gaps within the market and be able to attach a project towards that direction. With this film for example, the aim is to capitalise on the Stephen King revival that took place in 2017, by adapting another influential horror author and targeting fans of that material. However, one of the most intimidating aspects is working with a budget, an area that has not been touched within the past. The decision to raise this money is to use online fundraising websites and targeting the previously mentioned target, in addition to admirers of Lovecraftian fiction. *"Reflection is a discursive way of creating a space for focusing on problematic situations and of holding them for consideration without premature rush to judgment."* (Boud, 1985). This statement by David Boud, helps to justify the decision made surrounding the fundraising aspect of the project, strong evidence from both sides. Both Kickstarter and Indiegogo are considered the most popular crowd funding websites, with thousands of budding entrepreneurs attempting to push their idea into the public eye. When researching the history of Lovecraft project on both sites, despite having a roughly equal number, those which feature on Kickstarter are not only easier to find, but also have a much higher success rate than its peer. However, despite this seeming a sure-fire answer, there is a much larger looming factor that made the decision more difficult. On Kickstarter, if a project was not to make its stretch goal, the money is returned to the investors; while on the other hand on Indiegogo, the creator gets to keep whatever money they keep.

Ultimately, the decision rested on a strict 'risk vs reward basis' and as producer, having some form on budget to work with is easier to work around when compared to none meaning Indiegogo is the final choice despite its shortcomings. This inexperience, in combination with having chosen more than one crucial role, has left the producing side of the project on the side compared to directing. For example, key areas such as location and actors are still to be confirmed however, these areas have now entered early stages which, as the production moves towards more testing, should allow for more time to sort out the important details.

A common pattern which seemed to occur during previous projects was to attempt to take a majority of the workload at once, leaving preproduction often confused and unorganised. However, with this project, working with those unfamiliar has created a much more diplomatic and creative approach to film production. In the creation of the narrative and cinematography, it has been a much-welcomed change to have peers that are willing to question concepts and raise their own with confidence, especially the scriptwriter who offers a more analytical opinion on narrative elements, allowing the team to develop more considerate when making key decisions. This situation reflects the words of Boud et al, who discusses the notion of looking back on the experience of the self and others to reach new decisions: *"...reflection in the context of learning is a generic term for those intellectual and affective activities in which individuals engage to explore their experiences in order to lead to new understandings and appreciation. It may take place in isolation or in association with others."* (Boud et al, 1985). This approach to the creative approach has affected my directing style when test shooting, trusting my crew to be able to test everyone's ideas before deciding on a solid concept and then pushing forward at the helm to try and develop it further. In addition, despite a limited collection of previous work, this is the first project that has had continuous test shoots which for the most part, one could argue have helped to produce higher quality work than previous projects this can be seen through the comparison of the tests for scene. Not only is there an evident improvement in the presentation of the scene, but also you can see a much more meticulous approach to semiotics and visual storytelling which if continued, will guarantee a much more complex and successful project than initially anticipated. This approach however does slow down production time, leading the project to feel further behind than initially hoped, but as it continues, the group should become much more familiar to each other's practices, allowing for us to continue much faster as the weeks continue.

Overall, when reflecting on the Major Project, it is clear too see some development through working with a competent team to which ideas can freely flow, with everyone willing to help where needed. This, in addition to looking at genre comps and industry direction, has impacted both how direction and producing has been taken also as it has allowed for creative solutions to pre-existing problems and should allow for further project development as the production continues. Despite this, some keys areas still need developing, but as the direction shifts towards shooting and editing, there should be more time freed to organise the other key elements of the film.

Appendix

Appendix A: Directing Inspirations

Guillermo Del Toro

Del Toro is not shy about hiding his love for H.P. Lovecraft's short stories and themes and is not afraid to weave them throughout his work. From include marine-humanoid monster reminiscent of Lovecraft's 'Deep Ones' (e.g. "*The Shape of Water*", "*Hellboy*"), to having narratives based around the human race being dwarfed by other worldly figures that are seem unstoppable ("*Pacific Rim*"), It remains clear what inspires him. However, it is not this that signifies him as an inspiration for this film, it is instead his use of colour and character that proves the most inspiring and above all interesting.

On element that cannot be denied is that a Guillermo Del Toro always stands out for his use of bold colour schemes and grading which are used not only to tie into the themes of the world, but also the character's personalities. Take "*Pan's Labyrinth*", a film which follows a little girl as she is taken away from her home to stay with her abusive, military step-father. Throughout the film, scenes featuring the title character are always graded with warm, yellow colours which is aimed to show the naïve nature of a child as they are discovering their world while scenes showing the step-father as always darker, colder, and have strong blue midtones and highlights to not only show the seriousness of the situation, but also his harsh, unforgiving nature. Similarly, in his upcoming project "*The Shape of Water*", most everyday scenes are shot with heavy greens throughout to represent the militaristic nature of the antagonists, while scenes shot with villains are blue, and protagonists are warm yellows (which coincidentally are also the colours most associated with Lovecraft).

It's this strong use of colour to signify character which I want to transfer over to "*The Music of Erich Zann*" as throughout the film, I want to show the Writer as always in orange lighting as a way of representation not only the safety he thinks his is in, then slowly begin to change the grading to blue as the film comities to show that he is slowly losing grip on his surroundings. This will contrast with Zann, who's more mysterious nature will have him in green and blue lighting to show not only his reclusive personality, but also to hint at the cosmic threat which is outside his window.



("The Shape of Water" - <https://nerdist.com/guillermo-del-toro-shape-of-water-creature-development/>)



("Pan's Labyrinth" - <https://nerdist.com/guillermo-del-toros-use-of-color-is-unmistakably-beautiful/>)

David Fincher

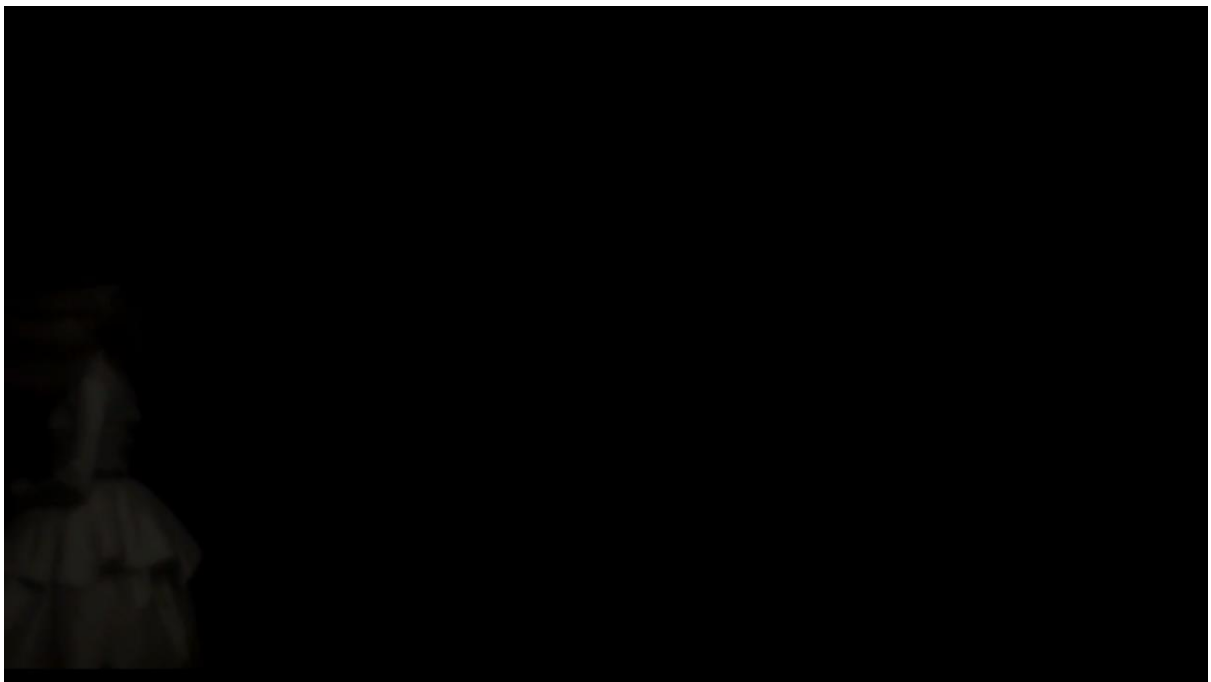
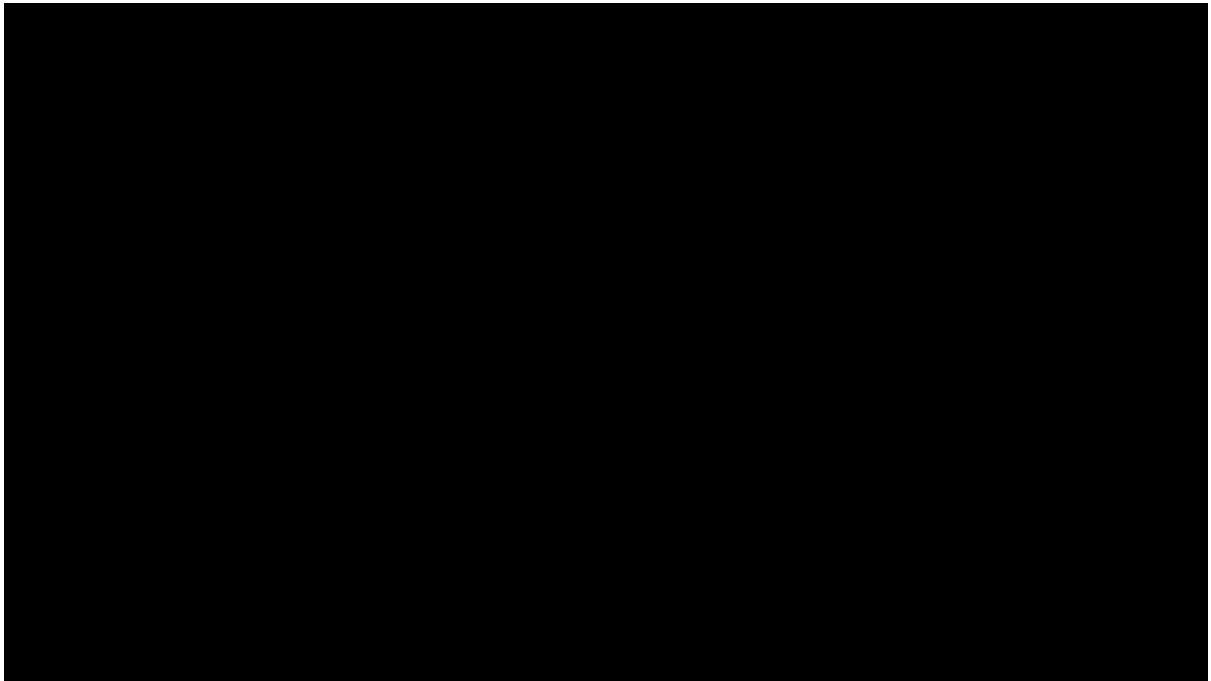
The reason for David Fincher's inclusion for inspirations for *"The Music of Erich Zann"*, include one key, but lesser known detail of his work: the movement in the cinematography. Although unnoticeable, unless pointed out, the way in which Lynch weaves the camera around the characters within a scene can tell us a lot about not only how a character may be feeling, but also demonstrate their relationship with others and the space around them. Take this GIF from Netflix original series *"Mindhunter"*, where the protagonist is going alone to interview serial killer Edward Kemper without his higher up's knowledge. He is anxious and scared which can be inferred by the way in which the camera keeps him in most of the frame as well as his body language, but it is the movement of the camera, despite being a simple track, helps to signify that he feels trapped. This can be inferred by the way it stays at an equal distance from him, showing no change in his mental state. This differs from a different moment in the series to which he meets his colleague for the first time. As he goes to sit down, the camera follows his exact movements, remaining in the same shot at all times which has the ability to not break audience immersion within the cinematography by cutting to another shot. This simple movement makes the audience feel a part of the conversation and it is almost as if you are experiencing the emotion and behaviour of the character through the scene.

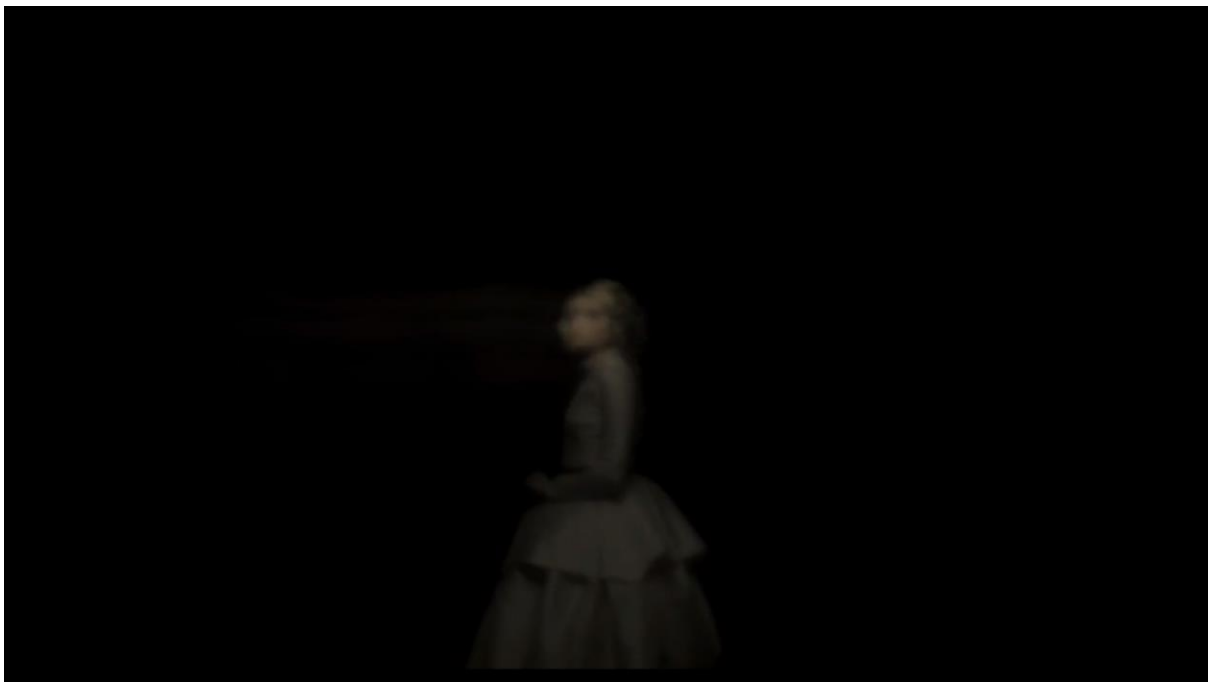
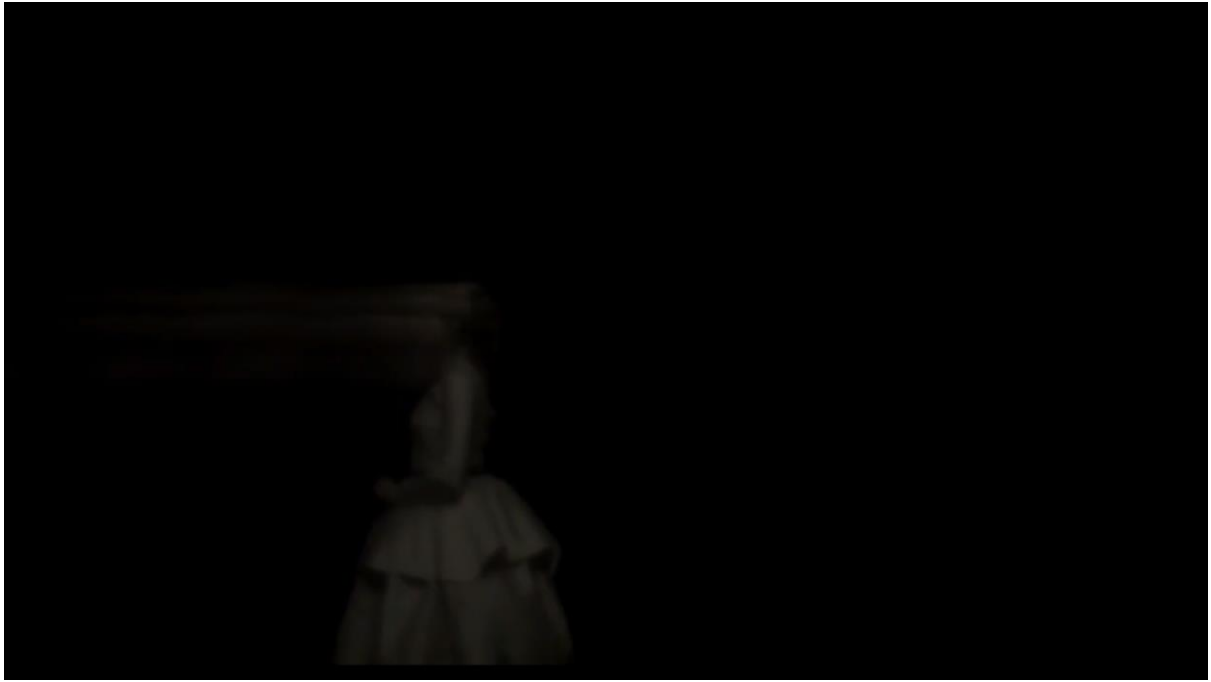
It's through this technique of using movement in the camera as an element of storytelling, that inspires how the audience will be shown the Writers journey throughout our film. The camera will aim to follow the majority of the protagonist's movements as he moves around the hotel and will be used to express the changing emotional state of the characters. Another reason it is being used is best described in the video essay: *"How David Fincher Hijacks your Eyes"*, as through the movements, you are locked into this perspective of the character and the world around them and in a sense, the viewer is being guided through the story. The aids the story telling of *The Music of Erich Zann*, as the narrative itself is being retold to the audience, the only version of the take you are hearing is this jaded older man who is obsessed with what happened that night. Combined with the story trait of the 'unreliable narrator', the aim throughout is to create the notion that the full story is not being told, and there is a much more mysterious theme to the film.

Appendix B: Visual Information and Scene Analysis

“The Pretty Thing that Lives in the House” Opening

A monologue about Ghosts starts in the background as a haunting image of a woman walks across the screen. As it continues, she slowly looks towards the camera, just blurred out enough to make her seem distorted.





The most interesting element of this film's opening is its use of surreal imagery to introduce the narrative instead of rushing into establishing the location. From this sequence alone, we can see that this will either be a ghost story or at least will have elements of one, and the blurring of the face leaves just enough expression to recognise that she turns her head, but distorted enough to become concerned with her lack of facial features except for two black voids where her eyes should be.

This surreal approach to imagery not only fits towards the genre but also creates an interesting way for visual communication, especially for showing the protagonist's slowly degrading mindset throughout the piece.

"Get Out" maid scene

Premise of the scene: When Chris walks upstairs to ring his friend and check his phone, he is stopped by the maid who wishes to apologise for 'accidently' knocking out the phone. When he tries to connect on a more personal level, she begins to cry, only to almost comfort herself. She then apologises and then leaves quickly.











The thing that attracts me to this scene, and in particular using it as one of my inspirations for *The Music of Erich Zann* is not only for its surreal nature, but also how it shows the relationship between the main character and the world around him. For example, despite the other strange events that have happened since his arrival, he has remained calm, however this interaction is the first to make him doubt what is happening around him. The tonal and emotional shifts by the maid make him question the nature of the people around him and it becomes the first in a series of events that start to show the sadistic truth waiting for him.

Another reason this scene is so powerful is because of the subtle expressions and lines made by the maid that fuel the rest of the story. Towards the end of the film, we find out that she has the consciousness of the family's grandmother inside of her, which upon multiple viewings, shows how much they are messing with Chris' head and taking joy in it as well.

The Bothersome Man opening

The film opens suddenly on this couple kissing excessively while the protagonist watches. It then cuts to an image of him, drained and staring at the camera, he panics slightly and then leaps onto the tracks of an incoming train.









What I like about this scene was the sheer range of emotions on display from the main character. In the space of three minutes, he shows: longing, sadness, panic, fear and regret. As Zann will remain a silent character throughout the piece, it will be important for the actor chosen to be able to express a variety of emotions in order to communicate to the audience. Another thing this scene from *The Bothersome Man* shows how the use of cinematography can add so much to the acting. For example, when he is looking at the couple, the space behind him shows just how alone he is at that point in the narrative. Also, when he makes the decision to jump in front of the train, the look he gives towards the audience is so powerful as it implies that he is out of options in life and asking themselves for help of this situation. When he looks away and realises there is nothing left, he begins panicking and it's this moment where he decides to attempt to end his life.

Secondly, it's the scene's use of space and how that portrays the narrative, that can be beneficial to the project. Throughout the scene, the protagonist always seems distant to what is around him with it representing his position within his world and that he feels like an outsider in it. With "*The Music of Erich Zann*", the desired effect that we want to create through the cinematography is that the main character is an outsider to this place and the use of wide angles in combination with the character's body language, is a simple way to show that

The Music of Erich Zann (2014) Meeting Zann

The protagonist runs through the halls to catch the mysterious Zann as he is going up the stairs. Zann initially hisses at the young man, but then invites him up the stairs with him



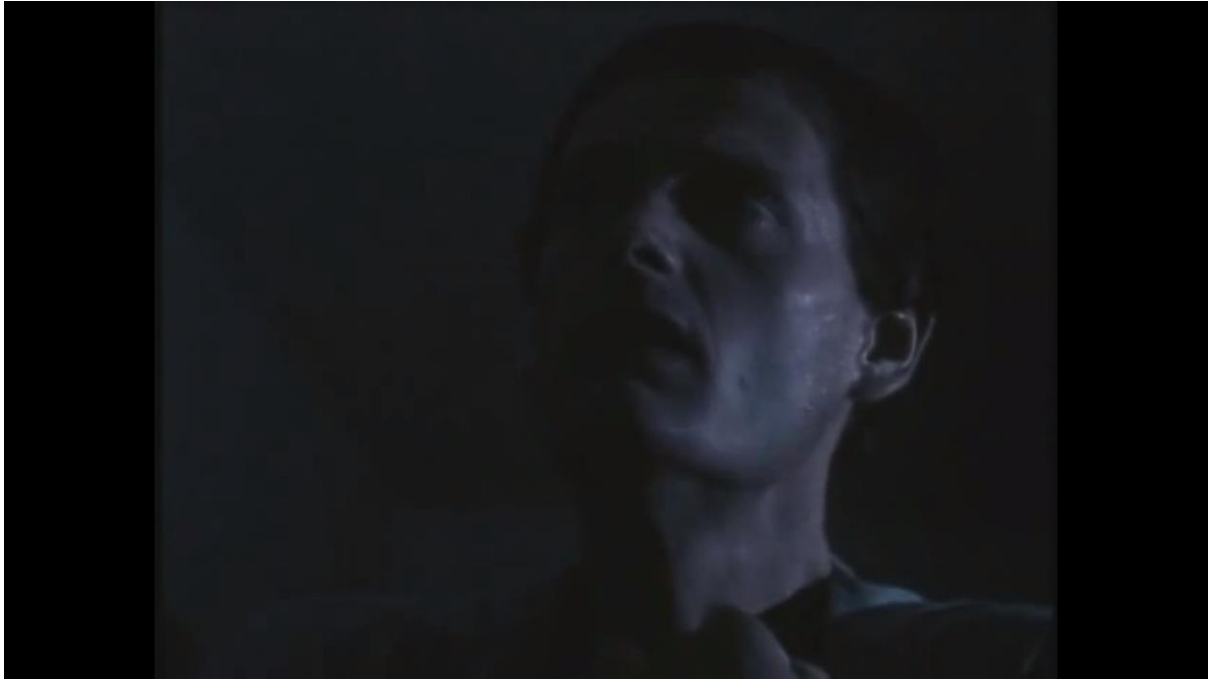






It's the desperation of the Writer's face as he looks towards Zann that appeals to the project and could be taken over in the short film. When he looks towards Zann and says, "*I love your music*", it is spoken in a way that makes him seem almost in awe of his presence and even addicted to what he hears. It's the difference this has to other adaptations, that usually have the music line seeming more like a passing comment, that is the greatest factor in this scene and it begins to show the psychological change the protagonist has after being exposed to Zann for a period of time. Zann is a conflicted character in this scene, as at first, he hisses at the Writer as he approaches him which implies that he wants to be left alone, only to try and personally walk him upstairs. The use of composition and the signifies of what it represents is something not seen in other narratives and although may not emerge within the final shot list for the film, it does provide with some interesting ideas to take forward within the project. Although not to this extent, Zann is planned to be shot from a front facing angle while the protagonist, is going to be planned to be shot at a slightly higher angle than his counterpart. Although minor, the intention is to show this feeling of awe whenever the Writer is within the old man's presence. Similarly, the way in which this film presents Zann, as initially seeming and old, grumpy man only to show that he is a more kind-hearted individual, is heavy inspiration to what we hope to achieve in the final film.

The Music of Erich Zann (1980) Climatic Scene













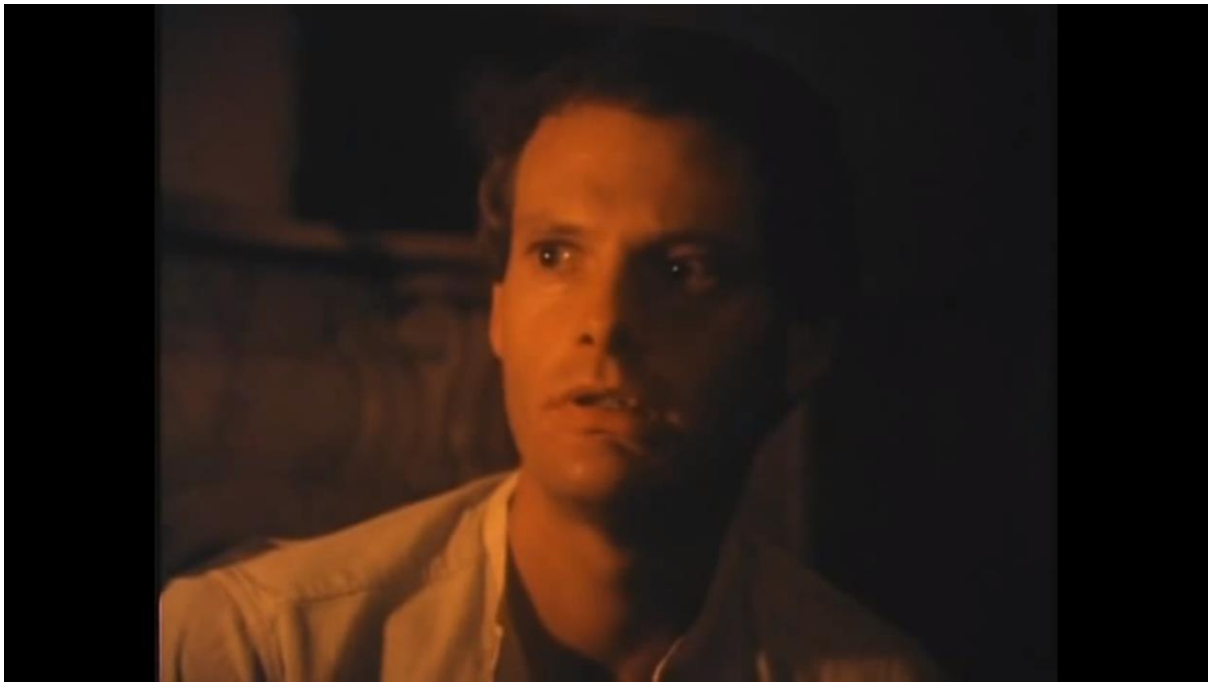






























This interpretation of the climactic scene seems the mostly interesting for its artistic and visual representation to the entity behind the curtains. While most amateur attempts to convey this story have this fiery abyss with little semiotic representation behind then, this adaptation chooses to instead represent the void as the man's animalistic desires. For example, the first thing he sees is a silhouette of a woman dancing around the room, with the camera choosing to focus on her shape alone and having the Writer seeming aroused for what he sees while also intimidated at what he sees. Then, after the protagonist looks through the window, he sees distorted imagery which then becomes almost like fire towards the end. Throughout this entire thing, these images are projected onto his face, almost like he himself is being absorbed by them. Finally, at the end of the sequence he sees himself in the sequence, only to then have it transform into an eye which given then rest of the imagery, could be implied to be his own. This could mean that he is looking into himself and man's desire to destroy which eventually forces him to run away from this realisation.

What is interesting about this scene is it's use of imagery to signify the character's wants and desires in addition to the surreal way in which it creates horror. To create this heightened sense of dread, the film implores a fast editing pace which is complimented by fast paced music in addition to bombarding the viewer with various images of various forms and colours to the point where it allows the views to empathise with the protagonist who is going through similar experiences. Although this heavy use of imagery wouldn't be featured in the climactic event in the short film, it does offer as inspiration for the film's a dream sequence. With our interpretation of the piece, we aim to have a much simpler approach to the big reveal of what is behind the window however, it does to inspire the moments before the moments and the dream sequence. Through a more visual approach, it allows the audience to get a better understanding to what is happening to the Writer's mind as it is slowly becoming warped throughout the narrative.

The Music of Erich Zann (1980) opening

As the film opens, we see nothing but various maps and hear the protagonist talk about hopelessly searching for the hotel in which he stayed as a student. It then cuts to him moving into the hotel on his first day.







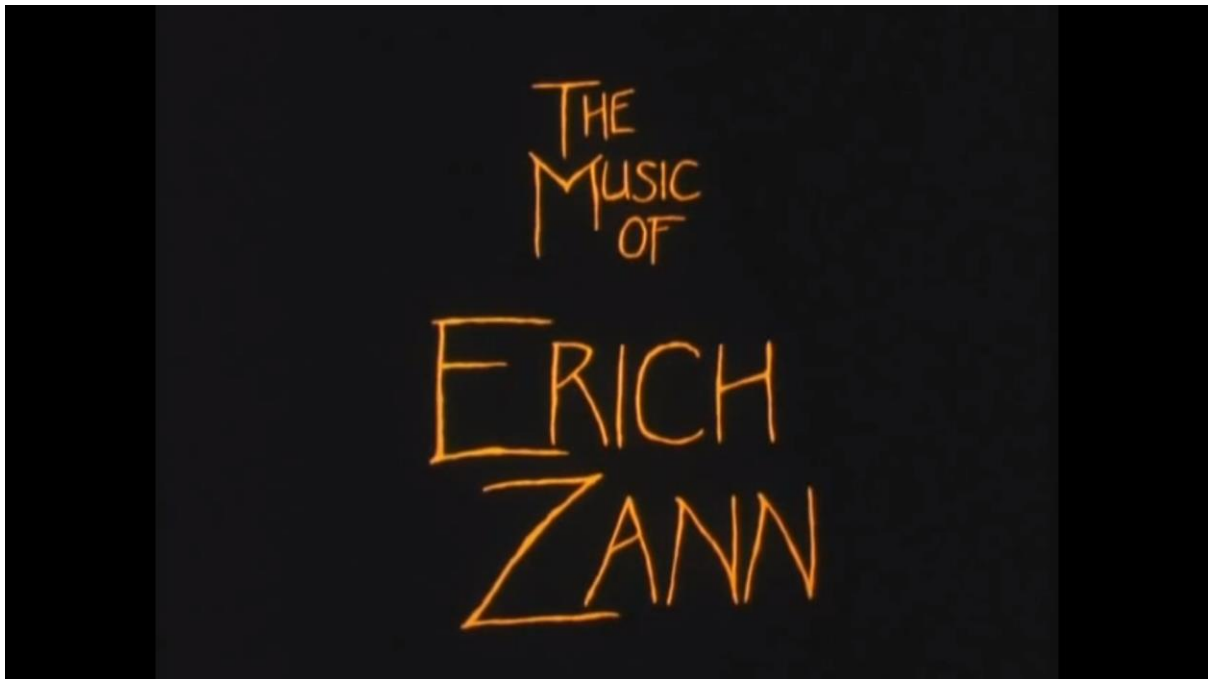
The maps in this scene somewhat show what I wish for the opening of the short to be. While in this adaptation, it only shows the maps of Paris, while having the protagonist narrate over the, in our adaptation, I want to show a lot more, using them and his surroundings as a way to read the older Writer's personality and backstory. Through our adaptation, the aim is to make the main character look tired, manic, and obsessed by looking for this mysterious hotel. This is hoped to be achieved through the use of props and B-roll shots, showing a room, which is organised in such a clumsy way, but still having a measure of organisation to it (this could be achieved though having journals and other material in many piles, however having them seemingly place on purpose).

When the Writer is shown his room by what can be assumed as an employee of the hotel, he seems uninterested and generally dismissive of the main character. The shady aspect of his character this creates may not work for our adaptation, in fact, the hope to create someone who is the complete opposite. The general aim is to create a receptionist whose personality seems uncanny and unnatural who gives this impression that she is always watching or around when the protagonist is wandering the halls. This shift from what is seen as a minor role, only in the film for a few short seconds, to a recurring role that lays the groundwork for building the hotel's surreal atmosphere, will be crucial to make our adaptation stand out from the rest.

Appendix C: Comps

The Music of Erich Zann (1980)

Made as a TV movie, this adaptation is very minimal in the majority of its production design and plot. This could be a result of this adaptation sticking very close to the original source material, which never goes into detail into the environment of the hotel or into characters other than Erich Zann. Despite being quite simple in its approach, what this version does that allows it to stick out amongst its peers is the final sequence. Unlike other adaptations, which have the protagonist panicked and confused while unable to comprehend what is behind the window, this version chooses instead to throw out the reasonably calm pace throughout to instead increase the speed of the edit and using surreal imagery to represent whatever is outside the window.



The Music of Erich Zann (2014)

Arguably one of the better adaptations of *The Music of Erich Zann*, despite its low budget, it's how they present not only the hotel but also Zann as a character which is by far, it's most interesting element. At the beginning of the flashback, the receptionist and her reaction to Zann moving sets the concept that something strange is afoot within the walls of the hotel. However, it's when we meet Zann later, his mannerism and almost kind-hearted nature that seems to contradict what was thought previously but still manages to leave this slight feeling of uncertainty to his character. The ending scene as well appears to be one of the best executions on this crucial moment. Instead of focusing on whatever is outside the window, this version instead chooses to focus on the protagonist as he is experiencing what is happening. We follow him at all times, discovering what is happening at the exact time as him, with the shot where he discovers Zann is dead being one of the more impacting in the film.





The Creation of the Necronomicon (2017)

Creation of the Necronomicon is an animated adaptation of *"The History of the Necronomicon"*, by Lovecraft which tells the story how the demonic book came into existence. One of the first noticeable elements is the art style, with the black and white colour scheme being reminiscence of both modern comics (such as *"The Walking Dead"*), especially how the film is a large slideshow of images, and being inspired by the art of Henrik Moller. Through animation, the film is able to visualise some of the more detailed moments in the story such as the various beasts involved however, the voiceover used throughout seems to be rather bland. As a retelling of such an important story in the Lovecraft collection, having a monotoned narrator seems to lessen the impact of some of the grander moments throughout.

CREATION OF THE NECRONOMICON



VÄGEN TILL NECRONOMICON
CREATION OF THE NECRONOMICON



HENRIK MÖLLER | LARS KRANTZ

<https://www.bokus.com/bok/9789187825125/vagen-till-necronomicon-creation-of-the-necronomicon/>

H.P. Lovecraft's *Beast in the Cave* (2017)

With a very similar structure to *"The Music of Erich Zann"*, *"Beast in the Cave"*, follows a man as he recounts a horrifying sight that he saw while exploring a cavern with a friend. The first glaring issue with this piece is its cinematography and sound and what it does to the film's atmosphere. There is little atmosphere created throughout the film as the combination of the narrator and the decision to use diaphanous noise from the cave (e.g. movement), takes away from any immersion the piece has. For the most part, the cinematography is appropriate however, there are small sections where the choice of shots does not flow well together, and it leaves the section feeling amateurish in its approach. This film has supposedly won awards, and its structure of cutting between the real and flashback world is a concept we are hoping to carry over.

H. P. LOVECRAFT'S
**THE BEAST
IN THE CAVE**



The Deep Ones (2013)

A loose adaptation of one of Lovecraft's short stories, the short film follows a man who routinely hunts down people to feed to the 'Deep Ones', a mythical race of fish like people who live dormant at the bottom of the sea. Throughout the film, it seemingly feels as if the protagonist is being the one hunted by someone or something and although the twist has no build up to it, it still seems unexpected at first. Also, unlike many other Lovecraft adaptations, this film chooses not to focus upon the creature by choosing to focus on the protagonist's journey. This is exactly what the aim is with our adaptation and although the plan is to do it very differently, it can be used for visual reference.

THE DEEP ONES



Thresher

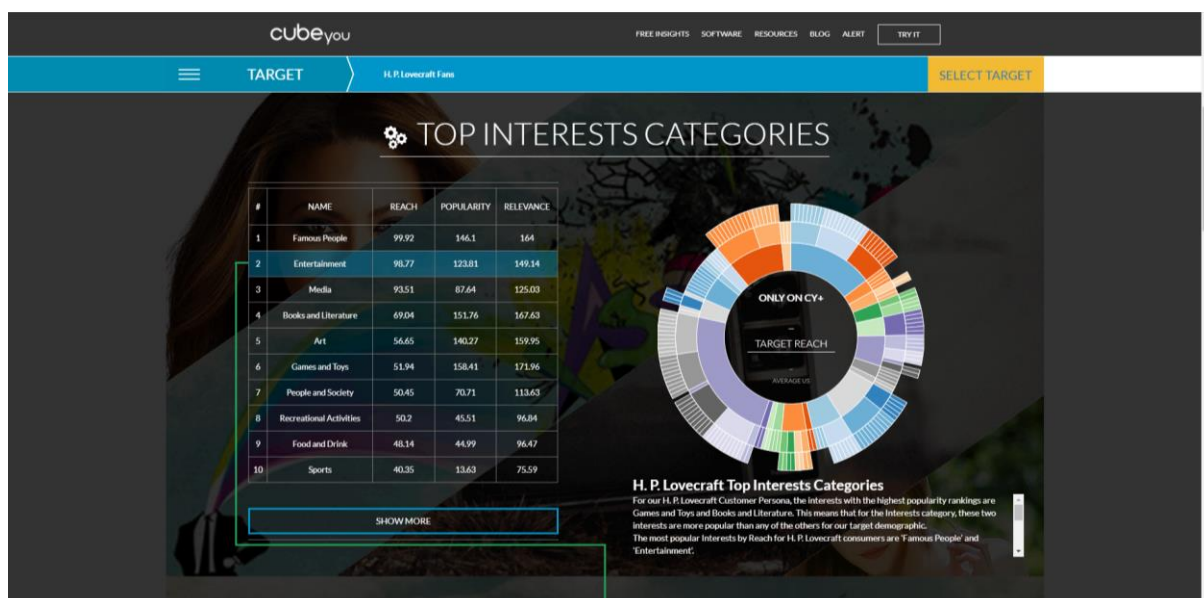
The story of this Lovecraftian inspired short story follows a man as finds himself locked within a house with seemingly no escape. As he looks through the house, he finds a door that leads to another dimension filled with supernatural horrors. What this film seems to do better than others are creating a tense atmosphere with very little. The use of harsh metallic sounds as he is exploring the building help to add to the panic and confusion felt by the protagonist and, because we are discovering the world the same time he does, it leaves the audience uneasy to what is to come. The decision to show all of the beasts at the end of the film may subtract from the slight subtlety felt through the middle, but it is very reminiscent of *"The Music of Erich Zann"*, and how many others have chosen to reveal the entity behind the window.

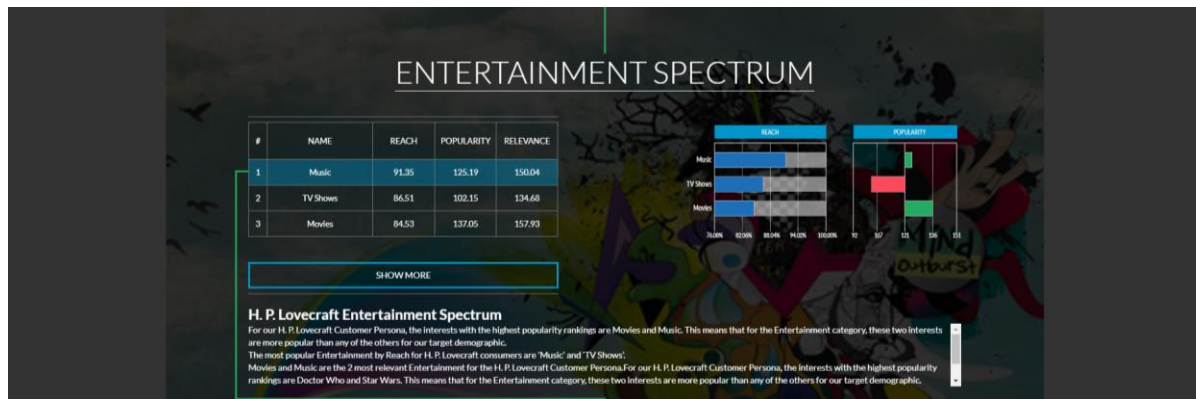


Appendix D: Target Audience

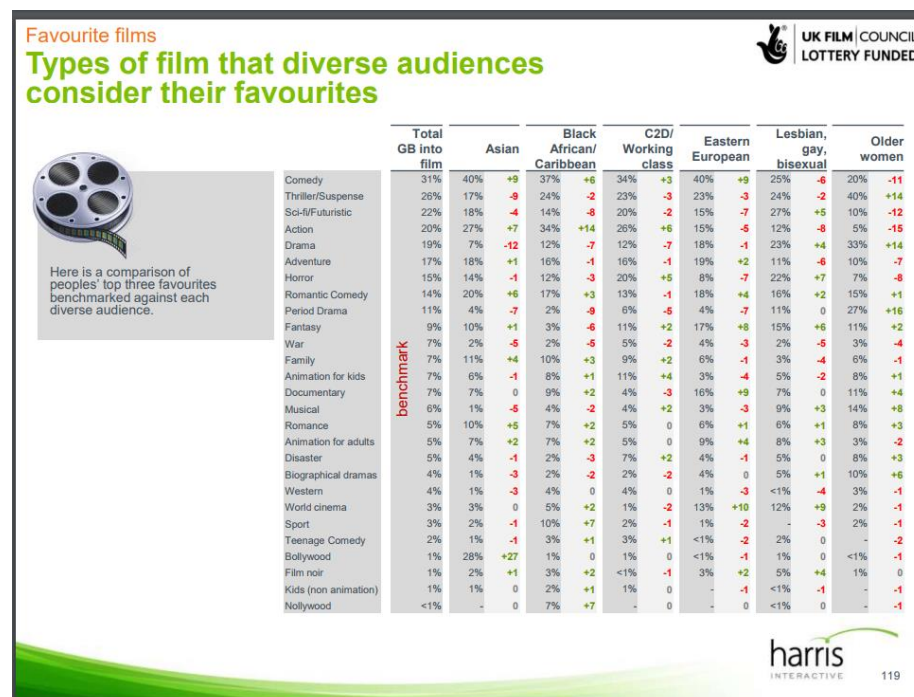
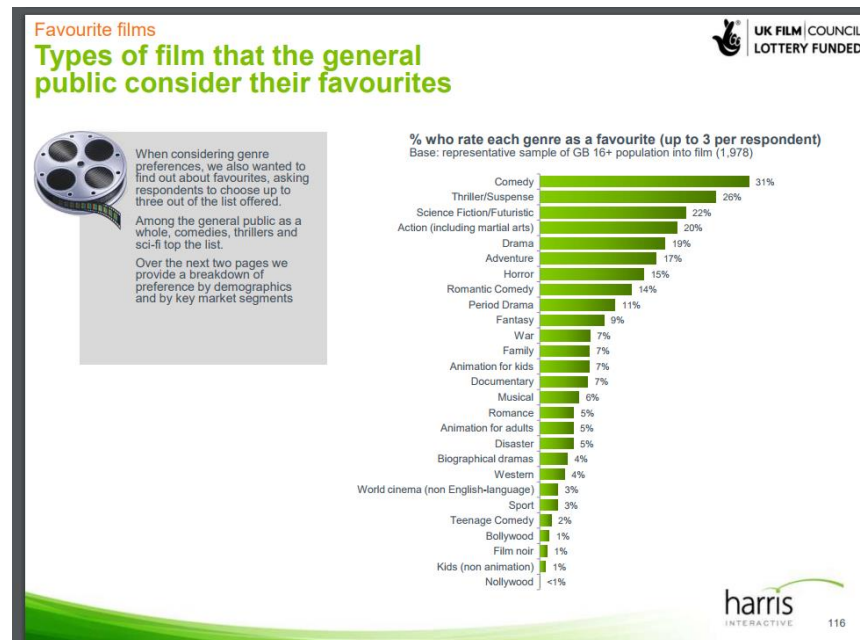
When determining the target audience for this project, there are two areas that need to be taken into consideration: those who consider themselves fans of Lovecraft, and those who are fans of the horror genre.

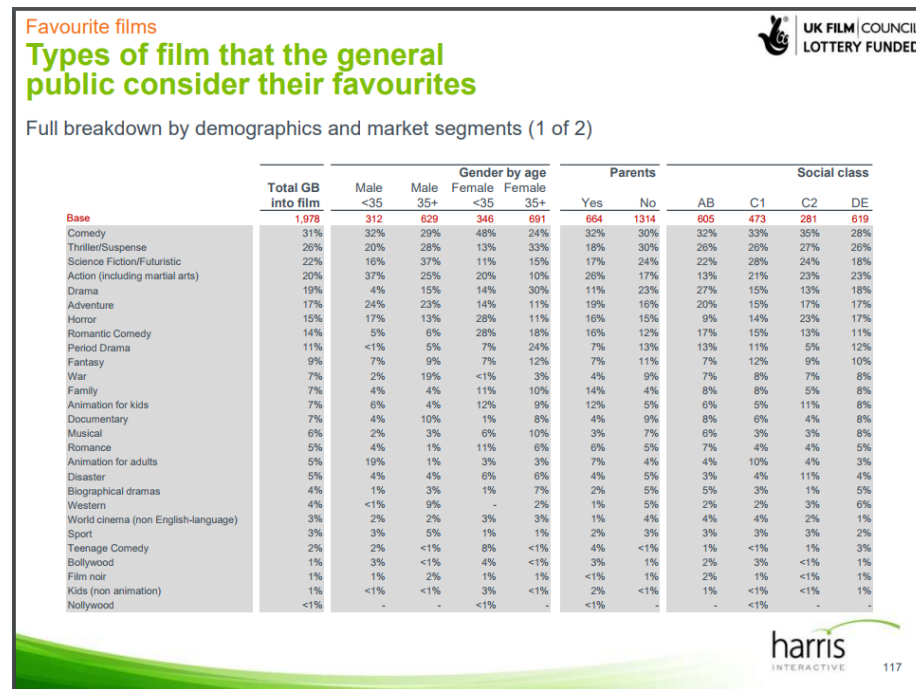
When determining the target audience of the Lovecraft communities, there is little conclusive evidence, however when combining what evidence there may be, as well as the demographics of other more infamous Horror authors, an answer can be arrived at. Firstly, website “Customer Profile”, allows for people to conduct their own investigations into customer demographics, interests, etc. For their page on Lovecraft, although it does not give a specific age, it does state their common interests. According to the study, the typical Lovecraft fan has a high interest in popular culture, with a particular interest in entertainment (specifically music, film, and television). Further, the typical Lovecraft fan appears to be a fan of the science fiction genre, favouring films such as “Star Wars” and TV shows such as “Doctor Who” which unfortunately, due to their widespread appeal, does not give a clear age range of the target consumer. Finally, when combined with the music category, the typical Lovecraft fan favours the Alternative genre, with groups such as Radiohead, Nirvana, and The Smiths. With the lack of age range within the research it becomes hard to arrive at a conclusive answer so, in an attempt to reach a conclusion, the logical path would be to look at demographics for other infamous horror authors. When researching Stephen King audiences, a survey undertaken in 2015 on the official StephenKing.com forum asked its users for their age and whether it reflects on the readers interest in the author. The clearest conclusion to reach based on the responses given was that with forty-seven out of the sixty participants given were between the age range of thirty to sixty years of age. If this is to be translated over to the former, who is stated as being a huge inspiration to Kings work and shares many key elements, we can assume the same can be applied to Lovecraft. However, with the information given from Customer Profile, we may be able to lower that as the traits that their customers demonstrate (a high interest in popular culture), being more typical of a younger demographic, we may be able to lower this.





The other area to look into is what is the target demographic for the horror film genre. Through an investigation held by the BFI in 2011 into the UK film industry, we are able to discover key details that give indication into the target audience for the piece. The Horror genre itself is rated highly amongst the favourites of the country with a fifteen percent share, leaving it as the sixth most popular overall. Of this and the one thousand and seventy-eight participants, it was found that the genre appeals mostly from a younger demographic, with both genders sharing a forty-five share of the entire sample size (on comparison to the twenty-four percent of their older peers). Of this, young females also seemed the most eager to favourite the genre with a score of twenty-eight percent, eleven higher than their male counterparts. To further this research, of the sample size, Horror seemed to be most popular with both the Working Class and the LGBTQ+ demographics sharing between them a forty-two percent share of the market. Although this evidence may seem outdated, it provides a good platform to begin looking deeper into the target audience and their age and social demographics.





Finally, a report by the Arts Council was published which breaks down interests and social groups down into smaller details such as age, hobbies, dislikes, etc. Based in the Customer Profile results, the report seems to highlight those who fall under the category “Bedroom DJs”, which when broken down, consists of an age range of 16-29, no specific gender, urban and lower-class areas, and a being white. Although, similar to the BFI study, this data may prove out of date and unlike it, has little number statistic choosing instead to focus on correlation, it still provides a good starting point for further research and allows for a more precise look at the audience.

From the research above, the target audience at this stage of the pre-production stage can be defined young male and females between the ages of 20-40 who not only have an interest within the Lovecraftian sun-genre, but also a great interest into pop culture, films, television, and the wider horror genre.

Appendix E: Lovecraft's Legacy

One thing that proves hard to dispute is that, over eighty years since the author's death, the works and ideologies of H.P. Lovecraft's fiction are still planted in our modern pop-culture, whether we initially notice it or not.

Societies and Organisations

Lovecraft was always known as a niche topic as through his later years, he was never able to move past publishing stories in various magazines and collections. It was only after his death that a collection of peers and friends gathered his tales and managed to get them published, for a wider audience to see. Since then, the author has found himself with a dedicated community who not only wish to celebrate his legacy, but also create content based upon his work. One of the more infamous of these is the "H.P. Lovecraft Historical Society", who not only offer memberships to the public, with the reward of gifts upon completion, but also create a variety of short films that adapt some of his more popular stories. In addition, there are forums, conventions and events (such as "The Lovecraft Film Festival"), as well as an ever-growing fan-fiction community that are committed to celebrating the works of this long passed author.

What is Lovecraftian Horror?

Lovecraftian Horror, also known as Eldritch or Cosmic Horror, was the genre to which the author popularised and became crucial to his later works such as: *The Call of Cthulhu* and *The Dunwich Horror*. The genre focuses on the concept that we as a human race are only a minor detail in the larger scape of the universe and once we peel back the veil of our own reality, we see that we as a race are nothing more than puppets in a much larger game. Choosing to focus on this element rather than gore and more conventional shock horror techniques, the antagonist within these stories were not simple beasts or supernatural forces (stereotypical antagonists in the early 20th century), they were hulking goliaths, to which the sheer mention of their name or appearance was enough to drive a person mad. Seeming revolutionary within the 1920s, when a majority of Lovecraft's works began, it would be safe to assume that with our modern understanding of the Sci-Fi genre, this idea of Cosmic Horror may seem redundant and a product of the time however, this is not the case. As will be discussed, the genre has evolved beyond what Lovecraft formed, to which it creeps within some of our favourite media, disguised by other tropes and genre.

Literature

Many influential Horror authors in the last few decades credit Lovecraft highly amongst their key inspirations and to them, acted as a platform to launch his career. Neil Gaimen is one such person, who alongside many other writers in the documentary "*H.P. Lovecraft: Fear of the Unknown*", talks openly on how he himself attempted to imitate the writer's style in his early work in stories such as "*I, Cthulhu*" and "*A Study in Emerald*". Another admirer of the author is Stephen King who is quoted on saying in an interview held with American Heritage: "*Lovecraft... opened the way,*" says King; *his shadow looms over "almost all of the important horror fiction that has come since."* In addition to this, a practice encouraged by Lovecraft himself, was to take the stories, characters and themes of his tales and encourage young, aspiring writers to go off and develop these by forming their own tales. This act, often referred to as "The Cthulhu Mythos", although seeming quite intimidating to a newcomer to his material, has created a vast community and mythology that ensures the messages that Lovecraft wanted to share live on to this day.

Films

One of the more popular ways that people interpret the messages and themes of Lovecraft's work is through film and television. It is here that one can argue that the conventions formed by the classical author are most hidden, but when broken down, show clearly the evolution of the genre. One example of this is the 1982 film *"The Thing"*, that follows a group of Antarctic explorers as they are hunted down by a mysterious alien beast. Despite looking like a typical monster film from the era, the composition within the narrative of all of the explorers to the antagonist is displayed most clearly when they realise that they are being toyed around by it, guessing at every turn where the monster could be and being almost in a state of awe and fear when confronted by its various mutated forms. A similar project is *"The Mist"*, which follows a group of people as a mysterious fog reaches over the town, bringing with it a sea of otherworldly creatures that leave the protagonists helpless to defend themselves. It's these odds that make this story Lovecraftian as in comparison to the antagonists, we as a race as simply prey to a much larger, terrifying force.

Arguably, one of the largest Lovecraft admirers in modern day Hollywood is the Spanish Filmmaker: Guillermo del Toro. Within his films, del Toro tends to use key iconography found within some of the authors most famous tales (e.g. aquatic humanoid figures, mankind as insignificant, etc.), and develops his own narrative around that which most often leave the human race as seeming as if the true monsters (*"Pan's Labyrinth"*, *"Hellboy"*, etc.). His most recent film, *"The Shape of Water"*, is a perfect example of that as it follows a woman as she attempts to free a monster under military inspection only to fall in love with it.

There are a few 'straight' Lovecraft adaptations, although most borrow key aspects of the story and develop their own plots (due to most of his work being short stories). Examples of these include *"Herbert West: Reanimator"*, *"Dagon"*, and *"In the Mountain of Madness"*. Although some of these stories are not the most critically praised pieces, they remain cult classics to those within the Lovecraft fan community who themselves, try and produce their own, smaller fan films.

Games

One of the final ways to which Lovecraft's legacy lives on within the modern day is through video, board, and card games. The world offered by the authors presents a dark, twisted world for players to explore with some role-playing games such as *"The Call of Cthulhu"*, giving them a chance to play out their own adventures. Some popular examples of this include *"Bloodborne"*, *"The Call of Cthulhu: Dark Corners of the Earth"*, *"Silent Hill"*, *"Arkham Horror"*, and many more. Most of these also stay true to the convention of a lone protagonist as they discover the eldritch horrors around, except in this medium, the cosmic entities become an obstacle to overcome and can lead to a great sense of accomplishment once beaten.

Appendix F: Budget Forms

(as of 1st Nov

Budget		
	Actors	
	Young Writer	112.8
	Zann	112.8
	Receptionist	56.4
	V.O. Actor	56.4
	Violin	30.99

(as of January 2018)

Budget			
	Actors (Minimum Wage)		
	Writer (Young)	200	
	Erich Zann	200	
	Writer (Old)	100	
	Receptionist	100	
		600	
	Set Build		
	flat face	112	
	8x4 wood	84	
	plywood	35	
		231	
	Interior	150	
	Catering	100	
	Costume	50	
	Transport	50	
	Location?	100	
		1281	

Appendix G: Fundraiser Research

Kickstarter is widely regarded as the most popular and iconic online fundraising service available with thousands of projects launched every week by budding entrepreneurs looking to push their next big idea. With an outstanding 64,775 projects within the film category alone, ranging from small independent pieces to features looking to finish fundraising for minor expenses. When it comes to specifically Lovecraft projects, the website does have its share of adaptations and original narratives with budgets ranging from a few hundred pounds to thousands of dollars with filmmakers trying to convince potential investors why their vision is true to the source material. In addition, a majority of these projects have been funded successfully with one project, *"TRANSCENDANT"*, receiving almost double its initial goal. However, one issue persists and could seem disastrous for those who are unsuccessful: what happens when a project cannot reach its target. On Kickstarter, if a project fails to reach its original goal then all money is returned to the investors and the filmmakers receive nothing. Although funded projects tend to receive over their initial asking price, as a first-time fundraiser, it is difficult to see whether or not the reward outweighs the risk in this case as if unsuccessful, it will leave the project with little to no budget available.



Indiegogo is considered the alternative to the much larger Kickstarter but still proves popular with budding entrepreneurs and artists alike. And unlike its more popular contemporary, it is easier to browse the website which even includes a separate section for webseries, podcasts, etc. Campaigners can have their project live for a maximum of 60 days with the chance to gain more money based on investment if they go over their initial asking price. In addition to this, Indiegogo is more user friendly to both campaigner and investor as it not only allows the creator to link their campaign with pre-existing YouTube channels, but also offers the user more payment options as well as being available in many more countries than Kickstarter. The film section itself is quite large, with no specific number given, and allows the user to see trending campaigns as well as being able to customise their search to find whatever project they are looking for. When it comes to Lovecraftian based works, it is slightly harder to find films unless looking through a search engine and those which are available vary in quality. Some seem to be made by more experienced filmmakers (*"The Dreamlands"*), while others seem to be looking to indulge their passion projects (*H.P. Lovecraft Webseries*). From an initial search it is also clear to see a very mixed reception from investors with some safely within their target goal while others fall significantly short. While this could be down to the difficulty in searching projects or the lesser popularity of the service, one issue that is beneficial over its more successful counterpart is what happens to the money if a project is unsuccessful. If a project is to fall short of its asking price, the fundraiser will still receive any money that was pledged toward their project, meaning that for our project as well as being first time fundraisers, this may be the most appropriate route to take overall.

	K	GO
Funding Scheme	Fixed (All or Nothing)	Fixed and Flexible (Whatever You Raise) 
Media and Blogs	More Credibility and Coverage 	Less Coverage
Payment Partner	Stripe	Stripe, Paypal 
Video Hosting	Own Video Hosting	Youtube 
Platform Fees	5%	5%
Payment Processor Fees	3%+0.2c	3%+0.3c
Reward Levels	50+ 	20
Re-marketing	Not Available	Available 

Appendix H: H.P. Lovecraft Indieogo Research

THE DREAMLANDS - H.P. Lovecrafts Dream Cycle

<https://www.indiegogo.com/projects/the-dreamlands-h-p-lovecrafts-dream-cycle-film#/>

The Dreamlands is a film based on H.P. Lovecraft's short story "*The Dream Cycle*" and directed by Huan Vu, who has previously created other Lovecraft short film adaptations. One of the first striking elements of this campaign is the professional approach taken towards the campaign video. This short piece not only contains the film's director talking to the camera, but also has small montages throughout of concept art, test footage and previous work by the cast and crew. It both gives the potential investor a taste of what the upcoming project could become, but it also gives the impression that it is possible to create. The text throughout the campaign is short but informative, going into the project itself, giving a small description of the director, and how the finance of the film will be used as well as telling the investor their role in creating the film. In addition, the descriptions are all accompanied by images that either show more details of the project (crew, concept art, etc.) ensuring a visual aid so an investor knows exactly what they are reading potentially putting money towards.

Overall, The Dreamlands is one of the most successful Lovecraft film adaptations in Indieogo and it is easy to see why. Not only does it prove relevant and useful information for potential investors, but it also presents it in an appealing way that not only gives an idea of the scope of the film but also makes sure that they stay engaged throughout.

INDIEGOGO Explore ▾ What We Do 🔍 Newsletter

For Entrepreneurs Start a Campaign Log In Sign Up



2:41 / 2:51

THE DREAMLANDS - H.P. Lovecrafts Dream Cycle

A dark fantasy film by Huan Vu. The first ever film adaptation of H.P. Lovecraft's Dream Cycle.

 Huan Vu
Ludwigsburg, Germany
[About](#)

€50,001 EUR total funds raised
118% funded on August 4, 2014

STORY [UPDATES \(71\)](#) [COMMENTS \(101\)](#) [BACKERS \(1,034\)](#)



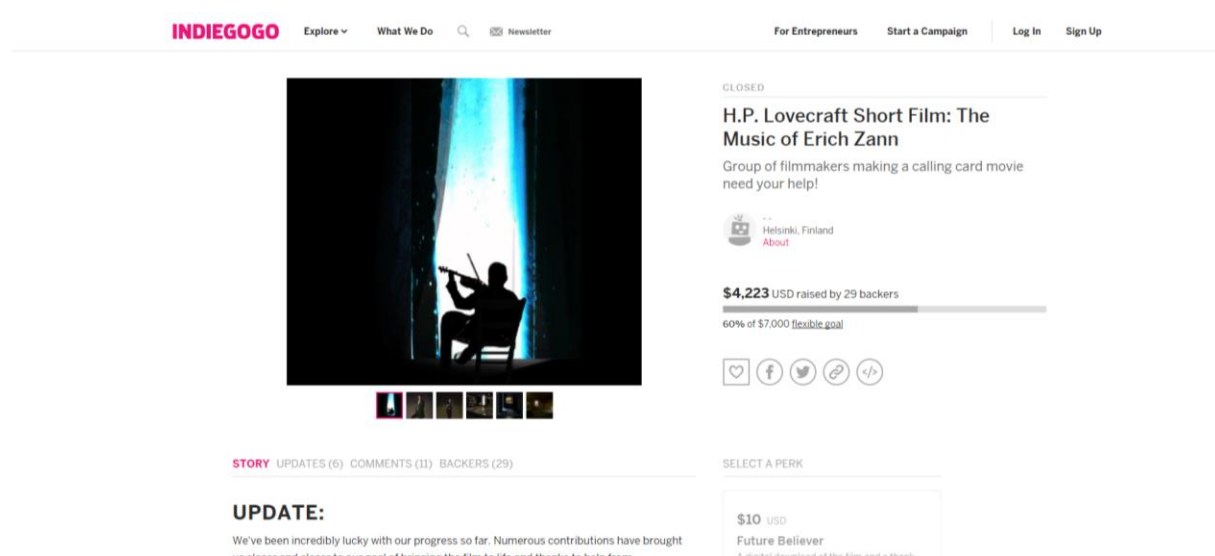
SELECT A PERK

€7 EUR
DAYDREAMING
You get a new-time artwork (lasting for 3 days)

H.P. Lovecraft Short Film: The Music of Erich Zann

<https://www.indiegogo.com/projects/h-p-lovecraft-short-film-the-music-of-erich-zann#/>

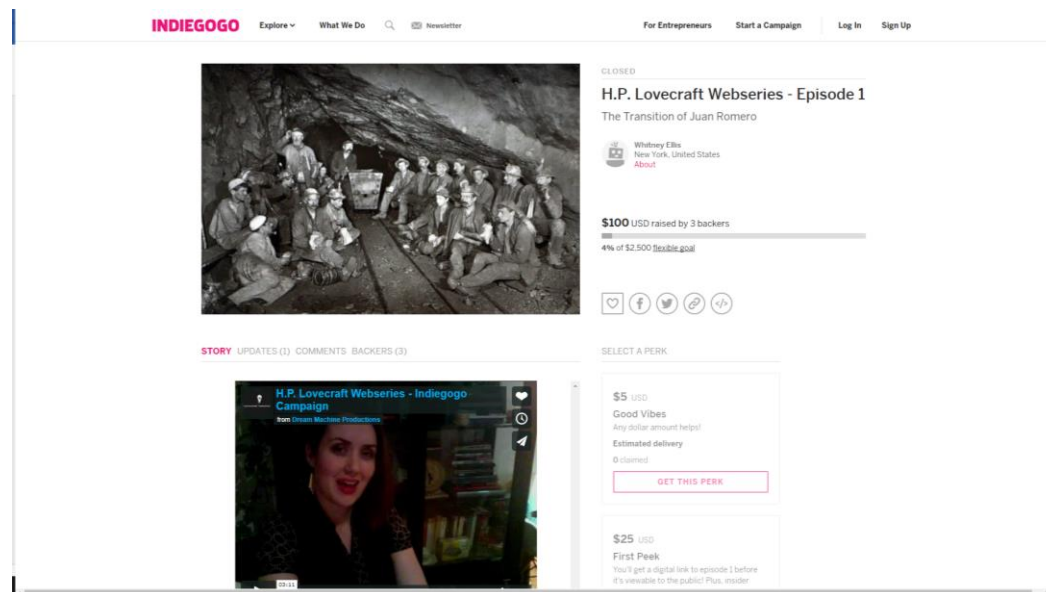
When clicking on this campaign website, the first thing that jumps out to a visitor is the image, what can be presumed as Erich Zann, playing his violin. The simple contrast between light and dark attracts the eye immediately however, following it is only concept art which despite looking promising, doesn't really show much else of the project. A simple video of the filmmaker or test shots may give a greater impression of what the project may be, but in its current format, seems very limiting in showing the full potential. This seems to be a theme running through the entire piece as all of the information in the description is text which doesn't seem that appealing and once again makes the project seem lacklustre. Despite these shortcomings, this adaptation has garnered more money than a majority of other projects, however couldn't reach its end goal of \$7000 leaving the success somewhat unsuccessful.



H.P. Lovecraft Webseries - Episode 1

<https://www.indiegogo.com/projects/h-p-lovecraft-webseries-episode-1#/>

Out of all of the selected campaigns, this seems the most unprofessional and unsurprisingly raised the least money. For one, there is very little that greets the visitor when going on the campaign website except for an image that vaguely relates to the story chosen. In addition to this, the campaign goes into little detail into what the project actually is (a web series consisting of Lovecraft adaptations), instead choosing to focus on the first episode which in itself is one of the author's more unknown tales. The campaign video, which is featured a bit further down the page, seems to be very rushed as it only consists of the director talking to the camera and seems to be improvising her lines. Finally, the description is mostly a solid wall of text, which although informing, leaves it feeling boring and unappealing. On the other hand, this project does offer a look into the crew's show reels and other work which gives the impression that it is in capable hands but, this didn't prove enough as it only raised \$100 out of its \$2500 asking price.

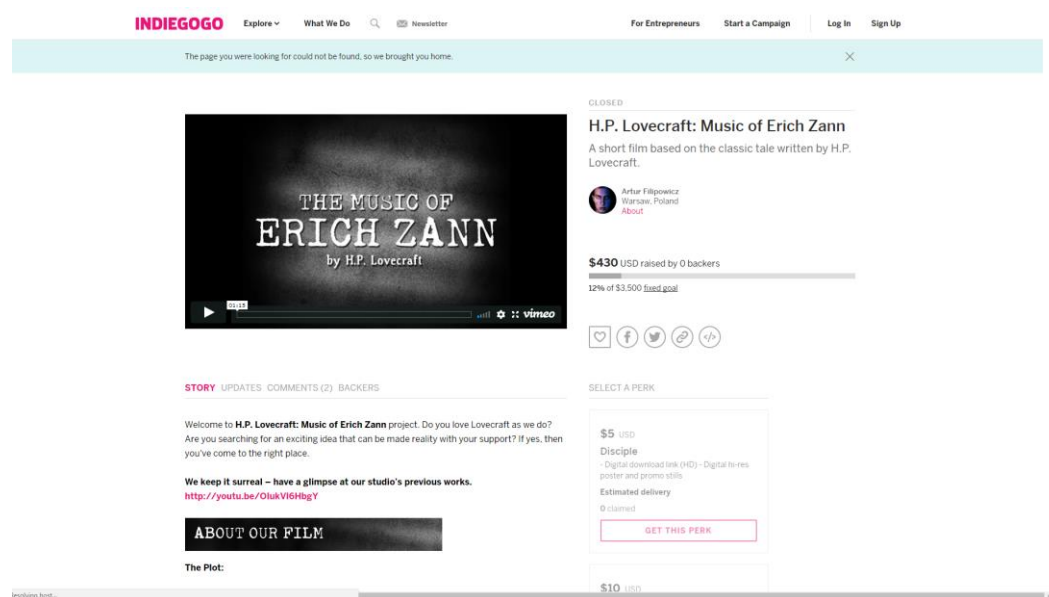


H.P. Lovecraft: Music of Erich Zann

<https://www.indiegogo.com/projects/h-p-lovecraft-music-of-erich-zann#/>

Upon first inspection, this project has most of the elements that may deem it an Indiegogo success: short and sharp descriptions, images throughout the writing, a campaign video. However, when delving a little deeper into all of the above and a few other glaring issues, you begin to understand what may have left this project heavily unsuccessful. First, the language used within the Story seems contradictory in what it promises in the film, first by saying that it doesn't want to change anything, to then go on and change the nation to which it is based in and the motivation for the protagonist to stay in the mysterious hotel. Secondly, the images below seem to be a bit jarring, which although fitting with their promised 'surreal' film, do make some of the images seem amateurish and even rely on iconography not found in the story and just seem to be added in there (see the "Pentagram of Reasons"). Next, the link that they provide to their previous work gives off the impression that this team may consist of amateur filmmakers and they may not worked with their end goal budget of \$3500 (this can be seen by the special effects upon the characters, the cinematography, and the over reliance on keying and virtual sets). Finally, the video out of everything seems the most promising of all the given media. It is short, they give an impression of the visual style and period of the piece, give a brief overview of the narrative with accompanying imagery, and also the music used does set an atmosphere to what can be expected for the final piece.

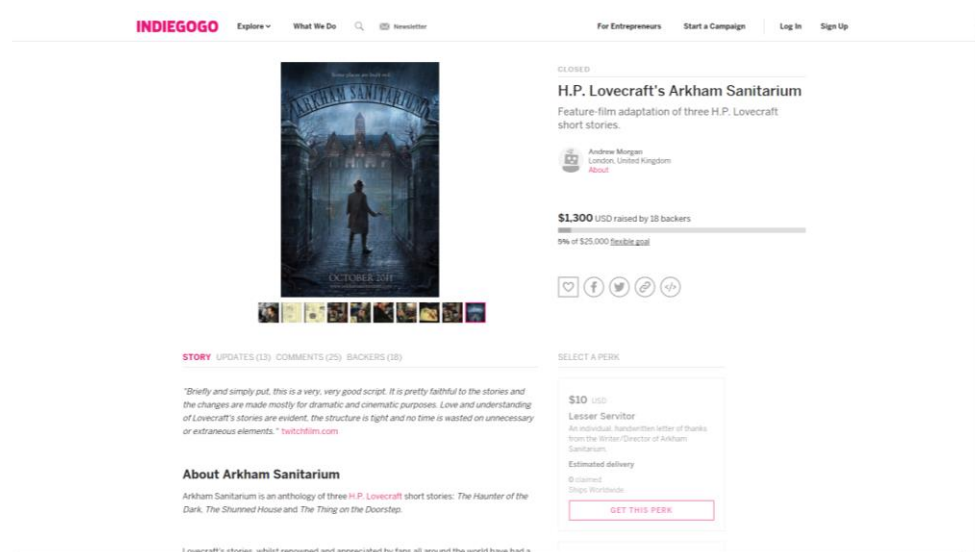
Overall, it may have been this project's striking imagery (images throughout the campaign and previous work), and overall time of the campaign that may have driven those away from donating the full amount asked for.



H.P. Lovecraft's Arkham Sanitarium

<https://www.indiegogo.com/projects/h-p-lovecraft-s-arkham-sanitarium#/>

Being a short film that adapts three of Lovecraft's lesser known stories ("*the Hunter of the Dark*", "*The Shunned House*, and "*The Thing on the Doorstep*") into a feature film, "*Arkham Sanitarium*" was only able to raise 5% of its \$25000 asking price. The first indicator to why this may have been may be the lack of imagery throughout. Despite concept images throughout the beginning of the page, there is little else to allow the audience to get an idea of what the project may look like toward completion (this seems even more strange as halfway down the page, they state that all principle photography has been completed: "*Principal photography has already completed on the movie (which, up to this point has been self-funded)*"). In addition to this, the campaign also offers little information about the film's plot or the crew involved, even though it does go into what the money that is fundraised shall be used for. Overall, I feel as if it is this lack of information on the project (both descriptively and visually), that may have led to this campaign being underfunded as despite being told what the film is about that the film is almost near completion, with little evidence, it is hard to see what the end goal could be.



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