UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Comunicación y Artes Contemporáneas

Animals Roam

.

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Producción para Medios de Comunicación

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HOJA DE CALIFICACIÓN
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Animals Roam

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RESUMEN

Animals Roams es una serie de videos musicales animados basados en el EP por *xavi*. Es un trabajo artístico que va más allá de un conjunto de videoclips convencional. Relata la historia de *xavi,* un personaje que se transporta a otro universo. *xavi* busca dejar su vida atrás, madurar, y embarcarse en lo desconocido. En el camino va confrontando sus memorias que lo visitan en forma física, es tentado a regresar, pero entidades espirituales lo ayudan seguir su camino. Este proyecto es un adentramiento psicológico inspirado por las vivencias del músico. Su creación busca usar el medio audiovisual y narrativo para complementar la música, y así, crear un contenido artístico más expresivo e entretenido.

Palabras clave: Programa, video musical, música, animación, psicológico, anónimo.

ABSTRACT

Animals Roam is a series of animated music videos based on the EP by *xavi*. It's an artistic work that goes beyond a group of conventional videoclips. It tells the story of *xavi*, a character that gets transported into another universe. *xavi*, tries to leave his life behind, grow up, embarking towards the unknown. In his path he confronts his memories, that visit him in physical form, he is tempted to go back, but spiritual entities help him continue his path. This project is a psychological insight, inspired by the experiences of the musician. Its creation seeks to use the audio visual and narrative medium to complement the music, and thus, creating more expressive and entertaining artistic content.

Key words: Program, music video, music, animation, psychological, anonymous.

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INTRODUCCIÓN

El proyecto final es un video musical, un piloto, que narra la historia de un chico que es transportado a otra dimensión, e intenta alcanzar su meta de encontrarse consigo mismo, y crecer. En los términos más simples, el tema de este trabajo audiovisual habla sobre "madurar." El personaje principal claramente tiene miedo de salir al mundo exterior, el pasado es confiable porque ahí yace su familia, su relación amorosa, y su zona de confort. Esta historia es una alegoría de como crece una persona: podemos ver el pasado, lo que conocemos, pero el futuro es incierto, trae dudas.

Cuando es combinado con un medio animado, y un personaje ficticio, aleja al músico del arte. Por ende, permite que la audiencia pueda relacionarse con la historia, y dejar a un lado cualquier percepción del artista. En el Ecuador, la industria de los videos musicales se encuentra en pañales, las disqueras no están dispuestas a invertir en esta herramienta artística. A consecuencia de esto, los artistas ecuatorianos fallan en competir con la creciente calidad de producción en los videos musicales a nivel mundial.

A continuación, se profundiza la historia de los videos musicales, su evolución de un simple concierto en vivo, a nuevos medios digitales artísticos. De igual manera, el análisis de uno de los artistas más influyentes en la actualidad (Childish Gambino), y el análisis de su campaña audiovisual para el álbum *Because the Internet*.

DESARROLLO DEL TEMA

Before the 80s, music videos were just used as a tool for promoting band in the simplest way. The biggest changes we would see were in the scenery were we occasionally would see strobe lights and a smoke machine. Artists didn't use to approach music videos with the same artistry that they would approach their music. If a musician wanted to go out of their way to tell a story through a visual medium, they would have to make a whole movie to be able to do so. For a band like Pink Floyd, it took them years after they released their album *The Wall* (1979), to put out into the world their famously surreal self-titled film. And even before that, The Beatles released a movie inspired by their album released in 1967, *Sgt. Pepper's Lonely Hearts Club Band,* over a decade later in 1978. The norm was clear: music videos were just there so we could see musicians play live on the small screen, and there was no artistic vision planned behind it.

When MTV came to be in the 80s, they completely revolutionized the concept of music videos and what artists could do in a visual medium. The first song that aired was *Video Killed the Radio Star* by The Buggles. At the end of the video, it appropriately shows imagery of TV taking over. Even though the band pretends to be playing, the video is heavily edited, showing the vocalist overlaid over the video, being the only member that was in black and white. Random images appear to the point where we could consider this to be a very experimental piece of art, a statement, and it showed the potential that video had. On *Changing the Business: Music Videos in Society,* the history of how the lack of experience of the people that started MTV benefited them to innovate is analyzed.

> *"MTV's original founders had very little knowledge of the television industry, which was in some ways, a weakness and in some ways, a strength. A strength that came of their background in radio, in MTV's formative years, was the process of casting videos to air on the network."* (Zepeda, 2018)

The hunger for being different and not really having experience in the business, is what made MTV exponentially grow. And in that same way, a new artistic language was born, and it was there, available for musicians to exploit. It was a game changer, where the audiovisual was a tool to tell a story that would make their art appeal and connect to their audience. A great example of this occurred in the 80's with the release of Thriller by Michael Jackson.

"Also, in the lyric, the thread that creatures will 'terrorize y' awl's neighborhood' plays on the etymological connection between terror and terrorism, between the supernatural thread of the monsters undead and the everyday thread to the neighborhoods of urban gangs attacking or mugging the citizens" He's also shown visually as the zombies attacking Michael and his girlfriend during the night, and Michael eventually becoming a zombie. This creates a sort of a parallel that shows a vision of what white Americans think of African Americans. It created the bridge for black artists to not only express themselves but express the hardships during the civil rights movement, Thriller is rich in subtext." (Childs, 2006, p. 43).

With that being said, music videos continued to explore new ideas, and that in of itself turned into new ways beyond the music video, to experiment with new ways of storytelling. Music videos were also turned to small visual snippets, that could be used in campaigns on social media, to create a universe beyond the TV screen in the living room. The perfect example of this was Donald Glover's, also known as Childish Gambino, *Because the Internet*. This was an album that marketed itself in an interesting way. Academic Derek C. Maus states,

"set tire at the highest level is practical art; content that can impact a bottom line through money as well as productive criticism. When we laugh at our literacy rate, or the ridiculousness of flavor of love or how we can use race-events, to get us on the red carpet, we're making light, but also setting the groundwork for raising the bar." (Maus & Donahue, 2015 p. xi)

This perfectly describes the way in which *Because the Internet* operates. Childish Gambino doesn't fit the archetype behind a rapper, that usually is coming from a poor neighborhood and struggling with gangs. That is one of the main reasons why he's being criticized, for not being "street" enough. Even his artist's name doesn't have a profound story behind it, it was created through a hip-hop name generator.

So, he made an alter ego, so to say, to make a satire of hip hop culture. It all started when Donald Glover released a script, and a series of short videos. A character living an uninspiring life inside a mansion with his friends. It all seems like a prologue to what some have theories of being a story about a rapper that is possessed by an alien, ghost, or monster. One which could be an allegory for how he feels isolated.

To me, people look too much into the meaning behind these three videos because of the mystery behind it. Articles like the one written by a *Vice* writer, that goes into a deep analysis of the videos, "There is a whale in the series that acts as a looming threat throughout. Its attack on Glover is the catalyst behind the story, and its effect on him is what drives the plot forward" (Smith, 2015).

The truth is that the music video for *The Worst Guys,* is just him and his friends surfing and having a good time, it sets a normal world up, but it possesses no supernatural elements on it. The next video he released was *3005*, this video is just Childish Gambino sitting on a Ferris wheel with a teddy bear sitting beside him. The video is not really out of the ordinary until the very end when Childish Gambino disappears, leaving behind a burned-up bear. In this video we begin to get a notion of a fantastical world, but there is still no mention of the whale or that Childish Gambino might be a monster.

The next video Sweatpants shows him at a diner, he is sitting at a table, and proceeds to walk out, just to end up sitting at the same table again. He is stuck in a loop and the people around him start to become him as the loop progresses. This music video has more of a

meaning, and you can definitely start to pick up on more obvious symbolism regarding solitude and isolation.

The very last video, *Telegraph Ave ("Oakland" by Lloyd)*, is the only video that has somewhat of a connection to the theories about him being a monster. It shows Childish Gambino's relationship with this girl. Later they stumble into some guy who takes a picture of them at the request of the couple. The couple keeps driving through the beach and into woods. They stop and get out of the car. Suddenly a car hits Childish Gambino, it's the same guy who took the picture, he comes out of the car with another guy, and as it seems they are going to hurt the girl, we see their preoccupied faces, they can tell it's not safe. Gambino comes back to life and transforms into a tentacled monster and kills the guys.

This is a very smart way of subverting expectations and creating a universe that makes you intrigued about what's happening. The spin that the story takes to create a build up at the end, makes for a very successful way of marketing his album and differencing himself from other kinds of rappers and hip-hop artists at the time, who mostly made music videos about hanging out in clubs with women. It is also a fantastical legacy that clearly shows what he likes to do with his art. He is not always explicitly telling you what he feels. In a way, that relates to the big Hollywood films from back in the day, and the way they chose to not have an obvious message in their work, in the end that's what keeps bringing people back to his work, everyone is still trying to figure out what it all means. As far as we know, the theories about the monster and being black in America could be wrong. In the last video he swims with a whale, but there is no whale attack, it's just fans trying to put the pieces together.

"The lack of vector in This Is America music video also suggests that it is conceptually structured. A conceptual process refers to people, things, and places that can be defined, classified, or analyzed visually in the images. This part of the processes focuses on the involved participants in the music video. Conceptual

constitutes a classificational process, analytical process, and symbolic process."

(Margaretha & Panjaitan, 2020).

This is important especially when we talk about Childish Gambino's 1st number one at the top charts single *This is America,* we are talking about another trend rising in the music industry, that bases itself completely on being conceptually structured because of its symbolism. It was uploaded with a video directed by his very good friend and collaborator of his tv show Atlanta, Hiro Murai. The video sets a shirtless Gambino in a warehouse. He starts dancing, that's the way of the video easing you up, until he takes out a gun and shoots the guitar player in the head. He continues dancing with a group of backup dancers, kids, as chaos starts to erupt in the background. The chorus hits, and a happy choir of black people dances and sings, Gambino steps into the frame but then stops on his tracks, stops smiling, gets a rifle and shoots the whole choir, the video becomes even more chaotic as he kept dancing, and eventually the video ends with him running away into the dark.

This is a very important piece of media because until that very point, music videos that talked about social issues, never really became a cultural phenomenon. Even less so, become a number one hit. People don't usually like to hear songs that make them think about the hardship of others, and that is why Gambino, tricks you into thinking this is just going to be another happy tune. Even though many are still trying to decipher many of the things happening in the background of the video, the message seems pretty clear for most. A depiction of African Americans, and their struggle with police brutality and right-wing terrorism, which is clearly represented in the in the mass shooting of the choir. This resembles the mass shooting at an actual black church in Charleston, perpetrated by a white kid with racist intent.

The video made such an impact that Childish Gambino won a Grammy for best music video, song of the year, best rap performance, and record of the year. This means that music

and visual media have become inseparable ways of making art. His way of talking about important issues that are affecting society, and at the same time relating it to culture, plus not making the message obvious for the listener and viewer, shows that Donald Glover treats his craft with respect, and that is why he will leave his mark in history, unlike any other one hit wonder artists.

That is what I want to do with my music videos. I want to create this fictitious universe, which splashes of consciousness that relate to my own personal life. Not only with music videos, but also releasing artwork and scripts that will serve as clues to what my art means beyond the music. At the same time, because it's an animation, people won't know my real face, so it will be about the video and music, and not about the artist. A piece of visual media that has a story and an arc, but it won't tell you all the answers in an attempt to keep the mystery alive.

LIBRO DE PRODUCCIÓN

- **Show's Infobox**

    o   TITLE: Animals Roam

    o   DIRECTOR: Humberto Campoverde

    o   EPISODES: 3

    o   LENGTH PER EPISODE: 4 minutes

    o   GENRE: Music Video

    o   AUDIENCE: 13-25 (Young people dealing with growing up)

    o   FORMAT: YouTube, Web series

        ▪   FPS: 60

        ▪   ASPECT RATIO: 16:9

        ▪   RESOLUTION: 2560x1440

- **Logline**

A man is sucked into another dimension. In the process, he has to leave everything and everyone he knows behind as he is moving away from home into another dimension.

- **Tagline**

Leave it all behind.

- **Synopsis**

A man is sucked into another dimension. As he moves forward, he realizes that he is leaving his parents behind. They appear to him in the form of their young selves. *xavi* (xavi is purposefully written in all lowercases) keeps going. He goes on to confront his girlfriend because he doesn't know how to leave to her. He moves on and

continues his path towards a golden looking city that resembles Los Angeles. On his journey an entity in a form of a ghost appears in front of him and offers to help him get to the golden looking city. In this moment, a younger version of himself appears to him and he is forced to finally confront it. Right then and there he questions if he should cling to his past, and with it the familiarity of it. Everything starts to crumble in front of his eyes. Roysha, the ghost, snaps him out of it and saves him from spiraling, once she has done her job she disappears. He continues his journey to the city, unaware of what to expect. In the end a final spirit appears and follows him without him knowing.

- **Theme**

The whole story is divided into three music videos. They are an allegory for maturity. Maturity is the driving force behind this project, the feeling of fighting to not leave things behind and trying to adjust to adulthood. It's about trying to achieve your dreams, but losing your innocence in the process, and how that affects our personal relationships.

- **Format**

This series only contains 3 episodes, in the format of 3 music videos. Each one of them is approximately 4 minutes long. The series is also animated, and it will be made digitally in 2D.

- **Profile for Characters**
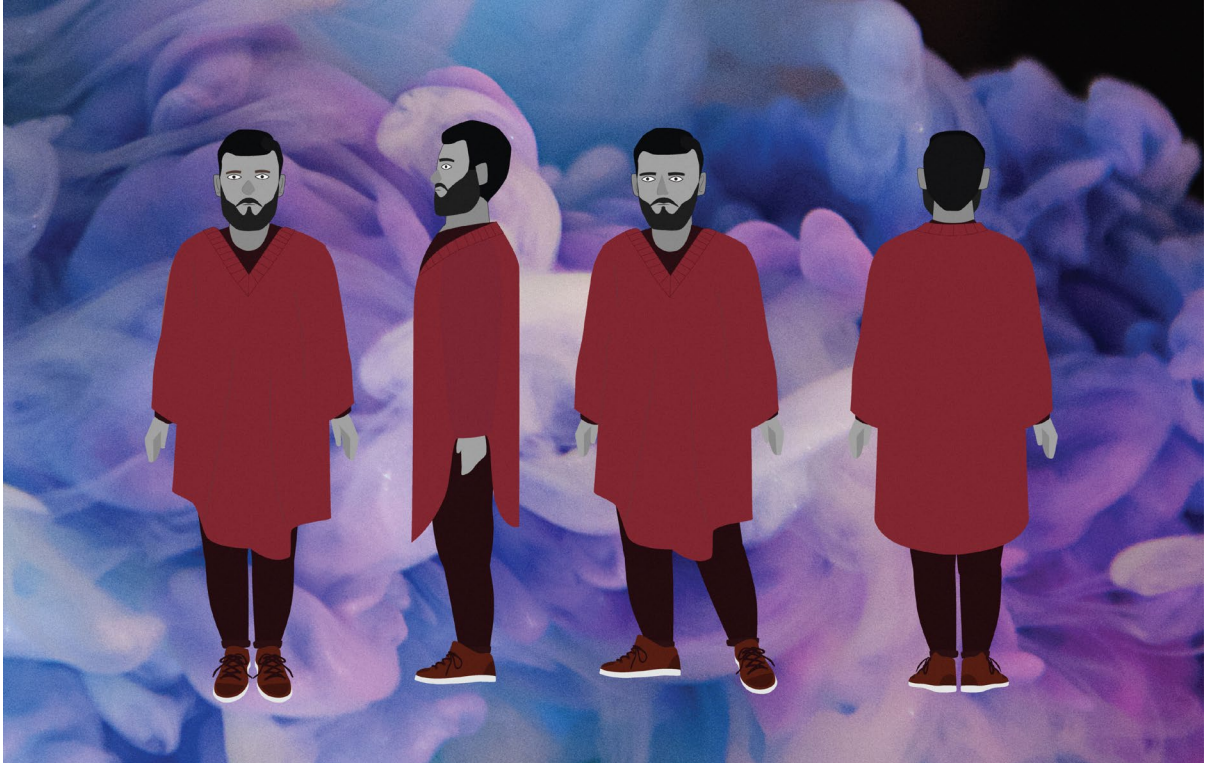
MAIN CHARACTER:

xavi

Figura 1. xavi.

BIO.

xavi is a young guy in his mid-twenties. He is unsure of himself, he is alone, and he strives to find a place called home. He is wearing a poncho, and his skin is colorless once he enters the realm inside his TV. He is willing to leave everything behind him, for a taste of the life he thinks he wants.

SECONDARY CHARACTERS:

Roysha (Ghost 1)

Figura 2. Roysha

BIO.

Roysha Arielle is the first entity that appears in the first video. She is a spiritual guide for *xavi* in his journey to the big golden city in the horizon. She is always smiling, very jovial. She wants *xavi* to face his past and move on. She is also the singer and collaborator in the song *Through the Motions* by *xavi*.

TeeRare (Ghost 2)

Figura 3. TeeRare.

BIO.

TeeRare is the ghost creeping on *xavi* at the very end of the pilot episode. His is the second collaborator and singer for the second song called *Fly With Me.* He has a sad grin and follows *xavi* around the golden city. He tries to lure *xavi* to a building in an attempt to get him to sell his soul to a record label.

Yes, I Guess (Ghost 3)

Figura 4. "Yes, I Guess."

BIO.

"Yes, I Guess" is the artistic name of the third collaborator for the song called Rust Fever. She is the final spirit. She tis the one that tries to bring *xavi* back to the past. She is later revealed to be *xavi's* sister in a flashback to the first episode. She is among the young couple with the kid, taking the little kid's hand. She is in distress, and always alerted. This because she is helping *xavi* get across the city and into the portal that take both of them home.
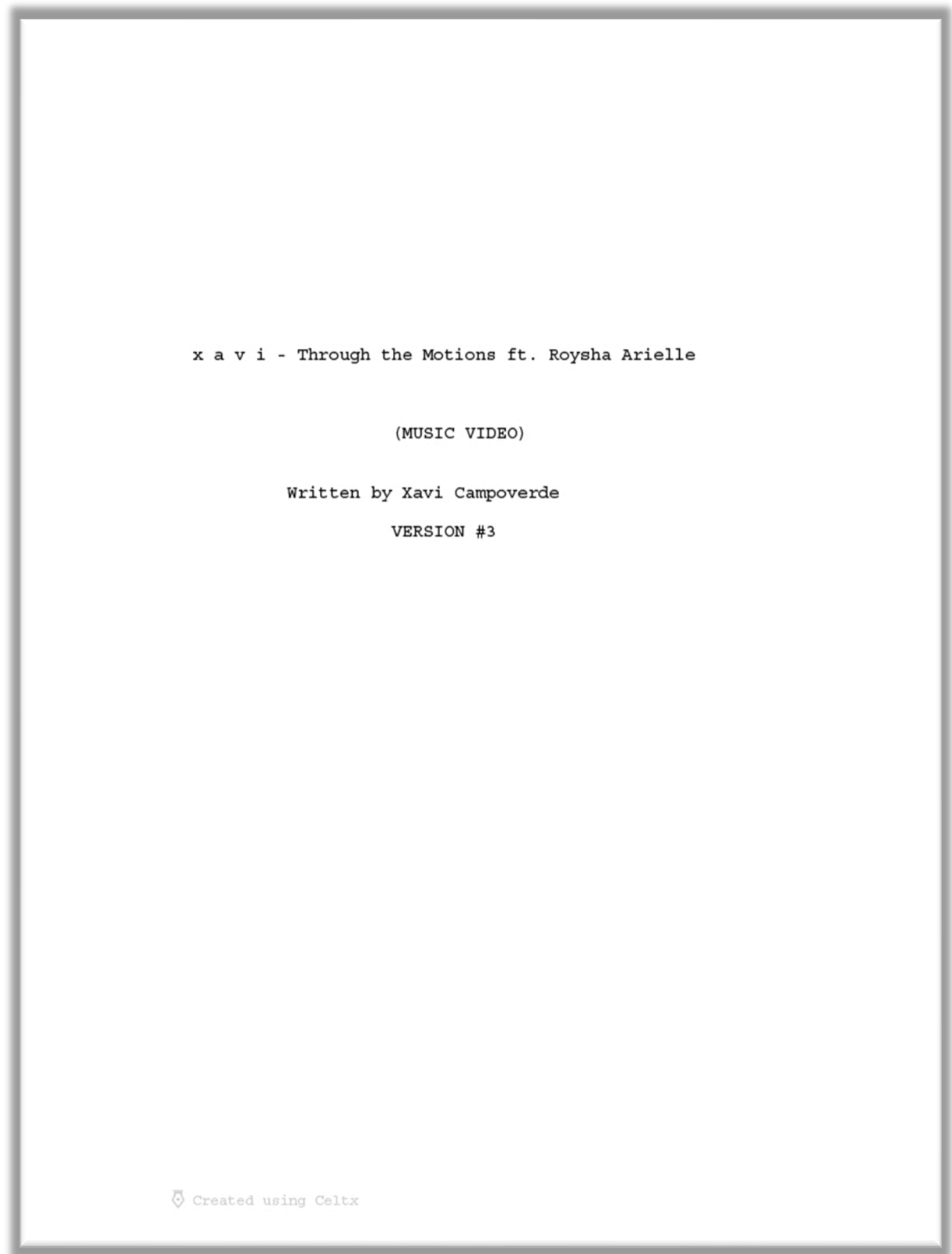
- **Scrip**

```
        x a v i - Through the Motions ft. Roysha Arielle



                         (MUSIC VIDEO)


                   Written by Xavi Campoverde

                        VERSION #3
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Figura 5. Through the Motions, Page 1.

1. INT. LIVING ROOM - NIGHT (ANIMATED)

There is a dark living room only light by a TV screen, an incessant static sounds on the background. The screen starts malfunctioning, glitches start flashing on the screen, the crisp sound of the static rises. Flashes of a distant land full of blueish clouds are relevelled. The light in the screen becomes brighter and brighter, almost blinding, and the whiteness consumes the living room.

                                        CUT TO BLACK

2. EXT. DESERT - DAY

                                        MUSIC STARTS

Xavi, Hispanic, has a beard (in his twenties) is wearing a poncho. Finds himself in what seems a another dimension, he looks at himself, his hands, his legs, his whole skin has a grey color. His eyes are wide open, he looks around. Everything is bright and colorful, it's almost like the sky is on the ground, there are no mountains, just white sand and clouds. He loos at his hands one last time, Xavi starts walking forward.

On the horizon lays the shinning glimmer of golden buildings. The colors around him start to change at the rhythm of the beat. Clouds start to move on the sides, creating this path towards the buildings.

A ghostly figure rushes through the air the clouds turn from blue to red, it passes near Xavi, it makes him fall. The ghost rises fastly towards the sky, at the speed of a comet, leaving a trail behind. A gigantic face almost covers the sky, this is Roysha. She is also in her twenties, African American, she is wearing a pink and yellow durag. She is singing the lyrics to the song.

Xavi looks back, he sees a group of people, a young couple (in their twenties) they look as if they come from the 80's. The couple is starring firmly at Xavi. A little kid fades into existence behind them, he hugs the woman's leg and turns his neck and looks at Xavi. Roysha flies around Xavi, getting his attention. Xavi turns around and keeps walking towards the golden buildings.

3. EXT. OUTSIDE OF A CITY - DAY

As Xavi gets closer to this city, a sign resembling the one in the Hollywood hills pop from the sky, it reads Mount Othrys. The building starts becomes more visible, a flash of

Figura 6. Through the Motions Script, Page 2.

3.

light forces Xavi to back, there is a woman (in her early
twenties) she is has long brown hair, she has a sad grin on
her face, she is holding a necklace, the end of it has the
shape of the head of a Shiba, a race of dog (close-up). She
lets the necklace fall out of her hands, walks away. Xavi
stares at her, pulls out his hand moves his foot her, he
reaches out. Roysha steps in again, but this time flies
around him, preventing him form following the women.

He turns around and keeps walking, with each step he takes
the road behind him starts to turn colorless.

Roysha's face starts to squish, turns into a ghostly figure,
colors inside her move in every direction, and at the speed
of light moves towards Xavi. She transforms into a full human
form. She extends her hand, Xavi looks at it, and looks back,
he sees a house with a patio. In the outside part of the yard
there is a teenager sitting in a wooden bench. He has his
headphones on, and a cigarette on his fingers. He has long
hair, a black shirt, and jeans. He stands up, Xavi walks
towards him, They get closer to each other.

4. EXT. HOUSE - DAY

They get close and both stop at the same time, the teenager
extents his hand and opens it, there in his palm lies a
glowing object.

                                                    CUT TO

The teenager's face faces lights up, the glow gets brighter,
Xavi squints his eyes, he can't make out what it is. A flash
occurs, and it covers the teenager, then it all turns black,
the glow stops, the teenager is made out of a black
substance, he is melting. An earthquake starts, everything is
shaking, Xavi looks behind of him, Roysha is still there
extending her hand, everything behind him is falling, he
takes her hand as the ground collapses. He is hanging from a
cliff, and Roysha pulls him up, saving him. Suddenly she
disappears.

Xavi looks back one more time, it's all dark, he turns
around. He grins.

                                                 WIDE SHOT

5. EXT. CITY - SUNSET

Xavi walks towards the entrance of the city, he follows the
street, he keeps walking until he is no longer visible. A
different ghostly figure creeps from behind and follows him

Figura 7. Through the Motions Script, Page3.

4.

into the city without him noticing.

MUSIC ENDS

THE END

Figura 8. Through the Motions Script, Page 4.

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- **Long Synopsis**
  o **EPISODE 1:**

xavi finds himself in land full of clouds, he is confused, his skin is colorless. He begins to roam the land. A ghostly figure (Roysha) flies fastly from far away. *xavi* immediately moves out of the way as the ghost flies into the sky, she is happily singing. *xavi* continues his journey towards a golden city located far away. A loud noise taps him in the back, he turns around and sees his parents. A little boy stands next to them. It's himself as a young kid. He gasps and turns around and continues to walk towards the city. He is interrupted yet again by a figure on his back, it's a woman, she carries a necklace, she looks sad. She drops the necklace, *xavi* takes a step forward, extending his hand, as he wants to reach out, but the ghostly figure brings his attention, he shakes his head and gets back on track. He is getting closer, until he feels a small earthquake, he looks back once more just to find another younger version of him, this time the version is in his teens. Roysha (the ghost) rushes towards *xavi,* he gets near his young self. Young *xavi* shows him a glowing object, it shines too bright. Suddenly a bigger earthquake begins, everything turns black and starts melting, including Young *xavi. xavi* runs away and almost falls into the black void, he is recued my Roysha, and then she finally disappears. *xavi* walks towards the entrance of the city, without being notices, a new ghostly figure creeps in from behind and follows *xavi* into the city.

  o **EPISODE 2:**

xavi is inside the golden city, everyone around seems to be distracted, they are well dressed, but no one pays mind to him. He listens to music coming from a venue. He looks from the window, there is a band playing. He then looks into the audience, they are all watching the concert through their phones. *xavi* continues walking to an apartment complex, a friend of him greets him, but tells him he can't stay with him, he closes the door. *xavi* walks around the city, crime is lurking all around, the cops detain black people violently, no one seems to care.

He stops in front of the big Hollywood looking sign. A ghostly figure appears, it's singing to him. *xavi* checks his phone, there is a text from the woman with the necklace from the first episode. The text says, "how are you?" TeeRare (the ghost) takes the phone away from him, and flashes away. *xavi* desperately follows him, TeeRare stops in front of the office of a record label, and the phone drops back to *xavi's* hands. He enters the place, an executive is waiting for him, he shows *xavi* a contract, he signs it, and the executive disappears. He is excited, he checks his phone, the number of streams in his page go up by thousands. A montage starts, of him becoming viral. *xavi* is in a small apartment, he is famous, yet he looks at the bills he has. He then enters an app, where he sees how little money he is making from his music, and to top it off, he is alone in his apartment. It's dark, and he is looking at his computer. Pictures of his family appear on the screen. He clicks, it's a picture of the same woman that dropped the necklace.

- o **EPISODE 3:**

xavi enters to a website to buy airplane tickets, they are too expensive, he closes the tabs, puts his poncho on, and goes out. The city is no longer golden, everything is destroyed, there are fires on the shops and buildings, everyone is dressed like they came out of a Blade Runner movie. As he roams the city, the big sign in the top of the hill catches his eye, he walks towards it, he gets to the top of it and sits in solitude. A ghostly figure comes along, it's "Yes, I Guess." She instructs *xavi* to go back to his original dimension, *xavi* complies and begins his journey back, he wonders carefully around the city, since there is corrupted cops and gangs everywhere. A portal opens up at the edge of the city, and just as *xavi* is about to enter, a cop mistakes him for a gang member with superpowers, and shoots him, leaving *xavi* wounded.

- **Breakdown of the Script, for Pilot (Desgloce)**

Tabla 1. Breakdown of the Script (Desgloce).

	Xavi	Roysha	Parents + Kid	Woman with Necklace	Young Xavi	NOTES
Esc. 1						
Objetive	x	x	x	x	x	There are no
Obstacle	x	x	x	x	x	characters in
Stakes	x	x	x	x	x	this scene.
Esc. 2						
Objetive	Feel save.	Make sure he keeps walking towards the city.	Make him miss his family	x	x	
Obstaculo	He doesn't know where he is.	Xavi's family is distracting him.	Roysha.	x	x	
Stakes	Get hurt in this unknown land.	That Xavi loses himself and she fails to protect him.	Losing Xavi as a member of their family.	x	x	
Esc. 3						
Objetive	Get back with his girlfriend.	Save him from his failed relationship.	x	Make Xavi feel guilty about leaving her.	x	
Obstacle	The woman throws away the necklace he gave her.	The woman is holding Xavi back.	x	Roysha	x	
Stakes	His love life.	Xavi might regress into his past life.	x	Her relationship with Xavi	x	
Esc. 4						
Objetive	Escape from his past self.	Him one last push towards	x	x	Make older Xavi reminisce his past.	
Obstacle	The world around him is collapsing.	Young Xavi is trying to hold Xavi back, and Xavi fall.	x	x	Xavi's fear of not reaching the city.	
Stakes	His past might sallow him back.	Xavi's last try at becoming independent from his past.	x	x	His younger self, his innocence.	
Esc. 5						
Objetive	Enter to his new life.	x	x	x	x	We do not know enough about the new ghost, for it to be a new character.
Obstacle	What seems to be a non friendly entity.	x	x	x	x	
Stakes	His future.	x	x	x	x	

- **Director/Art Proposal**

Since it is an animation, the role of the director and art producer intertwine. The colors used for the pilot episode will really vary, since the clouds in this realm change with the rhythm of the song. It starts with a mixture of blue and black, to give a somber look to this world with a black sky. When Roysha (the ghost) appears, the clouds turn red to give a feeling of urgency and possible threat. With each ghostly apparition from his past, the color changes all around, orange when his family appears, blue when his girlfriend does. This feeds to the chaotic nature of the music video just as the script shows.

The music videos will also have a subtle grainy effect to them, making it feel as more of a painting than a clean digital look. This helps us draw attention to the

textures. This is important, since there is an interaction in between characters, clouds, and the black void. The black void gives a sense of uneasiness, as if beyond *xavi's* ghostly apparitions, only darkness exists. Everyone but *xavi* has slightly more colorful clothes, and skin. *xavi's* lack of color in his skin represents a lack of innocence, that is why his younger versions are more colorful. The clouds also intertwine in between the characters, like mist, as if they can get lost in the clouds, like *xavi* could get lost in the clouds, in his "past."

Figura 9. Color Palette. Pilot Episode.

Figura 10. Visual Reference of the Story 1.

Figura 11. Visual Reference of the Story 2.

Figura 12. Visual Reference of the Story 3.

Figura 13. Visual Reference of the Story 4.

Figura 14. Visual Reference of the Story 5.

Figura 15. Visual Reference of the Story 6.

- **Production**

o **References**

Figura 16. Feels Like Summer by Childish Gambino.

Figura 17. Like Lightning by Foals.

o **Especial Requirements**

Book of sketches that shows the visual aspects. Including a detailed storyboard.

o **Animator Option**

My first option for animator/illustrator called Lou Papa. He is a very high-profile animator that has worked with great studios. But he has also worked on independent smaller projects.

- **Sound Design**

Since it is an animated project, and a music video, 98% of the running time will only use audio from the songs themselves. There will be some extra foley sounds at the very beginning and at the very end: Sounds of TV static at the beginning, and the whooshing sound of the ghosts moving at the end. To record this, I will use the

following equipment: A Shure SM7B microphone, R16 ZOOM Mixer and Ableton
Live 11 Suite (Software).

The beginning and end of the music videos will not start with the song itself.
There will be instrumental ambient electronic music. This will serve as transitions
between the narrative for each of the 3 music videos. A reference for this can be
found in the short film/music video called *MANIA* by The Weeknd, at minute 2:25.

- **Music**

The music is written and performed by me, under the artistic name of *xavi*
(purposefully written in all lowercases), all three songs have a different style of
music. The first one, *Through the Motions ft. Roysha Arielle*, has an alternative/pop
sound. The second one, *Fly With Me ft. TeeRare*, has a R&B sound. The final song,
Rust Fever ft. Yes, I Guess, has a synthwave/synthpop sound. The instrumental song
used in-between episodes is called *The World is Gonna Implode (Intermission).*

- **Production Schedule**

Since this is an animated project for a music video, there are no physical elements to
this production. So, the schedule is based on the process of an animator.

Tabla 2. Animation Schedule.
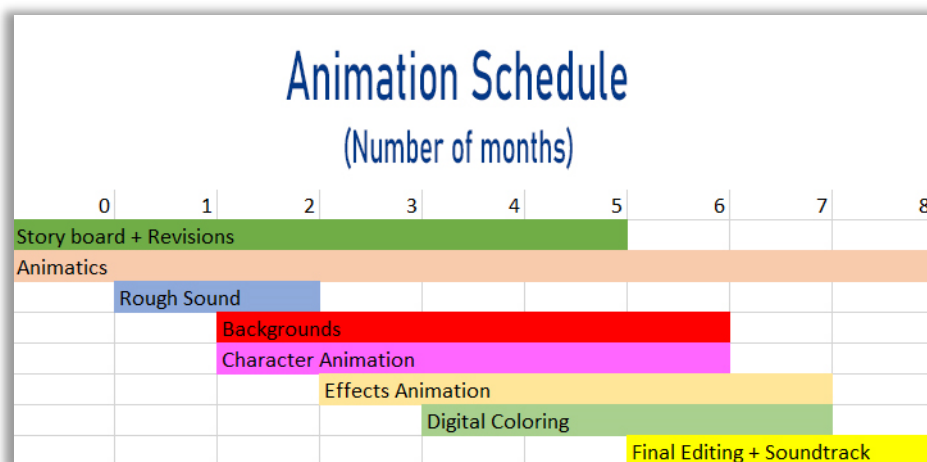
- **Budget**

The next budgetary expenses are considered for 60 seconds of animation, this is the

processes behind each expense. The price is based on my assumption of what a decent

animated music video would cost for the pilot, considering it would be done in

Canada.

Tabla 3. Budget for Animation Process.

Budget for Animation Process (Prices are rounded up)			
Item	**Amount**	**Unit Value**	**Total Value**
Illustrations (storyboard)	3 (per-video)	$283	$849
Animation (includes: animatics, backgrounds, character animation, digital coloring, final editing)	10 (minutes)	$1000	$10000
Consultation	3 (per-video)	$707	$2121
Revisions	3 (per video)	$707	$2121
		TOTAL	**$15091.00**

CONCLUSIONES

Animals Roam es un proyecto que me dejo muchas enseñanzas sobre el proceso de producción en el ámbito de la animación. Es la primera que pude aplicar mis conocimientos en ilustración, y combinarlos con la parte musical. También aprendí sobre

Presenta los aportes de este trabajo con base en lo investigado, es importante que como autor puedas analizar el tema y su relevancia para la profesión dentro del contexto nacional e internacional (presenta similitudes, diferencias entre los diferentes enfoques del tema investigado). En el caso de presentaciones artísticas o creativas se debe describir de qué se tratan y justificar sus elementos, obligatoriamente incluir anexos con fotos, evidencias (partituras, enlaces a videos, etc.) del producto elaborado. Realiza un análisis de lo que has aprendido en este trabajo, incluye sugerencias de estudios posibles que se realicen en el futuro para comprender de mejor manera el tema, menciona alguna dificultad que hayas tenido para realizar este trabajo y sus razones.

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