

Final Major Project

SCENE. BMD 31805

STU. *Na Semin*

LEC. *Mr. Alex Tan Wei Kian*

TIME. *2025 May Semester*

Dies Irae

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Project Concept

Four Horsemen of Apocalypse

Image from Jehovah's Witnesses
<https://www.jw.org/finder?wtlocale=E&docid=2017086&srcid=share>



Verdi's Requiem

Image from Dusty Groove
<https://www.dustygroove.com/>



Image from Princeton University Press
<https://press.princeton.edu/>

"Dies Irae" from Verdi's Requiem reflects divine wrath and the Final Judgment, symbolizing humanity's sins. This project reinterprets the Four Horsemen of the Apocalypse to highlight contemporary crises.

Goals and Objectives

a. Creative Objectives

The music video connects to the Dies Irae section of Verdi's Requiem and the Day of Judgment from the Book of Revelation, aiming to reinterpret this apocalyptic vision in a contemporary context.

The project reinterprets the Four Horsemen of the Apocalypse, each representing specific disasters:

White for conquest

Red for war

Black for famine

Blue for death.



Goals and Objectives

b. Craft Objectives



i. Pre-Production Skills

- Concept Planning
- Storyboarding
- Directing Planning
- Budget Estimate
- Schedule Planning



ii. 3D Techniques

- Hard surface modeling
- Sculpting
- Texturing
- Lighting
- Rigging / Animation
- 3D environment design

Image from Freepik

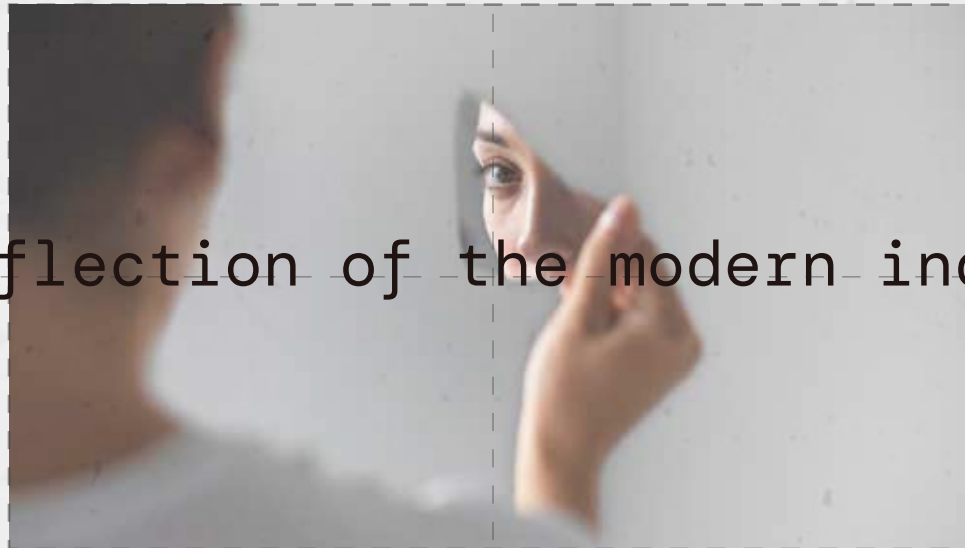


iii. Video Editing Skills

- Transition
- Sync with the song
- Vfx (Post-Process)
- Color Grading

Cultural Context

Modern society fosters individual desires, driving materialism and moral hazard. This irresponsibility leads to disasters like environmental collapse and human rights violations.



Self-reflection of the modern individual

The video contrasts contemporary civilization with apocalyptic imagery, highlighting that unchecked desire results in self-inflicted judgment. Viewers are encouraged to reflect on their desires and the consequences of moral hazard.

Project Scope

Image from Freepik

Major Deliverables (Contents)

- 1 music video
- Length: 2 ~ 3 minutes
- Format: 1920 * 1080



Minor Deliverables (Promotion)

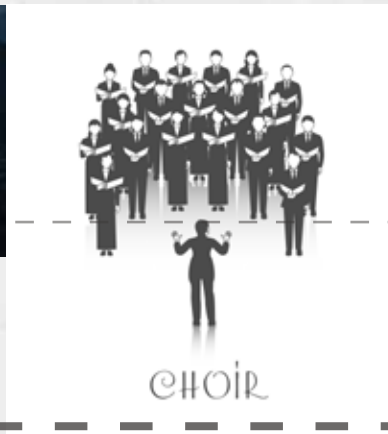
- 30 Sec Teaser via social media (Instagram, TikTok, YouTube)
- Animation Promotion Poster

Target Audience



Demographic:

- Age : 17 ~ 35
- Location : Urban Area
- Education Level : high school+
- Gender : Not limited
- Income Level : Not limited
- Religion : Possibly Christian



Interest Based:

- Dystopian fiction fans
- Social & cultural critique
- Classical music lovers
- Short film & video art enthusiasts

User Persona

Profile : Azlan bin Rahman



Image from freepik

Gender : Male
Age : 26
Occupation : Digital Marketer
Location : Johor Bahru, Malaysia



I am always sensitive to the latest trends and strive to understand what people want and resonate with. Therefore, people's interests and communication are the most important values to me.

Biography

Rahman is a 26-year-old Malaysian man living in Johor Bahru, currently working at a digital marketing agency based in Singapore.

Every morning, he wakes up at 6 AM and takes a shuttle bus across the border, arriving at a Singapore MRT station before continuing his commute by train to the office.

During his commute, he spends time on his phone browsing news, checking social media, and watching videos on YouTube that interest him.

At lunchtime, he usually eats with his colleagues and shares funny videos on platforms like TikTok while waiting for food.

After work, he likes to browse the web and monitor social media trends to stay updated on consumer behavior and emerging topics.

On weekends, Rahman enjoys spending time with his family, often visiting shopping malls or catching a movie together.

Personality

Trend-sensitive Curious Empathetic
Humorous Observant Collaborative

Content Consumption Habits

Preferred Types of Content

Short-forms Game Streaming Music Video

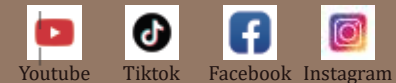
Daily Viewing Time

30 mins ~ 1 hour

Used Device

Mobile Phone Laptop

Used Video Platform



Motivations

- build hands-on skills in digital marketing and participate in larger projects
- sensitive to social media and content trends, eager to quickly catch new viral waves
- Enjoys watching entertaining videos on

Goals

- To be promoted to a senior position within the company
- To strengthen abilities in planning and executing trendy content
- To secure opportunities for long-term settlement in Singapore

Frustrations

- The daily commute between Johor Bahru and Singapore is very tiring and monotonous
- The fast-changing marketing trends require constant learning and competition is intense

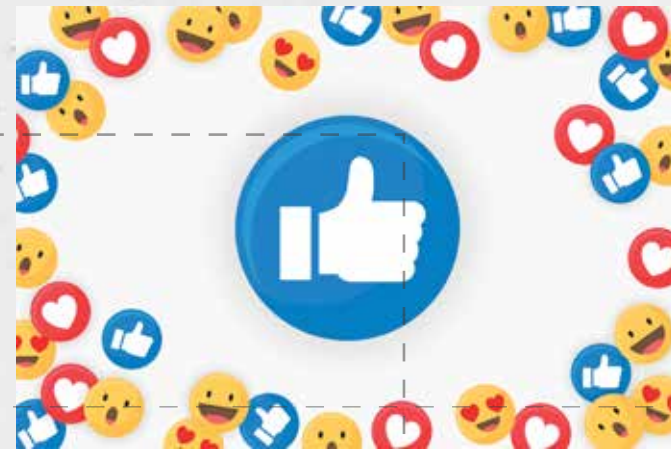
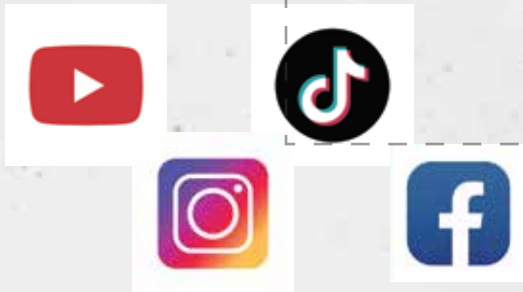
Success Criteria

Image from Freepik

Method :

The success of the project will be determined by audience engagement

Upload to YouTube and other social media platforms.



Goals :

300+ views in 2 months
Likes > 10% of total views
Positive audience feedback
(comments, shares)

Introduction

Media has long played a pivotal role in shaping not only individual perceptions but also broader patterns of public opinion, social awareness, and cultural values. The dynamic interaction between media content and audience cognition has been the subject of extensive scholarly inquiry, particularly within the framework of media effects theories, such as cultivation theory (Gerbner & Gross, 1976), agenda-setting (McCombs & Shaw, 1972), and uses and gratifications theory (Katz, Blumler, & Gurevitch, 1973).

In the context of contemporary digital media, technological advancements have transformed media into an interactive space where consumers no longer remain passive recipients of information. Instead, they participate actively in the creation, interpretation, and dissemination of content.

Among the various forms of media, music videos were initially developed as tools for promoting music. However, with the advancement of technology and media platforms, they have evolved into powerful cultural instruments capable of expressing and disseminating social and political messages. This paper examines not only the broader influence of media, but also how music videos function as mediums of cultural and social communication.

The Impact of Media on Individuals and The Public

Media has evolved from traditional print formats such as books and newspapers to various forms of signal and visual media including radio, television, and mobile phones, alongside technological advancements. As a result, numerous media theories have emerged to explain how media influences consumers. A few major theories are introduced here briefly.

Following the widespread expansion of mass media such as radio, cinema, and magazines in the 1930s, the Hypodermic Needle Theory (also known as the “Magic Bullet Theory”) was introduced. This theory posited that media messages were directly and uniformly absorbed by individuals, resulting in homogenous reactions. However, it has since been criticized for neglecting the social and cultural contexts of media reception, as well as individual interpretive abilities (Lasswell, 1927).

After World War II, Paul Lazarsfeld’s research laid the foundation for the Limited Effects Model, which argued that media effects were not as powerful as previously assumed. This model emphasized that individual traits such as personality, beliefs, and social status influence how media messages are interpreted. Media influence is also mediated through one’s social group and interpersonal networks.

The Uses and Gratifications Theory presents the media consumer as an active agent. Media use is goal-directed, and consumers select media based on the expectation that it will fulfill specific needs or desires. Media effects, therefore, are filtered through social and psychological factors. Each individual is affected differently by media content depending on their characteristics and context (Katz, Blumler, & Gurevitch, 1973).

The Agenda-Setting Theory argues that media plays a significant role in shaping public perception of issue importance by highlighting certain topics. The theory is divided into first-level and second-level agenda-setting. First-level agenda-setting focuses on which issues the media emphasize, while second-level agenda-setting considers how those issues are portrayed. This is closely linked to Framing Theory, which holds that the manner in which information is presented significantly influences public interpretation.

Contemporary media theories continue to evolve, integrating insights from cognitive and social psychology. There is increasing emphasis on the interaction between media and audiences, recognizing that media consumption is not passive but an active and meaning-making process.

In modern times, the coexistence of traditional media (e.g., television, radio, newspapers) and new media (e.g., the internet, smartphones) has transformed both the production and consumption of content. These changes are largely based on active user participation. Today's consumers do more than passively receive content—they engage in modifying, recontextualizing, and redistributing it in various ways, playing an active and creative role (Jenkins, 2006).

The Cognitive Effects of Visual Media

Visual media, including images, videos, and animations, convey information through visual elements, and these forms not only offer visually appealing content but also significantly affect how audiences process and understand information. Elements such as color, imagery, motion, and layout function as cognitive triggers and contribute to meaning construction.

For instance, color serves as a visual cue that influences early stages of attention in the information processing sequence. It evokes emotional responses and helps users prioritize certain information, making it more memorable. This mechanism is theoretically supported by Treisman's Feature Integration Theory and Paivio's Dual Coding Theory, the latter of which posits that simultaneous processing of visual and verbal information enhances learning and memory (Paivio, 1986).

Furthermore, moving images and animations maintain visual engagement by continuously altering visual stimuli, which helps sustain audience attention. This leads to information remaining longer in working memory, increasing the likelihood of its transfer to long-term memory. Especially when complex concepts are presented gradually, animations can enhance cognitive absorption (Mayer, 2001).

History of Music video and Audience Interaction

In the 1970s, music videos became a major promotional tool for artists, typically produced in either performance-based or narrative-driven formats. Videos such as David Bowie's *Space Oddity* (1979) and Queen's *Bohemian Rhapsody* (1975) demonstrated the potential of visual storytelling and became central to how audiences consumed music, especially with the widespread adoption of television. During this period, music videos followed a one-way communication model in which artists produced content and audiences passively consumed it (Goodwin, 1992).

In the 1980s, the emergence of MTV played a decisive role in the popularization of music videos. The introduction of CGI, rapid editing, and experimental filming techniques transformed music videos from mere promotional tools into vital means of expressing an artist's identity and aesthetics (Vernallis, 2004). Music videos from this era provided an integrated audiovisual experience and had a significant influence on popular culture.

In the 2000s, advancements in digital technology and the launch of YouTube dramatically changed the ways in which music videos were produced and consumed. As content creation and distribution became accessible to the general public, viewers transformed into active participants who could engage with videos on-demand—anytime, anywhere—through commenting, sharing, and remixing (Burgess & Green, 2009).

The 2010s saw an explosive growth in the production and consumption of music videos due to the proliferation of smartphones and social media platforms. During this decade, music videos were increasingly used by artists as tools to convey personal or political messages, becoming not only a medium of artistic expression but also a platform for social commentary (Vernallis, 2013).

In the 2020s, the development of generative AI video technologies—alongside tools like deepfakes and motion capture—has significantly lowered the barrier to entry for music video production. Without the need for specialized equipment or high production costs, virtually anyone can now create visually engaging content. As a result, music videos are shifting from being passive objects of consumption to participatory and re-creatable forms of media. Platforms such as TikTok, YouTube Shorts, and Instagram Reels have accelerated this trend, establishing user-generated content as a core element of mainstream media. Fans now remix, parody, and reinterpret music videos, creating memes and challenges that circulate widely.

In doing so, they transition from passive audiences to co-creators. This reflects the concept of “Convergence Culture” proposed by media scholar Henry Jenkins in his book *Convergence Culture* (Jenkins, 2006), wherein the lines between media producers and consumers are increasingly blurred. Music videos in the digital era exemplify this unpredictable and participatory interaction, highlighting how users actively shape media in collaborative and innovative ways.

Music videos as social message delivery

With the evolution of digital media, music videos have transcended their initial role as promotional entertainment to become significant vehicles for social and political messaging. Scholars have highlighted their unique capacity to blend audiovisual elements and influence cultural perceptions (Vernallis, 2004; Railton & Watson, 2011).

Furthermore, popular culture often reflects contemporary social realities, communicating messages about societal structures and the spirit of the times. These messages, when interpreted by active audiences, contribute to the reconstruction and reproduction of social consciousness. According to George Gerbner's cultivation theory, long-term exposure to media can shape how audiences perceive the world and influence their behavior accordingly (Gerbner & Gross, 1972).

For example, a study examining music videos that feature alcohol promotion revealed that viewers were more likely to develop unrealistic perceptions about alcohol consumption after watching such content (Beullens, Roe, & den Bulck, 2012). Similarly, research by Oredein, Evans, and Lewis (2020) suggests that the messaging within hip-hop journalism can significantly affect impressionable youth, as adolescents tended to mirror violent behavior when it was normalized or promoted by influential artists.

However, the personal, cultural, and social relevance of the themes and images presented in music videos significantly influenced how viewers interpreted and understood the content—particularly when considering the racial and gendered backgrounds of the audience (Berry & Shelton, 1999). This indicates that viewers are not passive recipients but active interpreters of ideological messages.

Carol Vernallis (2004) emphasizes that in music videos, narrative, editing, imagery, lyrics, and performance converge to create powerful representations of race, gender, class, and sexuality. This hybridity enables artists to construct socially and politically engaging messages in an attractive and compelling form.

Michael Jackson's *Earth Song* (1995) serves as a representative example of how popular music can effectively remind audiences of social messages. The music video combines desolate imagery, religious symbolism, and historical narratives to depict deforestation, animal extinction, and war-torn areas, critiquing issues such as environmental destruction, ecological crises, and human suffering.

Kanjilal and Vijayalakshmi (2021) interpret *Earth Song* (1995) music video as a “universal language” that transcends national boundaries, functioning not merely as entertainment but as a political and cultural medium advocating for environmental rights. Similarly, Maier and Cross (2014) analyzed *Earth Song* by breaking it down into narrative structures, the reconstruction of time and space, musical composition, and multimodal synchrony, demonstrating how the video successfully evokes moral urgency and effectively conveys complex social and political messages.

Conclusion

In conclusion, music videos have evolved beyond their initial function as mere promotional tools, developing into comprehensive works of visual and cognitive art through technological advancements. They now serve as interactive media platforms that not only capture audience attention through a unique combination of narrative, imagery, sound, and performance but also reflect and reproduce collective consciousness and social values as cultural entertainment content.

Moreover, digital media platforms such as YouTube, TikTok, and Instagram actively encourage audience participation. Emerging technologies like generative AI are lowering the barriers to content creation, allowing anyone to become a media producer. This dynamic blurs the boundaries between creators and consumers, aligning with Henry Jenkins's concept of convergence culture and exemplifying the participatory nature of today's media landscape.

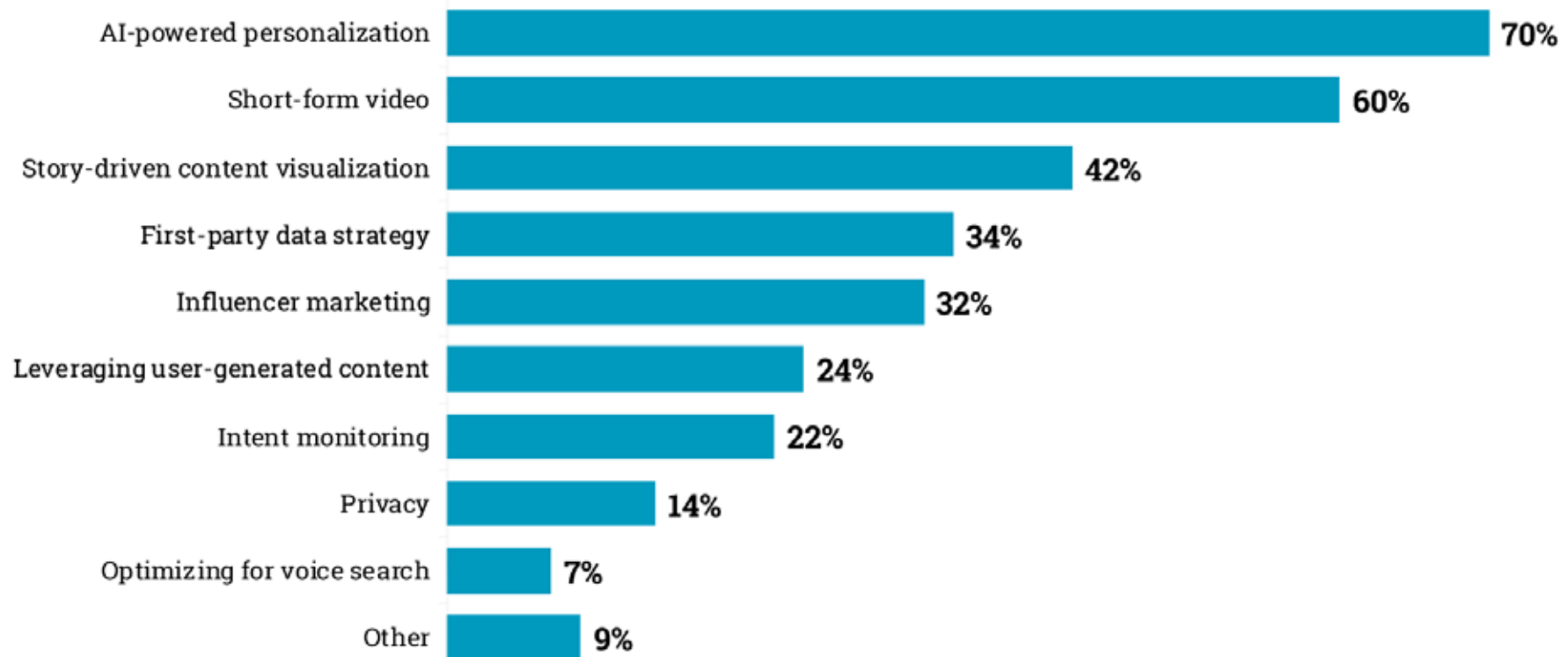
Ultimately, music videos have transcended their role as simple entertainment, especially within the context of digital platforms. They not only reflect social realities but also facilitate interactive communication between creators and consumers, as well as among consumers themselves. In doing so, music videos function as powerful cultural tools that help shape public awareness and social perception.

Infographic

Agencies' Most Important Industry Trends in 2024



"Looking ahead to 2024, which of these trends do you see being most impactful to the industry and/or your clients?"



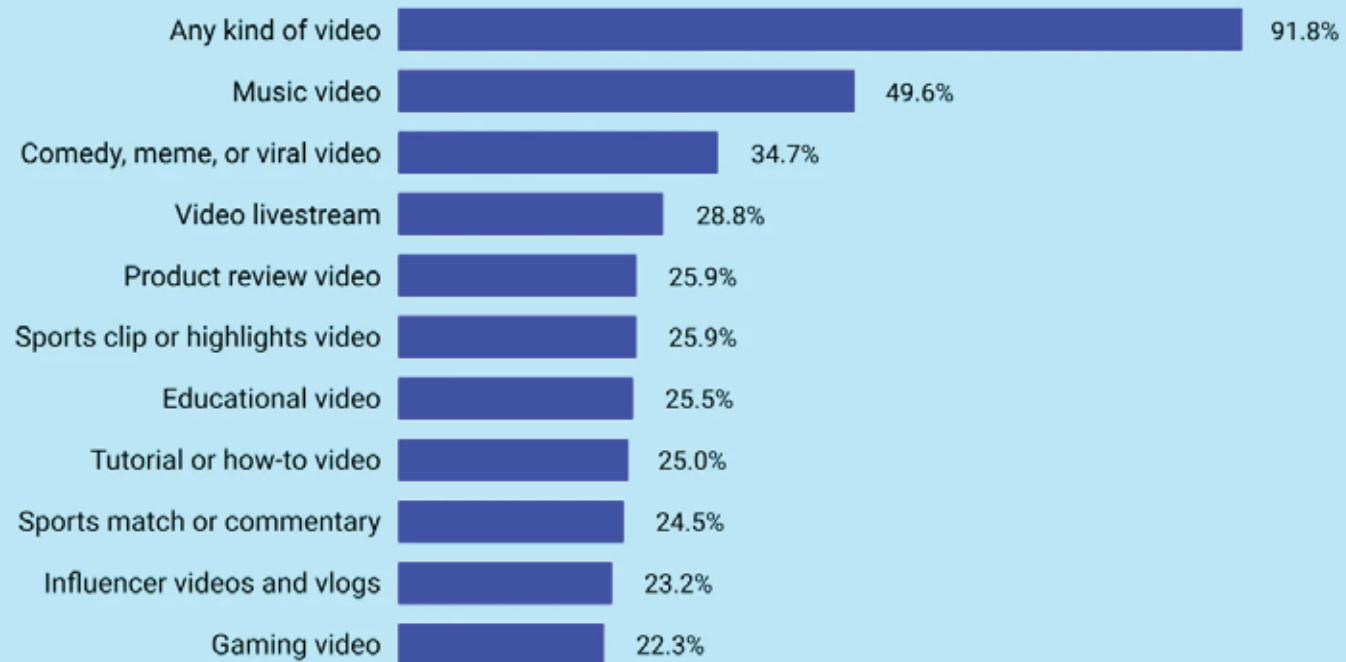
Published on MarketingCharts.com in January 2024 | Data Source: RSW/US

Based on a November 2023 survey of 185 senior-level marketing agency executives in the US and Canada

Source from marketingcharts.com

<https://www.marketingcharts.com/business-of-marketing/agency-business-232019>

Most Popular Types of Videos on the Internet (2024)



Source: DataReportal

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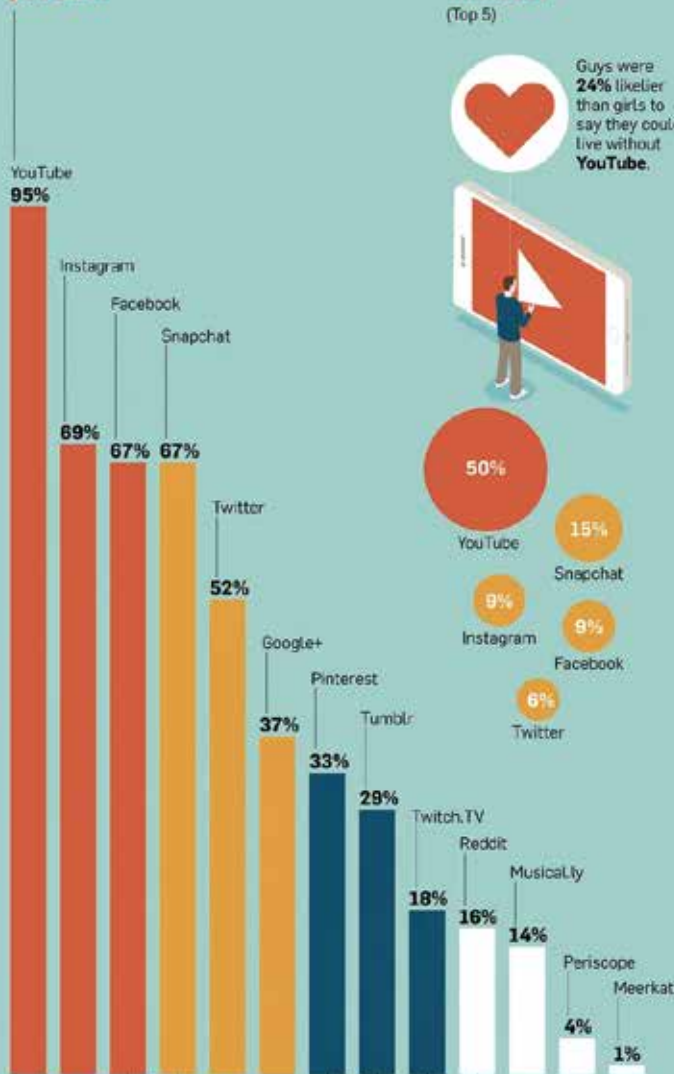
Source from oberlo.com

<https://www.oberlo.com/statistics/online-video-consumption-statistics>

Generation Now

Nearly all Gen Z-ers use YouTube—and half “can’t live without it.”

Which of these platforms do you use?



Girls were significantly likelier to use Instagram, Facebook, Snapchat, Pinterest and Tumblr.

Which one could you not live without? (Top 5)



While guys were likelier to use Twitch.TV and Reddit.

Source from hubspot.com

<https://blog.hubspot.com/marketing/generation-z-content-strategy>

They trust social stars as much as (and sometimes more than) “mainstream” celebrities.

(Like actors, singers or reality stars.)

Which kinds of celebrities would you trust for advice about buying...

■ Online ■ Mainstream

Beauty products?



Clothes or accessories?



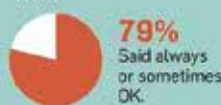
Tech gadgets?



The majority of Gen Z-ers are cool with almost any type of celebrity branded content, but they prefer when it's disclosed.

Most acceptable type of branded content:

When a celeb talks about why they like or use a brand.



Least acceptable type of branded content:

When a celeb shows a brand in a video or post but doesn't say anything about it.



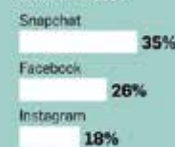
They don't mind when celebs get political:

When a celeb talks about their political views.

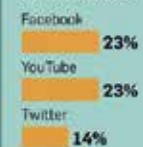


Which platform do you use for...

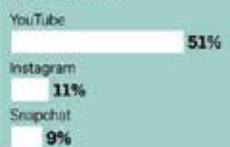
Keeping in touch with friends?



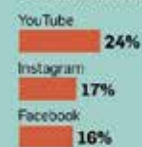
Catching up on the news?



A good laugh?



Shopping recommendations?



How-to info?



Age range of respondents: 13-30.
Number of respondents: 1,452.

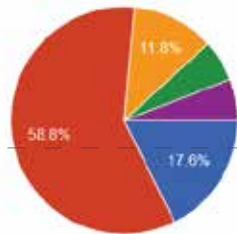
SOURCE: DEFY MEDIA ACUMEN SURVEY (MARCH 2017)

Survey Summary

The survey on video media usage habits and preferences, conducted via Google Forms, included 14 questions and was answered by a total of 17 participants.

1. What is your age group?

응답 17개



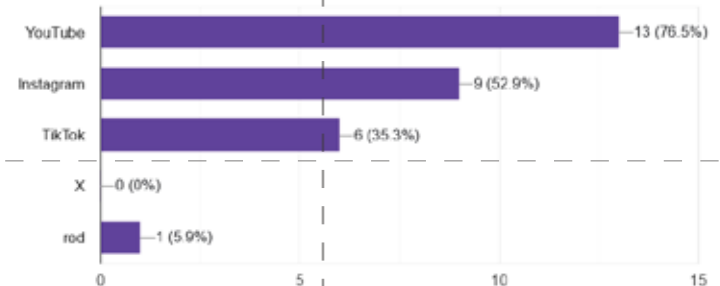
1. The majority of respondents were in the age range of 20 to 25

차트 복사

2. Which platforms do you mainly watch videos on? (Select all that apply)

응답 17개

차트 복사



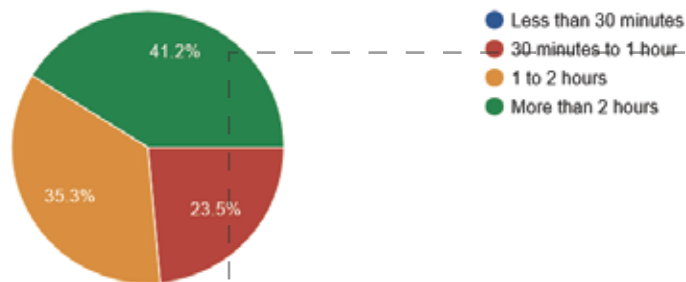
2. YouTube received the highest number of responses with 13 votes, followed by Instagram with 9 votes.

3. The most of participants watch videos for more than 2 hours per day. video media is a regular part of everyday life.

4. The most popular time for watching videos was during leisure hours, followed by evening or just before bedtime.

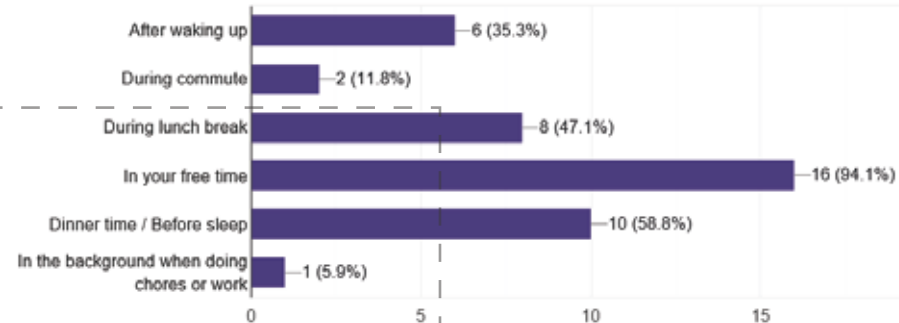
3. How much time do you usually spend watching videos per day?

응답 17개



4. When do you usually watch videos? (Select all that apply)

응답 17개



5. Why do you usually watch videos? (Select all that apply)

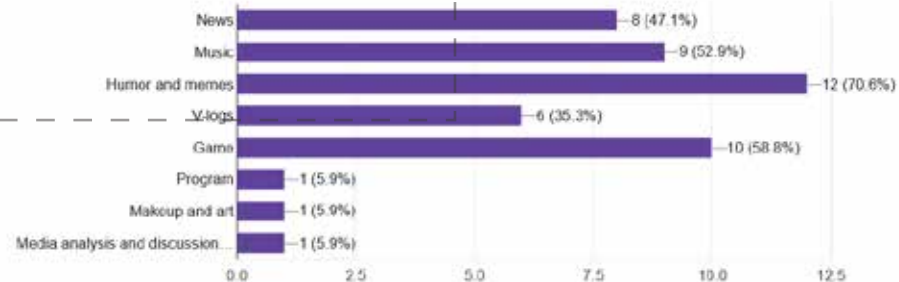
응답 17개



5. "Entertainment" received the highest number of responses with 14 votes.

6. What types of videos do you usually watch? (Select all that apply)

응답 17개



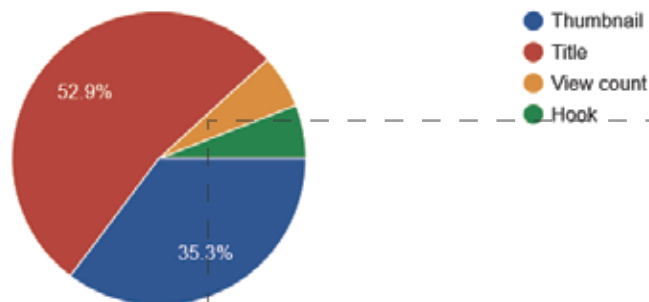
6. "Humor and memes" received the highest number of responses with 12 votes.

7. The video title received the highest proportion of responses at around 53%, followed by the thumbnail with 35%.

8. Responses were polarized: both short-form content (30 seconds to 1 minute) and long-form videos (over 10 minutes) received 35% each.

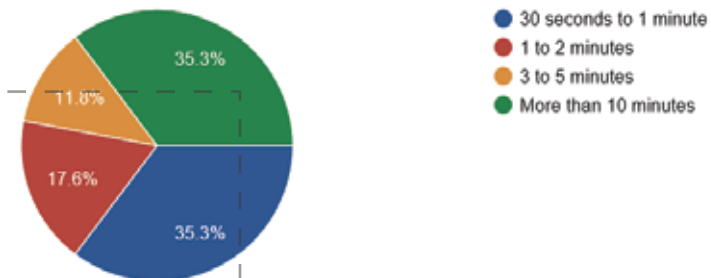
7. What do you check first when choosing a video to watch?

응답 17개



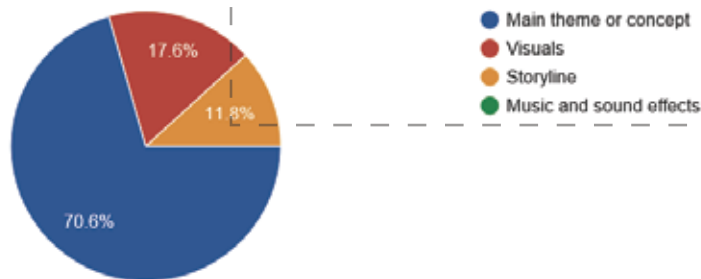
8. What is your preferred video length?

응답 17개



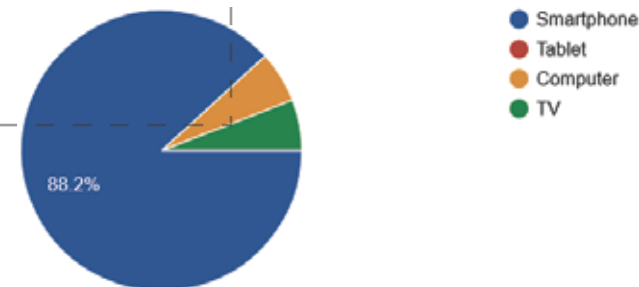
9. What do you consider the most important element in a video?

응답 17개



10. Which device do you usually use to watch videos?

응답 17개

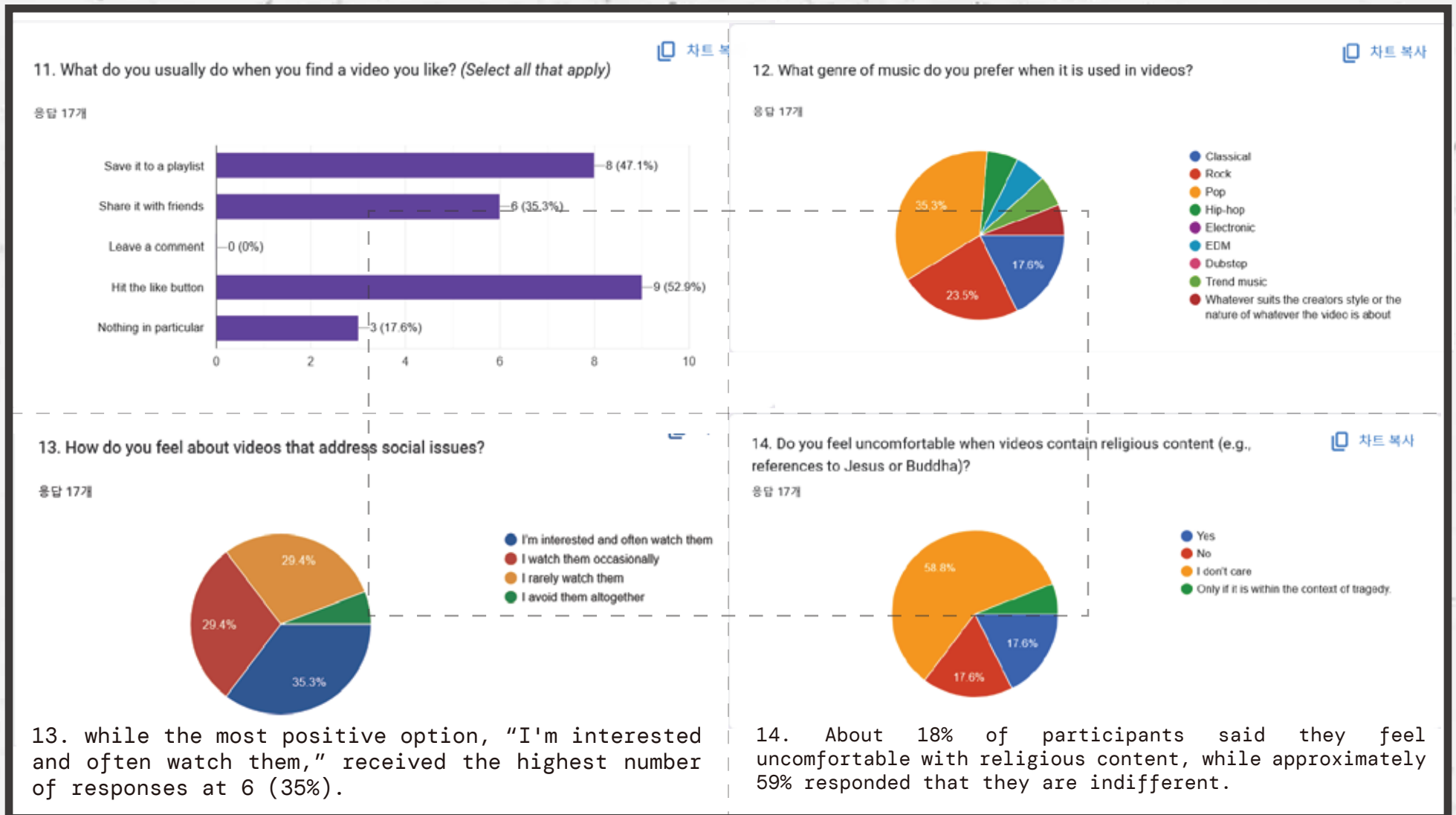


9. The main theme or concept received 70% of responses, indicating that viewers are not just looking for stimulation or entertainment.

10. Smartphones received an overwhelming 88% of responses.

11. The most common actions were clicking the "like" button and adding to a playlist.

12. "Pop," "Rock," and "Classical" were the top three most preferred music genres.



CONCLUSION.

This statistic is based on a survey targeting university students, with about half of the respondents aged between 20 and 25.

The most preferred video platforms are YouTube and Instagram, with over 90% of respondents using smartphones.

Video viewing time is evenly distributed between 30 minutes to 2 hours, but preferred video lengths are polarized between short-form content of 30 seconds to 1 minute and long-form content over 10 minutes.

This polarization reflects individual lifestyles and entertainment preferences, with short content favored during travel or short breaks. In contrast, long content is suitable for providing immersive narratives. This polarization illustrates the diverse utilization of leisure time.

Therefore, it is essential to investigate these preferences when producing videos for specific audiences. Additionally, short content that includes highlights can be created to promote interest in long-form videos.

COMPANY SWOT ANALYSIS

1. ZANE Productions



Film and video production company in Los Angeles, California, New York City, NY, and Chicago, IL, USA.

ZANE Productions is a professional video production company offering a wide range of creative services. Their production genres span across TV production, commercials, music videos, feature films, corporate videos, web content, branded videos, product videos, branded content, social media ads, customer testimonials, 2D and 3D animation, crowdfunding campaign videos, live event coverage, live streaming productions, and promotional photography.

- Holds numerous awards and recognitions.
- Has worked with major global brands and well-known corporate clients.
- Offers a wide range of visual media services

- Clients may be required to allocate additional budgets beyond initial discussions.
- Due to a high volume of client work, there may be delays in project initiation and completion.

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- Potential for international market expansion
- Growing demand from the expansion of OTT and digital content platforms.

- Due to a high volume of client work, there may be delays in project initiation and completion.
- Clients may be required to allocate additional budgets.

2. Binary Pulse Studios



Headquartered in Orange County, California, Binary Pulse Studios also has offices in Santa Clara, California, Scottsdale, Arizona and Austin, Texas.

Binary Pulse Studios is a full-service video production studio that can help create videos for businesses to use for marketing, training, or events. They have small and large studio spaces, and work with partner studios for larger productions, enabling the creation of anything from a single-person interview or tabletop shoot up to large cast productions. The Binary Pulse Studios team work with businesses throughout the video production process, from pre-production planning, through to on-location and green screen shoots, and post-production editing.

- Extensive production experience
- High customer satisfaction ratings
- Capable of supporting productions with international clients and overseas locations

- Project costs starting around \$10,000 may be a financial burden for clients
- Primarily focused on marketing, advertising which could lead to market share loss to production companies in other genres

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- Adoption of generative AI can improve production efficiency
- Ability to take on international projects through business travel opens the door to acquiring a diverse range of global clients

- Constantly shifting media trends and emerging markets may lead to reduced demand for specialized production services
- Intensified competition due to rapid technological advancements in the industry

Case Studies

MICHAEL JACKSON. EARTH SONG



Song Name : Earth Song

Duration : 6 mins 45 sec

Artist : Michael Jackson

Release Year : 1995

Director Name : Nick Brandt

Genre : Music Video

Concept : Criticism of problems caused by humans such as war, environmental destruction. Call for awareness of problem solving.

Visual Theme : War, environmental destruction, and the resulting suffering of humans and nature are visually depicted, and emotions are also directly depicted through the characters' facial expressions.



♪ What about all the things ♪



HELIOFANT. I PET GOAT II



Video Name : I, Pet Goat II

Duration : 7 mins 27 sec

Artist : Heliofant

Release Year : June 24, 2012

Director Name : Louis Lefebvre

Genre : Animation

Concept : A metaphor that mainly uses symbolism to express the spiritual awakening on the theme of global socio-politics and the Messiah (or Antichrist).

Visual Features : Cinematic 3D Animated Short Film / Surrealism and symbolism style / Colors are mainly contrasting colors



Concept Development

SYNOPSIS

1. Basic Information

Title : Dies Irae (Day of Wrath)

Author : Na Semin

Song Name : Verdi's Requiem : "Dies irae"

Genre : Classic

Song Mood : Majestic / Magnificent

2. Concept

Video Concept : This 3D animated music video visualizes the overwhelming and intense atmosphere of Verdi's "Dies Irae," reinterpreting the themes from the Book of Revelation. The scenes progress through history, starting from the Industrial Revolution to the modern era, with the Four Horsemen of the Apocalypse as the main characters depicting significant historical disasters. Visually, it combines a dystopian background with metaphorical objects to create a unique feel, utilizing contrasts of light and shadow.

Story Summary

Introduction : One day, an angel appears as the sky is torn apart. The sun shines behind the angel, overlapping with an airplane, and the city is bombed, instantly turning to ruins.

Development : The scenes progress in the order of the Four Horsemen of the Apocalypse.

The first scene features the white horseman, depicting the era of the Industrial Revolution. The white horseman is represented by a steam locomotive, illustrating the advancement of civilization on one side and the issues of labor rights and environmental pollution caused by this progress on the other.

The second scene introduces the red horseman, representing communism. The red horseman is symbolized by a red hand wielding a sickle, destroying buildings and mercilessly killing other hands. This scene metaphorically reflects the atrocities of the communist revolution and World War II.

The third scene features the black horseman, depicting capitalism. The black horseman is represented as a businessman, observing people endlessly running on a hamster wheel. He lures people into traps by dangling money on a scale, illustrating the pyramid-like wealth disparity and materialism that leads individuals to ruin.

Climax and Ending : Finally, the blue horseman appears, depicting the dangers of the modern era. The blue horseman is symbolized by a scientist in a blue lab coat, creating a new humanity through AI and unethical biotechnologies, severing the connection between God and humanity. The video ends with a portion of Michelangelo's "Creation of Adam" being destroyed.

Key Characters

Angel : Faithfully executes God's commands and maintains a neutral stance.

White Horseman: Traditionally interpreted as representing conquest and glory. He is metaphorically represented by the white steam of the Industrial Revolution, taking the form of a train. As the train passes, it shows the glorious advancements while simultaneously depicting issues like labor rights, smog, and wealth disparity. (Character idea is currently uncertain.)

Red Hand: Represents war, depicted as the red horseman. He wields a sickle, symbolizing communism, and mercilessly cuts down other hands. He can be brutal for the sake of his beliefs.

Gentleman in Black: Represents famine, symbolizing the ills of capitalism. He enjoys pleasure and indulgence, driving a luxurious sports car into a building. He observes people and, when the time comes, lures them with money on a scale.

Scientist in Blue Lab Coat: Symbolizes death, representing the blue horseman. He metaphorically expresses uncontrolled scientific technology, severing the connection between God and humanity through genetic manipulation and AI development.

Tone and Style

Color Tone : The color tone changes according to the order of the Four Horsemen of the Apocalypse: White → Red → Black → Blue. The use of lighting actively emphasizes the contrast between light and shadow.

In the intro scene where the angel tears through the sky, a peaceful and sunlit feeling is conveyed. A blue sky and natural light close to yellow are used. As it transitions to bombing with airplanes, gray smoke fills the air, and a dark red sky with shadows is actively utilized.

In the first scene with the white horseman, as time progresses, smoke gradually covers the sky, darkening it. The main color tones are gray and black, and black-and-white rendering may be used in some cases.

In the second scene with the red horseman, intense red tones dominate, and liquid splash effects are actively used to emphasize brutality. Colors related to fire may also be utilized.

In the third scene with the black horseman, a dark yet glamorous contrast is presented, with clear distinctions in light and shadow. Bright areas use flashy colors like gold (with purple, yellow, and sparkling effects like diamonds), while dark areas are almost invisible or only outlined in shadow.

Style : Cinematic / Metaphorical

Additional Notes

Camera Work

Wide Shot - Used to match the majestic and grand atmosphere of the music.

Panning / Tracking - Used to track key objects or follow the movements of characters.

Close-Up - Can be used when important metaphorical expressions appear, but should not be overused as it may disrupt the viewer's focus.

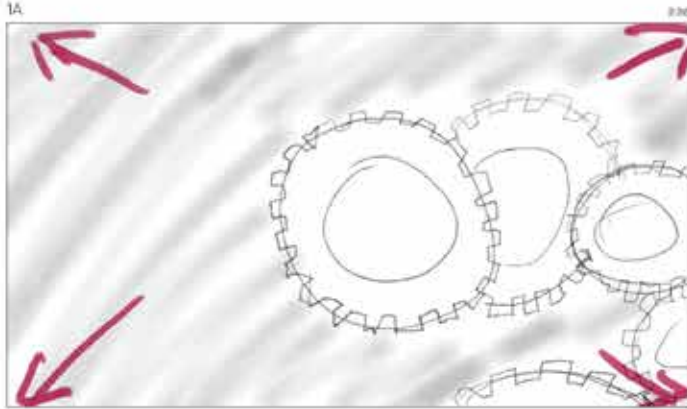
Dynamic Shot - Suitable for intense musical moments or scenes featuring the rider of the red horse.

Slow Motion - Can be used during calm parts of the music, or conversely during intense moments to create contrast.

Transition

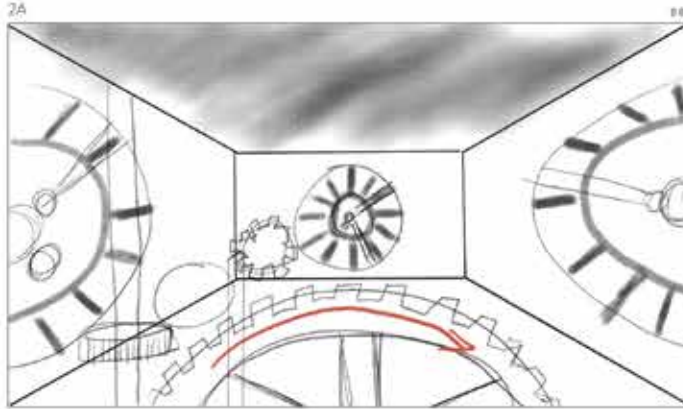
Transitions such as dissolve, match cut, smash cut (used to create contrast during slow-motion or slower scenes), and J-cut are utilized to create a seamless flow resembling long-take scenes.

STORYBOARD



Shows the metal gears of a clock turning

Tone : Dark overall, but metal glows brightly
Shot : Close up
Camera : Zoom out (or dolly)



The scene zooms out to reveal a view of the inside of the clock tower.

Tone : Dark, with light streaming in from outside the clock tower
Shot : Wide shot
Camera : Zoom out



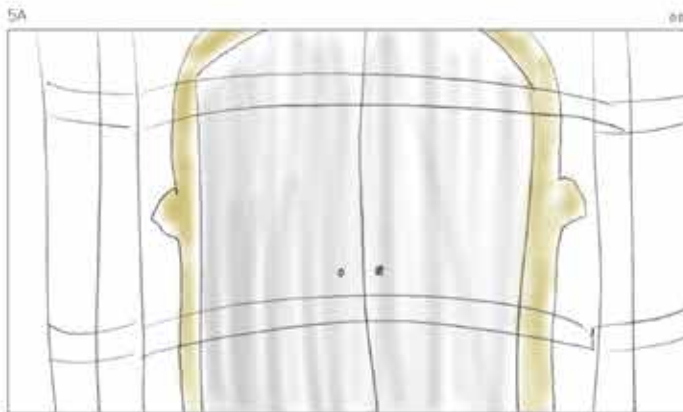
View of the square with the clock tower

Tone : Bright and sunny
Shot : Wide shot
Camera : Static



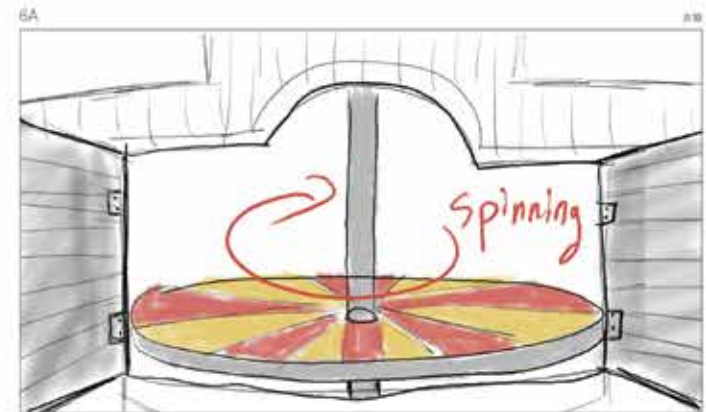
The clock suddenly rings even though it is not the time.

Tone : Bright and sunny
Shot : Close up
Camera : Static

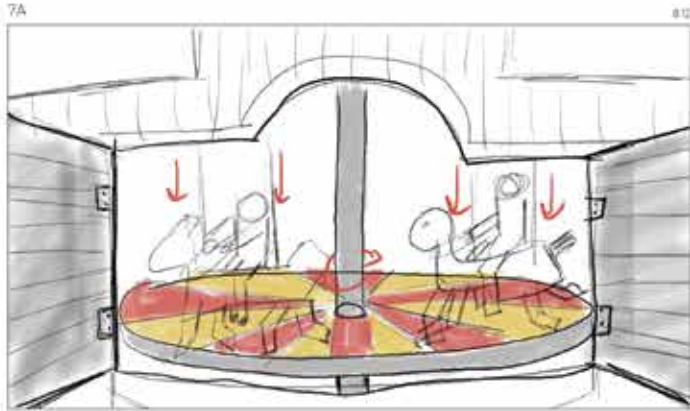


The clock chimes and the puppet show in the clock tower begins.

Tone : Bright and sunny
Shot : Close up
Camera : Zoom in



(same as previous scene)



(same as previous scene)



Suddenly an earthquake occurred.

Tone : Bright and sunny
Shot : Wide shot
Camera : Static



The sky is torn apart by an earthquake

Tone : Bright and sunny
Shot : Extream Wide shot
Camera : Tilt



An angel descends from the torn sky

Tone : The coexistence of pitch-black like space and brightness like the sun
Shot : Medium close up
Camera : Tilt



The angel looks like a Greek statue, but has broken arms and faces.

(same as before)

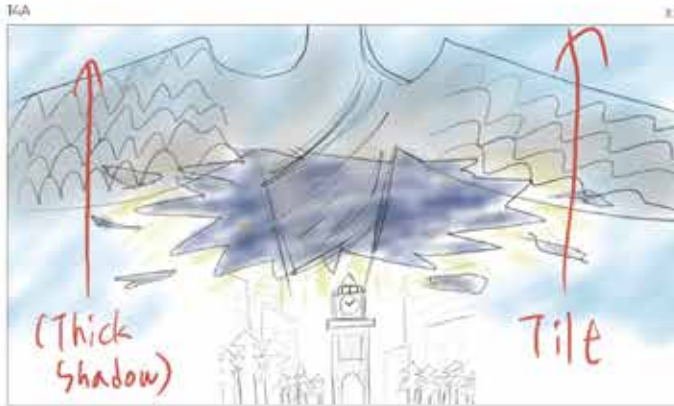


(same as before)



The angel looks at the city and sheds golden tears

Tone : Sunny and Bright
 Shot : Medium close up for angel / Extream wide shot for scenery
 Camera : Slow Panning / Neutral angle



The angel spreads his wings and flies upward from the crack

Tone : The contrast between the dazzling sky and the dark shadows created by the wings
 Shot : Extream Wide shot
 Camera : Tilt / Low angle



The sun shines on the angel, casting a dark shadow

Tone : The contrast between the dazzling sky and the dark shadows created by the wings
 Shot : Extream Wide shot
 Camera : Slow Tilt / Low angle



The sun overlaps the angel's head, creating a solar eclipse-like appearance.

Tone : The contrast between the dazzling sky and the dark shadows created by the wings
 Shot : Extream Wide shot
 Camera : Slow Tilt / Low angle



The sun sets, and suddenly the city is devastated by bombers.

Tone : A mixture of dark yellow, red and dark black smoke.
 Shot : Extream Wide shot
 Camera : Static / Low angle



Bombs dropped from bombers

Tone : A mixture of dark yellow, red and dark black smoke.
 Shot : Extream Wide shot
 Camera : Slow Tilt following bombs / Low angle



Shows a city being bombed. The sky is dyed bright red.

Tone : A mixture of dark yellow, red and dark black smoke.
 Shot : Wide shot
 Camera : Static



The bombs start dropping

Tone : A mixture of dark yellow, red and dark black smoke.
 Shot : Wide shot
 Camera : Static



Cities are destroyed, buildings collapse

Tone : A mixture of dark yellow, red and dark black smoke.
 Shot : Wide shot
 Camera : Static

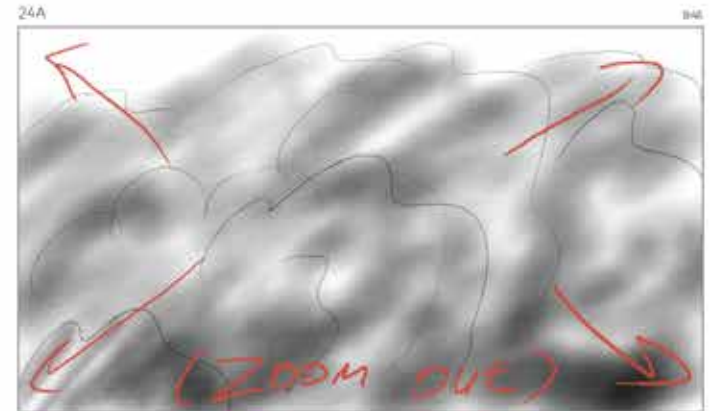


(same as previous scene)



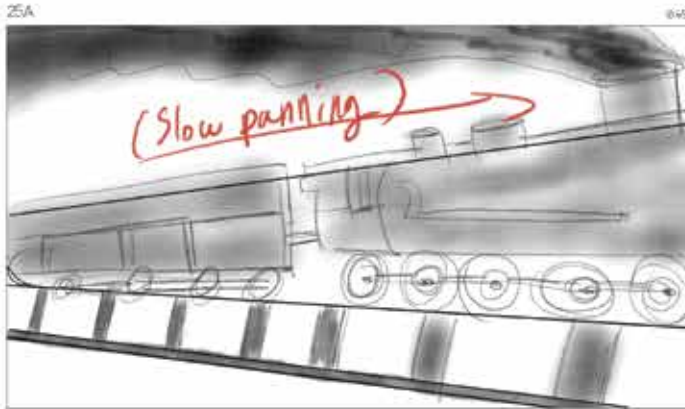
As bombs continue to fall, the city begins to become covered in smoke.

Tone : A mixture of dark yellow, red and dark black smoke.
 Shot : Wide shot
 Camera : Static



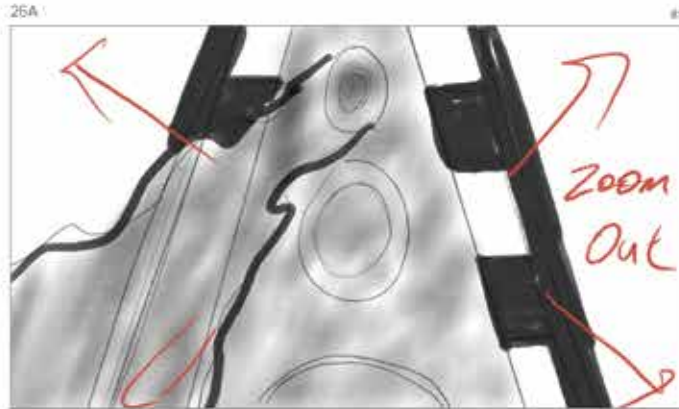
Transition to the next scene, completely covered in smoke

Tone : Filled with gray and black smoke
 Shot : x
 Camera : Zoom out



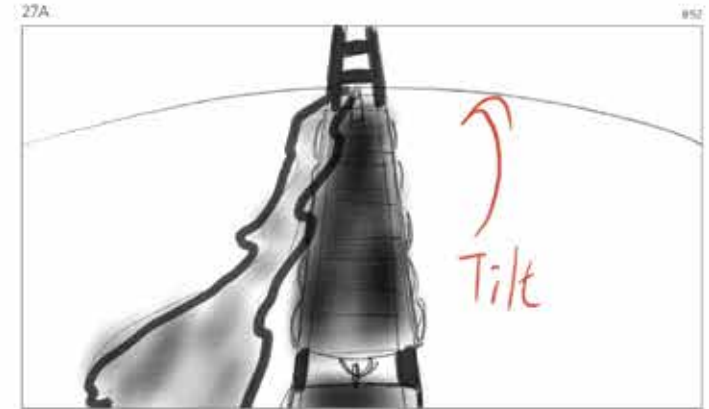
Smoke slowly descends, revealing a running steam locomotive.

Tone : Thick black smoke in a gray sky
 Shot : Medium Wide shot
 Camera : Tilt and Panning / Dutch or Low angle



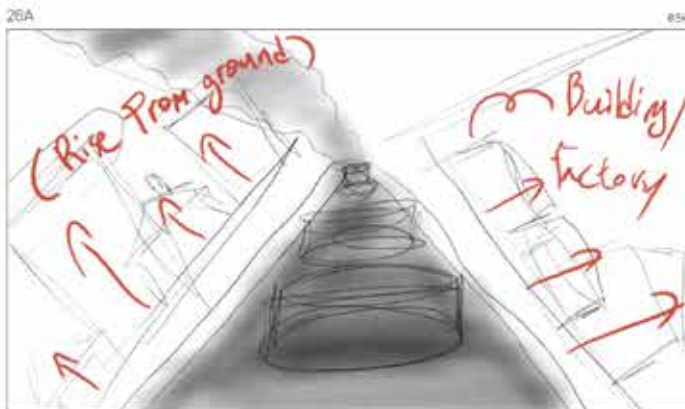
The steam locomotive runs fast, belching thick smoke.

Tone : Thick black smoke in a gray sky
 Shot : Medium Close up
 Camera : Zoom out / High angle



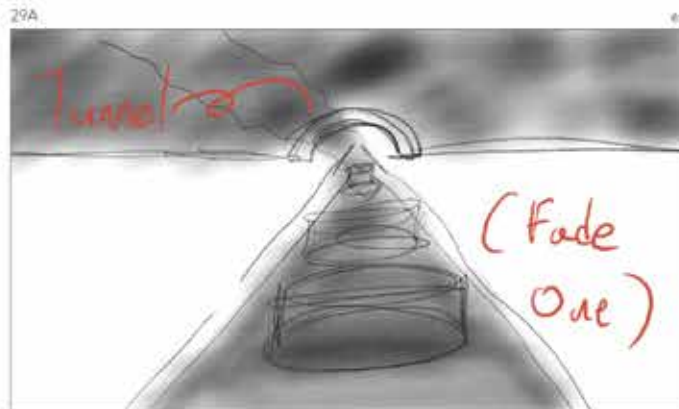
(same as previous scene)

Camera : Tilt / High angle



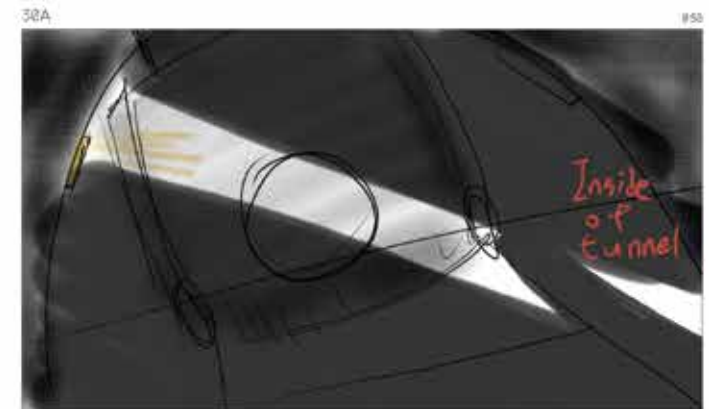
Buildings are being constructed rapidly on both sides of the steam locomotive.

Tone : Thick black smoke in a gray sky
 Shot : long shot
 Camera : Static / Slightly High angle (15 degree angle)



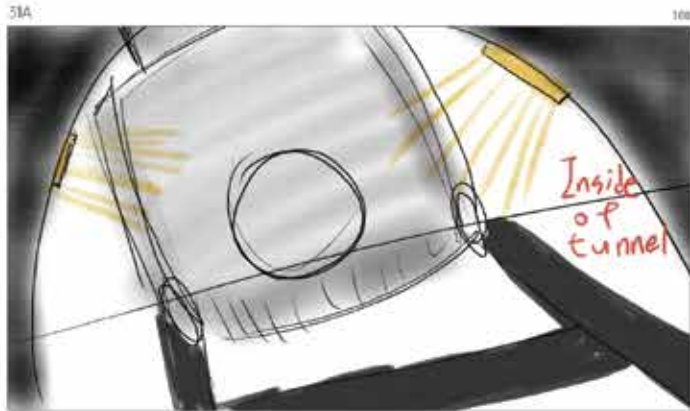
A tunnel appears and a steam locomotive enters.

(same as previous scene)

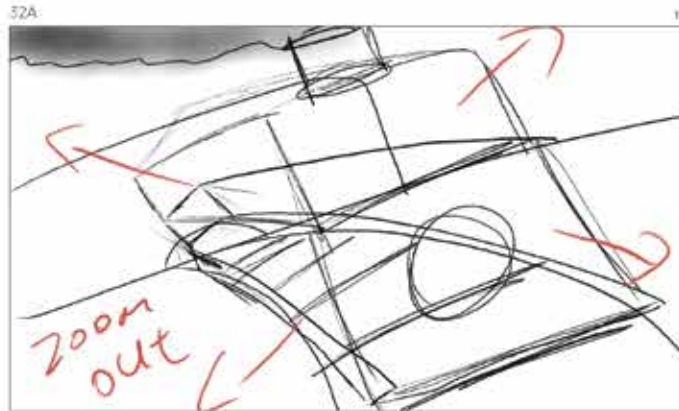


Demonstrates a sense of speed inside a tunnel with flashing lights

Tone : Contrast of dark tunnel and flashing lights
 Shot : Medium Close up
 Camera : following train / Dutch angle

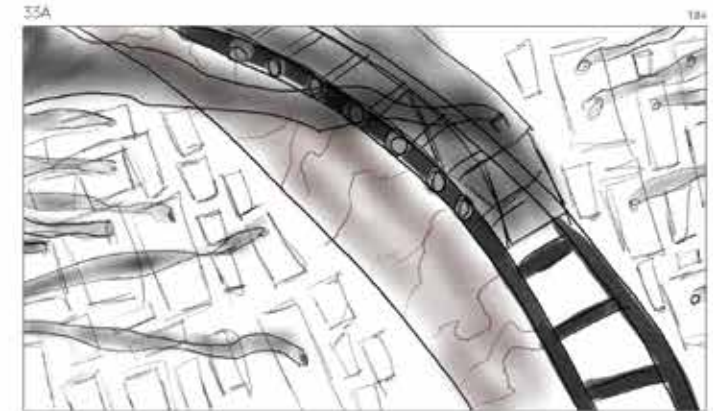


same as previous scene



The steam locomotive comes out of the tunnel, and the screen slowly zooms out.

Tone : Thick black smoke in a gray sky
Shot : Medium long shot
Camera : following train / Dutch angle



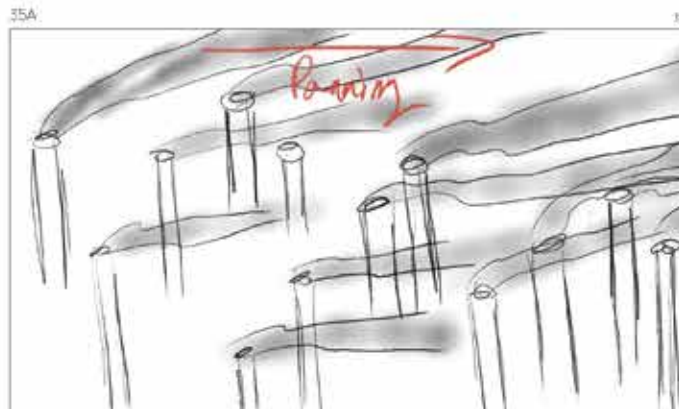
The tracks are now running along a cliff, and the surrounding landscape is filled with factories and black exhaust fumes.

Tone : Thick black smoke in a gray sky
Shot : Extream long shot
Camera : Dolly / Bird eye view



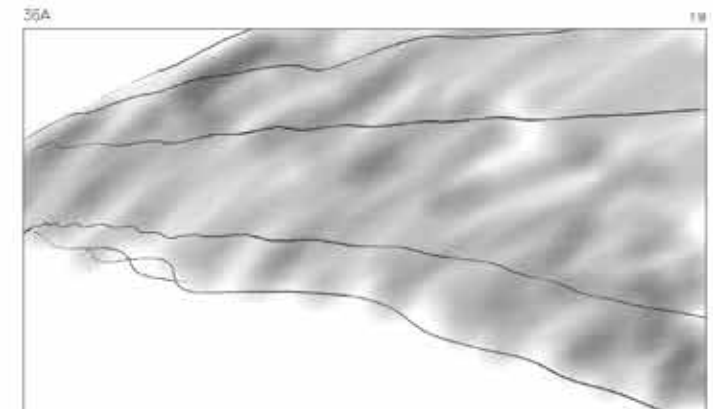
Shows countless factories with trains running on cliffs

Tone : Countless smoke clouds in the gray sky
Shot : Wide Shot
Camera : Tracking / Neutral angle



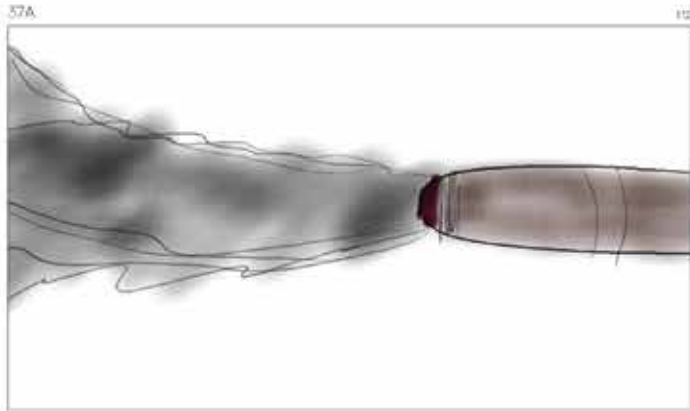
The camera zooms in on the factories and moves to where countless plumes of smoke are flying.

Tone : Countless smoke clouds in the gray sky
Shot : Wide shot
Camera : Zoom in and Panning / above shot (30 degree angle)



Several smokes merge into one and fly to one side.

Tone : Dark and gray, Countless thick smoke
Shot : Close up
Camera : Panning



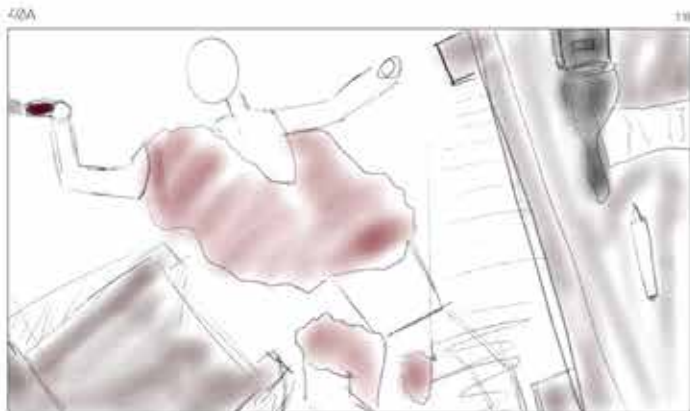
Smoke becomes the smoke of cigarettes
Tone : Red burning cigarette and thick smoke
Shot : Extream Close up
Camera : Slow Panning / Neutral angle



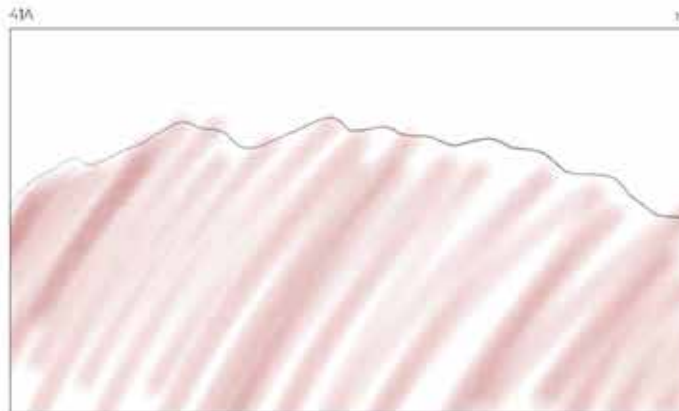
Shows a rich man smoking a cigarette
Tone : Red burning cigarette and thick smoke
Shot : Extream Close up
Camera : Static



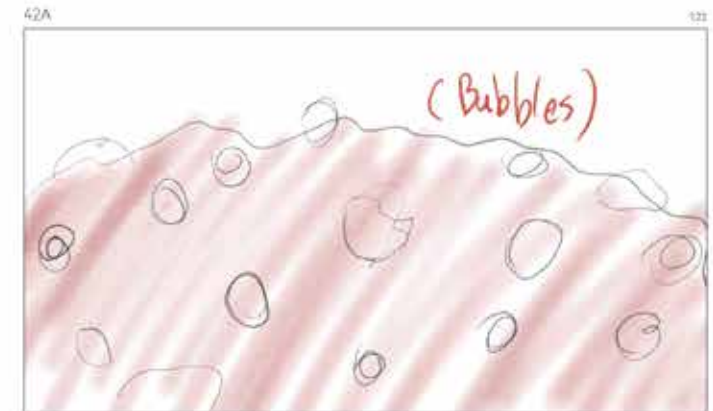
Same as previous scene



The screen zooms out to reveal a dismembered corpse moving around, smoking a cigarette.
Tone : Black and wood toned office, red blood soaked floor
Shot : Medium wide shot
Camera : Zoom out and panning / Bird eye view



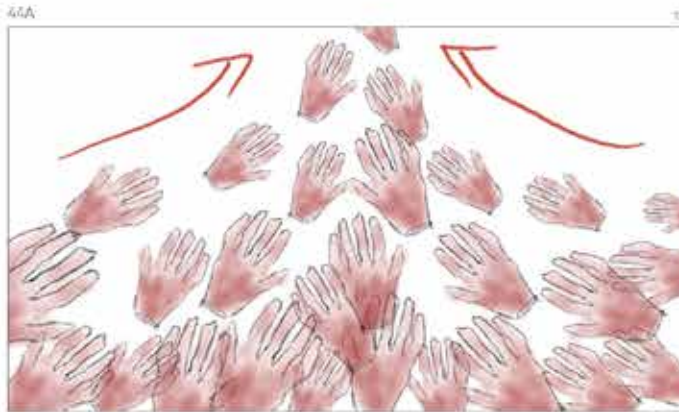
Close up of blood on the floor
Tone : Red blood on wooden floor
Shot : Extream close up
Camera : Static / above shot (30 degree angle)



The blood begins to bubble
(same as previous scene)



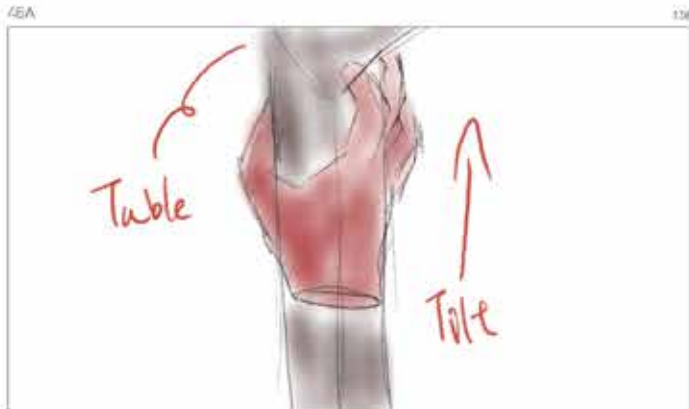
Numerous bubbles transform into the shape of small hands.
(same as previous scene)



Many hands begin to move upwards and merge into one.
Tone : Red blood on wooden floor
Shot : close up
Camera : Slow Jib and tilt / Hero view (-15 degree angle)



Become a giant red hand with a clenched fist
Tone : Red and powerful
Shot : Close up
Camera : Static / Neutral angle



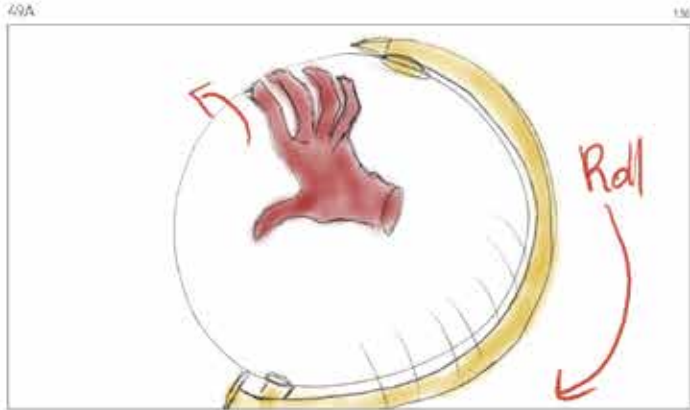
Hands grab the table legs and crawl up
Shot : Close up
Camera : Jib and tilt / Hero view (-15 degree angle)



The hand on the desk crawls toward the globe
Tone : Brown, messy desk
Shot : medium shot
Camera : Static / Dutch angle

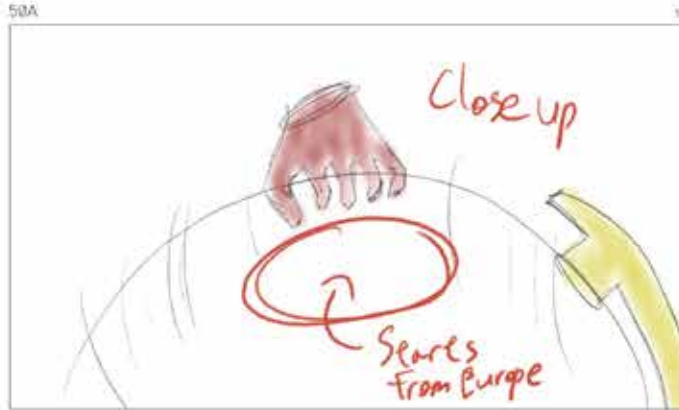


The hand that crawled up grabs the globe and goes up
Shot : Close up
Camera : Tilt



Hands crawl up to the globe and the globe rotates

Tone : Gold, Red
 Shot : Medium close up
 Camera : Jib / Hero view (-15 degree angle)



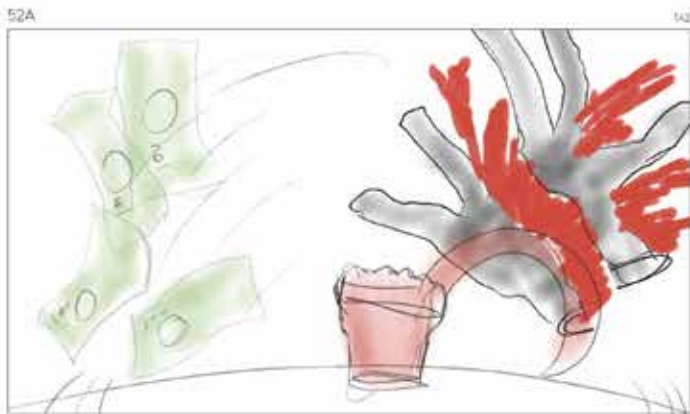
(continue from previous scene)
 The position of the hand on the globe starts from Europe

Shot : medium close up
 Camera : Zoom in / Abobe shot (30 degree angle)



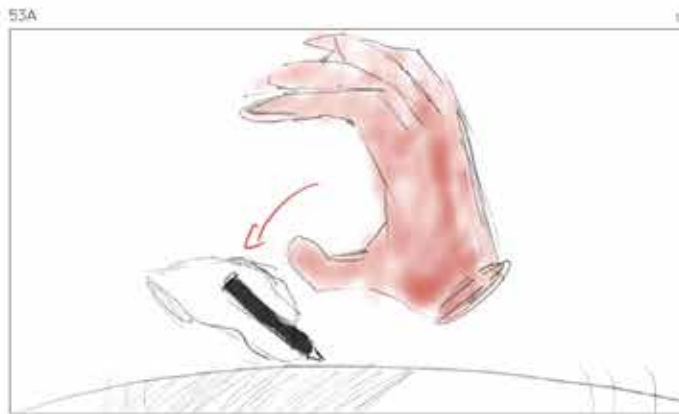
On the rolling globe were three hands: one holding money, one holding a pen, and one holding a cross.

Shot : Close up
 Camera : Static / Abobe shot (30 degree angle)



Red Hand cuts the hand holding the money in half with a sickle, and the money it was holding scatters.

Shot : Close up
 Camera : Static / Abobe shot (30 degree angle)

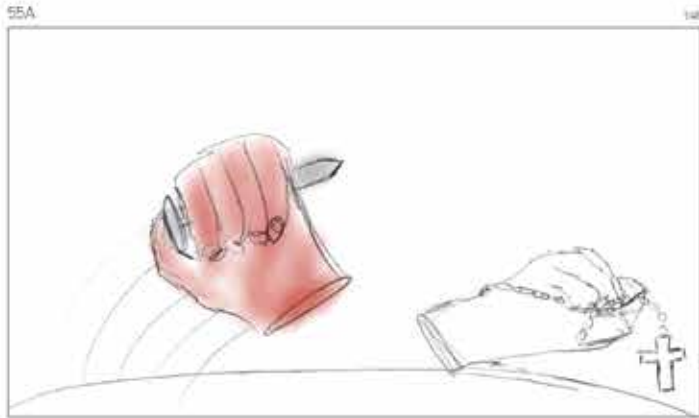


The red hand grabs the hand holding the pen, crushing the hand and pen.

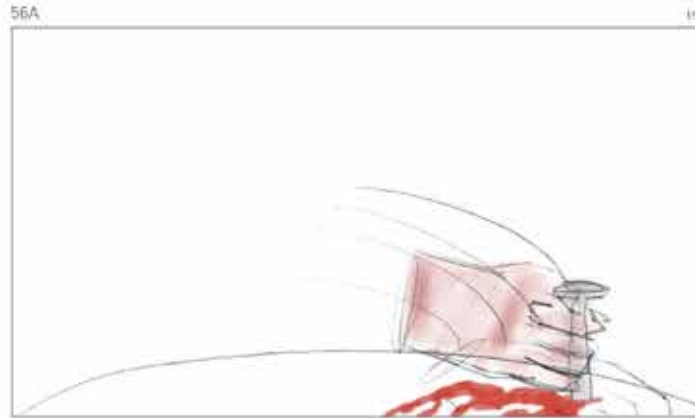
Shot : Close up
 Camera : Static / Abobe shot (30 degree angle)



(continue from previous scene)



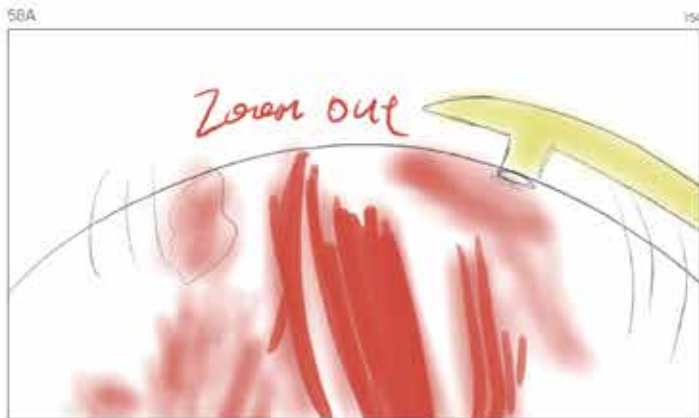
Red hand nails the hand holding the cross
 Shot : Close up
 Camera : Static / Above shot (30 degree angle)



(continue from previous scene)



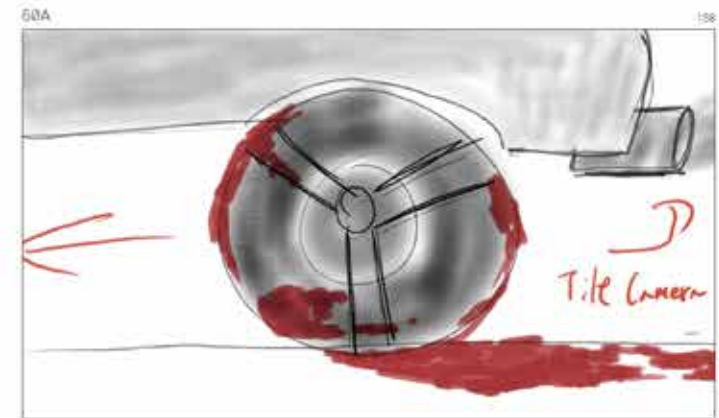
The hand turns and crawls down the globe.
 Shot : Close up
 Camera : Static / Above shot (30 degree angle)



The globe is still spinning, and is stained with blood.
 Tone : Red, Blood stained and dripping
 Shot : Close up to medium close up
 Camera : Slow zoom out



Blood flows down the desk, transitioning to the next scene.
 Shot : Medium shot
 Camera : Slow Zoom out and Slow Panning



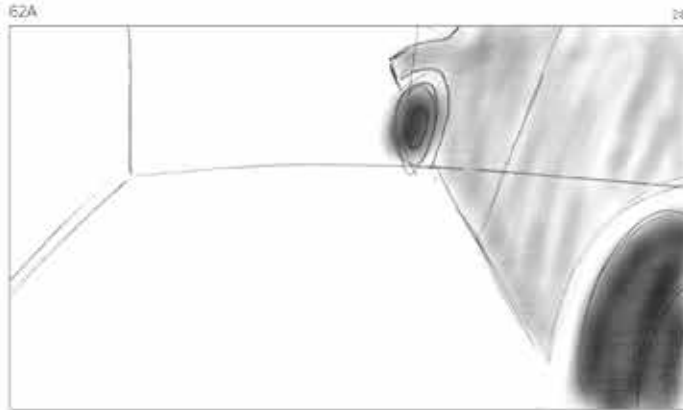
A cool classic car with blood on its tires is speeding down the road.
 Tone : Black classic car with bloody tires
 Shot : Close up
 Camera : Truck and tilt



Driving through the city

Tone : Bustling and flashy (day or night?)
Shot : Long shot

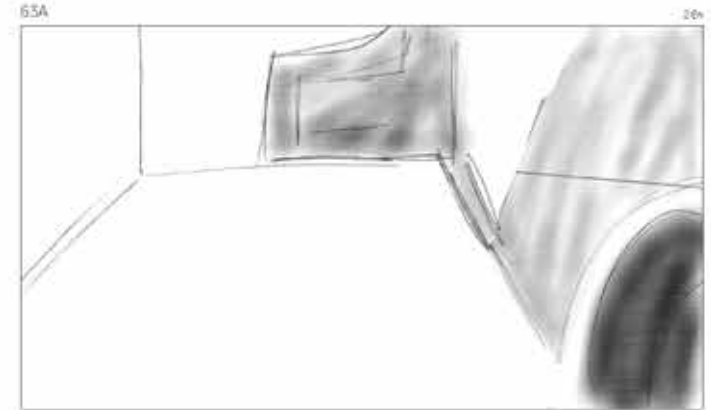
Camera : Static on car / Slight above angle (15 degree angle)



The car stops as it reaches the building.

Tone : Sunlight/building reflection on black car
Shot : Extream close up

Camera : Static / Neutral view or Hero view (-15 degree angle)

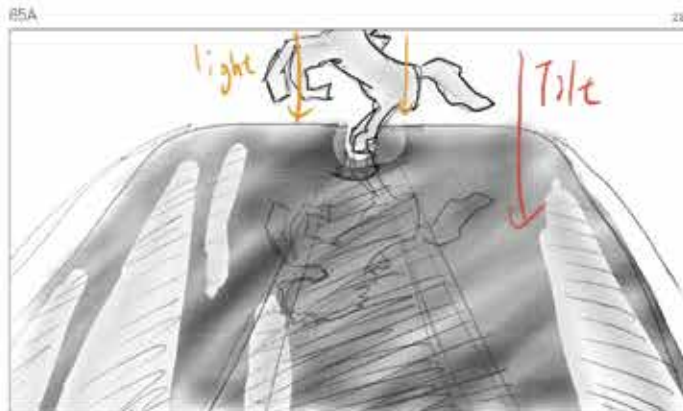


(continue from previous scene)



A businessman gets out of a car

Shot : extream close up
Camera : Static / neutral angle



Shows a horse statue on a car bonnet, then the screen transitions to the next scene with a black bonnet

Tone : A shining silver horse statue, with sunlight shining on its black bonnet and the surrounding landscape
Shot : Close up

Camera : Tilt / above angle (30 degree angle)

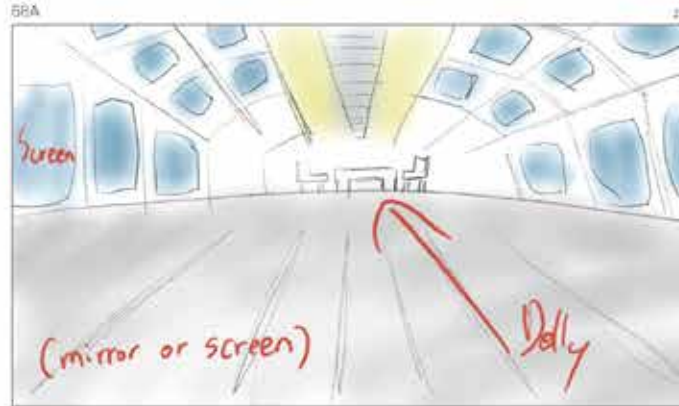


There is a horse statue upside down in a dark space, and underneath it is a large door.

Tone : Dark and mysterious
Shot : Long shot
Camera : Tilt / Low angle



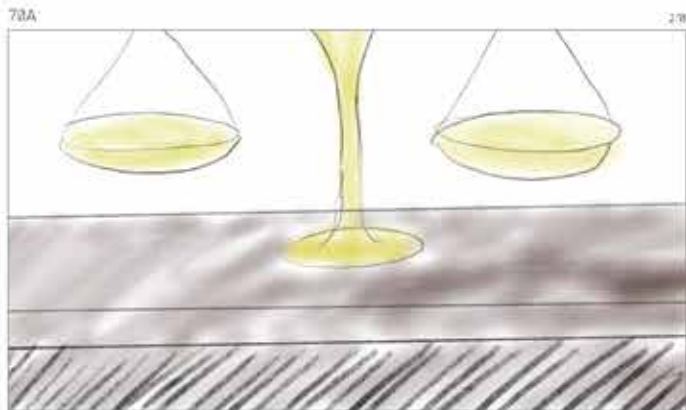
A businessman opens the door and walks in, white smoke and light pouring out
 Tone : The contrast of light and shadow, mystery
 Shot : Long shot
 Camera : Tilt / Low angle



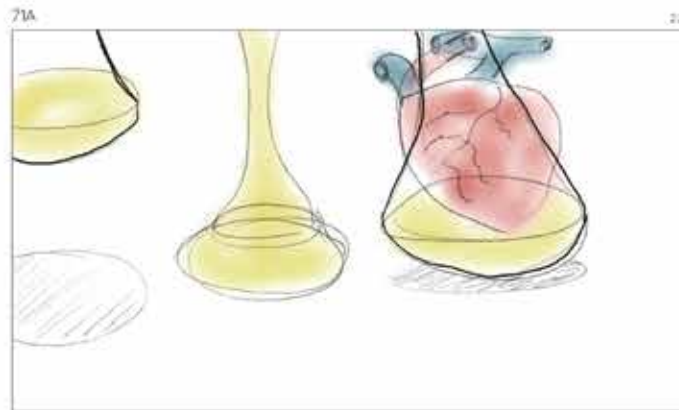
Inside the door is a splendid casino-like interior, filled with all sorts of screens.
 Tone : Gorgeous, bright, futuristic and neon colored.
 Shot : Long shot
 Camera : dolly / slightly Low angle



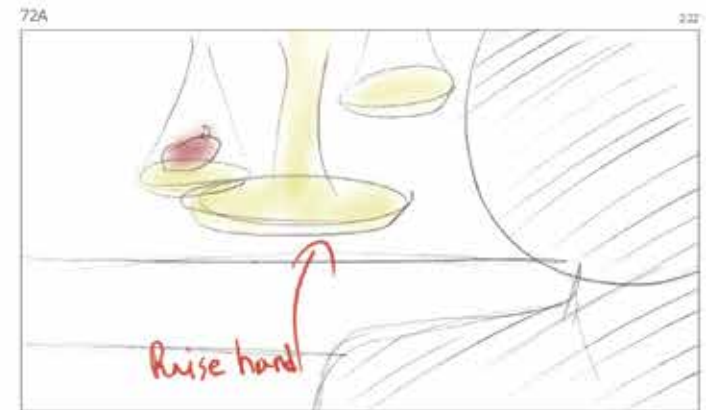
A businessman sits at a desk in the center
 Tone : Gorgeous, bright, A weighty atmosphere
 Shot : close up
 Camera : static / dutch angle



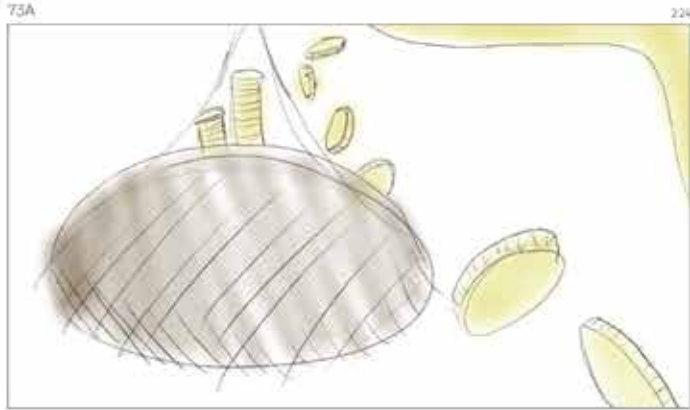
There is a scale on the desk with nothing on it.
 Shot : Medium shot
 Camera : Slow tilt / Slightly above shot (15 degree angle)



On one scale is a heart that is beating fast.
 Shot : Medium close up shot
 Camera : static / Slightly above shot (15 degree angle)

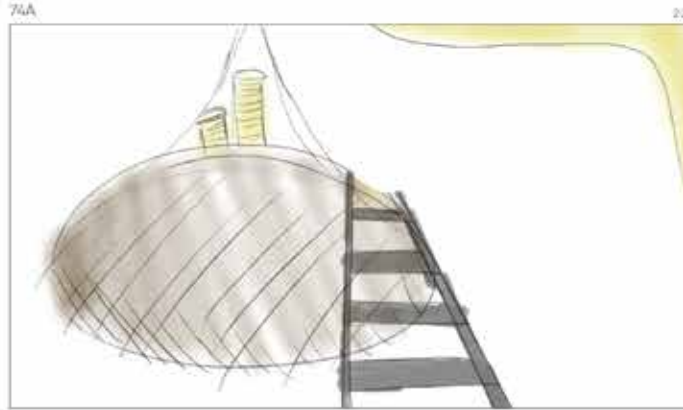


The businessman looks at the other side of the scale
 Shot : over the shoulder
 Camera : Static



A businessman pours a large amount of gold coins into one scale.

Tone : Gold and shinny
Shot : Close up
Camera : Static / low angle

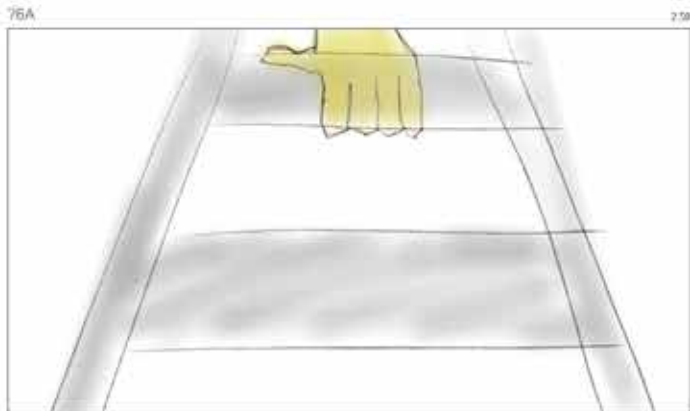


And a small ladder comes down from one side of the scale.



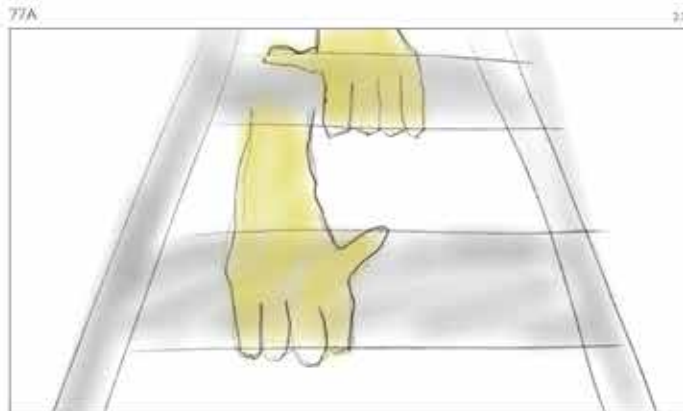
People like Lego appear and start to flock to the Libra with gold coins.

Shot : Long shot
Camera : Static / Neutral angle

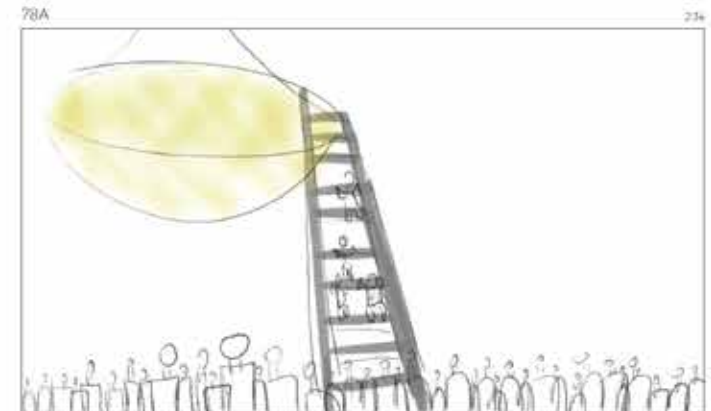


The Lego people started climbing up the ladder.

Shot : Close up
Camera : Static / High angle



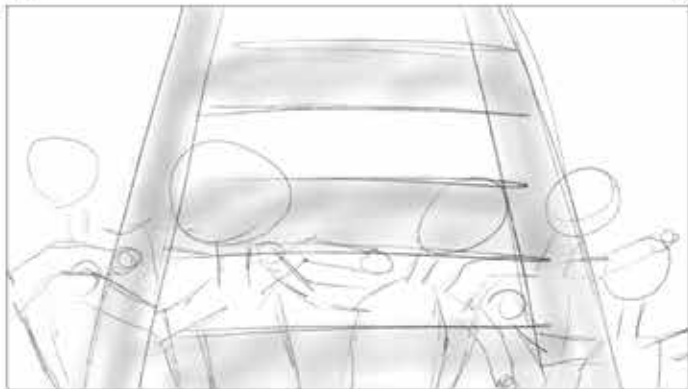
(continue from previous scene)



More and more people start to gather, and more people start to climb the ladder.

Shot : Long shot
Camera : Static / Neutral angle

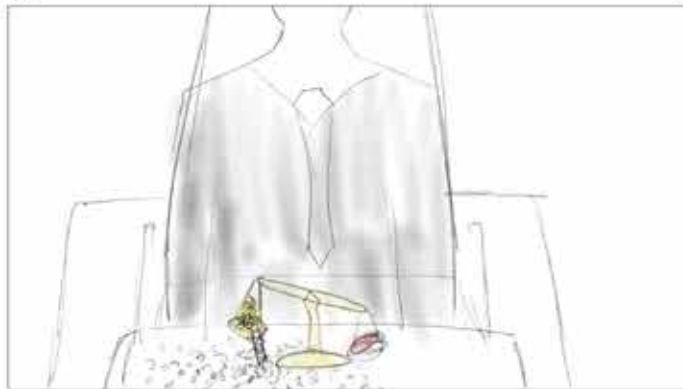
79A 238



Too many people gathered and they started pushing and fighting each other to get up quickly.

Tone : crowded by peole
Shot : Medium shot
Camera : Panning around / neutral angle

80A 238



The screen changes, and the businessman is watching this from above.

Tone : messy table, Contrast of small lego people and big business man
Shot : Medium close up
Camera : high angle

81A 248



The businessman raises his hand and snaps his fingers.

Shot : Close up
Camera : static / neutral or low angle

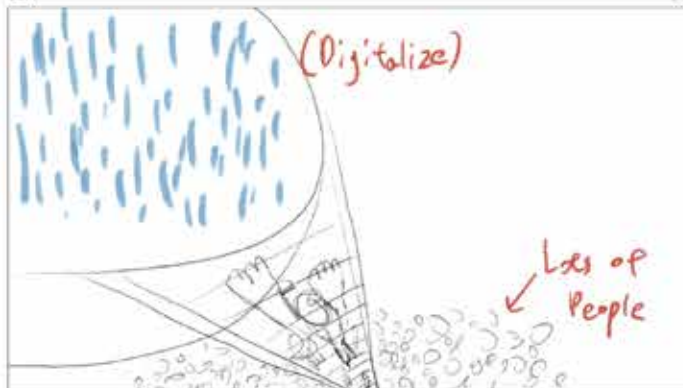
82A 247



The money on the scales is digitized and disappears

Shot : Wide shot
Camera : Brid eye view

83A 244



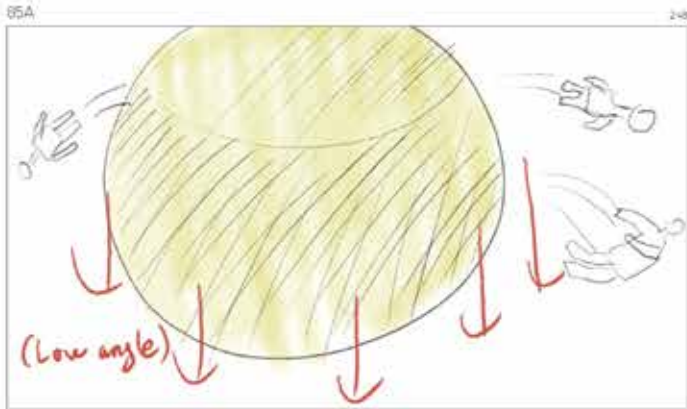
(continue from previous scene)

84A 246



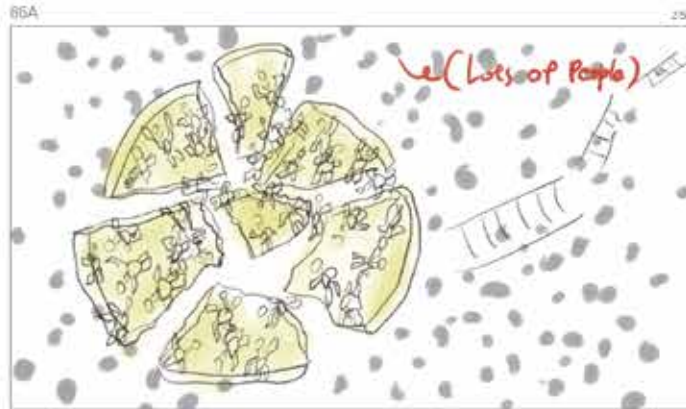
The balance of the scales collapses, and the people who gathered where the money was fall rapidly.

Tone : Gold, Confusing and fast
Shot : medium close up
Camera : Tilt and Jib / dutch angle



Shows the scales falling from below, with people pouring out

Tone : Gold and dark shadows
 Shot : Close up
 Camera : static / worms eye view



The scales break and people die. The ladder next to it also fell to pieces.

Shot : long shot
 Camera : Zoom in / bird eye view



A businessman sits behind a scale, resting his chin on his hand. The camera zooms in through the scale to the businessman.

Shot : Medium close up
 Camera : Dolly



(continue from previous scene)

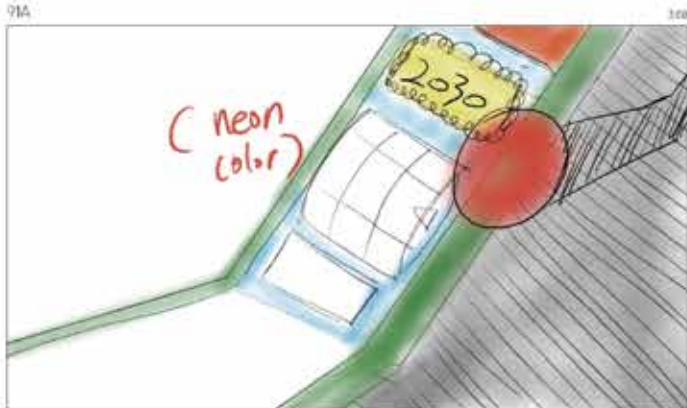


Businessman raises his hand and retrieves digitized gold coins

Tone : Dark and heavy atmosphere
 Shot : medium close up
 Camera : static / neutral

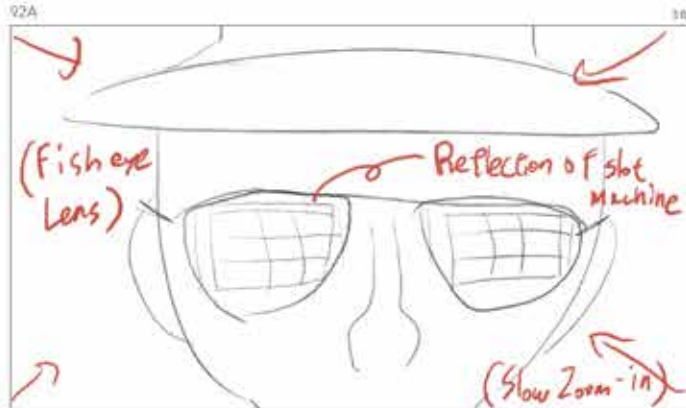


(continue from previous scene)



There is a slot machine, and suddenly a businessman's hand appears and pulls the lever.

Tone : Dark and chaotic atmosphere, brightly lit with neon colors
 Shot : medium close up
 Camera : static / Dutch angle



A close-up of a businessman's face, and a screen of a slot machine spinning frantically is reflected in his sunglasses.

Tone : Bright slot machine light shines in a dark room
 Shot : extreme close up
 Camera : slow zoom in / fish eye lens / above shot (30 degree angle)



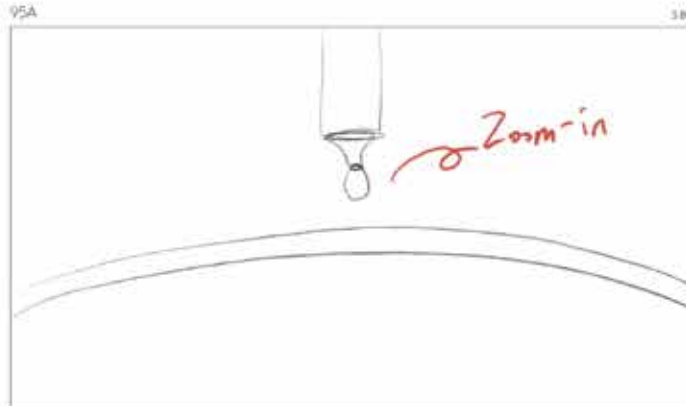
Transitioned to a lab scientist with the same composition

Tone : Dry, blue



A scientist approaches a culture dish and drops a solution with a dropper.

Shot : medium close up
 Camera : tilt / worms eye view



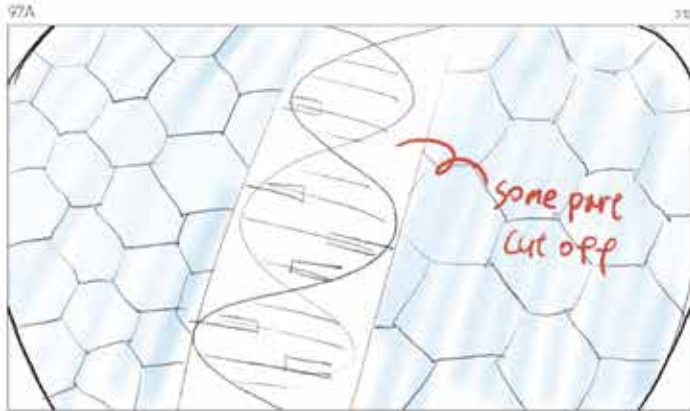
Slow motion of water droplets falling from a dropper

Shot : close up
 Camera : slow tilt, zoom in



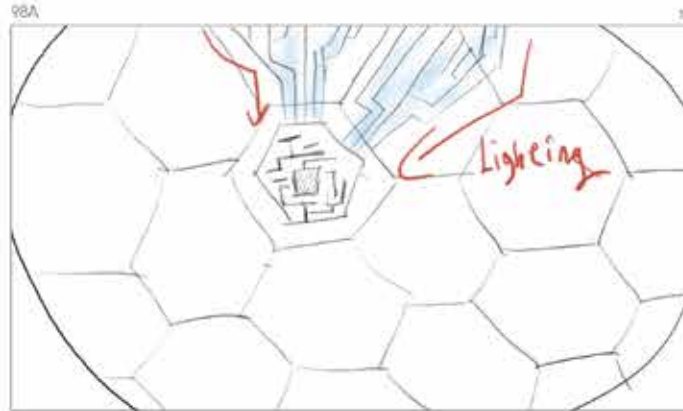
(continue from previous scene)

Shot : extreme close up
 Camera : zoom in / slow motion



Inside the water droplet, the image of the edited DNA is reflected, and several other images quickly overlap and pass by.

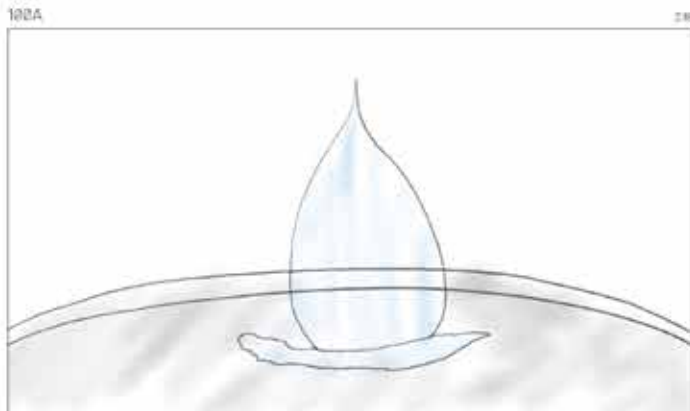
Shot : extream close up
Camera : zoom in / slow motion



digital chip image

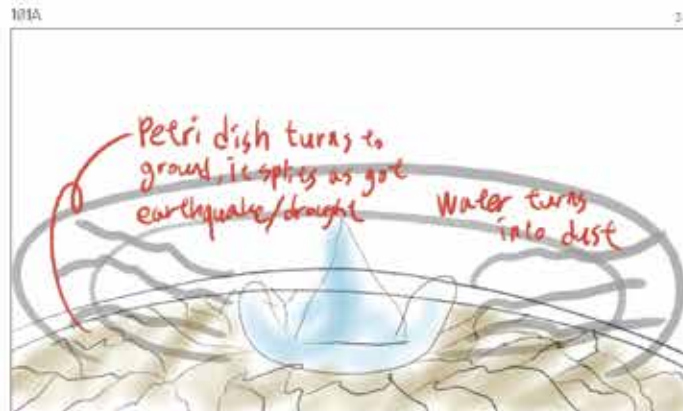


Withered flower



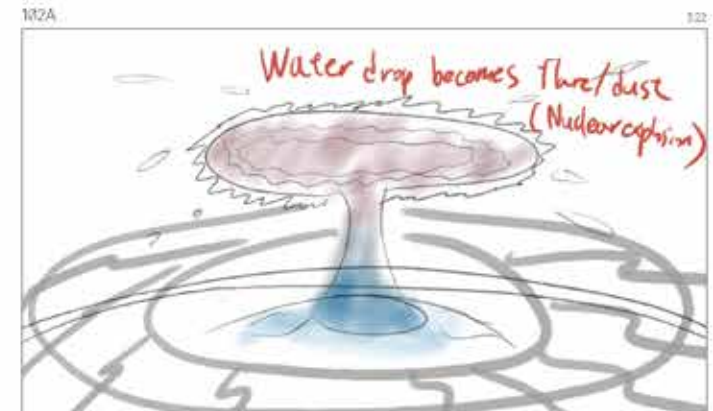
The screen zooms out again, and the water droplets hit the culture plate.

Shot : extream close up
Camera : static / slow motion



The culture plate turns into cracked ground, and the water droplets scatter and turn into dust and smoke.

Tone : Mysterious and slow, blue and yellow, gray smoke and shockwaves
Shot : extream close up
Camera : static / slow motion

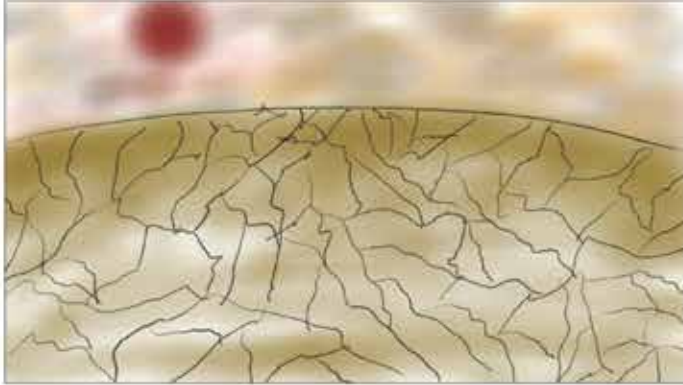


Water droplets collide and create a water crown splash. But it turns into a red and white cloud like a nuclear explosion.

Tone : surreal, red and blue and gray smoke
Shot : extream close up
Camera : static / slow motion

123A

124

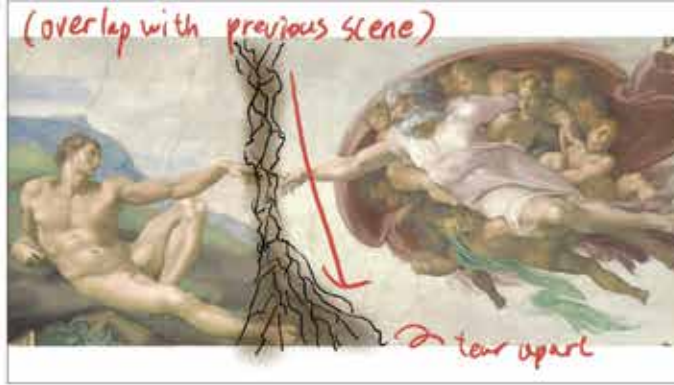


A devastated land and a red-hot sky appear with same composition

Tone : Devastated, hopeless, red and black and yellow
 Shot : wide shot
 Camera : static

124A

125



The camera pans along the crack to reveal Michelangelo's Creation of Adam.
 Soon, a crack appears in the Creation of Adam as well, and the video ends.

Shot : Close up to wide shot
 Camera : Tilt, tracking, dolly / high angle to neutral angle

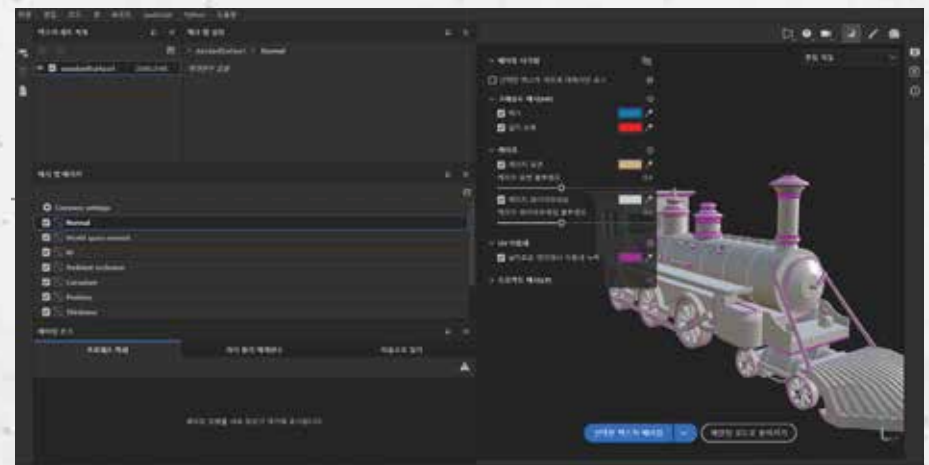
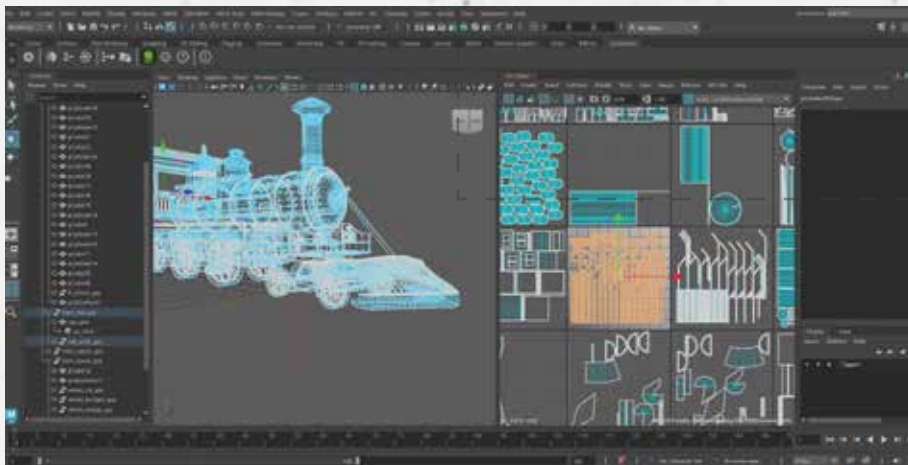
Deliverables Development

3D MODELING PROCESS

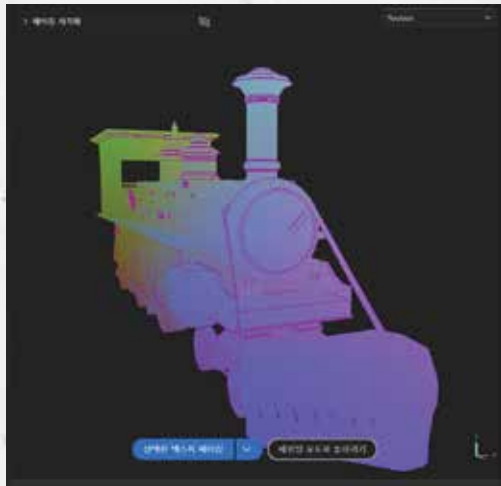
Hard Surface Modeling - Maya software Used



Uv mapping (Maya) / Texturing (Adobe Substance Painter)



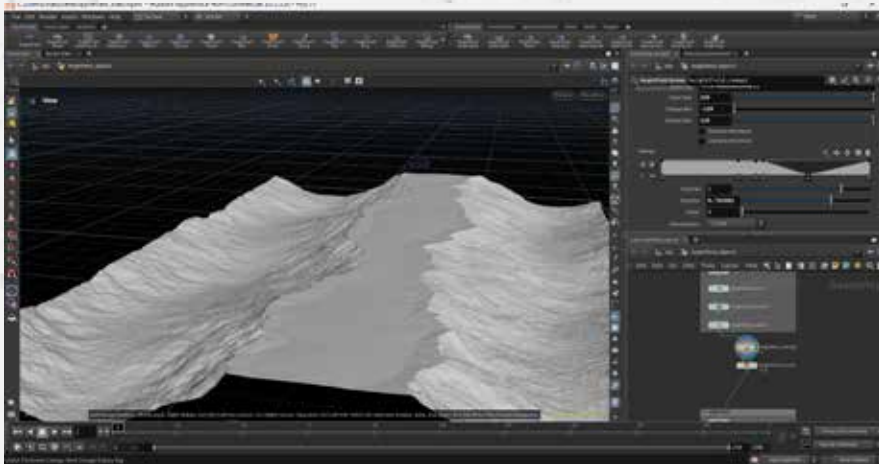
Texturing (Adobe Substance Painter)



Texture Applying (Maya) / Sample Rendering (Maya)



Terrain Modeling (Houdini) / Sample Rendering (Maya)



Rendering with Hdri Image (Maya)



Car Modeling (Maya)



Sample Rendering (Maya)



Human / Monster Modeling (Zbrush)



Cloud Vfx & animating (Houdini)



Project Timeline

3D Short Film Gantt Chart

PROCESS	QUARTER 1				QUARTER 2				QUARTER 3			
	Wk1	Wk2	Wk3	Wk4	Wk5	Wk6	Wk7	Wk8	Wk9	Wk10	Wk11	Wk12
Concept / Idea Generation	█	█										
Set the Scope			█									
Proposal Presentation				█	█							
Collecting Survey Data					█	█						
Cultural Research						█	█					
Market Research								█				
Design Research									█	█		
Synopsis / Storyboard										█	█	█

3D Short Film Gantt Chart

PROCESS	QUARTER 4				QUARTER 5				QUARTER 6			
	Wk13	Wk14	Wk15	Wk16	Wk17	Wk18	Wk19	Wk20	Wk21	Wk22	Wk23	Wk24
Sample 3D Modeling	█											
Sample Texturing		█										
Sample Animating			█									
1st Scene 3D Modeling			█									
1st Scene Texturing					█							
1st Scene Animating						█						
2nd Scene 3D Modeling								█				
2nd Scene Texturing								█				

3D Short Film Gantt Chart

PROCESS	QUARTER 4				QUARTER 5				QUARTER 6			
	Wk13	Wk14	Wk15	Wk16	Wk17	Wk18	Wk19	Wk20	Wk21	Wk22	Wk23	Wk24
2nd Scene Animating												
3rd Scene 3D Modeling												
3rd Scene Texturing												

3D Short Film Gantt Chart

PROCESS	QUARTER 7				QUARTER 8				QUARTER 9			
	Wk25	Wk26	Wk27	Wk28	Wk29	Wk30	Wk31	Wk32	Wk33	Wk34	Wk35	Wk36
3rd Scene Animating	█											
4th Scene 3D Modeling			█									
4th Scene Texturing					█							
4th Scene Animating						█						
5th Scene 3D Modeling								█				
5th Scene Texturing									█			
5th Scene Animating											█	

3D Short Film Gantt Chart

PROCESS	QUARTER 10											
	Wk37	Wk38	Wk39	Wk40								
Post Process Editing	█											
Poster Design		█										
Upload to Video Platform			█									
Closing Project			█									

Cost Estimation

Item Name	Description	Unit	Price per Unit (RM)	Total Cost (RM)	Extra Note
Autodesk Maya License	3 months subscription	1	740 Rm per month	2,220 Rm	
Houdini License	1 Year subscription for Indie Company	1	1,140 Rm per year	1,140 Rm	
Adobe Substance Painter License	3 months subscription	1	254 Rm per month	762 Rm	
Adobe After Effects License	3 months subscription	1	66 Rm per month	198 Rm	
3D Modeling Artist Labor Cost	Project is conducted for 3 months	1	4,000 Rm per month	12,000 Rm	
3D Texturing Artist Labor Cost	Project is conducted for 3 months	1	4,000 Rm per month	12,000 Rm	
Animator Labor Cost	Project is conducted for 3 months	1	3,000 Rm per month	9,000 Rm	
Studio Rent Fee	Located in Johor Bahru, Project is conducted for 3 months	1	900 Rm per month	2,700 Rm	
Computer (hardware)	Computer for Project / Rendering	1	10,000 Rm	10,000 Rm	
Marketing Fee	Marketing through Posters and Teasers on Social Media	1	2,000 Rm	2,000 Rm	
Total Cost				52,020 Rm	

Actual Cost

Item Name	Description	Unit	Price per Unit (Rm)	Total Price (Rm)	Note
Houdini License	Education License, 1 year	1	300	300	
Autodesk Maya License	Education License, 1 year	1	Free (0)	Free (0)	
Adobe Substance Painter 3D License	Student License	1	Free (0)	Free (0)	Provided by Raffles Uni.
Adobe After Effect License	Student License	1	Free (0)	Free (0)	Provided by Raffles Uni.
Total Actual Cost			300		

Major Deliverables

Screenshots of Video







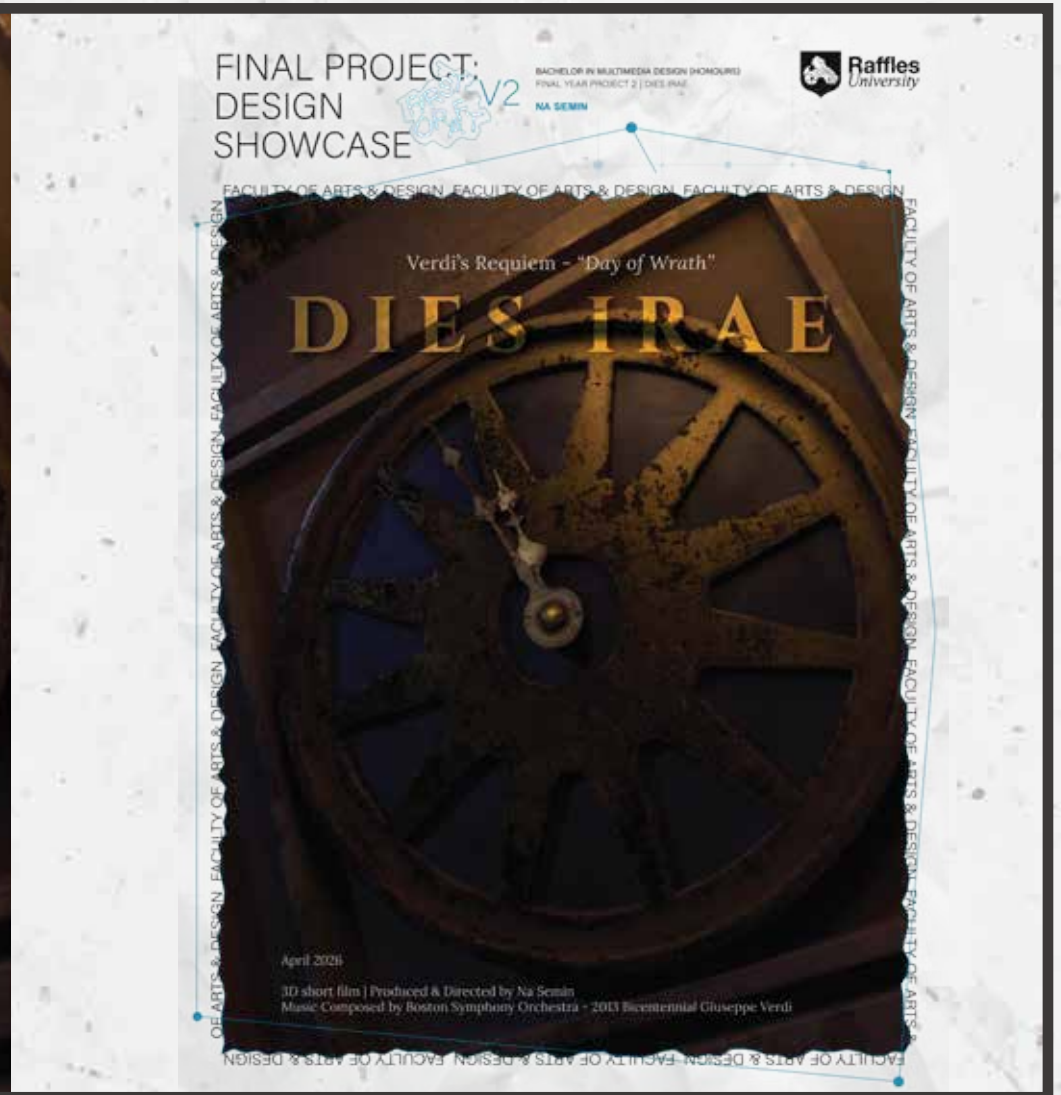
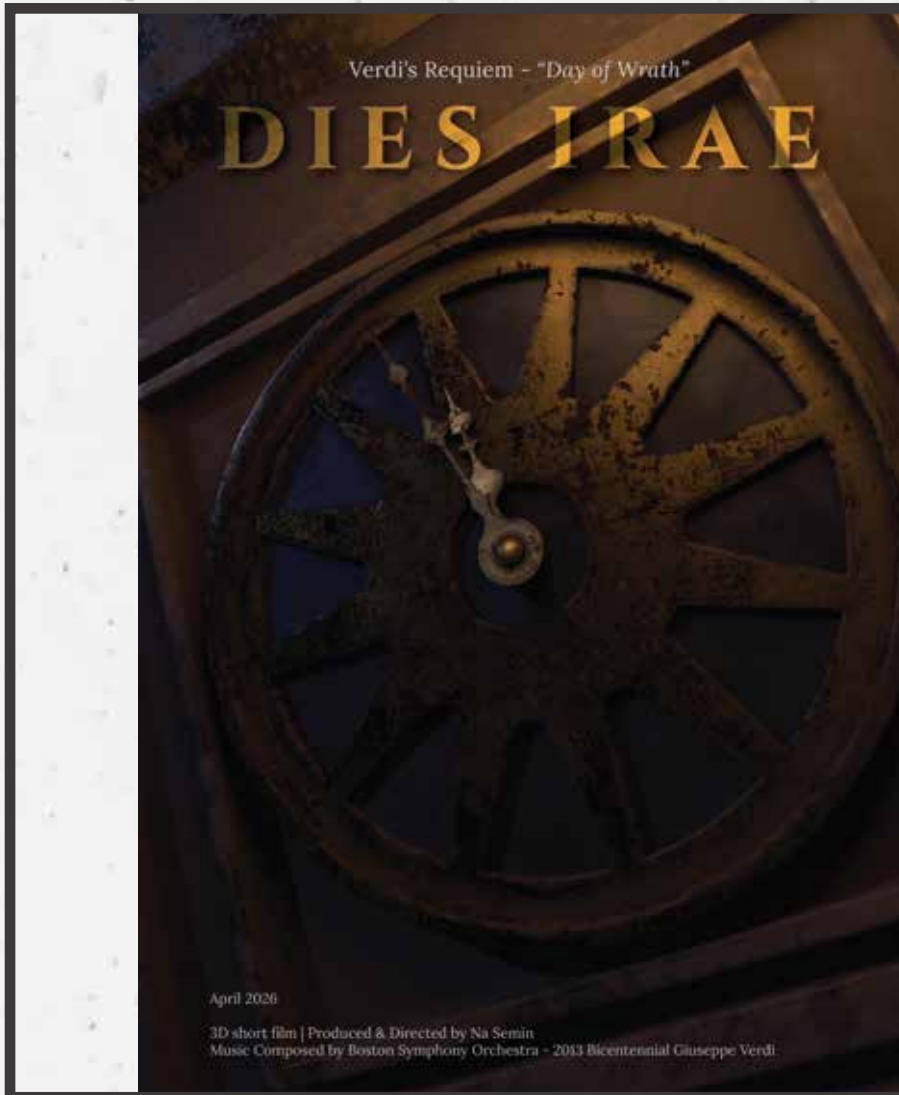






Major Deliverables

Poster Design



Reflection

The theme of my final major project had many ideas, but considering the given timeframe and my current strengths, I focused on concepts centered around motion graphics and 3D modeling.

Motion graphics are primarily about providing visual enjoyment to the audience, and through the expression of movement, they directly and indirectly convey the properties of the objects the artist wants to express. For example, the movement of a butterfly fluttering in the air embodies qualities of lightness and elegance.

Since motion graphics actively incorporate animation elements, 2D work, including drawing, is often effective. This is because it intuitively expresses unrealistic movements, such as exaggerated stretching or motion. While I understand these animation elements well, unfortunately, my drawing skills are not strong, making drawing tasks very time-consuming and likely resulting in subpar outcomes.

However, in a 3D working environment, when creating motion graphics, expressions through textures and transformations using lattice deformers can be utilized, allowing for the manipulation of object properties with various keyframe options and the ability to try out multiple variations in advance.

For this reason, I decided to focus on motion graphics utilizing 3D modeling as the theme for my final major project. The content will be a cinematic short film of about 2 minutes, reinterpreting the four horsemen of the apocalypse from the Book of Revelation in a modern context, sequentially showcasing disasters and crises in human history. Therefore, the images I need to convey using 3D modeling and motion graphics will be dark, heavy, and apocalyptic. This makes it challenging to use exaggerated movements typical of animation, necessitating reliance on elements like 3D modeling, environment design, VFX, cinematic lighting, and camera techniques.

Thus, although it is a short video of about 2 minutes, implementing it will require a significant amount of effort. Specifically, the primary tasks will involve creating 3D models using Maya software (hard surface modeling) and Zbrush (soft surface modeling), and producing textures with Adobe Substance Painter. If there are VFX to be applied, the final work will need to be done within Houdini software by compiling these files. After rendering the scenes, additional post-processing tasks like color editing will be carried out in Adobe After Effects.

After drafting the synopsis and creating a storyboard for a concrete concept, I spent about two weeks on the 3D modeling process. The modeling process itself was not particularly difficult, but several errors occurred while working across different software, which took additional time to fix. In particular, the Smoke VFX created in Maya encountered errors during the rendering process and could not be included in the sample animation.

Additionally, the sample animation did not include cinematic lighting or appropriate HDRI images for the scene, nor did it utilize additional 3D modeling done in Houdini software. Currently, I am using a trial version of Houdini, which imposes limitations on exporting the results. Since most VFX work will be created using Houdini, resolving the licensing issue is a primary concern that needs to be addressed soon.

Nevertheless, while the sample animation was not perfect, it allowed me to estimate the time required for the actual work process. I concluded that producing all five scenes within a 3-4 month timeframe would be very challenging. It takes approximately 4 to 5 weeks to create a single scene, so the revised project timeline calculated using a Gantt Chart indicates that an additional 6 weeks will be needed within the total project duration. Therefore, it will be necessary to simplify the content of the scenes to reduce the workload or replace objects used in the scenes to decrease the time spent on 3D work.

Ultimately, the issue identified through the sample animation work is, "Can it be completed within the timeframe?" Since I am familiar with the skills and pipeline required to create the 3D motion graphics short film selected as the theme for my final major project, the question of "How can it be implemented?" is not a problem. However, the most critical aspect of the project will be whether I can meet the goal of "presenting the best quality within the set production deadline."



Appendix

Reference List of Academic Essay

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