



AI PRODUCTION DEMO · FILM 01

STORYBOARD & CREATIVE DIRECTION

A 60-second generative animation, planned shot by shot: one character, one goal, and the decisions that carry a paper plane from a pencil sketch to a finished frame.

Directed by **César Cabrera** · Alcreativelead

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SYNOPSIS & CREATIVE OBJECTIVE

Eli, a character director inside his own studio, plans a tiny story — launch a paper plane so it lands on a notebook — and then steps past the plan into every world his creator can imagine.

The film runs in two 30-second movements. The first shows the craft: concept, character design, a character bible, storyboards, and the conversion of a drawing into a finished shot. The second answers it with freedom: dragons, piano racetracks, underwater cities — possibility, given a point of view.

The objective of this demo is to make the method visible. Every image in the film is the result of a documented decision: who the character is, why each shot exists, and how consistency survives from one generated shot to the next.

62s

FINAL RUNTIME

2×30s

SEQUENCES

28

SHOTS & BEATS

24 fps

1,488 FRAMES



The stage. A warm contemporary studio: drawing table, tablet, empty pinboard, and the orange paper plane — every prop the story needs, planted before the story starts.

NARRATIVE ARC

INTENTION
00:00 – 00:13

Eli states the game: a character, and something worth chasing. Design exploration and the character bible put the "who" on screen before anything moves.

DEVELOPMENT
00:13 – 00:21

The storyboard organizes choices — order, movement, the moment. A drawn plan ignites into color: the sketch becomes a shot.

EXPECTATION
00:21 – 00:27

The film goes quiet. A hand, a throw, a flight, a landing — the promised micro-story pays off on pure action and physics.

RESOLUTION
00:27 – 00:62

The plan opens into imagination: worlds beyond the board. The film closes on its thesis — the magic isn't the tool, it's knowing where to take you.

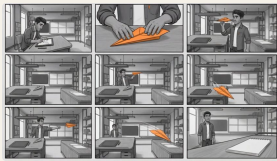
THE JOURNEY AT A GLANCE



00:02 · Concept



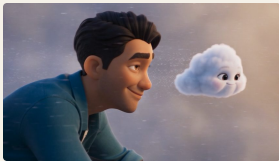
00:10 · Bible



00:19 · Board



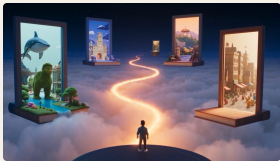
00:24 · Landing



00:33 · Sky



00:42 · Deep



00:54 · Doors



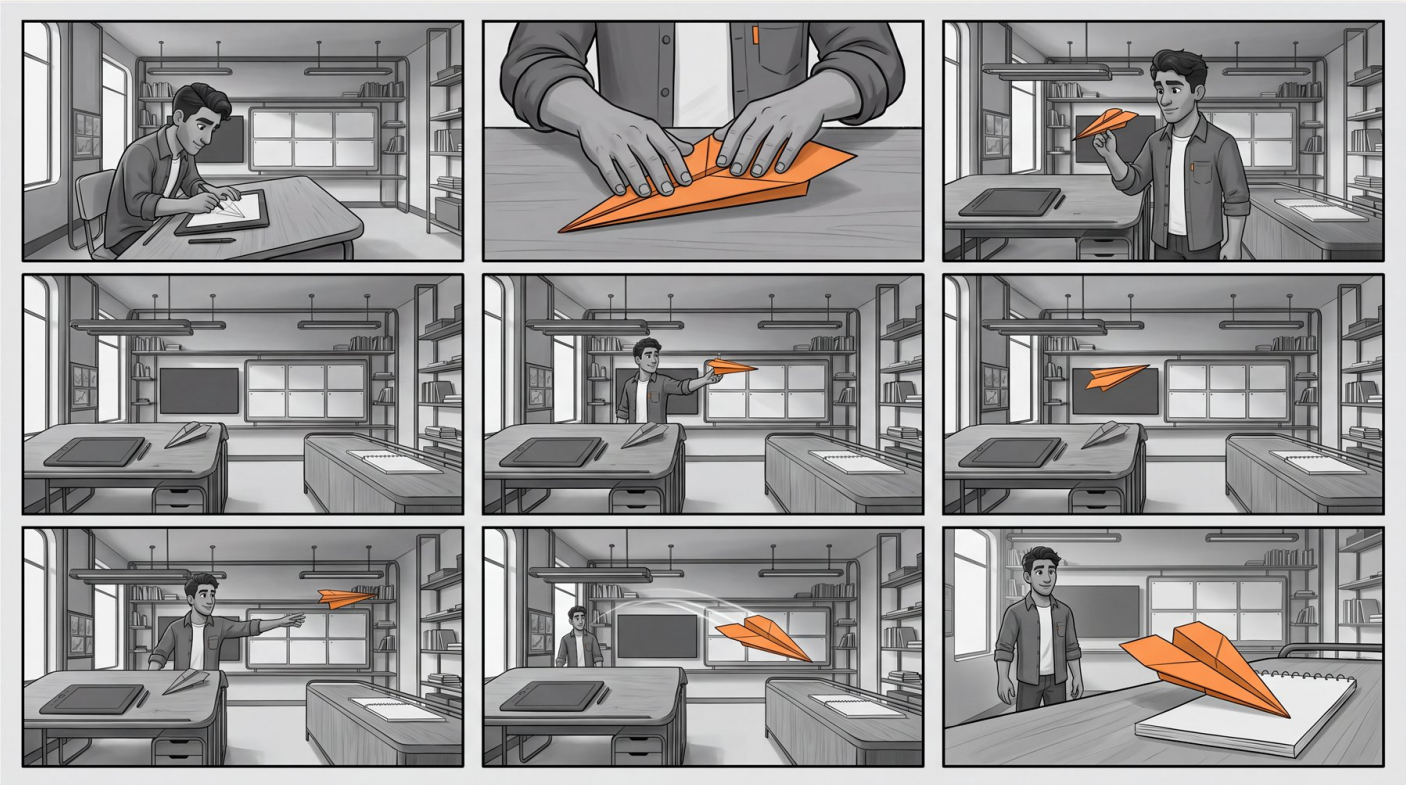
00:55 · Address



THE DRAWN STORYBOARDS



Sequence board. Eight story panels — concept, exploration, bible, board, launch, flight, landing, close — drawn before production.



Action board. Nine panels dedicated to the plane alone: fold, hold, throw, flight path and touchdown. One rule governs both boards — greyscale for the world, orange reserved for the plane. The eye tracks the story object through every panel, and the boards never compete with the film's own look: drawings stay drawings, renders stay renders.

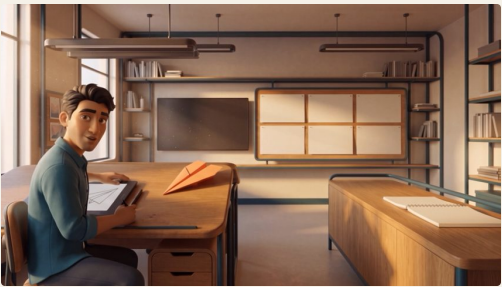
Why hand-drawn. A rough grey board is fast to change and impossible to mistake for a result. It keeps direction conversations about **order, movement and intent** — not about rendering quality.



SHOT BY SHOT — THE METHOD

01

00:00.0
00:04.0
4.0 s



Final frame · f000049

THE CONCEPT

Eli sketches the paper plane on his tablet; the real orange plane already sits on the desk. He turns from the drawing to acknowledge the camera.

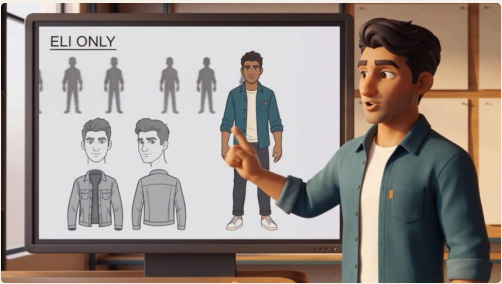
Framing medium-wide, eye level, desk anchoring the foreground · **Camera (planned)** slow push-in · **Acting** focus, then a warm turn to the viewer · **Transition** cut

“Every story starts with a character—and something worth chasing.”

Why this shot. Opening on the act of drawing frames everything that follows as authored. Character, space and goal (plane → notebook) are planted in a single composition.

02

00:04.0
00:08.5
4.5 s



Final frame · f000121

DESIGN EXPLORATION

On the studio screen — “ELI ONLY” — silhouettes, face studies and wardrobe drawings sit beside one colored figure. Eli points through the choices.

Framing medium, character right, screen left and readable · **Camera (planned)** static with subtle drift · **Acting** explaining, animated gestures · **Transition** soft cut

“First, personality. Shapes. Expressions. A design that feels alive.”

Why this shot. Greyscale alternatives beside one colored pick makes *selection* legible at a glance: the final Eli was chosen, not assumed. Silhouette-first reasoning on screen.

03

00:08.5
00:13.1
4.6 s



Final frame · f000241

THE CHARACTER BIBLE

The full bible fills the screen — turnaround, expressions, poses, material details, palette — while Eli gestures across it like a director in review.

Framing medium-wide, screen owns two-thirds of frame · **Camera (planned)** slow lateral drift · **Acting** confident presenter · **Transition** cut

“One character bible. Every angle. Every expression. The same character.”

Why this shot. The document on Eli’s screen is the same reference sheet that governed generation of every shot in this film — the demo demonstrates itself.

SHOT BY SHOT — PLAN INTO SHOT

04

00:13.1
00:17.5
4.4 s



Final frame · f000361

STORYBOARDING

At the cork board, Eli pins and adjusts the drawn plane panels, walking the beats in order with his hand.

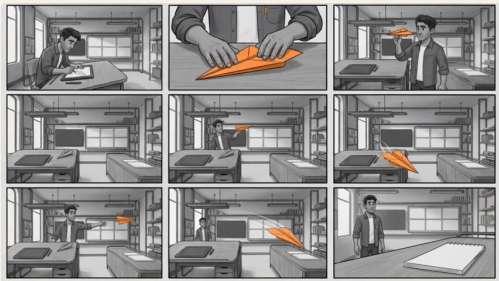
Framing medium, board right where he works · **Camera (planned)** static · **Acting** deciding, editing — not presenting · **Transition** match cut into the board itself

“Then we storyboard the choices, the movement, and the moment.”

Why this shot. Planning made physical. Pinned cards carry order, timing and screen direction — the exact tools that keep the finale coherent.

05

00:17.5
00:21.5
4.0 s



Final frame · f000457

SKETCH TO SHOT

The nine-panel board fills the frame flat-on. Panel by panel, grey sketches ignite into color — the drawing becomes the shot.

Framing full-frame insert, graphic beat · **Camera (planned)** locked · **Transition** cut on the brightest panel

“We develop each shot. Then let it fly.”

Why this shot. The conversion happens *on the board*, not in the world — plan and result stay visually distinct, so the transformation reads as process, not as a magic trick.

06

00:21.5
00:23.0
1.5 s · no VO



Final frame · f000529

THE LAUNCH

Close on Eli's hand holding the orange plane. A beat of stillness before release.

Framing close-up, shallow focus, studio softened behind · **Camera (planned)** hold · **Acting** a held breath · **Transition** cut on action into the throw

— *narration stops here; the image takes over* —

Why this shot. A detail shot makes the wide that follows readable: the audience knows exactly what to track, and the object earns the frame before it earns the flight.

SHOT BY SHOT — FLIGHT & PAYOFF

07

00:23.0
00:24.5
1.5 s · no VO



Final frame · f000553

FLIGHT

Wide: the plane crosses the studio left to right, Eli's follow-through behind it, the notebook waiting on the sideboard.

Framing wide — thrower, path and target in one view · **Camera (planned)** static wide · **Transition** cut as the plane dips — *silent: action and physics carry the beat* —

Why this shot. One unbroken spatial read. Left-to-right screen direction is set at the throw and never reversed, so the eye rides the plane without resetting.

08

00:24.5
00:27.0
2.5 s



Final frame · f000577

LANDING

Table level: the plane comes down nose-first onto the notebook — still landing, wings flexed — with Eli watching from across the room.

Framing low close on the target, thrower held in depth · **Camera (planned)** hold · **Acting** anticipation releasing into satisfaction · **Transition** hard cut to Sequence Two — *"From the first sketch to the final frame."*

Why this shot. The tightest framing is reserved for the payoff: a tiny event, given weight. Goal set in Shot 01, resolved here — the whole method proven in 27 seconds.

+

00:25.0
00:27.0
address



Final frame · f000625

CLOSE OF THE METHOD

Eli turns to camera in front of his exploration screen — the film's hinge. The plan is complete; the question becomes what a plan is *for*.

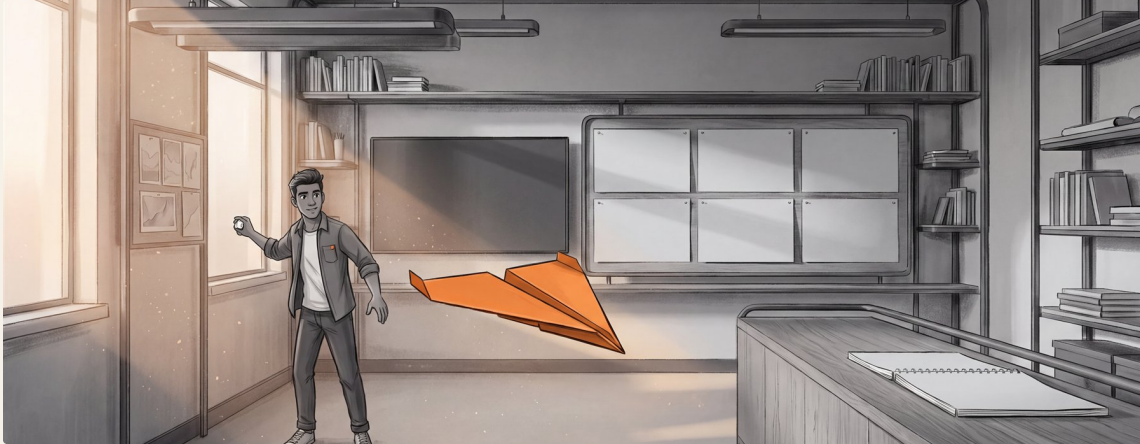
Framing medium, character center-right, screen readable behind · **Transition** hard cut into the second movement — *"We've built the storyboard. Now, imagine beyond it."*

Why this beat. Direct address earns the pivot: the same character who explained the rules now gets to break the ceiling on them.



SKETCH → RENDER

FLIGHT — DRAWN PLAN



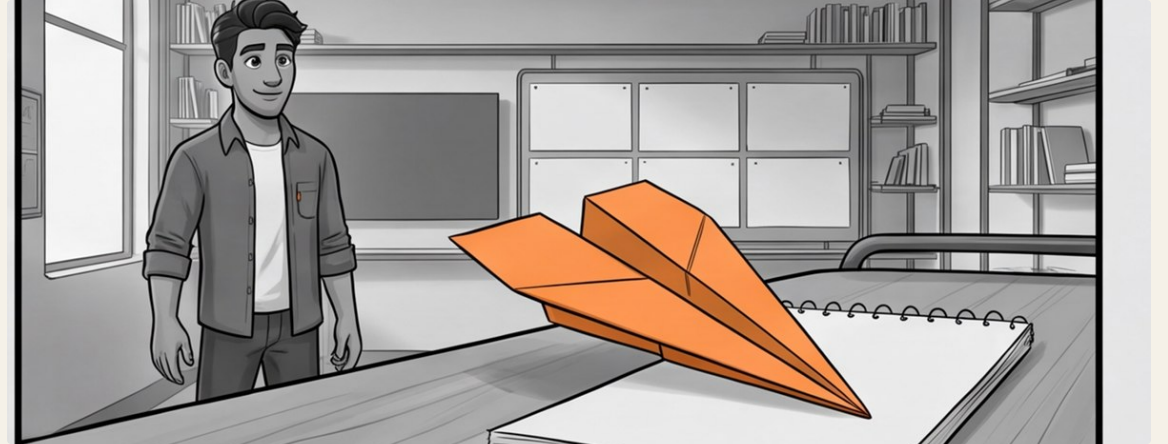
FLIGHT — FINISHED SHOT



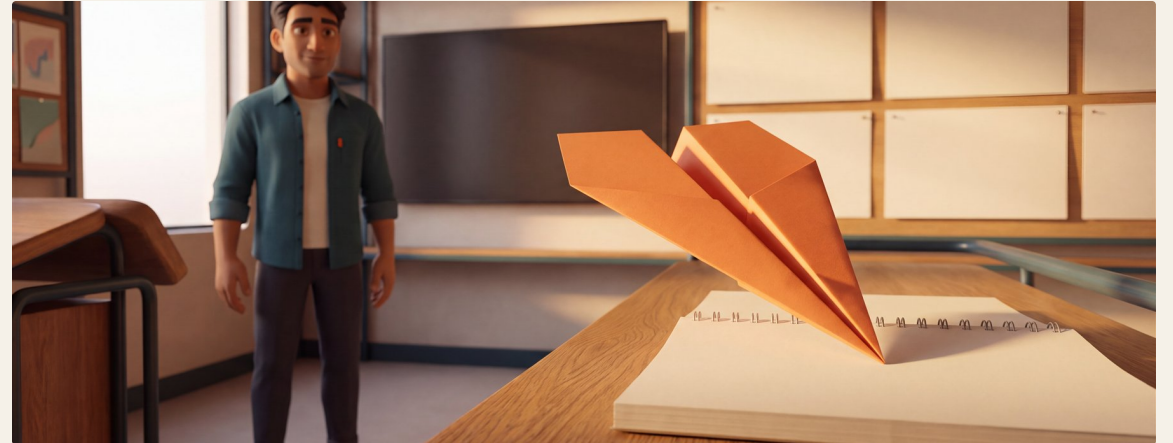
The board called the shot: wide room, Eli left after release, plane crossing right toward the notebook. The render keeps the staging, screen direction and orange-against-neutral value plan, while lighting warms from drawn daylight to late-afternoon sun. Siblings, not twins — the render tightens the plane's scale and height for a cleaner line of flight.

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TOUCHDOWN — DRAWN PLAN (FINAL BOARD PANEL)



TOUCHDOWN — FINISHED SHOT



The board's final panel promised a nose-first arrival on the notebook; the finished frame honors it — the plane still landing, tilted down, shadow just connecting. Boards fix **decisions** — staging, direction, the beat. Renders fix **execution** — light, material, physics. Where composition drifted between the two, the drift was a directed choice.



No forced equivalence: siblings, not twins

LETTING THE IMAGE SPEAK



THE HOLD. Narration stops before the throw. A close-up buys two silent seconds of anticipation — fingers, fold lines, the weight of a decision about to leave the hand.



THE FLIGHT. No voice competes with motion. The plane's arc, the lift, the paper's stiffness — physics is the storytelling, and the sound design owns the room.



THE REACTION. The landing plays on geometry, then the film gives Eli — and the audience — a beat to feel it before the voice returns to close the movement.

Five of the sequence's twenty-seven seconds run without narration. That is a direction decision, not an absence: when the promised action finally happens, words would shrink it. The voice sets expectations; the image pays them.

BEYOND THE BOARD — MEASURED BEATS

The second movement — fully produced, 00:27–00:57 — trades the studio for everything the studio makes possible. Same character, same bible, new worlds every few seconds. Beats and timecodes below are measured from the final 24 fps render.



00:27.0 – 00:29.5

Eli sprints across giant story cards floating above the clouds.
"We've built the storyboard. Now, imagine beyond it."



00:29.5 – 00:30.5

Off the last card — a leap of faith onto a passing dragon.



00:30.5 – 00:31.4

Dragon ride, close: grip, wind, a grin. Full commitment.
"My creator can send me flying with dragons..."



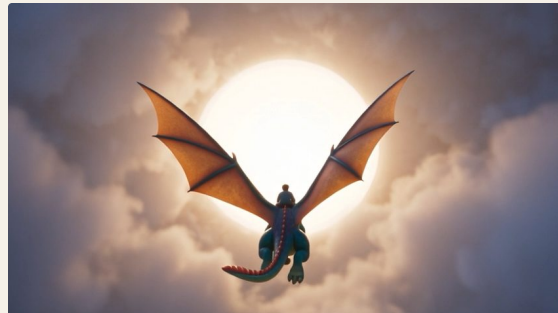
00:31.4 – 00:32.7

Banking between floating islands and waterfalls — scale beat.



00:32.7 – 00:34.5

A small cloud creature meets him mid-air; the world is friendly.



00:34.5 – 00:35.0

Flash cut: dragon silhouette across the moon — pure icon.



00:35.0 – 00:36.6

New world: a racetrack of piano keys, animals at the gate.
"...racing through impossible worlds..."



00:36.6 – 00:37.6

The race jumps a canyon city; keys become rooftops.

WORLDS WITH A POINT OF VIEW



00:37.6 – 00:39.3

A moss giant lifts Eli in an open palm — gentleness at scale.
"...or dancing with giants."



00:39.3 – 00:40.3

Dancing with the forest creatures under glowing mushrooms.



00:40.3 – 00:42.0

A bubble takes him down a spiraling underwater vortex.
"With AI, an idea can become somewhere you've never been—"



00:42.0 – 00:43.8

A whale carries a glowing city past the bubble — awe beat.



00:43.8 – 00:44.9

A seahorse meets his hand at the bubble wall: contact, not spectacle.
"—and make you feel something real"



00:44.9 – 00:46.5

Night desert: a lantern butterfly lands on his finger.



00:46.5 – 00:48.0

He runs a glowing trail through flowers and constellations.



00:48.0 – 00:49.1

A lit doorway appears in the dark; he chooses to follow it.

THE ANSWER IS A CHOICE



00:49.1 – 00:50.3

A paper city: origami creatures line a market street.



00:50.3 – 00:51.8

Eli answers the worlds with his own move — he launches the orange plane that started the film.

"But possibility needs a point of view."



00:51.8 – 00:54.5

Above the clouds: doors into different worlds, a lit path between them.

"The magic isn't the tool."



00:54.5 – 00:57.0

Eli to camera among the floating worlds — the director's claim, face on.

"It's knowing where to take you. That's creative direction."

How the montage argues. Every world is a different genre of possibility — action, scale, wonder, intimacy — but three choices keep it one film: the same character under the same bible; the orange plane recurring as the thread the audience can hold; and a finale that stops the ride to look you in the eye. Spectacle is the evidence; the choice of where to point it is the argument.



End card, 00:57–01:02. The film signs off on the brand.

HOW IT WAS MADE

01 CONCEPT & PURPOSE

A two-movement script: prove the method in 30 seconds, then prove why it matters in 30 more. Narration written first; every line assigned to a beat.

04 WORLD BUILDING

The studio designed as a stage: warm wood, petrol steel, pinboard and screen as narrative props, the orange plane planted from frame one.

07 GENERATIVE PRODUCTION

Shots generated with Seedance 2.5 from the reference stills. The bible governed identity; the boards governed motion and composition.

Honesty note. References and prompts steer a generative model; they do not guarantee it. Consistency in this film came from the review loop — generate, compare against the bible, keep or reject — not from any single instruction.

02 CHARACTER DEVELOPMENT

Silhouette, face and wardrobe explorations for Eli; one design selected against the brief: adult, expressive, contemporary, instantly readable.

05 STORYBOARD & STAGING

Hand-drawn boards in grey with orange accents; order, screen direction and the silent stretch decided on paper before any generation.

08 REVIEW & RETAKES

Every take checked against four gates — identity, style, movement, physics. Shots that broke the character or the space were regenerated, not patched.

03 CHARACTER BIBLE

A single reference sheet — turnaround, expressions, poses, materials, palette — established as the identity authority for every generation.

06 PER-SHOT REFERENCES

Each shot briefed with its own still reference — staging, lens intent and lighting — derived from board panel plus bible.

09 EDIT & FINISH

Montage, narration, sound and end-card graphics assembled in Adobe Premiere Pro. Final: 62 s, 24 fps, 1,488 frames.



CREATIVE DIRECTION

THE TOOL MAKES IMAGES. DIRECTION MAKES THEM MEAN SOMETHING.

Every frame in this film exists because a decision preceded it — who Eli is, why a shot is wide, when the voice goes quiet, where a plane should land. That layer of decisions is the product.

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