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EIGTBOK Everything is going to be OK

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EIGHTBOK Everything is going to be OK

CONTEXTUAL INFORMATION

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1. SUPPORTING STATEMENT

Output title	EIGTBOK Everything is going to be OK
Output type	Q - Visual Media
Output date	2020

EIGTBOK Everything is going to be OK is a meditation on the endless struggle between positive and negative forces. It developed in part as a response to Covid-19 lockdown restrictions, unease on a global level (climate crisis, political polarisation) and on a local level (including concern for those with mental health issues). It is informed by the Japanese principles and aesthetics of 'wabi-sabi', particularly the appreciation of beauty as imperfect and impermanent, as well as the ability to relinquish control. This was a key part of the creative process in working collaboratively with the sound designer and technically with the 3D software.

The research explored two areas. How to develop a technique which allows for expressive, responsive and playful animation with CGI, which is notoriously rigorous and time consuming? How far could Dunleavy concede control of the structure and character elements of the animation in a collaboration with the composer/sound designer, Phil Archer?

Dunleavy's ideas were translated into a visual script and storyboard, with designs for characters and environment, and representations of audio-visual energy. This was interpreted by Archer in an audio composition. The audio file was then imported into the 3D software (Maya), analysed and used to define coordinates of scale, position and rotation. Dunleavy controlled the camera and plotted the main action of the character, but form, size and exact location of elements, such as background models and parts of the characters, were determined by the software interpreting the audio file.

The initial idea of the struggle was informed by Matthew Walker's 'Why we Sleep (2017)', including the notion that dreamscapes are locations for exorcising anxieties. The visual and editing styles were influenced by the work of David Lynch, Jeron Braxton and Max Hatler.

The work was exhibited at two international animation festivals in November 2020.



Fig.1 EIGTBOK an opening shot

2. RESEARCH PROCESS

EIGHTBOK Everything is going to be OK developed from research into two areas: How to develop a technique which allows for expressive, responsive and playful animation with CGI, which is notoriously rigorous and time consuming? How far could Dunleavy concede control of the structure and character elements of the animation in a collaboration with the composer/sound designer? The film has a range of influences, including the Japanese world view of 'wabi-sabi'. Dunleavy used this philosophy to drive many aspects of the project, including a central visual and narrative beat of a tree momentarily blooming before being destroyed, and the film plays with an imperfect balance of the central 'character' being removed from the narrative just over halfway through.

Engaging with this philosophy informed Dunleavy's collaboration with composer and sound designer Phil Archer, whereby the 'nucleus' of the idea, a struggle between positive and negative forces was translated into a visual script and a storyboard, with representations of audio-visual energy, that were interpreted in an audio composition, then analysed using the 3D animation software.

Dunleavy explored how to relinquish control of process through this collaboration and the outcome is a film in which the visuals are significantly determined by the sound design, in both the structure of the film and individual elements, as audio files drive the movement of the CG models, both character and background sculptures. Dunleavy controlled the camera and plotted the main action of the character, but form, size and exact location of elements such as background models and elements of the characters (e.g. the lead character's tail) were decided by the 3D software (Maya) interpreting audio file information, provided by Archer. Similarly, some elements of the characters are randomised, for example, both characters have a mane and tail but the movement of these responds to the sound files.

The project is influenced by the work of David Lynch, Jeron Braxton and Max Hatler. A particular important reference was the extended sequence from Episode 8, series 3 of Lynch's TV Series 'Twin Peaks: The Return'. This influenced the overall structure of *EIGHTBOK*: the bombardment of visual input in an alien world juxtaposed with the lingering aftermath of an explosion, before the culmination of a non-climactic resolution as the film brings up the titles.

'Octane' by Jeron Braxton, with its repetition and rhythmic bombardment of iconography was a key influence in the design of the visuals and movement patterns set to audio. Dunleavy also cites the work of Max Hatler as having a direct influence on his use of iconography as background element, without focus through composition, interaction or narrative purpose, more set dressing and mood setting. Neuroscientist Matthew Walker's book 'Why We Sleep' was a starting point in the journey of developing the visual and narrative style, as Dunleavy drew inspiration from the idea of dreamscapes being a place to exorcise anxieties, that dreams do have a function in healing emotional wounds and are not merely the epiphenomena of sleep.

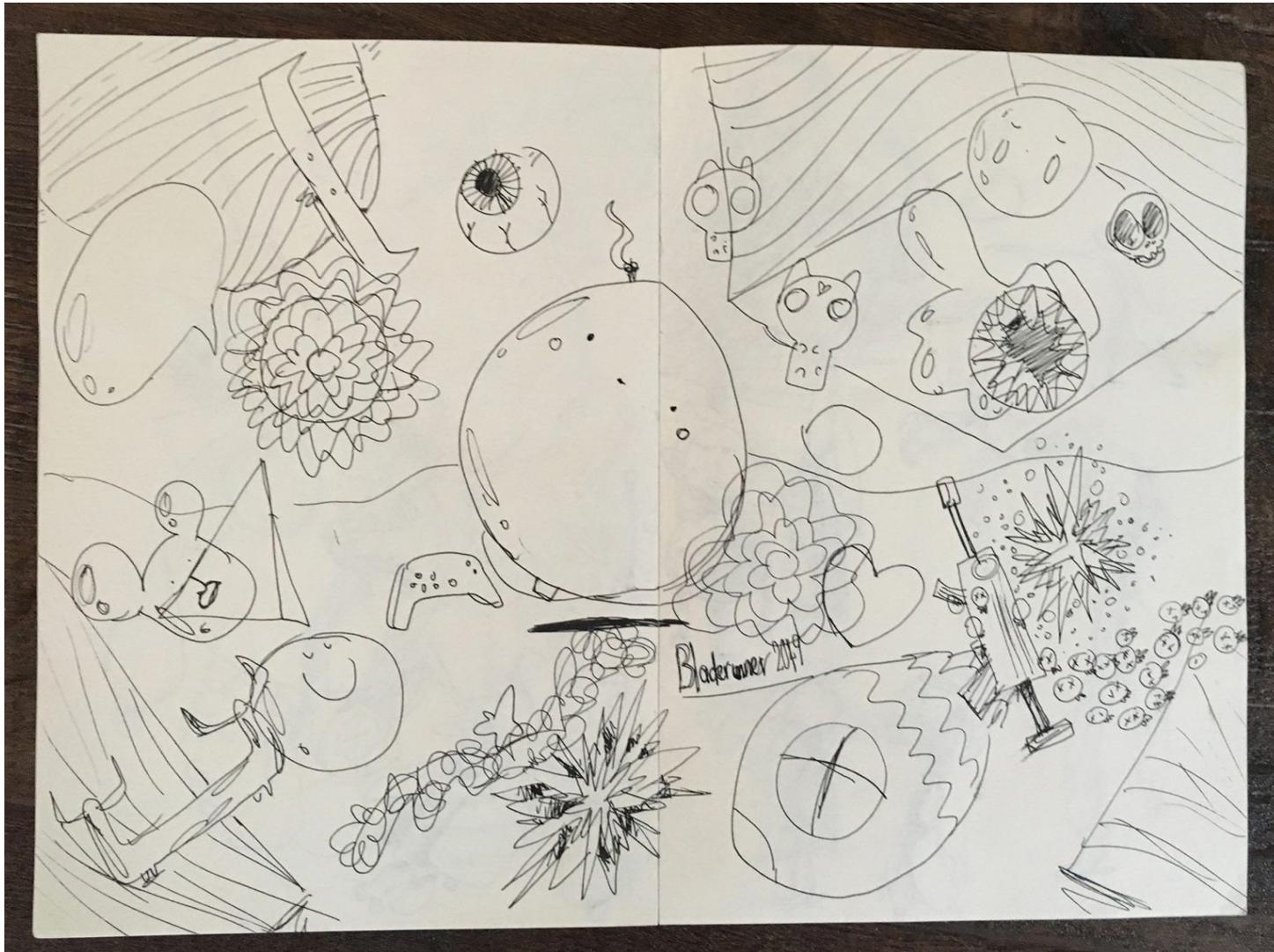


Fig.2 One of Dunleavy's initial drawings for the project

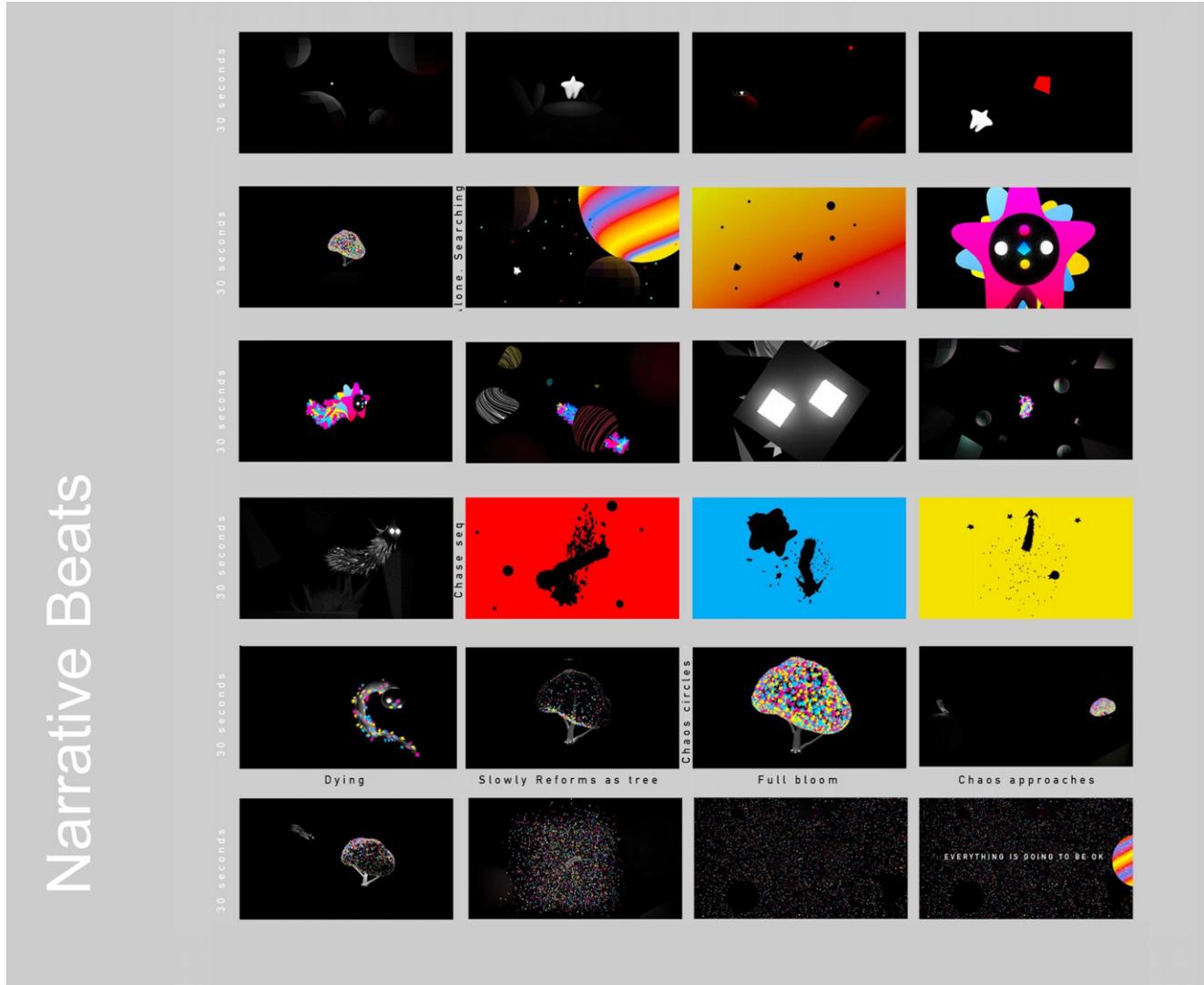


Fig. 3 Initial Visual Script

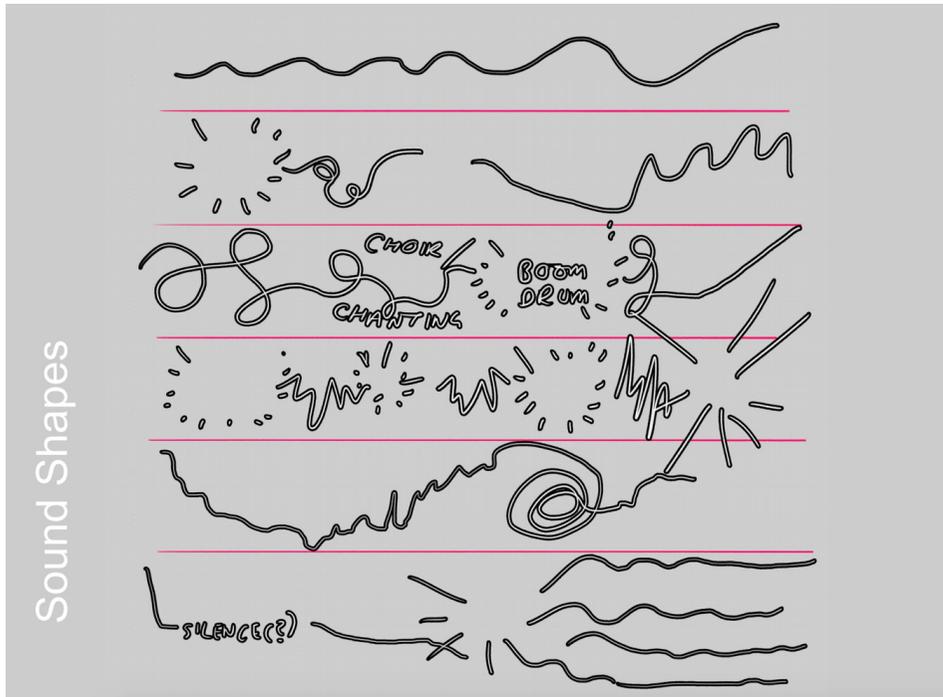


Fig.4 Sound script created by Jon Dunleavy. The lines represent energy and conflict in the in the narrative

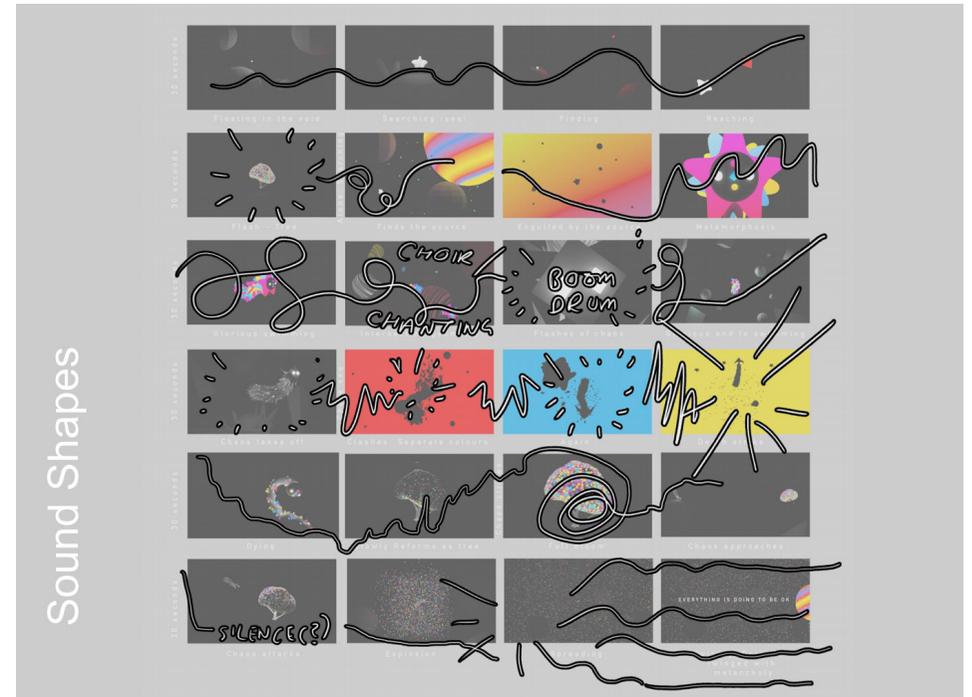


Fig.5 Sound script developed and overlaid on visual design



Fig.6 Character development Hate

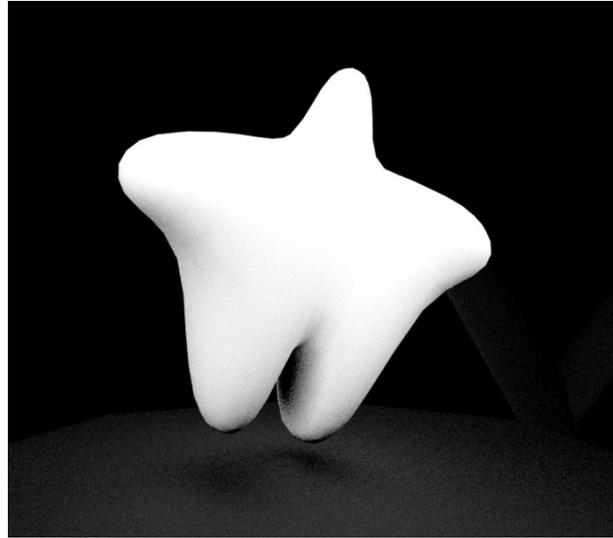


Fig.7 Character development Human Star

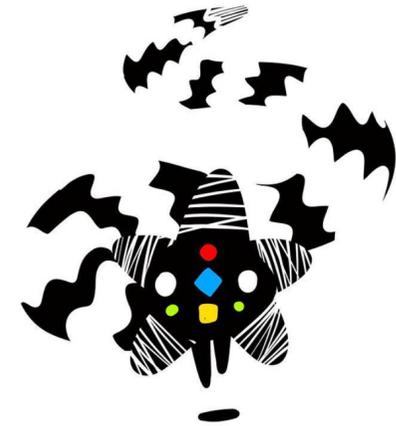


Fig.8 Character development Love

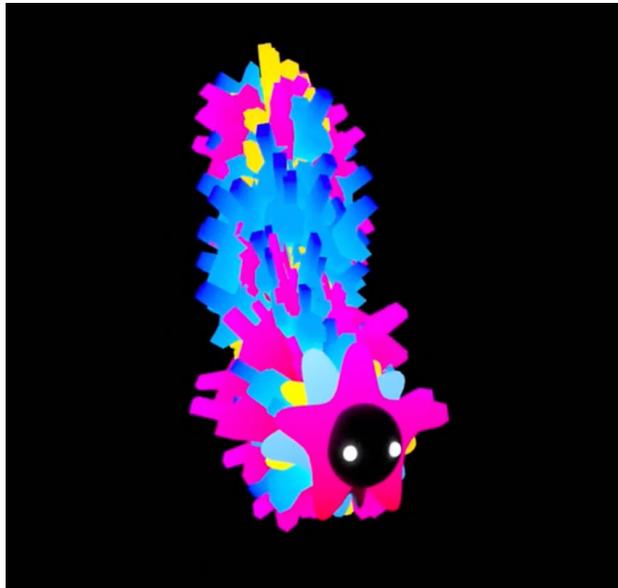


Fig.9 Character Development Love 2



Fig.10 Character development Star Galaxy

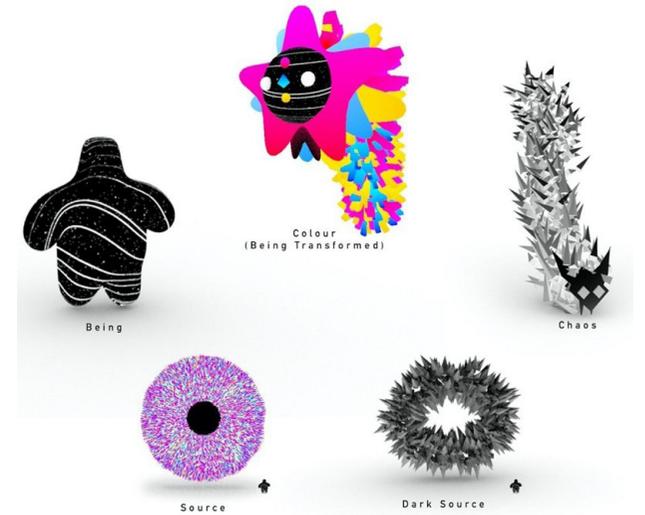


Fig.11 Character development

3. RESEARCH INSIGHTS

The research expands Dunleavy's animation practice to develop a technique of CGI animation which allows for a responsive, playful and faster process. It also developed a more integrative form of collaboration between animator and sound designer.

The outcome of the research is the animated film *EIGTBOK Everything is going to be OK 3'53"*

Director Jon Dunleavy

Music and Sound Design Phil Archer

Additional Models Thomas Dunleavy

<https://vimeo.com/483028831/d4a08460f5>



Figs.12-13 Stills from the film EIGTBOK



Figs.14-15 Stills from the film EIGHTBOK

4. DISSEMINATION

EIGTBOK Everything is going to be OK was first shown at the 36th International Short Film Festival, Berlin, Eject XXIII competition on 23 November 2020

https://www.interfilm.de/en/interfilm-festival-2020/program/detail/?tx_interfilmfestival_sectionlist%5Bevent%5D=333&cHash=597c6d9bf5c4dbc6547705ae623e687e (accessed 19 March 2021)

It was subsequently shown at the London International Animation Festival 2020 on 27 November 2020

<http://www.liaf.org.uk/2020/10/liaf-2020-international-competition-programme-1-abstract-showcase-online/> (accessed 19 March 2021)

It is featured on the STASH MEDIA website and in the STASH Permanent Collection

<https://www.stashmedia.tv/everything-ok-jon-dunleavy/> (accessed 19 March 2021)

<https://www.stashmedia.tv/stash-142-preview/> (accessed 19 March 2021)



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36th International Short Film Festival Berlin 2020 11 November - 13 December 2020

Everything Is Going To Be OK

Jon Dunleavy // England // 2020 // 03:53 min

Animation

Synopsis:

A cosmic meditation on the endless battle between positive and negative forces.

Animation: Jon Dunleavy

Screenplay: Jon Dunleavy

Score: Phil Archer

Producer: Jon Dunleavy

Director: Jon Dunleavy

Sales Agent: Jon Dunleavy

Sound Editing: Phil Archer



The film is shown in the following programs

Eject XXIII - The Long Night of Weird Shorts

23.11.20, 00:00h, online: [interfilm.de/sooner](https://www.interfilm.de/sooner) (Nov 23 - 29)



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