

The background features a repeating pattern of the numbers '1' and '7' in a light red color. A darker red, textured overlay is applied to the entire background, creating a layered effect.

2017

GRIFFITH FILM
SCHOOL GRADUATES

FOREWORD

It is my firm belief that film schools undergo specific stress factors in order to remain relevant, both internally and externally. If we want to function well and remain up to date, it is important to examine both internal and external strategies to achieve this goal. In a typical film school trajectory in order to enhance the student experience and expectation, we need to carefully look at the current practices and methodologies of its critical collaborative studio model. The typical conservatory style of teaching that we preach and practice is destined to deliver the appropriate excellence for the young artists that leave our school when they graduate. Nowadays, we are also confronted with a number of specific external stress factors that come from the global environment as well as from the industry.

Constantly changing workflows, new and ever changing industry models of production and distribution directly connected to the search and need for new funding mechanisms are one side of the spectrum. Hybrid screen formats and processes, complex integrated production and

post-production platforms urge the film schools to model and be ready for new employment opportunities, with new job descriptions that are invented every week to embrace the need for flexible work integrated learning. Incubators are created to make the step to the profession easier and more transparent. Yet, the biggest challenge for the film schools remains to not only adapt to this ever-changing environment but to stay relevant by preceding it, and by operating in an internationalized curriculum (the international co-production model is now omnipresent everywhere and growing in film schools as well) with both in-and outbound mobility and virtual mobility. And yes, we are very active in all those areas, and pushing the boundaries where we can...

Let me indeed take the opportunity to congratulate you with this bigger than ever GFS slate of graduation productions, in all areas of film, documentary, animation and games. They become bolder and more ambitious every year. And yes, we have spoiled you more than ever before. It suffices to look at the long list of guest lecturers and

artists in residence at the end of this booklet. This list grows every year, with more and more people wanting to challenge the tyranny of distance. That is indeed a great sign.

Another great sign is that we experience that students nowadays don't want to be working for someone, but become or want to become entrepreneurs. In a time where the same amount of data was created in 1 year as in the 5000 years before, and in a world where the (digital) disruption will reshape the market and the industries, it is important to keep the head cool, and to make sure we're actively responding.

In the beginning of this year, a report from UNESCO landed on my office desk: Cultural Times – the first global map of cultural and creative industries. In its executive summary, I could read the warm warning that it is precisely the cultural and creative content that drives the digital economy, and therefore a vast reservoir of jobs. So we are in the right spot here, and also in the good region, the Asia Pacific. The study goes and claims that cultural production is young, inclusive

and entrepreneurial. Creative activities indeed contribute significantly to youth employment and careers in these areas are relatively open to people of all ages and backgrounds. Moreover, creation is driven by small businesses or individuals, giving rise to agile and innovative employers. We hope we, at Griffith Film School, have made you ready for this.

The Relevance of a Film School in this Tsunami of Change is to be the driver of change, not the adaptor to change.

Welcome to the End of Year Exhibition, Screenings and Awards Ceremony 2016.



A handwritten signature in black ink, appearing to read 'H. Van Eyken'.

**Professor Herman Van
Eyken Head of School
Griffith Film School
Queensland College of Art
Griffith University**

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FILM



LAGOON

RUN TIME: 8:20 MIN

PG

SYNOPSIS

In a society where women are defined by their sexuality, the day Max gets her period marks the beginning of a change that will impact her for the rest of her life. Isolated from her distant mother and her estranged father, Max finds herself plunged into the unknown and decides to take matters into her own hands.

CAST

Max
The Father
The Mother

Rainbow Wedell
Kaushik Das
Jessica Leighton

MAIN CREW

Writer/ Director / Sound Designer
Producer
Director of Photography
Production Designer
Editor
Sound Recordist
Production Manager
1st Assistant Director

Maya Luski
Tilly Towler
Daniel Overend
Jacob Duroux
Jarrod Harker
Rachel Shapiro
Maddison Jordan
Ynte Lammertsma



FILTERED

RUN TIME: 14:00 MIN

M

SYNOPSIS

An introverted virgin attempts to impress his womanizer roommate by shadowing him on a night out, but can he suppress his Tourette's long enough to see the cherry pop?

CAST

Finn
Penelope
Charlie

Mitch Wood
Tamara McLaughlin
Christo Barrett-Hall

MAIN CREW

Director, Writer
Producer
1st Assistant Director
Director of Photography
Production Designer
Sound Designer/Recordist
Editor
Production Manager

Sarah Jarvis
Maddison Jordan
Marina Pennisi
Tyrone Ryan
Chloe Bevan
Scott Langers
Samantha Russell
Brooklyn Downes



FILTERED

HE'S A REAL FISH OUT OF WATER

LAGOON



Remember where you came from

A GRIFFITH FILM SCHOOL PRODUCTION 'LAGOON' STARRING RAINBOW WEDELL
KAUSHIK DAS JESSICA LEIGHTON MUSIC BY ANDREW TUTTLE EDITED BY JARROD HARKER
VISUAL EFFECTS BY TIM BAHRIJ SOUND BY MAYA LUSKI PRODUCTION DESIGNER JACOB DUROUX DIRECTOR OF PHOTOGRAPHY DANIEL OVEREND
EXECUTIVE PRODUCER ASHLEY BURGESS PRODUCED BY TILLY TOWLER WRITTEN BY MAYA LUSKI
DIRECTED BY MAYA LUSKI



Griffith Film School