

GLASGOW FILM

**ANNUAL REVIEW
2016-17**

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Photography by: Eoin Carey,
Pete Copeland, Stuart Crawford,
Jassy Earl, Ingrid Mur, Martin Shields

Richard Linklater at the premiere of
Everybody Wants Some!!



WELCOME FROM OUR CHAIR

Glasgow Film has had an historic year. The successful redevelopment has created a space that is elegant and cohesive with better accessibility to the whole building for staff and audience members alike. The reinstated classic butterfly staircase, and the creation of flexible function areas, will let us fulfil all of our functions as a major international arthouse cinema well into the future. And it's gorgeous.

Despite the disruption of the building work our audience have remained loyal. This January to March saw the busiest quarter in GFT's entire history, with 69,500 admissions during that period alone. During this year we have continued to strive for full access for all cinemagoers. The GFT was named Accessibility Champion at the Scottish Council on Deafness Star Awards in 2016 and we were the first UK cinema to be awarded the NAS Autism Friendly Award 2017. A great many thanks are due to all of the staff and the volunteers for their hard work and patience and to our audience for their continued commitment to Glasgow Film. Avante!

Denise Mina, Chair of the Board of Trustees

WELCOME FROM OUR CEO

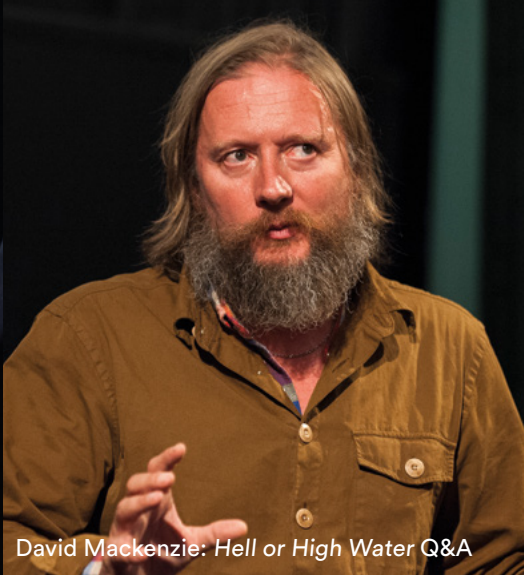
The last 12 months at Glasgow Film have seen significant developments in our work as a national centre for film and moving image media. I'm particularly pleased with the rapid growth of the Industry Focus programme at Glasgow Film Festival, only in its second year and already attracting widespread approval from the local and UK-wide industry. Our work with children and young people has also leapt forward with the launch of the Dramatic Enquiry programme, which just under 1,000 pupils from across Scotland have taken part in so far.

Four key strands enable Glasgow Film to thrive. Firstly, an innovative approach to cultural film programming particularly through collaboration and partnerships; secondly, embedding itself within the community through its programme of learning and engagement; thirdly, investment in our organisation, our building and our people; and fourthly, recognising the principle of maximising earned income as vital in delivering financial and artistic sustainability. The success of this approach can be seen in the scale and scope of all that we do, represented across these pages. It wouldn't be possible without the work of a tireless team of staff and volunteers, who continue to make Glasgow Film so special.

Jaki McDougall, Chief Executive of Glasgow Film



Alice Lowe: *Prevenge* Q&A



David Mackenzie: *Hell or High Water* Q&A



Kate Dickie: *The Witch* Q&A

GLASGOW FILM THEATRE

Throughout 2016, Glasgow Film Theatre continued to excel as one of the UK's leading arthouse and independent cinemas, being sought out by both audiences and major film industry figures from all over the world.

Following the cinema's long-term support of the unique and varied output from filmmaker Richard Linklater, the director/writer/producer visited the cinema in early May for a preview screening of his new film *Everybody Wants Some!!* and delighted the sold-out audience with a lively Q&A. With Cinema 1 closed from May to October for the cinema's major refurbishment, programming became tighter, focused and more judicious. However we were thrilled that our audiences continued to support us during this time, and we were able to deliver a wide and varied programme.

This depth and variety is achieved by not only juggling a broad selection of new releases from all over the world, but also reaching into the past to put together bespoke seasons of films. These included a weekly selection of the greatest summer blockbusters (including *Grease*, *Jaws*, *Rocky* and *Saturday Night Fever*) and music cinema from our Sound & Vision strand, with a sold out screening of *Radiohead: Meeting People is Easy* that included a rare screening of their latest music video on 35mm. Later in the year we had a retrospective of director Pedro Almodóvar and celebrated the centenary of acting great Kirk Douglas, along with a series of 35mm classics on the big screen.

Throughout the year, GFT audiences continued to show their dedication to the art and legacy of cinema, honouring some of the greatest filmmakers who ever lived. Throughout May and June we screened a major retrospective of the hugely influential filmmaker Andrei Tarkovsky entitled *Tarkovsky: Sculpting Time*. Many of the screenings in this series sold out and as a result were screened a second time in January 2017 once Cinema 1 reopened. Later in the year, audiences also packed out screenings of the iconic 1916 documentary *The Battle of the Somme* (with live-score from a 50-piece orchestra) and a remarkable six-hour digital restoration of Abel Gance's *Napoleon*.

“If there was an Oscar for programming, the GFT (juggling new releases, classics, cult favourites and talks) would be among the nominees.”

Xan Brooks, *The Observer*, December 2016

Teaming up with partners from across Glasgow, Scotland and the rest of the UK allows GFT not only to add breadth and depth to the programme, but also to reach new audiences in exciting ways. We worked with new national festivals such as London Korean Film Festival and the UK Green Film Festival whilst also partnering up with diverse organisations such as LGBTQI festivals POUTfest and SQIFF, Africa in Motion, Scotland Loves Anime, Take One Action! and Scottish Mental Health Arts & Film Festival (for which we commissioned several new short films). We also once again took part in national touring programmes from HOME Manchester with *Crime: Hong Kong Style* and the BFI's major celebration of black on-screen talent *Black Star*.

Perhaps unsurprisingly, *T2 Trainspotting* proved to be a staggering hit with audiences, selling out screenings throughout its run and finishing the year as our best attended film. More unexpected was GFT audiences' love for Louis Theroux, whose *My Scientology Movie* was a major hit across its run. Other hits included Ken Loach's Palme d'Or winning *I, Daniel Blake* and the feel-good musical *La La Land*. Oscar buzz boosted films such as *Jackie* and *Manchester by the Sea* whilst press coverage from our gala screening of *Mad to Be Normal* propelled the film through its run later in the year.





Alankrita Shrivastava



The Thing at Snow Factor



Robert Mullan & David Tennant:
World Premiere of *Mad to Be Normal*

GLASGOW FILM FESTIVAL

Glasgow Film Festival is firmly established as one of the key events in the UK film calendar. The 2017 edition once again attracted audiences in excess of 40,000 for an ambitious, wide-ranging programme that included 65 UK premieres and films from 38 countries. The festival opened with the European premiere of Irish coming-of-age charmer *Handsome Devil*, attended by director John Butler and star Fionn O'Shea, and closed with the world premiere of *Mad to Be Normal*, attended by David Tennant, director Robert Mullan and members of the cast and crew.

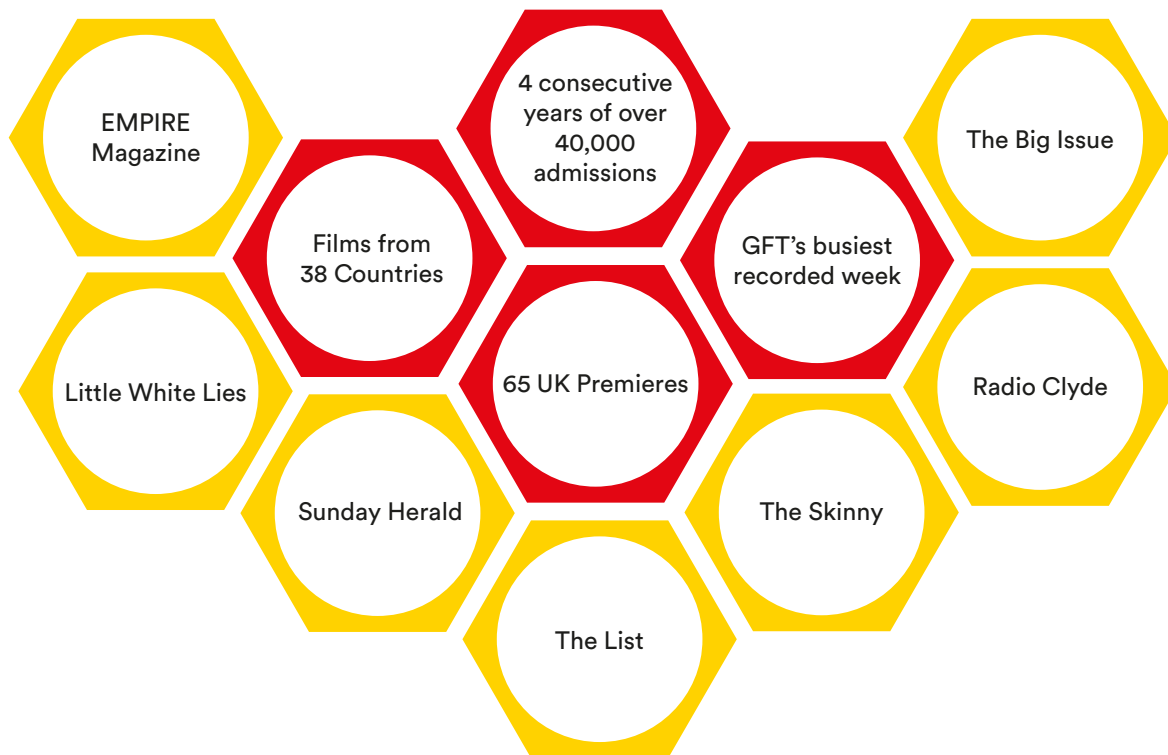
The festival's Audience Award continues to grow in reputation and benefitted from generous sponsorship from ScotRail, allowing us to bring a record number of filmmakers to Scotland to introduce their films. The 2017 winner was Alankrita Shrivastava for *Lipstick Under My Burkha* with the runner-up position secured by *Halfway*, a first feature from Scottish producer Jonny Paterson and director Ben Caird. *Halfway* star Quinton Aaron was one of more than 70 guests who attended the 2017 festival, including directors Ben Wheatley, Hope Dickson Leach, Terence Davies, Rachel Lambert, Douglas Gordon, Benthe Forrer and William Oldroyd, and actors Macha Grenon, Jack Reynor, John Brumpton and Simon Farnaby.

The festival's country focus on Canada showcased a selection of new features and welcomed guests who included directors Bruce McDonald, Johnny Ma, Philippe Lesage and Kevan Funk. Audience favourites from the festival included the UK premiere of Oscar-nominated documentary *I Am Not Your Negro*, Cate Shortland's chilling *Berlin Syndrome*, Aki Kaurismäki's much admired *The Other Side of Hope* and a 20th anniversary screening of *The Slab Boys* attended by writer/director John Byrne and members of the cast.

The festival's retrospective *Dangerous Dames*, devoted to the femmes fatales of film noir, attracted record audiences to free screenings of *The Maltese Falcon*, *Out of the Past*, *Chinatown* and more. The tireless dedication of a hard-working team resulted in a buoyant festival that ranged in scope from the traditional gory delights of the annual FrightFest visit to the world premiere of Kate Davis' Margaret Tait Award commission *Charity* and the announcement of Glasgow-based artist Sarah Forrest as the Award's 2017 recipient.

Media coverage was at its highest ever, with 547 individual outlets covering the festival. The *Skinny*, *The List*, *The Sunday Herald*, *The Big Issue* and *Radio Clyde* continued as media partners, and we began new partnerships with national film magazines *EMPIRE* and *Little White Lies*.

GFF17's success was confirmed as the GFT recorded the biggest week of its 40 year history during the festival, welcoming 12,500 people through the doors in just seven days.



SPECIAL EVENTS

GFF has become renowned for an ever-expanding Special Events programme, setting us apart from many other film festivals. This year's ambitious screenings were headlined by *The Thing* on a real indoor ski-slope, featuring retro eighties dressing and a husky. The success of our 'Secret Location' event from GFF16 was repeated with a one-of-a-kind screening of *The Lost Boys* at M&Ds theme park. Over four hundred audience members were bussed from GFT to the theme park at Motherwell, with motorcycle outriders as escorts. We also screened *Dirty Dancing* at Òran Mór with professional dance performances, *The Princess Bride* at Maryhill Burgh Hall with a treasure hunt and craft activities, and a special free community screening of *The Wee Govan Pipers*, with performances from the Govan School's Pipe Band.

The musical element of our Special Events strand continued with our Sound & Vision events – a performance by Glasgow indie rock royalty The Maurons, streamed live to 25 cinemas across the UK following a screening of *Lost in France* at Glasgow's ABC, and *Raving Iran* at BAaD with Iranian food and DJs, in association with Sub Club.

“One of Britain’s fastest growing movie events, Glasgow Film Festival is ageing like a fine, 13-year-old-malt.”

- Phil De Semlyen, EMPIRE Magazine

“With the censorship issue in India, it was such an amazing feeling to see the Scottish audience supporting the film so wholeheartedly... My gratitude for that support is hard to express in words. Glasgow Film Festival will be etched in my memory forever.”

- Alankrita Shrivastava, *Lipstick Under My Burkha*, GFF17 Audience Award winner



Film Exhibitor Breakfast



Women & Film Funding Panel



Christine Vachon in Conversation

GLASGOW FILM FESTIVAL INDUSTRY FOCUS

The second year of Industry Focus was another great success. The programme was expanded to three days, over which we worked with an impressive range of industry partners, attracting delegates from all across the sector to an energetic and vibrant event.

A keynote Producer Masterclass with Christine Vachon (*Carol*, *Boys Don't Cry*, *One Hour Photo*, *Mildred Pierce*), interviewed about her rich and incredibly varied filmmaking career by Matt Mueller (Editor, Screen International), set the tone for 2017's diverse and relevant programme. We developed our training offer with a range of workshops – these included Advanced Tools of Directing with Simon Phillips, the Euroscript Script Development Workshop and a Lighting for Film session with SAE Institute. Our Film Producer Accelerator Programme, which began in November 2016, also culminated in a live pitch to a panel of industry professionals, during Industry Focus – to some very positive reactions and feedback.

For Narrative Day we worked with Directors UK to bring presentations and talks from storytelling experts and mentors to our delegates, while the GFF Finance Forum offered local filmmakers the opportunities to meet with funders, distributors and sales agents and to learn more about the current climate, across several Business of Film panel sessions. In addition there were a host of other activities, including 1-2-1 meetings, filmmaker speed-dating, work in progress screenings, sessions for entry level and student filmmakers, round tables, and many networking and hospitality events including a whisky tasting.

With over 200 delegates attending each day, and over 100 speakers and panelists, Industry Focus has very quickly become an integral part of GFF.

“Excellent to hear unique ideas and how the top players in filmmaking responded to them. It was a treat to have a bird’s eye view on the pitching process and what producers wanted out of films.”

- Industry Focus Screenwriter Pitch Attendee

“To be able to sit round a table with those who make the decisions with regards to funding and distribution and ask questions freely was so valuable.”

- Industry Focus Round Tables Attendee



GLASGOW SHORT FILM FESTIVAL



GSFF marked its tenth edition by featuring a series of special anniversary events drawing on the festival’s origins and high points, and introducing an exciting new venue for late night screenings and parties, Joytown Grand Electric Theatre. GSFF welcomed new supporters, including Brooklyn Lager, Auchentoshan whisky and digital entertainment company Blazing Griffin, who sponsored the Scottish Short Film Award.

The festival featured an unprecedented 88 screenings and events. Total attendance was 3,566, a 24% increase on 2016. Industry attendance included 70 filmmakers, 63 industry representatives and 118 students. 35 filmmakers and industry representatives attended from outwith the UK, traveling from Austria, Belgium, Canada, Finland, Germany, Ireland, Italy, Kosovo, the Netherlands, Norway, Poland, Romania, Sweden and the USA.

Programme highlights included Reflections on Sovereignty, a three-way collaboration with Dokufest in Kosovo and imagineNATIVE, the world’s leading indigenous film festival. GSFF welcomed filmmakers Gunhild Enger (Norway) and Deborah Stratman (USA) to showcase their work, while special programmes devoted to jazz, Charles Bukowski and the vagina drew sell-out crowds. In our ongoing exploration of new avenues for short form storytelling, GSFF also delved into Virtual Reality. We presented Scotland’s first VR cinema, a virtual cinema lobby designed by artist duo Dennis & Debbie Club from which nine new VR works could be entered. In partnership with the University of the West of Scotland’s Creative Media Academy we staged a day-long symposium on the subject of VR and immersive storytelling.

“One of the UK’s smartest and most vibrant film festivals”
- Jamie Dunn, The Skinny



The Princess Bride at Maryhill Burgh Halls



Moving Up at Thornwood Primary



Family Shorts at GSFF

SCHOOLS & YOUNG PEOPLE

Schools Screenings and Events

Glasgow Film works with schools and colleges to provide a range of learning opportunities for young audiences. During 2016-17, over 11,000 schools audience members attended 112 screenings, workshops and events. The programme supported creative learning on a variety of topics and linked to key dates across the school calendar, including Refugee Week, Holocaust Memorial Day and Rights Respecting Schools events. Resource packs were also provided for French, German, Discovery and Into Film festivals.

Glasgow Film Festival Schools Week

Over 5 days in February, this year's Glasgow Film Festival Schools Week attracted 4,116 young people from across the West of Scotland to 27 screenings, workshops and events. Screenings ranged from Dr Seuss' *Horton Hears a Who!* and *Trolls* for the youngest learners, to language learning with French and Spanish films including *Asterix: Mansion of the Gods* and *The Olive Tree*, whilst *Kubo and the Two Strings* provided a special screening for learners with Autism. Screenings were introduced by a range of film and media specialists, and there were also interactive workshops included Behind the Scenes and TV Presenting Masterclasses from BAFTA Kids, alongside Into Film's animation and filmmaking workshops. For older learners there was a special introduction to *I, Daniel Blake* which also provided information on routes into university film and media courses.

“They made everything super fun and it was almost impossible to be bored”

- Dramatic Enquiry participant

Schools Workshops

Our in-school creative learning programmes included the Moving Up Programme, which uses the themes within *Inside Out* to support over 600 young people in Primary 7 with their transition to secondary school.

Young Audiences and Family Screenings

Take 2 is GFT's programme of family friendly Saturday matinees enabling families to share free cinema experiences. All of the Take 2 screenings are free to Glasgow Young Scot and KidzCard holders and an accompanying adult. This year we welcomed 6,363 family members to these events. Take 2 Access, GFT's monthly Autism friendly screenings, enabled 251 family members to enjoy screenings together in a low sensory environment, which is better suited to young people with Autism Spectrum Disorders.

DRAMATIC ENQUIRY

Sanctuary - National Tour

This year saw the launch of GFT's Dramatic Enquiry programme in which our creative learning specialists produced an immersive film and theatre experience for learners in years Primary 5 to Secondary 2. Set in a fictitious world and using in role and philosophical enquiry strategies, Sanctuary enabled learners to engage creatively with philosophical dilemmas and to work together to try to find the best way to solve complex political problems.

Alongside the two hour long immersive experience our specialists delivered five CLPL sessions for teachers and undergraduates which enhanced their creative learning toolkit. The training enabled them to utilise the accompanying resource pack, containing four further creative learning sessions, within the classroom. The creative learning activities centred around the Save the Children film *This Is Exile* enables learners to sensitively consider issues surrounding the treatment and representation of asylum seekers and refugees. The programme was supported by funding from the Ragdoll Foundation and Scottish Film Education.

991 students, teaching staff and student teachers from 21 schools in Glasgow, Inverness, Edinburgh and Dundee, and 90 students from Aberdeen University took part in the programme.

**“Seeing the children express themselves [was great].
Some of the children would not routinely speak out in
class, let alone express their opinion!”**

- Teacher feedback, Dramatic Enquiry



GFT receiving Autism-Friendly Status



Movie Memories Day: Singin' in the Rain

ACCESSIBLE CINEMA

Over 1,300 people have attended the GFT accessible engagement programme 2016-17.

In a time of social austerity, endeavouring to achieve 'Cinema for All' has never been more crucial. Under the umbrella of Equalities, Diversity and Inclusion, Glasgow Film Engagement is acutely aware of its duty to provide and provoke connection, community and culture through engagement with film. Current activities; screenings, debates, courses, workshops, critical engagement, Q&A's and project funded outreach work are diverse in context and enriching in form. Audience engagement strategies are considered and targeted to provide access to minorities; people with disability, D/deaf and hard of hearing communities and socially and economically disadvantaged audiences are prioritised and these considerations vastly enhance our programme and projects, whilst concurrently enabling diverse and often segregated communities to come together.

Access Film Club - Autism Friendly

During Glasgow Film Festival 2017 Access Film Club screened the European premiere of *Swim Team*, a documentary charting the journey of an all male autistic diving team from New Jersey. Director Lara Stolman took part in a noteworthy Q&A focused on 'The significance of cinema' with Jenny Paterson, director of The National Autistic Society Scotland. On the same night Glasgow Film Theatre became the first cinema in the UK to receive the prestigious Autism Friendly Award, administered by The National Autistic Society. Glasgow Film Theatre is only the fourth organisation in Scotland to achieve the award and it was received in recognition of Access Film Club and Take 2 Access, monthly screenings for autistic adults and children respectively. The National Autistic Society Scotland has also now joined as a second partner, alongside Scottish Autism supporting Access Film Club. Current developments include Access Film Club being facilitated by a person living with autism and an ideas lab cohort of autistic film lovers co-designing the film programme.

"It was great to meet someone like me."

- 12 year old audience member - Access Film Club, *My Autism and Me*

Visible Cinema - D/deaf and hard of hearing friendly

GFT was named Accessibility Champion in 2016 by Scottish Council on Deafness and Visible Cinema received recognition for research and development.

In November 2016, GFT's monthly D/deaf and hard of hearing friendly programme established RCS Curates – a quarterly Deaf-led curated strand in collaboration with the Royal Conservatoire of Scotland's BA Performance in BSL and English students. Attracting sellout audiences, we have screened high profile Deaf-led films such as *The End* by acclaimed director Ted Evans and provocative UK Deaf short *Dawn of the Deaf*.

During Glasgow Film Festival 2017 Visible Cinema screened the European premiere of *Two Worlds*, charting a hearing child's perspective of growing up with Deaf parents. Furthermore, Deaf friendly documentary *#sugarwater* played as part of the main festival programme, followed by a nationally focused disability arts panel discussion with the film's director Jo Lewis, Martin Prendergast, director of Communication at the National Theatre and Amit Sharma, director of 'The Solid Life of Sugar Water' and Associate Director of Graeae.

In March 2017, Glasgow Short Film Festival incorporate Visible Cinema in its programme for the first time with curated Deaf shorts programme Sign of the Times. Curated in partnership with Encounters Film Festival, Deaf filmmaker David Ellington and students from the RCS BA Performance Course hosted Deaf shorts and led an illuminating Deaf culture discussion in the CCA, Glasgow.

Audience Development and Community Engagement

Nationally, GFT's Public Engagement Coordinator delivered a series of equality, diversity and inclusion best practice presentations focusing on our engagement strategies and accessible programme at Culture Republic's First Wednesday, ICO Screening Days and This Way Up 2016.

Following a period of research and development and a hugely successful dementia friendly Movie Memories event in partnership with Queens Cross Housing Association, Community Connectors and Alzheimer Scotland Movie Memories Team, GFT is actively seeking funding to enable monthly dementia friendly event provision as part of our next action research engagement strategy. In addition, strategies to better understand how to provide free/low cost entry for low/unwaged audiences are being designed.

“I think I learned more about deafness and the experience of engaging socially and culturally with deafness in the two hour long event at the GFT tonight than I had in my life prior to it.”

- RCS Curates: Visible Cinema audience member

GFT REDEVELOPMENT



In 2016 GFT embarked on the second phase of a significant building refurbishment, following the completion of Phase 1 in 2013 – the creation of the 60 seat Cinema 3 and a new entrance box office facility. Glasgow architects McGinlay Bell carried out Phase 2, and explain here their approach to the brief:

“This second phase, what McGinlay Bell call ‘the completion project’, focused on the full refurbishment and alteration to both the public and private areas throughout the cinema building. The refurbishment proposed a suite of new, contemporary but subconsciously familiar interiors, detailed and enriched by a carefully selected material palate.

Spatially the project focused on the creation of a new foyer or ‘new room in the city’ that generates a distinctive operational space to organise and direct film goers around the building, while equally offering flexible spaces outwith the auditoriums for users to meet, gather and relax.

Areas of refined detail can also be found such as a new in situ contemporary ‘Cinema for All’ brass foyer globe and screen printed wall panels illustrating the ‘Evolution of Mr Cosmo’, all offering subtle elements of heritage interest.

The most formal element to the works is the formation of a new double stairway leading up to the main Cinema 1 screen. As a central piece of drama or ‘theatre’ to the project, this re-introduces and reinterprets the cinema’s original 1930’s butterfly staircase.



The essence of the project was to tackle ‘Access for All’, improving accessibility, circulation and way-finding throughout the building. The key elements to the refurbishment project, alongside the creation of new bar areas, seating areas and new toilets, importantly introduced a new accessible public platform lift providing access to all the upper levels.

The top level, the more private area, focuses around new front of house office space and staff areas. Excitingly it also offers a new facility of a fit-for-purpose education ‘Project Room’ equipped fully for screenings, gaming, commercial hire and specifically housing further education film training and academic outreach programmes.”

We are delighted with the reshaped GFT and would like to warmly thank all of our supporters. This would not have been possible without your generous contributions. We now look forward to Phase 3, which will focus on renewing the seating and audio/visual systems in Cinemas 1 and 2.



JESSICA SCOTLAND TRUST



LOTTERY FUNDED

GFT Cinema 3 Seat Sponsors | Donors of GFT Needs You Appeal | Garfield Weston Foundation LandTrust | Robert Barr Charitable Trust | Dunard Fund | Margaret Murdoch Charitable Trust | Martin Connell Charitable Trust | Esterson Trust | Alliance Till Systems Ltd | Cosmo Ceramics tX-2 Project Management | McGinlay Bell architects

OUR AUDIENCES & PARTNERS

Audiences

At Glasgow Film, we place our audience at the very heart of our existence. Our audiences are all ages and come from across Glasgow, Scotland and beyond. Here are some of the things they've said about us over the past year.

“Fantastic gem of a cinema in the heart of the city, the art deco exterior is complemented by the diversity of films on offer inside. A must for any movie goer visiting Glasgow.”

- Gavin, Google Review, Feb 2017

“Definitely the best cinema in Glasgow, if not Scotland. Fantastic range of fascinating films from around the world, old and new. Beautiful art deco building, lovingly maintained by dedicated staff. You'll never want to go to a chain multiplex again.”

- Leigh, Google Review, April 2016

“I was amazed at how they've managed to make such an old building so accessible. Very pleasantly surprised!”

- Wheelchair user review, EuansGuide.com, March 2017

“As a tourist, I went to see the 40th Anniversary remaster of *The Man Who Fell to Earth*. Beautiful digital projection. This is truly a gem, for all of us who like going to movies, but hate the over indulgences of commercial cineplexes.”

- Brad, TripAdvisor review, September 2016

Partners

Collaboration is at the heart of what we do: working with artists, filmmakers, academics, educational establishments, cultural institutions, young people, community groups, professional bodies, councils and other stakeholders, many highlighted in the pages of this review.

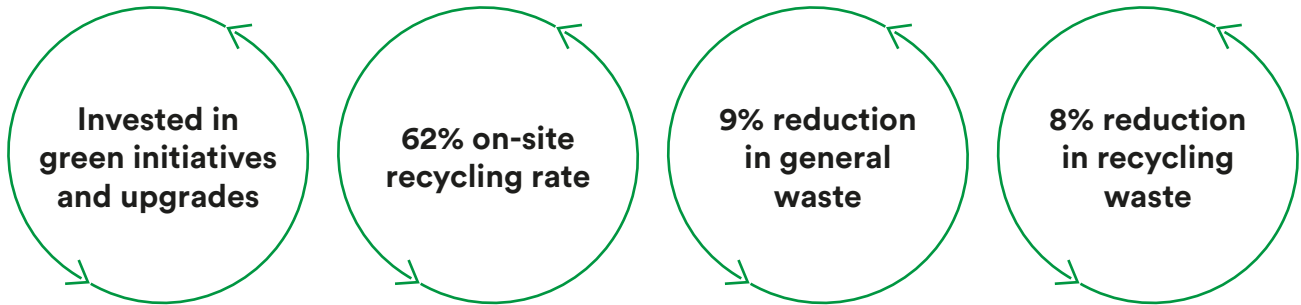
Glasgow Film is also a key part of several well-established national, UK and European networks such as Film Hub Scotland, Europa Cinemas, and EuroShort network of festivals. All of these partnerships and more play a key role in establishing Glasgow Film as an energetic and exciting cultural hub in Scotland. We are equally indebted to our partners in the worlds of media and business for facilitating and raising the profile of all that we do throughout 2016-17.

“Thank you very much for inviting *Mad to Be Normal* to close the festival. The experience exceeded expectations, and we appreciate all of the attention and care that was given to launch the film. You have a really fantastic festival and it was a pleasure to be part of it.”

- Keith Kehoe, GSP Studios

ENVIRONMENT

Glasgow Film Theatre applies the same integrated approach that we have with our stakeholders, patrons and local community to our relationship with the environment, and encourage our business network to join us in this effort. Our vision is to become a leader in environmental culture and to encourage a cultural dialogue that will educate and inspire the local community and beyond to live sustainably.



In 2016-17 we have:-

- Continued to invest in extensive internal lighting improvements
- Invested in replacing appliances with energy efficient alternatives e.g. fridges/freezers
- Installed sensor taps and dual flushes in all toilet facilities
- Signed up to the Green Arts Initiative
- Achieved an on-site recycling rate of 62%
- Reduced our recycling waste volume by 8%
- Reduced our general waste volume by over 9%
- Donated all unwanted reusable items to a local charity which supports Glasgow’s homeless
- Continued to focus on sourcing and prioritising local suppliers
- Introduced management systems to monitor all business related travel emissions
- Taken part in UK Green Film Festival
- Programmed guest events including Mark Wells of the Scottish Environment Protection Agency, Jenny Rustemeyer of Just Eat It, and representatives from Edinburgh-based environmental group Bugs for Life on their work on sustainable foods in Africa.

Moving forward we will continue to use environmental and carbon management systems to reduce and mitigate our impacts and work towards achieving the Environmental Management System BS 8555.



Glasgow Film Website relaunch

One of our environmental priorities is to decrease print output while simultaneously increasing digital reach. In 2016 our print output decreased 22% from the previous year (44,000 less brochures printed) while web traffic showed a 60% year-on-year increase (averaging ½ million page views per month) – a direct result of the development of an all-new Glasgow Film website.

We strive to have a ‘digital first’ approach, encouraging audiences to see the website as the primary information point for all we do.

glasgowfilm.org





Jack Reynor and Ben Wheatley: Premiere of *Free Fire*

SUPPORT GLASGOW FILM

We believe that it is important for everyone to be able to access the arts as it can make a significant and positive contribution to many areas of our lives and to society. Our ethos is 'Cinema for All', providing a diverse, innovative, accessible and quality programme of culture and lifelong learning.

As a registered Scottish Charity (SC005932), we welcome partners, sponsors, supporters and donors to play their part in Glasgow Film's leading role in the cultural life for the city of Glasgow, for Scotland, for the UK and internationally.

SPONSORSHIP OPPORTUNITIES – for companies large or small to shine at Glasgow Film Festival, Glasgow Short Film Festival, Glasgow Youth Film Festival, and other visiting film festivals such as UK Green Film Festival, as well as with GFT

TRUSTS & FOUNDATIONS – grant investment towards our learning and public engagement work and our festivals

DONATIONS – corporate donations and individual personal donations

LEGACIES – donations through Wills and Testaments

HIRING THE GFT – stylish and atmospheric venue for conferences, press or product launches, and for weddings, anniversaries, memorials, and birthday screenings

If you would like to support Glasgow Film, please contact Liana Marletta or Lorna Sinclair on 0141 352 8604, or development@glasgowfilm.org

Find out more at glasgowfilm.org/support-us

“The GFT is one of the most special places that I have been. I love meeting such a diverse range of people, the GFT team and the access they give to thought leaders from all industries. I enjoyed the *Free Fire* Gala with the Glasgow Chamber of Commerce's Presidents Club outing at the Glasgow Film Festival. The Q&A with Ben Wheatley and the GFF audience ignited me with some 'out of the box' creative thinking. I left with action points about how we can improve the impact and legacy we are developing for our work.”

- Gurjit Singh Lalli, Founder and Curator of TEDxGlasgow

BOARD AND STAFF

BOARD OF DIRECTORS

David Archibald, Richard Cairns, Bailie Liz Cameron, Cllr Frank Docherty, David Gordon, Stuart MacLean, Eleanor McAllister OBE (Vice Chair), Simon McMillan, Denise Mina (Chair), Uzma Mir-Young, Susan Robinson

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Jennifer Armitage Creative Scotland, **Simon Biggam** Glasgow Life

YEAR-ROUND STAFF

Daniel Boden GFT Front of House, **Karlean-Marie Bourne** GFT Front of House Manager, **Malcolm Brown** Technical Manager, **Damien Chalmers** GFT Front of House, **Gavin Crosby** Design & Digital Coordinator, **Robbie Duncan** Technician, **Lula Erdman** GFT Front of House, **Rachel Fiddes** Festival Manager, **Angela Freeman** Senior GFT Front of House Manager, **Paul Gallagher** Marketing Manager, **Scott Galloway** GFT Front of House, **Allison Gardner** Programme Director & GFF Co-director, **David Gattens** Finance / Commercial Director, **Sean Greenhorn** Programme Manager, **Janice Halkett** GFT Cleaner, **Joe Harvey** GFT Front of House, **Tim Hughes** GFT Front of House, **Ania Kochaniak** GFT Front of House, **Matt Lloyd** GSFF Director, **Margaret Lynch** GFT Cleaner, **Chris MacMillan** GFT Front of House, **Lee MacPherson** GFT Front of House Manager, **Shona MacPherson** GFT Front of House, **James MacVicar** GFT Front of House, **Liana Marletta** Development Executive, **Annie McCourt** Children and Young People Coordinator, **Mairi McCuish** GFT Cleaner, **Jaki McDougall** Chief Executive, **Marion Morrison** GFT Cleaner, **William Nation** GFT Cleaner, **Jenny Reburn** GFT Front of House, **Caroline Rice** Office Manager, **Yasmine Sefraoui** GFT Front of House, **Lorna Sinclair** Development Manager, **John Skivington** GFT Cleaner, **Margaret Smith** Marketing & Press Coordinator, **Johnny Thompson** GFT Front of House Manager, **Anne Thubron** Finance Manager, **Alicja Tokarska** GFT Front of House, **Sophie Tupholme** GFT Front of House, **Fraser White** GFT Front of House, **Jodie Wilkinson** Public Engagement Coordinator, **Bryan Wilson** Finance Officer, **David Wylie** Technician

YEAR-ROUND STAFF WHO HAVE LEFT THIS YEAR

Marisol Erdman GFT Front of House, **Jane Hartshorn** Marketing & Press Coordinator, **Rebecca Howard** GFT Front of House, **Jordan McClymont** GFT Front of House, **Elizabeth Murphy** GFT Front of House, **Ben Taylor** Festival & Industry Coordinator, **Adam Turner-Heffer** GFT Front of House

FESTIVAL, PROJECT AND TEMPORARY STAFF

Faduma Abdullahi GFT Front of House, **Imran Ali** Venue Coordinator, **Hayley Angell** Volunteer Coordinator, **Katie Bachtler** Venue Coordinator, **Jacqueline Bargmann** Industry Assistant / GSFF Assistant, **Iain Canning** Festival Programme Coordinator, **Eoin Carey** Photographer, **Lauren Clarke** Comms & Venue Marketing Assistant, **Pete Copeland** Photographer, **Stuart Crawford** Photographer, **Morvern Cunningham** GSFF Event Producer, **Lewis Den Hertog** GSFF Technical Coordinator, **Neil Thomas Douglas** Photographer, **Katie Duncan** Festival Press Assistant, **Jim Dutch** Venue Coordinator, **Jassy Earl** Photographer, **Stuart Elliot** GSFF Submissions Viewer / Q&A Host, **Sarah Emery** Festival Guest Coordinator, **Oriana Franceschi** GSFF Submissions Viewer / Q&A Host, **Claire Gascoyne** UK Press Manager, **Kimberley Grant** Digital Content Assistant, **Clare Gunn** Festival Marketing Assistant, **Tony Harris** Volunteer Coordinator, **Michael Houston** Technician, **Allan Hunter** GFF Co-director, **Marcus Jack** GSFF Submissions Viewer / Q&A Host, **Sanne Jehoul** GSFF Coordinator & Programmer, **Devin Karambelas** Festival Press Assistant, **Angus Lawson** Technician, **Gemma Lucha** GFF / GSFF Venue Coordinator, **Ryan Macleod** GFF Film Crew, **Shona MacPherson** GSFF Venue Coordinator, **Ruth Marsh** Festival Press Manager, **Bryan McGarvey** GSFF Driver, **Neil McGuire** Festival Creative Designer, **Isabel Molloy** GFT Front of House, **Richie Morgan** Festival Filmmaker, **Ingrid Mur** Photographer, **Nav Noorbakhsh** Venue Coordinator, **Owen O'Donnell** GFF Film Crew, **Krushil Patel** Programme & Events Assistant, **Svetlana Perminova** Guest Assistant / GSFF Assistant, **Anna Plant** Project Coordinator, **Magda Rotko** Senior Industry Assistant, **Ieva Rotomskyte** GFT Front of House, **Raymond Scanlan** Venue Coordinator, **Amelia Seely** GSFF Assistant (Placement), **Katy Sharp-Watson** UK Publicist, **Stephen Sheriff**, GSFF Venue Coordinator, **Samantha Son-Dokidis** GSFF Assistant (Placement), **Sandra Spigel** Festival Events Coordinator, **Rollo Strickland** Venue Coordinator, **Kamila Szachnitowska** GFT Front of House, **Barry Topping** GFF Film Crew, **Jenni Tuovinen** Print Traffic Coordinator, **Emma White** Venue Coordinator

GFT VOLUNTEERS

Abigail Jeorrett, Aileen Jardine, Ailsa McCaffery, Alyson Dunlop, Andrea Murray, Anna Moreau, Anne Osborne, Anne Wallace, Anne Ward, Arthur Johnson, Avril Cadden, Bridget McGeechan, Caroline Carlisle, Caroline Robertson, Catherine McBride, Chris Freeman, Christopher Allen, Cieran McCusker, Claire Ronald, Danny Macpherson, Danny McFadden, David Acheson, David Allan, David Ashley Pearson, Ellie Harrison, Emily Sherpherd, Euan Freeman, Evan Mawdsley, Frazer Shaw, Giovanni Bisoni, Gordon Whitelaw, Graham Miller, Iain Cambell, Imran Ali, Jeanne Marie Hamilton, Jim Dutch, Jordan-Leigh Connelly, John Davie Calder, Katherine Matthews, Kaisa Saarinen, Kamila Szachnitowska, Liam Doherty, Louise Mackie, Lyndsey Clelland, Malcolm Pender, Margaret McInnes, Margaret McLaughlin, Margaret McMahon, Margarethe MacPherson, Marie Mason, Margo Knox, Marion Cobban, Mark Hill, Marta Matvijev, Max Monko, Melissa Merkle, Michael Stewart, Moira Aherne, Neil Simpson, Paul Devine, Raymond Scanlan, Rob Dickie, Ruth Latusek, Sheena MacLean, Sheila Robertson, Sinead Scanlion, Stuart Dale, Stuart Little, Stuart Paterson Lowson, Tom Rigg, Valerie Wilson, Zakary Mofidian

“Glasgow Film Theatre introduced me to so many filmmakers I wouldn’t have had a chance to see elsewhere, all manner of extraordinary movies. It’s a place that means a lot to me.”

- David Tennant

Glasgow Youth Film Festival: 22 - 24 Sep 2017

Glasgow Film Festival: 21 Feb - 4 Mar 2018

Glasgow Short Film Festival: 14 - 18 Mar 2018

Glasgow Film
12 Rose Street
Glasgow G3 6RB
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