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“The Academy Awards are tonight? It was more important to be here.”
- Richard Gere

Richard Gere at the UK Premiere of Time Out of Mind, GFF16

Photography by: Stuart Crawford, Neil Thomas Douglas, Pete Copeland, Ingrid Mur, Jassy Earl & Geraldine Heaney
WELCOME FROM OUR CHAIR

It is an honour to take the Chair of the Board of Trustees at such an exciting time for Glasgow Film. Glasgow Film Festival is celebrating its highest ever admissions for 2016, last year saw the second highest annual admissions in the cinema’s history and the cinema won the Screen Award for Cinema of the Year, 2015. Accessibility remains a priority with Visible Cinema, Access Film Club and Dementia-friendly screenings making cinema available to often-excluded communities. This vibrancy is in large part due to the wonderful staff managing the GFT, ensuring it is an essential part of the Scottish filmmaking and viewing community.

Denise Mina
Chair of the Board of Trustees

WELCOME FROM OUR CEO

It has been another year of dynamic growth and change at Glasgow Film, comprising Glasgow Film Theatre, Glasgow Film Festival, Glasgow Short Film Festival and the GF Learning and Engagement programme. Over the following pages we detail our key successes and achievements of the past year, and I am delighted that there is so much that we can be proud of and continue to build upon in the year ahead.

I particularly want to take the opportunity to note the great difference that Glasgow Film’s increased funding from Creative Scotland has made, allowing us to deliver on our plans around access and inclusion and ensuring that we make good on our intention to provide Cinema For All. This, along with continued funding from the City of Glasgow, has also provided an essential foundation for us to increase our ability to earn more of our own income, through adventurous programming and a continually creative approach to Glasgow Film Festival.

We are continually seeking new ways to build upon our achievements. The redevelopment of the foyer, bars and education suite is the next stage in GFT’s journey, a project that is now underway to ensure that GFT is accessible to as many people as possible for future generations to come.

Jaki McDougall
Chief Executive of Glasgow Film
GLASGOW FILM THEATRE

Throughout 2015, GFT proved time and time again why it really was the UK’s ‘Cinema of the Year’, with expansive and intricate programming that continued to cater to cinephiles from Glasgow and beyond.

GFT continued its unique and popular streak of home-grown programming strands, offering our audiences the chance to delve into the past and relive classic moments in cinema history. In April, we celebrated the centenary of Technicolor with an exciting programme of ‘Technicolor Dreams’ that included classics such as Easter Parade, The Red Shoes and a beautiful restoration of the James Stewart classic The Man from Laramie. Coinciding with Orson Welles’ centenary in May the ‘O for Orson’ season included a screening of Citizen Kane preceded by Too Much Johnson – Welles’ first professional film, thought lost for over half a century. Throughout summer, our ‘Summer Daze’ season provided audiences a fantastic alternative to the dreary Scottish weather with classics such as Grease Sing-a-Long, Die Hard with a Vengeance and the ultimate blockbuster classic Jaws amongst others.

Following on from the introduction of the rebranded ‘Sound & Vision’ strand (formerly known as Glasgow Music and Film Festival) at Glasgow Film Festival 2015, GFT incorporated this strand into its year-round programme. The season started off with a bang in May when we were delighted to welcome electro-pop stalwarts St Etienne to the cinema for a live performance of their score to Paul Kelly’s film How We Used to Live. In addition to this, Field Music performed a live score to John Grierson’s classic maritime documentary Drifters and a season of music films throughout July gave audiences the chance to experience classics like The Last Waltz and This Is Spinal Tap on the big screen one more time.

13 MORE TITLES
12 MORE COUNTRIES
5.3% INCREASE

676 FILMS SCREENED FROM 55 COUNTRIES 198,900 ADMISSIONS
After his visits to the cinema in 1993 and 2007, GFT audiences proved once again their love for Quentin Tarantino as his latest film *The Hateful Eight* became our most popular film of the year. The Coen brothers’ joyful ode to classic Hollywood *Hail, Caesar!* also proved extremely popular with GFT audiences, with large numbers choosing the watch the film at GFT during its theatrical run after its UK premiere at Glasgow Film Festival a month prior. It was a bumper year for Scottish stories and home-grown talent, with titles such as Robert Carlyle’s directorial debut *The Legend of Barney Thomson*, Scott Graham’s island-set *Iona*, Justin Kurzel’s stylised adaptation of Shakespeare’s classic *Macbeth* and former musician John Maclean’s debut *Slow West* all performing exceptionally well with audiences.

As always, GFT excelled by working with partners from across Scotland, expanding our programme and audiences in new and exciting ways. In May, the UK Green Film Festival returned with a diverse series of titles that explored various environmental issues and GFT partnered for the first time with Stag & Dagger music festival to offer a programme of specially curated music-themed films to those attending the one-day festival. Elsewhere, Scotland Loves Anime! returned for its annual weekend takeover of GFT Screen 1, where hundreds of anime fans flock to see the latest delights from the East. Both the French and Italian Film Festivals brought thrilling programmes to GFT screens with special previews and one-off revivals of films from the masters of foreign cinema.
Glasgow Film Festival 2016 was the most successful event in the festival’s 12-year history. Buoyant audience figures, sold-out premieres, and star guests all combined to create a buzz of excitement across the city. The festival opened on February 17 with the UK premiere of Joel and Ethan Coen’s all-star Hollywood satire *Hail, Caesar!* and concluded on February 28 with the UK premiere of the Oscar-nominated *Anomalisa*. The festival hosted over 60 UK premieres, achieved a record-breaking 42,000 admissions, and welcomed an array of local and international guests, including Richard Gere, directors Lucile Hadžihalilović, Ben Wheatley and Joachim Trier, actors Shirley Henderson, Hannah Murray and Roland Møller, legendary stuntman Vic Armstrong and screenwriter Alexandru Baciu.

The 2016 festival matched an exceptional line-up of Scottish productions with the very best in international cinema. Highlights included the Cannes Palme d’Or winner *Dheepan*, the Venice Golden Lion winner *From Afar* and the Oscar-nominated *Mustang*, which was the emphatic winner of the festival’s Audience Award, sponsored by Scottish Power. Audiences responded with enthusiasm to a range of Scottish films, packing out the Barrowland Ballroom for the World Premiere of Paul Fegan and Aidan Moffat’s *Where You’re Meant to Be*, which subsequently toured the country. There were also sold out screenings of John McPhail’s crowd-pleasing comedy *Where Do We Go From Here?* and a number of documentaries including the world premiere of Robbie Fraser’s documentary *Hamish*, Lou McLoughlan’s BAFTA-nominated *16 Years Till Summer* and Alastair Cole’s *Colours Of The Alphabet*. Glasgow-based filmmaker Duncan Marquiss presented the World Premiere of his 2015/16 Margaret Tait commissioned film *Evolutionary Jerks and Gradualist Creeps*.

GFF continued to build its reputation for staging screenings in unexpected venues across the city, transporting handcuffed audience members in orange jumpsuits to a secret location for a screening of *Con Air*, staging an unforgettable screening of the David Bowie classic *The Man Who Fell to Earth* at The Planetarium at Glasgow Science Centre and commissioning Ela Orleans to compose a haunting live score to the silent melodrama *Lucky Star* at Mackintosh Queen’s Cross.
As the festival continues to grow and develop its international reputation, it is committed to remaining accessible and affordable. To that end, the 2016 Dream Teams retrospective was shown free of charge allowing audiences of all ages to share the festival experience watching classic films including *Double Indemnity* and *Butch Cassidy and the Sundance Kid*.

The continuing popularity of the festival’s free Behind The Scenes events and the huge success of the inaugural Industry Focus means that GFF is more than ever a festival for people who love movies and for people who are serious about making them.

“To have my first feature screen at my home town festival, in my home town cinema, with two sold out audiences was a dream come true and has given us a wonderful chance at distribution”       John McPhail, director of *Where Do We Go From Here?*

“What really separates this festival from others is the way in which everyone is made to feel part of the party”       HeyUGuys

“Festival gets better year in year out. Best picture hall in the UK. Keep up the great work!”       Audience Member

“Fantastic festival! Informal, fun, thought-provoking, and a permanent fixture in our diary”       Audience Member

GFF16 was recognized by a motion in Parliament congratulating the festival’s “significant contribution to the cultural life of Glasgow and, through its Audience Award, [it] provides significant recognition to new talent in film-making and cinema”
2016 saw the introduction of Industry Focus at Glasgow Film Festival: a host of industry experts came to Glasgow for two sold-out days of presentations and panels covering everything from development and funding through to distribution and exhibition.

Day 1 discussed new technologies, audiences, developing opportunities and innovative strategies to get films made. Day 2 saw 5 panels from funders, distributors and exhibitors discussing what they were looking to support and how filmmakers could benefit.

Throughout Day 2 previously-selected projects met one-to-one with funders from BBC Films, Film 4, Creative Scotland, Danish Film Institute and Creative Europe. Responses to the meetings were positive from both projects and funders. To facilitate networking and collaboration networking drinks were held at the end of both days and throughout the festival.

Industry Focus will return for Glasgow Film Festival 2017 and is planned to become a year-round element of Glasgow Film’s programmes.

‘This was a great opportunity for me to learn about Scotland’s film industry and opportunities’

Industry Focus Attendee

‘Guests and discussions were great, as were the topics of conversation’

Industry Focus Attendee

‘The scale, intimacy and venue were amazing’

Industry Focus Attendee
Consolidating its new position in March and enjoying the generous support of Blue Moon beer, Glasgow Short Film Festival welcomed more international guests and industry delegates than ever before to the ninth edition. The festival featured over 170 films from 35 different countries, across 54 screenings and events. Industry attendance included 181 Scottish filmmakers and delegates, 20 international filmmakers and a further 22 international delegates and special guests, travelling from Canada, Denmark, Finland, Germany, Ireland, Italy, Latvia, The Netherlands, Portugal, Sweden, Switzerland and the USA.

Programme highlights included a specially commissioned live performance by musicians Drew Wright and Hamish Brown, and filmmaker Minttu Mäntynen, of Lost Treasure, an audio-visual performance responding to a 60 year old unfinished film by the Glasgow-based Dawn Cine Group. Lost Treasure subsequently toured to six venues across Scotland. We welcomed US punk icon Lydia Lunch, delivering a live show alongside a rare screening of 16mm prints from the mid-1980s Cinema of Transgression movement. Local filmmaker Chris Leslie sold out GFT’s Cinema 1 with the world premiere of his Glasgow Institute of Architects-commissioned film examining Glasgow’s cycle of regeneration, (Re)imagining Glasgow.

The jury awarded the Bill Douglas Award for International Short Film to British film A Short Guide to Re-entry directed by Anwar Boullifa, which also took the International Audience Award, whilst the Scottish Short Film Award was presented to Isabella by Duncan Cowles and Ross Hogg. Dear Peter by Scott Willis won the Scottish Audience Award. Glasgow Short Film Festival looks forward to developing a range of exciting projects for the tenth anniversary edition in March 2017.

“GSFF is a vital part of, not just Glasgow’s, but Scotland’s future entrepreneurial creative spirit.”

Audience Member
GLASGOW YOUTH FILM FESTIVAL

Glasgow Youth Film Festival (GYFF) has gained cult status over the past eight years as the only film festival in Europe curated by 15–18-year-olds. This year was the most successful to date, with over 1,500 people attending over a packed 4–day weekend.

Opening with a screening of critical hit *The Witch*, the programme featured an eclectic selection of UK and Scottish Premieres including the Oscar-nominee *When Marnie Was There* and Spirit Award-winner *King Jack*. Dutch director Saskia Diesing attended the UK premiere of her film *Nena* and German actress Carolyn Genzkow discussed her lead role in edgy drama *Der Nachtmahr*. Another highlight was ‘Capturing Reality’, GYFF’s sold-out social documentary workshop with film-making collective Camcorder Guerrillas. The festival was rounded off with a fascinating Industry Talks event featuring Belle and Sebastian’s Stuart Murdoch, Jonathan Watson (*Only an Excuse*) and Saskia Diesing (*Nena*).

GYFF has become known for immersive closing gala events, and this year Tim Burton’s classic *Edward Scissorhands* was screened in the gothic surroundings of renovated church, St Luke’s.

“GYFF’s closing gala was an amazing experience, the music was fantastic and the setting was completely magical, it was the perfect way to spend Valentine’s Day.” — GYFF Audience Member

GYFF maintained its strong relationship with GMAC, hosting an Exploring Sound workshop where the GMAC film academy screened their short films. Having built strong links with youth groups across the UK, GYFF continues to be a benchmark for young programmers everywhere.

“GYFF has been an unforgettable experience. Not only did this unique opportunity allow me to meet like-minded individuals passionate about film but it also improved my knowledge of the film industry. I was able to do many things for the first time such as introduce films, set up events and even become a panellist for a Black History Month event. I learned first-hand about the dedication and hard work essential for any event to be successful. Most importantly, the experience increased my self-confidence.” — Omolade Onabule, GYFF Youth Team Member
SCHOOLS AND YOUNG PEOPLE

SCHOOLS SCREENINGS AND EVENTS
Glasgow Film works with schools and colleges to provide a range of learning opportunities for young audiences. During 2015-16, over 10,000 schools audience members attended 73 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 4,870 young people from across the West of Scotland to 28 screenings, workshops and events. Screenings ranged from The Gruffalo and The Good Dinosaur for the youngest learners, to language learning with French and Spanish films including Belle and Sebastian 2 and Pan’s Labyrinth. Science fans embarked on a visit to the Space Station in IMAX 3D, while Studio Ghibli’s gentle fantasy My Neighbour Totoro provided a special screening for learners with Autism. Interactive workshops included BAFTA Kids: Behind the Scenes, Into Film’s animation and filmmaking workshops, and for older learners, a special introduction to university film and media courses.

Enjoyable, entertaining and offers variety to pupils. Spanish via a different medium. Visit to Justin and the Knights of Valour

SCHOOLS WORKSHOPS
This year saw the launch of our in-school creative learning programmes. Inspired by the documentary Batkid Begins, the Whose Dreams it Anyway? workshops enabled 90 young people from across Glasgow to create a Dreamers Action Plan to set them off on their individual lifelong learning journeys.

I found that this GFT workshop helped with what I want to do with my life when I’m older, it made me think about my dreams. Whose Dream is it Anyway? - Workshop Participant

YOUNG AUDIENCES AND FAMILY SCREENINGS
Take 2 is GFT’s programme of family friendly Saturday matinees. All of these screenings are free to Glasgow Young Scot and KidzCard holders and an accompanying adult. Since they began in 2004, over 100,000 children have attended Take 2 Screenings. In 2015-16, there were 7,758 admissions. Take 2 Access, GFT’s Autism friendly screenings for families had 240 admissions.
Wings of Desire

An evening of unearthly sounds, angelic enactment, flaming love, hidden desires, and you.

Sunday 1 November
Paisley Abbey
Throughout October, November and December of 2015, the BFI hosted a UK wide season of films around the theme of love – films to fall in love with and films to break your heart. At the start of November, GFF acted as host to the national moment at the centre of the season – a spectacular event screening of Wim Wenders’ 1986 classic *Wings of Desire*.

Taking place in the divine settings of Paisley Abbey (founded in 1163), the event presented a unique collaboration between music, sonic art, aerial performance and film. Glasgow Film Festival programming team worked with visual/sonic artist Kathryn Elkin, experimental musicians Tut Vu-Vu and aerial dance company Spinal Chord to create a bespoke multi-disciplinary response to Wenders’ film. The result was a truly immersive experience for audiences that complemented the film in all new ways.

In addition to the screening at Paisley Abbey, over twenty cinemas and film societies across the whole of the UK also participated in the event. Screening the film on the same night and commissioning specific enhancements tailored to each regional area, the result was a nation-wide appreciation of one of the greatest films about love ever made.

“I was left mesmerised by the transformation of the Abbey and the haunting performance of the artists. The event was expertly achieved.”

Audience Member

“Really great. An incredible venue for the film. Great work from the folks at GFT / GFF.”

Audience Member
GFT was honoured to be named the Screen Awards Cinema of the Year (24 screens or less) for 2015. The category recognises the cinema (single site) that showed solid performance with ticket sales and also engaged in new and improved ways to serve both audiences and distributors.

The judges highlighted GFT’s ‘exceptional audience development to all sectors of community’ and praised its ‘very impressive connection to its local community’. They cited GFT’s work on Access Film Club and Visible Cinema as great examples of community and access development, and hailed the ongoing success of Glasgow Film Festival and interactive events like 2014’s Escape from New York Treasure Hunt as emblematic of the cinema’s trailblazing programming ethos.

‘You can always rely on them to do something special. GFT consistently punches above its weight and strives to support and popularize indie film.’ Judges Review

Judges who voted for 2015’s winners were industry experts Baz Bamigboye, Edith Bowman, Sean Clarke, Christina De Rienzo, Finola Dwyer, Charles Gant, Christine Langan, Sarah Lewthwaite, Crispin Lilly, Ben Luxford, Charles McDonald, Martin Myers, Jonathan Olsberg, Nikki Parker, Bridget Pedgrift, Luc Roeg, Philip Rose and Jezz Vernon.
Glasgow Film Promoting Equalities and Access

At Glasgow Film, diversity and access matter. Through diverse, unique, accessible and quality programming we want to transform the way people see the world, through film.

Access Film Club

Launched in November 2014 together with Scottish Autism, this relaxed monthly Film Club for young people and adults aged 15+ on the Autism Spectrum offers a welcoming environment for audiences to watch a range of films in an intergenerational environment, share feedback, socialise and discuss.

“I enjoyed that we got to go to Glasgow and we didn’t need our parents or anything, we just went as pals”
Access Film Club Audience Member, 17yrs old

In 2016, we introduced a quarterly special event format, beginning with Autism and Me, an independent film by multi-award winning Music Producer/Film Maker and DJ Rory Hoy. This was followed with a post-film discussion and a DJ set.

Visible Cinema

GFT’s unique programme of film screenings for Deaf and hard of hearing audiences has been attended by over 400 people in the past year. Every event screens films with subtitles or captions, is enhanced by BSL interpretation together with a speech to text service and is concluded by a host speaker provocation.

“I feel like maybe that’s what going to the cinema will be like in the utopian future I dream of! Everyone has a voice allowing for an interesting open discussion.”
Visible Cinema Audience Member

In March 2016, we were the first Scottish venue to screen Power in our Hands, a compilation of historical BSL archive footage of the Deaf community. 54 Deaf and hard of hearing P7-S2 pupils and their teachers attended a schools screening, followed by a sold out public evening show.

Audience Development and Community Engagement

Current projects are underway at GFT to grow older audience engagement with a dementia friendly focus, and external community engagement to attract migrant and low-waged families. Project partners include Alzheimer Scotland Movie Memories Team, Migrant Voice, Maryhill Integration Network and Platform. Glasgow Film Festival saw further exciting developments with accessible cinema, as Glasgow Film worked with StageText to create a bespoke captioned file for Winter, one of the brand new films featured in the GFF16 programme.
OUR 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.

In 2015/16, our combined followers on Twitter (@glasgowfilm, @glasgowfilmfest, @glasgowyouth and @glasgowSFF) rose by 17%, and the number of Facebook likes across Glasgow Film Festival, Glasgow Youth Film Festival and Glasgow Short Film Festival rose by 28%.

Admissions in 2015/16 totaled 198,900, a 5% increase on last year. This is the second biggest admissions year in GFT history, and included the busiest week ever recorded at GFT from 19-25 February 2016, with 12,103 admissions - beating the previous record of 10,614 admissions in the equivalent week in 2015.

New monthly admissions records were also set in July, December, February and March.

“Brilliant building - full of history. Brilliant staff - attentive to detail and focussed upon customer satisfaction. Great value for money. Such a refreshing change from the high cost impersonal environment of the multiscreen venues. I’m already a regular after one visit. Old-fashioned quality cinema at a ridiculously affordable price.” Audience Member

OUR PARTNERS

Being a leading independent cinema in Scotland means more than just presenting innovative and engaging film programmes. It is about connecting, sharing knowledge and building productive relationships with a wide range of organisations from the city, Scotland and beyond.

Glasgow Film is a key part of Scottish Film, Film Hub Scotland, and Europa Cinemas, taking responsibility for several initiatives that develop a dynamic platform for film and moving image media across the UK. Through 2015/16, we have worked on exciting collaborations with artists, filmmakers, academics, educational establishments, cultural institutions, young people, community groups, councils and other stakeholders, increasing the reach of our work and quality of our programme. We are equally indebted to our partners in the worlds of media and business for continually facilitating and raising the profile of all we do.

We look forward to building on these partnerships and working with new and diverse partners in the year ahead.
Glasgow Film is committed to doing everything that we can to minimise our environmental impact and reduce our carbon footprint.

**Energy**
In 2015/16 Glasgow Film reduced gas consumption by 5% from the previous year. Electricity consumption was also reduced which resulted in an overall reduction of 794kg CO2e.

**Business Travel**
During 2015/16 Glasgow Film trialled Creative Carbon Scotland’s online Expenses Claims System. This proved to be an excellent tool which will be rolled out to Glasgow Film staff in April 2016. This tool will help us form a footprint of our business travel-related emissions, enabling us to report on and minimise them.

**Waste**
The European Commission released its revised Circular Economy Package in late 2015 which will have a positive impact as new recycling targets are being put into place to transition towards a circular economy. A common EU target is to recycle 65% of municipal waste by 2030. Glasgow Film achieved an average on-site recycling rate for 2015/16 of 64% with the best performing month being September 2015 when recycling levels reached 71%. We believe this is thanks to Glasgow Film volunteers being available to verbally direct customers to the correct receptacle ensuring a higher quantity of recycling is being captured.

An internal audit carried out on waste practices within Glasgow Film confirmed that we met all of the legislative Waste (Scotland) Regulations 2012 requirements. In 2015/16 Glasgow Film reduced waste to landfill by 28% from the previous year although number of uplifts increased in line with cinema admissions.

**Glasgow Film Suppliers**
Based in Glasgow City centre we feel it is important for Glasgow Film Theatre to be a part of the community and working with local suppliers where possible helps us to achieve this. All suitable suppliers are given the opportunity to work with us but we predominantly aim to take advantage of the skills and expertise available locally. As a registered charity, working with local suppliers is not only cost effective but also meets our environmental and ethical demands. Currently 43% of our suppliers come from Glasgow and a further 17% from across Scotland decreasing the carbon footprint created from our deliveries. We are always looking at ways to assist in our efforts of reducing the impact of our business on the environment and hope to see our local suppliers continue to increase over the next few years.
During 2015/16 we focused our fundraising activities to develop and enhance our listed premises at Glasgow Film Theatre. In May-October this year we are carrying out the work to refurbish the foyer, bars and Learning Suite and install a platform lift to further improve access. A butterfly stairwell in the foyer will pay homage to GFT’s predecessor, the Cosmo Cinema, Scotland’s first arthouse cinema; the project’s architect is Brian McGinlay, who designed GFT’s Cinema 3. In addition to enhancing the experience of thousands of GFT cinemagoers, this will improve the facilities we can offer organisations, companies, clubs and individuals who hire GFT for their own private events.

We warmly thank the following who committed their valuable support to this project: Creative Scotland, Glasgow City Council, Resilient Scotland, LandTrust, Dunard Fund, Martin Connell Charitable Trust, Esterson Trust, Seats Sponsors of Cinema 3, Donors of GFT Needs You Appeal.

Raising funds through grants, sponsorship, donations and legacies remains vital to help us carry out our role as a national ambassador for film. Every year we engage with thousands of people and their communities through diverse programming and learning activities. We are deeply grateful to all our existing supporters, including core partners Creative Scotland, Glasgow City Council and Europa Cinemas, with additional investment from Glasgow City Marketing Bureau, EventScotland and British Film Institute for Glasgow Film Festival. We equally welcome new partnerships with Trusts and Foundations, private businesses and individuals to help make a difference through the positive power of film.

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

Find out more at www.glasgowfilm.org/theatre/support_gft

“The GFT is the heart of Glasgow for me. My parents watched movies there when Attlee was Prime Minister and I take my children there now. I love that it’s modernising and expanding and yet still retains a look that evokes the Golden Age of Hollywood. It’s pretty much my favourite cinema in the world and in a cultured city brimming with cinephiles is just irreplaceable.”

Mark Millar, Comic Book Writer and Film Producer.
BOARD & STAFF

Board of Directors
David Archibald, Richard Cairns, Bailie Liz Cameron, Cllr Frank Docherty, Eleanor McAllister OBE, Simon McMillan, Denise Mina (incoming Chair), Megan Mitchell, Uzma Mir-Young, Baroness Nosheena Mobarik, Susan Robinson, Jackie Shearer, Susan Stewart, Eleanor Yule, Paul Zealey (Chair).

Board Observers
Jennifer Armitage Creative Scotland, David Gordon Hasties Solicitors, Stuart MacLean Filmmaker and Multi-Platform Film Producer, Mark Thomas Creative Scotland.

Year-round Staff
Karlean-Marie Bourne Front of House Manager, Malcolm Brown Technical Manager, Damien Chalmers Front of House Staff, Gavin Crosby Design & Digital Marketing Coordinator, Robbie Duncan Technician, Marisol Erdman Front of House Staff, Lula Erdman Front of House Staff, Lorna Ferguson Development Manager, Rachel Fiddes Glasgow Film Festival Manager, Angela Freeman Senior Front of House Manager, Paul Gallagher Marketing Manager, Scott Galloway Front of House Staff, Allison Gardner Programme Director & Festival Co-Director, David Gattens Finance/Commercial Director, Sean Greenhorn Programme Coordinator, Janice Halkett Cleaner, Jane Hartshorn Marketing & Press Coordinator, Rebecca Howard Front of House Staff, Tim Hughes Front of House Staff, Matt Lloyd GSFF Director, Margaret Lynch Head Cleaner & Bar Staff, Annie McCourt Children and Young People Coordinator, Mairi McCuish Cleaner & Usher, Jaki McDougall Chief Executive, Chris MacMillan Front of House Staff, Lee MacPherson Front of House Manager, James Macvicar Front of House Staff, Jordan McClymont Front of House Staff, Liana Marletta Development Executive, Marion Morrison Cleaner, Elizabeth Murphy Front of House Staff, William Nation Cleaner & Usher, Jenny Reburn Front of House Staff, Caroline Rice Office Manager, John Skivington Cleaner & Bar Staff, Ben Taylor Festival and Industry Coordinator, Johnny Thompson Front of House Manager, Anne Thubron Finance Manager, Alicja Tokarska Front of House, Jodie Wilkinson Public Engagement Coordinator, Bryan Wilson Finance Officer, David Wylie Technician.

Year-round staff who have left this year
Finn Arschavir Front of House Staff, Amy Eusebi Front of House Staff, Alex Mackenzie Front of House Manager, Corinne Orton Festival Producer, Dawn Ross Public Engagement Coordinator, Ieva Rotomskyte Front of House Staff.

Festival, Project and Temporary Staff
Katie Bachtler Submissions Assistant and Venue Coordinator, Joseph Blythe Press Officer, Iain Canning Festival Programme Coordinator, Emma Caviezel Print Traffic Coordinator, Pete Copeland Photographer, Stuart Crawford Photographer, Morvern Cunningham GSFF Events Manager, Louise Donoghue GYFF Manager, Alexandora Dorsica Venue Coordinator, Neil Thomas Douglas Photographer, Katie Duncan Press Admin Assistant, Jassy Earl Photographer, Sarah Emery Guest Coordinator, Clare Gunn Comms & Venue Marketing Assistant, Tony Harris Venue Coordinator, Michael Houston Technician, Allan Hunter Festival Co-Director, Kirstin Innes Festival Press Manager, Sanne Jehoul GSFF Coordinator, Laura Kelly Volunteer Coordinator, Ania Kochaniak Bar Staff, Angus Lawson Technician, Rachael Loughlan Venue Coordinator, Gemma Lucha Venue Coordinator, Emma McIntyre Event Manager, Fiona McQuillan GYFF Industry Events Assistant, Chloe Meehan GSFF Assistant, Isabel Molloy Bar Staff, Richie Morgan Festival Filmmaker, Ingrid Mur Photographer, Jade de Cock de Rameyen Guest Assistant, Magda Rotko Programme and Events Assistant, Francesca Scott Marketing and Engagement Assistant, Margaret Smith Festival Marketing Assistant, Nathanael Smith Blogger, Jonny Stone Press Assistant, Adam Turner-Heffer Front of House Staff, Rachel Walker Venue Coordinator, Sean Welsh Blogger.

GFT Volunteers
Aileen Jardine, Alisa McCaffery, Alyson Dunlop, Andrea Murray, Andrew Harrow, Anna Moreau, Anne Downie, Anne Osborne, Anne Wallace, Arthur Johnson, Avril Cadden, Bridget McGeechan, Caroline Carlisle, Caroline Robertson, Catherine McBride, Christopher Allan, Christopher Freeman, Cieran McCusker, Claire Ronald, Daniel MacPherson, Danny McFadden, David Acheson, David Allan, Elaine Falconer, Ellie Harrison, Emily Shepherd, Evan Freeman, Evan Mawdsley, Frazer Shaw, Gary Mooney, Giovanna Bisoni, Gordon Whitelaw, Hana Markannen, Iain Campbell, Imran Ali, Jay Dhilon, Jim Dutch, John Bell, John Davie Calder, Katherine Matthews, Kristen Cataldi, Laura Aitchison, Laura Zeb, Lee Bourne, Liam Doherty, Louise Mackie, Lynsey Clelland, Malcolm Pender, Margaret McInnes, Margaret McLaughlin, Margaret McMahon, Margaret McMahon, Margarethe MacPherson, Marion Cobban, Mary Mason, Max Monk, Melissa Markle, Michael Stewart, Moira Aherne, Neil Simpson, Paul Devine, Raymond Scanlan, Rhoda Colvin, Rob Dickie, Ruth Latusek, Saeed Dickie, Sarah Niven, Sarah Pollock, Scott McCrory, Sheena Mclean, Sheila Robertson, Stuart Dale, Stuart Little, Stuart Paterson Lowson, Sunny Thaper, Tom Riggs, Valerie Wilson, Zakary Mofidian.

…and thanks to all our GFF and GSFF Volunteers!
2017 FESTIVAL DATES:
GLASGOW FILM FESTIVAL 15 – 26 FEBRUARY
GLASGOW SHORT FILM FESTIVAL 17–20 MARCH