Reflecting upon the past year, Glasgow Film's audiences continue to be strong, forming the foundation for all the wonderful cinematic experiences that bind the organisation together: first run films, education programmes, classic cinema, access and community engagement, artists’ film and our festivals which bring films from every corner of the world to Glasgow.

2018/19 was a positive year for Glasgow Film. The figures presented, demonstrate the strong cultural and economic impact of our work during this period. But when it comes to attendance, it’s more than just a numbers game. Obviously, attendance is important for a leading UK cultural cinema. It is crucial because we exist to be accessible to the public and the widest possible audience. So, we want to reach out to new visitors, and it is not just the number of people. It is who they are. Engaging underrepresented groups is core to our activity. The effect of our programme was that in 2018/19 we increased attendance to all our access and community engagement programmes and the number of young people under 26 also increased.

It was also a key year for our festivals with both Glasgow Film Festival and Glasgow Short Film Festival seeing growth in admissions and a rise in critical acclaim. However, GFT’s approach and impact is not characterised in a specific project or event, but an ethos of openness, responsibility, partnership and passion. These attributes are shared across our whole programme and lead to engaged audiences.

Glasgow Film is a national centre for film and moving image, where audiences and filmmakers alike are welcomed to experience and debate cultural practice and ideas through diverse, unique and quality programmes, that transform the way people see the world, through film.

Glasgow Film comprises Glasgow Film Theatre (GFT), Glasgow Film Festival (GFF), Glasgow Short Film Festival (GSFF) and Glasgow Youth Film Festival (GYFF), as well as an extensive range of engagement, outreach and educational programmes that aim to reach people of all ages and backgrounds, and we have enjoyed another successful year of dynamic growth and change.
GFT is Glasgow’s year-round centre for film-lovers, Scotland’s original art-house cinema and the home of film in Glasgow. Housed in a Grade B listed building in the heart of Glasgow, GFT is a safe and welcoming place for everyone to be entertained, learn and socialise – with the ethos Cinema For All.

“A real Glasgow gem and THE place to see interesting programmes of indie, art-house and documentary film.”

- Facebook User, May 2019

Our range of festivals throughout the year present something for everyone and continue to build on previous successes. At Glasgow Film, we believe cinema has the power to change people’s lives: great film can spark debate, encourage conversation, broaden perspectives and bring people together.

“[Glasgow Film Festival] always has a wide range of films and continues to be affordable and easily accessible, as it goes into local communities for certain screenings.”

- Facebook User, June 2019

Continuing our innovative cinema programme, diverse festival programmes and ever-increasing our engagement with the community, Glasgow Film looks forward to a future that allows everyone to access great film in a friendly and inclusive environment – Cinema For All.

Watch the GFT welcome video here.
**Why Glasgow Film?**

We love cinema at Glasgow Film. And we love when an audience comes out from a screening feeling as if they have seen something cutting edge, or something just plain straight entertaining. Glasgow Film is known for showcasing issues and ideas that cannot be mass-communicated, and that's why we continue, year after year, to bring the very best of independent cinema to the heart of Glasgow.

Film is a great way to unite a community. Cinema can get a wide range of people to enjoy films, engage with the filmmakers, as well as celebrating the stories told with the verve and enthusiasm of the filmmakers. Cinema creates a sense of community, where locals mingle with visiting filmmakers and share their experiences, and react to the work they have seen.

We are passionate about diversity. We live in very troubled times. Polarisation is a trend best opposed. And what better way to break down prejudices than through cinema. Is it not that most of today's troubles are caused by misunderstanding of how different people live? Or how they love, work or play in different cultures with different religions? And what better way to break down this misunderstanding than to take an audience to these different world and show how life really is?

As a not-for-profit educational charity, Glasgow Film depends on our audiences, public funding, sponsorship and support from Charitable Trusts and individuals to deliver the expansive diversity of our cultural, learning, engagement and outreach activities to provide Cinema For All.

“Sponsoring Glasgow Film Festival’s Local Heroes strand has proven to be an ideal partnership for CalMac, giving us the platform to promote our brand and year-round services directly to the Festival’s discerning audiences. The team at GFF worked really closely with us to realise our goals and to help us deliver on them, giving us a measurable success of the partnership.”

*Watch the 80 Years of Cinema video here.*

- Peter Griffiths, Marketing Manager, CalMac

If you would like to support our work, please contact the Development team on 0141 352 8604 or email development@glasgowfilm.org.

Find out more at [glasgowfilm.org/support-us](http://glasgowfilm.org/support-us)

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**GFF Opening Night Party**
GFT achieved 193,218 admissions, the fourth busiest year in GFT history.

The GFT film programme in 2018/19 comprised first run independent, auteur and international cinema combined with film festivals, unique events and film seasons in partnership with local organisations, international collaborators and universities. An important part of this is our engagement with audiences, including Q&As with cast and crew, specialist introductions, programme notes and post-screening discussions. Notable highlights from the 126 Q&A events at GFT in the past 12 months included sold out shows with directors David Mackenzie (Outlaw King), Rachel Maclean (Make Me Up), Crystal Moselle (Skate Kitchen) and Felipe Bustos Sierra (Nae Pasaran).

GFT provides a unique film experience in Glasgow, balancing in-demand independent releases with more diverse and alternative content. The top 10 new release films attracting the largest audiences at GFT were: The Favourite, BlacKkKlansman, Nae Pasaran, Isle of Dogs, Mary Queen of Scots, The Wife, Free Solo, Widows, 2001: A Space Odyssey (50th anniversary 70mm re-release), and Green Book. It is notable that the top four films all had sold out preview screenings at GFT in advance of their general release dates.

“The GFT is a special place. It retains the feeling of how the cinema experience was and provides an array of movies that you won’t be able to see anywhere else.”
- Facebook User, April 2019

Our CineMasters strand featured 10 seasons of specific filmmaker retrospectives throughout the year, consisting of an even split of five male and five female directors, from six different countries (UK, USA, France, Germany, South Korea, Australia). Highlights included a 10-film Alfred Hitchcock season through the summer that drew 2,000 paid admissions, which we complemented with a one-day Hitchcock seminar; and a season of restored works by German director Margarethe von Trotta, whose 1986 film Rosa Luxemburg attracted nearly 300 paid admissions across two screenings.
Teaming up with partners allows GFT not only to add breadth and depth to the programme, but also to reach new audiences in innovative ways. GFT has attracted new and established talent, forging further links with organisations such as The New Black Film Collective and Korean Cultural Centre UK; equality awareness group Scottish Bi+ Network; socially and environmentally active organisations such as Refugee Festival Scotland, and specialist world cinema purveyors amongst others.

As well as screening independent new releases, we delivered 17 seasons of work that ensured that GFT hosted a breadth of titles with something for everyone. Seasons screened included CineMasters (monthly), Viva: Spanish & Latin America Film Festival, Studio Ghibli Classics, Festival 2018: Berlin on Screen, Take One Action!, SQIFF: Scottish Queer International Film Festival, Scotland Loves Anime, Africa in Motion, Edinburgh Spanish Film Festival, UK Jewish Film Festival, French Film Festival, BFI Comedy, Estonia Now, Havana Glasgow Film Festival, London Korean Film Festival, Early Korean Cinema, FOKUS: Films from Germany.

“I love the GFT! Wonderful atmosphere. Watching films in here or gigs is a far more personal experience than the usual cinemas. Love its undisturbed characteristic decor. Can't wait to go back.” - GFT audience member on Facebook, February 2019

Watch the GFT CineMasters: Stanley Kubrick trailer here.
2019 was Glasgow Film Festival's most successful year so far. We sold a record number of tickets and broke our previously held highest attendance with 42,224 admissions. Our satellite venues CCA and Cineworld Renfrew Street attracted more festival patrons than ever before, and we continue to take over screens across the city in celebration of the moving image, this year adding new venue Everyman Cinema, inside Princes Square. GFF also won Outstanding Festival of the Year at the Herald Culture Awards.

The programme was incredibly strong, starting with our Opening Gala the UK premiere of Jonah Hill’s directorial debut Mid90s, and ending with the UK premiere of Brian Welsh’s Beats, the film adaptation of Kieran Hurley’s hit stage show, for the festival’s Closing Gala. This year’s audience award, sponsored by Benihana, featured ten nominees from nine different countries with six of the titles directed by women. GFF19 was packed full of guests, both established and emerging talent, including: Sir Michael Palin (Final Ascent), Bo Burnham (Eighth Grade), Matt Bomer (Papi Chulo), Jessie Buckley (Wild Rose), Adam Pearson (Chained for Life), Connor Swindells (The Vanishing), David Hare (The White Crow), Kevin Guthrie (Connect), Carlos Acosta (Yuli), Peter Howson (Prophecy), the cast of Still Game, David Dastmalchian (All Creatures Here Below), Annabel Jankel and Kate Dickie (Tell It to the Bees), Tracy Edwards MBE (Maiden), Joe Penna (Arctic), Lance Bangs (Daydream Nation), and industry guests Alice Lowe and Amma Asante.

Following the full cancellation of Industry Focus in 2018 due to stormy weather, we had to work doubly hard to ensure that the programme did not lose momentum. The programme was streamlined and better signposted for delegates, to aid navigation depending on the stage of their career. This year we also introduced Press & Industry screenings and pass scanning. In comparison to 2018, Industry Focus ticket sales were 56% higher in 2019 and we exceeded our target for industry delegates. The feedback regarding the programme content has been overwhelmingly positive.
GFF has never been afraid to take risks and this was evident in the Industry Focus programme where we addressed issues prevalent in the industry, for example – Unconscious Bias, and New Voices. In the aftermath of the #MeToo movement, we chose to ensure gender representation across panels rather than talk about it. Our partnerships this year offered excellent networking opportunities: Channel 4, BBC Films, Women in Film and TV, Creative Europe, Glasgow Film Office, Young Film Foundation and BECTU all either presented an event, breakfast networking or evening receptions.

Glasgow Film Festival’s Special Event programme continues to raise the bar for experiential cinema. This year we took over an industrial warehouse to celebrate the 40th anniversary of Alien, which included a laser tag battle against the Xenomorph; created a family screening of Ghostbusters with activities for children including a slime lab; and presented our most ambitious secret location screening so far for the 20th anniversary of The Blair Witch Project, which took place on a greenfield site with a castle ruin and featured an animated walk through a forest, with actors, lighting, sound effects and fire. This year was also the year of live event podcasts – we hosted three, the most well-known being the Empire Film Podcast which took place on the final day of the festival with special guest Sir Michael Palin, in front of a sell-out crowd in GFT 1. Our free morning retrospective screenings continue to grow in popularity and diversity of audience; this year’s programme 1969: The End of Innocence was our best attended yet.

Watch the GFF clipreel here.
Glasgow Youth Film Festival (GYFF) is one of the most innovative youth film festivals in Europe, and an opportunity to celebrate the voice and vision of our Young Programmers. In 2018 – GYFF’s 10th year – 15 young people had the opportunity to gain key skills in programming, marketing, introducing films and hosting Q&As, as well as building networks in our industry. They attended a summer school led by Glasgow Film staff who took them through the key components of delivering a successful film festival.

The festival took place from 14 – 16 September, programmed by GYFF Young Programmers, aged 15 to 19 who are mentored on a year-round basis, and with it’s own creative and logo by young designer Fiona Hunter. The festival presented an outstanding range of international films and creative workshops, and became our best attended GYFF yet. More than 1,200 people attended 15 events over the weekend, including two careers workshops.

This was an 89% increase in GYFF audiences from 2017; 17% of the attendees were students or using GFT’s 15-25 Card, a free membership card which entitles the bearer to watch films for £5.50. GYFF18 was supported by the Year of Young People 2018 event fund, managed by EventScotland, part of VisitScotland’s Events Directorate.

The festival opened with a screening of Anna and the Apocalypse, followed by a lively Q&A with the director John McPhail and members of the film’s crew, hosted by GYFF Young Programmers. The festival also included a hugely successful intergenerational event, screening Jailhouse Rock, with 1950s dancing, introduced by the Young programmers for Movie Memories, GFT’s dementia-friendly programme.

Sold out screenings included the Scottish premieres of Skate Kitchen, attended by the director and members of the cast, and Worlds of Ursula K. Le Guin, before the spectacular Closing Gala, a pop-up screening of School of Rock with a Battle of the Bands competition.
In 2018/19 we were delighted to welcome over 14,000 families, children and young people to GFT.

Our School Screenings inspire learning through, and about, film across the curriculum from nursery to secondary pupils. Our Glasgow Film Festival Schools Week welcomed 4,000 school pupils of all ages to 26 screenings including: Loving Vincent, Peter Rabbit, The Breadwinner and Love, Simon. As well as Glasgow Film Festival Schools Week, our schools offering included French & Spanish Film Festivals, Holocaust Memorial Day and Into Film Festival. In total, this year we hosted 55 screenings and events to a total of 9,020 school pupils.

Children and Families

Take 2 is a weekly family-friendly film programme which is free for Glasgow Young Scot and Kidz Club Card holders, to alleviate the potential financial burden of accessing cultural programming for families. GFT is also an accredited Children's University venue. This year we welcomed 6,387 families with children to 50 Take 2 screenings. In addition, Take 2 Access is our free monthly relaxed screening, for families with children and young people with neurodiverse needs; this year 201 families attended over 12 sessions.

15 – 25 Programme

We offer a free monthly Youth Screening to an invite-only list of local schools and youth organisations working with hard-to-reach young people. Due to the popularity of the screenings we continue to exceed our estimate of 25 young people being involved and had 92 participants.
“An effortlessly cool and casually brainy addition to Scotland’s cultural calendar.”
- Jamie Dunn, The Skinny

The 12th edition of Scotland’s leading short film event was its most successful yet, as an unprecedented 4,747 attendees flooded to five days of screenings, parties and industry events. The festival screened 238 films from 38 countries in 76 screenings and events. 290 guests and industry delegates travelled from Austria, France, Germany, Greece, Ireland, Italy, the Netherlands, Norway, Slovakia, Sweden, Switzerland and the USA, and from across Scotland and the UK.

Programme highlights included our opening film TERROR NULLIUS and accompanying two screen installation ASTRO BLACK, presented by Australian artist collective Soda_Jerk, who travelled to the festival from their base in Brooklyn, New York. Nearly 400 people participated in the choral soundtrack to Accents, a new work of film and music by Glasgow’s UNESCO City of Music artist-in-residence Richy Carey. And we presented three programmes drawn from the forgotten archives of First Reels, the short film scheme that launched the careers of David Mackenzie and Peter Mullan, amongst others.

Regular sponsors Blazing Griffin, Merchant City Brewing and WK Film Insurance were joined by new supporters ibis, Biggar Gin and Celtic Marches. Creative Media Network Scotland supported our second Film Schools Day, as well as a major VR focus, presented in collaboration with University of West of Scotland Creative Media Academy and ISO Design. Alongside CCA and GFT, we were delighted to return to Civic House, an exciting multi-purpose venue near Speirs Lock that serves as our Festival Hub.

Beyond the festival, GSFF screened curated programmes to 876 people at events in Scotland and in Austria, Brazil, the Netherlands, Spain and Switzerland, whilst our Shorts in Support scheme – placing shorts in front of new release features at cinemas and film societies across Scotland – saw eight titles screen to 12,022 people at 14 venues.

Watch the GSFF trailer here.
Building resilience and connections are key drivers for Glasgow Film and we proudly punch above our weight when it comes to pioneering work which examines how cinema can be for all. The past year marked an upwards curve of increased visibility and interaction through our three primary accessible programmes: D/deaf and Hard of Hearing-friendly Visible Cinema, autism-friendly Access Film Club, and Movie Memories – a monthly dementia-friendly film programme.

Access Film Club, designed for people aged 15+ who require a low-sensory environment to enjoy a film, gained a 3% increase in attendance in 2018/19 and remains autism-led with a resident autistic host. As the first UK cinema to win the Autism Friendly Award (2017), we are a key venue supporter of Glasgow's Autism Friendly City Initiative.

Visible Cinema, a film screening plus BSL-interpreted discussion and a Speech-to-Text service, provides D/deaf and Hard of Hearing people the vital gateway to enjoying high quality cinematic experiences. 2018/19 garnered a 9% increase in attendance, attracting just over 450 people and the increasingly popular RCS Curates programme (curated Deaf-led events by RCS BA Performance in BSL and English Students) captured an 88% attendance. Positively, we can be confident in knowing that our year-round captioned screenings, and Visible Cinema programme, meets the needs of D/deaf and Hard of Hearing audiences. From those audiences attending, 56% identify as D/deaf, 60% are BSL users, 73% use the Speech-to-Text service and 86% require captions to enjoy a film.

GFT’s newest engagement strand, dementia-friendly Movie Memories, continues to grow from strength to strength. Attracting 1,035 people over 21 events we have an overall average attendance of 49%. 45% of audience have a type of dementia and we are sitting at a solid 61% in meeting our three-year target of attracting 1,700 people to the programme.

Inclusive engagement at GFF19 increased 16% on the previous year. We facilitated 123 access requirements requests and saw a healthy 5% increase of D/deaf people attending our industry focused Behind the Scenes events. Visible Cinema screened a Scottish premiere package including award-winning Deaf interest short The Contouring of Deafhoods, which successfully attracted 100% BSL users. Deaf writer and director Louise Stern joined us at GSFF19 for an in-conversation event about her debut short film BOAT and after three months of workshops, four short films were curated by older and younger people from Maryhill from archive film sourced from The National Library of Scotland, culminating in a large scale community event, Our Maryhill, which attracted a sell-out audience of 191 people.

Watch the GFT Access Film Club video here.
Watch the GFT Visible Cinema video here.
Film Hub Scotland is part of the BFI's Film Audience Network (FAN) and is one of eight hubs across the UK. We are a membership organisation (free to join) for film exhibitors of all sizes: from full-time cinema venues through film festivals and community cinemas, to film societies and clubs.

We develop and strengthen the exhibition sector in Scotland by providing our members with funding, training, programming opportunities, and encouraging knowledge sharing and networking at our industry events at Glasgow Film Festival and Edinburgh International Film Festival. Our key priorities for venue and audience development are: promotion of archive film, developing younger audiences (15-30), and a focus on widening access to cinema and increasing diversity and inclusion.

FHS joined Glasgow Film in January 2018 and the first year has seen the team double in size from FHS Manager and one Coordinator to the Manager and three Coordinators, one of whom is dedicated to FHS's Cross FAN remit (Membership Support and Development). In its first full year under the management of Glasgow Film, FHS increased its membership from 158 to 197 and achieved 47,587 total admissions for the projects it supported against a target of 18,750 for Year 1.

We have set-up and supported a number of projects. We have a cohort of seven mid-scale venues across Scotland under our Amplify programme. Amplify is designed to support, train and develop the venues and create a community where they can share best practices and any issues they are facing. We also supported three rural networks through our Fabric project which has seen the set-up of seven new community cinema venues in Dumfries and Galloway.

We set up our Access Forum – a group of 30 exhibitors who get together once a quarter for training around a focus on widening access to cinema, with the vision that this group creates momentum and puts diversity and inclusion firmly at the centre of their organisations’ priorities. We have also supported six pilot projects, one of which was a youth LGBTQ+ programming group at the Cameo (Edinburgh) which is still running. We facilitated one-to-one meetings with industry experts for members though our Advice and Experience Scheme (this also extends to the other seven hub members).

More recently, we launched our Youth Audience scheme which allows venues to market and promote a youth ticket offer and the New Promoter Scheme which will give five exhibitors the chance to have a paid New Promoter from an underrepresented group in the sector. The aim of this scheme is to increase the number of curators and film practitioners working in Scotland from marginalised backgrounds (this includes race, gender, age, class and disability). Members are also able to apply for bursaries which they can use for professional training, networking or development.
Our volunteer team celebrated its 10th year in October. The GFT team is comprised of approximately 100 people from all over Glasgow and all walks of life, experiences and abilities, with GFF welcoming 187 volunteers to the festival team. The volunteers ages range from 18 to 80, some of whom have volunteered with us from the very beginning. Last year our volunteers committed an amazing 7,545 hours to GFT and GFF, and ushered more than 700 different films.

They provide us with the valuable resource of which Glasgow is famous for: personability and character, giving our audiences a friendly face to greet them in the screens and help us ensure we deliver the quality film watching experience we are known for.
Glasgow Film would like to warmly thank all our individual donors, major partners, corporate sponsors and charitable trusts and foundations for their support to enable us to continue to provide “Cinema for All”

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with its registered office at 12 Rose Street, Glasgow, G3 6RB.
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