

Guth Gafa 2014

Festival Report

Report Index

1. Director's Summary
2. Programme
3. Industry Events
4. Marketing
5. Publicity
6. Venues
7. Volunteers
8. Box Office
9. Transport
10. Entertainment
11. Local Community Reception
12. Educational Outreach
13. Miscellaneous
14. Conclusion

DIRECTOR'S SUMMARY

The 8th Guth Gafa International Documentary Film Festival was an undoubted success. We bi-located the Festival this year in Malin Village, County Donegal and in Kells, County Meath, and achieved an overall increase in audience numbers of about 35%. The bi-location was partly due to funding, with small financial contributions coming from both Donegal and Meath County Council, and partly due to a recognition that we need to have potential to expand in 2015, in terms of size of venues and availability of accommodation. In Donegal, we had reached our limit in both respects, however in Kells, there is potential to extend to larger venues and, with larger catchment areas, to grow our audience significantly over the coming years.

This year we screened 17 international feature docs, 4 Irish feature docs and 11 short films. All our films were shown in both locations, and a number of films were shown twice, which meant a total of more than 70 documentary screenings in two counties of Ireland in one week. Alongside this wealth of viewing opportunities, we hosted an International Film Forum, with expert speakers coming from the USA, Europe and South Africa, and we hosted two Screen Training Ireland / Irish Film Board supported Masterclasses, two crowd-funding workshops, and two panel discussions.

We also hosted a Goethe Institute reception, and the director of the Goethe Institute in Ireland, Mechtild Manus, visited Guth Gafa for Saturday and Sunday and spoke very passionately at the reception about Guth Gafa and about documentary film and praised the 8 year relationship between Guth

Gafa and Goethe. Other special guests of the Festival included James Hickey, chief executive of The Irish Film Board, Ciaran Kissane of the BAI, who attended our Film Forum, and Geoff Gilmore, chief creative officer of Tribeca Enterprises in New York.

There was a thematic element to the programming, with a focus on the politics of food, a focus on human rights shorts, and an Amnesty film selection. This clearly encouraged visitors to rejoin the festival on subsequent days to see more of the themed films, and even encouraged some to attend both Donegal and Meath locations. The remote locations that we used in both Malin Village and Headfort Estate offered an intimate setting, where we could build our Festival Villages, and create an atmosphere unlike any city or large town festival. The intimacy of the locations provided festival guests and attendees with the opportunity to watch all of the films and, equally importantly, to interact over coffee or a glass of wine with the international directors in attendance.

This year, we again had a large number of filmmakers attending, with 24 guests from 13 countries at one or other of the Festival locations. All our guests took part in post-screening discussions, and some also participated in our panels and workshops.

Also, again this year, our marketing for the 8th Guth Gafa Festival was impressive. We again employed the services of a Media Director, Anita Guidera, who worked tirelessly to ensure maximum coverage in all media, including our 20 free advertising slots on RTE Radio, under the RTE Supporting The Arts banner, a feature slot on The John Murray Show, a piece on Newstalk, and a piece on BBC Radio. We also had articles in The Irish Times and other national papers, plus extensive coverage on Highland Radio and LMFM.

In order to develop our local and regional audiences, we again ran a successful schools outreach programme, and screened a film called Goat for a Vote to Donegal secondary students, and to teachers studying development education at University of Maynooth. The director of the film, Jeroen van Velzen, attended the Donegal school screenings, and the producer, Hasse van Nunen, attended the third level NUI Maynooth screenings. As a result of the Maynooth screenings, Guth Gafa has been invited to participate in a major development education project with the Department of Education in NUI Maynooth, Trocaire, WorldWide Global Schools and 80:20 Educating & Acting for a Better World.

This year Guth Gafa operated on a budget of below €50,000, which was less than our first year budget in 2006. In order to enable the Festival to happen this year, it meant that we had to cut our number of paid staff by nearly 50%, and rely more on voluntary help. Also this year neither Festival Directors took a salary. We also negotiated significant discounts from all our suppliers.

We are highly conscious of how difficult things have been economically in the country over the past 5 years, and we are aware of how this has affected our

funding, but we are hopeful that the huge success of this year's Festival will give our funders confidence that Guth Gafa has a very important role to play for film audiences, for students and for the film and television industry, and that we have, after 8 years, confirmed our place in the national and international film and television calendar.

Next year's dates for Guth Gafa in County Meath are confirmed already and the 9th Guth Gafa Festival will take place between the 2nd and 4th October 2015. We are still looking at dates for Donegal.

As in previous years, we have encouraged members of the Guth Gafa team to compile this report by writing feedback about their own areas, which we hope gives a refreshing and honest presentation of our event.

David Rane & Neasa Ní Chianáin, November 2014

THE PROGRAMME

Guth Gafa is dedicated to facilitating the curation of high quality documentary film. The programme for the 8th edition of the festival is an exceptionally strong example of Irish and International Documentary Film, in both long and short format. The programme for this year consisted of 21 feature documentary films (17 international and 4 Irish) as well as 2 shorts programmes, comprising 11 films, and 3 featured family films.

The films curated dealt with a range of issues, and this year a strand focusing on the politics of food production was programmed as part of the festival. This strand was complemented by a special 'Food for Thought: Thought for Food' panel, in which a panel of experts, moderated by Kevin Sheridan of Sheridan's cheese, discussed the topics raised in the food films screened, as well as the future of food production, and matters surrounding the Irish food industry.

The festival this year also exhibited the world premiere of the Irish produced documentary 'La Violencia', which explores the genocide of the indigenous Mayan People in Guatemala. The programming team was delighted and honoured to be premiering this film at both legs of the festival, with packed audiences for both screenings of the film, which was given the prominent Saturday evening slot.

Two shorts programmes were included in the festival this year. The Irish Shorts programme contained three films, all centred around aging. Two of the three films were world premieres, Waterlilies and The Orchard Keepers, with the directors of both films in attendance for the screening in Meath.

The other shorts programme was run in collaboration with the Irish Council for Civil Liberties, and featured curated films from their Human Rights Short Film

Awards. This partnership fits perfectly within the Guth Gafa ideology of showcasing human rights and social issue documentary, and the festival hopes to continue the association with the ICCL in the coming years.

The festival also made a very conscious effort to programme dedicated family films, in the categories of Under 8's, Over 8's, and Over 12's. These early morning screenings were very well attended, and encouraged more families to attend the festival, promoting the Guth Gafa culture of including films for all ages.

Guth Gafa's remit is to provide a diverse range of documentary film for audiences, including a mix of lighter and more challenging films, but with all programmed films carrying an important message. As always, there is a strong focus on social issue filmmaking. However, the curated films portray their message in such a way that the audience does not feel alienated, and a strong environment for mutual learning is created.

We had wonderful opening and closing films this year. As our opening film, we screened the Irish premiere of *Virunga*, with the kind permission of Netflix, who were launching it on their platform two weeks after Guth Gafa. Our closing film was the Irish film, *Blood Fruit*, and we were delighted to welcome not only director Sinead O'Brien but also some of Dunnes Stores strikers, who spoke passionately in a Q&A after the film. The *Blood Fruit* screening and our closing party were generously supported by TG4.

INDUSTRY EVENTS

The New Realities – International Film Forum, which Guth Gafa organised this year, in association with Honeycomb – Creative Works, added a new layer to the festival.

The concept of creating a partnering film industry event to coincide with the festival is one that Guth Gafa has envisioned over the last number of years, with the model of the Camden Documentary Film Festival in the USA providing inspiration for the idea.

The opportunity to create such an event was made possible in 2014, through the support of Honeycomb – Creative Works, which supports strategic creative cross-border co-operation for a more prosperous and sustainable region.

The forum itself provided a platform to share ideas, circulate knowledge, and support the craft of filmmaking amongst Irish film creators and exhibitors, with particular emphasis on social impact, audience engagement and outreach strategies for completed films.

Speakers included Geoff Gilmore, Chief Creative Officer of Tribeca Enterprises, Christie Marchese, CEO of social impact strategy marketing company Picture Motion, and Ben Fowlie, the director of the Camden

Documentary Film Festival. A strong Irish contingent of representatives was also represented, with speakers including Gráinne Humphreys of JDIFF, Martha O'Neill of Wildfire Films, and filmmaker and exhibitor Ross Whittaker.

The event was a great accomplishment for the festival, and succeeded in its aim to provide an intimate outlet for discussion amongst filmmakers and industry, avoiding the usual 'top-table of experts' format associated with most film industry events.

Guth Gafa's aim is to continue the Film Forum annually, should funding permit, and add the event as an accompaniment to the festival itself.

MARKETING

Advertising

Due to ongoing budget restrictions, Guth Gafa limits the amount of advertising it can buy in media outlets, and instead tries to focus extensive energy on getting editorial across different media platforms, particularly in local newspapers, and on online platforms like IFTN, Scannáin, and Film Ireland.

Website

For this year's festival, Guth Gafa resolved to redesign its website. The previous Guth Gafa website had become outdated, and thus, the decision was made to redesign the site, in order to improve accessibility and usability. Of course, budget restrictions were a huge issue in the redesign, but a young web developer was enlisted, and facilitated the overhaul of the previous site. The finished product is one that the festival team are incredibly proud of, and has been extremely beneficial in promoting the festival for 2014.

Web content was of utmost importance for Guth Gafa this year, and a conscious effort was made to constantly update the new Guth Gafa website with news items relating to the festival, to add momentum to the upcoming festival, and increase traffic between the festival's social media and website. This method worked incredibly well, and Guth Gafa recorded record-breaking website hits in advance of the 2014 festival.

Tickets for both festival weekends were made available through the website, and this also functioned to bring more traffic to the website, and helped increase revenue streams in advance of the festival. It also served as a method to engage possible attendees. Pre-sales of festival tickets increased dramatically from 2013, and this is undoubtedly in no small part to the improved usability of the Guth Gafa website.

Social Media

Continuing from the proactive harnessing of social media, which Guth Gafa employed last year, the festival pushed its social media strategy onto a new

platform for 2014. As mentioned above, the website re-design gained a lot of traction for the festival, and great effort was made to increase the engagement of audiences with the festival's social media, as a means to push traffic to the website, as well as to promote the actual programme of films at the festival. There was daily engagement with the festival's online followers, through news items, teasers, documentary-related articles, and other methods of dispensation.

One social media strategy which worked very well in the lead up to the festival was the alternative method which the festival employed to publicize the film catalogue. Instead of generically introducing followers to the films, the festival's media director began a daily 'Humans of Guth Gafa' post on facebook and twitter.

Based on the incredibly successful online 'Humans of New York' series of photographs and personal stories, 'Humans of Guth Gafa' introduced followers to the world of the protagonist of each programmed Guth Gafa film, using personal quotes from the films, and related images. The tactic worked very successfully, and the posts were shared widely through social media, increasing online engagement with the festival.

Catalogue and Programme

As in all years of the festival, the catalogue for the festival was of utmost importance. The programme design was completed by the festival's regular graphic designer, with the aid of a design assistant.

Because of the bi-location of the festival, it was important to keep uniformity in the catalogue, and ensure that screenings and events were the same in both locations. This meant that it would not be necessary to produce two versions of the programme. Schedules were provided separately, as an accompaniment to the catalogue, which was made available on-site over both festival weekends.

Due to budget restrictions, the programme were not distributed as widely as in previous years, and instead flyers for the festival were dispersed extensively in the locality of both festival locations, as well as regionally in Donegal and Meath, and in central hubs of cultural significance.

Distribution of Printed Materials

As outlined above, the decision was made early on not to distribute the festival programme widely in advance of the festival, due to the costs involved of printing extra programmes for distribution in advance of the festival, as well as the environmental impact and waste involved. Instead, double sided postcard-sized flyers were distributed, with information on the festival, and a limited two-for-one offer on individual festival tickets. This promotional tactic was quite successful, and is something that will be repeated for future festivals.

PUBLICITY

Local Media Coverage

Given that there was such a short lead-in to the festival this year, the aim was to maximise Guth Gafa's coverage by local media in the build-up to the festival. With this in mind, the festival's media director arranged meetings with key reporters in most of the local newspapers in Donegal and Meath. This included the Donegal News, Donegal Democrat, Inish Times, Inishowen Independent, Derry Journal and the Meath Chronicle.

By connecting with specific reporters, the festival could then channel story angles, press releases, pictures, etc to them. Each newspaper covered the festival extensively in their print editions, and this also extended to their websites, which generated even more attention for the festival.

The Guth Gafa festival pass competition was crucial to the success of the events local media coverage this year. In the absence of an advertising budget, the feeling was that the festival could definitely win the hard hearts and minds of newspaper editors with the offer of freebies for their readers. Getting stories in is all about angles and particularly local angles, so any outreach event that involves education etc and is linked back to the community is always going to get more local newspaper attention. Radio coverage for the festival included Highland Radio, LMFM, Radio Foyle, and Ocean FM, with the festival director making appearances on radio shows on each of these stations.

National Media Coverage

On the Friday morning of the Headfort weekend, The John Murray Show conducted an interview with the Gerbola family who featured in the film, Dreams of a Clown, which was part of our programme. The interview was bookended by strong plugs for the festival by John Murray. Newstalk resident film presenter Philip Molloy gave the festival strong mentions on both his Saturday night movie show and on his Wednesday slot with George Hook. Irish Times film critic Donald Clarke flagged the festival on his extensively read blog on the week of the Malin opening. The festival was also mentioned in various round up lists in national print and websites, including Broadsheet.ie who featured it in the week of the festival.

The festival's media director pitched to every show on RTE Radio 1, with several pitch options to most. The festival was also pitched to RTE TV News, Morning and afternoon shows, and specialty shows

New Media

The festival was flagged extensively on tourism websites in both Donegal and Meath including Spirit of Meath, Visit Inishowen, Donegal Gathering, Wild Atlantic Way, Cavan Arts, Visiting Kells, Entertainment.ie, Happenings.ie.

It also featured on Industry websites such as IFTN, Film Ireland, Scannain, as well as on the websites of the Irish Film Board, Northern Ireland Screen and the BAI.

VENUES

As Ireland's only pop-up film festival, establishing and creating functional screening venues is key to the success of Guth Gafa. The decision to bi-locate the festival in 2014 was a new challenge for the festival team in conceiving and then implementing our programme across all of our pop-up venues. The decision to host satellite screenings outside of the main festival sites also added a new dimension to the festival, and brought a larger audiences of rural Irish communities into the Guth Gafa spectrum.

Each festival location brought it's own unique feel and intimacy, and was tied together with the Guth Gafa hospitality tent as a central festival hub. This venue has worked well every year for the festival, and serves as the epicentre for festival activity.

Donegal

As was the case with the 2013 festival, the Malin hotel served as the principal screening venue for the 2014 edition of Guth Gafa. Because of the success of the 2013 event, the Malin Hotel were very open to the presence of the festival, and worked with the team in creating the flagship venue in their hotel.

This year, Malin GAA Club kindly offered extra support, and their clubhouse, located just a short walk from the main festival site, worked very well as a second screening venue, and along with the smaller courthouse cinema on Malin village green, festival attendees had quite a selection of film screenings to choose from in Malin village.

A new outreach initiative was also conceived by Guth Gafa this year, with the inclusion of Colgan Hall in Carndonagh as a satellite screening venue for films. The aim of this was to promote Guth Gafa to a wider audience, and encourage the attendance of people from the broader locality to the festival. The venue reported strong audience figures for many films, and was very successful in it's objective.

Meath

The new festival venue of Headfort House, outside of Kells in County Meath broke new and interesting ground for the festival. Moving away from the festival's usual village location provided an interesting new challenge for the festival team. The 18th century manor house worked perfectly as the venue for a pop-up film festival, and was utilized in a way never before seen in Ireland. The main screening venue for the event was the recently restored 18th century ballroom known as the Adam Room. This stunning cinema was unlike any screening venue most festival attendees had ever experienced, and all who

attended films there were incredibly impressed with such a splendid environment.

The second venue for the Meath leg of the festival was the Cinemobile. Guth Gafa's long-standing partnership with the Cinemobile continues to thrive year after year, and this year included free screenings as part of their North by North West film series. The Cinemobile itself was parked in the courtyard just outside the entrance to Headfort House, and worked incredibly well in tying the festival site together.

Another on-site venue the festival utilized is the Headfort Theatre, a small theatre space in next to the Headfort House stables. The venue itself was incredibly intimate, and worked perfectly for shorts screenings, and for the festival's family programme.

The closing film for the festival, Blood Fruit, was screened as a stand-alone film at the Kells Theatre in Kells Town. The decision behind screening Guth Gafa's final film there served two purposes:

1. To involve the local people in Kells in the festival, and encourage more members of the community to attend.
2. To promote Blood Fruit, and thus Irish film, in a more focused way at the festival. Guth Gafa is committed to furthering the cause of Irish Feature Documentary, and thus, programming Blood Fruit as the festival's closing film in a stand-alone venue, gave more of an opportunity for the film to stand out in the Guth Gafa programme.

VOLUNTEERS

Volunteer crews were smaller at this year's festival. Due to budget constraints we were unable to provide accommodation for volunteers at either festival location, but this did not stop some dedicated individuals sleeping on floors/couches or busing/hitching/biking from nearby areas. Guth Gafa is made possible with the help of these dedicated individuals.

We had 3 different sets of volunteers attached to this year's festival. Locals from both Malin and Kells made themselves available to help, along with a team of dedicated individuals who made it their business to be at both weekends of the festival. Team numbers in Malin were unfortunately affected by the tragedy in Carndonagh on the Thursday before the festival. In Kells, we faced the issue of the festival running in that location for the first time and establishing a rapport with local individuals and consequentially team numbers were also lower here than initial aims.

The individuals who were available for either or both weekends were fantastic, many going above and beyond the call of duty to help the festival to run. Local team members were asked to attend a briefing in the days before each weekend of the festival. In this, the various areas of the festival were outlined to volunteers, and where possible, we attempted to assign volunteers to areas

of individual interest. Our rotas were also geared to allow volunteers to catch screenings they had expressed an interest in. It was great to see attending filmmakers make an effort in getting to know the volunteers, reaffirming our ethos of bringing those who produce closer to those who wish to get involved in the craft.

Working areas included, but were not limited to:

- Transport
- Box Office
- Venue supervision
- Web site maintenance
- Social media coordination

BOX OFFICE

This year's Box Office was situated in the festival marquee on both weekends. In Malin this was on the village green, in Headfort it was located on the green just outside Headfort school. These locations were central to all our screening venues and ensured that from the box office location people never had too far to go. While this did work well in terms of location, unfortunately with the October weather it did not serve as the hub of the festival as much as it had done in previous years.

The weekend and day passes proved popular again this year with many of our audience opting for these rather than single screening tickets. This ensured good attendance to many of the screenings (especially the ones that took place later in the day) as it encouraged people to try films that they may not ordinarily be inclined to view.

We also noticed a difference in sales in terms of festival passes in Malin and Headfort with the former showing a preference for weekend passes and the latter for day passes. It is possible therefore to speculate that Malin's remote location continues to draw people for the whole weekend whereas the (easier to reach) Headfort location allows people the flexibility of coming for just a day.

Our online booking system through Entertainment.ie was barely used this year. However, our PayPal booking option through the Guth Gafa website was very successful with most pre-sales being festival weekend and day passes.

Box Office figures were overall up on previous year's but this was over two locations, and neither location performed as well as we had hoped. In Malin, we had the unprecedented situation of a tragic double killing of a very well-liked local couple in the next town Carndonagh, the day before our Festival, which meant that local people stayed at home, generally. In Kells, we had not anticipated the double problem of people away on the midterm school break, and people celebrating Halloween elsewhere. We were still very pleasantly surprised by the Kells turnout, and recorded very positive box office results for the first time in a new location.

TRANSPORT

Unfortunately this year, the festival did not have the financial resources to hire a dedicated transport manager for the festival. This caused slight pressure for the festival team, and all transport requirements were organised instead by the Festival Directors and Festival Manager.

At the Donegal event, the crew was lucky to be re-joined by a local man who had worked as a festival driver at the 2013 festival. A festival car was kindly sponsored by the local Inishowen Motors, which allowed for comfortable Dublin Airport, and more local Festival Guest Pick-ups.

Because of the Guth Gafa outreach scheme this year, the festival also provided a shuttle bus service between the festival site in Malin and the satellite venue of Colgan Hall, in the next village of Carndonagh. This initiative worked very well for the event, and was provided by a local bus service.

For the Meath event, we were fortunate to be close enough to Dublin airport that guest pick-ups were less of a logistical issue for the festival. Because we had numerous speakers and delegates attending from the US and Europe, however, much organisation was involved in the transportation.

The new location in Meath also provided new logistical challenges, due to the rural nature of the festival site, and the lack of on-site accommodation. These challenges were easily overcome, however, with a frequent bus service between the festival site and Kells, and tight organisation of the logistics surrounding filmmakers and festival guests.

ENTERTAINMENT

As in the case of every year of the festival, great time and care was taken to curate the entertainment for the Guth Gafa festival clubs. Because of the time of year, the live music at the two events was much more atmospheric and mellow, and worked well with the intimate nature of the festival.

As in previous year, the festival focused on finding local talent in both Donegal and Meath, with acts such as Great white Lies in Donegal, and Run for the Cure in Meath, entertaining the festival crowd in an intimate post- film cinema club atmosphere.

LOCAL COMMUNITY RECEPTION

In 2013, Guth Gafa was incredibly touched by the extent of local community engagement in Inishowen for the festival. With the announcement of the festival for 2014 came a slew of requests from local community organisations to collaborate with the festival, including local educational groups, arts networks, and community associations. This aided the intention of the festival to extend its reach further around Inishowen, and develop a community

outreach programme, which was executed quite successfully. Outreach screenings included a special screening in association with the Ned's Point Centre in Buncrana, and educational screenings for secondary school students at Moville Community School, as well as the festival's satellite festival venue of Colgan Hall in Carndonagh.

However, a very tragic event occurred in Carndonagh just days before the launch of the festival, which, understandably, meant the local community was in mourning. Guth Gafa seriously considered cancelling the festival, but after much consultation with local residents, the festival decided to go ahead, albeit with a much more muted tone. The tragedy undoubtedly affected the amount of locals attending the festival, but strong support was still recorded from both locals, and festival attendees from further afield.

With regard to the Meath event, the festival team focused heavily on grassroots engagement in the Kells and greater Meath area. Kells is already home to another cultural event of great significance, the Hay festival, and the local community in the area is steadfast in their commitment to promoting the arts. The Hay festival committee and volunteers were extremely helpful in promoting Guth Gafa, and introduced the festival team to other local groups of significance, as well as the Kells Chamber of Commerce and the Kells Tourism Board. The value of the festival was completely understood by all concerned, and the local community has expressed their hope that the festival will return to the area next year.

EDUCATIONAL OUTREACH

Guth Gafa is committed to education through film and to raising the profile of documentary as an aid to a student's understanding of their society, and of other cultures and societies worldwide. After a successful inaugural programme last year, Guth Gafa continued with satellite school screenings in 2014. This year students were treated to the film *A Goat for a Vote*, with director Jeroen van Velzen in attendance to discuss the film.

From the programming stages of the festival, Guth Gafa was conscious of including films that would work appropriately for the festival's accompanying educational outreach programme. The festival was incredibly fortunate to be given the screening rights to *A Goat for a Vote*, from Dutch director Jeroen van Velzen, who visited the festival in Donegal, where his film was screened not only to the festival audiences, but also to two screenings of one hundred and fifty students each time at Moville Community School.

These educational screenings were followed by lively question and answer sessions with the director. In addition, Moville Community School is now hoping to create links with the school featured in the film. Guth Gafa takes great pride in such partnerships, which really feed into the ethos of the festival.

This initiative provides an opportunity to expose students to stories that lie outside their own experience, humanising and personalising complex social and political subjects, as well as finding commonalities with the experiences of those whose lives are worlds apart from their own.

MISCELLANEOUS

Staff

This year was a very difficult year for the festival, with regard to staffing. Because the festival was working on almost half the budget from last year, the first area to be affected was the allowance for core festival staff. While there were a number of staff who worked part-time, and remotely for the festival, the key festival team consisted of the two festival directors, the festival manager, and two festival interns.

This, undoubtedly, made things more challenging, but, despite these cuts in staffing, the festival team are delighted in what was achieved with so few staff resources. Ideally Guth Gafa could return to more healthy staffing levels for next year's festival. Considering what has been achieved in such strained conditions, we are confident about what could be accomplished if the festival crew was larger.

Dates

Guth Gafa took place late this year due to budget uncertainty. This is unfortunate, due to the volume of film festivals happening around Ireland in October, and November. However, the festival team were unable to deliver the event any sooner in the year, and October 25th / 26th, and November 1st / 2nd were ultimately the only dates on which it was possible to organise the festival logistically.

Ideally, the festival will move to late September / early October in 2015, when the days are longer, the weather is more stable, and the film festival schedule is less congested.

Industry Patrons Package

Guth Gafa introduced the industry patrons package this year, with the intention of earning some extra revenue for the festival, and engagement support from our film industry peers. The inaugural year of this scheme has been quite successful, with five Irish film companies purchasing the package; Dearcán Media, Element Distribution, Film Equipment Hire, Samson Films, and Wildfire Films.

The package cost €200, and included 4 VIP tickets to the festival, as well as premier positioning of the featured companies logos pre-screening at Guth Gafa. The festival is thrilled with this industry support, and hopes to build momentum for the Industry Patrons Package next year.

Secret Screening

Yet again, the secret screening at Guth Gafa this year was a huge success. Audiences are always intrigued by the notion of what the film could be, and the mystery surrounding the programmed film always leads to packed audiences for the screening.

This year, the secret screening was the feature documentary *Tomorrow We Disappear*. This documentary originally came as a suggestion from Guth Gafa Board Member Elizabeth Radshaw, Head of Industry at Hot Docs, and has won numerous awards in North America. The co-directors of the festival were extremely enthusiastic about screening at Guth Gafa, and were very gracious in allowing the festival to screen with us ahead of it's European premiere at CPH: DOX.

CONCLUSION

In conclusion, 2014 has been a watershed year for Guth Gafa International Documentary Film Festival. Despite many setbacks in funding from the previous year, the festival pulled off a successful bi-located event, as well as an accompanying industry forum. There are many decisions to be made regarding the next edition of the festival, but the intention is to continue programming and showcasing world class short and feature documentary to rural Irish communities, and building upon the excellent reputation that Guth Gafa has gained internationally over the last nine years.

Report compiled by members of the Guth Gafa team 2014.

*Guth Gafa 2014
Supported by:*

