

Programme

FUTURE CREATIVES 2025

Venue

10:00 AM FILM SCREENING

MSc Filmmaking and Media Arts

FILM AND TELEVISION STUDIES

MSc Filmmaking and Media Arts focuses on low-budget and experimental filmmaking and media art. It is designed to provide the necessary practical and critical skills required for current and 'future' screen-based production. It crosses between practice and theory of film, moving image and new media arts, and provides an open space for experimentation, while advancing skills and creative practice.

LIMBO by Tianci Zhu

 @therealztc

Tianci Zhu is an independent filmmaker, set to graduate this year from the University of Glasgow's MSc Filmmaking and Media Arts. He focuses on producing realist works, and to date has completed four short films.

"I spent a long time searching for a way to describe this work with both grace and dignity. Then one morning, sitting before my computer, I thought of those who can no longer see it. In that light, LIMBO becomes the many stars of the night —also the sum of all who once stood by us as we became who we are."

THE MANY DEATHS OF A CITY by Matthew Dunsmore

 @matthew_dunsmore

Matthew Dunsmore is a filmmaker and visual artist who completed the MSc Filmmaking and Media Arts at the University of Glasgow in 2025. Matthew aspires to make emotive works within the realms of experimental documentary which also push the visual language of cinema to breaking point. Matthew has recently been selected as part of the Scottish Documentary Institute's Bridging The Gap 2025/26 programme.

THE MANY DEATHS OF A CITY collides slow cinema, architectural film, experimental documentary and "uncanny" aesthetics to craft a wordless critique of Glasgow's portion of the M8 motorway. The M8 has often been referred to by environmental activists as a "scar" that "will never heal". This film explores the idea of the motorway being a tangible wound, and thus a living thing, by attempting to render the hard body structure of the motorway into a permeable living being.

PICTURE THIS by Emma Malins

 @emma.malins

Emma Malins is an Edinburgh-based filmmaker and visual artist. As a queer disabled artist, her work focuses primarily on intersectional inclusion and socially engaged practice. Emma has recently completed the MSc in Filmmaking and Media Arts at the University of Glasgow with a focus on accessible film making practices.

PICTURE THIS is an experimental short documentary exploring what a love of film and storytelling can look for someone with sight loss. The film uses audio description as an art form to create a new type of empathetic viewing experience.

6th Nov 2025

ODD by Jamie Thompson

Jamie Thompson is a low budget filmmaker who recently finished the MSc Filmmaking and Media Arts at the University of Glasgow. He recently began working in television and is hoping to use his filmmaking experience to aid him in his future career. His films focus on cinematic affect and emotion.

ODD is a short experimental film that combines both stop motion and standard filmmaking practices. The film follows the titular character, a ping pong ball, as he explores the world through fresh eyes. It was inspired by the anxious experience following the COVID-19 pandemic.

** This film contains flashing lights that might affect viewers sensitive to light*

NONSENSE by Fan Yiman

Fan Yiman is an independent filmmaker undertaking the MSc Filmmaking and Media Arts at the University of Glasgow. With five years of experience in directing and producing independent documentaries, animated shorts, virtual productions and narrative films, her work explores subconscious and metaphorical themes influenced by her interest in psychology.

NONSENSE is a multimedia short film based on personal experiences as an international student. The film explores the theme of misinterpretation faced by non-native speakers in English-speaking contexts. It employs a collage strategy that combines online materials with live-action footage, presented in an ironic and kitsch style. Intentionally, AI real-time translation is used in place of traditional subtitles, turning language itself into part of the experiment.

** This film contains flashing lights that might affect viewers sensitive to light*

ECHO by Minghao He

 @Ming.H-films

Minghao He is a young filmmaker currently studying the MSc Filmmaking & Media Arts at the University of Glasgow and a graduate in cinematography from the Beijing Film Academy. He has already had two films screened at film festivals and is skilled at creating beautiful visuals on a low budget.

ECHO tells a heart-wrenching story: Yiyi, a girl from a single-parent family, has long been under her father's strict control, restricted to a routine between home and school, and forbidden from unnecessary social contact. On the day her best friend is about to emigrate, her father confines her to her room, preventing their final meeting. In the end, she takes her own life.

** This film contains mild, indirect suggestions of violence and references to suicide*

11:30 AM FILM SCREENING

Applied Dissertation in Community & Collaborative Practice (GMAC Partnership)

MA FILM AND TELEVISION STUDIES

The GMAC partnership (Applied Dissertation in Community & Collaborative Practice course) aims to nurture the next generation of film and TV talent while addressing important social issues which bring together Senior Honours students of Film and Television Studies / from the School of Culture & Creative Arts with local community organisations. This innovative course emphasises co-design, co-creation, and co-evaluation to enhance project outcomes and foster a sense of belonging among all involved.

11 students participated in Year 2 (2024-25) of the GMAC Partnership, working alongside four community groups based in Glasgow.

Tara Jackson & Nico Peden collaborated with MUSIC BROTH

Jay Hargreaves, Sam Hussey & Michael Robertson collaborated with MIND THE MEN

Abby Gibson, Ally Nicolas & Felix Round collaborated with BLUEVALE COMMUNITY CLUB

Luisa Connarty & Jenny MacInnes collaborated with PRIDE OUTSIDE

2:00 PM LIVE MUSIC

Song, Singing and Vocality

MA/BMUS MUSIC

This course explores the phenomenon of song across times and cultures by exploring a range of repertoires and practices and offers students the possibility of engaging with a range of scholarly and practical approaches while developing their own independent project.

SONGS TYPICALLY ASSOCIATED WITH MALE VOICES SUNG BY A FEMALE SOPRANO by Emma Beech

Emma Beech is a fourth year Music student. She is a classically trained pianist and musical theatre singer. She is writing her dissertation on jukebox musicals and working towards a career in musical direction. She is currently working on productions of WEST SIDE STORY, as an

assistant musical director, and THE LITTLE MERMAID, as a performer.

With SONGS TYPICALLY ASSOCIATED WITH MALE VOICES SUNG BY A FEMALE SOPRANO, Emma will be singing CRAZY LITTLE THING CALLED LOVE by Queen, CAN'T HELP FALLING IN LOVE by Elvis Presley, YOU SHOULD PROBABLY LEAVE by Chris Stapleton, and FAITH by George Michael, as a demonstration of the differences between a male and female vocal range, by using the original keys of the songs as a reflection of these differences.

SONGS BETWEEN SCOTLAND AND ITALY by Eleanor Baughan

 @eleanor.baughan

Eleanor Baughan is a singer songwriter in her fifth year, studying Music and Italian at the University of Glasgow. She grew up playing the violin and piano since a young age, but picked up a guitar while on her year abroad two years ago. Since then, her interest in songwriting and folk music has grown, and she has now written over thirty songs.

SONGS BETWEEN SCOTLAND AND ITALY is a reflective song cycle written on guitar and created during Eleanor's year abroad in Puglia, Italy, 2023. The project traces the journey between Scotland and Italy, capturing moments of departure, longing, and return. Drawing inspiration from singer-songwriters and folk artists, the songs are deeply personal and written like a musical diary. As a new singer songwriter, the chronological order of the songs reflect both the technical development of Eleanor's songwriting and guitar playing, as well as the emotional journey itself.

3:30 PM LIVE MUSIC

Performance 2 & 3

MA/BMUS MUSIC

These Performance courses are designed to develop students' skills in planning and executing public performances.

NEW LIGHT by Christian Crome

 @christian.crome

 christiancrome02@gmail.com

Christian Crome is a musician and artist, entering his 4th year of the BMus at the University of Glasgow. While focusing primarily on jazz drumming, he also studies composition and is particularly interested in exploring the middle ground between jazz and contemporary classical music. He teaches the drums alongside his studies and is working towards a career as a performer, composer and educator.

NEW LIGHT is a short programme comprised of various jazz repertoire, including original material. The aim of this programme is to immerse the audience in a dark but intimate atmosphere, while exploring a range of melodic colours, textures and rhythms across every element of the ensemble. At its core is an implicit form of storytelling, moving through an ebb and flow between the complex emotions during a significant period of personal change.

Christian Crome with Baillie Shepherd, Matthew Brown, Noah Scott and Rocco Cafolla.

SINCE I LEFT YOU: RECONSTRUCTED by Club Med

Consisting of six University of Glasgow Music students – Gogo Boumpouna, Molly Houston, Holly Johnson, Joe Lloyd, Rudy Sinclair, and Hamish Williams – **Club Med** return to perform a 15-minute music programme, initially exhibited during their final group performance assessment. Inspired by the act of sampling and repurposing of past music, **Club Med** have adapted 50s-70s soul & jazz pieces for their instrumentation of vocals, cello, keys, bass and drums.

SINCE I LEFT YOU: RECONSTRUCTED will see 'Club Med' simultaneously deconstruct and reconstruct one of plunder-phonics most famous pieces, SINCE I LEFT YOU by The Avalanches. Plunder-phonics is a musical style embodied by its extensive and equally creative use of sampling, where artists combine multiple elements from other works to create something entirely new. 'Club Med's' recital will see them perform excerpts of the songs containing some of the most recognisable samples, allowing the audience a live insight into how The Avalanches' created their most successful song.

WHO WILL KNOW ME? by Morgan Lee

 @e2uen

Morgan Lee is a pianist, Pipa Player, and MA Music/Psychology student with a background working in dementia wards & social care. She is a mental health advocate and student listener at UofG. Her art tends to surround the topics of neuropsychological wellbeing to raise awareness, address stigma, encourage discussion, and provoke thoughts towards deeper understanding.

WHO WILL KNOW ME? is an original song composed by Lorna Adams (aka Hoyden) based on the real experiences of three women diagnosed with end-of-life dementia. It asks a simple but powerful question: Who will recognise them as the disease takes away their sense of self? The song focuses on the connections we have with ourselves and others—and what happens when those connections start to fade.

Morgan Lee and Lorna Adams.

THE SOUND OF MY BREAK-UP by Holly Jervis

 @holly.jervis

Holly Jervis is a singer and performer from Glasgow and is currently enrolled on the BMus at the University of Glasgow. Holly also participates in various societies such as the A Cappella Society and the Musical Theatre Society to further expand her knowledge and love for performing.

Holly has experimented with many different genres of vocal performance, however she has found her home in popular music, soul and a little bit of country, drawing inspiration from all of these genres. She cannot wait to see what the future holds and is excited to bring what she has learned at UofG with her.

THE SOUND OF MY BREAK-UP encourages the reflection on past experiences, highlights the similarities between people and focuses on how music can act as a tool for communication. During the performance, we reminisce on different stages of a 'first break-up' and the songs that are associated with each stage.

From Cher to Aretha Franklin, THE SOUND OF MY BREAK-UP is a rollercoaster of emotions and will hopefully encourage you to reminisce (and boogie).

Holly Jervis with Christian Crome, Emma Beech, Grace Haliday and Lochlan Black.

** This performance contains strong language*

6:00 PM RECEPTION + KEY NOTE

Glasgow Life with KATIE DUFFY

Head of Arts and Music

Glasgow Life is a charity that inspires people to become engaged and active in a city globally renowned for culture and sport. In her role there as Head of Arts and Music, Katie Duffy has responsibility for Glasgow's world class Arts and Music venues including The Glasgow Royal Concert Hall and Tramway; cultural festivals delivered by Glasgow Life including the internationally renowned Celtic Connections; citywide creative programmes and strategic initiatives such as Artists in Communities and Sauchiehall Street: Culture and Heritage District.

Glasgow Life is the city's policy lead for culture and Katie leads the development and delivery of Glasgow's Culture Strategy 2024-2030 as well as being the focal point for Glasgow's UNESCO City of Music designation in a global network of more than 300 creative cities. A musician herself, Katie is a proud graduate of the University of Glasgow having achieved a MMus in Musicology in 2022.

Subcity DJ set

Frank Herman plays SOUNDS FROM SILENCE

Subcity Radio (est. 1995) is a non-profit, volunteer-run freeform radio station, arts collective, and events promoter based at the University of Glasgow. With a roster of over 100 active shows, Subcity endeavours to platform as diverse a range of shows as possible, no genre or concept is off-limits. The station is also well-regarded for its club nights, which employ Subcity's own contributors to bring their shows to the live context.

SOUNDS FROM SILENCE, a show ran by Frank Herman since December 2023, has been brought from the studio to a live audience in the past. It is an ever-evolving exploration and invocation of Jazz, Ambient, Classical and any other style which in one way or another heightens awareness and repositions our relationship to sound. Recently, Frank organised a 'book club' broadcast in two parts around David Toop's Ocean of Sound, where he read fragments from the book while delivering a mix to soundtrack the reading, the first part of which can be found on subcity.org/show/soundsfromsilence.

Frank is also a student of History of Art at the University of Glasgow.

Writing For Performance

MA THEATRE STUDIES

The course investigates contemporary writing-for-performance and provides students with the opportunity to explore and develop their own writing-for-performance practice through an individual project.

11:00 AM THEATRE

MIND THE GAP by Steph Wells

 @thesnapcollectiveco
 snapcollectiveco@gmail.com

Steph is an actor, writer, director and photographer in the final year of her Theatre Studies and Sociology degree at the University of Glasgow. Her interest is in maximising the social value of theatre for performer and audience, aiming through her work to enhance its ability to bring people together emotionally and intellectually. MIND THE GAP is her third original play, first performed in Spring 2025, and published this summer with Hummingbird Publications.

Magic in the monotonous. Magnetism in the mundane. Weighty or wasted? MIND THE GAP is a one act play following pairs of strangers as they get chatting – by chance – in the churning belly of the London Underground. One unsuspecting duo nurses an emerging friendship over daily rides on the Piccadilly Line. Can such connections transcend their vacuous circumstances? Can the content of their conversations? Words unspoken between the

rails, some sung by a live busker, screech questions about the silenced social world they live in, and how – despite the trundle of the trains – it's getting quieter.

** This performance contains strong language and references to the ongoing conflict in Gaza, which some audience members may find distressing.*

Advanced Theatre Making

MA THEATRE STUDIES

This course supports students to create short, original pieces of contemporary performance driven by workshops that develop students' practical skills and conceptual thinking in the broad field of theatre making, including directing, devising, live art and writing for performance.

1:30 PM THEATRE

(DIS)CONNECT

by Sonder Theatre Group

(DIS)CONNECT takes the audience through a journey of thought invoking scenes which encourage a state of reflection and awareness for each audience member. As humans in this digital age there are moments where we might forget what true connection is, and even during times of isolation, what that can feel like. So much of our lives are online everyday, which can lead us to forget the true nature of humanity and the true value in real human connection and conversation. We hope this piece encourages you to reflect on the relationship you have with your mobile phone and whether that relationship has hindered the way that you choose to show up in the world.

Sheridan Armour, Amy Donaldson, Lily Hannah, Alice Mann and Niamh O'Donnell

MLitt Playwriting & Dramaturgy

THEATRE STUDIES

MLitt Playwriting & Dramaturgy offers a practical and theoretical engagement with the many forms of writing and production for theatre, blending practice, theory and history to support students to develop playwriting skills and knowledge of script development, opening the way to many theatre roles, including dramaturgy.

5:00 PM THEATRE

EGGSHELLS by Matthew Taylor

Matthew Taylor is a queer playwright and theatremaker based in Edinburgh. He believes that theatre has a unique ability to shape the world around it and create true moments of connection between individuals... But is also very, very silly at times. Interested in exploring the weird, wonderful and often taboo, Matthew wants to push theatergoers off of their seats and into the depths of the human experience with a wink and a nudge.

January 20th, 2025, Scotland readies itself for Storm Eowyn. January 21st, 2025, Alex wakes up in his ex's bed. Lewis cooks him breakfast in the kitchen. They're trapped. The storm rages as the two of them must navigate their messy history, their lust for one another and how they've both changed in the year they've been apart. Alcoholism, Daddy Issues and Omelettes, EGGSHELLS follows the aftermath of the one-night stand from hell, exploring the toxic side of queer relationships, unashamed kink and what it means to love someone who has hurt you in impossible ways.

Directed by Philip Howard

Philip Howard is a director and dramaturg.

A former Artistic Director of the Traverse Theatre and joint Artistic Director of Dundee Rep, he is now a director of Pearlfisher.

Recent productions as director include *Blinded by the Light* (Sylvian Productions); *Made in China* and *Medea on the Mic* (A Play, a Pie and a Pint). Recent dramaturgy commissions include *Richard* (Stellar Quines); *Dialogues from Babel* (Durham University/Edinburgh International Book Festival); *Ghost Light* (NTS); *Elysium Street* (New Sparta Films). As editor: *Scotland Plays*, *Scottish Shorts and Theatre in Scotland —A Field of Dreams* (Nick Hern Books).

Philip has worked on the MLitt in Playwriting & Dramaturgy at the University of Glasgow since 2009.

Performed by Angus Stobie, Tiger Mitchell

** This performance contains alcoholism, swearing, abusive language and behaviour, scenes of a sexual nature, mention of sexual elements with dubious consent, blood.*

12:00 PM NEW WRITING

MLitt Creative Writing (Part 1)

CREATIVE WRITING

The MLitt Creative Writing is for talented and aspiring writers who want to develop their craft, take risks in their work, and gain creative and critical skills as part of a supportive community of fellow writers.

MY OTHER MAN IS A CAR

by Annie Baker

Annie Baker is a poet and mental health worker. Her work has previously appeared in Blackbox Manifold and And Other Poems, and is forthcoming in Magma and Perverse.

MY OTHER MAN IS A CAR is a long poem in progress, touching on the nature and value of names, the domestic space, and cars.

THE UNHARM

by Leilani Taneus-Miller

Leilani Taneus-Miller is a Haitian-Scottish writer and artist studying the MLitt Creative Writing at the University of Glasgow. Her creative practice employs ekphrasis, afro-futurism, critical fabulation, ritual space and ancestral memory to narrate the story and archival presence of often hidden histories. The intended outcome of her pieces is to

foster a shared consciousness on the subject of entangled histories arising from the transatlantic slave trade and support contemporary approaches to reparations.

Here, Leilani presents her 12-minute film, THE UNHARM, which is available to view throughout the day in the **Drop-In Displays** in the **Bistro**. THE UNHARM documents a woman's discovery of a brass handle from an 18th century dresser, speculatively linked to a sugar plantation in the Cayes region of Haiti. The woman takes the colonial object home with her and begins the work of neutralising its harm. The film juxtaposes soundscapes and voice-over poetry to create an eerie yet majestic landscape that supports and accompanies the woman's recovery from the trauma perpetuated within the object.

THE SONG CONTINUES

WHETHER WE SING IT OR NOT

by Shaun Murawski

 @shaunmurawski

Shaun Murawski is a Poet and Photographer, graduating from the MLitt Creative Writing at the University of Glasgow in December 2025. His work is an exploration of presence and absence and the moments we're allowed to keep. Much of his work is a reflection on heredity, masculinity and the urban landscape.

THE SONG CONTINUES WHETHER WE SING IT OR NOT is about memory, hereditary and the dreams and songs we carry within us and where they come from. It comes from many fragments to make a whole and includes a collage / concrete poem in the form of oil bar on top of a physical painting.

WILD HYACINTH

by Véronik Le Duc

 @veronik.leduc @wildhyacinthmag

Véronik Le Duc (she/her) is from Ottawa, Ontario. She is currently pursuing her MLitt Creative Writing at the University of Glasgow. Her work has appeared in literary magazines, including flo. and Blank Spaces. She fights the daily urge to write about her cat, Buttercup.

WILD HYACINTH is a Canadian literary magazine that strives to promote emerging and established Canadian writers. The magazine publishes fiction, poetry, and creative nonfiction that focuses on difficult experiences and emotions, aiming to provide a literary space that doesn't shy away from these feelings, but rather celebrates and honours them. Issue 1, Death & Rebirth, was published in August 2025.

2:00 PM NEW WRITING

MLitt Creative Writing (Part 2)

COME LOOSE by Liv Aldridge

Liv Aldridge is a bilingual writer and performer from rural Sweden, based in Glasgow. She co-edits BRACKISH, a zine of experimental translations from Swedish and Latvian with Endija Lukstina. Her poetry has most recently appeared in Gutter Magazine.

COME LOOSE is a manuscript of poems that entertains and stirs up unlikely alliances between moths, routines, and the damp environments of Småland in Sweden and Glasgow.

THE UNHARM

by Leilani Taneus-Miller

Leilani presents her 12-minute film, THE UNHARM, which is available to view throughout the day in the **Drop-In Displays** in the **Bistro**. Please see p. 7 for description.

OUR ELECTRIC DESIRES

by Dearbhla O'Brien

Dearbhla O'Brien is a writer from Dublin, Ireland. She is a graduate of Drama and Theatre Studies in Trinity College Dublin, and won a Gold Medal for her academic achievements. She has just completed her MLitt Creative Writing at the University of Glasgow. Previous work can be found in The Madrigal and lavender bones press among others.

OUR ELECTRIC DESIRES is a short story collection which explores the intersections of desire and intimacy in the technological age. Looking at the nature of desire in literature, it hopes to challenge the conventional form of the short story, and investigate the physical presence technology has in our lives, and within our wider wants.

ORGAN MUSIC

by Endija Lukstina

Endija Lukstina is a Latvian poet, writer and translator graduating from the MLitt Creative Writing at the University of Glasgow in December 2025. Their work has been published by sincere corkscrew press, Ambient Receiver, Discount Guillotine and Big Red Cat, and they co-edit a translation themed zine called Brackish.

ORGAN MUSIC is a written piece which combines lyrical creative non-fiction & prose poetry, and also contains some elements of ekphrasis. It explores the author's relationship with the memory of their maternal grandmother, who died a few years before the author was born, and whose lifespan coincided very closely with the years during which Latvia (where the author's family are from) was under Soviet occupation. Themes of gender expression, material (dis)comfort, economic regimes and generational patterns are explored through slightly esoteric and mystical modes, with swan imagery as the central motif.

10:30-15:30 DROP-IN DISPLAYS

Find A Solution



The University of Glasgow's Find A Solution internship programme works with local community-based organisations to develop paid internships for UofG students that address issues of strategic importance and have a lasting impact for the organisation. The School of Culture & Creative Arts and the scca.partnerships project promote the scheme to external partners in Glasgow's creative and cultural sector in order that they can access the programme and create meaningful internships for School and College of Arts & Humanities students.

2025 FaS internships supported by scca.partnerships:

- **Impact Arts with Audience Development**
Intern Eva Casey
- **Scottish Contemporary Art Network (SCAN)**
with Research Intern Langxuan (Lareina) Yin
- **Scottish Music Industry Association (SMIA)**
with Projects Assistant Intern Gwenllian Matthews

Making Culture Happen

MA CREATIVE ARTS AND INDUSTRIES

This course provides students with an opportunity to position themselves within a professional role in a creative project where they are asked to consider issues related to the design, planning and execution of a collaborative creative project be that in music, theatre, film and television, visual and digital arts, or artefacts.

JAZZFERATU

by Evie Baxter, Hannah Gemmell, Oliver Johnston, Rebecca Matthews

JAZZFERATU was a creative event featuring a screening of the 1922 silent film Nosferatu (F.W. Murnau, 1922) accompanied by the original compositions of a live jazz band and the idea stemmed from the group's shared desire to create an interdisciplinary project. All group members are involved in different clubs at the University of Glasgow, including Student Theatre at Glasgow, Filmmaking Society and Jazz Society. All are students in the multidisciplinary degree, MA Creative Arts and Industries. Thus, they recognised the need for events that combined different arts societies and degrees in one place. Their reason for this was twofold: to make the arts more accessible to everyone (without requiring society memberships) and to foster connections between students in different creative degrees.

10:30-15:30 **DROP-IN DISPLAYS**

Thinking Through Filmmaking

MA FILM AND TELEVISION STUDIES

Students are introduced to new practice-led approaches in film in order to combine practice led explorations with critical theory. Students explore, develop and critically reflect on their experience and understanding of filmmaking, combining collaborative work with an independent approach.

PRACTISING, PRESENTING, PERFORMING IDENTITY

by Belle Gascoyne, Euan Purves, Evan Burke, Kye O'Hagan, Robbie Arah

This film offers a thought provoking and ambitious exploration of identity, self, performance and performativity, and intersects scenes from Shakespeare's Henry V with reflections by five contributors on the relationship with identity and performance.

PERIOD

by Eslyn Craven, Kelly Yu, Lucy Cartwright

A reflection on the experiences of severe period pain (dysmenorrhea) conveyed through a day in the life of a social media influencer in which her pain is masked behind the public façade.

ACCESSORIES SOLD SEPARATELY **by Jay Hargreaves, Megan Fitzpatrick, Ngan Tsai, Rue Riley, Yoana Yavasheva**

An observational film that reflects on queer identity through the on and off stage portrayal of performers in a Glasgow drag club.

GIRLHOOD

by Laia Martinez-Ramirez, Lola Rose, Lydia Barnes

A celebration of female solidarity, poetically conveyed through a film in which 5 women prepare for a night out in Glasgow's city centre.

INFLUENCERS

by Abby Rodgers, Erin Kirk, Moya Impey, Sofia Cordova Secci, Tara Thapa

This is a participatory documentary in which the filmmakers offer a sensitive portrayal of growing from childhood to adulthood. Here they reflect on those significant others who influenced them in their values and approaches to the world as they make this important transition.

Academic Filmmaking

MA FILM AND TELEVISION STUDIES

Academic Filmmaking responds to 'creative research', 'practice research', and 'practice as research' and to the increased acceptance of filmmaking as a valid and valuable mode of research. The course historicises and theorises the upturn in academic filmmaking through the examination of specific academic filmmakers' work and associated written texts in journals such as Media Practice and Education and Screenworks.

THE FILM ARCHIVE AND MEMORY: a personal testimony of Pittenweem **by Sam Mutch**

 @sammutch02

Sam Mutch is currently enrolled in the MSc Film Curation at the University of Glasgow. He has a particular interest in silent film, film history and archiving. Growing up in the village of Pittenweem, Fife, much of his work has been related to rural Scotland and the process of archiving in these areas. He has written for The Glasgow Guardian and recently undertook a successful internship at the Hippodrome Silent Film Festival.

THE FILM ARCHIVE AND MEMORY: a personal testimony of Pittenweem is a deeply personal short documentary that explores the nature of archives and home movies. It revolves around a selection of untouched footage from the filmmaker's childhood, and compares this with footage in the same locations from 1939 and 2024. The film plays on the limited amount of available archive footage from the village of Pittenweem to argue the merit of home movies as archives themselves, as well as the value of unsorted archives in providing the most honest portrayal of their subject.

Audiovisual Dissertations

MA FILM AND TELEVISION STUDIES

Students complete independent research on a topic of their choice, submitting their dissertation in an audiovisual format.

Hellurrr...WHY AM I A MAD BLACK WOMAN! by Muratiwa Chinake

 @mumu_.chinake

Muratiwa graduated with a first-class MA in English Literature & Film and Television Studies. Her primary interests are race, queerness, aesthetics and genre. She is developing video editing skills with Cinora Films while working on a poetry collection that began at University. It explores racial identity and queer belonging through childhood games. She aspires to work on projects that expand community and access within the arts sector.

'Hellurrr...WHY AM I A MAD BLACK WOMAN!'

This audiovisual essay examines Tyler Perry's cinematic universe through a Black feminist lens, critically analysing his repeated use of stereotypes in his portrayal of Black female characters. Such stereotypes undermine the agency and identity of Black women by reducing them to one-dimensional archetypes that reflect societal prejudices, weaving together interview clips, media examples and Perry's unwillingness to accept criticism. Situating Perry's films within the conversation of stereotypical representation, this audiovisual essay investigates how these continued portrayals of "coonery and buffoonery" (MagicoolGlow, 2013) contribute to the ongoing marginalisation of Black women.

SUBTLE SHIFTS IN STORY AND SONG: by Cristina Elizabeth Simonnet-Lefevre

Cristina Elizabeth Simonnet-Lefevre is a recent graduate in English Literature and Film and Television Studies at the University of Glasgow. Her multicultural background inspired an interest in the differences between original and translated versions of film. She aimed to make her audiovisual dissertation both engaging and academically rigorous, pushing the format to enrich narrative and

analysis. To support the project, she undertook a year of Japanese language study. She is now seeking opportunities in the casting industry.

SUBTLE SHIFTS IN STORY AND SONG: exploring the differences between the original and dubbed versions of Japanese animated fairytale adaptation is an audiovisual project that explores how translation shapes cultural meaning in three Japanese animated films based on fairy tales and folk stories. Through close analysis of both narrative and song, it compares the original Japanese and English versions to reveal how even subtle shifts in language can alter tone, emotional impact, and audience experience. Combining critical and creative approaches, the project treats translation as an interpretive act that reshapes story and meaning, highlighting the complexity and artistry involved in cross-cultural adaptation.

MADE AGAIN OR MADE ANEW: Disney remakes and retellings by Gordon Cameron

 @gordon_cameron_

Gordon Cameron is a recent graduate of the University of Glasgow. He has an interest in film and creates video essays that explore this passion. With much of his studies centred on children's literature and media, he is keen to explore why this media is important at a young age and why our enjoyment and understanding of these texts shouldn't stop at childhood.

MADE AGAIN OR MADE ANEW: Disney remakes and retellings is an exploration of Disney's recent wave of remakes and retellings, which have dominated its cinematic output over the last fifteen years, focusing on how filmic elements are used differently depending on the audience's attitudes towards the original films.

Using Rebecca Rowe's (2022) definitions of the 'remake' and 'retelling' as a foundation, this study expands on her work to contextualise Disney's approach within wider discussions on film remakes. It situates Disney's practice of recreating its original catalogue of films as a response to the audience's differing emotional investment in them.

AWKWARD DINNER SCENES ON SCREEN by Robbie Arah

Robbie Arah is a Film and Television Studies graduate, with a particular interest in the way sociology overlaps with film studies.

AWKWARD DINNER SCENES ON SCREEN is a video-essay focused on uncomfortable dinner scenes. It aims to establish their significance, explore their popularity, and analyse the techniques used. It uses examples from a range of films and television shows, from countries across the world and from the 1920s to the present. It hopes to recreate the feeling of awkwardness that these scenes create.

UN FILM EST UN FILM by Rebecca MacLeod

Rebecca MacLeod is a recent graduate of the MA (Hons) programme in English Literature and Film and Television Studies at the University of Glasgow when her main interests were film history, screenwriting and literary theory.

UN FILM EST UN FILM is an audiovisual essay looking at the early work of Jean-Luc Godard. It specifically explores how his work breaks the fourth wall, the different effects he achieves by using this technique, and the change in these effects as his career progressed and the tone of his work changed along with his personal beliefs and his view on the role of cinema.

THE UNHARM

by Leilani Taneus-Miller

MLitt Creative Writing; Please see p. 7 for description

GRADUATE ATTRIBUTES FILM

by Joe Miles

The Graduate Attributes Film is a creative response to the skills and professional qualities discussed in workshops with Scotland's Screen Industry and UofG alumni of Film & TV Studies. It uses archive footage, juxtaposition and narration to translate and question the values and skills needed in the screen sector.

Joe Miles is a student of MSc Film Curation.

Cultural Work Alternatives: Cooperation and Collaboration

MA CREATIVE ARTS AND INDUSTRIES

Taking a critical starting point to work and working practices in the cultural industries, this course examines and explores the alternatives to exploitation and exclusion in cultural work by looking at how workers are organising via unionisation, co-operatives, campaigning organisations and their links to wider social movements.

CASH IS KING

by Oliver Johnston

 @oli_johnston04

Oliver Johnston is an editor, currently enrolled in Creative Arts and Industries at the University of Glasgow. He edits for his mum's YouTube channel, The Honest Channel, and has gained a passion for editing through doing so. CASH IS KING was created as a promotional video for co-operatives, assigned from the course, 'Cultural

Work Alternatives'. The video explores the inescapable future for students of going into a capitalist world of work, and providing an alternative in co-operatives for those who are interested in deviating from the capitalist system.

THE BIG DECISION by Evie Baxter

Evie Baxter is a Creative Arts and Industries student at the University of Glasgow. She is a musician and plays in several bands across the city, music being her central passion in the Creative Arts. She also possesses an interest in film and visual media and enjoys scriptwriting hence THE BIG DECISION taking a short documentary format. Inspired by office-based sitcoms such as THE THICK OF IT and THE OFFICE, she believes this choice helped make an overload of information easier to digest.

THE BIG DECISION is a short film exploring co-operative work, specifically focussing on consent-based decision-making. The piece follows a hierarchical workforce as they struggle to make a decision without their head boss when partnering with a corrupt business. The Co-Operative Hero barges in and helps them see that there is a better way to run a business. The film ends with a lecture-format explaining this process (without the drama!).

@info_on_coops by Isabella Offelder

 _isabella.off_

 Isabella Offelder

Isabella Offelder is a MSc Media Management postgraduate student, and MA (hons) Economics/Music graduate at the University of Glasgow. Alongside her academic interest in media, Isabella has professional experience as a Radio presenter for Quality Radio/Paisley FM and Radio North Angus, presenting, managing, and producing

shows. She also works as a UofG Student Content Creator, where you'll find her all over the UofG Instagram, TikTok, LinkedIn, and the official website. Isabella is immersed in culture and creative expression, taking part in several dancing and singing performances each year.

@info_on_coops is a social media project, seeking to inform students about cooperatives and their benefits. The page features a short style reel video, aiming to capture students attention through the use of captivating images, simple language, and accessible subtitles. Further Instagram posts contain infographics, lists, and weblinks, providing key information on cooperatives as a springboard for further research, communication, and collaboration.

MSc Sound Design and Audiovisual Practice

MUSIC

The MSc Sound Design and Audiovisual Practice (now known as Creative Sound Design and Audiovisual Media) provides advanced training in creative practice with sound and audiovisual technologies. The programme offers topics including sound shaping and design, audiovisual composition, creative sound recording, creative sound and media performance, and sound and media aesthetics.

QUEER SONIC WALLS

by John Makary

 @johnmakary

John Makary is a multidisciplinary artist from Egypt, recently graduated from the MSc Sound Design & Audiovisual Practice at the University of Glasgow. His work spans film, sound, and

installation, exploring memory, neurodivergence, and queerness through sensor-driven systems, field recording, and tape-based media. Moving between Cairo and Glasgow, his projects reflect on how sonic and visual environments shape personal and collective experience, blending intimate storytelling with experimental practice.

QUEER SONIC WALLS explores how sound shapes queer subjectivity and space in Cairo. Using audiovisual collage, the project examines how Egyptian sonic elements such as the mesaharati, sobbo, and zaffa impose patriarchal milestones onto private life. Structured in five parts — self-realization, sex, coming out, love, and anxiety/reclamation; it reflects on the tensions between intimacy and public noise, family and desire, absence and memory. Sounds bleed through walls and expectations, blurring boundaries of identity and belonging. Silent footage abroad underscores the absence of Cairo's soundscape, revealing how oppressive yet familiar sonic cues remain integral to selfhood.

IN DEEP SCAN by Thomas Crawley

Thomas Crawley is a composer and sound artist whose work investigates the material and spatial qualities of sound. Grounded in electronic music production, their practice extends into audiovisual composition, immersive spatial audio, site-specific and live performance contexts.

IN DEEP SCAN, a seaside pipeline structure is captured with an iPhone scanner and abstracted into point cloud data within TouchDesigner, transforming a 3D form into a dimension-shifting world reminiscent of deep ocean trenches. Its visual metamorphoses intertwine with a sonic aesthetic shaped from field recordings and granular synthesis, creating a surreal landscape where human traces dissolve into the ocean's vast and unknowable depths.

AN ALIEN INTERACTION

by AJ Blackadar

 ajblackadar@gmail.com

AJ is a disabled artist living in Glasgow. He completed his MSc last year with a focus on screen reader accessibility in technical sound design software. He is currently working at the Glasgow Tool Library and enjoys spending time with his partner and golden retriever puppy.

AN ALIEN INTERACTION is a short demo game and audiovisual composition about disability, human-computer interfaces, and alienation in game audio. The demo game was designed using Unreal Engine 5 and Wwise middleware, software that was not designed with screen reader accessibility in mind.

AJ's game is available to try out.

Sonic Arts: Individual Creative Project

MA/BMUS MUSIC

Students develop their creative practice through an advanced practical project involving sound and technological mediation.

IMPROVISATIONS WITH MAX

by Honey Beatrice Welch

 [@honey.beatrice_](https://www.instagram.com/honey.beatrice_)

 Honey Beatrice Welch

Honey, a recent graduate of the BMus course at the University of Glasgow, is a sound and performance artist specialising in voice and electronics. Her work explores themes of faith, self and beauty.

IMPROVISATIONS WITH MAX is a performance that is part of a series and this piece uses a looping station that Honey built, using Maxmsp, to explore sounds and passages. Building a soundscape from materials and voice, the versatility of the program allows each performance to be different and thus the project as a whole morphs and develops over time.

SHELL by Hans Wilkes

 [@jo_hann.w](https://www.instagram.com/jo_hann.w)

Hans Wilkes is a musician, producer and recent graduate of the BMus course at the University of Glasgow. With strong jazz, experimental and electronic dance influences, his live performances seek middle grounds through merging live instrumentation with electronic production. His visual art incorporates found and filmed footage with animated elements, intentionally utilising glitches and artefacts as core elements for creative experimentation.

SHELL is a 3-minute experimental short film and audio project exploring the tension between 'real' and resynthesised media. Using footage of choreographed everyday human movement, skeleton-tracking software is used to generate animated stick figures. These are overlaid onto the original backgrounds, leaving just the figures and their environments. The audio, processed through a generative synthesizer called 'Synplant', mirrors this uncanny effect. The movement of the skeletons controls a balance between the original camera audio and its new artificial counterpart. This balance progressively distorts, culminating in a reality consumed almost entirely by its resynthesised version.

Song, Singing and Vocality

MA/BMUS MUSIC

APPLE JUICE by Miranda Roy

Miranda Roy is a student at the University of Glasgow with a keen interest in music production and singing. She is currently studying Music, focusing on musicology. She is Vice President of the Opera Society and the Horror Society. In her free time, she sings and volunteers.

APPLE JUICE is a short EP delving into ideas of Artificial Intelligence, religion, and humanity. Using the voice as its basis, APPLE JUICE examines how vocal music is innately human. Yet with the acceleration of A.I. and the worship of the Silicon Valley oligarchy, it is evident that people are moving away from the flesh to the machine. It shows the progression from the divine, to the flesh, before devolving into the machine. Ultimately, the machine is also subject to decay.

Applied Theatre: Contextual Practices & Critical Pedagogies

THEATRE STUDIES

Applied Theatre is a field of theatre-making that is often created outside of conventional theatre spaces, collaborating with communities with shared experiences and passions to make performance work meaningful to them. It is often concerned with social issues and provoking positive change.

THE RURAL FOLKTALE PROJECT

By Wenzheng Wei, Sam Houston, Colette Swan, Kilda Kennedy

The Rural Folktale Project was born from a desire to encourage theatre arts in rural communities, after much debate, the project narrowed in on the issue of loneliness in women. The project borrowed elements from the Change for Women and Gorbals Vampire projects, both by the Citizens Theatre in Glasgow.

WHAT IS HOME? by Chris Kane, Elene Kopadze, Nordon Yu

What Is Home would be a partnership with Govan Community Project, to engage both new and old scots, to discuss and discover what home means, with 4-6 weeks of workshops that culminate in a sharing of reflections to friends and family and exploring different forms of art and performance practices using tools such as play dough, plasticine, paint, paper, water/food colouring, domestic items, with the hope being to form a cohesive community collective that could then move forward with future projects.

SCCA.PARTNERSHIPS

 @UofGCulture

Future Creatives 2025 has been made possible by the scca.partnerships project at the University of Glasgow's School of Culture & Creative Arts, facilitating innovative and enduring relationships with our diverse cultural, creative arts and community partners in the city of Glasgow and beyond. These collaborations enhance learning, teaching and student experience, through innovative courses and programmes.

THANKS

Thank you to all contributors to Future Creatives 2025, and to all who have worked tirelessly and with enthusiasm to make suggestions, offer advice and bring these many strands together.

Special thanks to:

Dr Kirsten Adkins, Aine Allardyce, Prof David Archibald, Prof Lizelle Bischoff, Dr Cristina Delgado-Garcia, Dr Azadeh Emadi, Prof Nick Fells, Lisa Gallagher, Prof Ian Garwood, Prof Louise Harris, Dr Colin Herd, Philip Howard, Morag Kewell, Dr Nikki Kane, Prof Karen Lury, Dr Allan Madden, Michael McCann, Stephen McCann, Prof David McGuinness, Pauline McLachlan, Prof Kate Oakley, Tasha Quinn, Prof Eva Moreda-Rodriguez, Dr Farah Saleh, Tony Sweeten.

We also thank the exceptional Team at QMU, the Future Creatives Volunteers and the dedicated Future Creatives team (Sophie, Ania, Emma, Gabrielle, Lewis and Will), as well as all attendees for their support and participation.

SCCA
PARTNERSHIPS

 **University of Glasgow**

QMU

 **Subcity Radio**

Glasgowlife