

A FILM BY
ISABEL DALY

WASHED UP

**ANNA
IVANKOVIC**

**CARYS
GLYNNE**





WASHED UP

Production Notes

Project Info

Category *Feature Film*
Runtime *85 minutes*
Country *UK*
Company *Maximalist Productions*
Director *Isabel Moncloa Daly*
Genre *Comedy, Romance, Fantasy*
Premiere *BFI Flare Festival 2026*

Contact Info

PR Contact *gwynthomaspr@gmail.com*
Production Company *maximalistproductions@gmail.com*

Socials



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



[@maximalistproductions](https://www.youtube.com/maximalistproductions)



[@Washed-Up-2](https://www.facebook.com/Washed-Up-2)

STORY

Logline

In coastal Cornwall, a wannabe artist struggling to keep her family home accidentally falls in love with a nomadic Selkie shapeshifter.

Synopsis

In the seaside village she calls home, Morwenna (Anna Ivankovic) - also known as "Scummy" (a bad Cornish joke) - is reeling from a breakup, navigating the impending sale of her house after the death of her grandfather, and struggling to make ends meet as an artist. In walks Inga (Carys Glynne), a strange fur-clad woman passing through the area. But after an awkward one-night stand, Scummy discovers that Inga isn't exactly a woman at all: she's a Selkie, a creature from Celtic mythology who shifts from seal to person by taking on and off their fur coat. Soon enough, Scummy is caught up in a whirlwind situation with someone whose feelings are as fickle as the sea. It's a kooky, bittersweet tale of learning to let go of the people and places you love most.



LEFT: Scummy (Anna Ivankovic) falls for Inga (Carys Glynne)



RIGHT Crystal (Anna Liddell) and Scummy (Anna Ivankovic) wait for customers

DIRECTOR'S STATEMENT

Washed Up, at its heart, explores the difficulty of saying goodbye. Set in a rapidly gentrifying town in Cornwall, it follows an aspiring painter/drug dealer who falls in love with a woman who has a) commitment issues and b) a tendency to turn into a seal.

While the film revolves around a toxic romantic love, *Washed Up* only exists because of genuine platonic love. Back in 2019, my dear friends Issy Brett, Carys Glynne and I formed a writers group called the "Inklettes" (a reference to the Inklings, a writing group at Oxford with members like JRR Tolkien and CS Lewis). Early on, Issy had an idea for a queer love story between a Selkie and a girl in Cornwall, and while it took on different forms over the years, Carys believed it had the potential to be an indie movie, and encouraged the three of us to make it ourselves. For months, we workshopped the script. Brett created the rich characters and tone, Carys developed a more traditional plot structure, and I mainly tried to get things under budget.

Constraints fuel creativity, and *Washed Up* proved no exception. After we locked down the script, I spent a month in pre-production with our incredible DP, Lily Grimes, going over ways we could create compelling images with minimal equipment. We pulled a lot of visual references from unlikely sources: advertisements, paintings, magazines, vintage postcards. I picked a saturated colour palette for the costumes, with Inga and Scummy each associated with a primary colour. We studied a lot of films from the 30s and 40s to figure out how to create a dynamic scene with minimal coverage.



Director Isabel Moncloa Daly on set with actress Anna Ivankovic

KEY CREATIVES



ISABEL MONCLOA DALY **DIRECTOR, CO-WRITER**

Isabel is a writer and director raised between New Jersey and London. A graduate of Columbia University, she has written for *Buzzfeed* and as well as a number of podcasts via *FRQNCY Media*, including *Tomorrow Is The Problem*, *A Matter of Degrees*, *More Than This*, and *Once Upon a Playtime*.

CARYS GLYNNE **PRODUCER, CO-WRITER, EDITOR, ACTOR**

Carys' acting credits include commercial campaigns for brands like *Holland & Barrett*, *Sky Mobile*, and *Amazon Prime*, as well as a slew of independent short and feature films. Her company, Maximalist Productions, is based between her hometown of Starkville, Mississippi and London, aiming to create high-concept genre-blurring narratives on efficient budgets. She is also a co-producer on the feature film *Othermor* and docuseries *Tallahatchie*. Carys holds a B.A. from Columbia University.



ISSY BRETT **CO-WRITER, ANIMATOR, ART DEPARTMENT**

Issy Brett is a writer, filmmaker and researcher currently based in Oxford, UK. She started out making student films during her BA in Chinese Studies, then continued to work on short animations while she completed an MPhil in film and animation studies at the Hong Kong University of Science and Technology. After working in tech for a few years alongside her role as co-writer and animator of *Washed Up*, in 2025 Issy began her PhD thanks to a Clarendon Scholarship from the University of Oxford. Her research focuses on disrupted boundaries between the human and non-human in contemporary Chinese literature and visual culture.



KEY CREATIVES



ANNA IVANKOVIC **LEAD ACTOR**

Anna Ivankovic is an award-winning English actress and First Class BA (Honors) graduate of East 15 Acting School. Her work spans stage and screen, earning multiple Best Actress nominations and a win at the Stockholm City Film Festival for *Not Too Far Away From Paradise*. She recently completed her second feature film as the lead, *Under The Bypass*, a forthcoming thriller/horror now in post-production.

LILY GRIMES **CINEMATOGRAPHER**

Lily shoots feature films, shorts, documentaries and films with artists. Drawing on an international background in news and documentary she has shot drama run and gun as well as successfully managing large camera, lighting and grip teams. Her films have won an RTS, been selected by Cannes Film Festival and competed at over 90 film festivals garnering dozens of awards. She has an MA in Cinematography from the National Film & Television School.



CROOKED WORLDS **COMPOSER**



The composing duo Crooked Worlds is made up of Alba Allan Torriset and Oliver Thomas. Alba is a British-Norwegian singer/songwriter who has graced the stages of some of the most prestigious festivals in the UK including Glastonbury, as well as international events such as The America's Cup and The Extreme Sailing Series. She writes for the project Ålesund, who have amassed 700+k Spotify streams on their latest EP and have drawn praise from BBC Introducing, CLOUT and RTE. Oliver Thomas is a platinum record award-winning and Billboard #1 selling music producer, mix engineer, composer, and multi-instrumentalist. His credits include a Billboard #1 collaboration (Jethro 'Alonestar Sheeran/Ed Sheeran), Apple Singer-songwriter chart #1 (Sarah Louise), and work features on channels such as BBC, Discovery, Amazon Prime, and many more.

FAQ

Where did the idea for the story come from?

One of the writers, Issy Brett, grew up visiting her mum's family in the same Cornish village where we shot the film. She'd had the idea for a queer Selkie story in Cornwall for quite a long time, and when the three of us (Carys, Issy, and Isabel) decided we were ready to team up for a feature, we decided to use this concept and location as our jumping-off point. All three of us have had a love for mythology and magic since we were young.

How did the three writers meet?

Carys and Isabel went to Columbia University together and began collaborating on student film and theater productions, while Carys and Issy met on a student film at Oxford during Carys' study abroad. The three formed a virtual writing group, nicknamed the Inklettes, in 2019. Crazy, the three of us weren't physically in the same room until the first day we got to Cornwall for filming!

What's the connection to Cornwall? How important was the setting and community?

While writer Issy was very familiar with Cornwall, having done a short stint in primary school there and grown up visiting family, the rest of us were very cognizant of doing our research and trying to authentically engage with the people and culture. Cornwall Council provided our Cornish translations, the Cornish Camera Co was a huge help with gear, and Falmouth University was a partner in connecting us with student crew members via their microinternship scheme. Having grown up in a different rural region (Mississippi), co-writer Carys felt that Scummy's conflict of loving her home but feeling stifled for job opportunities as a creative and connection with other young people was relatable to her and would be for young people all over the world in similar conundrums.

What are Selkies?

Selkies are mythological creatures of mostly Scottish and Irish origin, though they also appear in Iceland and some other Nordic stories. They are seals who can become human, and whose skins or coats are what allows them to live as both. They are usually depicted as women, though male Selkie stories do also exist. Their stories are often tragic, with the Selkie being forced to live on land exclusively as a human with a husband, though eventually they usually manage to steal back their skins and escape back to the sea.

FAQ

What was the casting process like?

We made sure to utilize the local casting forums for Cornwall and Devon as well as national ones like Backstage. For Scummy, we did a round of self-tapes and then an in-person callback, since the chemistry between the characters is so crucial to the story. Anna Ivankovic was the only person who moved Carys to tears in the audition, and her casting was one of the best decisions we made in this project. The other actors all came from the Southwest and were auditioned via self-tape. Tamara and Isaak, who play the other Selkies, are local to the Lizard Peninsula itself, where we filmed.

Was there any rehearsal or improvisation?

We had a pretty tight window from writing and fundraising into production, and none of our cast was local to London where Isabel and Carys were based at the time, so rehearsal was more limited than Isabel would've preferred. Still, we had a zoom table read with the full cast, and an in-person session with Isabel, Anna and Carys to choreograph a few key scenes that would inform the dynamic. There was a fair bit of improvisation on-set, some of which was simply smoothing out the dialogue between actors and director before beginning to shoot, some of which was true impromptu lines. Some of our favorite jokes of the film were actually improvised!

What's up with Inga's accent?

We decided that Inga's native tongue is a faerie language, a bit like Tolkein's Elvish in that it combines Gaelic and Nordic influences, so she speaks with the slight formality of a very good ESL speaker. Actually, Carys created enough of this language to translate the song at the beginning, which is based on a Cornish poem but is actually sung in the made-up Selkie language. You may also notice Inga goes on a bit of an accent journey, adopting some of Scummy's Englishisms as she spends more time with her, and sounding least like herself at her lowest point.

FAQ

What was the budget? How was it financed?

The budget was very, very low. We did a round of crowdfunding at the outset, which was an extremely daunting process, but which allowed us to move into production. We ended up with significantly less than we were aiming for and had to make a decision whether to postpone or proceed. I think we all knew if we didn't do it then, we never would. And as hard as it was, I think we're all very glad we did.

How long did it take to film?

We had 12 days of principal photography, followed by a handful of additional photography half-days scattered throughout the post production process. We began writing in March of 2024, began fundraising in May, casting in June, and were on set by September.

Where did you find the music for the film?

Music was at the front of our minds since the beginning. Issy had put us onto the music of Mantaraybryn, a Cornish alt-pop artist whose song "No Economy" perfectly encapsulated the themes of the film. Portuguese-London group Rossana's song "Seaside Baby" was also too on-theme to miss, so both of these songs were baked into the script before shooting. We were also fortunate enough to borrow the voices of Cornish men's choir Oll An Gwella, who sing Harry Glasson's "Cornwall My Home" and "Little Eyes," London punk-revival The Rizz with "Love Smugglers," "National Situation," and "Son of a Victim," and many more. And let's not forget our fantastic original score made by Crooked Worlds Music, whose ethereal vocals and manic percussion gives the audio landscape a through-line of wonder, anxiety, and quirkiness.

PRESS

The logo for D&C Film, featuring the letters 'D&C' in a bold, blue, sans-serif font, followed by 'Film' in a similar font, all contained within a white rectangular box.

Devon & Cornwall Film - May 2024 Digital

"Washed Up: Unconventional Comedy with Indie Charm"

(Interview with Associate Producer Izzy Wilkinson)

The logo for DIVA, featuring the word 'DIVA' in a large, white, bold, sans-serif font, centered on a rectangular background with a vertical rainbow gradient from purple at the top to yellow at the bottom.

DIVA Magazine - Feb 2026 Print Edition

"Sapphics & Selkies by the Sea"

by Nic Crosara (Editor)

(Full Interview with Isabel Moncloa Daly)

DIVA Magazine - Feb 2026 Digital

"BFI Flare 2026: Films We Think Divas Will Love"

by Nic Crosara (Editor)

(BFI Flare Overview & Recommendations)

The logo for BRITISH CINEMATOGRAPHER, featuring the words 'BRITISH CINEMATOGRAPHER' in a bold, black, sans-serif font, with 'MORE THAN A MAGAZINE' in a smaller font below it, all contained within a white rectangular box.

British Cinematographer - Feb 2026 Digital

"BFI Flare Reveals Full 2026 Programme"

(BFI Flare Overview)

FURTHER MENTIONS IN BFI FLARE COVERAGE

The logo for CITY AM, featuring the word 'CITY' in a large, bold, black, sans-serif font, with 'AM' in a smaller, blue, sans-serif font to its right, all contained within a white rectangular box.The logo for msn, featuring a colorful, abstract shape to the left of the lowercase letters 'msn' in a black, sans-serif font, all contained within a white rectangular box.The logo for MOVIE MARKER, featuring the words 'MOVIE MARKER' in a bold, black, sans-serif font, with 'MOVIE' stacked above 'MARKER', all contained within a white rectangular box.The logo for attitude, featuring the word 'attitude' in a bold, black, sans-serif font, all contained within a white rectangular box.The logo for yahoo!life, featuring the word 'yahoo!' in a purple, sans-serif font, followed by 'life' in a black, sans-serif font, all contained within a white rectangular box.The logo for SCREEN DAILY, featuring the words 'SCREEN DAILY' in a white, bold, sans-serif font, all contained within a red rectangular box.