

The Selfish Giant

Dansk synopsis

i et fattigt engelsk forstadsmiljø danner de to skole kammerater Arbor og Swifty et umage venskab. Arbor er en oprørsk, højtråbende og hyperaktiv dreng, mens den fysisk større Swifty er mere reserveret og velovervejet. De to venner udgør et solidt partnerskab, hvor Swiftys størrelse gør ham til en kompetent arbejder, mens Arbors målrettethed er kilden til de to drenges bestræbelser på at tjene penge ved at samle skrot til den skumle skrothandler Kitten. De to drenges venskab udfordres, da Swiftys evner inden for hestevæddeløb imponerer Kitten. Efterhånden som jalousien rammer Arbor, begynder det skrøbelige bånd, der binder de to venner til hinanden, at smuldre.

- BAFTA Awards 2014: nomineret til Alexander Korda Award for Best British Film.
- British Independent Film Awards 2013: vandt British Independent Film Award for Best Technical Achievement. Nomineret for: Best Director, Best Screenplay, Best Supporting Actress, Most Promising Newcomer, Best Achievement in Production.
- Cannes Film Festival 2013: Won Label Europa Cinemas.
- Ghent International Film Festival 2013: Won Grand Prix.
- Hamptons International Film Festival 2013: Won Golden Starfish Award, Won Special Jury Prize.
- London Critics Circle Film Awards 2014: Won ALFS Award British Film of the Year, Young British Performer of the Year.
- London Film Festival 2013: Won Best British Newcomer - Jury Commendation Nominated Best Film.
- Palm Springs International Film Festival 2014: Won Directors to Watch.
- Stockholm Film Festival 2013: Won Bronze Horse.
- Warsaw International Film Festival 2013: Nominated Competition 1-2 Award.
- CphPIX '14.

Production Story

The Writer/Director and her inspiration for the film

When Clio Barnard was researching her multi award-winning 2010 film, *The Arbor*, about Bradford playwright, Andrea Dunbar and her daughter, Lorraine, she did some workshops in a local school. There she met a volatile and charismatic 14 year old, Matty. He stayed for a while then left but reappeared when Clio was working on the Buttershaw estate where *The Arbor* is set – always in rigger boots, fixing something. Later when she was shooting there his horse was on the set. Usually Matty would help by moving the horse and once or twice he rode it right through the middle of the set.

As Clio got to know him and his family, she discovered he'd been scrapping scavenging for metal to sell to scrap dealers - from the age of 11. Matty had a best friend and it was this friendship that inspired the emotional core of *The Selfish Giant*. So the characters of Arbor and Swifty were born. Matty had built a makeshift stable in his Mum's council house garden to keep his horse who would pull his cart for scrapping. With scrap prices going up, he could earn as much as £200 on a good day. But Matty's Mum was threatened with losing her council house tenancy if the stable wasn't taken down. After the stable went, Matty kept and grazed his horse as he could and his story of scrapping and horses built the core of the film's narrative. Matty himself was very opposed to illegal drugs because of their effects in his family and this, in turn, inspired the story strand about Arbor's half brother, Martin. Matty himself had ADHD – a hyperactive disorder causing angry fits and treated with Ritalin which, in the wrong hands, finds its way onto the black market as 'kiddie coke'.

Clio had long wanted to do an adaptation of Oscar Wilde's fairy tale that gives the film its name – *The Selfish Giant*. In that story, the Giant excludes the children from his garden so they have nowhere to play. Clio had seen the way children on these Bradford estates had been excluded – marginal in marginalized communities and with little future on the edges of a declining, deindustrialized economy. She wanted to explore their exclusion but she couldn't figure out who the Giant was in her own story until she learnt more about the scrapyards and their owners. Whilst most scrapyards operate within heavily regulated rules designed to reduce metal theft, she found out about smaller, less regulated yards and wondered about the ambivalence of these people – were they giving these scrapping kids opportunities or were they exploiting them? Then she had her Giant, who she named Kitten, (a nickname she picked up on whilst researching 'The Arbor').

Another strand of the story, about the racing of horses and 2 wheel carts called sulkies had interested Clio before she began to think about the film. She'd already been a motoring spectator at these dawn races on the motorway and they began to take their place in the narrative.

Looking back to the Future: the theme, the tone and *The Selfish Giant*

A key theme of the film is the notion of looking back to the future. These children with their horses and carts are scrapping and scavenging in a landscape which has lost its industry and greened over, almost back to its rural past – a landscape which is beautifully captured by many visual images in the film of disused power stations almost lost in mist beyond the fields and the sheep. These children survive in a way which may become the future for them and their generation in a world of no jobs and declining resources. Ironically, the scrapping helps to strip parts of the modern infrastructure, like copper railway cable, from their own country and feed the growth of developing economies, particularly China. Ironically, they are helping to create as well as live that future.

The original *Selfish Giant* is a Victorian fairy story but the Victorian analogies don't end there. Kitten is perhaps a Fagin like character from Dickens' 'Oliver Twist', the head of a thieving makeshift family which sucks in children who would otherwise be destitute and turns them into thieves. Sean Gilder ('Shameless') who plays Kitten sees his character more as the nasty burglar Bill Sykes. And Clio agrees that Arbor, the boy who drives the story, has a flavour of the Artful Dodger.

Clio says she always found the Oscar Wilde fairy tale very moving. The Giant lets the children back into his garden when he discovers that there is only winter there without them. "The Giant finds love the moment he loses it", says Clio. "If you open yourself to love, you also open yourself to pain. This is a powerful story because everyone has experienced loss."

Initially the film story was drafted from the Giant's point of view but it became clear that the most powerful turning points were from the child's point of view. "In the merging of these two different worlds – the world of the fairytale and Matty's world, the world of the fairy tale became more subtle, but thematically the ties remain very strong" says Tracy O'Riordan, the Producer (who also worked on *The Arbor*).

Clio says that after the point of view and the story changed she wondered if the film should still be called *The Selfish Giant*, but she realized that the word Selfish picked up on another key theme in the story – greed and individualization. "It's very contemporary," she says. "When people are stealing at the top" - and many see the activities of tax avoiders, expenses fiddlers and casino banks as theft - "then that will go all the way down as it did in the riots. Kitten is selfish and so is the ideology of greed."

When Clio was developing *The Selfish Giant* she wanted to make a contemporary film with a timeless quality that melded two seemingly contradictory genres – a fairytale and social realism. She sees films like *Kes* (Ken Loach 1969) as a realist fable, as are the films of the Dardenne brothers and *The Apple* (Samira Makhmalbaf 1998). The aspiration was to tell a simple story which, under scrutiny, reveals nuance and complexity through symbolism and metaphor.

Finding the Boys...

Arbor and Swifty are the emotional and narrative core of the film and Clio was always clear that they should be fresh and untutored so Casting Director Amy Hubbard started her trawl for them at Andrea Dunbar's old school now called Buttershaw Business and Enterprise College. When Conner appeared there on the first day, she knew she'd found someone extraordinary. "You could have put him on set the next day," she says. "He's a natural born actor." At this stage Amy was thinking of Conner for Swifty, a role that needed a skilled horse rider and Conner said he was. Producer, Tracy O'Riordan, took Conner to a riding stable to double-check his level of experience. Although it became clear he had never been on a horse before, his trainer on set said he'd crack it in a week. And he did.

Finding Shaun wasn't so easy. Amy rang around riding stables in Bradford and one of them suggested she contact a West Yorkshire Police Liaison Officer who teaches animal welfare at Tong High School on Holmewood, another Bradford Housing Estate. Through this WPC Amy met Janis Duff – "an incredible vocational teacher" who in turn introduced her to the kids who knew their way around horses and scrapyards. Shaun wasn't there on that first occasion but when she returned to the school a few months later after a wider trawl had failed to unearth the second lead, Shaun was sitting in Janis Duff's office entertaining fellow pupils. She knew immediately that the search was over. He had a natural talent and was not only an experienced horse rider, he also had a genuine rapport with horses and cared passionately about their welfare.

Once Shaun appeared Clio and Tracy decided they should switch Conner to Arbor, and Shaun settled naturally into the role of horse-mad Swifty. Amy's "chemistry tests", where each showed the other around their own turf, confirmed that the relationship between them would be powerful.

"You can teach an adult how to act", says Amy, "but a kid has to walk on with that ability." Shaun reminded her of a young Peter Kay, funny, warm and very talented. Shaun would turn up at the open auditions for kids in supporting roles, and help Amy set out the chairs, operate the camera, "read-in" for the auditionees and practice their lines with them. "Playing a lead role is hard work and a long sometimes monotonous commitment and this was further evidence that Shaun could be relied upon for the entirety of the shoot." Conner has the ability to simply "tell the truth" on camera. Amy compares him to Peter Mullen in terms of his believability in performance. Clio asked Conner to improvise a scene that's later scripted in the movie – going into the pub to get some guys to help move a wrecked car. The scene required Conner to image a £5 note on the table "and for Conner that note was real – his eyeline was impeccable. He was aware of that imaginary fiver wherever it went" – he had an emotional instinct for story telling that would really work on screen.

Amy also worked on *The Arbor* and has a particular interest in and passion for Clio's films. "The casting demanded for *The Selfish Giant* is the highest form of casting," says Amy. "Brand new and of the landscape."

...And Working with Them

Clio says that the boys are two very different personalities. Shaun, an extrovert 15 year old, found it hard to accept that, as Swifty, he'd be the dossier of 12 year old Conner as Arbor. Conner was very self-contained but with confidence that waxed and waned.

Conner found it difficult to be anything other than totally natural. Clio's attempts to talk to him about a scene or give him notes were sometimes met with: "I wor doing that." But he was getting what she said and as soon as he got it, he did it. Shaun is a very open and warm person. He could talk about things he'd experienced and could use them in his performance. For one tough scene Shaun asked Clio if she wanted him to cry and he was able to do that by drawing on his experiences of seeing horses badly treated as well as his own difficult personal experiences – he was able to be truthful and cry in all five takes.

But both boys had to learn to make friends with the camera. Mike Eley, the DP, would try to find their faces and they'd turn away. It took them a while to realise that they had to be found. And how did Conner and Shaun feel about working with Clio? "Brilliant," says Conner. "She's sound." "Clio's laid back," says Shaun, "and takes things nice and easy."

The Professional (Adult) Actors **Sean Gilder - Kitten**

Sean Gilder (Paddy Maguire of 'Shameless' fame) plays Kitten, the scrap merchant – the Selfish Giant of the title - a character he describes as "mean, greedy, bullish and impatient – a brash northern man but a man of many layers."

When Sean got the script he thought it was one of the "best ever". He found Clio, who, like him, has a northern background, to be extraordinary, quiet, modest and deep. He spent a lot of time walking round Bradford with her, discussing the project and she gave him 4 pages of character notes. "She's very democratic", he says, "easy to understand. She's instinctively generous to actors and the ways actors find truth in scenes."

When Sean's asked about working with children and animals – something you should never do – he smiles. "Conner and Shaun are naturals," he says. "Their naïveté brings truth and reminds professional actors not to go back to their old tricks. Children learn lines fast and absorb directions but some of Conner and Sean's scenes were very tough, asking them to go through some difficult emotions "and I felt trepidations about that."

For Sean, *The Selfish Giant* harks back to *Kes* (1969). It's about kids' love, loss, disappointment and struggle in a world which is deprived and difficult. It's about nature and nurture set in a grand landscape of industrial decay. What was working on *The Selfish Giant* like compared with working on 'Shameless'? "First, I had a lot more time with the script," he says. As time went on he got to know his 'Shameless' character though – "well I played him for 4 years." As Kitten in *The Selfish Giant*, he had to spend time finding his feet. "There are hidden depths in his character." Sean loves Dickens and he thinks his character is very Dickensian – closest, he believes, to Bill Sykes, the nasty and violent burglar in 'Oliver Twist'.

Siobhan Finneran – Mrs Swift (Swift's Mother)

Siobhan's first major role was in *Rita, Sue and Bob Too* (1986), a darkish comedy about a triangle of two young female friends and an older man, scripted by Andrea Dunbar, the Bradford playwright whose story was featured in Clio's first feature, *The Arbor*. More recently, she's starred in 'Downton Abbey'. Siobhan plays Mrs Swift, the sad and gentle Mother of the boy, Swift. She describes her character as "not the full shilling but," she says, "she loves her eldest son and she tries to protect him."

Siobhan immediately loved *The Selfish Giant* script and she also loved Clio's first film, *The Arbor*. She says it's great to work with Clio and watch her working with the boys – "they're fantastic." She's worked with her screen husband, Steve Evets, before, most recently on radio.

This role, she says, is very different from the one she plays in 'Downton Abbey' – "much freer in every way, worlds away from the big house and being covered in black from floor to ceiling."

Siobhan knew *The Selfish Giant* story from her childhood – she thinks her Granny first read it to her. The film, she says, is "a very moving tale about two boys and their friendship and how they desperately want to help their families. It's beautifully written, heartbreaking. I think you'd have to be made of ice not to find it moving."

Steve Evets – Price Drop (Swift's Dad)

Price Drop, says Steve, (Eric in *Looking for Eric*) is only good at one thing – breeding. He has 8 kids and he's not really able to give them anything – not even electricity. But he's not in the pub all day either – he is trying to feed them.

Price Drop gets his name from his doomed attempts to make money, says Steve, buying furniture from a store on HP and then selling it on. Of course he makes much less than he pays and the family, particularly Mrs Swift, have debt collectors permanently on their backs.

When he first read the script he thought it was "gritty, not Hollywood," and he knew that Clio had a great reputation. He was delighted to get the role and prepared for it by

developing his own back story, working with his own approach. He's really enjoyed the experience of having some space to improvise and the freedom of working with a handheld camera. "Clio gives notes," he says "and she's not happy until she gets what she wants. But you don't feel under pressure. There's freedom but there's also parameters."

He's worked with his screen wife, Siobhan Finneran, before – the last time on a radio play which was also the first time they were in scenes together. "She's a great actress," he says and I was made up when I found out she was my screen wife."

The two young actors are well cast, he says. They have a natural rapport. With a smaller part, Steve came on the set late and he could see the difference in the quality of Conner and Shaun's performances from the days before shooting when he was improvising with them. "They're able to do take after take and not lose energy," he says.

Steve describes the film as a slice of life with real life tragedies in it. "It's a breath of fresh air – real and contemporary in a way that people can relate to."

Scrapping, Sulkies, Travellers and Gypsies

Scrapping and sulkies (the 2 wheel carts attached to horses for racing) are part of the traditions of Gypsies and other travelling communities. There are settled travellers in Bradford, particularly on the Holmewood estate but these traditions and communities are not separate and distinct. They blend into the wider communities on these estates – people intermarry, others are drawn into these customs out of interest or a desire to make a living. Clio says that non-Gypsy people are particularly drawn to these ways of life now that they have very few economic possibilities in their world. Shaun Thomas (Swiftly) had done scrapping and worked with horses even though there was no Gypsy blood in his family.

People may assume that the Swift family are Gypsies but they are Gorjes (gypsy word for non-traveller). The word 'pikey' has historically been a pejorative term for gypsies but now that word has come to have the more general meaning of scruffy and poor. The way the Swifts live is affected by Mrs. Swift's learning difficulties and her husband, Price Drop's, counter-productive way of providing for his family, buying from HP stores and selling the goods to his neighbors. The family are ostracized and yet their neighbors benefit from their mistakes. The prejudice which the family experience is as a result of contempt for what is seen as their poverty, not their racial or cultural origins. In-fact for many, particularly dispossessed teenage boys, the Gypsy way of being is something to aspire to.

Some scrap merchants may have Gypsy origins, some may have married in and some may have no connection - the picture is more complicated. In the film, Mary, Kitten's wife, is a Gypsy but Kitten isn't. What is clear, as both Tracy (O'Riordan, the Producer)

and Clio (Barnard, the Writer/Director) acknowledge is that scrapping has become big business. Scrap metal has dramatically increased in price over recent years, fuelled by demand from the rapid industrialisation in China, India and South Korea. Whilst there are big, licensed dealers who won't take risks, Kitten plays on the margins, he's an opportunist, if someone brings him stolen metal, he'll turn a blind eye.

There are organized gangs who run sophisticated operations to steal metal but there is also opportunist nicking. At Thorpe Marsh (a disused power station) a child was killed after he'd been sent down to steal cable by older teenagers. The Government, as Mary, Kitten's wife, suggests in the film, are taking much stronger measures against scrapyards. The yard where Clio was doing her research was raided by the police. Kitten's small business is licensed but he's greedy and selfish. Kitten is an opportunist and he's not necessarily typical, says Clio, and Mary, his wife is pushing him to stay above board.

Obviously scrapping isn't confined to Bradford nor is cable theft. "I've been on quite a few trains which couldn't go any further because the cables had been stolen," says Clio, "it's happening all over the country."

Road racing has been going on for hundreds of years. Again a Gypsy tradition but done more widely and with a wider audience. As in the film, it happens at dawn in the winter on motorways with cars blocking off other traffic and driving behind the racing horses. Clio had been a motoring spectator at one of these races before she wrote the script – "it was really good fun," she says. And Tracy was a motoring spectator during the filming – "it was crazy and exhilarating," she says. Clio had previously made a two screen gallery installation on road (sulky) racing. She says travellers originally told her about it. "When I asked people if they'd done it," she says, "the ones who hadn't done it, said they had and the ones who had, said they hadn't."

Horses and Road Racing on Set

"A local man, Jimmy Tate, who runs a stables found us some amazing horses," says Producer, Tracy O'Riordan. "He couldn't understand why we needed extra horse masters and riding doubles, but at the beginning especially, I wanted to make sure that the horses were going to be safe to be around and that we had back up for the boys, if they weren't confident on the horses."

Tracy says "Hiring film horses can be expensive, understandably so, as they need the right transport, food and stabling to ensure their welfare. There are companies who specifically supply horses for filming and these horses have been trained by getting them used to lights, cameras and the hustle and bustle of being on a film set. But because we wanted very specific horses (a cob horse, who was used to pulling a scrap cart on busy roads and two trotting horses) and because I wanted to work with local people and support local businesses, when I heard about Jimmy Tate and his Bradford Based riding stables, his connection to the scrap world and trotting horses, he seemed

like an obvious man to approach. We brought cameras and equipment to Jimmy's stables and did our own training and safety tests with the horses he had sourced and we had a qualified stunt co-ordinator and horse master (Abbi Collins) oversee these tests. This meant that the horses would be at ease with a film crew and not put under undue stress, once the filming started. We took on board all the advice from Abbi and Jimmy concerning the welfare of the horses, regarding how much rest the horses need and how to ensure their safety in the scrapyards and during the road race. Tarmac Tommy, the cob horse who pulls the scrap cart (whose real name is Ragdoll), is such a gentle and wonderful horse, the crew found her a very calming influence and she and the other horses quickly became part of the filming family".

Jimmy Tate could not have been a better person to work with. He is a legend. Conner and Shaun were very professional with the horses throughout. Shaun was a natural to start with, Conner's confidence grew and grew.

"When making a film with children, stunts and horses, you do have to be clear about the Insurance issues from very early on and work closely with the right media insurance company," says Tracy. "Too much is at stake not to. And we were in consultation over the issues with Film4 and the BFI. The approach was to keep everything as authentic and true to the world as possible, whilst adhering to a tight budget and keeping everyone (cast, crew and animals) as safe as possible. The safety of everyone was my responsibility at the end of the day," says Tracy. "At times it was nerve-wracking."

Horses in Bradford

"In UK law, you don't need a license to have a horse and cart on the road, but it seems particular to Bradford", says Tracy, "that so many people have horses and carts for collecting scrap. Horses are so much a part of the landscape", she says, that having spent some time there during the research period, she was taken aback but not totally surprised to see a teenager on a street corner sitting bareback on a horse, whilst texting on his mobile. Horses can be bought cheaply on line or locally. Shaun (Swiftly) bought and sold a horse while he was working on the film.

Horses have become a very hot political issue in the area. Some are tethered on public land and this causes issues for the council and some of the local people and there are also concerns that some of the horses are not properly cared for. Historically the Council have impounded the horses tethered on public land and the price for their return is around £3,000, so many people can't afford to get them back. When Matty, the inspiration for the film, built a makeshift stable at the back of his Mum's Council house garden, his Mum was reported on and was made to take the stables down. This seemingly benign activity – keeping a horse, using it to collect scrap metal, recycling waste using a form of environmentally friendly transport – for Matty was effectively outlawed, as he had nowhere to keep his horse.

Because keeping horses on public land is such a contentious issue on certain Estates, *The Selfish Giant* walked straight into this politics and had to find alternative Estates to film on. "We had to bring horses to other Estates, in other parts of the city, not associated with horses and recreate the scenes there" says Tracy.

For someone like Matty, who had been excluded from school and found an opportunity by buying a horse and going out scrapping, (a better alternative for him than getting involved with drugs or crime) – horses changed the course of his life. Even those closest to Matty thought he would end up in prison. He was a volatile and angry child. But developing his knowledge and skill with horses helped him. The boys on Holmewood are incredibly skilled horsemen and their knowledge of the scrap metal business is admirable. However, the marginalisation of the community means that there seems to be a growing stand-off between the authorities and the boys. Tracy and Clio want to explore finding a place for kids like Matty to keep their horses and a way of developing training and support. "In one of the three fantastic new local schools," says Tracy – the one where Amy found Shaun – "they do have an animal welfare department and that's a start." Clio adds, "The most important shift that needs to happen is for the boys to be respected rather than being regarded as a problem."

CAST

Conner Chapman *Arbor Fenton*

Conner, aged 12, was discovered on the first day of open casting at Buttershaw Business and Enterprise College in Bradford. He was cast at that time for a short film *Charlie Says*, a fiction film from the National Film and Television School directed by Lewis Arnold - his first professional work as an actor. His casting as Arbor was confirmed shortly afterwards. *The Selfish Giant* is his first feature. Recently Conner has played George Catterall in 'The Mill' a new TV series for Channel 4 produced by Darlow Smithson Productions.

Shaun Thomas *Swiftly*

Shaun was discovered after a second round of auditions at Tong High School on Holmewood where he was a student. He hadn't been to the initial casting there but, once seen, he was cast as Swiftly. He was already a good rider and had a natural rapport with horses. *The Selfish Giant* is his first feature and his first experience as a professional actor.

Sean Gilder *Kitten (The Selfish Giant)*

In an extensive career which has ranged over theatre, film and television, Sean Gilder has played a wide variety of major roles in each medium. He was in 'Enemies' and 'The Earthly Paradise' at The Almeida Theatre as well as numerous West End productions and two world tours with The English Shakespeare Company. His most recent film role was as Walt Purdy in Tarsem Singh's, *The Fall* but he is perhaps best known for his part as Irishman, Paddy Maguire, in the 4 year run of Channel 4's award-winning series, 'Shameless' and his role of Styles in the 'Hornblower' series. He had a major role in last year's critically acclaimed and award winning serial 'The Shadowline' on BBC2.

Rebecca Manley *Shelly Fenton*

Rebecca Manley has a range of stage, television and radio credits. Her television credits include the role of Babs in Shane Meadows' TV series 'This is England '86 and '88'. Rebecca has also played in 'Casualty', 'EastEnders', 'Emmerdale' and 'Coronation Street'. Her stage work includes 'Ghost Ward' at The Almeida, Abi Morgan's debut play 'Skinned' at the Nuffield Southampton and 'Raw' with Theatre Absolute. *The Selfish Giant* is Rebecca's first feature role.

Siobhan Finneran *Mrs Swift*

Siobhan Finneran began her film career as Rita in the iconic 1980s film, *Rita, Sue and Bob Too*, written by Andrea Dunbar from her stage play of the same name. Siobhan has worked extensively in the theatre as well as a wide range of television and film

including 'The Street', 'Unforgiven', 'Wire in the Blood' and 'Clocking Off'. Siobhan is probably best known for her role as Sarah O'Brien in 'Downton Abbey' and Janice in 'Benidorm'. Siobhan is currently to be seen playing Mandy in the series 'The Syndicate' for BBC1.

Lorraine Ashbourne *Mary*

Lorraine Ashbourne has done an extensive range of theatre including four productions at The Royal Court, most recently playing the title role of Aunt Dan in Dominic Cooke's production of 'Aunt Dan and Lemon'. Lorraine has done a significant variety of television work, playing across genres from 'Lark Rise to Candleford' to 'Murderland'. Her most recent film role was in *Oranges and Sunshine*.

Steve Evets *Price Drop*

Born in Salford, Lancashire, Steve's film credits include *Brighton Rock*, *Wuthering Heights*, *Anna Karenina* and *Spike Island*. He is perhaps best known for his film role as Eric Bishop in Ken Loach's *Looking for Eric* (2009). He has a wide range of television credits, playing two different roles in 'Shameless' (in 2005 and 2012) and starring as Colin Lambert in several episodes of the TV series 'Rev' (2010-2011). He also starred as Pat Dowling in the TV series 'Five Days' (2010).

Rhys McCoy *Daniel*

Rhys was finishing as a student at Tong High School when he auditioned for the film. *The Selfish Giant* is his first acting role. He is currently training to be a jockey in Bradford.

Elliott Tittensor *Martin Fenton*

Elliott Tittensor was born in Manchester and began his acting career in television shows 'Brookside' and then 'Shameless', in which he became a series regular. He went on to play the leading role of 'Tits' in Mat Whitecross' feature film *Spike Island*, a coming of age story about the rise of the Stone Roses in Manchester in 1990. His performance led to his being recognised as a Screen International Star of Tomorrow 2012 and also his being nominated for a BIFA for Most Promising Newcomer. Elliott recently finished shooting the final ever episode of 'Shameless'.

Ian Burfield *Mick Brazil*

Having trained at Mountview Theatre School and the Actor's Studio, Ian has gone on to become one of our most recognisable television actors. He played regular characters in 'The Knock' and 'City Central' as well as a recurring role in 'EastEnders'. Other notable credits include 'Lewis', 'Midsomer Murders', 'New Tricks' and 'Merlin' as well as comedies 'My Family', 'Grass' and a regular in 'Him 'N' Her'. His film credits include *The Krays*, *V*

For Vendetta and *The International*. Ian has also had a successful stage career, recently working for the National Theatre productions of 'The Kitchen' and 'Comedy of Errors'. He can currently be seen in the West End in The National's award winning 'One Man, Two Guvnors'.

Ralph Ineson *Johnny Jones*

Ralph Ineson has an extensive range of television credits including the role of Dagmar in 'Game of Thrones', Paul in 'The IT Crowd' and Finchy in 'The Office'. He has worked on a variety of features including Ridley Scott's *Robin Hood* and Mike Newell's *Great Expectations*. His theatre credits include the role of Herod in the 'York Mystery Plays'. He was nominated for outstanding actor in the comedy series 'Suburban Shootout' at the Monte Carlo TV Festival in 2007.

CREW

Clio Barnard *Writer/Director*

The Selfish Giant is Clio Barnard's second feature, her first was *The Arbor*, an experimental documentary about Bradford playwright Andrea Dunbar. It achieved huge critical success on its release in 2010 and received numerous awards including The Douglas Hickox Award at the British Independent Film Awards (BIFAs), Best Screenplay at the Evening Standard British Film Awards, Best British Newcomer at the BFI London Film Festival, Best New Documentary Filmmaker at Tribeca and The Grierson Award for Best Cinema Documentary.

Barnard is an artist filmmaker whose previous work includes *Plotlands* (Whitstable Biennale), *Dark Glass* (Film and Video Umbrella), *Road Race* (Film London), *Random Acts of Intimacy* (BFI/Channel 4), *Flood* (BFI/Film Four). She is also one of the winners of the Paul Hamlyn Award for Artists.

Tracy O'Riordan *Producer*

Tracy O'Riordan is a BAFTA nominated UK based Producer. In 2009 Tracy produced *The Arbor*, directed by Clio Barnard for Artangel, which garnered several national and international awards including the Sutherland Award at the BFI London Film Festival; the Douglas Hickox Award (BIFAs) and the Grierson Award for Best Cinema Documentary. Tracy has again worked with Clio Barnard on her second feature, *The Selfish Giant*. Tracy previously worked as a drama development executive and story editor before moving into physical production in 2002, when she most notably worked as part of the production team on the multi-award winning *The Queen* directed by Stephen Frears. Tracy worked as a Production Executive on Digital Departures, overseeing the development and production of a slate of micro-budget feature films as part of Liverpool Capital of Culture 2008. Three features were produced: which included the acclaimed Terence Davies' *Of Time and the City*, selected for the Cannes Film Festival 2008. Moonspun Films was established in 2008 by Tracy and is currently building a varied slate of film projects.

Katherine Butler *Executive Producer*

Katherine joined Film4 as Head of Development in 2005 and was promoted to Senior Commissioning Executive in 2009. Her credits as an Executive Producer include Paddy Considine's BAFTA and BIFA winning first feature *Tyrannosaur*; Ben Wheatley's award-winner *Kill List*; Terence Davies' *The Deep Blue Sea*; Carol Morley's critically acclaimed drama-doc *Dreams of A Life*; Bart Layton's BAFTA and BIFA award-winner *The Imposter*; Peter Strickland's critically acclaimed multi-award winner *Berberian Sound Studio* and Ben Wheatley's third film *Sightseers*. Upcoming releases include Shane Meadow's doc *The Stone Roses: Made of Stone*; Michael Winterbottom's *The Look of Love* and first-timer Paul Wright's *For Those in Peril*. Features going into production in

2013 include Lenny Abrahamson's *Frank* starring Michael Fassbender, Maggie Gyllenhaal and Domhnall Gleeson; David Mackenzie's *Starred Up* and Daniel Wolfe's *Catch Me Daddy*.

Lizzie Francke *Executive Producer*

Lizzie Francke is a Senior Production and Development Executive at the BFI's Film Fund. Over the last couple of years she has overseen films as diverse as Andrew Kotting's *Swan Down*, Terence Davies' *The Deep Blue Sea* and Ben Wheatley's *Sightseers*. She was formerly a Development Producer for the UK Film Council's Development Fund where she oversaw the First Feature programme, out of which was developed such projects as Clio Barnard's *The Arbor* and Gillian Wearing's *Self Made*. She started her career as a film critic contributing to the Guardian and The Observer amongst others. During this period she also wrote 'Script Girls: The History of Women Screenwriters in Hollywood' (1994, BFI Publishing). In 1997 she was appointed Artistic Director of the Edinburgh International Film Festival, and after 5 years, moved into production in 2001, first for Little Bird, then as Executive Producer for EM Media.

Mike Eley BSC *Director of Photography*

Mike started his career in documentaries for Channel 4 and the BBC. Following a move into drama his credits include Ken Loach's *The Navigators*, Kevin MacDonal's impressive documentary feature *Touching The Void*, which earned Mike a BIFA for Best Technical Achievement and *Grey Gardens* for which Mike was Emmy nominated. He has collaborated many times with director Susanna White: 'Jane Eyre' for the BBC (EMMY nomination and RTS Award for Best Cinematography); *Nanny McPhee and The Big Bang* for Working Title; 'Generation Kill' for HBO and most recently 'Parade's End' for BBC/HBO. His latest projects include Kevin Macdonald's BAFTA nominated feature-doc *Marley* and Anthony Wonke's documentary *Fire in the Night*.

Nick Fenton *Editor*

Nick Fenton began his career editing short films for experimental, conceptual & installation artists such as Turner Prize winner Jeremy Deller. He collaborated with Sigur Rós on their films *Heima*, a documentary following the band's 2007 tour and *Inni*, a live performance film. Documentary and television credits include 'The Boy Whose Skin Fell Off' (which earned Nick a BAFTA for Best Factual Editing), 'Bollocks to Cancer' with director Patrick Collerton and the critically acclaimed comedy 'Nighty Night' starring Julia Davis. Throughout his career, Nick has worked closely with a number of highly respected directors, including Richard Ayoade on *Arctic Monkeys at The Apollo* for Warp Films; the critically acclaimed *Submarine* and more recently *The Double*. Nick also worked with director Chris Morris on 'Nathan Barley' and recently edited Jerusha Hess's romantic comedy *Austenland*, which premiered at Sundance. Nick has worked with Clio Barnard on numerous occasions including the short film *Random Acts of Intimacy* and most recently *The Arbor*.

Amy Hubbard CDG *Casting Director*

Amy Hubbard is a Casting Director whose recent film credits include: *The Hobbit* (Peter Jackson), *Mama* (Andres Muschietti, Exec produced by Guillermo Del Toro), *Albert Nobbs* (Rodrigo Garcia) and *The Devil's Double* (Lee Tamahori). Casting credits for television include 'Hatfields & Mccoys' (for which Amy was Emmy-nominated in 2012). Whereas she has been lucky enough to spend the majority of her casting life in Middle Earth (she also cast *The Lord of The Rings* trilogy), some of her proudest memories come from casting in Bradford for Clio Barnard on multi-award winning *The Arbor* and *The Selfish Giant*.

Helen Scott *Production Designer*

Helen Scott has worked extensively with director Andrea Arnold designing her debut short film, *Dog*; followed by the Oscar-winning short *Wasp* and multi-award-winning feature films *Wuthering Heights* (2011) *Fish Tank* (2009) and *Red Road* (2006). As Art Director, Scott's feature credits include Mike Leigh's *Topsy-Turvy* and *Career Girls*. For television drama she has designed 'Some Dogs Bite', for director Marc Munden, 'Public Enemies' for director Dearbhla Walsh, 'The Politician's Husband' for director Simon Cellan-Jones and currently 'The Great Train Robbery' for directors Julian Jarrold and James Strong.

Tim Barker *Sound Designer*

For the past 15 years Tim has been working as a Sound Recordist and Sound Designer on a wide range of British independent films and television drama. Recent feature credits include Terrence Davies' *The Deep Blue Sea*; Jerusha Hess' *Austenland* and Dan Mazer's directorial debut *I Give It a Year* for Working Title. He often collaborates with director Marc Munden, most notably the BAFTA winning *The Mark of Cain*; *The Crimson And The White* and has just completed 'Utopia' for Channel4. Tim has had the pleasure of working with Clio Barnard over the last thirteen years and in 2010 he was nominated for a BIFA (Best Technical Achievement) for his sound design on *The Arbor*.

Harry Escott *Composer*

Harry Escott is best known for his scores to films such as *Shame*, *Hard Candy*, *A Mighty Heart* and *Shifty*. His collaborations with directors such as Michael Winterbottom, Nick Broomfield, David Slade and Steve McQueen have greatly influenced his approach to composition. He has also composed scores for Michael Winterbottom's *The Road To Guantanamo* (Berlin Silver Bear) and BAFTA winner *Poppy Shakespeare*. He received a coveted BIFA nomination for his scoring of *Shifty* and has received nominations for his scores to *Shame* and Clio Barnard's *The Arbor*. Harry recently completed the score for *Welcome To The Punch*, Eran Creevy's second feature, starring James McAvoy and Mark Strong.

Sue Wyburgh *Make-up & Hair Designer*

Sue Wyburgh started her career in fashion, music and commercials before moving into film. Her design credits include *Babymother*, *This Filthy Earth*, *Tomorrow La Scala!*, *Kiss Of Life*, *The Lives of Saints* and Julian Fellows' 'Titanic', which Sue designed for television. Her Key Make-up credits include *The Other Man*, *Half of a Yellow Sun*, *The Bourne Legacy*, while her make-up team work includes Tomas Alfredson's *Tinker, Tailor Soldier Spy* and Lars Von Trier's *Manderlay*. Sue was delighted to work with Clio Barnard and Tracy O'Riordan again after *The Arbor* - one of her favourite designing experiences.

Matthew Price *Costume Designer*

A graduate of Central St Martins, Matthew Price has designed costumes for features including Dexter Fletcher's critically acclaimed and BAFTA nominated *Wild Bill*, Matthew Hoene's *Cockneys vs Zombies* and most recently Farren Blackburn's Viking period epic *Hammer of The Gods*. Matthew worked previously with Clio Barnard on *The Arbor* and has also designed for Rankin.

CREDITS

BFI and Film4 present

A Moonspun Films Production

THE SELFISH GIANT

Written & Directed by
CLIO BARNARD

Produced by
TRACY O'RIORDAN

Executive Producers
KATHERINE BUTLER
LIZZIE FRANCKE

Director of Photography
MIKE ELEY BSC

Editor
NICK FENTON

Production Designer
HELEN SCOTT

Casting Director
AMY HUBBARD CDG

Sound Designer
TIM BARKER

Composer
HARRY ESCOTT

Make-up & Hair Designer
SUE WYBURGH

Costume Designer
MATTHEW PRICE

Production Manager
AMEENAH AYUB ALLEN

AND
Story Development
LILA RAWLINGS

CONNER CHAPMAN SHAUN THOMAS

SEAN GILDER

LORRAINE ASHBOURNE
IAN BURFIELD

STEVE EVETS

SIOBHAN FINNERAN

RALPH INESON
REBECCA MANLEY

RHYS MCCOY
ELLIOTT TITTENSOR

a film by
CLIO BARNARD

Inspired by OSCAR WILDE's
'THE SELFISH GIANT'

1st Assistant Director TONY AHERNE

Post Production Supervisor MEG CLARK

Location Manager JONATHAN DAVIES

Production Accountant DAVID JONES

Grip MARK JONES

Gaffer PAUL MURPHY

Script Supervisor SYLVIA PARKER

CAST

(in order of appearance)

Arbor CONNER CHAPMAN

Swift SHAUN THOMAS

Johnny Jones RALPH INESON

Mick Brazil IAN BURFIELD

Railway Man EVERAL A. WALSH

Kitten SEAN GILDER

Mary LORRAINE ASHBOURNE

Martin Fenton ELLIOTT TITTENSOR

Michelle 'Shelly' Fenton REBECCA MANLEY

School Nurse JOHN WALL

Mo MOHAMMED ALI

Teacher JAMIE MICHIE

'Price Drop' Swift STEVE EVETS

Mrs Swift SIOBHAN FINNERAN

Swift Children BAILEY CLAPHAM

JAKE GIBSON,

SOFINA-ROSE HUSSAIN

PETER-LEE LOWTHER

ARON RYAN

MACY SHACKLETON

Neighbour PATRICK MCCANN

Josh JOSHUA FOULDS

Blake BLAKE ATKINSON

Jay JAMES BOOTH

Daniel RHYS MCCOY

Deputy Headteacher DOUGIE ROOKS

Headteacher REECE ANDREWS
Passerby WILLIAM FOX
Chip 'n' Pin Sulky Rider KAYLE STEPHENS
'Smart Price Drop' Man MICHAEL CAHILL
Caretaker PAUL CHAPMAN
School Secretary BEVERLY HIGGINS
Scrap Yard Worker HARRY CALVERT
Power Station Workers ROBERT HUDSON
ROB SNELL
MAX SMITH
CHRIS YATES
Policeman KEN CHRISTIANSEN
WPC Hayward VICKI HACKETT
Kevin MATTY BAILEY
Wizz STEVEN 'PEANUT' WALKER
Phil the Barman ROBERT EMMS
Garry GARRY PAGE
Driver TIM PALEY
Huddersfield Scrapyard Man DAVID J. PEEL
Policemen JOSHUA HAASE
SIMON HEARN
MARK PITTS

HORSES

Tarmac Tommy RAGDOLL
Diesel JUNIOR
Chip 'n' Pin PRINCESS BUSH
Mare QUEENIE
Foal DUCHESS

ROAD RACE SPECTATORS

JOSH BAILEY, MATTY BAILEY, RICHARD BELL, CLAY BARNARD CHODZKO, SETH BARNARD CHODZKO, JOEL CLOUGH, DALE CONROY, DANIEL CROTTY, JON 'BADGER' GRAY, ROBERT HAYTHORNE, HARRY HUMPHREY, 'CHEEKY' JOHN HUMPHREY, PAUL KENNY, ANTHONY LOWTHER, LEWIS MURCH, PAUL MURPHY, DANIEL O'DONNELL, JONATHAN PAYNE, ANTHONY PEARSON, JOSEPH G. PRIESTLY, NAUGHTY' NICK ROWLEY, JOE SAUL, STEVE SAUL, GINGER SELLARS, SAM-BOY SELLARS, PADDY SHANAHAN, MARTIN SHAW, MARTIN STOKES, THOMAS STOKES, JIMMY TATE, DANIEL TOLHURST, MAX TOLHURST, JOSH WADE

Stunt Co-ordinator/ Horse Master ABBI COLLINS
Additional Horse Master PAUL MURPHY
Additional Stunt Co-ordinators RAY NICHOLAS
CURTIS RIVERS
Stunt Drivers ROB JARMAN
RICHARD WHEELDON
Horse Supplier & Horse Master JIMMY TATE
Riding Instructress for Conner Chapman JANE GOODWIN
Horse & Horse Master Co-ordinator ALISON WEBSTER
1st Assistant Camera IWAN PRYS REYNOLDS
Digital Imaging Technician LIONEL JOHNSON
2nd Assistant Camera BORJA BERROSTEGUIETA
MATTHEW FRENCH
Camera Trainee JAN KOBLANSKI
Production Co-ordinator EMMA KAYEE

Make-up & Hair Artist ALICE HOPKINS

Costume Supervisor SOPHIE O'NEIL

Sound Recordist TIM BARKER

Boom Operator CHINNA UDENZE

Unit Manager GARY PRESTON

Additional Location Finding BEVERLEY LAMB

ANNA LEE

Location Assistant FLO MILLER

Chefs ANDREW LEE

CRAIG ENGLAND

2nd Assistant Directors RESHMA MAKAN

RICHARD HARRIS

3rd Assistant Directors HARRY EAGLE

BRUCE H. GILL

Floor Runner ROB YEOMANS

Additional Script Supervisor LIZ BRIGGS

Casting Assistant SIMON COX

Production Assistants SEAN CONNOLLY

NATASHA LAUDER

Accounts Assistant DAVID DANISOVSZKY

Production Runners ROBIN ANSON

CRISTINA CRETU

ANDREW PILKINGTON

Production Electrician/ Genny Op PETER BAINS

Rigging Gaffer WILLIAM TRACEY

Art Director DAVID BOWES

Standby Art Director MAXINE CARLIER

Standby Props TOM POWER

Production Buyer HELEN JONES

Storyboard Artist DOUGLAS INGRAM

Props Master NEIL O'ROURKE

Dressing Props MARTIN KOEN

Painter JOHNNY MELLOR

Special Effects Supervisor SCOTT MACINTYRE

Stills & Specials Photographer AGATHA A. NITECKA

Unit Publicist EMFOUNDATION - KEELEY NAYLOR,

EPK MARCUS MCSWEENEY

Tutor/ Chaperone MARK HOLLIS

Chaperones LISA CHAPMAN

RIO GINNELLY

JULIE DIXON

Additional Chaperones supplied by TYKES 2000 CASTING - GAYNOR WATTS

Unit Medic MEDIPROP - DAVID GILLON, JONATHAN CARTER

Costume Trainees ELIN KARNER

ANNA ROBSON
LAUREN SUTTON
AILSA WINDSOR
Art Department Interns CHARLOTTE FARNELL
HANNAH GAWTHORPE
KIRSTY LEA
Accounts Intern JACOB NIELSEN
Camera Intern ROSS GILL

2nd UNIT

'B' Camera Operators HAMISH DOYNE-DITMAS
DAN HOLLAND
Steadicam Operator SIMON WOOD
Crane Technician DAVE LEIGH
'B' Camera Grip BRENDAN JUDGE
Assistant Grips JASON LEE
CRAIG SHIELDS
1st Assistant Camera ('B' Cam) RICHARD LAWSON
CRAIG PARKER
Camera Trainee JESSICA OXLEY

ADDITIONAL PHOTOGRAPHY

Location Manager ANNA LEE
1st Assistant Director MATT CARVER
Make-up & Hair Supervisor FIONA LOBO-CRANSTON
Production Co-ordinator/ 2nd Assistant Director PAUL C. SPARROW
Standby Art Director THOMAS POWER
1st Assistant Camera IAN COFFEY
Sound Recordist DAVID MITCHELL
Sound Maintenance Engineer REBECCA MORGAN
Additional Unit Manager IAN MACDONALD
Stand-by Carpenter TOM HIGGINS
Make-up & Hair Artists JESSICA GOODALL
GARY HARTLEY FARRAR

POST PRODUCTION

Assembly Editor ANDREW MACRITCHIE
Assistant Editor STEVE MERCER
Dialogue Editor DAN GREEN

SOUND RE-RECORDED AT BOOM POST, LONDON

Re-recording Mixers MARTIN JENSEN
FORBES NOONAN
Foley Supervisor JURAJ MRAVEC
Foley Editor PHILIP CLEMENTS
Foley Artists SUE HARDING
ANDI DERRICK
Studio Manager JESS PEGRAM

MUSIC RECORDED AT ASSAULT & BATTERY STUDIOS, LONDON

Music Recorded & Mixed by IAN WOOD
Guitars CRAIG FORTNAM
Flugelhorn JOE AUCKLAND
Euphonium TREVOR MIRES
Tenor Horn ARTHUR LEA
Percussion HUGH WILKINSON

DIGITAL INTERMEDIATE BY MOLINARE

DI Post Production Manager LAURA METCALFE
DI Consultant JUSTIN LANCHBURY
DI Film Consultant LEN BROWN

DI Colourist ASA SHOUL
DI Online Editor GARETH PARRY
DI Supervisor MATT JAMES
DI Co-ordinator STEVE KNIGHT
DI Conform Editors JAMIE WELSH
MICHELLE CORT
THERESA CROOKS
TIM DREWETT
TOM SUGDEN
Digital Film Technicians MIKE ANDREWS
Data Transfer STEVE OWEN
JONNY DICKINSON

VISUAL EFFECTS BY ONE OF US

Visual Effects Supervisors TOM DEBENHAM
DOMINIC PARKER
Visual Effects Producer CHAYA FEINER
Digital Artist MIKE POPE
Titles Designed by MATT CURTIS

FOR FILM4

Commercial & Brand Strategy SUE BRUCE-SMITH
Head of Production TRACEY JOSEPHS
Production Manager FIONA LAMPTEY
Legal & Business Affairs LOUISE LONG
Projects & Marketing Co-ordination HANNAH SAUNDERS

FOR BFI

Director of Film Fund BEN ROBERTS
Head of Production FIONA MORHAM
Development Editor JAMIE WOLPERT
Production Finance AMANDA PYNE
Senior Business Affairs Executive SARAH CAUGHEY
Business Affairs Manager BEN WILKINSON

Production Legal Services JANE MOORE SOLICITORS - JANE MOORE,
Clearance Legal Services ASLAN CHARLES KOUSETTA LLP - SUE CHARLES
Insurance arranged by MEDIA INSURANCE BROKERS - JASON SHAW
Banking Provided by COUTTS & CO
Auditing Services by SHIPLEYS LLP
Payroll Services & Accounts Software MONEYPENNY PRODUCTION SERVICES

Neg Check NION HAZELL
Health & Safety Advisor JHA SAFE T - MICK HURRELL, STEVE HOWARD
Post Production Script SAPEX SCRIPTS
Archive Footage COMPUHIRE
RAJESH SHINDE & ALAN PARKINSON

Filmed with ALEXA STUDIO
Camera Equipment TAKE2 - MATT BOUNSALL
Additional Camera Equipment ARRI MEDIA - DEENA MATHEWS
PROVISION
Lighting Equipment ARRI LIGHTING - LAURA THOMPSON
Cranes PANAVISION, MANCHESTER - DEAN ORAM
Tracking Vehicles/ Low Loaders ANGLO AMERICAN FILMING VEHICLES - WAYNE RIDAL
Riggers & Rigging Equipment FILM SCAFFOLDING SERVICES
Cherry Pickers WILSON ACCESS HIRE, CHARLES WILSON HIRE

Location Catering DARU TV & FILM - DANNY JANES
Horses supplied by BACK LANE STABLES, LEEDS
German Shepherd Guard Dogs supplied by SUE CLARK ANIMALS
Additional Location Agent LOCALITY - EMMA PLIMMER
Unit Security CAPRICORN SECURITY
Radios supplied by AUDIOLINK RADIO COMMUNICATIONS
Minibus Transport PERSONA CHAUFFEURS
Action Vehicles NIGEL ALDWORTH
GARY PRESTON
NEIL ADAMS TV & FILM
ANTHONY 'CHEEKY' WALSH
Vehicle Hire ENTERPRISE RENT-A-CAR
ARNOLD CLARK
Technical Vehicle Hire MANCHESTER CAR & VAN HIRE
BARNES HIRE - JULIE FREETH
ARRI LIGHTING
Facilities GARY PRESTON
HOME 'N' AWAY
Account Cars BRADFORD CITY TAXIS
Couriers MANDATA CONTRACTS
CREATIVE CARS & COURIERS

Editing Equipment HYPERACTIVE BROADCAST - LIAM WIFE
Production Office & Cutting Room BRADFORD DESIGN EXCHANGE
Post Production Office & Sound Cutting Rooms ART4NOISE

Crew Accommodation THE GREAT VICTORIA HOTEL, BRADFORD
Artists Accommodation HILTON BRADFORD - KIMBERLEY NOON
Additional Accommodation
VN HOMES (BRADFORD), HEWENDEN MILL
COTTAGES
HILTON COVENTRY

Film Laboratory TECHNICOLOR, PINEWOOD
Laboratory Contact JOHN ENSBY
Film Grader MARTIN SCOONES

THANKS TO

STAFF AT THE GREAT VICTORIA HOTEL, BRADFORD
ANGELS THE COSTUMIERS, B&K FORKLIFT TRUCKS, STUART BAKER, JAN SPEECHLEY & SUE WALTON (BBEC)
BRADFORD CITY COUNCIL, BRADFORD WASTE TRADERS, VIOLET CANNON, ADAM CHODZKO, RAYMOND COLEMAN

PROFESSOR ELIZABETH COWIE, KATIE CROFTS, CROSSLEY EVANS LTD, TOM DEBENHAM, RICHARD DUNBAR
FABRIC - CULTURE FOR THE ARTS IN BRADFORD (STEVE BISHOP & GIDEON SEYMOUR), FKS (UK), FIBRELITE, JAMES
GANDER
KYLE GIBSON, GOVERNOR ELECTRICAL & MECHANICAL (PUDSEY), DANNY GULLIVER, ALEX GUNN, PROFESSOR JANET
HARBORD
ZOE HARPER, DOMINIC HARRISON, DIANE HEYWOOD, BARRY KIMM (PACT), ALISON LOCKETT, BEBHINN LYNCH,
CHARLOTTE MAUDE
MARK HADDON PR, LEENA MARKOVIC, LOUISE MURPHY, NATIONAL MEDIA MUSEUM (BRADFORD), SHAZIA NAZIR
NORTHERN FILM SCHOOL (DAN WELDON), MITCHELL ODDIE, DOMINIC PARKER, KATE PENLINGTON, ISSAC RAVENSCROFT,
PETE RENNIE
ANGELA SCOTT, S & R LANDSCAPERS (DERBYSHIRE), DAVID SEATON, SNOWDONIA TAXIDERMY, MAXINE STANLEY
PROFESSOR ALEX STEVENS, ANNE TATE, JAMES TATE, JEMIMA THOMAS, JANIS DUFF & TRACY SMITH (THS), DAN
WINCH

WORKSHOP PARTICIPANTS

JOSH BAILEY, MATTY BAILEY, JONAH CARROLL, DANNY O'DONNELL, NATALIE GAVIN, JESS GORMLEY, THOMAS HULME,
KASIF IQBAL, ETHAN JONES, JONATHAN MASON, NOHAIL NAZIR MOHAMMED, CONNER PETTY, CORY SIZER, TRENT
SIZER,
AARON SMITH, COLSON SMITH, MARTIN STOKES, DANIEL WARRISH

SPECIAL THANKS TO

MATTY BAILEY, SHARON BAILEY
MARTIN COOKE & DICK LANE METALS STAFF
IAN SMITH: THE TELEVISION WORKSHOP
BRADFORD UNESCO CITY OF FILM - DAVID WILSON
CREATIVE ENGLAND - NICKY BALL (CREW & FACILITIES MANAGER), CHRIS HORDLEY (PRODUCTION LIAISON
MANAGER)
EILEEN O'RIORDAN, MYLO RIORDAN JOHNSON
SETH BARNARD CHODZKO, CLAY BARNARD CHODZKO, JOHN BARNARD, MATTHEW BATES, MICHAEL MORRIS, LILA
RAWLINGS