

# Hull UK City of Culture 2017

## Flood

Coverage Report

31st August 2016 – 7<sup>th</sup> January 2018

# Activity Summary

One of the theatrical highlights of Hull 2017, ***Flood*** by ground-breaking Leeds-based theatre company **Slung Low** was a four-part, year-long story told online, on BBC television and live in Hull's Victoria Dock.

An epic adventure about the end of the world, ***Flood*** is the story of what happens when the deluge comes.

Written by award-winning playwright **James Phillips** and directed by Slung Low's artistic director **Alan Lane**, this parable for our times began with a girl being brought up alive from the depths of the ocean. Her discovery triggers a series of life-changing global events, which result in the displacement of people across the world, leading to a refugee crisis on a global scale.

Announced in September 2016 at the launch of Hull 2017's artistic programme, the full details of ***Flood*** were revealed on 28 February 2017 with the release of **Part One**, a video prologue hosted online and coincided with a two-page arts feature in the Guardian which ran on 1 March. The release of **Part One: *From The Sea*** was picked up by theatre industry and entertainment press, such as Broadway World and The List as well as local Yorkshire digital outlets.

The first live performances of **Part Two: *Abundance*** were held in Victoria Dock in April and the play was reviewed by the Guardian, The Stage and Hull Daily Mail. Preview features and interviews with Alan Lane were set up with What's On Stage, BBC Breakfast and BBC Radio 3 Free Thinking.

The second largest spike in coverage took place in August around the time of the BBC 2 Performance Live broadcast of **Part Three: *To The Sea*** with guest blogs by Alan Lane appearing in The Big Issue North and Broadway World, television previews in The Times and the Guardian, as well as key local arts features in The Yorkshire Post and The Hull Daily Mail.

In September and October **Part Four: *New World*** was performed live in Victoria Dock alongside **Part Two** so that audiences who had missed the other parts could watch it as an omnibus. This experience was reviewed by The Observer, Exeunt, The Yorkshire Post and The Hull Daily Mail.

The largest amount of coverage throughout the year was in December when ***Flood*** was repeatedly chosen as a highlight of the year and celebrated for its ambition and scale. These mentions appeared across the BBC network as well as in local media.



# Coverage Highlights

247

- Total coverage volume
- Across print, online and broadcast

630m

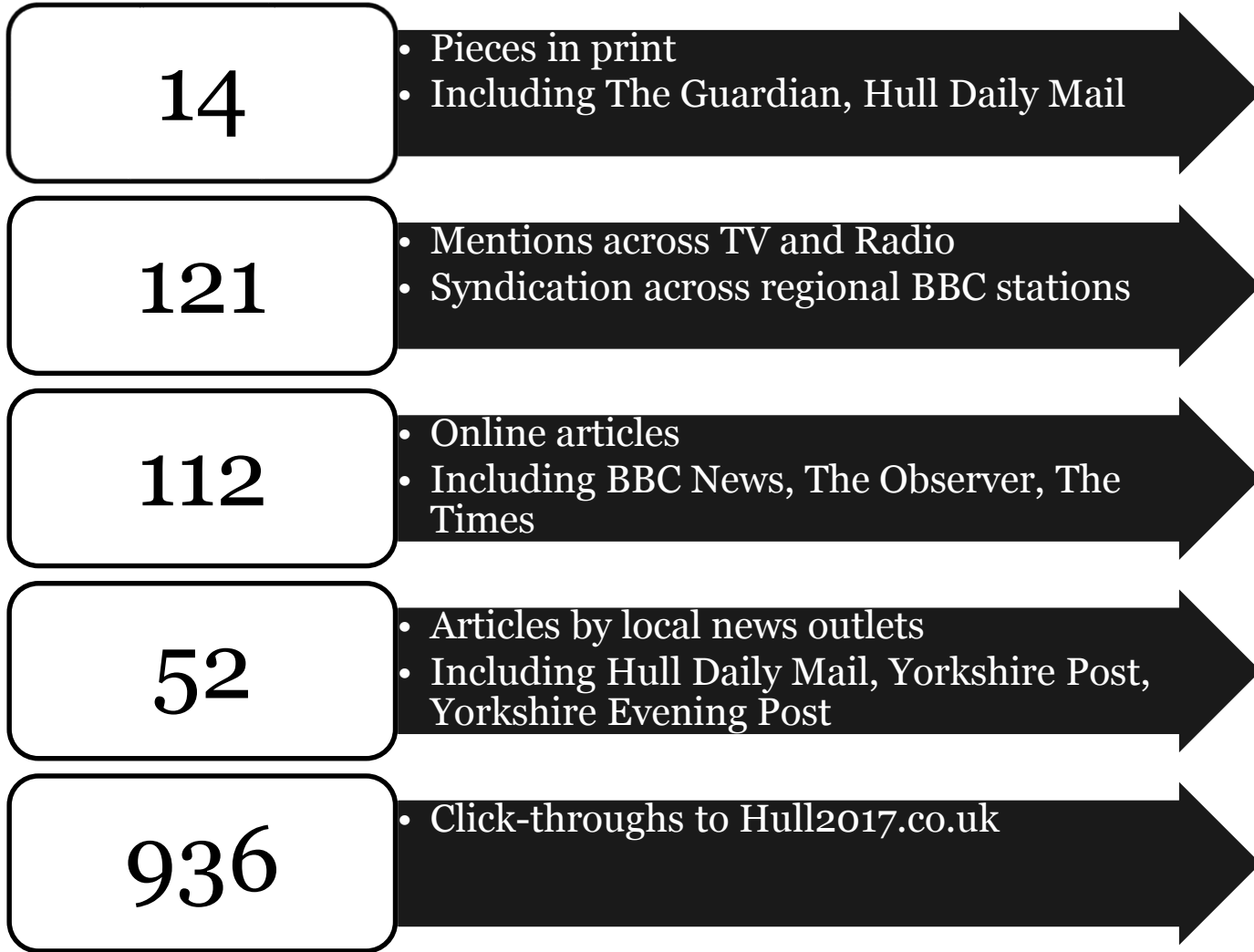
- Total readership
- Across print, online and broadcast

£780k

- Estimated AVE
- Across print, online and broadcast



# Coverage Highlights



# February

## Hull's apocalypse approaches: details of James Phillips' year-long epic Flood revealed for Hull 2017

Arusa Qureshi

28 February 2017



credit: Perry Curties



### Four-part adventure comes to audiences in Hull and beyond via an online video, two live plays and a BBC broadcast

Telling a story of renewal and rebirth, James Phillips' *Flood* traces the end of the world and the events that follow, looking at what happens to Hull when the apocalypse approaches. The year-long epic, which has been commissioned especially for Hull 2017, will be told online, live in Hull and on the BBC, with each of the four parts existing either as a stand-alone piece or as part of the series.

As one of Leeds-based theatre company Slung Low's most ambitious works, *Flood* uses live performance, special effects, film and digital elements in order to tell the story over the course of a year. The first part, *From The Sea*, is a short film prologue which has been released online and screened across Hull in an airstream caravan.

Part two, *Abundance*, explores the coming apocalypse through a live play which will be performed at Victoria Dock from 11–15 Apr. Tickets for *Abundance* are now on sale.

The third part, *To The Sea*, will be broadcast on the BBC in summer 2017 as part of Performance Live, a series of programmes that invites a diverse range of artists, producers and organisations to create their own television shows. *To The Sea* takes place in the aftermath of the apocalypse, with England submerged in water and the characters becoming refugees.

The final segment will be told through another live play, *New World*, performed at Victoria Dock in



## Hull UK City Of Culture 2017 and Slung Low Reveal Further Details Of Year-Long Epic FLOOD By James Phillips

by BWW News Desk Feb. 28, 2017



Flood is the story of what happened when the world was destroyed and how the people who lived tried to make it new again.

Flood is an extraordinary year-long epic commissioned for Hull 2017 that will be told online, live in Hull and on BBC television. It is created by the ground-breaking Leeds-based theatre company Slung Low, directed by artistic director Alan Lane and written by award-winning playwright James Phillips.

One day it starts to rain and no-one knows why. And it doesn't stop. Far out on the North Sea a fisherman raises a girl in his net, miraculously alive from the deep sea. Is she one of the migrants now washing up on English shores? Or someone sent for some higher purpose?

Slung Low make adventures for audiences outside conventional theatre spaces, each with a powerful, moving story at its heart.

Flood is their most ambitious and experimental project to date; mixing live performance, special effects, film and digital elements to tell a story across an entire year. The story will be told throughout four compelling parts. People seeing it will be able to experience each section as a stand-alone piece, or follow the entire series with each part enriching and linking to every other.

Alan Lane, artistic director of Slung Low, said: "Working with Hull 2017 has allowed us to imagine a larger, more engaging adventure for audiences than ever before. Flood is theatrically and politically the most ambitious work we've ever made and the chance to tell that story in Hull throughout this most thrilling year for the city is something we're really excited about."



# February

## The UK City of Culture prepares for Flood



Published: Monday 27th February 2017 by Rich Sutherland

Comments (0)

Due to its positioning where the rivers Hull and Humber meet, our city has always been dependent on water.

From a thriving port, to a major source of whaling and fishing, to the home of P&O Ferries, Hull has used access to the North Sea to its benefit. But what happens when those very waters turn against us?

*Flood* is an epic adventure about the end of our world. Presented by Hull UK City of Culture 2017 and pioneering Leeds-based theatre company Slung Low, it tells a harrowing tale in many parts.

Taking place across a year, it is Slung Low's most ambitious and experimental project to date, using live performance, special effects, digital manifestations and other platforms.

Written by James Phillips (the mind behind Slung Low's epic *Moby Dick* and *Camelot*), the story is told online, live in Hull, and on TV.

Slung Low are a truly innovative company, never cutting corners or doing things by halves. So far the project has seen them working off the coast of Whitby aboard the fishing trawler *The Chieftain*, as well as filming underwater.

We spoke to Alan Lane, Artistic Director, to get a bit more info.

"*Flood* is a monumental story about an event that drives European migration to Hull. This is followed by the destruction of the city as we know it."

"The next part will then focus on how people rebuild a world from ruin."

News > Local News > Hull's year-long Flood performance launched

### Hull's year-long Flood performance launched

News Home > More from Local News

Tuesday, February 28th, 2017 4:00pm



Hull 2017 bosses have been revealing more details about Seasons Two and Three of Hull's City of Culture programme today.

Highlights include the Royal Ballet's visit to Hull New Theatre, an acrobatic show at the city's General Cemetery and *Flood*.

Organisers say *Flood* will be a year-long epic about the end of the world told online, on television and stage.

Chief Executive of Hull 2017, Martin Green, says the show will be "truly groundbreaking"

He says: "It is wonderful to be working with Slung Low, one of the most brilliant companies in the UK.

"As we launch our next two seasons *Flood* embarks us on an extraordinary journey, which over the next months will stimulate, challenge and ask questions of the audience in an epic piece of storytelling."

Alan Lane, artistic director of the Leeds-based company Slung Low, says: "Working with Hull 2017 has allowed us to imagine a larger, more engaging adventure for audiences than ever before.

"*Flood* is theatrically and politically the most ambitious work we've ever made and the chance to tell that story in Hull throughout this most thrilling year for the city is something we're really excited about."

*Flood* will be told over four parts:

-Part One: *From the Sea* – a short film in which the story begins, when a girl is raised from the depths of the sea. Funded by The Space, a commissioning and development organisation that supports artists and organisations to make the most of the opportunities that digital technology and online distribution afford, it can be seen at [hull2017.co.uk/flood](http://hull2017.co.uk/flood).

-Part Two: *Abundance* – a live play, in which an apocalypse approaches. *Flood: Abundance* will be performed in Hull at Victoria Dock from 11 to 15 April, with tickets on sale now. The cast will include Sarah Louise Davies as Kathryn, Nadia Emam as Gloriana, Marc Graham as Sam, Lisa Howard as Natasha, Naveed Khan as Jack, Rani Moorthy as Johanna and Oliver Senton as Captain.

-Part Three: *To the Sea* – a play broadcast on BBC television, in which the English become refugees. *Flood: To the Sea* is part of a series of programmes for BBC Arts called Performance Live, a two-year project produced in partnership with Arts Council England and Battersea Arts Centre that will challenge a spectrum of exciting artists, producers and arts organisations to produce their own television programmes.

-Part Four: *New World* – a live play, in which the world is begun again. To be performed at Victoria Dock in October 2017, with further information to be released.



# February

ITV REPORT 28 February 2017 at 12:01am

## Hull 2017: Programme of events for next six months announced

The team behind Hull City of Culture 2017 have announced their programme of events for the next six months.

- Slung Low's year-long epic adventure Flood by James Phillips told online, live in Hull and on BBC television



Slung Low's Flood Credit: Perry Curties



# March the guardian

## Arts

In a quiet corner of Whitby harbour, Alan Lane, artistic director of the Slung Low theatre company, is trying to manhandle me on to a brick-red, soft fishing vessel called *Chief Pain*. It's wobbling on a ladder about 10 feet away from the deck, which is locking further and further away. While I try to avoid dropping my laptop into the sea, Lane yanks on a rope with practised ease. Eventually, I make it on board. He tucks off, desperate to show me the wheelhouse. "We couldn't build a set as good as this," he says, patting the radar screen with delight.

Co-founded by Lane in 2000 and now based in Leeds, Slung Low make drama of a kind few people can or want to. In 2015, *Camelot: The Shining City* evacuated a headphone-wearing audience from the smouldering Sheffield Crucible and kettled them with a Molotov-wielding mob, 150 people strong. Blood and Chocolate, staged in York in 2013, marched participants off to the first world war with a platoon of Tommies. The following year, the White Whale restaged a whale hunt based on Melville's *Moby-Dick* with real boats and a set that bobbed around on Leeds Dock. As projects by companies such as Wildworks and National Theatre Wales have proved, large-scale drama can create spectacular one-off experiences. But Slung Low have demonstrated their skill at much humbler projects, too. One of their shows toured rugby clubs. Another took place in a local leisure centre.

Flood, their latest adventure, is part of Hull's year-long tenure as UK City of Culture. Written by their regular collaborator James Phillips, it's their most ambitious show to date: an imaginary journey into a dystopian future where waters have risen and the city is attempting to save itself. For anyone who lives there, the subject will seem uncomfortably real: about 95% of Hull sits in a flood plain, and it has suffered regular inundations since the disastrous floods of 2007. So, too, will references to a "flood" of another kind: the ongoing migrant crisis, which will seem especially barbed in a city where 68% of votes opted for Brexit.

The show takes place on the city's Victoria Dock, and features a cast of eight professional actors and 50 extras. It will be staged in four separate parts over the next eight months, including a live show in the spring and a BBC2 broadcast this summer, culminating in an omnibus-style event in October. There will be boats.

Over chips and curry sauce in a nearby cafe (no fish, Lane is vegan), Lane admits that even just crawling in



## Drowned world

Set on a floating city complete with a detention centre and a wilderness, Flood is the wildly ambitious flagship show for Hull's year as city of culture. **Andrew Dickson** grabs his lifejacket and hops onboard

the floating set, a process that will take place over the next month, is an ambitious undertaking. "It'll look like a city, with a detention centre, a wilderness... it floats, breaks apart, sets on fire. Bits of it sink." He chews thoughtfully.

"I'm not sure anyone's ever done a play like this before."

Slung Low first came to Hull in 2011 for Mapping the City, which took audiences on a three-hour ramble around the streets. After its success - the Yorkshire Post's reviewer said with palpable surprise that "Hull has never been so beautiful" - City of Culture creative director Martin Green suggested a long-term project might help forge links with local communities, and bind together the disparate strands of its performance programme. Among much else, those include a new play by Amanda Whittington on the Hull-born, world-champion boxer Barbara Butrick, and a series of installations by high-tech collective Blast Theory.

Phillips explains: "We have this huge, overarching story, but it's told in different ways: floods of different kinds, in one big narrative." Any resemblance to the mystery cycles staged in York during the medieval period - there the



story of the biblical Flood was performed by the Fishers and Mariners' guild - are accidental, he says. "But the ambition is similar. 'I wanted to make it epic - a big, political piece of theatre, but with a touch of magic'."

We have arranged to meet in Whitby because Lane, Phillips and their team are heading out to sea to film footage for the first part of the installation, which will act as a kind of prologue to the live events later in the year. Lane shows me the script: the boat we're on drags up a haul of empty lifejackets; nestled inside them is a mysterious woman, who springs suddenly to life. Things only get weirder from there. Phillips admits that he hasn't yet finished the whole thing, "but I know what happens - pretty much". (The film has since been finished and can now be viewed online.)

The logistical challenges are considerable, concedes producer Joanna Reenick, showing me snaps of a zft fishing vessel they have bought, which will stand in for *Chief Pain* during the live show ("our stunt double"). Several of the Slung Low team boast powerboat licences; Lane is only too keen to point out that he is qualified to drive

forklifts and cherrypickers, too. In the prop stores are an ex-army Jeep left over from a previous show, and an immersion tank, which has been recycled in *Flood*.

The organisers are tight-lipped about how much of their £32m budget all this is absorbing, but Slung Low are adamant they aren't creating something so immense simply for the hell of it. Lane and some of his team will live in a small flat in the housing development that surrounds the dock for the duration of the festival. Rehearsing intensively with volunteers, they will aim to bring a touch of the "hyper-local" approach that they have pioneered in Leeds, where they have created a performance space-cum-residency called the Hub in the city's Holbeck district, offering dormitory facilities for visiting theatre-makers and pay-what-you-can performances. Slung Low is unusual among theatre companies in practising the politics it preaches, paying anyone who works with the team, freelancers or permanent staff, the same salary of £500 per week.

With participatory, community-based theatre all the rage in the UK, there has been controversy about whether amateur actors deserve to be paid, too. What's Lane's perspective? He argues that, with Slung Low, it's a genuine collaboration: the company trains its "citizen performers", and involves them fully in the process in exchange for their time. But there are complications for the industry as a whole, he suggests: "We need a proper conversation about the process."

Speaking of money, I wonder what he thinks about a more awkward fact - that one of the organisations supporting his show about ecological, seaborne disaster is BP, via its role as a major Hull City of Culture sponsor. He seems bullish: "The mealy-mouthed answer is that we've been assured that none of the money that comes from BP goes into our project. I suspect that's bullshit. But not in a million years would Martin ask me to change the content of this because of [the sponsorship]."

He's also willing to defend BP's support of the arts, and argues further that, if one takes subsidy from a right-wing government - Slung Low currently gets around £99,000 annually from Arts Council England - there's no such thing as ethically pure funding. "If BP want to clean up its money, I'll clean it for them. It won't make any difference for the play?"

We head back to *Chief Pain*, where technicians are rigging up an improvised metal frame on the deck for filming. The wind is stiffening and

g **Master of a movie!**  
Read the first review of Hong Kong's *Skull Island* [theguardian.com/film](http://theguardian.com/film)



Woman overboard ... clockwise from main, filming a scene for *Flood*; Alan Lane aboard *Chief Pain*; heading out to sea; Slung Low's 2015 show *Camelot: The Shining City*

the waves are slopping loudly against the harbour wall. Above us, the sky is the colour of old concrete, with an ominous purplish tinge on the horizon. According to the captain, they might have to wait until first light to head out into the North Sea. "You'll want to make sure that thuggummy you're sticking on the bow is tied down properly," he declares. One of the cameramen swallows hard, and asks about lifejackets. Lane has equipped himself with an orange hard hat, and appears to be practising knots. He looks in his element.

1 Road Part 1 is at Victoria Dock, Hull, 11-16 April; other dates to be announced.





# March



HULL DAILY MAIL

What is Flood the Hull 2017 epic and how can I watch it?

By [HDMJCampbell](#) | Posted: March 01, 2017

By James Campbell

[g+](#) Share 
 [t](#) Tweet 
 [f](#) Share 
 [e](#) Email

0 COMMENTS > 15 SHARES



**Flood: Abundance (Part 2)**

Apocalypse looms in the second part of a year-long multimedia

Phillips and created by Leeds company Slung Low. Victoria Dock, Hull 11-15 April

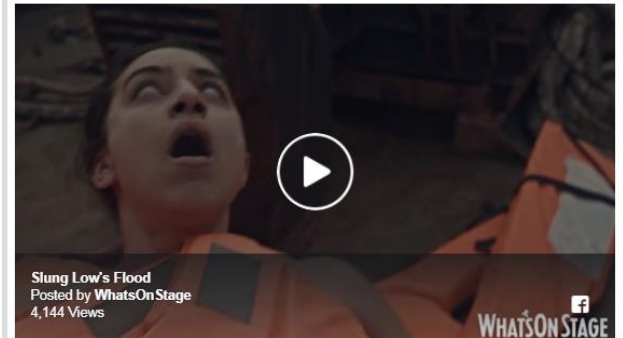
## WHAT'S ON STAGE

LONDON THEATRE UK THEATRE DISCOUNT TICKETS NEWS AND REVIEWS

**Alan Lane: 'Flood has explosions, tidal waves and a floating city'**

We speak to Slung Low's artistic director about one of their most ambitious projects to date

Ben Hewis • Hull • 16 Mar 2017



On our recent trip to Hull, we talked with Slung Low's artistic director Alan Lane to find out more about their year-long project *Flood*.

Part of Hull UK City of Culture, *Flood* takes place in four parts. The first part, a short film called *From the Sea*, has been released online and can be seen as a prologue [here](#).

Part two will be called *Abundance* and will be a live performance which takes place on Victoria Dock in Hull between 11 and 15 April and features the approaching apocalypse.

The third part - *To the Sea* - is set in the aftermath of an England engulfed by water and will be aired by BBC in the summer. The final part of *Flood* - *A New World* - will be another live performance on Victoria Dock in October and looks at how the world is pieced back together.

The piece is written by James Phillips and directed by Lane.



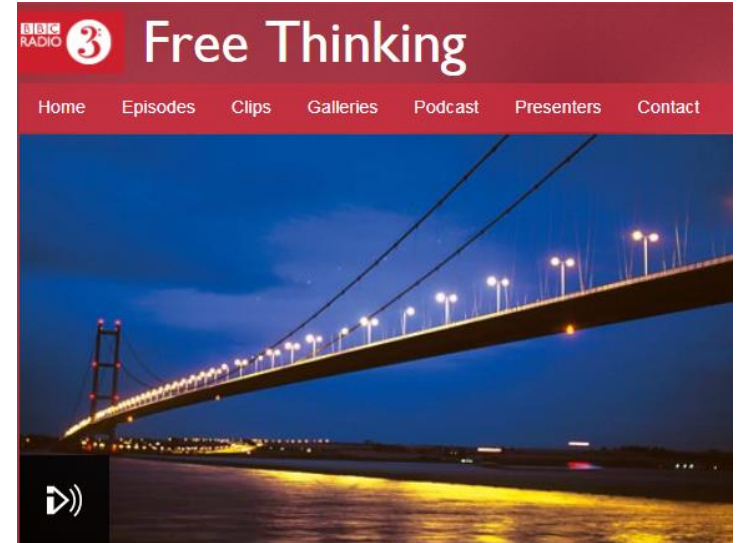
# April



**BBC**  
LOOK NORTH



**BBC**  
**ARTS**



## Free Thinking at Uproot Festival

Island city mentality or gateway to the world? Hull-based crime writer and former journalist David Mark, poet Adelle Stripe and Slung Low artistic director Alan Lane join Matthew Sweet to debate Hull's links with the wider world, while playwright Esther Wilson suggest what residents can learn from another port city which has been City of Culture - Liverpool.

Available now  
⌚ 45 minutes

Recorded with an audience at Hull Truck Theatre as part of Radio 3's Uproot festival for Hull 2017.

Producer: Torquil MacLeod.



## Crowds flock to the waterfront to see Hull sink beneath the waves

**Theatre**  
**Flood: Abundance**  
*Victoria Dock, Hull*  
★★★

When the waters rise, Hull may be the first UK city to disappear, given that 95% of the metropolitan area stands on a flood plain. So it was a bold move for the UK City of Culture to include such a prophecy of doom as this year-long, multi-platform project about a watery end of days. You also have to applaud the commitment of an audience - for whom the devastating floods of 2007 are still fresh in the memory - prepared to huddle around a windswept dock in plummeting April temperatures to witness an enactment of the city's inundation. But as a feat of logistics, Flood is likely to stand as one of the highlights of the year.

Presented by Slung Low with a text by James Phillips, Flood Part 1 is an

online film that forms a prelude to this live event. Part 3 will follow on BBC television in the summer, with a grand conclusion to be staged at Victoria Dock in October. Although each segment is intended to stand independently, a viewing of the prelude is helpful to make sense of the occasionally oblique mythology expounded by Phillips' narrative. In the film, a trawler captain and his son dredge up an ominous haul of orange lifejackets, along with one miraculous survivor - a young, blind woman of seemingly Arabic origin whose skin is marked with mysterious tattoos.

The live show begins with the woman's interrogation at a floating detention centre, while the captain and his son come under investigation for trafficking in illegal migrants. An unexplained conflagration at the centre releases asylum-seekers into the city, while incessant rain suggests that the woman may be some meteorological prophet of doom.

Slung Low have become famed for their proprietary headset technology, in which soundtrack and dialogue are delivered to the audience by means of individual transmitters. In this case, you

are issued with miniature telescopes as well, without which it would be very difficult to perceive the fine detail of Alan Lane's production, floating 50 metres away in the middle of the harbour. Given the static nature of the performance, it's perhaps surprising that the great majority of its 90-minute duration is spent squinting at intimate, interior scenes that would surely benefit from closer proximity.

Yet Slung Low are masters of the explosive grand gesture, and in this regard Flood does not disappoint. The immolation of the detention centre and the fireball of a helicopter crash are both eyebrow-singeing coups; and you have to admire the almost megalomaniacal impulse to control the weather, although the hyperactive sprinkler system must be the first instance in which an outdoor theatre performance has attempted to induce its own rain.

It almost defies belief that the hardy cast conclude a chilly evening by plunging into the freezing waters of the harbour. Immersive theatre does not come any more immersive than this.

**Alfred Hicking**  
Until tomorrow. [flood.hull2017.co.uk](http://flood.hull2017.co.uk)



The hardy cast conclude a chilly evening by plunging into the freezing harbour waters

**Eyebrow-singeing ... Slung Low's explosive show**  
Photograph: Thomas Arran



## Slung Low's FLOOD PART TWO: ABUNDANCE by James Phillips Gets Underway on Floating Stage

by BWW News Desk Apr. 12, 2017

[Tweet](#) [Share](#) [Email](#)



The first live performances of *Flood Part Two: Abundance*, the latest chapter in a major new work by the acclaimed theatre company Slung Low, have now taken place as part of Hull UK City of Culture 2017.

Directed by artistic director Alan Lane and written by award-winning playwright **James Phillips**, *Abundance* is the next stage in *Flood*, an extraordinary year-long epic commissioned for Hull

2017, which is being told online, live in Hull and on BBC television.

*Flood Part Two: Abundance* is being performed until Saturday on a series of specially constructed floating stages in Victoria Dock, a historic location now surrounded by the homes of local people, with the night sky and the Humber as a backdrop.



# April

## British Theatre Guide

The leading independent web site on British theatre

### New commissions for BBC Two's Performance Live

Sandra Giorgetti  
9th April, 2017



Battersea Arts Centre work with artists on new work for television  
Credit: James Allan

This week saw the announcement of the new phase of **BBC Arts** and Arts Council England partnership, Performance Live.

The initiative was launched in October last year when Kate Tempest's performance of *Let Them Eat Chaos* at south London's Rivoli Ballroom was shown on BBC Two.

**Battersea Arts Centre** was behind that programme and now takes a pivotal role going forward as strand producer.

Eight new commissions and four commissions-in-development make up their artist-led strand of television programmes which will be broadcast for Saturday night primetime viewing on BBC Two during this year and next.

Battersea Arts Centre will be producing two programmes and supporting and mentoring commissioned artists.

David Jubb, artistic director and CEO of Battersea Arts Centre, said, "live performance for TV has too often been sanitised in recent decades. I hope that Performance Live brings back risk-taking and adventure to mainstream television audiences and kick-starts a debate about how we further decentralise the means of production and hand over the reins to independent artists."

Performance Live Commissions are:

- *Why It's Kicking Off Everywhere* by Young Vic with Paul Mason (London)
- *Flood: To The Sea* by Slung Low for Hull UK City of Culture 2017 (Hull)
- *Get A Round* by Eggs Collective (Manchester)
- *You Can't Go Back* by Ross Sutherland & Loop Projects Ltd. (Essex)



# June

## N Prolific North

### Hull prepares for “ground-breaking” BBC Two theatre production



by Stephen Chapman



Rehearsals are currently taking place in Hull for a major theatre production, which will be aired on BBC Two.

*Flood: To The Sea* has been commissioned as part of the Hull UK City of Culture 2017 celebrations and will be broadcast in August.

Made by theatre company, Slung Low, this is the third instalment of *Flood*, a story which is being told across an entire year, online, live in the city and on BBC television.

Directed by artistic director Alan Lane, and written by James Phillips, it's presented on a floating stage in Victoria Dock - mixing live performance, SFX, film and digital.

It will be shown as part of the BBC Arts strand, Performance Live.

“We’ve been overwhelmed by how the first half of *Flood* has been received by audiences live and digitally this year. The chance to take a part of the epic to the rest of the country through Performance Live is something we’re incredibly excited about,” said Lane.

“For an adventure to be made here in Hull’s Victoria Dock and seen throughout the nation is one of the many opportunities that Hull’s City of Culture has delivered.”

The television production will include 10 professional actors and 11 community cast



# August



# HULL DAILY MAIL



## Victoria Dock drama Flood to be screened on the BBC

30-minute programme will be broadcast on Saturday as part of City of Culture

By Craig Jones  
@craigjones1984

**V**ictoria Dock is set to feature on TV as part of the Flood project. Earlier this summer, you may have seen filming taking place on the waters ahead of the one-off 20-minute drama being broadcast on Saturday. It will be shown at 10pm on BBC2.



It follows the story as one they start to rain and no one knows why. Far out on the North Sea, a fisherman catches a girl in his net, miraculously alive from the deep sea.

'Flood' is the first instalment of an extraordinary year-long open access showcase for Hull UK City of Culture 2017 that will be held online, live in Hull and on BBC television.

Created by the groundbreaking Leeds-based theatre company Slung Low, it has been directed by Alan Laine and features new talent from a range of backgrounds and disciplines.

It has been written by award-winning playwright James Phillips. For BBC, it has been directed by Matt MacGillivray.

Alan Laine said: "This is the moment after the wave has hit. We see people desperately trying to survive."

"The Flood part too we saw people wiped-out, but there is always people who survive and this is the story of that. This is the end of the world, so we have to make sure it looks amazing."

"We've been overwhelmed by how the first half of Flood has

been received by audiences live and digitally this year. The chance to take a part of the epic to the rest of the country through Performance Live is something we're incredibly excited about.

"For an adventure to be made here in Hull's Victoria Dock and seen throughout the nation is one of the many opportunities that Hull's City of Culture has delivered."

"We're bringing you all the information you need on the fourth instalment of Flood later in the year."



**HEATMAP:** The third part of Leeds leads company Slung Low's epic project Flood on BBC television night.

## High tide

Slung Low have reached new heights with their latest project, the epic Flood. Theatre correspondent Nick Ahmed reports.

Things I find difficult to write: flooding, eggs, the correct terminology. Training Leeds theatre company Slung Low is highly thorough.

It was over a decade ago that I first met Alan Laine, the leader of the theatre company. We worked together on an extraordinary theatre company.

Under the name Slung Low, a reference to the way the young artists used to use their trunks to travel to work on an occasional ad-hoc production, Laine and the others staged an impressive piece of work in an abandoned shop in Leeds. It was a year later they were in Bradford to take their work to the next level. They had a new, staged production at the park house in Bradford.

It was a year later when Laine, the company's work. They did a play at night, a play performed in the flood of the city. It was a play about a man who was a fisherman. It was a play about a man who was a fisherman.

Their most ambitious work to date was a play about a man who was a fisherman. It was a play about a man who was a fisherman. It was a play about a man who was a fisherman.



It would be a good idea to have a copy of the book 'High Tide' by Alan Laine. It is a book about a man who was a fisherman. It is a book about a man who was a fisherman.

Having the BBC on board means many more people will be able to experience the company's work.

of Leeds, such as the Laine and Slung Low, who are often seen in the city. They are often seen in the city.

The company's work is often seen in the city. They are often seen in the city. They are often seen in the city.

The company's work is often seen in the city. They are often seen in the city. They are often seen in the city.



**EPIC STORY:** Slung Low's Flood Part Three: To The Sea will be broadcast on BBC2 tomorrow in the Performance Live strand.

Slung Low began working with the BBC on a short film called 'To The Sea'. It is a story about a man who was a fisherman. It is a story about a man who was a fisherman.

The company's work is often seen in the city. They are often seen in the city. They are often seen in the city.

The company's work is often seen in the city. They are often seen in the city. They are often seen in the city.

The company's work is often seen in the city. They are often seen in the city. They are often seen in the city.

The company's work is often seen in the city. They are often seen in the city. They are often seen in the city.

The company's work is often seen in the city. They are often seen in the city. They are often seen in the city.

The company's work is often seen in the city. They are often seen in the city. They are often seen in the city.

The company's work is often seen in the city. They are often seen in the city. They are often seen in the city.

# THE YORKSHIRE POST



# August

## hulldailymail.co.uk

### Victoria Dock drama Flood to be screened on the BBC

The programme is part of a City of Culture project

BY CRAIG JONES 14:21, 8 AUG 2017

WHAT'S ON

Enter your postcode to see news and information near you  
Community updates, Crime Statistics, Local News & Events and much more...

Enter your postcode

Go



## BIG ISSUE NORTH

THE INDEPENDENT STREET PAPER | WORKING NOT BEGGING

### Blog: Alan Lane

The artistic director of theatre company Slung Low on a 'small, rain-soaked piece' that's making waves

09 Aug 2017 No comments



Sections Shows Chat Boards Jobs Students Video Industry Insider

## Guest Blog: Slung Low's Alan Lane Talks FLOOD On BBC Two

by Guest Blog: Alan Lane Aug. 10, 2017

Tweet Share



"No, you don't say his line as well. Just wait, *Sirgius*, and once you hear your cue you throw the punch like you've been shown."

I'm stood on a piece of floating steel deck tied to a 16ft fishing boat full of 20 volunteers from the Hull UK City of Culture 2017 volunteer pool. All of which is floating in the 100m sq canal basin in the middle of the Victoria Dock housing estate.



Music - About - Contact - Credits - Blog - Gallery -





# August

theguardian

Saturday's best TV: World Athletics Championships; Paul O'Grady's Hollywood; I Know Who You Are

**Performance Live: Flood - To the Sea**  
10pm, BBC2

The third part of James Phillips's multimedia epic, Flood, staged at Victoria Dock in Hull as part of its stint as the 2017 City of Culture. It's a reimagining of one of the oldest stories in mythology: that of the cleansing/destroying flood washing away the world. Phillips's telling demonstrates a dual modern-day relevance, alluding both to the possible effects of climate change and the issue of refugees fleeing one variety of disaster or another. *Andrew Mueller*

## MEMORABLE TV

Previews

Performance Live presents Flood:  
To The Sea Premieres Sat 12 Aug  
on BBC-2

August 12, 2017



THE TIMES

Armchair theatre



SATURDAY 12 AUGUST

CRITICS' CHOICE

The tide is high

**Performance Live: Flood — To The Sea (BBC2, 10pm; BBC2 Scotland, 12.15am)**  
Given some of the rain in the past month, it is not hard to imagine the scenario of tonight's presentation coming true: Britain is facing an aquatic apocalypse. Written by James Phillips and produced by the Slung Low theatre company for Hull's year as City of Culture, Flood has been unfolding over the course of 2017 in four separate segments – the first part was a short film you can watch online – and the actors are now into the third act. If

you want more, the final part begins in Hull in October.

THE SUNDAY TIMES

CULTURE

Daily Mail  
EVENT

THE YORKSHIRE POST

TELEVISION

What's on TV

August 12

The Sunday Times



Water, water, everywhere: drama in Hull's Victoria Docks tonight

The Sunday Times, August 6 2017, 12:01am

Share

Save

CRITICS' CHOICE

The tide is high

Performance Live: Flood — To The Sea (BBC2, 10pm)

SATURDAY AUGUST 12

PICK OF THE DAY

Performance Live – Flood: To the Sea BBC2, 10pm

Hull's tenure as the UK's City of Culture has been a resounding success so far, peppered with numerous amazing events, exhibitions and performances.

The latest is being broadcast live from a floating stage in the port's historic Victoria Dock. It's a post-apocalyptic drama set in the immediate aftermath of a massive flood that has left huge swathes of England under water.

The performance has been designed as a re-imagining of the flood myth found in Judeo-Christian scripture, but it also has a bigger question to ask about our



responses to the current refugee crisis – what if the masses seen on social media as they attempt to escape from death, destruction and devastation in their home countries had English accents? Would we feel more sympathetic towards them?

Watching this production may provide viewers with a very uncomfortable answer.



# August

## Saturday



Surviving the apocalypse

### Flood: To the Sea

● DRAMA / 10.00pm / BBC2

**NEW** Commissioned for Hull UK City of Culture 2017, this year-long multimedia drama explores what might happen if England was destroyed by an epic flood. Staged live from Hull's Victoria Dock, this third instalment brings the refugee story to our shores. It's the post-apocalyptic story of those left fighting for survival. ★★★ M4

## Today's pick



### Performance Live: Flood - To The Sea

**BBC2, 10pm** A thought-provoking parallel to the refugee crisis, this performance, recorded as live from a floating stage in Hull's Victoria Dock, asks the question: what if it was us on those inadequate boats coming to our shores? Set in the aftermath of a tsunami and global flood that has inundated the UK, it tells the story of three girls who discover a phone (above) containing the story of Glonana, 'the girl from the sea', a sad story of hope and loss.

## SATURDAY'S TV CHOICE



Nadla Emam

### Performance Live - Flood: To the Sea

**BBC2, 10pm** A chance to see a performance of the groundbreaking drama To the Sea, the third instalment of James Phillips' epic four-part multimedia narrative Flood, which explores what might happen if England was destroyed by a global flood. The first part of Phillips' tale took the form of a short online film. The second part, Abundance, was presented as a live open-air play at Victoria Dock in Hull earlier this year, and tonight's third instalment asks a simple question: what if the masses of refugees had English accents?

## FIVE OF THE BEST SHOWS THIS WEEK

**1** Performance Live presents Flood: To The Sea, Saturday, BBC Two, 10pm

**2** Trust Me Tuesday BBC One 9pm

Set in the aftermath of an apocalyptic event, which has seen England engulfed by water, this play asks a simple question: what if the fleeing masses from our TV screens and Twitter feeds, in their boats and their orange lifejackets, had English accents?



Deeply buried in her stolen identity Ally finds herself falling for Andy. But how can she keep hold of the perfect man when she is living a lie? Ally Sutton is played by Jodie Whittaker, Dr Andy Brenner is played by Emun Elliott and Dr Brigitte Rayne is played by Sharon Small.



**TV Times**

Total TVguide



# August

3

**Performance Live:  
Flood - To the Sea**

Hull's tenure as City of Culture includes epic theatre project Flood from Leeds-based company Slung Low, and accompanying TV offshoots. Part three focuses on the pertinent theme of displacement at the hands of disaster, recalling chaos both natural and man-made.

Sat, 10pm, BBC2



**Performance Live: Flood - To the Sea 10pm, BBC2**

The third part of James Phillips's multimedia epic, Flood, staged at Victoria Dock in Hull as part of its stint as the 2017 City of Culture. It's a reimagining of one of the oldest stories in mythology: that of the cleansing/destroying flood washing away the world. Phillips's telling demonstrates a dual modern-day relevance, alluding both to the possible effects of climate change and the issue of refugees fleeing one variety of disaster or another. AM

**Performance Live:  
Flood — To the Sea**

BBC Two, 10pm

Hull's landmark year as the UK City of Culture continues with the third part of an epic production from the theatre company Slung Low. Set in the aftermath of an apocalyptic flood and tsunami, it reimagines the biblical story and plays with the idea that our attitudes towards migrants and refugees would be transformed if they had English accents. It should be a genuine televisual and theatrical event, broadcast live from a floating stage in Hull's Victoria Dock. GT

**Performance Live  
- Flood: To The Sea  
10pm, BBC2**

A live performance from the Victoria Dock of James Phillips' wildly ambitious and rather portentous post-apocalyptic centre-piece for Hull's year as City of Culture. Here, a North Sea fisherman raises a girl in his net who's miraculously still alive. Is she one of the migrants now washing up on English shores – or perhaps someone sent for some higher purpose?

**What  
to watch**



Ambitious: Joanna Nicks, Sally Ann Staunton, Emma Bright

**Performance Live - Flood: To the Sea**  
BBC Two, 10.00pm; Scotland, 12.15am

The latest in this strand of live performances is an ambitious project indeed. Commissioned as part of Hull UK City of Culture 2017, this is, in fact, the third of four parts of *Flood*. The first can only be seen on YouTube, and the second was performed live at Hull's Victoria Dock in April, with the final live play following in October. Each instalment is designed to work as a stand-alone story, as well as an entire series – so you're not entirely missing out if this is the first you've heard of it.

This pre-recorded play is also set at the dock and performed on a floating stage, at night and in lashing rain. It's based in the future, after a giant

flood has wiped out much of England, and sees three members of a strictly regulated community discover a washed up mobile phone – and find something on it that they weren't supposed to see.

It's an epic project; the scale of ambition shown here is something to be applauded. But the overall effect places it somewhere between theatre and a TV drama – and doesn't convince as either. As a TV show it looks poorly acted, with amateurish camera work and an ill-matched soundtrack. The second part drew praise, but when watching this third section on TV, rather than live, the immersive atmosphere is lost. *Catherine Gee*

the guardian  
**guide**

THE TIMES  
**saturday  
review**

**i**

**review**  
The Daily Telegraph





# September

## Slung Low's Epic Tale FLOOD Returns to Hull

by BWW News Desk Sep. 26, 2017

[Tweet](#) [Share](#) [✉](#)



One of the theatrical highlights of Hull 2017, Flood by ground-breaking Leeds-based theatre company Slung Low, is returning to Hull to help kick off the UK City of Culture's fourth season, Tell the World.

An epic adventure about the end of the world, Flood tells the story of what happens when the deluge comes.

Written by award-winning playwright **James Phillips** and directed by Slung Low's artistic director Alan Lane, this parable for our times begins with a girl being brought up alive from the depths of the ocean. Her discovery triggers a series of life-changing global events, which result in the displacement of people across the world, leading to a refugee crisis on a global scale.

Taking place on a floating stage in a Hull dock against the night time sky, this unmissable work shows the impact on individuals and communities when their city is destroyed. After the rains, after the explosions, after the terror, those who have survived try to make sense of what has happened to them and find a way to make the world new again.

Since it was first staged to sell-out audiences earlier this year, events across the world have given Flood even greater significance. With performances on 26-29 September and 4-8 October, it is the last chance to experience this exhilarating production in its daringly dramatic Hull setting by the Humber.

**Martin Green**, Director of Hull 2017, said: "Flood is an extraordinary and thought-provoking work that asks questions of the audience and of society. At a time when nationhood and identity are fiercely contested it becomes increasingly important for art to help us make sense of the world we live in. Slung Low are at the forefront of producing theatre with a social conscience and a political edge. Added to that is the experimentalism of Flood's staging and this becomes one of the Hull 2017 highlights that should not be missed."

Alan Lane, artistic director of Slung Low, said: "The appetite amongst audiences here in Hull for political, ambitious, demanding theatre performed with spectacle has been consistently overwhelming as we've moved through the year with each previous part of Flood. Preparing for the omnibus performances it's so very clear that it's only through a combination of the opportunities provided by Hull 2017 and the enthusiastic support of the people of the city that we're able to create this epic adventure."

**BBC**  
RADIO



## A Front Row special from Hull's Contains Strong Language festival

A Front Row special from Hull which is hosting the BBC's new poetry and spoken word festival - Contains Strong Language.

Available now

🕒 30 minutes

John Wilson talks to James Phillips, the playwright behind Flood, the epic year-long,...



# September

## The Observer

### Flood review – a sadly submerged parable

★ ★ ★ ★

Victoria Dock, Hull

Slung Low's four-part floating spectacle is not as immersive as it thinks it is



Flood, part four: 'To the audience, shivering on the dockside, figures appear small and distant.' Photograph: Malcolm Johnson

Back in the early 20th century, when a theatre wanted spectacle, it would flood an auditorium, have torrential waterfalls smash bridges and send coach and horses flying, or launch scaled-down ships to recreate historic sea battles. Or it might freeze the water to recreate a "Siberia", complete with skaters and live polar bears (if you have a spare few minutes, the wonderful account by Peter Longman has these and even more extraordinary examples). Audiences of a thousand and more a night would be seated thrillingly close to the action.

Today, we have other means to create spectacles. Theatre company Slung Low takes audiences to real-world sites and there connects them, via headphones, with a live action that may also be interspliced with video projections. Previously, the company has hunted Moby-Dick in Leeds, raised a riot in Sheffield and recreated the first world war in York. Over the past year, under its artistic director, Alan Lane, it has been floating the story of a world-engulfing flood in Hull (a site-specific irony in this much-flooded city). In *Flood*, working with writer James Phillips, Lane takes the company's technology-mediated, live-action mix further than before, creating one piece from a confluence of four live and small-screen performances (this week's omnibus event offers parts two to four in one day).

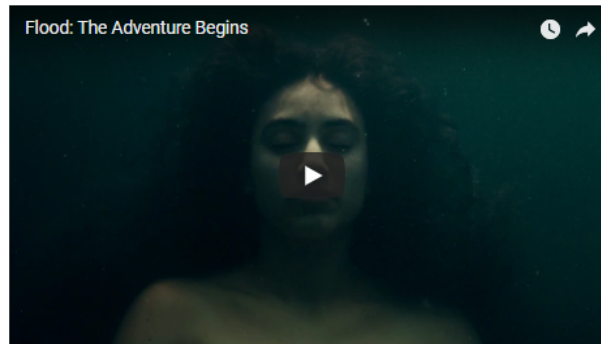
Part one, filmed on a fishing boat in the North Sea, sets up the story: two fishermen, father and son, haul a net containing 100 orange lifejackets and a naked girl from a depth of 70m. Revived, the girl remembers nothing of her past; letters newly tattooed on her fingers spell "Gloriana".

Part two is live (and available as [podcasts](#)). The sun is setting beyond Victoria Dock; the action takes place on floating platforms. Gloriana is delivered to a detention centre in the City by the Sea. Her story intertwines with others: the father and son (fishermen or people-smugglers?); escaped migrants; a reviled politician and her disaffected daughter. To the audience, shivering on the dockside, figures appear small and distant. Lights guide our attention to actors whose disconnected voices sound in our ears. The complicated plot concludes in spectacular catastrophe. Water spumes and lights flare against the now darkened sky; platforms break apart, helicopter blades whirl. The flood arrives. Is Gloriana a supernatural agent of salvation or destruction?

Part three (broadcast on BBC2 last August) introduces the post-flood world and part four (live) develops it. Three platforms floating on the dark dock represent three new societies: Holy Island (followers of the vanished Gloriana); Renaissance Island (led by the politician, who will "make things as before"); and Albion (violently authoritarian, where anyone who mentions Gloriana is put to death). Gloriana's return precipitates a crisis, a battle, a resolution.

The opening comparison between this event and the spectacles of last century is not intended frivolously. There's no suggestion that a theatre is the only suitable venue for spectacular performances - which have anyway been presented outdoors for hundreds of years. What is missing in Slung Low's work, though, is that which makes theatre theatre: mutual communication between stage and auditorium and among members of the audience. Headphoned up, we become atomised individuals. This sense of isolation is intensified by a dramaturgy that lacks shape and a script that leaves no imaginative space for the audience. We are being done unto by the performance rather than co-creating it with performers. I believe that Alan Lane's aims are exciting and interesting but that he needs to think harder about the work he is presenting. It is not enough to find different spaces and make something happen in them: the something that happens has to be worth seeing in its own right.

● Flood is at Victoria Dock, Hull, until 8 October



Watch a trailer for Flood.



The logistics of this enterprise are extraordinary, but Phillips's text drowns a potentially interesting, simple parable for today in a deluge of words. Nothing is done that is not described. Actors do not develop relationships, they interior-monologue them. If the overall effect is disappointing, compensations include the glorious setting, some visual effects and Heather Fenoughty's emotionally textured music (partly delivered by the Sheffield Chamber Choir).



# October

REVIEWS • HULL

Published 11 October 2017

## Review: Flood at Victoria Dock, Hull

THROUGHOUT 2017

Work that wants to change people: Maddy Costa reviews Slung Low's Flood Parts 1 – 4.

MADDY COSTA



Flood at Victoria Docks, Hull. Photo: Thomas Arran.

It begins with a woman hauled up from the deep, scales tattooed along her legs, fish etched across her torso, and roughly carved into the knuckles of each hand, where a hard man might have the words love and hate, the letters of the name Gloriana. She has no memory of origin and little inkling of her power, except that odd things seem to happen when she raises her hands to cover her face or stretch them out at her sides. The barred door of a detention centre blows open, allowing her and several other refugees to escape. Hidden actions become visible – complicity in people trafficking, or in softening the borders of The City by the Sea. And rain, rain, rain begins to fall, rain that never seems to end.

What an anomalous thing Slung Low's *Flood* is: a biblical epic, a TV serial, an action movie, most of which is staged on the waters of a disused dock encased by a middle-class housing estate in Hull. For the first 30 minutes or more of Part 2, cold seeping through my skin despite two pairs of tights, five layers of wool, coat and legwarmers and boots, I thought I might not enjoy it much but would see it through out of loving respect for Alan Lane, Slung Low's recalcitrant director. And I don't know what the turning point was – the moment when Gloriana and the daughter of a disgraced politician became lovers? When the officer guarding the detention centre stood before the audience and justified the distance between "us" and "them" in a way that made questionable the entire concept of justice? When fire shot across half the set, gold above the water's black black oil? – but with that turning I realised I was hooked, caught and gripped by the events unfolding.

exeunt  
MAGAZINE

THE YORKSHIRE POST

## After the flood



SPECTACLE: Slung Low's Flood was an epic nine-month undertaking and was staged in Hull's Victoria Dock.

Published: 09:33

Monday 16 October 2017



Slung Low's epic theatrical project Flood came to an end last weekend. Theatre correspondent Nick Ahad was there.

Towards the end of Flood: The Omnibus at a marina in Hull on Sunday, I had what I would euphemistically call 'a bit of a moment'.

Doing away with the verbal fig leaf, I would say that I was emotionally pretty overcome and started to [feel](#) myself welling up.

The thing is, it wasn't the story that drew this response, but the dawning realisation of the achievement I was watching in front of me that made me emotional. You could somehow feel the sheer effort, the stretching of sinew, hearts and minds to put this immense, extraordinary achievement I was witnessing in front of the assembled mass who turned out on a cold October night in order to be a part of something.

Flood was a story in four parts created by the Leeds based theatre company Slung Low.

Commissioned as part of Hull's year in the spotlight, the City of Culture wanted the Leeds company to create something on the biggest theatrical canvas it could find.

Slung Low opted for a marina in the city by the sea.

0  
comments



HAVE  
YOUR SAY



# December



Thankfully, there are some who realise this, such as those lovely people at Slung Low. In their December mailout the Leeds-based theatre company shared some exciting news. Their epic project Flood, made in partnership with Hull UK City of Culture, will have a fantastic ongoing legacy. The script of the four-part piece set in the watery aftermath of a future environmental disaster was published by Bloomsbury, and Slung Low decided to offer on social media a free copy to drama teachers, schools, librarians and youth group leaders. In less than 48hrs all 300 copies had been claimed and were then distributed to schools, theatres, libraries and universities in the UK and around the world. It means that groups of young people across the country, and much further afield, will be discussing the urgent and important ideas that Flood explores.

It seems a very fitting – and rather hopeful – way to round off a wonderful project.

## Yvette Huddleston: Nurturing imagination in the young



POWER OF IMAGINATION: Leeds Central Library helping to enrich young readers.

## THE YORKSHIRE POST



Figures were released this week showing that the continued closure of public libraries across the country is having the most detrimental effect on our youngest readers.

0  
comments



HAVE  
YOUR SAY

ute of Public Finance and Accountancy's nts a pretty depressing picture and some of ocking. Since last year we have lost 105 . Scotland and Wales and in the past five en's books in England have gone down by

ation is a result of the government's brutal cuts to local d its seemingly philistine attitudes towards culture. It is yet he way in which the arts have been consistently undermined hose currently in power.

and free access to a whole world of imagination is being nore children, especially those in big cities.

ny generation, the library was the first place that I s an independent reader. I looked forward to the weekly visits, hose stories among the shelves. As Alan Bennett, himself a d campaigner for libraries, says in *The Uncommon Reader*: "a site the imagination."

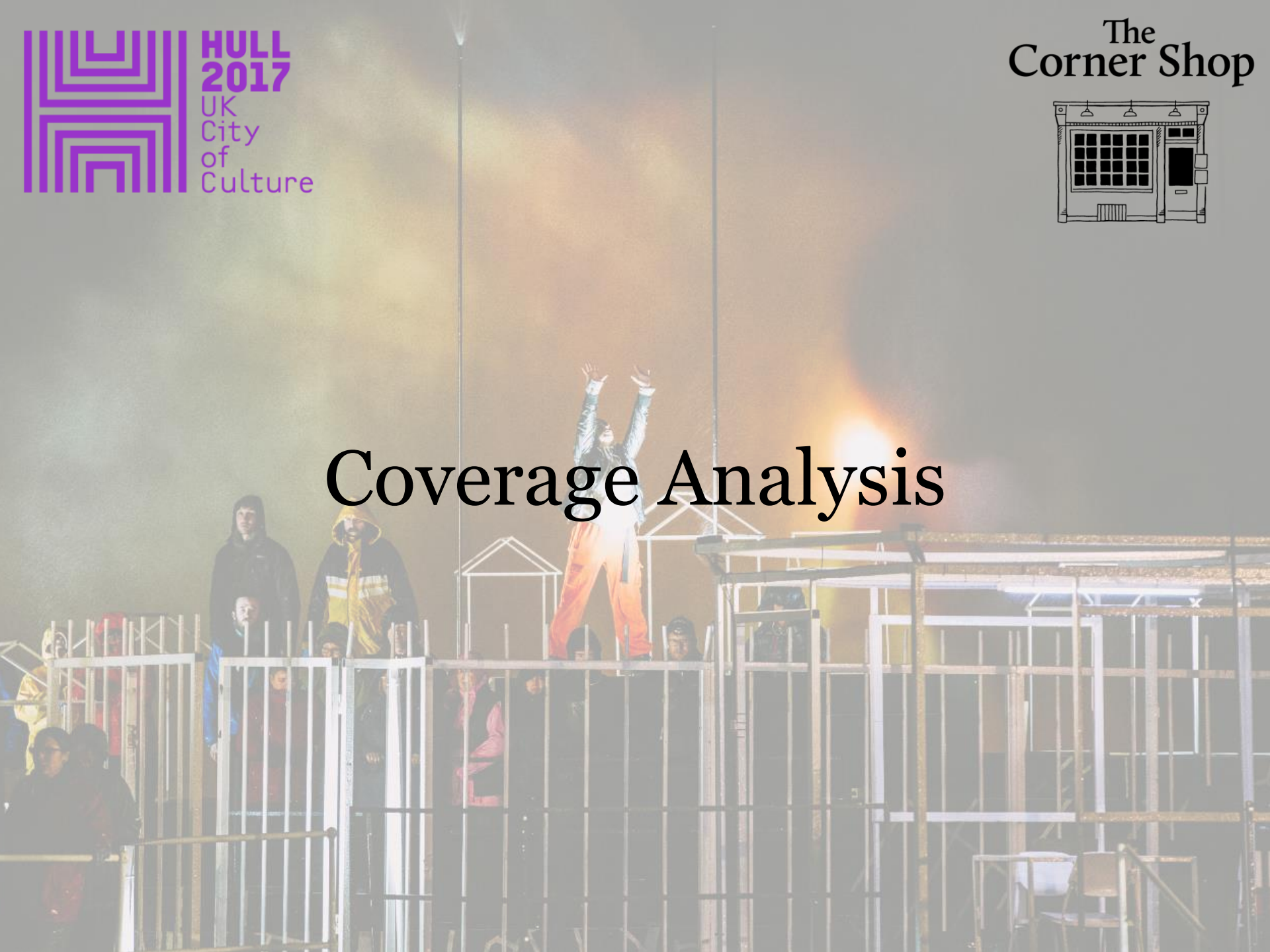
nds of our young people – allowing them free or affordable access to knowledge and experiences that enrich their lives, increase their understanding and empathy and help enable them to build a better, fairer world is surely more important now than ever.



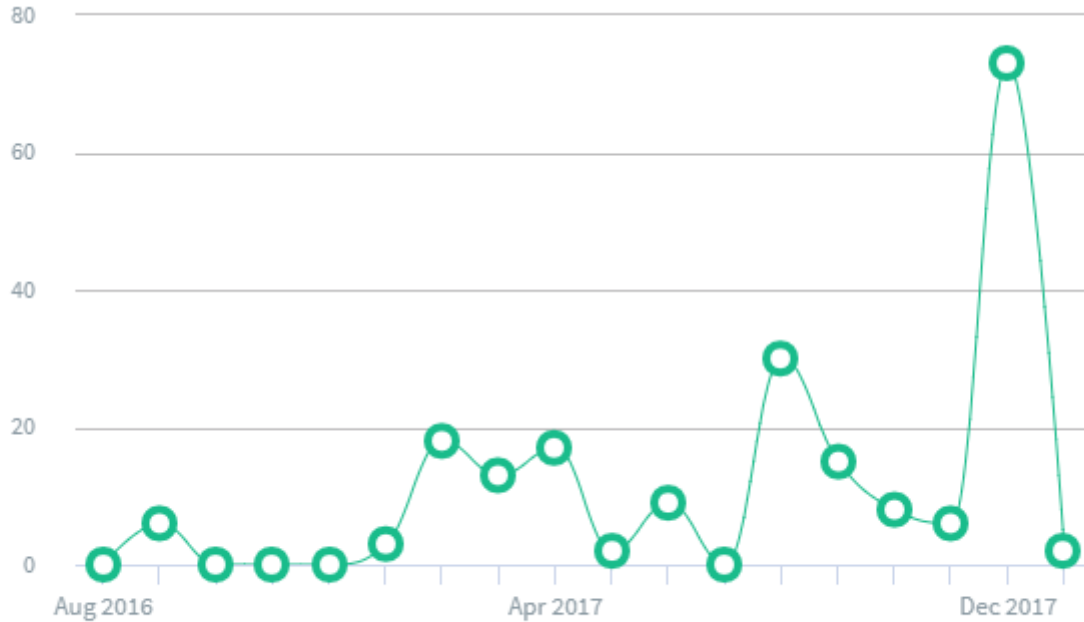




# Coverage Analysis



# Coverage Volume

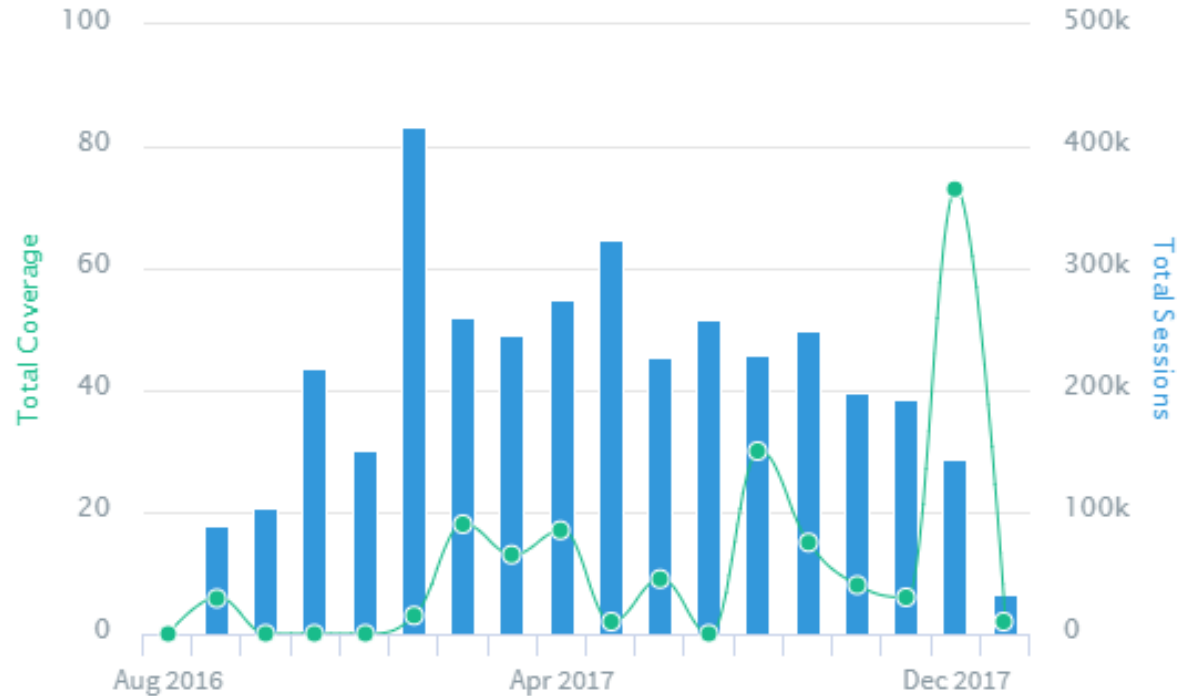


Flood over Aug 31, 2016 - Jan 7, 2018

Volume of coverage grew steadily throughout the year, peaking around the four performances and/or broadcasts, culminating in a large amount of coverage at the end of the year when *Flood* was selected as a highlight of 2017 on the BBC News Channel.



# Coverage and Web Traffic

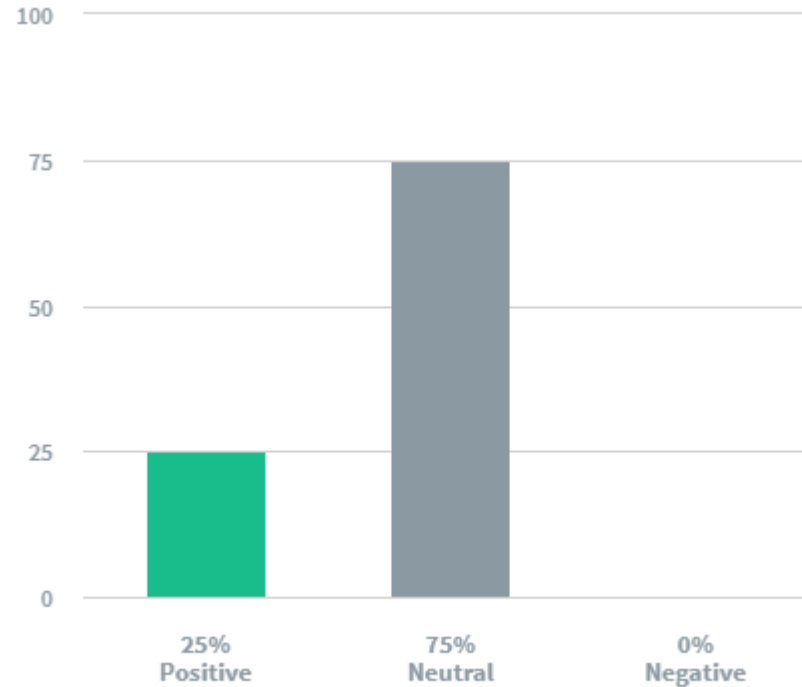


Flood over Aug 31, 2016 - Jan 7, 2018

The spike in coverage in December was most likely caused by end-of-year round-ups and *Flood* being selected as a highlight. The spike in sessions at the start of the year was a result of the digital prologue Part One being released and hosted as part of the Guardian’s double-page feature as well as local websites. As ticket availability to the live performances reduced throughout the year, so did click-throughs to the website. The evergreen nature of Part One meant that visits to view the digital prologue were reasonably consistent all year.



# Sentiment

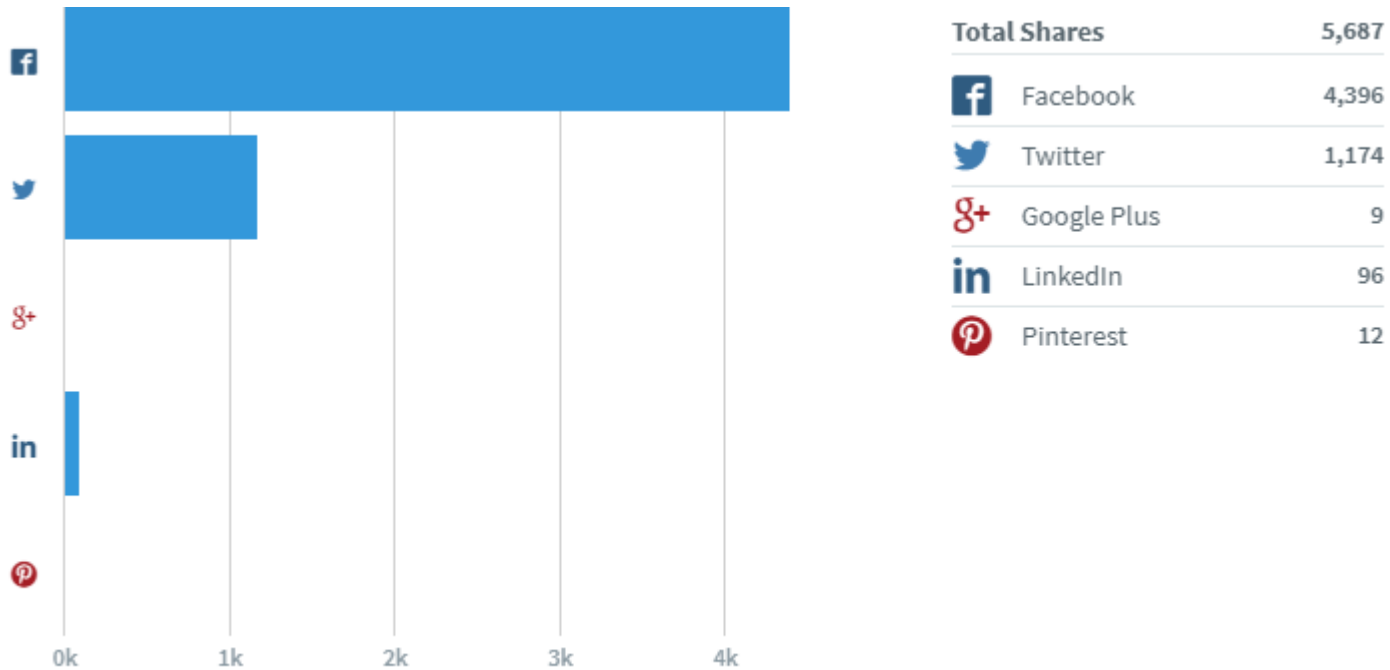


Flood over Aug 31, 2016 - Jan 7, 2018

Positive sentiment is 25%. *Flood* has often been praised for its community inclusivity and accessibility, as well as ambition and scale. 75% has been flagged as neutral.



# Social Amplification



Flood over Aug 31, 2016 - Jan 7, 2018

Facebook continues to be the best-performing platform for social shares which is to be expected given the prevalence of outlets such as the Guardian, Observer and Hull Daily Mail who all have strong Facebook presences. The notable LinkedIn presence is likely due to the large number of people involved in creating the production (including hundreds of volunteers and community performers) who may have wanted to share coverage on a career-focused social network.



# International Mentions



UK City of Culture 2017 over Oct 17, 2017 - Nov 30, 2017

93% of all coverage originated from the UK. The US-based Broadway World accounts for the large amount of coverage and shares from the United States.

