

## **James Phillips' Flood by Slung Low.**

An epic adventure about the end of our world. Set in the future. Told in many parts.

**Every great crisis- from the coming of war to a financial crash- starts with a group of individuals. Every great crisis then moves inexorably to engulf a whole society, and to alter it irrevocably: for better or worse.**

### **Part One**

Part One is the story of when the water came and how a leader was chosen.

In England progress seems a myth. In England a cataclysm approaches. In England rain comes, relentless.

In Hull a young woman has been waiting outside the Great House of the Lady Mayor- guardian of the status quo- everyday since the rains began.

She does not know her own name. She sees visions. She dreams of the end of the world, of a city sinking. She has the word Gloriana tattooed on her left arm.

Is she an immigrant, one of the great wave crashing onto British shores as the result of foreign wars? A runaway? A protestor with a particular, hidden agenda?

She is arrested, but the Lady Mayor, a brilliant but childless woman is intrigued by her. She takes her in. A great battle beginning between them. Is the Lost Girl a visionary: the one who knows what will happen?

Eventually Glorianna will flee the Great House, and head out into the storm, into the wilderness, out by the sea. To start a society that is free from corruption.

And then the flood comes, the great house sinks beneath the water, the Lady Mayor and her whole family drowned. Gloriana vindicated.

Hull is separated from the mainland: connected yet suddenly distinct.

Hull is a sunken city state, a place where anything now is possible.

### **Part Two**

Part Two is the story of how we survived, and what society we made from the wreckage.

What does a cataclysm do?

It washes away the distinctions between the great house and the small one: eradicates the vast distance between rich and poor. It erodes, it melts things together. It means you must start again.

Hull lies cut off from the mainland, it's own place. Who will rule, and what kind of city will be resurrected?

Glorianna leads one group of battered survivors, who came to her after the deluge. Feral, cultish and devoted to their leader as supreme power and prophet they offer one possible route forward for the sunken city.

Across the city another group seeks to build a different type of society: inclusive, intolerant of hierarchy, free of superstition.

And as the world struggles back to itself after the great flood, walls are built and war looms between the two camps, these two ideas of how to live..

Utilising a huge cast, Part Two will explode from the particular to the general, out into society and ask: What is needed to make the world new again? And do we have it within us to do it?

**Flood**, like **The White Whale** and **Camelot: The Shining City**, will be political and magical all at once.

It exists in the same world as our previous Slung Low epics: in a future present which allows us to explore our contemporary dilemmas on a huge canvas.

Where **The White Whale** explored our modern compulsion to violence and the rape of the earth, and **Camelot: The Shining City** asked what it was to be England, **Flood** will address the essential hope for magic within societies: their prospect of change, of connection, of radical transformation.

**Flood Part 1** is a live show. Approximately 70 minutes long. A cast of 7 professionals. Performed in one site. With a spectacular element to its staging. The White Whale is a model of this sort of show and its measurements have been used in the budgeting. Audience of 400-600 per performance.

**Flood Part 2** is a live show. Approximately 90 minutes long. With a cast of 7 professionals and 100 citizen actors. Performed in a number of sites utilising both large scale and more intimate staging. Camelot- The shining City is an example of this sort of show its measurements have been used in budgeting and planning. Audience of 600-800 per performance.

These two live shows are thread together by a few digital story beats; centrally a digital prologue and an interactive digital scene between the two live pieces.

Flood uses the models of **The White Whale** and **Camelot: The Shining City** in its planning. This is useful, partly because members of the Hull 2017 team saw those shows so there is a shared reference point, but also in allowing us to confidently budget and schedule with a degree of precision. They also represent the best examples of our process; Slung Low and James Phillips working together to create epic audience adventures.

Although these previous shows offer really useful, and tested, working methods and costings, all the content will be original and the ambition of the pieces (both live and digital) is greater than any of the company's work before.

## **Schedule of activity**

April 16: Commission Scripts, agree preliminary budgets, secure core team.

Sept 16: HQ selection: visit options and confirm. (AL)

Sept 16: London meeting: Core Creative Team

October 16: Draft 1 delivery/ Performance site scoping (Slung Low)

Early November 16: Full team meeting/ Site visit (2 days)

Mid November 16: Performance site confirmation.

January 17: Site visit/update meeting: (Slung Low)

February 17: Company on to site.

Mid February 17: Make Digital Prologue released. A five minute video introduction to the world and the first story beat.

End February 17: Digital Prologue projected on to the side of the airstream caravan. The caravan visits different areas of the city every night for 7 days; the public watch the Prologue whilst listening on Slung Low headphones. A mini pop up cinema. Members of the creative team go with caravan introducing not just the story but the project generally. The Digital Prologue plays (on loop) an hour an evening in a different party of the city for 7 days.

March 17: Rehearsals for Flood Part 1.

April: 10th/11th: Flood Part 1: Dress and filming.

12th-16th April 17: Week long Performance of The Flood Part 1. This can extend for two weeks in consultation with Hull 17.

The performance of The Flood Part 1 is used as a recruitment tool for the company members of The Flood Part 2. A specially focused recruitment/marketing team area in place throughout the performance week.

May 17: Recruitment/audition of these Flood Part 2 company.

May 17: Create a "previously on the Flood" video- 3 or 4 minute dynamic summary: used as a recruitment tool and as a continuation of the energy of the project.

June and July 17: Start participatory sessions with Part 2 company.

July/Early August 17: Create Narrative Beat 3: a piece of the story that fits between the two live shows. This piece of story exists as a short video and Internet playground (personal diaries/twitter characters/Facebook profiles.)

August: Rehearsals for The Flood Part 2.

Mid September 17: The live performance of both Parts of The Flood.

On Wednesday/Thurs/Fri of the week Show 2 is performed. On Saturday and Sunday both Parts 1 and 2 are performed.

This format can run for a second week. Decision made in April 17 during recruitment.

In the live performances digital resources, focused on the audiences own phone are used to bring texture to the narrative. News reports watched on phones. Characters existing in real time on Twitter and other social media. Periscope from within the show. The precise nature of these interventions will be provoked by the script and developed by the creative team. But the resources of The Flood allow a development of the work in this area already demonstrated by the company.

## **Recruitment and Reach. The Live and the Digital.**

The company has had a great deal of success in attracting both participants and audiences from hard to reach communities. Primarily this has been through physical presence in a place for an unexpected duration (The Knowledge Emporium, Audience development for The White Whale and development work currently at the RSC).

We have also done work in creating an extension of live performance through digital characters and Alternative Reality Games (Visions at the Barbican, Pandemic at Singapore Arts Festival). The creation of strands of narrative through characters existing on real life digital platforms (Twitter, Amazon Wish Lists, digital graphic novels).

What The Flood allows the company to do is develop these threads in two key ways.

Firstly combining the digital and outreach in simple ways to bring the project to the attention of all parts of the city. And by using that real life engagement to direct non-traditional theatre goes to the digital aspects of the story. Some of this will initially be marketing and outreach (the Prologue video projected on to the side of our airstream caravan in various locations in the city) but this interaction will be used to introduce the digital elements of the experience to people on their doorsteps.

Secondly by more fully incorporating that digital element into the heart of the story telling and the audience experience. Tested in Camelot: The Shining City there is more to be found in this element of the work and our commitment to doing this is shown by the inclusion of a digital creator in the core creative team and costs as an Associate Director role. Obviously the exact ways in which this is done will be determined by the script and how the creative team develop that in the real world but the inclusion of an artist with those skills in the process is a key early commitment to this.

The combining of this old fashioned (and valuable) outreach work with digital narrative extensions with digital content embedded in the live experience is one of the key new developments of the project and one the company is very excited to explore.

The next step is to commission the scripts and secure the core team.

## Flood, Hull 2017 Draft Budget Feb 16

### Creative Team (Flood Part I & II)

Director	£15,000.00	30 weeks @ £500
Writer	£20,000.00	Part I & II
Producer	£-	SL
Exec Producer	£-	SL
Designer	£11,000.00	Part I & II
Production Manager	£10,000.00	Part I & II
Associate Director (Participation)	£8,000.00	16 weeks @£500
Associate Director (Movement)	£8,000.00	16 weeks @£500
Composer	£9,000.00	Part I & II
Sound Artist	£8,000.00	Part I & II
Lighting Designer/Chief LX	£8,000.00	Part I & II
Digital Creator	£8,000.00	Part I & II
Production Administrator	£4,000.00	Part I & II

£109,000.00                      £109,000.00

### General costs

Base (workshop, rehearsal space)	£8,000.00	8 months, Feb - Sept
Accommodation	£15,000.00	
Travel	£6,500.00	
Company Care (rather than per diems)	£5,500.00	
Press Relations	£8,000.00	
Insurance	£800.00	Supplement to SL policy
Licensing	£-	Hull CC
Box Office	£-	SL run
Security	£1,500.00	
Audience Sound Equipment	£-	SL
Marketing Print and Community	£5,000.00	
Marketing Web and Digital	£5,000.00	
Design	£3,000.00	
Front of House	£1,700.00	
Productions vans	£-	SL

£60,000.00

### The Flood Part I

Actors x 7	£24,500.00	7 weeks @ £500
Stage Management x 2	£7,000.00	7 weeks @ £500
Technical staff x 2	£7,000.00	7 weeks @ £500
Production budget	£50,000.00	

£88,500.00

### The Flood Part II

Actors x 7	£24,500.00	7 weeks @ £500
Stage Management x 4	£14,000.00	7 weeks @ £500
Technical staff x 4	£14,000.00	7 weeks @ £500
Production budget	£80,000.00	

£132,500.00

Contingency	£10,000.00	£10,000.00
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**Total**                      **£400,000.00**                      **£400,000.00**

