

PERFORMANCE LIVE

Hull 2017 and Slung Low - The Flood

INTRODUCE YOURSELF AND YOUR WORK

In 2017 the eyes of the world will be on Hull as it becomes UK City of Culture and stages a 365 day transformative programme. We will work with local artists on ambitious new endeavours, play host to leading creative talent from across the UK, showcase significant international relationships and invite the communities of the city to initiate their own projects.

Across four seasons, Hull 2017 will celebrate the people and stories of a great northern city, stimulate debate on contemporary issues and look to the future to deliver a multi-layered programme.

Slung Low is a Leeds-based performance company which makes adventures for audiences outside of conventional theatre spaces, each with a powerful, moving story at its heart.


Hull 2017 is applying to Performance Live with a specific project idea stemming from our Slung Low commission, *The Flood*. We would also welcome further conversation about Hull 2017's potential strategic relationship as an out of London hub.

YOUR PROJECT IDEA

The proposal is to create a piece of live broadcast, filmed from within a site-specific performance, which works as a standalone piece and also as the middle chapter of an epic story told across an entire year and many different platforms.

Hull 2017 challenged Slung Low to use the whole of the year of culture to tell a story, employing the format of site-specific performances for which the company has become renowned and developing digital / online extensions to allow it to live and breath between these performances. We believe that this could be taken even further with the inclusion of live broadcast possibilities and expertise, making this a truly groundbreaking project.

Slung Low's response to the initial challenge - *The Flood* - is an epic adventure about the end of our world, set in the future, told in many parts. It traces the impact of a great cataclysm on a city and how society rebuilds itself in the wake of this. This fits within a series of works, by Slung Low and writer James Philips, which use familiar stories to explore contemporary dilemmas. It also has particular



resonance for Hull, which suffered devastating floods in 2007.

The project includes two large-scale site-specific performance pieces:

- Part One (April, for 400-600 audience at a time) tells the story of when the water came and how a leader was chosen. It will have a professional cast and a spectacular element to the staging, probably on water. The part concludes at the high water mark.
- Part Two (October, for 600-800 audience at a time) tells the story of the remaking of a world and society. What sort of city will be resurrected from the wreckage and who will rule? Alongside the professional cast there will be a community cast and it may be staged over several locations, moving the audience between them.

In between these two parts will be the broadcast “interlude”. It will exist as a standalone story as well as adding a middle chapter to the bigger narrative. The performance would have a small live audience and could be filmed from within the drama, potentially with the actors wearing go-pro cameras.

LIVE-NESS

The interlude will be a morality tale performed on a sinking platform in a dock in Hull - a familiar philosophical quandary, given a new narrative world.


The moment of high water in The Flood. Three bodies are quietly floating in the water - conscious, scared. Suddenly, a platform arrives from beneath the water - a piece of a petrol station roof buoyed by a freak collection of air. The three of them climb aboard. On the platform they share their stories with each other (and us) of how they got there and what happened when the waters hit.

Halfway through the platform starts to sink. We notice, they notice. And so begins the argument for what to do to stop the sinking. The reality is that there is too much weight. If they get rid of one they might be able to stop the sinking, one of them suggests, but which one?

As well as this chapter and the two site-specific performances, there are also other elements to The Flood, including:

- A filmed prologue, released online and projected around the city
- Digital extensions to the live performances, inviting the audience to access additional content simultaneously via their phone
- Spin-off digital elements such as social media profiles for characters

One of the creative enquiries across the whole of *The Flood* project is how to make it exciting, accessible and coherent to audiences who may encounter one, several



or all parts on different platforms and in a number of different possible sequences.

Because of this complexity, it would be vital to embed television / digital expertise into the creative team from the early stages and we would welcome a collaborative approach to this. The broadcast piece must work as a standalone piece of narrative as well as adding interest and intrigue to those who have previously seen part 1 live and also bringing new audiences to part 2. All of these audiences could also encounter the online elements which fill in and flesh out the wider narrative.

CONTEXT

A note on context. Hull 2017 would welcome further conversation about how our year of culture could provide a broader context for a number of Performance Live projects. This could include other works within our own developing programme - which includes many new commissions - or other projects which come through this call-out process but need a home / location.

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