

Hi Sam,

I've got exciting project to share from a colleague in Aarhus, Denmark, among a few other things I was hoping to get some support from the CoC team with for this year's Infinite Play festival.

First up, Stig Thornsohn of Aarhus based Starboard Search and Salvage team ([www.starboard.one](http://www.starboard.one)) found some well preserved beers which set sail from Hull in 1861 and were sunk by a Danish vessel soon afterwards.

They've managed to develop the beer with Mikkeller (<http://mikkeller.dk/>) into something drinkable and can be officially classed as one of the oldest beers in the world. I've attached the details of this beer - the story of the SS NEVA - along with the story of the SS Gitano which also sailed from Hull in 1918 and sank in Danish seas; in doing so, also revealing some rather well preserved champagne.

Stig's Starboard Task Force are currently in the process of filming documentaries on the subject and have a rather comprehensive retrospective exhibition for the Danish National Museum to combine underwater film and artifacts pertaining to both these exciting stories with other key Danish maritime histories which has been developed to blend with the local maritime histories of host locations when the exhibition tours. Hull is an obvious candidate for this, which would include sharing local arts and cuisine alongside the shared maritime cultures in a full sensory experience – sights, sounds, smells, tastes.

Starboard have also had experience designing and developing interactive history salvage projects with their U-Boat Story in Liverpool (<http://www.u->

[boatstory.co.uk/Pages/default.aspx](http://boatstory.co.uk/Pages/default.aspx)) and are enthusiastic to host the 'SEAcrets: Dramas from the Deep' project in Hull.

I broached the idea to Curated Place (<http://www.curatedplace.com/>) when they were in town for John Grant's Atlantic Flux and they sounded like it was a project they'd be interested in taking part with as they've already proved themselves more than able to host something of a similar scale.

I'm thinking it would be appropriate to perhaps host an opening event for the beer at The Lantern on Whitefriargate as it's the original site of The Red Lion, a brewery the sunken treasure originated from. With partnership of the Folk & Maritime Festival and hosting events on the Arctic Corsair and the Spurn Lightship along with the History Centre and Maritime Museum, we could organise a suitably epic programme of events to host this exciting exhibition and I've already got interest from acts such as A Hawk and a Hacksaw as well as local artists, musicians, and poets.

I'd be happy to discuss this with you if you'd be up for arranging a meeting as I've spent some time developing this with Stig over several months and whilst I'd be happy to hand this project over to yourselves, I'd like to be involved in some way and aside from connecting artists with the project, I have the experience and contacts to put together a much stronger bar presence for the oldest beer project when I have more than two weeks to plan, as was the case with the pop-up bar at Atlantic Flux.

I've already told Stig it's unlikely there's room in the calendar for SEAcrets during the 2017 City of Culture programme; though as I'm sure you're more than aware, there was an agreement made between Martin Greene and Henri Duckworth of Hull CoC and Rebecca Matthews (CEO of Aarhus European Capital of Culture 2017) to forge legacy links with Aarhus both during and beyond their status as European Capital of Culture 2017, so it would follow

that we could host this exciting event in 2018 to keep the cultural ball rolling and continue to maintain the links with Aarhus beyond the CoC 2017 programme.

I pitched it to Andy Brydon at Curated Place as a sequel to Atlantic Flux as Aarhus would be a perfect theme to follow this year's Icelandic theme and this would tie in well with mooted plans for Hull to become a Nordic city over the next few years; whilst benefitting from the strong links Curated Place already have with Aarhus.

Stig tells me the beer has passed the development stage in California laboratory testing etcetera and is ready to brew, with the initial unveiling hoping to take place at Beavertown Extravaganza in London, September 8<sup>th</sup>-9<sup>th</sup> (<http://www.beavertownbrewery.co.uk/the-beavertown-extravaganza-is-here/>), where Mikkeller will have a strong presence and Starboard are hoping Hull will be able to represent at this event.

Aside from the fact that it's probably not my place to do so, Infinite Play 2017 starts the same day, so I'm tied up in Hull organising that. It would however be a great opportunity for cross marketing between the CoC profile, the oldest beer, and Mikkeller; so it would follow that yourself and Martin get yourselves down for a publicity drink.

I've attached all of the literature I have on Starboard's projects and will leave all Stig's contact details below to officially pass these projects on to you and the City of Culture/arts development machine before I begin discussing matters concerning Infinite Play 2017; just do your best to keep me involved in the project in some way if that's at all possible.

Named contact: Stig Thornsohn ,

CEO, Starboard Search & Salvage

[wolfmoon@oncable.dk](mailto:wolfmoon@oncable.dk)

+45 2028 0402

Borneovej 28

8000 Aarhus C

Denmark

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Infinite Play 2017

As part of the festival programme this year, we will be hosting a cultural exchange between Aarhus and Hull, including an event with Hull artists in Aarhus prior to the Hull programme, which we would like to coincide with the annual epic festival, Aarhus Festuge (<https://aarhusfestuge.dk/en/about-aarhus-festival/>), in addition to bringing an artist from Aarhus to take residency in Hull during the festival; along with performances, artist talks, and workshops from Aarhus based artists.

We would greatly appreciate the support of the City of Culture 2017 team in assisting us to open a dialogue with P&O to secure sponsorship to transport us most of the way (it's an 8 hour drive to Aarhus from Amsterdam) and to open a dialogue with the Aarhus Festuge team ([info@aarhusfestuge.dk](mailto:info@aarhusfestuge.dk)) to help coordinate our event within their programme and rustle up some hospitality in Aarhus e.g. hotels etc.

We are more than happy to open dialogue with P&O and Aarhus Festuge, though we feel such dialogue would have more mileage if the clout of the City of Culture machine was behind us to open the dialogue and put us in touch, particularly as CoC already have partnership with P&O.

We have already approached and got confirmation of availability of artists and labels from Aarhus to participate and included travel costs in the budget of our application to the Arts Council; though aside from having a little more capital to spend on the artists, partnering with a strong brand like P&O would be beneficial to our organisation and marketing the event.

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Finally, the festival is due to close with a collaboration between myself and Jobina Tinnemans involving the carillons of the Guildhall (church bells, automated by MIDI) and pianos being smashed together by cranes on Queens Gardens. We already have significant support for this from Gough & Davy and Hird crane hire firm; where CoC comes in is we have to pull the pianos apart by ropes in a kind of a 'tug-of-war', and Sarah Pennington had the amazing idea of having the tug-of-war conducted by our two rival rugby teams and we would appreciate if you could use your clout and public profile to open a dialogue with the rugby teams to get the ball rolling.

We've included this facet in blurbs on the AC application as a major way forward to engage the public 'non-artist' demographic as the crossover between sports and culture could be key to engaging new audiences in sonic arts, so it's important we do our best to make this happen; from initial discussion with Mal Scott (former director of Hull KR), the managers are unlikely to allow their teams to risk injury by taking part in an event like this. From having already conducted a dummy run of the piano/crane smash (<https://youtu.be/hNHzdYO1Y38>), we know there is barely any risk at all to injuring the players; but it would be better to have a known and established organisation open the dialogue with the football teams to avoid initial potential doubt in the project before it is passed back to us to organise.

We'd really appreciate the support of the City of Culture machine with these projects, as such support could be pivotal to maximising the potential of covering our organisation's mandate, that being to encourage engagement in the arts from the non-artist demographic and forging links with Nordic hosts and artists; and particularly in participating in developing the cultural exchange agreement between City of Culture 2017 and European Capital of Culture 2017.

Many thanks for taking the time to read these proposals, and I hope to hear from you soon to discuss how we can coordinate our efforts.

Best regards,

Mark Jones,

Director,

Alive on the Infinite Play

Festival of Sonic Arts

(07871) 860 545