



KATOEN NATIE

ART AND CULTURE SPONSORSHIP

IN THE 21ST CENTURY

A healthy balance between responsible enterprise and marketing, branding & image-making



Art and culture sponsorship that is appreciated by customers

The Katoen Natie customers are very keen on art and culture, and are generally themselves big sponsors of artistic and cultural events. They identify with the art and culture policy of the Katoen Natie group because it matches their own interests.

Our customers' senior managers and operational executives regularly visit our historic buildings, exhibitions and cultural initiatives, and are well pleased whenever they receive one of our scientific or historical art books as a present.

Social responsibility

Katoen Natie is a group of companies operating in the logistics sector. Through its commercial activities the group creates added value for its customers and generates profit. This profit in turn is used to finance the development and expansion of the group. Part of it, however, is invested in the "social environment" in a carefully planned, professional way.

Large financial resources are made available for among other things:

- > Conservation and renovation of the group's industrial heritage and that of the goods handling industry in general,
- > Creating architectural added value,
- > Sponsorship,
- > Book publishing,
- > Purchasing works of art,
- > Restoration,
- > Urban renewal,
- > Support for scientific research..

Win-win situation

The Katoen Natie group aims to make the most efficient possible use of its art and culture sponsorship, so that society obtains the most benefit from its efforts. To this end the sponsorship is organised in a professional way.

The investments are not made at random: they focus on areas of lasting value. Furthermore, the Katoen Natie group aims to make a return for itself in terms of name recognition, image, prestige, building up cultural relations, conserving heritage, accumulating a stock of artworks, creating a pleasant, unique work environment etc.

Socially responsible enterprise, art sponsorship and marketing can all go seamlessly together and complement each other. It is a sign of good entrepreneurship to create added value for society by means of art and culture sponsorship while at the same achieving results for the group's own marketing and PR policy: killing two birds with one stone, as it were.

Swimming against the tide

In the private sector less and less importance is being attached to patrimony and artistic heritage. There are various reasons for this. Many companies are being taken over by hedge funds and private equity funds, which generally do not have any interest in heritage and cultural sponsorship. In a similar way, takeovers by multinational companies with headquarters in a different country often lead to this type of sponsorship being cut off. The link between management, heritage and art is frequently lost.

The recent recession has also had a negative impact. Many companies, banks, institutional investors, insurance companies etc. that used to have a well-defined sponsorship policy have been forced to reduce their efforts in this area or even to curtail them altogether. Under pressure from shareholders many listed companies too have cut down their sponsorship. Large budgets have been trimmed in order to make savings.

In this respect the Katoen Natie group is swimming against the tide. Every year the group devotes around 0.03% of its turnover to art and culture.

While this contribution may seem modest in proportion to the group's earnings, it nevertheless represents a considerable amount. To justify such a financial effort and to keep doing so, it is necessary to obtain a return in terms of marketing, branding, image and customer loyalty-building.

Flemish pride

Government too is reducing its funding for art and culture, with national and local authorities coming under pressure due to their limited financial margins and their budget deficits. In this situation, the contribution made by the private sector is increasingly important, especially when companies are able to make a sustained effort over a longer period. Accordingly, the Katoen Natie's policy on art and culture sponsorship is of great importance for our region.

In carrying out its art and culture sponsorship policy the Katoen Natie group does not call on any subsidies from national or regional government, or from the cities or municipalities. Neither does it call upon other companies or private individuals. Our financing strategy is crystal clear: all sponsorship is paid for by the group itself.



The advantages of art and culture sponsorship compared with sports sponsorship

Sports sponsorship is a great deal more popular with companies. Some of them may sponsor a Formula 1 team, while others a cycling team or football team.

Art sponsorship, by contrast, is more interesting in three ways:

- > It demands less resources, so the annual cost is lower.
- > It enables the Katoen Natie group to reach the desired target group more easily.
- > Art and culture are less "fleeting": if the sponsorship is carefully planned and thought out then it retains its value as an investment.



Risk limitation, professional management and focus

The business life and the activities of a company are subject to risk. It is of great importance for the company's artistic and cultural heritage not to be endangered by the operational and financial risks incurred by the company.

Independent legal entities

The solution to this is for art, heritage, historic buildings, industrial archaeology, old archives etc. to be split off into independent legal entities that are insulated from the operational and financial risks associated with the company.

This also offers great advantages in terms of administration and management, as a separate strategic policy can be laid down within each of the different legal structures. Having assets insulated within an independent legal entity permits more efficient management, better performance and sharper focus: resources can be applied in a more effective, targeted way, while operational costs are visible and can be controlled more easily.

Two non-profit organisations and a foundation

> Maritime & Logistics Heritage non-profit organisation

The industrial heritage and archaeology of goods handling come under the Maritime & Logistics Heritage non-profit organisation.

As well as being safer and more efficient, this makes it easier to collaborate with other companies, which are able to gift their industrial heritage or make it available on permanent loan to the non-profit organisation.

> Art in Headquarters non-profit organisation

This non-profit organisation manages the cultural policy of the Katoen Natie group headquarters. It organises visits, trains guides, carries out negotiations with all interested parties and stakeholders, and gives commissions to architects, designers and builders. In short, it acts as a museum curator.

> Fondation d'Art Moderne et Textile

The majority of the art, however, is managed as a separate patrimony by the Fondation d'Art Moderne et Textile. This solution ensures that the artistic patrimony doesn't get mixed up with the company's own assets, and so is insulated from the commercial and economic risks incurred by the group and its management.

The foundation is responsible for developing, building up and insuring the collection. It also rents out the items through the agency of a specialist company: the group's subsidiaries rent the works of art from the foundation and take responsibility for exhibitions (acting as curators).

The foundation has its own board of directors, consultants and employees, and determines its own strategy and policy without interference from the group. This independent position makes it possible to lay down a well-founded policy with greater focus and more specialised management.





The Katoen Natie group: investing in exhibitions

High costs

Anyone who organises an exhibition soon discovers that it is a very expensive business. Artworks demand unceasing attention, the right ambient conditions (constant temperature and humidity), excellent communication with visitors, security and specially trained guides to organise tours and take care of visitors. The building costs,

conservation costs and the expenses of setting up and running a museum should also not be underestimated.

Big advantage

There is another great advantage: as soon as the investments have been made and the project is up and running, the financial effort required drops dramatically.



Research and publications

The Katoen Natie is strongly attached to its historic roots: freight handling in the past and the historical background of the society in which operates. For this reason it also supports historical research by scientists and authors. Many books have already been published with the support of the group.

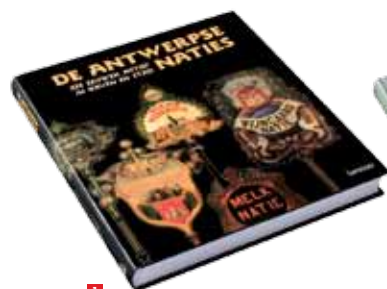
These include:

1 *De Antwerpse naties, zes eeuwen actief in haven en stad*, by Greta Devos, Gustaaf Asaert and Fernand Suykens, 2004, published by Lannoo.

2 *Katoen Natie 150 jaar. Over krukhaken, pirrewitjes en natiepaarden*, part 1, by Greta Devos, 2002, published by Lannoo.

3 *Katoen Natie 150 jaar. Over olifanten, batterijen en andere mastodonten*, Part 2, by Greta Devos, 2003, published by Lannoo.

4 *Singelberg, het kasteel en het land van Beveren*, edited by Marie-Anne Wilssens, Bart Bartholomieux, Adrie de Kraker, Johnny De Meulemeester, Kevin Poschet, Rik Van Daele, Dirk Verelst and Richard Willems, 2007, published by Lannoo.



1



2



3



4



Two forms of sponsorship

The Katoen Natie group supports active contemporary artists. Firstly it helps them to practice their art, and secondly it gives them regular commissions.

Helping artists

The Katoen Natie group supports artists. For example, it helped Panamarenko to build his "Submarine" and also his "Scotch Gambit." Both these artworks were so large and heavy that they could not be built in Panamarenko's own studio. The Katoen Natie group made a warehouse, forklift trucks and cranes available in the Delwaide dock over a period of several years, enabling the artist and his team to create these splendid artworks.

Panamarenko's Submarine

There is an amusing anecdote about Panamarenko and his Submarine. At a certain moment the artist climbed into his "craft" and asked the Katoen Natie crane operator to let it down into the water. Luckily the operator was smart enough to first call the head office: he had plenty of respect for Panamarenko but did not entirely trust the water-tightness of his creation. The head office management wisely decided to veto the test voyage. The Submarine is now one of the top attractions in the Fondation Cartier collection.

Encouraging artists with commissions

The Katoen Natie group regularly commissions works by artists.

To give a few examples:

- > **Ramsey Nasr**, the former poet laureate of the City of Antwerp and currently "Poet of the Fatherland" in the Netherlands, was commissioned to write a poem. The text has been incorporated in the windows of the new Bebronna restaurant in Burcht Singelberg.
- > **Hubert Minnebo** was commissioned to make a huge sundial for the garden in Burcht Singelberg.
- > **Jef Mouton** produced "The Milestone" on commission from Katoen Natie. This work of art shows the distances of the group's various branches around the world and the directions in which they lie. It too is located near Burcht Singelberg.
- > **Wim Delvoye** designed his Brabo fountain and a gothic chapel made of Corten steel.

More detailed descriptions of these works of art can be found in attachment.





World Congress on Ancient Textiles

The World Congress on the subject of antiquity and in particular ancient textiles is held every two years in Antwerp and sponsored by the Katoen Natie group. At this event scientists and specialists from all over the world come to discuss their research and the latest discoveries. The Katoen Natie group makes its premises available for the lectures and other congress activities. It also helps with the organisation and publishes the papers, photographs and drawings in an art book.



A central theme

In 2005 the congress focused on the various methods of dating textiles. The 2007 congress was held under the title of "Furnishing textiles of the 1st millennium AD from Egypt and neighbouring countries." The 2009 congress for its part dealt with clothing accessories in Egypt, from the Roman to the early Islamic period.

2011 congress

The next world congress will be held in October 2011 in the headquarters of the Katoen Natie group (HeadquARTers), where professors, academics, curators, archaeologists and other experts will deal with the various aspects of ancient textiles.

The following art books have been published to mark the congress:

- > **Methods of dating ancient textiles of the 1st millennium AD from Egypt and neighbouring countries**, ed. Antoine De Moor and Cäcilia Fluck, 2007, published by Lannoo
- > **Clothing the house, furnishing textiles of the 1st millennium AD from Egypt and the neighbouring countries**, ed. Antoine De Moor and Cäcilia Fluck, 2009, published by Lannoo.
- > **Dress accessories from Roman to Early Islamic Egypt**, ed. Antoine De Moor and Cäcilia Fluck (in preparation), to be published by Lannoo.





Restoration of historically important buildings

By restoring buildings of historical importance, the Katoen Natie group helps to maintain the archaeological heritage. The following projects have been restored and conserved.

HeadquARTers, Antwerp

The Robbrecht & Daem firm of architects designed a harmonious set of offices built around four 19th-century warehouses that now functions as the headquarters of the Katoen Natie group. The old warehouse structures and the materials of which they are made have been retained, with renovation carried out where necessary. The result is a pleasant, modern workspace which still bears witness to the past. In addition to this office building an Art Nouveau house dating from 1910 was restored and now houses the restaurant that serves the Katoen Natie group.

Former Valkeniersnatie head office, Antwerp

Close to the Katoen Natie headquarters work has begun on restoring the imposing building that was once the property and headquarters of Valkeniersnatie, another freight handling company. It was originally built in two stages, in 1904 and 1907, with a warehouse, stables, two concierge apartments and a couple of small offices.

Once the restoration is complete there will be a shopping centre together with offices and apartments.

TCP Terminal, Montevideo

The TCP Terminal, the renovated headquarters of the Katoen Natie group in Montevideo, Uruguay, was inaugurated in 2008. Dating from 1835 this historic building first served as the French consulate for 30 years. In 1847 it was visited by Alexandre Colonna-Walewski, the son of Napoleon Bonaparte by the Polish countess María Walewska. Subsequently it had various owners until it was left empty in 1998. It has now been restored and refitted by the Katoen Natie group.

Casa de piedras, Montevideo

Casa de Piedras is the oldest building in Montevideo. Originally a tollhouse, it has now been restored to its former glory by the Katoen Natie group.

Huis van Juan José de Amézaga, Montevideo

The house that formerly belonged to the leading Uruguayan politician and writer Juan José de Amézaga (president from 1943 to 1947) has similarly been renovated by the Katoen Natie group.





Improvements to the urban environment

The Katoen Natie group is keen to make its contribution to beautifying and reviving the urban environment, whether in Antwerp or in Montevideo.

Antwerp North

Until recently the Antwerp North district had a shady reputation, suffering from decay and criminality. The Katoen Natie group was the first to take up the challenge of renovating four old warehouses in this area and converting them into its HeadquARTers. Other buildings have followed since, with factories and yet more warehouses being renovated. The City of Antwerp for its part contributed to the renovation of the Sint-Jansplein (a city square) and the Oude Badhuis (old bathhouse), the Permeke library and construction of the fine Spoor Noord park.

Lookout tower in Montevideo

Lookout towers were built in certain port cities (among others Antwerp, Ghent and Brugge) during the Spanish period. They were used by ship owners to gain the first sight of their vessels approaching the harbour. When the Katoen Natie group acquired a large concession in the port of Montevideo, the group decided to make a present of a lookout tower to this South American city. From here visitors have a wonderful view of Uruguay's capital and the Rio de la Plata. In addition a garden has been laid and a monument dedicated in Sarandi.

Antwerp Miniature City

Until 2009 people were able to visit the Antwerp Miniature City museum in Hangar 15 on the Antwerp quays. Here in an old port warehouse the origins and history of the city were recreated. Together with many volunteers the Antwerp native Guido Portael had worked on these miniatures for many years, making all the buildings – from ordinary houses to churches and the cathedral – in painstaking and faithful detail. The city council ordered the museum to leave the hangar by 31 October 2009. Nobody seemed to be interested in saving the unique city in miniature, until the Katoen Natie group made one of its warehouses temporarily available.





Conservation and restoration of historic industrial heritage

The hoists, sackbarrows and carts of past centuries were eventually replaced by forklifts, straddle carriers and stackers. Smaller freight handlers and stevedoring companies were taken over and disappeared from the street scene. Their offices and warehouses were cleared out, their archives and equipment thrown away or sold off. In this way a large part of the maritime and logistics heritage was lost for ever.

At the end of 2003 the Katoen Natie group started a project to save the historic heritage of the port companies. Numerous objects were identified, repaired and restored. In 2005 this project was given its own legal status with the setting up of the non-profit organisation Maritiem & Logistiek Erfgoed (maritime & logistics heritage). In a relatively short time this organisation assembled an impressive collection. Numerous documents, items of equipment and oral testimonies brought the history of the port to life.

This non-profit organisation functions as a documentation and study centre.

Charity

The group supports Fernand Mertens, of the White Friars missionary organisation, by funding his work in Bunja (Congo).

It attempts to interest the general public and more specialised researchers in the history of the port and of port work.

Its mission is three-fold:

- > To gather, inventurise and conserve the material remains and oral testimonies from the history of the port and its freight handling and stevedoring companies;
- > To organise guided tours of the collection and to lend items for scientific exhibitions;
- > To promote historical study of the port of Antwerp, the freight handlers and stevedores, by means of publications and by providing information.

Saving a very important photo archive

Frans Claes was the most important post-war photographer who specialised in everything to do with Antwerp and its port. Throughout his life he took pictures of Antwerp and the port activities. The Katoen Natie group managed to save his archive, and now ensures that all the negatives are properly classified and inventorised. Thanks to these efforts by the Katoen Natie group the pictorial past from 1944 to 1990 is conserved in Antwerp.



The Katoen Natie gives commissions to contemporary artists

The artworks at Burcht Singelberg

Before museums were invented, art was part of everyday life, to be found not only in castles, palaces and the homes of the wealthy but also in churches and churchyards, in courtrooms and town halls and even by the roadways and on street corners.

The Katoen Natie group aims to restore this tradition. Just as in HeadquARTers, the Katoen Natie's head office at Van Aerdstraat 33 in Antwerp, the Burcht Singelberg logistics park offers a balance between business enterprise, decision centre, architecture, art, corporate culture and history. Here, art and architecture are integrated into contemporary business life.

In 2005 a number of artists were given the task of designing a work of art that fitted in with the concept of "burcht" or fortress, recalling the original nature of the Burcht Singelberg site. Three such works have already been produced:



The Sundial by Hubert Minnebo

This work of art is a real sundial in hammered and welded copper. The hours are marked in Sanskrit figures.

The hour markings (in Sanskrit) are 5 and 6 (in the West) 7, 8, 9, 10, 11 and 12 (in the North), 1, 2, 3, 4, 5 and 6 (in the East) and 7. The shadow of the gnomon (the pointer of the sundial) falls on the figure 12 when the sun is at its zenith in the South.

The sundial shows true sun time, which differs from clock time. The difference is due to the geographical location of the sundial (longitude), the tilt of the earth's axis and the eccentricity of the earth's orbit.



The Milestone by Jef Mouton

This composition consists of 24 blocks of bluestone (a type of very hard stone commonly used in Belgium for doorsteps, pavements etc.) drawn up in a square. The top surface displays the naturally rough exterior of the stone just as it was hewn from the quarry. The four blocks in the interior of the square, by contrast, are polished on top. These indicate the four cardinal directions and have carved into them the names of the various Katoen Natie branches around the world, with their distance from the parent headquarters.

The Brabo Fountain by Wim Delvoye

Wim Delvoye made a 3D scan of the bronze statue of Brabo and the fountain on which it stands in the Antwerp's main square. The original statue is by Jef Lambeaux (1852-1908). It dates from 1887 and refers to the legend of Brabo and the giant Antigoon. Delvoye created his own version of the statue and fountain by manipulating and twisting the 3D image on his computer.



'Geef mij glas' by Ramsey Nasr

Ramsey Nasr, one of the poet laureates of the City of Antwerp, has written a poem commissioned by Fernand and Karine Huts. The words of the poem are incorporated in the windows of the Bebronna restaurant at Singelberg, with its views of the Scheldt.

geef mij glas	hier	hier
uitgestrekt glas	aan dit raam	in het midden van niets
om als lichaam vlakaf	worden luchtankers	tussen ledigheid en ether
te doorboren en	tegen de diepte	zet ik winden stil
meanderend in woorden	opgeworpen in volle	haal ik vangnetten
deze leegte te bezetten	glinster	binnen
haar te bewonen	als vliegende vissen	want
letter voor letter	in een haven van titanen	de lucht is mijn schepper
		uw venster mijn burcht



In the meantime, Burcht Singelberg is constantly being developed. In addition to various new artworks a Flemish garden will be planted in future and the site will have its own "treasure chamber" in the form of an art depot.



A policy that bears fruit

The Katoen Natie group successfully pursues a well thought-out policy of art and culture sponsorship:

- > The name of the group is closely linked to heritage, conservation of the industrial past, fine architecture, art, restoration, sponsorship, art books, landmarks, history ... and culture.
- > Every year thousands of people visit the HeadquARTers in Van Aerdstraat, Antwerp, as well as the landmark Burcht Singelberg logistics park between Fort Liefkenshoek and Fort St.-Marie in Kallo.
- > The museum with old, restored freight handling equipment is frequently visited.
- > The art books published under the group's auspices are a constant success.
- > Thanks to its long-term vision and sustained efforts, a balance is achieved between socially responsible enterprise on the one hand and marketing, branding and image promotion on the other.



KATOEN NATIE

Katoen Natie

Van Aerdstraat 33
B-2060 Antwerpen
Tel. +32 (0)3 221 68 11
Fax +32 (0)3 221 68 10
info@katoennatie.com
www.katoennatie.com