

# ESPO AWARD 2017

*ART AND CULTURAL  
INVOLVEMENT OF THE  
PORT*



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FOREWORD

This is the ninth year of the ESPO Award which, for 2017, will go to the port that has succeeded the most in closing the gap between the Port and the City through involvement in art and culture.

Port and City are neighbours and I believe that art and culture can break down barriers between them.

In the words of the writer Paolo Coelho:  
“Culture makes people understand each other better. And if they understand each other better in their soul, it is easier to overcome the economic and political barriers. But first they have to understand that their neighbour is, in the end, just like them, with the same problems, the same questions.”

It was not easy for the jury to choose the project that has made the biggest contribution in enhancing the understanding between the Port and the City. I would like to thank the Chairman of the jury, Pat Cox, and all the jury members for their time and effort in the difficult task of selecting this year’s winner.

I would also like to congratulate all ports that submitted a project. There can only be one winner but, by participating, all projects are sharing their experiences with ESPO and with the larger port community.

In the course of nine ESPO Award competitions, we have seen 200 fantastic port-city projects. With this experience and the knowledge gained, it is time to review and update the ESPO Code of Practice on Societal Integration of ports.

The first Code was published in 2010. However, since then the world has changed and so have ports and cities. For instance, the governance of several ports in Europe has changed and this has impacted relations with the city. Furthermore, many cities are overstretched and in need of more housing and have their eye on port lands for redevelopment, even while many of those ports are at the same time seeking to expand, to start up new activities or to improve current infrastructure. The Paris Agreement is also creating huge challenges for ports and cities. As we move towards a zero-carbon economy, ports and cities will have to rethink their respective roles and how they interact with each other.

We need to learn from the experience of the past nine years, to take stock of the progress made since the Code was first published in 2010 and see how the challenging relationships between ports and cities can be further developed, improved and adapted to the new and upcoming challenges. We are looking forward to starting this process with our members and with all stakeholders and organisations involved.

Eamonn O’Reilly  
*ESPO Chairman*

# ABOUT THE ESPO AWARD

The ESPO Award on Societal Integration of Ports entered its ninth edition this year. The Award was established in 2009 to promote innovative projects of port authorities to improve societal integration of ports, especially in the city or wider community in which they are located. In this way, the Award wants to stimulate the sustainable development of European ports and their cities. The experience of the first two ESPO Award editions made it clear that ‘societal integration of ports’ is a topic with many layers. The diversity of applications was very high, which made the task of the jury to select a winner a very challenging one. To make this task lighter and to make it easier for ports to know which kind of project to submit, it was decided to make the ESPO Award thematic as from its third edition. The overall scope remains ‘societal integration of ports’, but a specific theme is proposed each year.

The theme of the ninth ESPO Award on Societal Integration of Ports is ‘Art and Cultural involvement of the port’.

The Award will be presented to the port authority that succeeds best in the societal integration of the port with the city or wider community in which it is located, through involvement in art or culture. The jury has assessed the level of engagement of the port, the innovative character of the involvement or cooperation and the impact of this involvement in terms of bringing the port closer to the citizens and the local community. The jury hasn’t assessed the artistic value of the project.

The call for proposals resulted in thirteen project submissions which are summarised in this brochure. On 26 September 2017, the jury shortlisted the projects of five port authorities: Antwerp Port Authority; Chamber of Commerce and Industry Metropolitan West Brittany, operator of the Port of Brest; Guadeloupe Port Caraïbes; North Adriatic Sea Port Authority and Port of Oslo.

## Previous winners

**2016 – bremenports (Germany):** Luneplate: A unique natural paradise and valuable green port infrastructure

**2015 – Port of Dublin (Ireland):** Port Communities Educational Support Programme

**Special mention to Port of Guadeloupe (France):** Discovering my port

**2014 – Port of Koper (Slovenia):** No waste, just resources!

**2013 – Port of Antwerp (Belgium):** Heritage, the breadcrumb trail between city and port

**2012 – Port of Genoa (Italy):** Citizens of the Port – Knowing and Living the Port of Genoa

**2011 – Ports of Stockholm (Sweden):** Hamnvision 2015 (Portvision 2015)

**2010 – Port of Helsinki (Finland):** Port as Part of the City

**2009 – Port of Gijón (Spain):** Gijón Port & City Together

**Special mentions to:**

- Port of Genoa (Italy): Genoa Port Center – Breaking Down the

“Social Distancing” of the Port

- Port of Ghent (Belgium): Project Ghent Canal Zone – Working Together on the Sustainable Development of the Ghent-Terneuzen Canal Zone

# THE AWARD PAINTING

Exclusively for ESPO, the Dutch port painter Sasja Hagens has developed a series of paintings reflecting the overall scope of the ESPO Award, i.e. how ports and cities are living and working together. The first painting of the series was handed out during the ESPO Award Ceremony 2016.

Sasja Hagens (Utrecht, 1973) studied at the Royal School of Arts in The Hague, the Netherlands. Her paintings are shown in places like the Maritime Museum Rotterdam, the City hall of Rotterdam, ABN AMRO Bank, ECT Rotterdam – Hong Kong, Arcadis and Deloitte the Netherlands. Her work is also widely exhibited, for example during a big solo exhibition at Duolun (MoMa) in Shanghai, Habitare in Helsinki, Oblast Art Museum Kemerovo (Russia) and Museu Maritim in Barcelona. Recently, her work has been on show in Hong Kong twice.

With strong colours and daring compositions, Sasja Hagens gives her own interpretation to the themes of harbourscapes and recently also wild nature. She says: “People sometimes ask me why I’ve spent so much time painting ports, such an obvious theme. But their size and industrial quality light the fire in me.”

Hagens’ focus is now on wild nature with industrial influences. As in harbourscapes, she continues her journey, finding new stories in her direct surroundings. At the moment, she is developing a new series about the tantalising interaction between wild nature and ports.



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# FOREWORD OF THE CHAIRMAN OF THE JURY

This year, the ESPO Award focuses on Art and Cultural involvement of the port.

It is gratifying to see the high number of entries in 2017. The jury wishes to acknowledge and thank all the thirteen ports that have taken the time and made the effort to engage with this year's ESPO Award. More particularly, the members of the jury were impressed by the range, diversity and standard of the submissions. These speak to the commitment, whether acting on their own or in concert with their host municipalities, to bring their ports closer to their host communities and local citizens.

To use an artistic analogy, we were presented with a very broad canvas. Thematically, when beginning our detailed assessment of the projects, I remarked to my fellow jury members that this year's entries truly encompassed the whole range from the magisterial to the modest, from the continuous to the seasonal to one-off events, making our choices particularly challenging.

Another aspect of this year's diversity is the size of ports and their respective capacities or obligations to act in the cultural and community relations' fields. There were many innovative examples of very creative thinking for which we commend the entries and would encourage them and others to spend a little time reflecting on just how much can be achieved when a port makes a conscious community commitment in the domain of art and culture.

We are all familiar with the saying that beauty is in the eye of the beholder. The jury expressly agreed not to act as an art critic and did not seek to make any evaluation or to arrive at any conclusion as to the artistic merits of any of the art or architecture presented.

We look forward to the ceremony in Brussels and to having the opportunity to congratulate and recognise the efforts and achievements of our top-class entrants in 2017.

Pat Cox  
*Chairman of the jury*

# THE JURY



**Pat Cox, Chairman of the jury**  
*TEN-T Coordinator for the Scandinavian-Mediterranean Core Network Corridor and former President of the European Parliament*



**Hugo Callens**  
*Former Secretary General, European Tugowners' Association*



**Michael Grey**  
*Former Editor-in-Chief, Lloyd's List*



**Sasja Hagens**  
*Dutch port painter and creator of the ESPO Award paintings*



**Greta Marini**  
*Strategic Advisor Port City Community Affairs, The Worldwide Network of Port Cities (AIVP)*



**Marta Moretti**  
*Board Member, River-Cities Platform Foundation*



**Dimitrios Theologitis**  
*Senior Expert Waterborne Transport and former Head of Unit of Ports and Inland Navigation, DG MOVE, European Commission*



**David Whitehead**  
*OBE and former Director of British Ports Association*





SHORT-  
LISTED  
PROJECT

# ANTWERP PORT AUTHORITY, BELGIUM

## The Port of Antwerp = Port of ARTwerp

If you want to experience the cultural and artistic involvement of the Port of Antwerp, please come along and enjoy the city and the port from the first row. You all have a standing invitation.

**Marc Van Peel**  
*President of Antwerp  
Port Authority,  
Alderman of the port*

Antwerp is a centuries-old hub of creativity where art and culture are woven into the DNA. In 2017, Antwerp is a lively city with a rich cultural life and a platform for contemporary art. Antwerp is unthinkable without its port, but the port is equally unimaginable without its city. 'Connection' is the key concept that is the foundation on which the port city and community work to assure the basis of social support for the port. Consequently, the port organises a lot of different events with one clear objective: to give fellow citizens plenty of opportunities to become acquainted with their port in an entertaining way and to find out more about it.

The new Port House is a great example of the effort to connect the citizens, the city and the port. This iconic building, designed by the Iraqi-British architect Zaha Hadid, combines a replica of an old Hansa building with a glass superstructure and forms a unique landmark, which is not only innovative, but also sustainable. The Port House is designed to be an open house, welcoming foreign visitors and local citizens alike. The guided visits to the Port House are constantly being expanded to meet the growing demand and there are numerous requests for events, visits and receptions by national and international companies.

Furthermore, the Port of Antwerp uses sponsorship as one of the most important means of making connections with society. The port sponsors one-off initiatives and annual events, but it is mostly focused on long-term and structural contributions. Some examples are the MAS Museum, the Port Museum, the MAS Port Pavilion and the Middelheim Sculpture Park.

The original and innovative character of the artistic and cultural involvement of the Port of Antwerp doesn't reside in what is done, but rather in how it is done. By taking 'connection' as the basic principle and framing it within an overall concept, the port manages to connect its involvement. In this way, it creates partnerships and combines individual projects into a meaningful whole.

The involvement of the Port of Antwerp in art and culture is an established policy rooted in the vision and mission of the port authority. The port will continue to follow this vision in the future, especially since communication with citizens and the creation of a basis of support amongst the general public constantly bring new challenges.



# PORT OF NÆSTVED, DENMARK

## Næstved Artcity (Næstved Kunstby)

Næstved Artcity is a vibrant exhibition and decoration in the city, which aims to bring hidden and forgotten surfaces back to life. For example, the Port of Næstved (Næstved Havn) has several old and dull silos, which gave the city a rough look. Now, they have been decorated with intriguing portraits. This way, the port will not only be a stagnant and irritating part of the city, but thanks to the art and the buildings, it will be brought to life, not only in the landscape, but also in people's minds.

Neither the art itself, nor the buildings are original and innovative, but the combination of these two elements is bringing the port and heavy industrial areas closer to the city and its users.

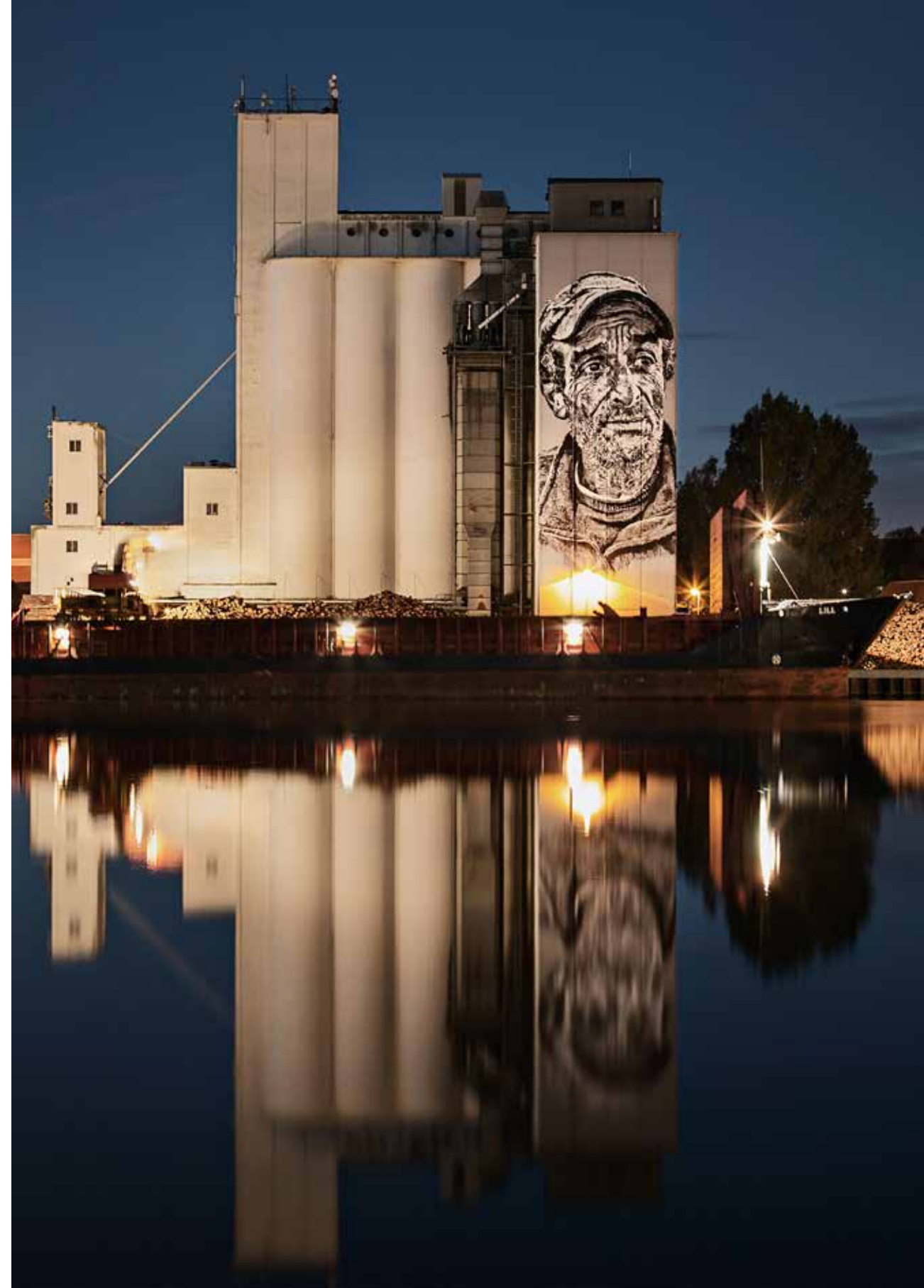
The Port of Næstved is a port in the middle of a city centre. It is of great importance that the port accepts the people of Næstved and vice versa. With the new paintings on the silo facades, the port can be a part of the city in a new way: as an exhibition site, but also as a whole where masterpieces around the city create a unique art and city experience.

The Artcity project is fully implemented at the Port of Næstved. The project is not expected to generate any significant profit to the port. Instead, the project is expected to raise awareness of both contemporary art as well as the importance of the port.

The goal of the Artcity project is not to fill the city space with meaningless art, but it rather aims to provide the people of the city with a positive and unexpected cultural experience. An experience about which they can talk. When someone walks in the city, he can see masterpieces by international graffiti artists from São Paulo, New York, Munich, Zürich, etc.

It's a huge privilege to work in an industrial area in large-scale formats and create cultural projects that are growing further than the port, reaching the people in the whole community.

**William Hjorth**  
*Curator of Næstved  
Youthschool*







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# PORT OF TALLINN, ESTONIA

## Street art festival “Mextonia – Uniting Cultures through Colours” at Tallinn Old City Harbour

The Mextonia Festival has achieved its goals. It has helped to integrate the generation of Millennials into the rest of the population through an innovative art form ensuring the sustainability of Estonian culture and history.

**Sirle Arro**  
**Head of Marketing**  
**and Communication**  
**Department of Port of**  
**Tallinn**

The street art festival “Mextonia – Uniting Cultures through Colours” was held in Estonia in June 2017. The festival brought together 60 famous street artists: 36 from Estonia, 16 from Mexico and 8 from other parts of the world. They decorated different public spaces in Tallinn and other Estonian cities, including 30 buildings and walls. The name of the project “Mextonia” means “from Mexicans to Estonia”. It is a joint gift from Mexicans and Estonians to the Republic of Estonia for its centenary and for its first time at the Presidency of the Council of the European Union.

The Port of Tallinn was one of the festival's partners and it organised the opening ceremony of the festival, which took place at the Old City Harbour's cruise area. Furthermore, the port gave permission to paint on its property and supported the artists with necessary tools and equipment. A breakwater of about 2 000 square metres situated at the Port of Tallinn's Old City Harbour's cruise area was decorated by the artists. The breakwater's walls were painted with murals depicting stories of Estonian culture and history. Another big wall at the Old City Harbour was also covered with a huge mural of an old sailor who has different important stories to tell, based on the legend of the Ülemiste lake. This mural symbolises the importance of protecting the environment and the sea and stresses that the sustainability of Estonia is guaranteed as long as the hope and caring nature of the Estonian people remain.

Through the Mextonia Festival, the Port of Tallinn took the lead in the process of integrating the upcoming emerging generation, the Millennials, aged today between 20 and 30, by promoting their particular cultural values while reminding them of their deeper cultural roots. This generation, born after the arrival of the internet and Estonia's post-Soviet era, has great potential for cultural innovation as they grow into power during the next decade. Today, the Port of Tallinn is closer to the heart of this generation, the future of the world, by helping them to integrate into the rest of the population.

The Mextonia Festival was held between 14 and 22 June 2017. By the end of the festival, most artworks were completed. Some additional works were painted at the Old City Harbour in the beginning of July 2017.

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# CCI METROPOLITAN WEST BRITTANY, OPERATOR OF PORT OF BREST, FRANCE

## Port Citizens – Brest: a port as a heritage

The project “Port Citizens – Brest: a port as a heritage” is a continuous and collective programme, engaging the Chamber of Commerce and Industry (CCI) as operator of the port in a set of events and projects, managed in cooperation with local and regional stakeholders and actors of culture, art and history.

Art and culture, both in the digital and in the real world, are keys which the CCI uses to attract citizens' attention to the port area. More than a master plan, it is a continuous engagement towards the port citizens. This engagement includes:

- **Digital art:** The CCI helps movie makers who wish to use the port as case or background of their story or documentary. With new digital formats on the internet, art opens the port to all curious visitors of YouTube through a simple computer or smartphone, from anywhere.
- **Music and art on the docks:** Also in real life, the port is the setting of several events. Firstly, since 1982, the annual Festival of Music is being organised to celebrate the start of the summer. During this festival, the port becomes an open theatre for musicians of all kinds. Furthermore, from mid-July to mid-August, the Port Thursdays take place at the commercial Port of Brest. This free festival of music and street art is held every Thursday and gathers spectators of all ages. Thirdly, during the Heritage Days, the port opens its doors to the public to give them more insight in the history and evolution of the port. And last but not least, there is the Maritime Festival Tonnerres de Brest. This festival, which takes place every four years, gathers thousands of vessels of all kinds in the Port of Brest for a week-long festival at sea. On the waterfront, the docks host ‘villages’ where exhibitors from all over the world offer pieces of their cultures, all focused on the maritime world.

One of the most innovative features of the project is the combination of real and digital worlds to increase the impact. Digital arts, especially internet movies, create a mobile database, accessible to everybody. These movies allow the public to discover historical moments of the port life and artistic views of the port area.

The project was initiated in 1982 and is now fully operational. The success of the cornerstone actions like the Festival of Music, the Port Thursdays, the Heritage Days, the Maritime Festival and the support to movies and clips is measurable by the growing number of participants in the events and the growing requests for movies. This success encourages the port to continue pursuing this strategy.

SHORT-  
LISTED  
PROJECT

More than a master plan, the project “Port Citizens - Brest: a port as a heritage” is a continuous engagement, a duty towards our port citizens, as tenant of their port.

**Mériadec Le Mouillour**  
*General Manager of  
CCI Metropolitan West  
Brittany, Port of Brest*







SHORT-  
LISTED  
PROJECT

# GUADELOUPE PORT CARAÏBES, FRANCE

## Port'Art

Through the Port'Art project, we put art and culture at the heart of a virtuous circle in the service of the territory of Guadeloupe.

**Yves Salaün**  
*Chairman of the Management Board of Guadeloupe Port Caraïbes*

Guadeloupe Port Caraïbes (GPC) aims to bring art and culture closer to the local communities so that they can help to build cohesion, advance societal integration and increase Guadeloupe's reputation and influence. GPC's action with the Pop Art movement is intended to appeal to a grassroots audience and address day-to-day objects and topics. The message is mainly conveyed by the actions carried out, rather than by the form. The Port'Art initiative includes several aspects:

- **Providing the general public with access to local port heritage:** During the European Heritage Days in 2014, the harbour master's office in Pointe-à-Pitre was opened to the general public. At the same time, the fence around the port was used for an urban exhibition of photographs. Furthermore, the port hosts the annual Pool Art Fair (an international contemporary art show) in the Cruise Hall in Pointe-à-Pitre.
- **Supporting local artistic creativity:** GPC provides artists with atypical exhibition venues and work spaces, for example a wall around Basse Terre passenger terminal on which a big fresco was created. Additionally, the port has a policy of buying local art and promoting local artists across its network. GPC also supports exhibition projects of local artists, abroad as well as at home, and it supports the restoration of artworks.
- **Sponsoring initiatives with a maritime and heritage appeal:** For example, GPC is a sponsor of a traditional sailing boat race. The event is a symbol of the rich cultural heritage that developed around maritime activities, which should be preserved and made available to everyone.
- **Supporting cultural initiatives that address the preservation of tropical biodiversity:** The partnership between GPC and the ONF (France's National Forestry Office) is one of the key ways for the port to ensure that the knowledge needed to safeguard the exceptional heritage is passed on to future generations. Furthermore, within the framework of the Cáyoli Junior Art Competition, awareness sessions were given in schools. Afterwards, the children created an artistic work related to the preservation of Guadeloupe's nature.
- **Raising awareness of local port culture:** On the occasion of GPC's 40<sup>th</sup> anniversary, a film was produced about Guadeloupe's maritime and port history, which was freely shown to the public. Thanks to the combination of archive images and insights from historians, citizens could (re)discover the importance of port activities in the development of Guadeloupe.

The Port'Art project is fully operational. Since 2007, GPC has been determined to strengthen its support of artistic and cultural activities related to the sector. This mission has grown over the last ten years and GPC is intensifying and expanding its actions, generating greater positive outcomes for the port community, especially in terms of reputation.

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# NORTH ADRIATIC SEA PORT AUTHORITY, ITALY

## ARTERMINAL: a port structure dedicated to contemporary art

“Arterminal” represents the ultimate art venue in Venice as it is located in a mixed area where port activities, university premises and private homes coexist side by side. It's modern but inextricably tied to the past, versatile and suitable for many kinds of events and exhibitions. The name Arterminal (Terminal of Art) was specifically chosen to evoke the relevance of the harbour for the city of Venice, strengthening its international relevance and facilitating the exchange and encounter between different cultures and different forms of art.

The city of Venice hosts many cultural initiatives, but until recently there were no structures suitable for hosting art forms that need large spaces, such as street art, due to the innate architectural constraints of the city itself. Following requests of young artists and cultural associations, the port authority decided in 2015 to respond to this need, transforming a port terminal into an art terminal. The port terminal chosen for this project was Warehouse 1, a very big warehouse located at the Venetian waterfront, next to the university. With this renovation, the port authority followed the path chosen many years before, aiming at fostering a deeper dialogue with the local community, especially in the port areas located in the city centre.

The Arterminal and other art and culture facilities at the port waterfront, which are dedicated to citizens and visitors, have triggered a revitalisation of the area, which is still dedicated to minor port activities, such as hydrofoils, small cruise ships and yachts. In this way, in this area where different realities meet each other, the port proves that art, culture, the city and the harbour can coexist symbiotically.

The renovation works started in March 2015 and were completed in the beginning of May 2015. The finished Arterminal was launched during the 56<sup>th</sup> International Art Exhibition in Venice. For the launch of the venue, the port authority chose the graffiti exhibition “The Bridges of Graffiti”. The Arterminal will forever remain an art facility at the beautiful waterfront of Venice.

SHORT-  
LISTED  
PROJECT

The opening of the Venetian waterfront to art and culture through Arterminal can give voice to all the different expressive realities that we can reach and experience through travel and trade by sea.

**Pino Musolino**  
*President of the North  
Adriatic Sea Port  
Authority*







## SHORT- LISTED PROJECT

# PORT OF OSLO, NORWAY

## Oslo's Harbour Promenade

The Port of Oslo is proud to facilitate and to be an enthusiastic partner in transforming the Harbour Promenade. We take care of the history and embrace new development. Our port is at the heart of the city and as head of the Port of Oslo, I am thrilled to see the number of people who are frequenting and enjoying the atmosphere and the restaurants, and who participate in the activities.

**Ingvar M. Mathisen**  
**CEO of the Port of Oslo**

Oslo's Harbour Promenade, which is nine kilometres long, outlines the waterfront from Kongshavn in the east to Frognerkilen in the west. The Promenade connects the city to the fjord and east to west. With its adjoining parks and urban spaces, it makes the Fjord City accessible to everybody in Oslo. It was important for the port authority to ensure that the Harbour Promenade provides an offer which is free and gives room for all, including those who occupied the area before the Promenade was established.

When fully developed, the Promenade will offer space for street life, events and recreation, art and architecture, sports and leisure, swimming and strolling. Boats of every type will be found along the Promenade, from charter vessels to cruise and passenger ships, kayaks and small pleasure boats. The Port of Oslo invites all the inhabitants to enjoy Open Days with a lot of activities.

The Promenade will consist of nine sections, each with its own character and history. A limited number of elements from the original structure and colours have been chosen to appear along the entire Promenade, like the orange containers that show visitors the way. These signs are 'beacons' made of standard shipping containers standing on edge. Two sides of these containers are decorated: one side features general information about the Promenade, while the other side features an episode of a cartoon series from the sixties that can be followed from place to place along the Promenade.

The Promenade was officially opened in June 2015. It comprises both permanent installations and temporary projects. An important decision was to enable temporary installations for the testing of ideas and concepts in order to assess whether they are suitable for permanent incorporation into the Promenade. This means that large parts of the Promenade are under continuous development in line with the completion of the new urban districts. Therefore, the whole Promenade will not be completed before 15 to 20 years. Consequently, great emphasis has been laid on creating good temporary links, binding the various sections together, also during the construction phase.

Collaborating on the development of the Harbour Promenade has helped the port authority to improve its collaboration with the municipality. Through close dialogue and by enhancing knowledge of the port's role, mutual respect for each other's goals and operation has increased. Thanks to the support in the development of the Promenade, the port authority has improved its reputation as a property owner in the city, which cares and which takes the development and transformation of Oslo seriously.



# SZCZECIN AND ŚWINOUJŚCIE SEAPORTS AUTHORITY, POLAND

## Baltic Neopolis Festival – International Music Festival

The Baltic Neopolis Festival (BNF) is an international music festival, set up in the Baltic Sea Region and organised by the Baltic Neopolis Orchestra, a chamber orchestra created in 2008 as the initiative of young award-winning artists from Szczecin. In 2017, the third edition of the BNF took place from 9 June until 5 August. The festival is supported and co-organised by the Szczecin and Świnoujście Seaports Authority.

As part of the BNF, musicians from all over the world (Portugal, Bulgaria, England, Singapore, Germany, Poland, etc.) give concerts during the summer at beautiful locations in the Pomerania region, including Szczecin, Złocieniec, Gryfino, Drawno, Swidwin, Gryfice, Świnoujście, Kolobrzeg, Koszalin, as well as in German cities: Heringsdorf and Ueckermünde. Besides eighteen concerts, the programme also includes several side events like the Art Week, which comprises children's animation, music and art workshops, and lectures.

During the 2016 edition of the BNF, a special concert was dedicated to the Ports of Szczecin-Świnoujście, to the employees of the port authority and to their families as well as to all clients of the port. That special concert took place on 8 July 2016 in Szczecin harbour. For that one day, the historic old port engine room was turned into a concert hall. In 2017, there was also a special concert dedicated to the port authority, which was organised on 29 July 2017 in a former electrical transformer station, being at present the Trafo Centre for Contemporary Art in Szczecin.

Co-organising the BNF gives the Ports of Szczecin-Świnoujście the opportunity to build and strengthen positive relations with the local community and to popularise and strengthen its brand by increasing its influence and creating awareness. The support in the organisation of the BNF is part of the promotional policy within the scope of the company's CSR (Corporate Social Responsibility), taking into account the importance of good social relations, as well as relations with local governments. This enables the smooth and friendly functioning of the port authority in the region and the creation of a positive public image of the Ports of Szczecin-Świnoujście.

As a regular partner of the Baltic Neopolis Orchestra, we are proud of the fact that Szczecin has world-renowned musicians. Thanks to our engagement and support in their projects, we can give joy to a wide range of domestic and foreign music lovers and we can promote the Baltic as a place for maritime business.

**Dariusz Stąboszewski**  
*Chairman of the Board  
of the Szczecin and  
Świnoujście Seaports  
Authority*







© Jaka Ivančič

# PORT OF KOPER, SLOVENIA

## 60th Anniversary in Art

With the “60th Anniversary in Art” project, we celebrate the port’s important jubilee with people who practically live with the port. Thanks to the activities, we have shown that the port is continuously taking care of the local environment, also in the years to come.

**Sebastjan Šik**  
*PR Director of the Port of Koper*

In 2017, the Port of Koper has celebrated its 60<sup>th</sup> anniversary. The aim of the “60<sup>th</sup> Anniversary in Art” project is to mark this anniversary and to inform people about the important achievements accomplished by the only Slovenian port, which has shaped the image and architecture of Koper and its surroundings, while influencing the Slovenian economic and logistic development. The port chose to celebrate the anniversary through art because it provides a wide range of diverse communication tools and adds aesthetic value to the core activity of the port. Taking into consideration the diversity of art, the following activities were included in the project:

- **Photographic exhibition “In the harbour”** by Nataša Segulin, showing the glimmer of clean shapes in the marine mirror, the waving reflective rays of the light in the ebb and the flow of the soft water surface.
- **Exhibition on the history of the port “From sv. Andrej to sv. Katarina”**, highlighting the maritime history of the town of Koper.
- **Artistic photographs “Living with the port”** by Jaka Ivančič, showing how the port lives with its surroundings.
- **Anthem for the Port of Koper.** On the occasion of the Open Day event in 2017, the port launched an official anthem. The lyrics were written by one of the port’s employees and speak about how the port lives with the city, how people are proud of the port and how glad they are to watch the cranes dancing in the wind, surrounded by the sea and the piers.
- **Jubilee postcard, postage stamp and postmark**, designed by the Koper Philatelic Club and dedicated to the 60<sup>th</sup> anniversary of the Port of Koper.
- **Birds on the silo.** While implementing the necessary investment to paint the cereals silo in the Port of Koper, it was decided to make use of this opportunity to make the silo more attractive as it is a high building that can be seen from far. Therefore, birds were painted on the silo. In the future, similar paintings will be made on other buildings.
- **Living with the Port Fund.** The Port of Koper supports local projects through donations and sponsorships via the Living with the Port Fund.
- **Visitor Centre**, a state-of-the-art building, where the exhibition on the history of the Port of Koper and other works of art will be located.

The Port of Koper is fully aware that **good relations with local communities are a key element for the company’s success**. Therefore, the port maintains a constant communication and performs activities that are interesting for as many people as possible.

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# PORT AUTHORITY OF MÁLAGA, SPAIN

## Special Plan of the Port of Málaga: Palmeral de las Sorpresas and Muelle Uno, where port and city meet each other

At the end of the 20<sup>th</sup> century, the Port of Málaga stopped receiving the traffic that provided the greatest number of tons and earnings, i.e. crude oil. At the same time, ships were growing in size and the inner quays became too small for the new size of vessels. These two features led to the formulation of an Enlargement Plan by the Port of Málaga, in order to build bigger quays with deeper waters to attract new traffics to the port. This plan was accompanied by the **Special Plan of the Port, aiming at the refurbishment of the inner quays** which weren't used anymore and which are located next to the city. These quays were to become an active part of the city with cultural and leisure areas, shops and restaurants. For a total city-port integration, suitable traffics for the area would remain, such as cruise and yacht traffics, of course following the ISPS Security Code. The Special Plan of the Port includes two areas:

### ■ Quay n. 1: Muelle Uno

This part of the project includes an area specially reserved for cultural premises. Since 2015, it has been hosting the Centre Pompidou Málaga, which is the first establishment of the famous French Art Centre outside France. Muelle Uno also hosts several art and cultural activities throughout the year.

### ■ Quay n. 2: Palmeral de las Sorpresas (Palm Grove of Surprises)

This part of the project includes a walking area under a magnificent pergola, vegetation, seating areas and playgrounds, two restaurants and three buildings: a cruise terminal for luxury cruise ships and two buildings dedicated to cultural activities.

Visitors of Muelle Uno and the Palmeral de las Sorpresas can witness the **port activity**: they see the cranes and machinery loading and unloading cargo, they see the big cruise ships and they understand that activity in the port also means income for Málaga and its hinterland.

In 2017, the 200<sup>th</sup> anniversary of the lighthouse of Málaga, named La Farola, was celebrated. On this occasion, the port authority organised several events. Amongst these celebratory events there were two exhibitions: one was located in the premises of the Port Authority of Málaga, the second one was an art exhibition of artist Elena Laverón, showing fourteen sculptures which were located in the Palmeral de las Sorpresas.

The projects on quays n. 1 and 2 are **completed and have been fully operational since the end of 2011**. The Special Plan of the Port intends to work on the development of other areas of the port in the coming years.

The port has become, in record time, a part of the city of Málaga for its citizens and visitors, hosting culture and leisure with the Centre Pompidou Málaga as its best example.

**Paulino Plata**  
*President of the Port  
Authority of Málaga*







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# SANTANDER PORT AUTHORITY, SPAIN

## Dialogue between Art and the Port

The need to create dialogues through art and spaces in which we can live together, shows us the human commitment of the Port of Santander with the city and its inhabitants.

**Jaime González López**  
**CEO of Santander Port Authority**

The Port of Santander has carried out outstanding work in safeguarding its heritage over the years, such as recovering and reusing emblematic spaces like the Ditch of Gamazo, the Embarcadero Palace and the Cabo Mayor Lighthouse. In these spaces, **the port has developed a cultural programme of its own.** The port authority is taking over the management, planning, and on many occasions also the production of exhibitions and events carried out in these spaces. Currently, the cultural activity promoted by the Port of Santander is focused on two restored port areas: the Embarcadero Palace and the Cabo Mayor Lighthouse.

- Throughout thirty years of uninterrupted activities, more than 300 exhibitions and events have taken place in **the Embarcadero Palace**, of which more than 100 focused on the maritime world and the Port of Santander. The programme in the Palace is very eclectic, hosting seminars, stage performances, literary activities and different kinds of exhibitions.

- The **Cabo Mayor Lighthouse Art Centre** is a cultural initiative promoted by the Port Authority of Santander and designed to provide the capital of Cantabria with a new museum committed to the diffusion, interpretation, and preservation of creations inspired by the sea. The facility's essence lies in the strong symbolic landscape and architectural presence of the Cabo Mayor Lighthouse and in the exceptional collection of artworks, objects and curiosities related to the sea and lighthouses, which the painter Eduardo Sanz gathered throughout the years. This collection is composed of Sanz's pictorial works together with numerous paintings of other artists and a varied collection of objects and documents, all based on the iconography of the sea and lighthouses.

Furthermore, at the end of 2017 and beginning of 2018, the **"Art-Port Dialogue" cycle**, consisting of four exhibitions will be held in Santander. Parallel to these activities, the port authority (along with the Polytechnic University of Catalonia) has put together an informative project, showing more than 2000 comic book images depicting the different aspects of the maritime and port universe. The book catalogue and the travelling exhibition have been shown in Avilés, Málaga, Algeciras, Tarragona and Lisbon after the project's presentation at the Embarcadero Palace and the Cabo Mayor Lighthouse Art Centre in Santander.

The cultural activity developed and promoted by the port authority has been a **fundamental contribution to the cultural development of the city.** It has fostered creative energy and the ability to innovate. It has contributed to preserving and attracting talent, which is the main productive resource of modern economies, and it has facilitated the exploration of the horizons of the port city, the opening of new roads and the development of visions and strategies that will contribute to build its future.

**The cultural commitment of the Port of Santander started in 1985.** Some of the activities for 2017 have already taken place while others are still ongoing.

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# ASSOCIATED BRITISH PORTS (SOUTH WALES), UNITED KINGDOM

## Magic Butterfly Virtual Reality Project

Associated British Ports (ABP) South Wales became involved with the Welsh National Opera (WNO) in 1987 and has since then developed a partnership based on a shared value of serving the communities in which they work, particularly Cardiff Bay. ABP has sponsored activities of WNO over the years and in 2017, the 30<sup>th</sup> year of this partnership is celebrated with a **highly innovative and immersive virtual reality project, Magic Butterfly**.

WNO creates opera at its best, made in Wales and shared across the UK and the rest of the world. Magic Butterfly is a 360° virtual reality experience that immerses audiences in the worlds of Madam Butterfly (Puccini) and The Magic Flute (Mozart), both of which are very accessible operas. The virtual reality experience, which approaches both operas in very different but highly interactive ways, is uniquely presented within a shipping container, which itself provides a strong link to the world of ABP. The shipping container is located in a busy area of Cardiff Bay ensuring accessibility for residents and visitors in the area, which is ABP's immediate community.

Involvement in Magic Butterfly provides an excellent opportunity for ABP to align itself with WNO's highly creative approach to digital innovation and community engagement, values that are equally important to ABP. The positioning of the project in public areas within cities where WNO performs regularly also provides a unique profiling opportunity to local communities, particularly in Cardiff.

The project has helped to improve the societal integration of ABP's ports in South Wales by providing free of charge virtual reality performances in Cardiff and the other touring locations, which will raise awareness of the ports and the maritime sector among more than 15,000 people. Furthermore, the WNO has an established school programme in Cardiff, which provides an ideal opportunity to engage with local secondary schools. Students studying Music, Drama, and Art and Media will experience Magic Butterfly and gain insight into the creative process, thereby introducing the students to opera and also the creative possibilities of working digitally within the Arts.

The virtual reality experience was launched in Cardiff Bay on 14 July 2017 and is on tour until November 2017.

This exciting art project combines opera with virtual reality technology to make the medium accessible to all. It was put together to celebrate the 30th anniversary of ABP's support to the Welsh National Opera.

**Matthew Kennerley**  
*Director of Associated  
British Ports, South  
Wales*







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# DP WORLD LONDON GATEWAY PORT, UNITED KINGDOM

## History of the local area and community engagement

I am extremely proud of my team for coordinating this project. It is always rewarding and fulfilling to work side-by-side with the community, to facilitate fun and learning, pass on expertise and make genuine improvements to the amenity of the area. This was a great achievement and the subway looks fantastic, even now, more than a year after completion!

**Julian Plescia**  
**Head of Legal and**  
**Quality Assurance**  
**of DP World London**  
**Gateway**

During the winter of 2015–2016, DP World London Gateway launched a **community engagement scheme**, which sought to promote a community artwork project on the internal walls of the Hardie Park subway. The artwork project involved the painting of a mural representing a timeline of historical events in the local area. For this, the port worked together with the local council and contacted schools in the surroundings of the port and subway, asking if they would like to engage their students to submit ideas for images or events that could be depicted in the mural. Three local schools accepted the invitation. Employees of DP World London Gateway went into these participating schools to talk about the port and its history and to explain the project of the mural. They also encouraged the students to do some research on historic events that happened in the area.

John Bulley, a local artist, was contracted by the port to carry out the painting of the mural. Bulley used the ideas of the students to create an artwork for each of the ten panels of the subway wall. The students were then invited to join the artist in painting their section of the mural, along with employees of DP World London Gateway, who volunteered with the project. **The subway mural was officially opened on 25 March 2016.**

Residents who use the subway are now more aware of the initiatives that **the port undertakes within the local community to support local social issues.** A sense of belonging and pride has been instilled amongst those involved in the project. The port has received many words of thanks, which is extremely rewarding and which makes the project worthwhile.

**The art project has raised awareness of the port and the history of the local area** with the students from the participating schools and other members of the local community. This project is part of a wider programme of events and initiatives that the port undertakes every year. Each activity helps the port to integrate with different groups. This initiative ties into the port's sustainability strategy and the commitment to building a vibrant and resilient society. The port is working to achieve this through the development of social infrastructure that encourages societal integration of the port.

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# ESPO CODE OF PRACTICE ON SOCIETAL INTEGRATION OF PORTS

In May 2010, ESPO published a Code of Practice on Societal Integration of Ports. This Code builds on the experience of the first edition of the ESPO Award and results from the project “People Around Ports” that was initiated by the Port of Rotterdam (The Netherlands). The Code brings together a series of practical recommendations that can guide port authorities in improving their general public image, attract young people to work in the port and make people living in and around the port area their ambassadors.

The Code is available in English and in Spanish on: [www.espo.be](http://www.espo.be)

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