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STOCKMAR Brochure | Spring 2018

Dear Readers,

We began the new year with a passing of the hat, one that took place both effectively and symbolically in our company. This involved me joining the company management, initially at the side of Peter Haasler, with a view to assuming the overall running of the company later down the line.

*How can succession plan be implemented effectively, even where there is a child involved? On the next pages of this issue, we examine, on one hand, what things are necessary when planning to pass a company onto the next generation. On the other hand, we look at the role a company should assume "in order to ensure that the company's objectives, the interests of its employees and the welfare of all involved, are appropriately and equitably taken into account."**

This issue's guiding theme is family. We look at family structures past and present. At people's perception of family, also those conveyed through art and opportunities that can arise when a family opens itself. And, what is the ideal structure for a family-run company.

There are few things more important to the success of communities, be they private or public in nature, than the sincere interest, involvement and mutual support of, and the daily struggles experienced by, their members. This is why I would like to express our special thanks to you as our partner.

Yours most sincerely,
Inke Kruse



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*Alfred Rexroth, in his legacy

Passing the baton

“It doesn’t just affect me – it affects us all.”

“The pressure to adhere to conventions needs to be done away with.”

My special circumstances make my joining the company management remarkable in many ways. We would like to provide you with some insights into this process, and with some answers to questions that may come up in the future.

How does succession work, especially when there is a small child involved? I’d like to begin by putting the parents among you at ease. It certainly doesn’t work without considerable struggle. But looking back on the experiences of the past few months, I can say one thing: taking the pressure out of the situation is key. My daughter accompanies me to work, and sometimes to meetings and appointments. And, of course, her rhythm is not necessarily in tune with my schedule. Recently, she was with me in an interview and started to cry a little. Peter Haasler had an easy solution to the situation and simply brought forward the interviewee’s tour of the company.

“To enable Ms. Kruse senior to take care of Ms. Kruse junior.”

Consideration and real support are key to taking the pressure out of a situation. Since my daughter began accompanying me to work, my perspective on the term family business has changed. While the term family business would normally indicate collectiveness based on kinship, at STOCKMAR everyone seems to feel a sense of family – be it the management, the managing partners, the operations staff or the sales partners. And this year, our annual appraisals were held in Bokel, close to Kaltenkirchen, and not in Karlsruhe. This was a big relief for my daughter and I.

INSiGHTS





PROSPeCTS

“We need an aesthetic company management.”

In chemistry, there is a thing known as elective affinity. The term is perhaps better known for its use in Johann Wolfgang von Goethe’s novel of the same name. Elective affinity describes the tendency of elements to combine with suitable partners. It is these partnerships within the company – added to having a network of partner, grandparents, child care taker, etc., and to having the option of working from home on certain days – that provides real support and a strong sense of corporate culture. While the economic and social changes of the 18th and 19th centuries led to family life becoming increasingly private, at Stockmar, I see people being encouraged to combine their private and work lives, which I feel is an enormous opportunity for the future families and companies alike. This is the best kind of family-run company. Perhaps Stockmar’s actions in this respect should be seen as a sign for other companies.



The image of the family as conveyed through art



The human figure is among (art) history's oldest motifs. If we analyze the term family portrait, then we can see that the term family derives from the Latin word familia. The term familia was originally the collective term used to refer to the servants of a household. This is interesting because today, and indeed over the last few hundred years, it has been almost exclusively used to refer to kinship. The term portrait is French in origin and refers to the depiction of a person.

The painting of portraits became popular in the 17th century, in particular. With the onset of photography in the 19th century, portraits became accessible to the middle class too. The origins of the family portrait, it would seem, lie in the desire to depict power relationships. Over the centuries, the family portrait has served to represent (in an idealised form) the structures and organisation within families. Still today, many of us go to great lengths to create images depicting us as happy families. In her song "Family Portrait", the artist Pink sings about the broken relations behind the seemingly happy facade presented in a family portrait. "In our family portrait we look pretty happy / Let's play pretend, let's act like it comes naturally".

Family portraits created by children, in contrast, are very different indeed, and can even be painfully honest. They are true character representations. Moreover, children aren't just happy to welcome dogs, cats, guinea pigs and the like into their family; this welcoming nature also extends to other people outside their core family for whom they have

developed an affection. These can be distant relatives, their teacher, the local baker, etc. Their openness in this regard provides us with a new ideal family image, and reminds us of the concept of elective affinity touched on briefly on the first page.

ART & MOre



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