

Harvard Professor Iris Bohnet: «Almost a revolution»

DOMO

Ringier

In-house magazine June 2017



Artful

How paintings, photographs and sculptures get to the Medienpark and inspire the people working there.

CONTENTS

4 Art at Work

Contemporary art moves into Ringier's Medienpark offices in the Zurich neighborhood of Altstetten. As the works are selected, shipped and hung, the sacred meets the profane.

14 «Big, dirty, fast!»

Alumni of the Ringier School of Journalism report on their internships at editorial offices in Berlin, Hamburg and Brussels.

16 Focus on Ringier

The best press photos of the last quarter.

18 «Almost a revolution»

Professor Iris Bohnet's research at Harvard gives her insight on how companies can find the best possible employees. She is certain: «Big data will bring huge changes to the field of human resource management.»

22 Employer: Social Media

They pose, smile and eat incessantly – and make a living from it. How digital influencers turn their followers into funds.

25 «The Piazza is amazing!»

Scottish singer Amy Macdonald will be performing at Locarno's Moon & Stars Festival for the first time since 2014.

26 Breathless? No. Gasping!

DOMO writer René Haenig gets such explosive answers from singer Helene Fischer that his interview is deleted from every archive.

28 Finite

Publisher Michael Ringier on why journalism assists people in perceiving reality.

29 My Week – Dong Tran

Why the son of the director of Marry Network, Vietnam, is called Zurich.

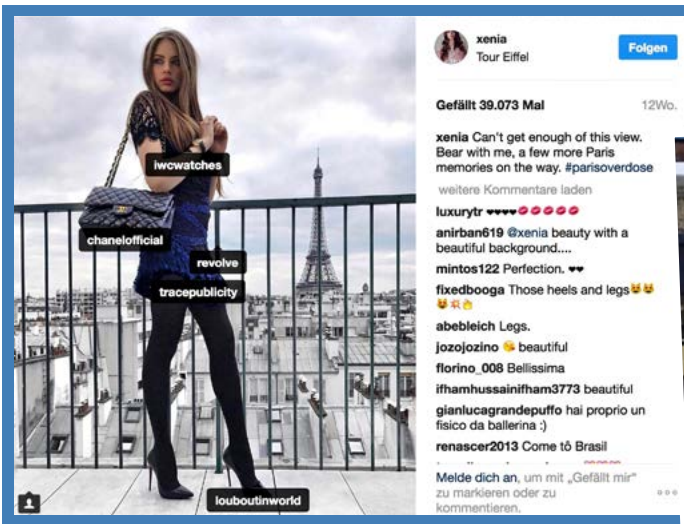
30 The Man with the Cloud

Anniversary: Heinz Schär / Recommended Reading by Marc Walder

Cover photograph: Daniel Kellenberger

Publishing information

Publisher: Ringier AG, Corporate Communications. **Executive Director:** René Beutner, CCO, Dufourstrasse 23, 8008 Zurich. **Contact:** domo@ringier.ch **Editor-in-chief:** Alejandro Velert. **Contributors:** Ulli Glantz and Markus Senn (visual realization), Daniel Bieri, René Haenig, Peter Hossli, Adrian Meyer, Christoph Soltmannowski **Translators:** Gian Pozzy (French), Claudia Bodmer (English), Ioana Chivoiu, (Romanian), Lin Chao/Yuan Pei Translation (Chinese). **Proofreaders:** Peter Hofer, Regula Osman, Kurt Schuiki (German), Patrick Morier-Genoud (French), Claudia Bodmer (English), Mihaela Stănculescu, Lucia Gruescu (Romanian). **Layout/Production:** Zuni Halpern (Switzerland), Jinrong Zheng (China). **Image Editing:** Ringier Redaktions Services Zurich. **Print:** Ringier Print Ostrava and SNP Leefung Printers. No portion may be reprinted without the editor's permission. **Circulation:** 10,000 copies. **DOMO** is published in German, French, English, Romanian and Chinese.



Photos: Daniel Kellenberger, Yves Bachmann, Kristian Schuller, Rolf Neeser, Instagram, Keystone

The June issue of DOMO as e-magazine



Download on the App Store



Art at work

The Medienpark building in Altstetten in Zurich is the new workplace for some 600 Ringier Axel Springer Schweiz employees. Contemporary art is meant to stimulate, distract and inspire them.

Text: Peter Hossli Photos: Daniel Kellenberger



Done:
Nicole Eisenman's
diptych «Progress:
Real & Imagined»
is mounted near
the Medienpark
entrance in
Altstetten, Zurich.

Abort! Because of plaster and air. «We can't mount anything here,» says the collection's manager Rahel Blättler (36). «Or else the entire wall will come down, including the paintings.»

A diptych by American painter Nicole Eisenman (52) is supposed to breathe life into the lobby of the Ringier Axel Springer Medienpark building. It is comprised of two large rectangular oil paintings, each 16 feet long and 8 feet high, weighing around 130 pounds, both very valuable.

Before drilling a hole, chief technician Markus Edelmann (52) sounds out the wall intended for the paintings. It looms high above the concierges' desk. He soon discovers what the architects failed to communicate - the brick wall is faced with half an inch of plasterboard over a two-and-a-half-inch cavity. «We need to find another way to mount these paintings,» says Edelmann.

He makes a quick decision: «Let's postpone hanging the Eisenman to next Saturday.»

Art in the refrigerated truck

This cancellation does not cause any fuss. «When you collect art and put it on display, you know that patience and extreme caution are essential in handling the objects,» maintains Blättler, an art historian. «If you allow things to get hectic you risk making expensive mistakes.» It is her job «to do everything in my power to protect the art».

Altstetten is a neighborhood on Zurich's western outskirts. It is the first Tuesday in May. The Medienpark, a modern glass and concrete building, soars above a side street. It has been home to the editorial offices of most of Ringier Axel Springer Schweiz's German-language magazines since April. Spreading over two vast floors, about 600 people produce magazines like «Tele», «Bilanz», «Schweizer Illustrierte», «Beobachter» or «Glücks-Post». The editors of the business weekly «Handelszeitung» report on black and red figures, their female counterparts at «Fashion Factory» on red and black gowns.

Contemporary art from Ringier AG's collection is literally aimed to give them all pause. A team of curators has selected forty-eight works of art for this purpose. On the second floor are mostly photographs, the third is adorned with paintings, and on the executive floor there are both.

This measure is designed to achieve one of the main goals of publisher and collector Michael Ringier (68): The collection's roughly 3,000 works of art are meant to be put on display and to delight the company's employees.

That morning, the works that will soon be on view at the Medienpark wait in a Möbel-Transport AG truck. It is a firm specializing in shipping art, headquartered in Schlieren, west of Zurich. To keep artworks safe, the trucks are equipped with wheel suspension and a hold that may be refrig-

1) Assistant curator Arthur Fink at the Medienpark.

2) Collection manager Rahel Blättler taking inventory.

3) Art engineer Pascal Häusermann carrying the light box by Daniel Pflumm.

4) Chief technicians Markus Edelmann and Häusermann with works by Heimo Zobernig.

5) Arthur Fink gauging whether the work «jpeg pk01» is hanging at the correct height.

6) Movers specializing in art shipping deliver the paintings.

7) Extreme care.

8) Markus Edelmann unwraps a painting.

erated or heated. Prior to shipping, the wrapping material is acclimatized to the required temperature.

The cargo hold can accommodate objects of up to 10 feet in height. Today, that will be required. The paintings and photographs being delivered to the Medienpark are mostly large scale. Firstly, there are large walls to fill. Secondly, it is safer: The chance of anyone strolling out with a 10-ft. painting is slim.

Which would be inadvisable in any case: Stolen works of contemporary art are hard to sell on the black market. An oligarch might acquire a stolen Rembrandt for his yacht but the glaringly colored photographs by Geneva artist Sylvie Fleury (55) are unlikely to be to his taste. And anyway, when it comes to contemporary art, there is ample documentation on what is owned by whom.

The art movers put metal plates down on the floor so it does not collapse under the paintings. They then heft the objects from the truck onto padded dollies. Framed photographs are wrapped in plastic while paintings are covered in vellum paper as well as bubble wrap and photographs mounted on aluminum are wrapped in cardboard.

They work fast, moving with precision. They barely talk. «Is this too high?» - «Should fit.» - «We need to unwrap it.» - «Sure.» - «On the side?» - «No use, it's square.» - «Really?» - «Yes.» - «Let's carry it inside then.»

Wrinkled noses

Within an hour, all the objects are in the hallways. Collection manager Blättler takes inventory. Each work of art has a title, a number and its own space at the Ringier storage facility outside Zurich.

Nothing is missing. Technician Edelmann and his team are moving the objects to their assigned places, setting them down on styrofoam, to prevent damage to the artwork or the carpeting.

The «Pyramide» by the Swiss Duo Fischli/Weiss is now standing in the editorial offices of «Schweizer Illustrierte».

The technicians put the three-part photograph «The Magazine GRP» by the Irish-Israeli duo Clegg & Guttman into the offices of «Fashion Factory». It depicts a somewhat stiff board of directors. «Is that really suitable?» a daringly dressed female editor asks, wrinkling her nose. Somehow, this is too masculine for her.

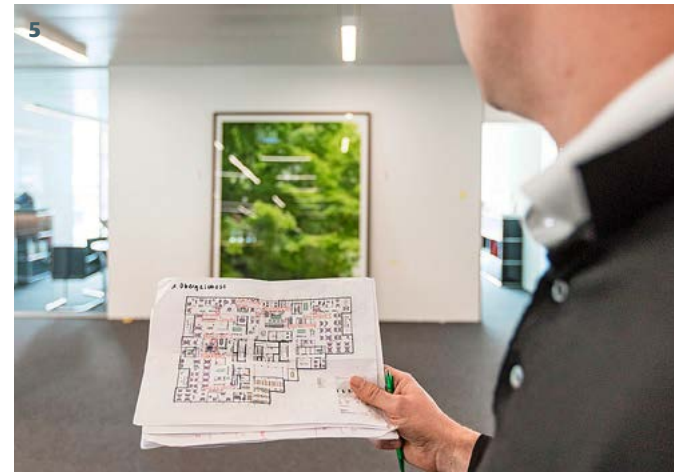
The technicians pick up the ►



Urs Heller, General manager magazines Ringier Axel Springer Schweiz

Valentin Carron, L'homme qui swing, 2007, wood, rebars, synthetic resin, acrylic.

«It is invigorating that Michael Ringier has so generously adorned the «Bronx» of Altstetten with contemporary art, making beautiful offices even more beautiful. I play golf. A few years ago, Mr. Ringier told me that he had a «little golfer» for me. Sometime later, I was very impressed that it took six men to deliver him. He is the creation of Valentin Carron a renowned artist from the Valais. Recently, the golfer went on a trip. I missed him tremendously. One thing became clear to me: Not without my golfer! I'm happy to have him back.»





► grass-green photograph «jpeg pk01» by German artists Thomas Ruff (59). «A joker,» explains collection manager Blättler: a work without a set place, which will only be hung if another piece is excluded.

They briefly put it on the floor, «which, technically, is forbidden,» says Edelmann. «But the carpeting is new and does not emit any particles.»

Surprises in space

Wednesday morning. Each object is now in its determined space. Arthur Fink (26) walks through the Medienpark. The Ringier collection's assistant curator is scanning the walls and rooms. He selected the art on his computer. This is the first time he has seen it in place. «And in space there are surprises.»

The photographs by Clegg & Guttman that one of the editors described as «somehow too masculine»? «They feel out of place. They don't fit esthetically,» Fink says and has them packed up.

What about the «Pyramide» by Fischli/Weiss? «Too small, it looks lost; we need something more vibrant here.» It's too bland. «The texture and the color of the carpet swallow up the sand in front of the pyramids.»

He has the picture hung somewhere else and plays the joker. «Bring in the Ruff.» It is a large picture, fuzzy, pixelated, and it is hard to make out whether it is real. «It's meta-photography,» explains Fink. «An image perfectly suited to a journalistic environment.» That's right - pixelated, and hard to make out whether it is real. «It poses the question: what is photography?»

Fink and Blättler stand in front of each object and ponder whether it fits. This is a careful, unhurried process. Technicians bring, set down and remove objects. Curator and manager exchange short sentences. «Clearly better,» says Fink. «Is this definite?» an editor working there asks. She likes the picture. «It is definite; now there's something going on between the space and the art,» says Fink.

The joker fits

What matters to him at the end of the day is «that the picture finds its place in space.» He achieves this with his keen eye and his gut feeling. «I can't explain it; I just see it.»

Fink is young, a student at Berlin's Humboldt University. This may be why he is qualified to display contemporary art, which is fast-paced and supposed to be young and fresh and cool

Emergency exit and power outlet: The painting «Where the energy comes from 1» by German artists Jana Euler is hung in the editorial offices of «Beobachter».

and trenchant!

Fink takes a few steps back. «Shall we center it?» he asks. «Or do we hang it a couple of inches to the right?» Edelmann moves the object to the right. «Ah, the cone of light has a negative influence.» So it's back to the center. Animating office buildings like the Medienpark with art is «completely different» from hanging art in museums, says Fink. «The lighting at the museum is conceived for art, and here it is designed for people's workplaces.»

This is why he also works as an interior designer at the Medienpark. Recycling containers for plastic bottles and waste paper, furniture and coffee makers get in his way. «Couches are the natural enemies of art,» says Fink. «The Ruff is in the perfect position. Now center it.»

Is 4 ft. 8 in. better than 4 ft. 9 in.?

Only, what height is the center at? Around the globe, curators put the center of the picture anywhere between 4 ft. 7 in. and 4 ft. 11 in. from the floor. «I like 4 ft. 8 in.,» says the rather lanky Fink. «I am tall, Michael Ringier is even taller. I guess he would want them slightly higher than me.»

From lay-outers to bosses, reporters or photo editors - these visual stimuli are intended to yank them out of their daily grind. «Distract and stimulate,» says Fink.

He never forgets who he is making his choices for. Not every work in the

Ringier collection could be put on display at the Medienpark. Not everyone is used to looking at contemporary art the way he is. He says that he often asks himself: Could a work of art be offensive to an employee? Is it pornographic? Or is it sufficiently accessible?

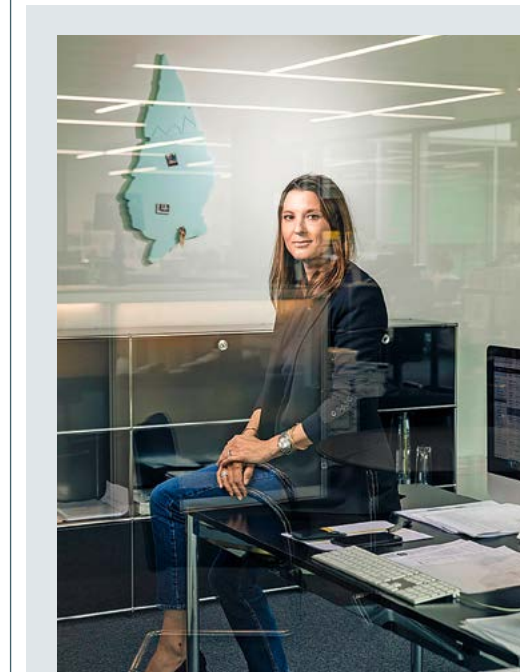
Hardly anyone pulls the emergency brake

The last word is with Michael Ringier and the collection's long-time curator, Beatrix Ruf (57), director of Amsterdam's Stedelijk Museum. Both receive lists, give notes, and rubber-stamp choices. Rarely does anyone pull the emergency brake.

Fink has been working for the Ringier Collection since 2015. Back then he was assisting with curating the 20-year anniversary. He was into literature and philosophy even as a teenager. «That led me to art.»

He wryly calls himself a «picture junkie» and says he enjoys dealing with real objects. «It's great fun to move a picture just a few inches and see what happens in the space.»

Standing in the editorial offices of «GlücksPost», he is looking at a wall that «Guitar #5» by Canadian artist Steven Shearer (50) is leaning against. It depicts thousands of small photographs of people with their guitars. «As if someone had searched for the term «guitar» on Google,» says Fink. «Perfect for a newsroom, where searching for the right picture is essential.» ►

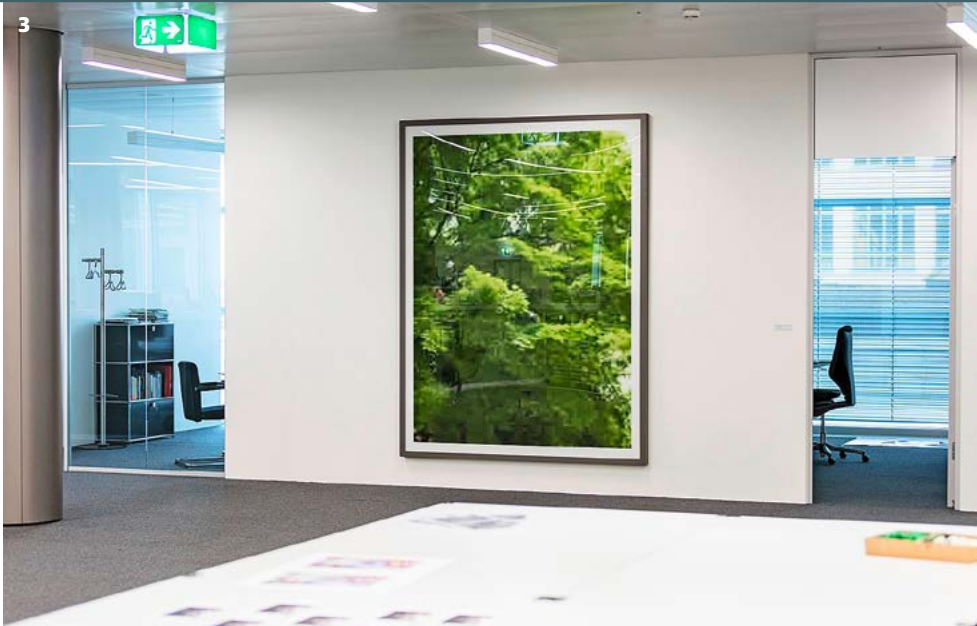


Sabina Hanselmann-Diethelm,
Editor-in-chief «Style» and «Bolero»

Helen Marten, Hot Frost (mint/ice) 2012,
cast Corian, matchboxes, putty glue.

«I wanted something trendy, young, modern; something non-angular. I have a lot of angular furniture in my office. Helen Marten's work appealed to me right away. Frost suits me, because I grew up in the mountains. Like me, Helen Marten has a twin sister, which somehow creates a connection. Furthermore, I wanted a work of art made by a woman. Later I learned that reading inspires her. So now a woman has brought a man into my office. That provides a good balance to the many women working for «Fashion Factory». I enjoy looking at him. He's cheerful.»

MEDIENPARK



- Rahel Blättler and Arthur Fink describe works of art at the Medienpark.

1 *Pyramide* by Fischli/Weiss, 1989, Cibachrome print. «From a series of tongue-in-cheek documents of tourist attractions and other sights around the world.»

2 *ZWANZIGSTERMAINEUN-ZEHNHUNDERTNEUNUNDNEUNZIG* by Ugo Rondinone, 1999, car paint on polyester. «The artist verbalizes the date of production (May 20, 1999) in the title.» ***Ohne Titel*** (Untitled) by Heimo Zobernig, 2014, acrylic on canvas. «The work takes a critical approach to the abstract language of forms.» (background, at right)
- 3 *jpeg pk01*** by Thomas Ruff, 2004, c-print. «Ruff shows the independent reality of the image.»

4 *Life is Better When I'm Cruel* by Martine Syms, 2016, paint on wall. «This African-American artist uses a fictitious life's motto to question the precept of being nice.»

5 *Tea Ceremony II* by Mariko Mori, 1994, Fuji Super Gloss (Duraflex) print. «Mise-en-scènes are this Japanese artist's method of blurring the borders between reality and fantasy, art and life.»

6 *Three paintings on a wall Not titled yet* by Vittorio Brodmann, 2016, acrylic and oil on canvas; ***Untitled*** by Avery Singer, 2016,
- acrylic on canvas; ***Delphi Weapon Systems*** by Antek Walczak, 2015, inkjet print and oil on canvas. (from left)

7 *Ohne Titel* (Untitled) by Daniel Pflumm, 2000, lightbox. «By reducing company logos to abstract symbols the artist makes wry comments on the unavoidable power of advertising.»

8 *Untitled* (Dallas Project, Weather, Cycle and Elements) by Matt Mullican, 1987, acrylic and oil pen on canvas. «Mullican references systems of knowledge and cosmologies.»



► Initially, Shearer's work was meant to go elsewhere. But with the sun shining on that wall, the ultraviolet rays could leach out the colors on photographic paper.
The height: 4 ft. 8 or 4 ft. 9? Two

technicians are holding up «Guitar #5». «Make up your mind,» says chief technician Edelmann. «It weighs a ton.» They heft it up to 4 ft. 8 in. «Perfect. That's what we'll do,» says Fink. «Put it down.»

Arthur Fink in front of «Guitar #5» by Canadian Steven Shearer.

The sacred next to the profane

A lot of the time, things «that you just casually put there» work out, says Fink. Blättler and he are standing on the third floor in front of four contemporary paintings. They start to

rearrange them. A process accompanied by short sentences. «That doesn't look good.» - «Shall we put the Avery last?» - «Is that a disruption?» - «In terms of the shapes this is the most exciting.» - «I like the



Stefan Regez, Co-editor-in-chief «Schweizer Illustrierte»
Josh Smith, Untitled, 2005, oil on canvas.

«I am no art expert, but I do buy art. Whether I like something or not is obvious to me at first sight. The four-piece series by Josh Smith reminds me of the style of paintings I have at home. There's nothing personal in my office apart from a soccer ball. At the Pressehaus, there was no art in my office; now I look at Smith's series every day. It enriches and inspires me. I get caught up in the paintings, my thoughts revolve around them, new ideas come into my head because of them. I can't say how the paintings will influence my creativity, but I already know now that they please me, relax me and calm me down.»

contrast with the yellow.» - «Wasn't the first arrangement best?» - «Yes, let's go back to the first one.» They were going around in circles, which they feel is a good thing. «We do have the time,» says Fink. «It is refreshing to be doing something uneconomical.»

Three days later, only three of the four paintings are displayed on the wall. After one night, Fink had decided that one was redundant.
He selected the works for the Medienpark intuitively. «I'd be lying if I said that I have a clear agenda,» he says. «The paintings on display are contemporary and vigorous, and many have a surreal or mythical trait.»

Unlike the photography, which needs to be self-reflective. «Photos focusing on the media,» says Fink, like so many in the Ringier collection.

The curator had five works by Heimo Zobernig (59), Austria's most famous contemporary artist, brought out of storage. «He addresses the ultimate open questions of what an abstract painting can be,» Fink explains. He put up four of the paintings. What about the center point? For Zobernig's work, 4 ft. 7 in. is ideal.

What happens to the recycling bin for plastic bottles? Fink positions it next to the Zobernig paintings. «Fantastic, the sacred next to the profane.»

It is Saturday morning. Within two hours, workmen have built a three-story scaffold in the Medienpark lobby. The scissor lift originally envisaged for the job would be too heavy and likely to damage the delicate floor.

The spring-suspended and refrigerated Möbel-Transport truck is standing in front of the main entrance. A level casts a red laser beam onto the white wall, where bricks are overlaid with plaster and air.

Silently, the drill bores through the plasterboard, shrieking when it hits brick. A workman inserts six 4.5-inch reinforcing rods along the horizontal line marked by the red laser beam. Each rod can carry a load of 44 lbs. Each of the two pieces of Nicole Eisenman's diptych «Progress: Real & Imagined» weighs 132 lbs.

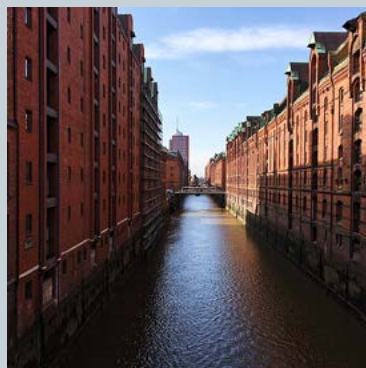
Sixteen hands

Hanging it is a delicate task requiring expertise and concentration. Eight men carry the first of the paintings in from the truck. They set it down between the scaffold and the wall. Two men climb up to the top of the scaffold, two to the middle, and at «Now!», four men raise the painting up from the floor. Few words are exchanged in the thirty seconds it takes to reach the height of twenty-two feet, guided by sixteen hands. «Okay.» - «Balance it out.» - «Careful.» - «Not so close to the scaffold.» - «Easy, easy.» - «Hold on.» - «I've got it.» - «That's it.»

Once the second painting is hung, the movers eat their sandwiches. In the afternoon, the scaffolders will take apart the frame they built. The artworks in the open-plan offices are mounted on the walls - a total of 31 objects. Now they can start distracting. 🌐

«Big, dirty, fast!»

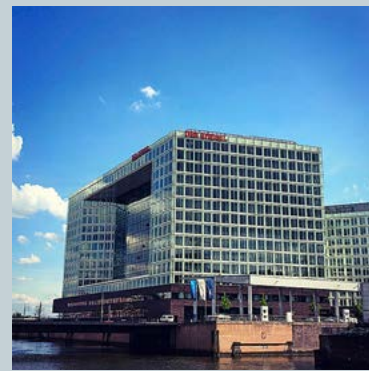
They lose their way at the European Parliament, visit pirates or shadow ghostbusters. Five Ringier School of Journalism students talk about their experiences at the editorial offices they spent their internships in.



Pauline Broccard, 25
«Schweizer Illustrierte»
at «Flow» in Hamburg

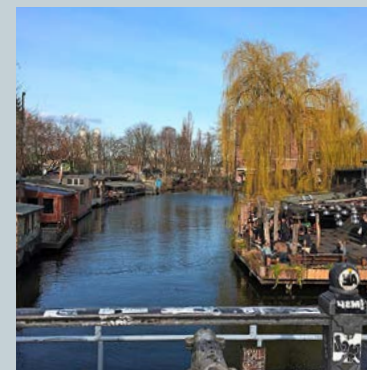
I arrived on a Saturday around midnight, and to get to my apartment I had to walk all along the Reeperbahn. Schlepping my big suitcase through the heart of Hamburg's nightlife and red-light district I asked myself: Uh-oh, what am I doing here? Now, though, I like Hamburg a lot. Living a couple of streets over from the Reeperbahn is not all that bad. I feel at ease, both in the city and at the «Flow» editorial offices. Theirs are undoubtedly the most colorful workspaces at the Gruner + Jahr publishing company. And then there's the archive, a paradise for «paper lovers» like me. But above all, these offices have the most beautiful view of Hamburg's landmark St. Michael's Church and its huge lawn. Every day something hilarious happens there, so I have begun to keep a diary. As the small editorial team consists of merely six Flowies, I was able to look into everything and fol-

low the production of the magazine up close. It was a challenge to familiarize myself with topics like mindfulness, positive psychology and creativity but it was also a lot of fun. Now I'm chock-full of inspiration and eager to emulate lots of examples from the magazine and try things out. While working on a bigger story I was even allowed to go to the North Sea and visit the island of Hallig Hooge. «Flow» magazine produces its content well in advance, so you can take your time when you're writing a piece - that's what you call going with the Flow.



Silvana Degonda, 27,
«Schweizer Illustrierte»
at «Spiegel Online» in Hamburg

Golden letters adorn the marble wall of the huge lobby at the headquarters of «Der Spiegel», Germany's weekly news magazine: «Sagen, was ist» («Say what is»). This exhortation was coined by «Spiegel»'s founder Rudolf Augstein. Every morning, for three months, I walk past the writing on the wall on my way to the political desk of «Spiegel Online» on the 14th floor. If you don't come up with a topic you don't have anything to write. I had quickly cast off my shyness; no time for that in the world of online journalism. My stories led me to one of Angela Merkel's campaign events, to the Bundestag (the parliament in Berlin) and to the Pirate Party up north. When I'm not out on assignment I knock on the doors of other departments. This is how I learned to create interactive graphics, saw how painstakingly documentalists fact-check our copy and discovered how the social-media team recruits readers.



Rahel Zingg, 29, «Style»
at «Refinery29» in Berlin

I'm writing this piece shortly before the end of my three-month internship with «Refinery29 Germany» in Berlin - an online magazine headquartered in New York with a focus on fashion, beauty and society. Had I written this report at the outset of my stay here it would probably have turned out differently. I would have written: Berlin, you're too big. Whenever I want to go takes time. Berlin, you're dirty - every five minutes I feel an urgent need to sanitize my hands. Berlin, you're too fast. That's what I thought whenever I went to the editorial meeting, and before 9 a.m. someone would yell the word «Line!» at me, expecting me to have a headline, a lead and a suggestion for an illustration ready for at least five different topics on the table. Even now, having spent a number of weeks in this metropolis, I feel overwhelmed all over again every day, but despite the pace I now manage to catch my breath. My own story in Berlin is now one of a city full of opportunities, its grand imperfection and the clubs on the river Spree. It's a story of a new home.



Simona Boscardin, 21. «Blick»
at «Vice» in Berlin

«What do you want to do today?» is the question I'm asked every day at the editorial meeting when we're discussing topics. Joy and sorrow: On the one hand it means I can do whatever I like, on the other hand I'm required to come up with new, brilliant ideas every single day. This question is also the reason why I've managed to write some pretty crazy stories during my stint with «Vice Germany» - from parties for teetotalers and an outing with a female ghostbuster to an interview with a kindergarten teacher on how to best resolve the current conflicts with Erdogan. After work, Berliners tend to let their hair down, so sleep is scarce and I have proudly been showing off the bags under my eyes for two months now. By the time I go back to Zurich I'm bound to be a few pounds heavier and my purse will be a few euros lighter as a result. Then again, after three months in Berlin and a spring that wasn't, I can honestly say what the locals say: «Ick wunder mir hier über jarnüschdt mehr.» (Nothing here can surprise me anymore.)



Florian Wicki, 24, «Blick»
at «Politico» in Brussels

«Stay away from that subway, will you?» were my mother's parting words. I didn't care, I just wanted to get there: to Brussels. To «Politico», which is probably Europe's foremost political magazine! I spent my first week in the «Breaking News» department getting used to the English language and the pace of the editorial staff. That, at least, was the plan. Then I switched to Agriculture & Trade and focused on international trade policies in my work. However, as I really only knew about most free-trade agreements and members of the European Parliament what I had gleaned from the news, I had quite a hard time getting started. I even managed to lose my way in the European Parliament building, despite the map that I had been given! Nevertheless, my colleagues gave me a warm welcome and helped me to find my bearings as well as could be in all the confusion, personal as well as professional: Whether it's paintball bouts in the forest, tutoring on the CETA agreement or dancing in my flat share until 6 a.m. - «Politico» is a place where I'd be happy to stay.

Design:
Dominik Nussbaumer (4th year)
Angelina Arquint (3rd year)
Leo Faccani (2nd year)

Ringier's best photos of the last quarter

Five pictures and their stories: A downed model; Artistry in Africa; Bad luck in Biel: The human eagle and Human disgust.

STYLE
JANA GERBERDING
SUSANNE MÄRKI
Photographer
Editor

«Working Girl» is the title of this pictorial feature in the fashion magazine **Style**. On a vacant floor of a Berlin office building, photographer Jana Gerberding dresses her models in the business look of the eighties. Pinstripes, shoulder pads and clip earrings are essential. «The idea of the model on the floor came to us on the set. It provides a counterpoint to the serious business outfits and depicts the aftermath of an office party,» says editor Laura Catrina. And the picture does its job: The ruffled one-shoulder Gucci dress and the satin pumps by Gianvito Rossi are shown to their advantage. «Even more so than if we'd shot the model in a traditional pose.» What about the discussions at the editorial offices whether or not to print this – rather unconventional – picture? «None. On the contrary, they all thought it was cool.»

SCHWEIZER ILLUSTRIERTE
MAURICE HAAS
NICOLE SPIESS
Photographer
Editor

The clothes that the children of the village of Savanune in northern Mozambique wear are tattered. Few of the kids are in good health, as their nutrition is too unbalanced. Despite these adverse circumstances, however, their vigor and playfulness are undiminished. Photographer Maurice Haas spent ten days on assignment for **Schweizer Illustrierte** following Swiss TV star Nik Hartmann through Mozambique. Hartmann has been involved with the relief organization Solidarmed for many years. The two men have already taken half a dozen trips through Africa together. «When you're a photographer in Africa you're always surrounded by crowds of children,» says Maurice Haas. This also happened in the dry bed of the river Lurio. While the local fishermen wait for the rainy season the riverbed becomes a playground for their fellow villagers. «This picture came about without any prompting from me, a wonderful moment. At first I was just shooting the two boys with their bikes. Then more kids joined them – and suddenly it became artistic and sort of magical.»

L'ILLUSTRÉ
ROLF NEESER
JULIE BODY
Photographer
Editor

Nothing but ashes and rubble: In the town of Biel, near Berne, 50 years of watchmaker Billy Béguin's work have been destroyed. Crystals cracked, tiny clock-hands, screws and springs melted, tools scorched. Photographer Rolf Neeser, on assignment for **L'illustré**, visits Billy Béguin scant hours after his workshop has burned down. The 69-year-old craftsman wears a bathrobe and his hair is singed. Neeser has been photographing Béguin for years. «His skills as a watchmaker have been called upon by big manufacturers like Omega and Longines,» says Neeser. Now, though, he has to rebuild his life. A 23-year-old woman who unbeknownst to Béguin was trying to spend the night in his house caused the fire. While he managed to save himself, she perished in the flames.

L'ILLUSTRÉ
NEESER
JULIE BODY
Photographer
Editor

There are more than 1,900 edible species of insects in the world. Some two billion people feed on them. Not out of necessity but because in many cultures it is perfectly normal. Indeed, why not? After all, insects consist primarily of proteins, contain fiber, are low in carbs and are just as versatile a source of protein as eggs, meat or milk. Recently, certain species of insects were approved as foodstuffs in Switzerland. Nevertheless, it is less than certain that grilled grasshoppers, mealworm soufflés or maybug soup will become staples in Swiss restaurants. «If they do it, it won't be because they taste great,» says photographer Rolf Neeser, who took the pictures for **L'illustré's** feature on entomophagy (the eating of insects). «The bugs I tried were like unsalted potato chips.» And even garnished with confectioner's sugar and a raspberry, this grasshopper muffin hardly looks good enough to eat.

BERGLIEBE
THOMAS SENF
DENISE ZURKIRCH
Photographer
Editor

The Adelboden Eagle is what they call Christian Maurer. A native of the Bernese Oberland, he is considered one of the world's best paragliders. Even his family outings take place in the sky: He takes his two sons, aged seven and nine, on triple tandem flights. For the first issue of the new mountain lovers' magazine **BergLiebe** he flew across Lake Bachalp so low that his canopy skimmed the water's surface – deliberately, of course. «That's actually quite dangerous. I'm flying at about 60 mph, my position in the air has to be just so, and I'm also supposed to hit the right mark for the camera,» Maurer explains. He and photographer Thomas Senf climb up to the alpine lake in the predawn darkness and find exactly what they were looking for: a lake as smooth as glass. And the sun rising between the peaks of Wetterhorn (at left) and Schreckhorn to imbue the scenery with a painterly glow. The perfect picture is accomplished on the first try. «Just as well. In the subsequent shots the sun was already too high in the sky,» says Maurer.





«Almost a revolution»

Iris Bohnet battles stereotypes in people's minds. At Harvard, the Swiss professor is doing research on how companies can find the best possible employees. Her conclusion: big data will soon replace human resources.

Interview: René Haenig Photos: Yves Bachmann

Iris Bohnet, have you already caught yourself harboring a bias today?

(laughs) The day is young.

So let's take yesterday.

I would not say I caught myself, but I was asked if bias is always inherently a bad thing.

Is it?

It may sometimes make sense to have some rules of thumb ready to make a quick decision, say, whether someone is a person who calls on time - like you- or whether they are someone likely to be late. When I go to lunch with Harvard students - as I will do today - I probably draw on heuristics, although my experiences also play a part. I assume that people from Switzerland will call on time whereas Harvard students don't necessarily appear to be scrupulous about that.

What were you thinking when I called you at Harvard at ten o'clock sharp?

It corroborated my bias, as it were.

You do research on what kinds of stereotypes and biases prevent companies from finding the best possible employees. Can you give me an idea of how you go about that?

We are currently doing experiments with companies by ridding the language they use in their job advertisements of bias. We can predict, say, that the likelihood of a man an-

swering an offer of a teaching job is smaller if the ad uses adjectives like «caring», «affectionate» and «collaborative», because in our minds these adjectives are stereotypically associated with women.

What should a company do to appeal to men?

Remove adjectives like these from their job offers. If that isn't possible, they should add adjectives that, in our minds, are stereotypically associated with men.

How do companies react to your suggestions?

Some will claim: We are doing everything just fine; this is not an issue for us! Others will say: We totally get that; it's stupid if we should shut out fifty percent of the talent pool just because we aren't using language carefully and intelligently. So, they adopt this in their businesses right away. And then there are companies that not only adopt my suggestions but want to learn something in the process. To me as a scientist, those are the most interesting.

How do you achieve that?

By simultaneously running the same ad twice, one without the bias we mentioned and the other using traditional form and language. We then measure who applies. This enables us to show the companies that it does

matter and that they do attract a broader range of people if the language does not focus on one gender.

What part do the media play in promoting stereotypes?

There is an ongoing survey about that in Australia. We are analyzing how newspapers report on female and male athletes and the types of sport. Based on the pilot study, I can only say that the disparity between men and women is incredible.

In what way?

It gets to the point where you could almost call them bloopers. One article is about a woman winning a gold medal in swimming and a man winning a bronze medal. The headline reads: He wins the bronze medal, Australia is proud of him. In a marginal note next to the headline they mention the woman winning a gold medal. Those are images - and I mean that in a figurative sense, too - that have an impact and that we use in our language when we represent men and women. Advertising is also a big issue; human beings are eye-minded.

So the media do matter?

Very much so. There are surveys in the German-language area, in which the actress Maria Furtwängler is involved. TV networks are analyzing the parts men and women play in films and how much speaking time ►

International career: Lucerne-born Iris Bohnet teaches and carries on research at Harvard University, one of the world's most renowned universities.



INTERVIEW

► they get. It turns out that men in leading roles talk much more than women, the ratio being about two thirds to one third. And what is surprising is, when there's a scene with a crowd in the background, it will also comprise two thirds men and one third women.

Do we have to start with the media to get rid of the biases and stereotypes in people's minds?

Yes. If the media predominantly show men in executive positions or women in an apron at the stove of their home, these images will certainly further reinforce stereotypes.

Based on your research, the software producer SAP is developing software intended to enable an unbiased job application process.

I have just been interviewed for an SAP film about how the findings from my book «What Works» may be implemented in technologies and software. I find it fascinating, but apart from SAP there are many startups and small companies that are also implementing this.

Big data comes to mind, doesn't it?

Yes, the entire field of human resources will completely change in the next ten years. That is almost a revolution. HR is virtually the last stronghold of intuition in any business. Data gives us enormous possibilities there, as it has done in financial departments or in marketing. Things like: Which questions will actually predict an employee's productivity accurately; how many interviewers are ideal for a company? Google has determined that for them it is four. This is all big data. Sometimes it's called people analytics.

The term big data inspires fear.

We humans are afraid of the machine. That is not a new phenomenon. When elevators were first introduced, they required liftboys. They made people more willing to use an elevator. The fear of the machine that might overrun us is something we need to take seriously.

Can computers make mistakes?

Computer algorithms, too, are created based on experience. «Machine learning» is learning from the past, which some time ago became apparent in the professional network LinkedIn. People wanted to type «Charlotte», but after the first few letters the software suggested «Charles», because Charles is looked up more often. This is not a dramatic problem, of course, but there are nastier examples I could cite to prove that algorithms are prejudiced.



That doesn't exactly inspire confidence.

An algorithm is only as unprejudiced as the person creating it, but that doesn't keep me personally from believing in big data. We humans are so biased that in almost every case the computer produces better results.

Will I no longer need to write a CV when applying for a job in future?

Wouldn't that be great! If you ask me which method best predicts someone's professional performance, it certainly is not the CV, much less an unstructured interview. It is a test that measures the qualities I require when employing a journalist, for example, male or female.

Do you know companies that are already recruiting their staff based on big data?

The British government, the BBC, both HSBC and Lloyds Bank recently announced a switch to the blind evaluation method and concealing the applicants' names and addresses. At Unilever, they are quite advanced in using aptitude checks and structured interviews.

Will it no longer matter in future whether someone would be a good fit for a team based on their «human» qualities?

I hear that a lot, and the question itself is already a source of bias. When I think about whether you'd fit in, my subconscious already throws up images like: we both know Swiss culture, but you are from Germany and maybe hardly speak any Swiss German. Furthermore, you're a man.

Versatile: Iris Bohnet has published books on decision theory, negotiation and gender equality. Here she is in conversation with former UN Secretary General Ban Ki Moon.

Maybe it would be easier with a woman. That happens subconsciously.

Your proposals are controversial. In the German monthly «manager magazin», a head-hunter recently challenged some of your methods. He thinks that spontaneity and personal conversations make sense in an application process.

I am interested in measuring what works. I therefore do not a priori exclude that there are incredibly gifted people whose gut feeling actually allows them to predict future performance accurately. But that is something we'd first have to prove. So far, empirical evidence has not made me feel optimistic about that.

Is there such a thing as THE right questions for a job applicant?

Google has them thanks to big data but won't divulge them. Then again, I don't think that the questions that Google asks its applicants would equally work for Harvard.

How did you get your job?

I responded to an ad in the «Economist». The procedure remains much the same. A panel of three people read my publications and obtained several expert opinions. I then spent a day at Harvard, gave a trial lecture, in which they assessed whether I was able to teach; then I had ten to twelve half-hour interviews, each time with a different faculty member.

What was the most demanding part?

The dinner with the selection panel, which consisted of three people. After that exhausting day, it was not so much small talk as a really tough intelligence test. 🌐

Photo: Kristen Schueler



PERSONAL

Iris Bohnet, 51, is a behavioral economist and the first Swiss woman to get tenure at Harvard University. She grew up in the Canton of Lucerne in a home that boosted her self-confidence from an early age. When she gave a critical valedictory address at her high school graduation, the Canton's minister of education complained to her father. His answer was: «If my daughter says it is so, then I'm sure it is.» Bohnet got her PhD in economics from the University of Zurich in 1997; in 1998, she was hired as an assistant professor at Harvard University. In 2006 she became a tenured professor. From 2011 to 2014, she was the Dean of the Kennedy School of Government but decided she wanted to go back to research and writing her award-winning book «What Works. Gender Equality by Design». Since 2012 she has been a member of the board of Credit Suisse. Bohnet is married to lawyer Michael Zürcher. They have two sons (Dominik und Luca). Bohnet has been living in the United States for twenty years. What she misses there: «Being able to ride my bicycle to go for a swim off the shore of Lake Zurich.» What she appreciates: «It was much easier here for me as a woman to have a career.»

Employer: Social Media

They are the new stars of advertising: digital influencers. With thousands of followers on Instagram or Facebook they keep feeding their community with pictures from their daily lives, which earns them up to 190,000 dollars – per post.

Text: Adrian Meyer

She is in every picture: flaunting her pout, a come-hither gaze or a sexy pose. On Instagram, Swiss model Xenia Tchoumitcheva (29) appears at the beach in Miami, in front of a historic backdrop in Florence or on the streets of London, her new home. Next she's sporting high heels and a Chanel handbag in front of the Eiffel Tower (39,084 likes), facing a mirror in a Dior outfit (43,858 likes) and standing in front of an Audi wearing a long coat (25,722 likes). She casually weaves the brand names into the posts chronicling her successful life.

Her 1.2 million followers on Instagram and 5.9 million on Facebook make the erstwhile Miss Switzerland runner-up Xenia Tchoumi – as she calls herself these days – one of the most successful Swiss specimens of a new type of entrepreneur known by many names: fashion blogger, digital entrepreneur, digital influencer – or fashion entrepreneur, as Tchoumi calls herself on Instagram.

The images from her life she feeds her community on Instagram, Facebook and YouTube, also portray jewelry, fashion, handbags, beauty products, health food and cars. Sometimes the pictures are marked with the hashtag #ad or contain a link to the brand. Social media stars like Tchoumi are turning themselves into a product and are making money selling it.

This new type of advertising,

known as influencer marketing, is currently experiencing an enormous boom. Brands use social media personalities with faithful followings as intermediaries for their message: what the stars consider cool, their fans might also deem cool. These brands cash in on the influencers' wide reach and their closeness with their fans. They, in turn, trust their idol and let themselves be influenced in their purchase decisions.

This indirect approach also allows brands to place advertising on smartphones in a way that is neither annoying nor too conspicuous. Critics condemn such plugs as digitally dressed-up camouflaged advertising for the age of social media.

Shooting videos and sharing selfies was long considered a mere hobby. Years ago, however, major brands in the USA and Great Britain discovered the product sales revenue potential of aligning themselves with social media stars. In these countries, influencer marketing has become a fixture in any marketing campaign – on a par with TV or print advertising.

The most successful influencers, like Italian Chiara Ferragni (29) and – naturally – US reality star Kim Kardashian (36), literally make millions from this. If you have more than seven million followers in the U.S.A., you will earn an average of close to 190,000 dollars for a clip on YouTube,

94,000 dollars for a post on Facebook and 75,000 dollars for a post on Instagram.

Hype in Switzerland

For a few months now, this hype has been washing over Switzerland's marketing world. Xenia Tchoumi or Kristina Bazan (2.4 million followers on Instagram) are among the few influencers in Switzerland who can live off their social media presence. For most social media stars in Switzerland, it merely constitutes incidental earnings.

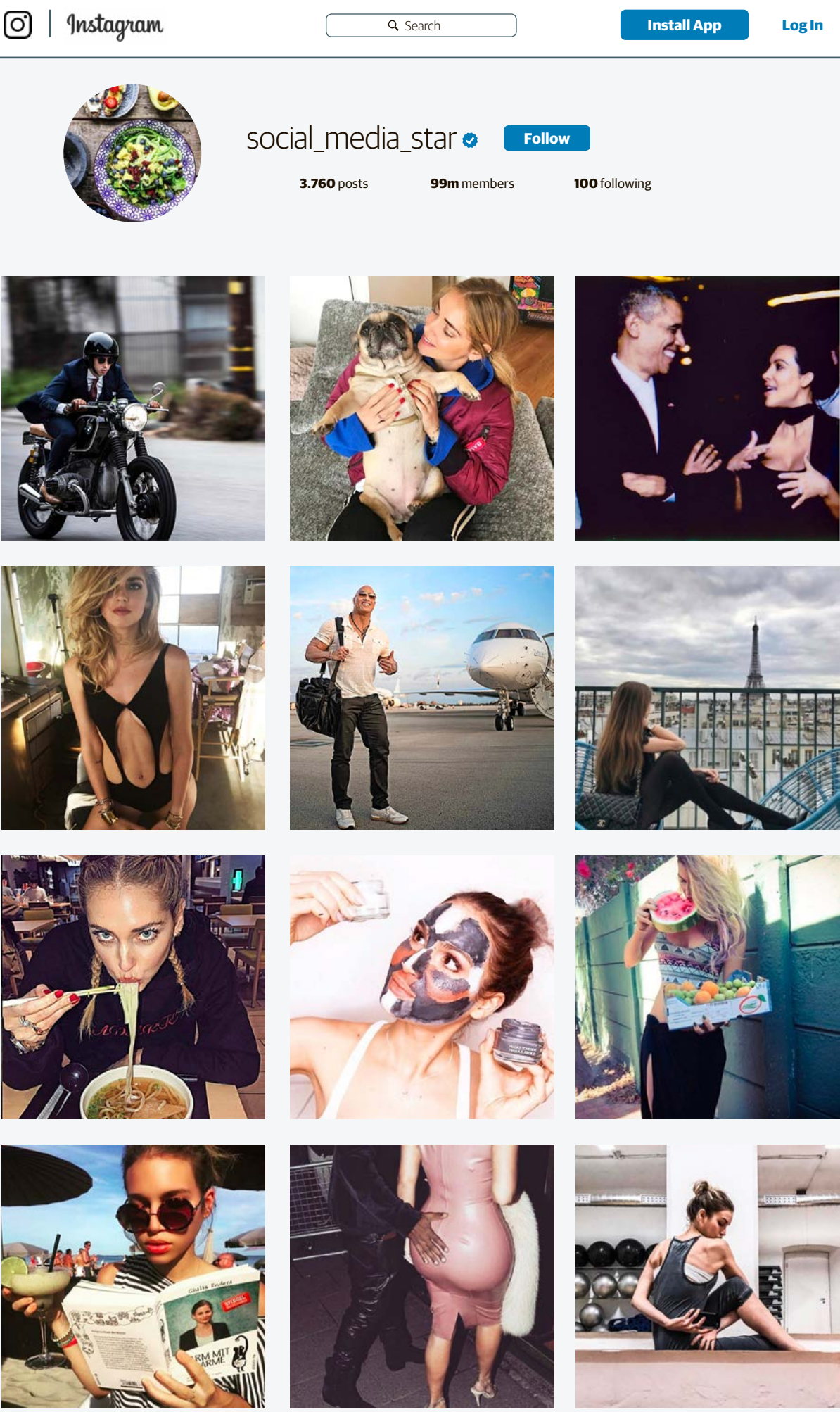
Blogger and model Sylwina (28), for instance, began posting images of herself on Instagram and writing a blog about the beautiful things in life four years ago. «To me it was a hobby. I couldn't imagine anyone wanting money for that,» she says. Soon, her community grew, and she now has more than 43,000 followers on Instagram – an impressive figure for Switzerland. At some point, she started to receive requests from brands to showcase their products. Why not, she thought.

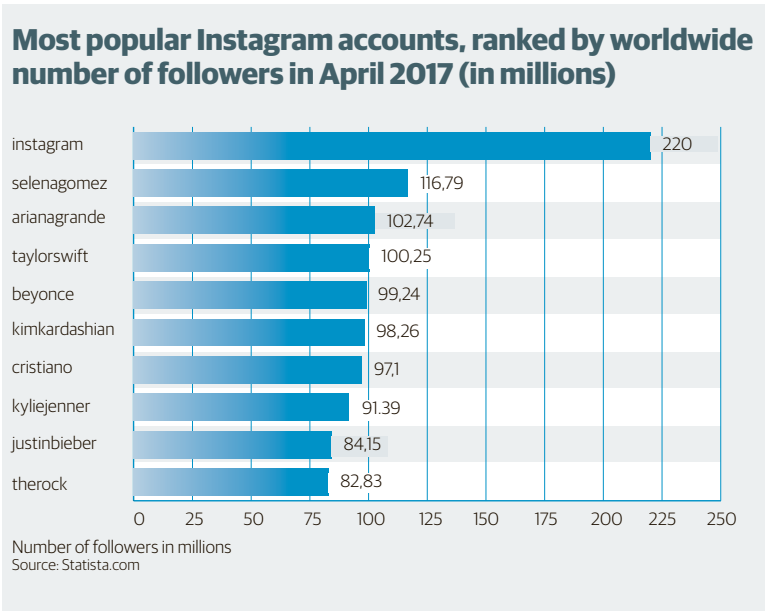
Meanwhile she has turned social media into her profession. Two years ago, she became self-employed. She advises brands on social media strategies and conceptualizes campaigns. This makes up 80 percent of her income.

The other 20 percent she earns with her job as an influencer. The ►

Influencers like Kim Kardashian, Xenia Tchoumi and Sylwina turn their life-style into a product. They feed their community pictures from their daily lives – all the while promoting brands.

Fotos: Instagram





► brands she works with include Coop, the Swiss supermarket chain, Evian and Microsoft. Per post she asks for a sum between zero and one thousand Swiss francs, she says. «I would never rely entirely on influencing for my living,» she says. «That makes you way too dependent.»

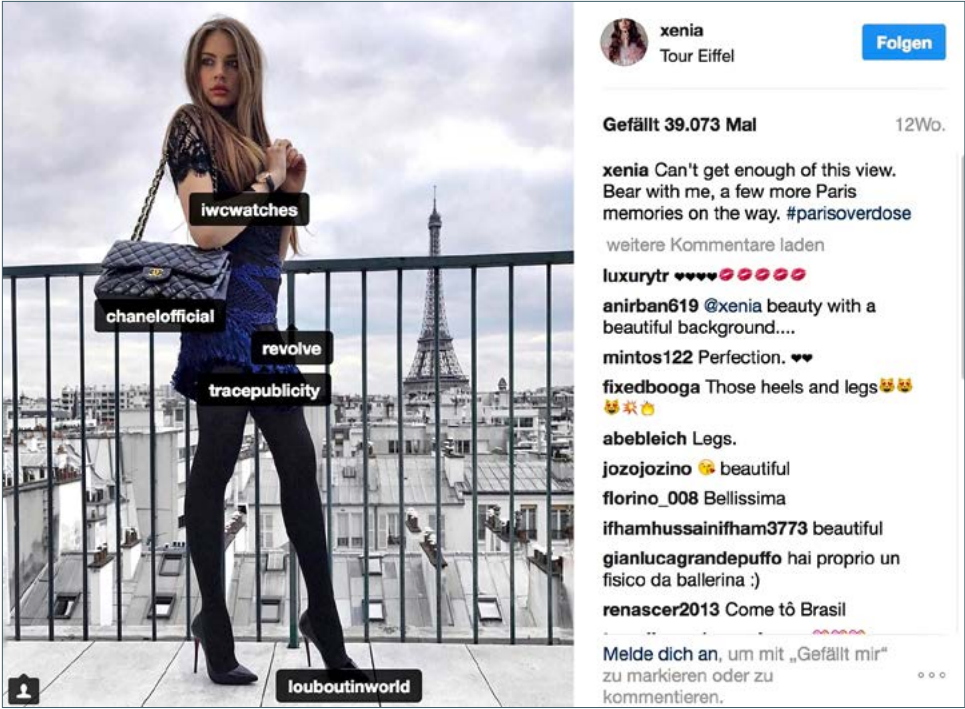
One would also risk losing what she considers an influencer's most important asset - one's credibility: If you post about a product merely to make a buck, your community is quick to catch on. «I would never promote McDonald's. I only show-

case what I personally like,» says Sylwina. Her fans would immediately pick up any dishonesty. «They would be gone in a second, they're not stupid.»

Digital middlemen

Because brands do not necessarily know which influencers best suit their products, a new industry of digital intermediaries has begun to thrive - agencies like Upfluence, IM Agency or Kingfluencers. They are the middlemen between the brands and the influencers.

With thousands of likes for advertising, Xenia Tchoumi showcases products on Instagram and tags the brands in her posts, subsequently receiving money from them.



Kingfluencers is one of the biggest players in what is still a very young business in Switzerland. This agency works with a network of more than 1,000 personalities - athletes, TV hosts, musicians, fitness models; beauty, travel and food bloggers. Thanks to their support, Kingfluencers claims, the agency can reach six million «high-quality contacts» in Switzerland.

When managing director Fabian Plüss (34) founded the agency a mere two years ago he discovered that brands had a substantial need for its services. «For a long time there had been no way to get high-quality advertising onto smartphones,» he says. His clients now include major companies like Jaguar, Credit Suisse, the Swiss Federal Railway, the supermarket chain Coop and H&M.

In Switzerland, digital influencers with a following of 5,000 and more are said to be of interest, says Plüss. Kingfluencers pays between 250 and 10,000 francs per post; most get less than 500 francs. The community's size is not what matters most. «It is more relevant for the person to come across as authentic and to be a good match with an obvious target group.»

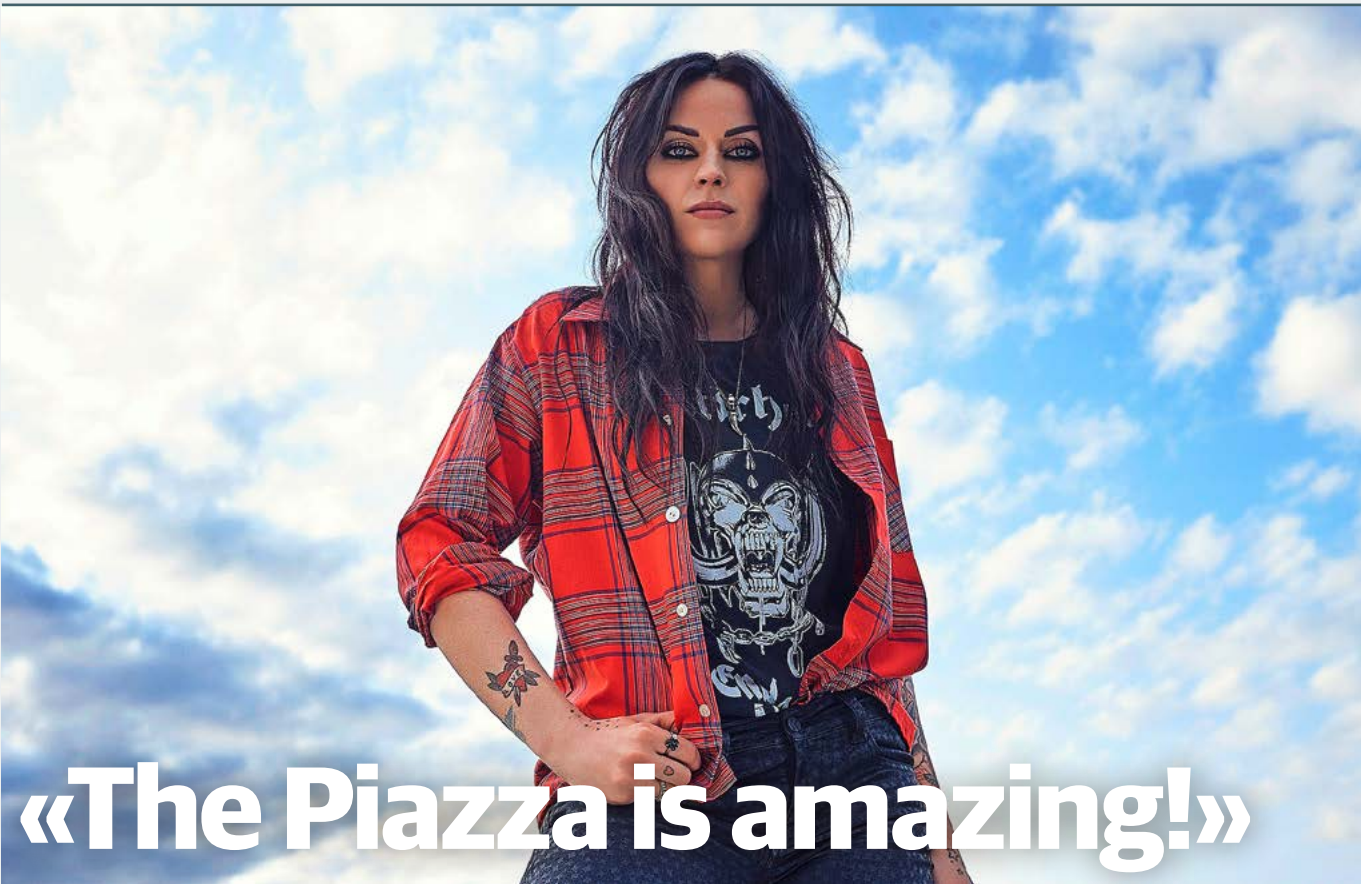
The bubble is threatening to burst

«I think the influencer bubble is about to burst,» says Zurich-based beauty blogger Steffi Hidber (43). She runs the beauty blog heypretty.ch, claiming it is Switzerland's «biggest independent beauty blog». She calls herself the «blogger mom» of this scene.

The days where anything goes are over for influencers, she believes, because the major platforms keep tweaking their algorithms and brands will focus on professional influencers. «The brands are learning new tricks, too,» says Hidber. «Anyone who runs their channel professionally instead of just trying to sponge luxury trips or goodie-bags is more likely to do good business.» Even now, influencers' Instagram pictures look like elaborately produced photo shoots, miles away from blurred selfies. Blogging yourself from nowhere into the limelight of social media is becoming more and more demanding.

Nevertheless, Fabian Plüss at Kingfluencers does not believe that influence marketing will go away. He is convinced, «it will definitely take hold in Switzerland.»

Photo: Instagram



A major gig for Amy Macdonald: The Scottish singer will be performing at the Moon & Stars Festival in Locarno. Here she is talking about the TV series she watches, how to conquer the US market, and where she finds inspiration.

Interview: Daniel Bieri and Christoph Soltmannowski

Amy Macdonald, when you write your songs, do you get to a point where you just write them or do you develop them over time?

It's a mixture. I've always got little ideas written down or recordings on my phone. I develop some of those ideas. With other songs I just start from scratch and write blindly.

What artists in the music business inspire you?

I love so many different types of music, but my ultimate inspiration is Bruce Springsteen. He's an incredible musician, and he puts on these wonderful stage shows. He's got so much energy and passion for what he does.

He does these three-hour gigs. Is that something you could do, too?

I don't know how he does it. The most I've done was two hours, and by that point the sweat was dripping off me.

Your song «Rise and Fall» was inspired by Frank Underwood in the series «House of Cards».

That was a song I just wrote and when I listened to it I thought: Wow, where does that come from? Then I realized that for the previous two weeks I hadn't watched anything but «House of Cards». For me, being a creative

person, watching other people in creative roles like Kevin Spacey, who's a wonderful actor, is so inspiring.

What other TV series are you watching?

When you're on the road it's good to have TV shows to keep yourself entertained. I'm in the middle of watching «The Walking Dead». My new favorite show is «The Newsroom» with Jeff Daniels, which is based around a cable news network in New York and is really interesting.

In July, you'll be performing at the Moon & Stars Festival in Locarno. Can you remember your first gig there in 2009?

That's one of these gigs that I always remember. I didn't know what to expect. When I got there I thought: Wow, this is amazing! I couldn't believe how many people were packed into that square, people hanging out of their apartment windows... And it's such a great atmosphere. I'm looking forward to going back there this year.

You have frequently performed in Switzerland.

What are your feelings about this country?

Switzerland was one of the first countries that really supported me, so I feel I have that special connection. The people are so down-

to-earth, chilled-out and normal, not obsessed with fame and all of that, which is truly refreshing. And of course it's such a beautiful country with amazing cities and beautiful landscapes.

You are very famous in Europe. Do you have plans for conquering the US market?

For a lot of artists, the most important thing is breaking America. But I'm in this amazing position because of this incredible support I've had from all over Europe, and I'd hate to neglect that support by spending all my time in America. So many artists do that. I want to make sure that the people that have been there for me over the past ten years get all the live shows and all the music and feel appreciated. I am very grateful for the support that I've had.

Moon&Stars
PIAZZA GRANDE
LOCARNO

Amy Macdonald will perform at Moon & Stars in Locarno on July 20. The Festival will run from July 14 to 22. Headliners include Jamiroquai, Zucchero and Sting. Tickets are available from www.ticketcorner.ch. For further information, go to www.moonandstars.ch

Breathless? No. Gasping!

When our writer met pop singer Helene Fischer in 2008 she had not yet become a megastar. But the answers she gave in her interview were so scandalous that her management threatened the magazine with a mega lawsuit which left the boss of Schweizer Illustrierte gasping for breath.

Text: René Haenig

She is blonde. She is pretty. She is sexy. And she is Germany's most successful pop star: Helene Fischer, 32. «Germany's voice of gold» has sold more than ten million records to date. The «Grand Young Fräulein of Schlager» collects awards the way other women hoard shoes: 16 Echo awards, 7 Goldene Henne awards (setting new records for both), 2 Bambis, 2 Goldene Kamera awards, 4 Krone der Volksmusik awards, 1 World Music Award. Fischer's ultimate super hit «Atemlos» («Breathless») has people humming, singing or bawling along in marquees, concert halls and village pubs from Flensburg to Zermatt and from Karlsruhe to Vienna. The petite five-foot-three singer is a huge entertainer. Or, as the German weekly «Die Zeit» nailed it: Helene Fischer is show business' answer to Angela Merkel.

When I proposed the singer for our section «Indiscreet Interview» at the Schweizer Illustrierte editorial conference back in 2008, my colleagues asked: «Helene - who?» Only when I pointed out that she was performing at music events like the Schlagergala Aadorf and the Schupfart Festival did they relent and greenlight my interview. Little did I know that the publication of this piece would leave my then-boss gasping. Just as well! But let's go back to the beginning: I meet Helene Fischer at Ringier's photographic studio in Zurich. When the blonde turns up with a female companion she is wearing jeans (her favorite item of clothing, as she will later divulge to me) and a white blouse with sneakers. For the photo

shoot she has brought a patterned sheath dress and maroon pumps. Once she has changed into this outfit and is standing before me, I have to admit, while I may be as keen on her brand of country music as a vegetarian is thrilled by a cutlet, she really looks great and not at all like the folksy come-all-ye sing-along songbirds of that ilk. This fact was obviously not lost on German TV host and crooner Florian Silbereisen, who had publicly declared his love for her a few weeks earlier.

Those very particular questions

While Fischer's companion goes off to rustle up some sushi for her hungry protégée I embark on my interview. I score brownie points by addressing her in Russian. Helene was born in the Soviet Union in 1984, in the Siberian town of Krasnoyarsk. In 1988 her family of so-called Volga Germans moved to Germany. At that time, she only spoke Russian. Her parents insisted that their two daughters soon learn the language of their new country. Helene reveals: «It was only thanks to «Schlager», German country music, that I learned German.» She also tells me about a Polish friend who cooks a soup of testicles and offal, which gives off a smell she can't stand. And that she is superstitious and would never thank anyone who wished her luck before a performance. She would like to try base-jumping. And, she is prone to really foul moods when someone gets on her nerves early in the morning.

I am done with my questions. «Thanks, that's it!» Helene looks at me with her loving

and warm-hearted eyes (the nicest compliment she has ever received, she says) and fidgets in her chair. «Really?» she asks in disbelief. «Yes,» I reply, irritated. «But in the questionnaire for these interviews there are some other, very particular questions ...»

Suddenly, what she is getting at dawns on me. I tell her that her manager forbade me to ask any sex-related items from my questionnaire, and she explains, laughing, that these were the very questions she had been looking forward to. And goes right on to disclose the most embarrassing thing that ever happened to her during sex; what she now does differently from her first time - and whether she feels that white lies are permissible in a relationship.

The day Helene's interview appears in Schweizer Illustrierte is the first day of my vacation, and I am enjoying it in the forest, cutting wood. Eventually I get around to checking my cellphone and see that there are 14 (!) missed calls, all from my boss. What about? In a nutshell: Fischer's manager is not at all amused by what Helene revealed on the subject of sex. And my boss is even less amused by the 50,000-euro lawsuit he is threatened with. The suit itself is dropped when Helene meekly admits that she pretty much twisted my arm to ask those naughty questions and print her answers. Still, the interview is soon deleted from every archive and securely locked away. I alone know what really makes Helene Fischer «breathless through the night» - but then, a true gentleman is the soul of discretion. ☺

Photo: Kristian Schuller





Michael Ringier, Publisher

Finite

Eighty years ago, in April, the airplanes of Germany’s Condor Legion and Italy’s Legionary Air Force destroyed the Basque town of Guernica. Spain was torn by Civil War, and German and Italian fascists were fighting on Franco’s side against the Spanish Second Republic. Countless wars have seen far bigger and more important cities laid to waste than this township revered by the Basques. And yet there is hardly a bombardment that has remained in our memories the way Guernica’s has.

This is not due to the historic significance of this atrocity but to the fact that Picasso painted a picture about it. Having been commissioned by the Spanish Republic to create a monumental painting for the Paris International World’s Fair, he abandoned his original concept - «The Artist and His Model» - and came up with «Guernica», which has become one of the world’s most famous paintings.

And how did it come to be made? Only after weeks of paralyzing perplexity. Picasso was going through an artistic crisis at the time, and even before the attack on Guernica his canvas had remained blank for months. What has all this got to do with us?

A painting is like a magazine, a newspaper or a book. It has a frame and a beginning and an end, which makes it more suited to «representing man’s finiteness» than digital infinity, as German philosopher Rüdiger Safranski recently observed in an interview with the Swiss daily «Neue Zürcher Zeitung». «Linearity is humane.» He went on to say, while the digital universe might indeed be fascinating, everything in it had already begun and nothing ever came to an end. «The digital world transposes us into an everywhere, we communicate within utter boundlessness. We spend a considerable part of our waking daily life in this everywhere, and we only really experience a smaller share in the here and now. That affects our perception of reality.»

And right there is where journalism comes in. It helps and instructs many people in their perception of reality. Picasso took months to create his painting, but he wound up making something that continues to influence our perception of reality even today. If we can no longer afford the luxury of taking time and providing a frame, we are ignoring a crucial part of our job.

Michael Ringier

Photo: Maurice Haas



Dong Tran, Marry Network
Director, Ringier Vietnam



MONDAY

My wife and I get up early today to prepare our daughter Caro’s first day at kindergarten. Walking her to school, actually 300 metres away from home, is a great way to start my week. I spend the entire Monday on Marry Network business, especially reviewing Marry Wedding Day, the biggest wedding fair in Vietnam, organized by Marry.vn in May.



TUESDAY

I love building digital products so I’m always hungry to make new things. We are reviewing the Marry Wedding Booking platform which will enable brides and/or grooms to book their wedding services on Marry.vn. We are extremely excited to be the first to offer this in Vietnam.

WEDNESDAY

Ringier Vietnam’s BOM Meeting is my favorite conference of the week. Besides company updates, cross-selling and products synergy between our three divisions ELLE, MBND and Marry Network remain our priorities. The rest of the day is saved for updating the execution plan for the next quarter with Marry Network’s three pillar teams Content, Community and Commerce.



THURSDAY

I dedicate this day to the promising project Marry Network Myanmar. Marry Network’s core team are preparing content and platform for the wedding website Marry.com.mm and the parenting website Kalay.com.mm, which will be launched in July.

FRIDAY

I ring the bell to announce that one of our biggest clients, Mead Johnson Nutrition, has confirmed their sponsorship package for MarryBaby’s «1000 Days» app, one of Marry Network’s greatest products for moms. In the afternoon, I will chair the monthly company meeting, substituting for Ringier Vietnam’s Managing Director. We celebrate a very successful month and welcome many new employees.



SATURDAY

In the morning, after a cup of coffee with my wife at our favorite coffee shop Soprus, I will participate in the outdoor challenging game Champions Dash with Ringier Vietnam’s 27 colleagues. Every Saturday at 5pm, I reserve 30 minutes to review my week’s activities. My wife and I can’t wait to watch «Fast and Furious 8» tonight.

SUNDAY



I love Zurich. That’s how our son got his name! He is eleven months old. Early in the morning, he and Caro watch their favorite clip, «Five Little Monkeys», on my phone. I will practice first soccer baby steps with Zurich today. I will also change the light tube, fix a leaking tap and clean the house. That’s how I recharge my energy for next week!

The man with the cloud

When Heinz Schär joined Ringier's IT team at the company's Zofingen offices in 1977 he was a lateral entrant. Back then, a few hundred gigabytes' worth of data filled entire rooms. His job eventually grew into a passion, which he even pursues in the basement of his home.

Photos: Geri Born, private

Processing units the size of living rooms, software loaded using punchcards, plus thousands of blinking lights - that's what computers looked like when Heinz Schär, 59, began to work at Ringier's Zofingen offices forty years ago. At the end of his apprenticeship, he took on a job that he had not practiced for a single day.

«There was no such thing as IT training at the time,» Schär recalls. He had heard the media company where his father was employed as a bookbinder was hiring people for their Information Technology (IT) department. «I had to do an entrance exam where I was up against six other applicants - and I kind of slipped in,» he says. His first job was to read a thick tome about IT.

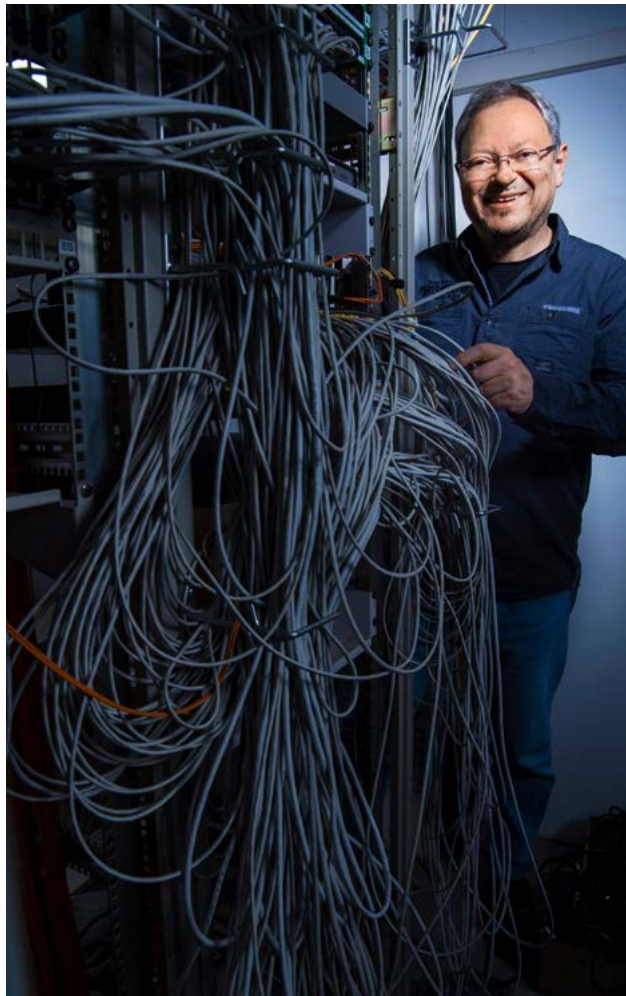
In the forty subsequent years of his professional life Heinz Schär would see the hardware around him shrinking while the demands of his job kept growing. When he started out, data was stored on spools of magnetic tape and later, on disks. Back then, 100 gigabytes of storage filled a large room. Nowadays a smartphone can hold as much data.

Schär and his IT team were probably the first to catch on to the changes in the world of media, way ahead of the journalists. «In all those years I was always dealing with changes and learning new things. That was an incredibly exciting challenge.»

While the industry kept undergoing changes, one thing remained constant:

his employment with Ringier. «Nobody who signs on with a company thinks they'll be staying this long.» His brother spent 40 years working for Ringier, his father 45 years. «Between the three of us, our family can look back on more than 120 years of Ringier history.» When the data processing center was disbanded, Schär underwent two years of training, and in 2010 he joined the company's ICT support service at Zofingen. Computers are more than his job; they are his passion. When it comes to storing holiday snaps and other personal data pertaining to his family, he uploads it to his private data cloud at his home in Strengelbach near Aarau.

Schär's favorite «cloud» may be down in his basement, but when the sun shines he is out and about, walking Mira, his 10-year-old Havanese. She always wants to go out - clouds or no clouds. RH



Heinz Schär has been working as an IT specialist with Ringier AG Zofingen for forty years. Back when he began his job as a lateral entrant, computers and their stored data filled entire rooms. In his spare time Schär gets busy with the data cloud in the basement of his home or he goes skiing under a cloudless sky.



Editor's Choice
by Marc Walder

In this column Ringier CEO Marc Walder talks about the books he has been reading and why they fascinate him.

Reinhard K. Sprenger

THE DECENT COMPANY



Radically declutter your company. That is what German management consultant and best-selling writer Reinhard K. Sprenger calls for. Here are some of his suggestions: Try to give your employees fewer guidelines, grant them more freedom and learn to live with their mistakes. Sprenger's credo: «Do what others are not doing. Think what others are not thinking. See what others are not seeing.» Creativity can only blossom, says Sprenger, where things can happen by chance. Instead of allowing for this, companies practice indecently and excessively intrusive behavior towards their employees, pestering them with surveys, wrong-headed solicitude or the demand that they identify with their firm. Reinhard Sprenger's book is provocative because he questions many processes and procedures that in most companies are standard practice.

Publisher: DVA

Erik Brynjolfsson,
Andrew McAfee

THE SECOND MACHINE AGE



Computers are capable of doing things that were unthinkable a few years ago: They drive cars, they autonomously write texts and they beat grandmasters at chess. In their new book, Erik Brynjolfsson and Andrew McAfee, two renowned professors at Boston's MIT, tell us what breathtaking developments the second industrial revolution holds in store for us. The authors not only explore the effects and the opportunities that these innovations will bring but also point out the risks involved. Looking ahead into the future, Brynjolfsson and McAfee set out in detail how digitalization and virtualization will permanently change our economic and social order, politics and society.

Publisher: W. W. Norton & Company



**2017 CITY WEEKEND
READERS' CHOICE AWARDS**

THE CHOICE IS YOURS!

VOTE NOW! April 10 - 28

www.cityweekend.com.cn/shanghai/awards



