

Grand Opening: The remodeled Ringier Pressehaus opens to the world

DMO



Social media at NASA

**«Houston,
we have a
tweet»**

Scott Kelly is spending a year in space

Ringier
In-house journal
September 2015

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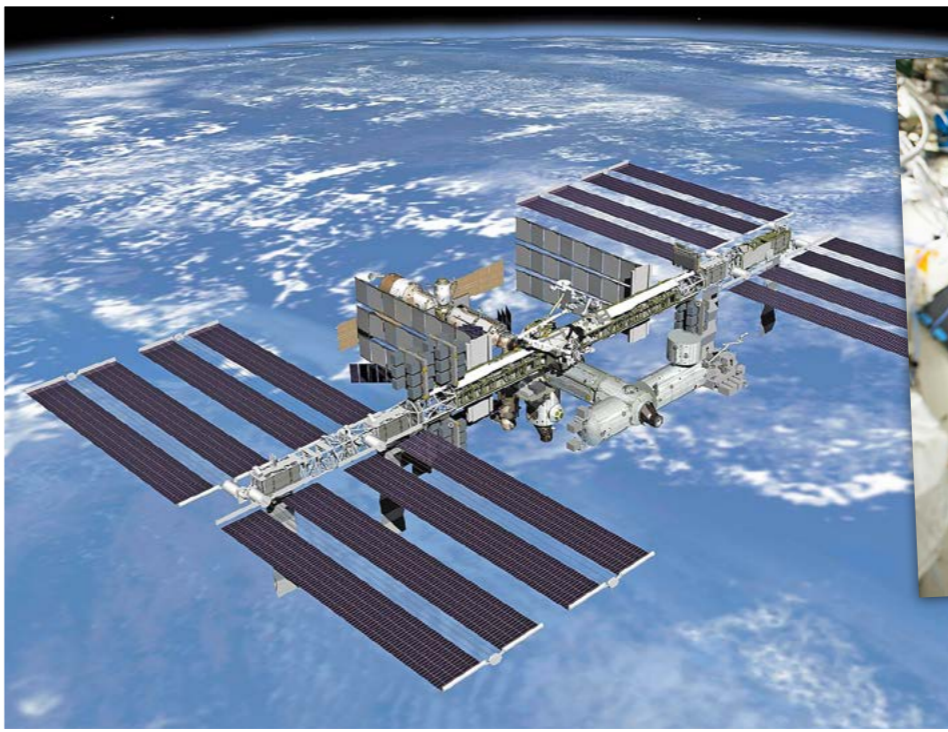
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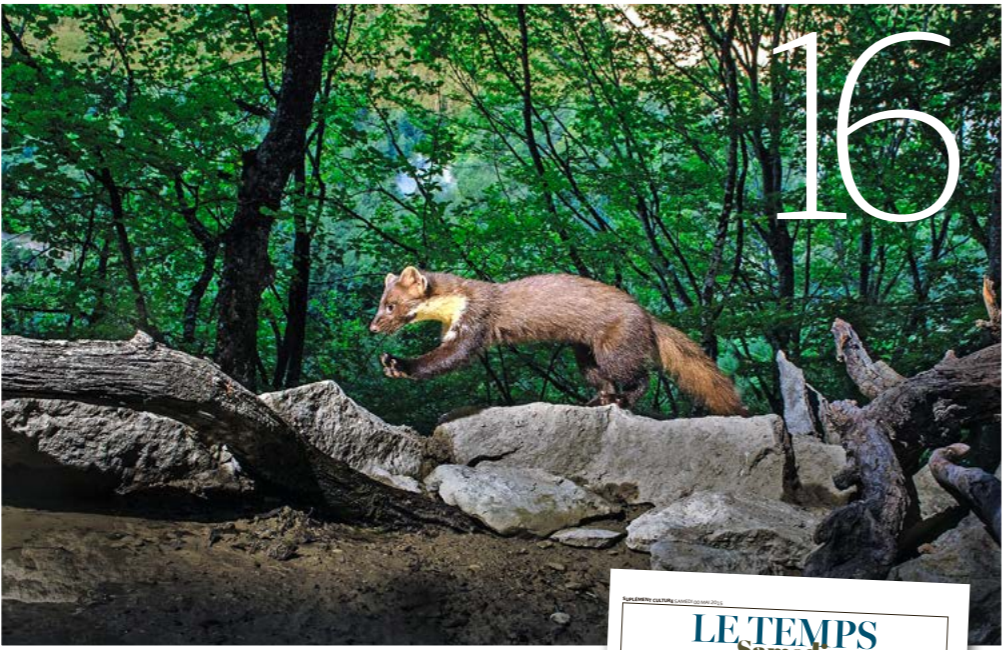
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NASA astronaut Scott Kelly, 51, is spending a year on the International Space Station, some 250 miles away from Earth. Day by day he communicates his experiences during this time via Twitter, Instagram and Facebook.

The shining star in the virtual cosmos

At a time when every company wants to use social media effectively and generate followers, a bureaucratic government agency has quietly come to be the darling of the Internet: the National Aeronautics and Space Administration, NASA. Astronauts like Scott Kelly are tweeting from space. Read all about what is possibly the most ingenious social media strategy of our day.

Photographs by Marco Grob

Text: Bettina Bono

The assignment came right from the top: «Good luck, captain. Make sure we get to see something on Instagram. We are proud of you.» Clear words from US President Barack Obama in his State of the Union address on January 20, 2015, and meant for NASA astronaut Scott Kelly. Ever since the American started out on his year-long mission on the International Space Station ISS on March 27, 2015, he has been following the boss' orders. Day after day we on Earth receive Instagram pictures from stationcdrkelly. And @station-CDRKelly is similarly busy sending his tweets across the universe. The hashtag #YearInSpace, which stands for Kelly's year-long stay in space, is one of the most popular with NASA followers on social media.

With 12.2 million followers @NASA ranks number 98 of the world's most popular Twitter accounts. In comparison, the White House tweets for a mere seven million Twitter followers. Number one by far in the government cosmos is the American president: Barack Obama has 60.3 million Twitter followers. On Facebook, however, (with twelve million followers) and Instagram (4.8 million followers), NASA boasts respectable numbers. The National Aeronautics and Space Administration has won the «Shorty», the Oscar of the social media world for two years running. Shorty Awards are not bestowed by an academy. The users, the communities themselves decide who generates the best content on Twitter, Facebook, Tumblr, YouTube, Instagram, Vine and other platforms.

Of course, NASA has a unique product: fascinating pictures, enthralling videos and unseen universes for us to discover. Thanks to social media we gain insight into a world that our planet is part of but that we cannot readily access. Nevertheless, other companies can learn a great deal from NASA's social network success. NASA excels at eliminating barriers

between themselves and the public.

In Southeast Texas, a 45-minute drive from Houston lies Johnson Space Center, one of ten NASA locations throughout the USA. In an area spanning 1,620 acres some 10,000 people work for the center. Each of the more than 500 astronauts from around the world ever having visited the ISS or flown a Space Shuttle was trained in Houston. This is where the simulators



➊ Megan Sumner, 25, is in charge of social media at the Johnson Space Center in Houston. «Space travel didn't use to appeal to me. Now I'm obsessed with the universe.»

are located. This is the ISS Mission Control Center. And this is where astronauts are monitored while in orbit. Whenever Megan Sumner, head of social media in Houston, sends out an invitation for one of her «NASA Social» events, guests are sure to get exclusive insight: «The access our followers are granted on these days corresponds to that of a US senator. It's an opportunity for us to take our online experiences offline.» There are a variety of experi-

ences on offer, from meeting astronauts and scientists to witnessing a rocket launch. «In return we are hoping they will report on NASA on their channels, using our hashtags, and thus raise awareness for NASA among their own followers,» says Ms. Sumner.

NASA's social media universe hasn't always been quite so immense. Like the universe itself, it began with a bang on May 25th, 2008.

➋ In the NASA mission control room events on the ISS are closely monitored. Craig Bernard, 47, supports the NASA astronauts in their social media endeavors.



In fact, it coincided with the touch down of NASA's Phoenix Mars Lander on the planet's northern polar region. Veronica McGregor, head of communications at NASA Jet Propulsion Laboratories (JPL) in Pasadena, California, wanted to let her fellow Americans share the experience. But she knew that on a Sunday like this most people would be standing around the barbecue in their backyard, drink in hand, and hardly aware of what was happening at that very moment 171 million miles away. That on an alien planet a technical masterpiece had just ended its journey of 423 million miles through space. On the spur of the moment she decided to tweet in the first person: «Atmospheric entry has started. Time to get really nervous.» «My signal still getting to Earth. Awesome!» «Parachute is open!!!!» «Cheers! Tears!! I'm here!»

It worked. Within minutes a meteor shower of comments set in. Veronica McGregor gave a voice to the Phoenix probe through her tweets, at a time when companies were using Twitter solely as support for previously published media releases. Tweeting in the newly adopted first-person form had another positive side effect: Writing «I» takes up considerably fewer characters than, in this case, using the term «the Mars probe». This matters when you only have 140 characters at your disposal. ▶

► **The personal voice** struck a chord with people on social media. It made them care. By 2008, just a few celebrities were using Twitter, Senator Obama and singer Britney Spears among them. Nowadays, NASA employees from various departments contribute, communicating via 500 accounts. The latest and most recognized example is astronaut Scott Kelly. The man orbiting Earth at a distance of 250 miles and at a speed of 17,500 miles per hour is a social media star, a job he deals with on the side. His assignment is a different one. Scott Kelly's long-term stay in space is to



reveal new insights into how people would fare on a journey to Mars. A unique twin mission promises to take mankind one step closer to the exploration of the planet Mars. An important role in this endeavor has been assigned to Scott Kelly's identical twin on Earth, Mark Kelly, a former astronaut himself, has almost identical DNA, thus representing a perfect comparable counterpart. This is the only way we can currently learn the effects longtime space travel might have on humans. The outbound journey to Mars alone would take half a year. Will Scott's DNA age faster than his brother's? Will it show more dangerous mutations that could possibly lead to cancer? Will his perception and logical thinking be compromised?

In the meantime, Scott Kelly shares his personal experiences and impressions on Twitter, Instagram, and Facebook. Craig Bernard assists all NASA astronauts from Johnson Space Center in Houston. This trained electrical engineer keeps up with the latest way to ►

Reid Wiseman

Born November 11, 1975

A US astronaut, he is married, with two daughters.

Number of spaceflights: 1

Launch of first spaceflight: May 28, 2014

Time in space: 165 days, 8 hours, 1 minute

EVA's: 2

Total EVA time outside ISS: 12 hours, 47 minutes



Scott (left) and Mark Kelly – one is in space, the other on Earth. Together they will move mankind a bit closer to the planet Mars.



On the ground for DOMO in Houston: Bettina Bono.



«In space there is no spam»

They tweet from orbit: the astronauts on the International Space Station ISS. Reid Wiseman, 39, was one of them. Since November of last year he has been back on Earth. @astro_reid with his space videos and pictures of our planet has changed how NASA uses Twitter.

He is a child of the eighties. Reid Wiseman grew up knowing that men had been to the moon. However, two specific events shaped his memories of space travel: One, he will never forget the Challenger disaster of January 28, 1986. Seventy-three seconds after take-off, NASA's third space shuttle exploded some ten

miles above the ground. All seven astronauts lost their lives. What Wiseman remembers much more fondly is the day a Boeing 747 flew a space shuttle riding on its back across his hometown Baltimore, Maryland, on its way to the Kennedy Space Center in Florida. «Everybody was going up to this mall parking lot



just to watch this thing fly over for ten seconds. That's when my dream was born, but I never expected it to work out.»

Reid Wiseman, how does your day begin on the International Space Station (ISS)?

You wake up at 6.30. You go through your breakfast, you shave, you brush your teeth. We don't normally shower, so you use a wet towel to wipe yourself down.

And then you start posting on social media?

We don't get any time for this. Throughout the day everything is completely controlled. There's a screen with the crew schedule with boxes in different colors. Any task that's grey they've completed, anything that's green is in work, anything that's white they haven't started yet. You get a break for lunch, and if you get done any of these tasks a little bit early, you can sneak to the window and get a picture or do something fun.

How quickly can these pictures be transferred?

If you've got time right there you can download it and e-mail it down to Craig at ground support or you wait until the end of the day or the end of the week. I like being real-time. If there's something really amazing like a hurricane or a typhoon, some real current event, you want that information immediately out there. From taking a picture to getting it on Twitter is within two minutes. It's as live as you can get.

Sounds like you really love this stuff.

I didn't mean to. When I went up there I was gonna tweet because other astronauts had tweeted. I was



International Space Station

The ISS is a manned space station jointly operated by 15 countries including Switzerland. It has the dimensions of a soccer pitch, making it the largest artificial object in orbit at this time. It harbors an international crew of six astronauts, who engage in scientific research. In 2014 the ISS was nominated for a Nobel Peace Prize as the largest international peace-time endeavor in history. The ISS may be seen from Earth with the naked eye; the app «Spot the Station» tells you when and where.

a rookie. All I wanted to share was, what does it feel like the first few days? What's it like to look down at your planet from above? You share a few things and you realize it's pretty popular. And then you get addicted to this feedback and this joy. But it also kept me going, trying new things, looking around corners I wouldn't normally look around. And, coming back, the coolest part was: I have a social-media journal, at least three comments a day. They were even asking us about our training in Russia, whether we did something in the simulator. I could go back and find a picture of it and send it to this guy. It's amazing.

How important is it for you up there to know what's happening down here?

As a human you're curious. So we always want the news and we usually get it a day late. Then there's social media and real-time events, like air disasters or big earthquakes, and that's where Craig comes in. I also get condensed sports coverage. There's one channel of live TV we can watch, so if there's a game they can reconfigure it so we can watch that.

To what extent is private communication possible?

E-mail is private, but it's on a government computer, so if somebody wanted to go look at it they could. But an e-mail between me and my wife should be private and protected by the government. We do have a little satellite phone that we can use whenever we want, just for personal calls. I would talk to my wife every night before she put the kids to bed. Much better than when I was in the

military.

So you could have sent your wife flowers for her birthday from space? (Laughs.) Yeah, I could have done that ...

Online access on the ISS allows you to follow family and friends on Instagram. Food porn is very big right now. So how does it make you feel to see a picture of a nice barbecue when you're having to eat astronaut food?

It makes you want to come down and eat some barbecue (laughs). That stuff makes you miss home. But then you just go look out the window at the Earth, and you're like: All right, this is way better than a barbecue or a football game.

Is it really as breathtaking up there as the pictures you posted?

A picture is beautiful, but if you're looking at it with your own eyes... You can never capture that, even with video, how vivid it is, fifteen different layers of blues... I flew with Alex Gerst, a German, and we joked with each other: Who can ever look out a cupola window and not take a picture? And we were unable to do it. You could always hear the Velcro ripping as you pulled a camera off the wall.

What kind of camera do you use?

We had Nikon D2s and D3s. With about a month to go I threw them out and we got D4s. The pictures these guys are sending down now, it makes my heart bleed, those cameras are so much better. Our sensors degrade over time because of radiation, so the longer a camera stays on orbit the worse quality pictures it sends, there's a lot of dead pixels.

Do you get spam in space?

On the ISS you don't have access to your Earth-based e-mail. There's an account set up by mission control, and I am only allowed to authorize 127 people on this e-mail distribution. When I receive e-mail it's from somebody I've already given a thumbs-up to. So: no spam. It's great!

At 250 miles from Earth - who are the people you most want to communicate with?

In general it's very much like here. But I did take a list of people who have changed my life in some way, and I called every one of them while I was up there. One of them was my tenth-grade history teacher, and I had not talked to her since then. So I call her on the phone, and she's, like: «You have to be kidding me! I cannot believe I'm talking to you. Where are you?» «Oh, I'm on the Space Station.» «What!?!» **BB**

► share imagery, provides training on platform selection and mechanics, advises the astronauts on personal campaigns, reviews content for accuracy, and performs media relations.

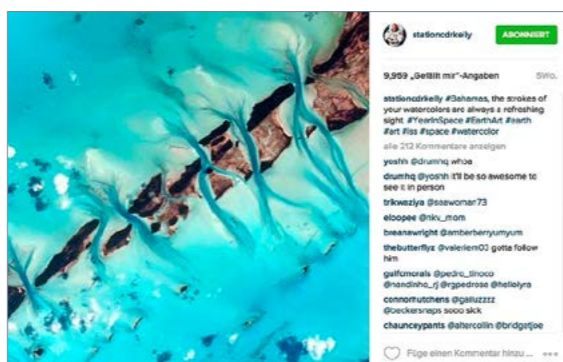
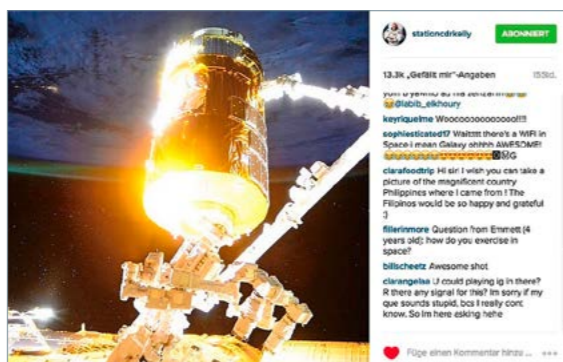
Astronauts are said to be keen on experimentation: The first spacewalk selfie is 50 years old. It shows Edward White during his extravehicular activity (EVA) on June



3rd, 1965. This was during the Gemini IV mission, when Edward White detached himself from the spacecraft, to a distance of some fifteen feet. Reid Wiseman (see interview on page 8) posted the first space video on Vine. Scott Kelly launched #SpaceGeo, a competition challenging viewers to find out which city or region can be seen in the picture he just posted on Twitter. Those who guess right win a print of the picture with Scott Kelly's autograph - following his return in March 2016, that is.

Kelly followers are lovingly dubbed space groupies. One of them is US President Barack Obama. The commander-in-chief occasionally tunes into a tweet chat with Scott Kelly. «Hey, @StationCDRKelly, loving the photos. Do you ever look out the window and just freak out?» Obama wrote. Scott Kelly tweeted back: «I don't freak out about anything, Mr. President. Except getting a Twitter question from you.» It is hardly surprising therefore that the coolest resident in our solar system and one of the most powerful men in the world are said to have the perfect «Twitter bromance».

Scott Kelly's Instagram account (stationcdrkelly)



Scott Kelly's Instagram followers number around 270,000 after six months in space. No selfie or cat video can compete with the scenery 250 miles away from Earth. John Yembrick, social media manager at NASA: «Scott is very keen on Instagram. I had no idea he is such a talented photographer.»

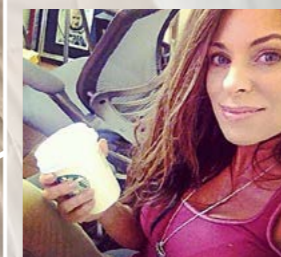
Sleeping and working in space

Thirst quencher

In space the water bottle is a water bag floating near the ceiling.

The long-distance relationship

He would miss everything about her, Scott Kelly said before starting his journey to the ISS. Pictures of his partner Amiko Kauderer are on display everywhere. He also follows her Instagram account.



The bed

On Earth a sleeping bag primarily serves to keep its user warm. In space it chiefly keeps the astronauts in place. Otherwise they would float around.

The hardware

One laptop serves Scott Kelly for monitoring his daily schedule and video calls, the other gives him access to the Internet - for reading the news, tweeting and enjoying video calls with his family and friends. He uses the iPad to watch downloaded movies.

«You'll not get bored»

More than 500 accounts on 14 different platforms – this is how NASA's social media universe presents itself. The man at the helm is John Yembrick. His goal is to inspire and communicate, not just with Americans but with everyone on the planet.



John Yembrick, with over 30 million followers can you lean back and relax?

It's going to sound a little ambitious, but I feel, personally, that there are so many more people we could potentially be reaching out there.

So you're only just scratching the surface?

Numbers themselves don't matter, but there are certain audiences we really want to communicate with. Young people, for example, are really important, people that we can inspire to want to study science, technology engineering and math careers.

Just recently the boygroup One Direction shot the music video to their song «Drag Me» at the Johnson Space Center in Houston. Is this more than a marketing stunt?

It certainly is. We try to participate in those conversations where people are. While we were talking about One Direction on our social media we were also talking about the real work we do at NASA (using links to @AstroRobonaut, @NASA_Orion und @NASA). Other brands' primary objective on social media is often to sell a product or create brand awareness. We're quite unique in that respect, it's difficult to compare us even with other government agencies. Our primary goal is to communicate the work of NASA and also inspire people, show how NASA's content can connect with their lives.

You primarily use Twitter, Facebook, Instagram, Google+ and Tumblr. Which are your criteria for choosing the platforms?
Our goal is to reach as many people as possi-

ble. Not just people like the uber-space geeks; we want to reach people who don't think about NASA in their everyday life and show them how we're relevant. There's something for everybody at NASA. That's why we chose these platforms. They have to make sense for us to tell our stories. For example, we are on Instagram. We are a very visual agency, so it makes sense to have our content on that platform. We also reach people via Tumblr, which is great for telling stories. We're very selective. We don't just jump into platforms.

Which is more important - text or picture?

The visual often grabs people's attention. On social media there are some amazing images from the Hubble space telescope. But if you also want to learn what you're looking at and get more information about what that is, the text is important. The first thing you do is often to wow people with images, and then you try to provide as much content as possible. If you follow the main NASA channels, you'll see that almost all of our posts try to be informative. They want to tell you what that picture is. So that's very important to us to try and communicate.

How do you manage to communicate complex scientific content in 140 characters?

It can be difficult. We try to make it accessible to anyone reading it. You don't have to have a PhD in astrophysics to understand what the content of a story is. We put it in plain language. We try to avoid using acronyms and scientific terms.

Which kinds of news, stories or information work the best?

New discoveries. Something big that no one has ever seen before. For example, when we recently had the Pluto fly-by of «New Horizons» on July 14th, that was one of the best days we had on social media.

NASA was the first to put a picture of Pluto on Instagram - as a preview, generating 100,000 likes within minutes.

The Internet went crazy. Those who were online in the United States on July 14th at 9

a.m. could see that all social media platforms were simultaneously filled with images of Pluto.

Your «product» is very attractive. What can other companies whose core business isn't shooting rockets to the moon learn from you?

It's not just our content, but what we do with that content. There are three things that we do. We're constantly having people ask us questions or having people participating in events with us, come along for the ride. With the «New Horizons» fly-by we did a tweet chat. The other thing they can learn from us is that we do in-person events. We give people behind-the-scenes access to what we do. And we ask them to tell our story. It's always more powerful when someone else advocates for you. When a friend or a family member tells you how great NASA is, I think it's much more powerful. The third thing we do, we try to participate in conversations, showing what NASA is about, not just being on social media but really engaged with people. That's our secret.

Which is your greatest challenge?

We have a lot of content. Internally our biggest challenge is trying to bring all that content into a strategic frame. We make a lot of noise at NASA, there's just so much happening all the time. Our challenge is turning down the noise and turning up the volume on the things that are really important. For example, this week we were talking about the sea-level rise.

Each of NASA's field centers has a social media lead. We talk to them every week about what's ahead, what new stories are coming out. We're very strategic about that. When the Pluto fly-by happened, we'd been thinking about that months in advance, what products we were gonna have, what kinds of messages we wanted to put out there, what were our contingency plans if the mission failed.

To what extent does the government interfere?

If we want to use a new platform we need approval, but on social media we have a lot of discretion, also to respond to things in real time.

What would never happen on one of NASA's social media accounts?

We try very hard not to endorse anything, products or celebrities. One thing you're not going to be: You'll not get bored. Every day there's some new amazing thing out there that will inspire you. All you have to do is follow along. **BB**

Just before takeoff in Baikonur, the rocket taking American astronaut Scott Kelly and Russian cosmonaut Mikhail Kornienko to the ISS is getting a blessing. The two men are expected back on Earth in the spring of 2016.



Hipster magazines

In this era of digitalization, «Print Matters!» strikes a chord with paper aficionados. Zurich's hippest newsstand has one hundred magazines on offer. All of them are lovingly crafted journals that you won't find at your corner store.

Text: Adrian Meyer. Photos: Marcel Nöcker



Four of the six creators of «Print Matters!» (left to right): Rico Häner (28), Chöying Darpoling (24), Matteo Mattmann (29), Florian Schaffner (29). Not pictured: Laurin Schaffner (24) and Matthieu Meyer (29).



A friend built the shelves; the magazines were selected by the collective themselves after lengthy debates: Co-manager Chöying Darpoling is tidying up the display at «Print Matters!».

They make you feel like sniffing them, each and every one of these nicely lined up magazines. The «Print Matters!» newsstand displays them like works of art. Each of them attracts you with its own scent. So you take one, briefly caress its spine, start rifling through it and let the pages patter. Only then do you devote your attention to the pictures and illustrations, the typography. You feel great, like an explorer. And you begin to read.

All summer long print aficionados got to enjoy elaborately produced periodicals as presented at a dedicated magazine gallery in Zurich's old town. A young six-person collective operated the pop-up newsstand «Print Matters!» here from June to August, selling their favorite magazines. It was a test run for a store of their own. «We didn't know if it would work,» says co-manager Florian Schaffner, 29. «But the response was overwhelming.» And so they continue to offer their magazines, in a fashion store and in a delicatessen as well as by way of online mail order. Of course they are still dreaming of their own shop. All that is missing is the right location.

Niche boom

So far, the six have travelled to London or Berlin to stock up on magazines from way outside the mainstream they are bored with. Those cities already have magazine shops that are more like bookstores than newsstands. In Zurich, however, they could not find a place to browse their favorite periodicals in peace. In addition, Switzerland's independent magazine scene is very limited. The crazy idea of opening their own newsstand finally led to «Print Matters!». This project is in tune with the times: The periodicals scene is booming - as a niche business. Recent years have seen the creation of innumerable new

independent magazines. Off the beaten track of the major publishing houses these so-called indie mags are all self-published. They defy the theory that digitalization is leading to the extinction of print media. New layout and printing technologies, in fact, have made it far easier and cheaper to produce a periodical today.

100 hand-picked magazines

Before the Internet age, special-interest magazines, with their often rather nerdy focus, scarcely generated enough of a readership to be viable. Nowadays, social media or websites permit magazine makers to present themselves to the whole world - and get in touch with like-minded people. That is how even a periodical like «The Plant» can find readers around the world: a lifestyle magazine dealing mainly with indoor plants. Nevertheless, the work rarely pays off for the magazine makers, as distribution costs remain high. These are labors of love for aficionados.

«Print Matters!» almost exclusively sells magazines that are not available from mainstream newsstands. «We want to show people a realm beyond mass-market publications,» says

Schaffner. «Many readers don't know how variegated the world of magazines is.»

One hundred magazines are on display, a colorful selection comprising all types of subject matter: from the Swiss magazine «Reportagen» to Italian art journals («Toilet Paper»), countless lifestyle and fashion magazines («So It Goes», «Printed Pages») and travel guides («38 HOURS in...», «Travel Almanac»). On average, the magazines cost 20 Swiss francs. «It wasn't hard to find so many periodicals,» says Schaffner, «rather, to restrict ourselves to a mere 100.» They could easily have put up 300.

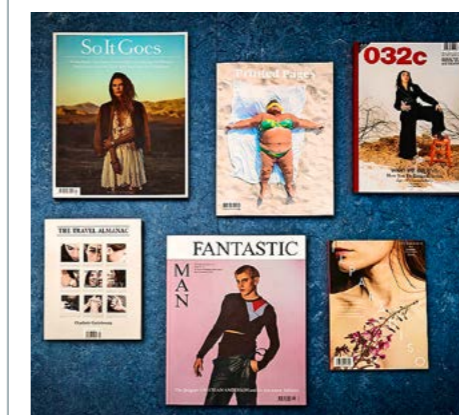
Nostalgia for the real thing

One thing is striking: Even periodicals have come to be prestigious objects. «Often people will buy a magazine as a gift to bring to a dinner or a party,» says Florian Schaffner. A particularly popular choice is «The Printed Dog», a fashion magazine featuring dogs as models. It is published in a strictly limited run of merely 100 numbered copies - and costs the proud sum of 60 Swiss francs.

It is a strange trend: In a globalized, digital world, where products are available at all times and just a mouse-click away, there is a boom of the ostensibly real and handmade thing, objects you can touch and feel. Connoisseurs do not get their coffee at Starbucks but from their own trusted barista. Instead of streaming music for free from Spotify they prefer to collect pricey vinyl LPs. Or they buy expensive indie mags instead of what the newsstand has to offer. The idea is to show off their good taste and to dissociate from cheap mass-market product. Even if it is only to drape the magazine stylishly across their coffee table. Unread. ☹

Favorite magazines

A selection of periodicals particularly appreciated by the creators of «Print Matters!». Clockwise, from top left: So It Goes - lifestyle and art, New York; Printed Pages - contemporary culture, arts, design, London; 032c - art, fashion, politics, Berlin; The Travel Almanac - calls itself a post-tourism publication, talks about travel and temporary lodging for creative people, Berlin and New York; Fantastic Man - fashion for men, interviews with celebrities and intellectuals, Amsterdam; Il Paradiso - independent travel magazine, each issue devoted to a single country, Berlin.



Ringier's best photos of the last quarter

Six photographs from Germany and Switzerland: A historical mission; a sly photographer's secret and a refugee's touching story.

LAURENT GESLIN Photographer
SIDONIE GOTTRAUX GARCIA VILARCHAO Editor

1 Photographer Laurent Geslin often has to be as cunning as a fox to capture wildlife with his camera. The Frenchman, who has been living in Switzerland for some years now, primarily uses camera traps which he positions in locations that wild animals are bound to visit: waterholes. The Romandy magazine **L'illustré** devoted a major feature to images of animals that Geslin had managed to surprise and photograph by night. The photographer camouflages his camera very well. An infrared sensor triggers one or two flashes. Like any other nature photographer Geslin works from a hidden observation point. In this photo spread for **L'illustré** one picture in particular stands out, according to deputy editor-in-chief Caroline Zingg: that of a weasel walking right into the trap on its way to the refreshing water, netting Geslin a wonderful shot for his animal photo album.

UWE H. MARTIN Photographer
TANJA RAECK Editor

2 LandRush is a long-term documentation by photographer Uwe H. Martin, who has won several prizes for his work. The focus of this project is the future of farming amid the conflicting priorities of food safety, energy production and international land acquisitions. In its August issue **Cicero - Magazin für politische Kultur** (Magazine for political culture) presents a photo essay by Martin about the drought in California. On his two-month research trip the photographer devoted himself intensely to the effects of the drought on agriculture in California's Central Valley. The LandRush project has also been programmed as an interactive app and displayed in exhibitions all around the world since 2014. By the end of this year the app will be available for download to the public. Martin not only provides the photographs, he is also a multimedia producer working on films and texts about the issues that concern him. Cicero's digital edition offered its readers a multimedia report on the subject of drought (www.cicero.de/duerre).

BLAISE KORMANN Photographer
CAROLINE ZINGG Editor

3 When Swiss minister of foreign affairs Didier Burkhalter travelled to Cuba in mid-August, he was following an invitation from his American counterpart John Kerry. It was a historic mission, because it would be the first time in more than half a century that the US flag was raised officially in this Caribbean country. The Romandy magazine **L'illustré** decided to accompany Burkhalter, who would be the first Swiss Federal Councilor ever to set foot on Cuban soil. This is all the more striking as Switzerland has played a crucial role for both countries for a very long time. For more than 50 years Switzerland represented U.S. interests in Havana as well as Cuban interests in Washington. For the deputy editor-in-chief of **L'illustré** the photograph she chose is «the epitome of the completion of this diplomatic mission. Didier Burkhalter takes his leave, and Kerry takes over and addresses the Cuban people.» And all at once the fifty-year ice age between the two nations is history; a history that Switzerland helped to write.

PASCAL MORA Photographer
MARKUS SENN Editor

4 A midmorning in August at a railway station on the border between Serbia and Macedonia. A train stops. Hundreds of men, women and children get off, refugees fleeing to Europe via the Balkan route. It is almost 90 degrees. One of the passengers is an old woman. She's wearing a headscarf and walking with a stick. A young man will accompany her on her two-and-a-half-mile trek across the green border to the Serbian city of Preševo. Pascal Mora takes the woman's picture for the **Blick Group**. What is her name? Who is her escort? A grandson? A stranger? He hardly speaks any English. All he can say is that she is eighty years old and has fled from Syria. The image captures the desperation of many people from war-torn Syria. Even a frail old woman will take on this long, arduous journey. From Preševo she will travel by bus to Belgrade, then on to the Hungarian border. She is hoping to be granted asylum in Germany, as are hundreds of thousands of refugees.

FABIAN UNTERNÄHRER Photographer
DIANA OBST Editor

5 Basel is considered Switzerland's art capital. There are more than forty museums and private collections, and then there is Art Basel, the fair that draws art collectors from around the globe to the city on the Rhine. **Monopol - Magazin für Kunst und Leben** (Magazine for art and lifestyle) takes this opportunity to present the city, based on a guided tour with Ulla Dreyfus-Best. This wealthy art collector and jet-set lady reveals her favorite places - among them the «Wunderkammer» (cabinet of curiosities) at the Basel Historical Museum in the Barfüsser church. Cabinets of curiosities harbor artefacts full of mysteries, which may appear pointless but are nevertheless fascinating. And so, photographer Fabian Unternährer - himself a citizen of Basel - descended into the basement of the Barfüsser church to capture marvelous things in the cabinet of curiosities with his camera.

KURT REICHENBACH Photographer
NICOLE SPIESS Editor

6 The «Aescher», dubbed the «most interesting restaurant in the world» by the «Huffington Post», draws tourists from around the world up into the Appenzell Alpstein mountains. This mountain inn at 4770 ft. has been photographed thousands of times. A drawing of it adorns the label of Appenzeller liqueur. Due to its location there is only one spot that this cliff-hugging inn can be photographed from. So it was not an easy task for **Schweizer Illustrierte** photographer Kurt Reichenbach when he was assigned to take a picture of this guest house in an entirely different light. Instead of using the morning light Reichenbach shot the Aescher in the evening sun - having secured a 5,000-lumen hand-held spotlight. (A flashlight emits 200 lumen.) The spotlight allowed him to «paint» the dark rock bright, while the accompanying journalist released the shutter of the camera on a tripod set to 30 seconds exposure time. Around 9.30 p.m. Reichenbach's «different» picture was in the can. He had also immortalized himself, and not just once. Here's a little riddle: Where is the shadow man hiding?





Swiss writer Lukas Bärfuss thinks highly of journalists while also being sharply critical of the everyday realities of their working life. His guest lecture at the Ringier School of Journalism's graduation ceremony provoked the following conversation.

Text: Hannes Britschgi

Lukas Bärfuss, shall we begin by practicing the popular sport of journalist bashing?

By all means!

What do you expect of journalism?

Not much.

Why?

This profession is currently undergoing a change in seas. The publishers don't know how they can still make money through reporting news. And the journalists don't know what that might even be anymore - news, that is. There used to be a delay between an event itself and the reporting of the news. This interval in between was the period of time journalists had to do their job - report, weigh, comment. Nowadays this period of time is dwindling to nothing. Everything is moving towards a live stream. The minute something happens it has already been disseminated. What is the role of the journalist in this process? A mere technician linking networks? What is there to categorize when the timeline dictates the structure? What is the point of weighing when space on the Internet is unlimited?

In your speech you addressed the decapitations performed by IS thugs. What do you find is wrong with the coverage of these beheadings?

Everything. Because it's nothing more than propaganda for these murderers.

Would it be better to be silent about it?

That is the usual killer argument. In this case, though: Who could object to silencing the IS? It might be better to give them the silent treatment than to silence them with weapons. Even so, of course you can still report on this. The question is, how. If you portray people in orange outfits you are adopting the executioners' aesthetics. The color orange, for example, has become an icon of cruelty.

And the media love icons and the reproducing of them. However, doing that in this instance turns them into propagandists.

Or useful idiots.

Exactly. This sort of reporting creates mobs. The mob mindset has a very restricted range of response: outrage and sentimentality. All you need to do is imagine someone you love being presented in this way - in orange clothes, awaiting death. And you get the message very quickly.

What would be the alternative to the war of images?

Maybe journalists should go back to being witnesses. Witnesses are never unconcerned. They are affected by events. They feel a different responsibility towards things than simply to fill a publication with lurid pictures and texts - irrespective of their source. The indifference of news is inhuman. Grief, joy, knowledge and curiosity: these are all stirred into one big media stew.

In your political novel «Hundert Tage» (One Hundred Days) you engage with the genocide in Rwanda. How does your approach differ from that of a journalist?

The key difference lies in the production time. «Hundert Tage» took twenty years to mature. Also, I'm bound to have a different attitude to things I don't know or understand. I search out ambivalences like a pig hunting for truffles. I deliberately look for the points at which things become unclear.

Where do you get your information from?

We started out bashing journalists. My anger and my dissatisfaction are a result of my cause. I need good journalists. We all need them. And I often meet smart and educated people in this profession. The institutions, however, whether private or public, often make it impossible for

them to practice their craft in such a way that quality comes first. Getting it out there usually comes before getting to the bottom of it.

You are perceived as a political writer who wants to change the world and make it a better place.

That is a misconception. I am a critical writer, that is true. But first and foremost I am telling a story. I am not quite as political as many people think.

Are critics not intrinsically political?

Sure, if they go public. That is something I have always done. At first for economic reasons. I organized my readings in order to put food on my table and to find an audience for my writing. And theater is a public forum by definition. In my case there are hardly any texts that I haven't published. Apart from one novel.

You come across as serious and severe - sometimes even dogged.

Do you recognize yourself in that?

Dogged is not a word I would like. The severity may be a result of discipline, which is a prerequisite of artistic endeavor and stands in a dialectic relation to freedom. Stravinsky is quoted as saying: Freedom is the highest form of discipline. If you want to learn anything, about your own way of thinking, you must be willing to be disciplined. The only way to bear this, however, is by remaining serene and cheerful. I try to accept everything with serenity. That is the greatest form of opposition.

Is it only your personal friends who get to experience this serenity?

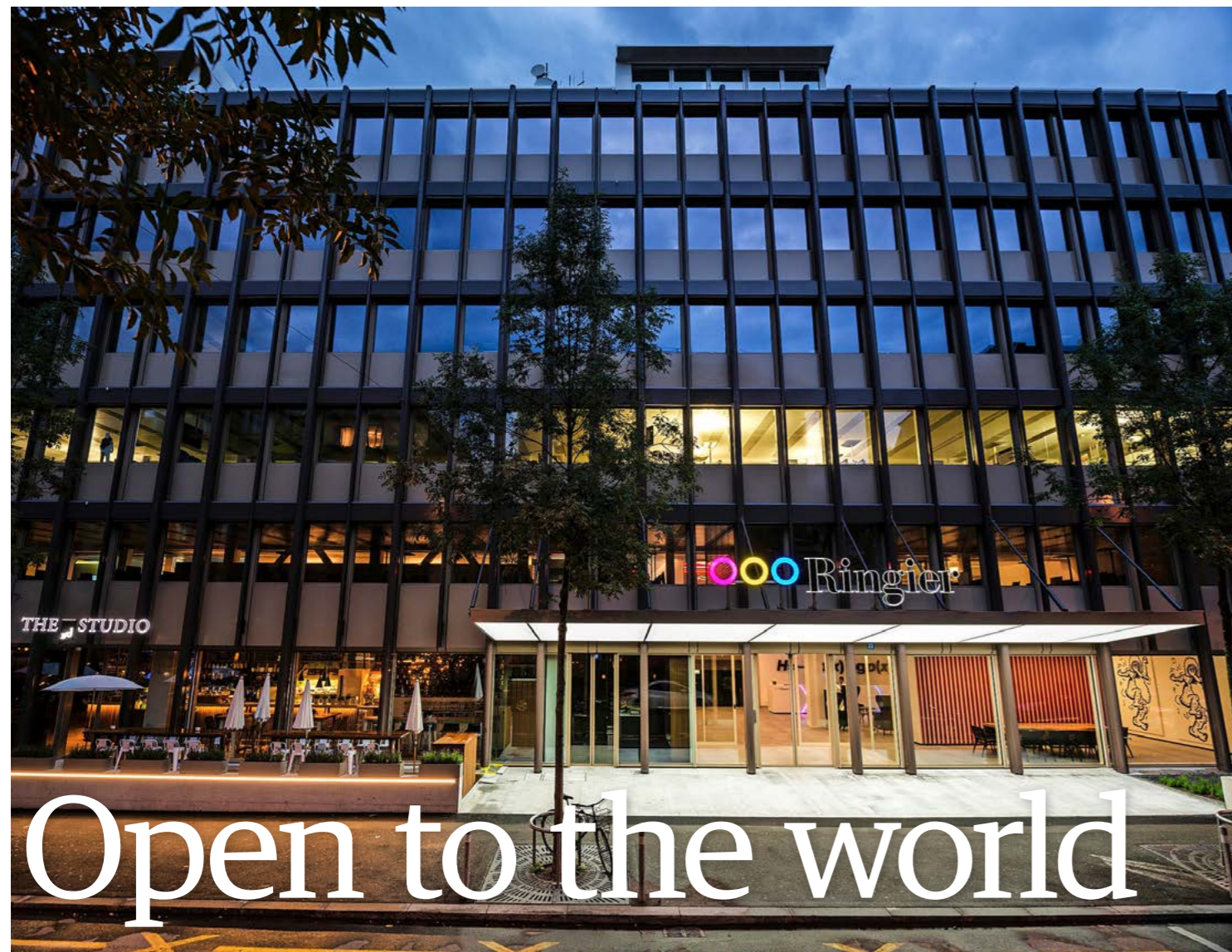
This serenity may be found in all of my books and texts. No-one has ever seen or read anything of mine without laughing at some point or other. At the graduation ceremony there were people laughing. Or did I just imagine that?

Not at all. 🌐

«Journalists should go back to being witnesses»

Photo: Christian Grund/13Photo

Swiss writer Lukas Bärfuss, 43, won the 2014 Swiss Book Award for his novel «Koala». His latest book, «Stil und Moral» (Style and Morality) was published in March.



Ringier's headquarters are undergoing moderate refurbishments, which reflect the changes in the world of media. The Pressehaus is opening up to become a place where work and life increasingly intermingle.

Text: Peter Hossli

A reporter sits in a display window; his open laptop is lying on a very smart table on the ground floor of the Ringier Pressehaus. The journalist is composing a portrait of German Chancellor Angela Merkel. The wall behind him is hung with contemporary art. Next to the reporter two Ringier controllers are having a meeting, comparing figures and spreadsheets, lounging comfortably in armchairs. A few feet away three sweaty cyclists are drinking espresso and ordering salads at «The Studio». In the same room, a young female radio host is

presenting a live broadcast on Radio Energy.

In the display window

The big windows in the façade allow passers-by on Zurich's Dufourstrasse to watch people inside the Pressehaus at work: having meetings, thinking, working, eating and drinking. Work and life begin to blend. That was the objective of the remodeling project at Ringier. The global media company will adopt an even more open attitude with its newly renovated Swiss headquarters. The

Grand Opening: On September 3rd 2015, Ringier threw an opening party for the remodeled Pressehaus in Zurich's Seefeld district.

Pressehaus, which opened its doors in 1978 in a prime Zurich location, now houses a gallery on the ground floor, a café with a radio studio as well as seats in which people can relax and work.

The construction process

In early September 2015 the house staged its «Grand Opening». Remodeling had begun in the spring of 2014. What originally got the ball rolling was the fact that Radio Energy needed to update its operating technology. Ringier CEO Marc Walder had the brainwave of bringing the radio station into

the Pressehaus at Dufourstrasse 23. The idea did not meet with immediate enthusiasm by the radio guys. They were afraid that their station's youthful culture would not be a good fit with printed press and the publishing company's tradition. In addition, there were doubts with regard to implementing the technology: Would it even be possible to build a modern radio studio inside the Pressehaus? Mr. Walder eradicated their doubts, highlighting the opportunities. Old and new media should move closer together, digital and analog worlds should merge. The CEO was the driving force behind the idea of installing a restaurant right next to the lobby, a public eatery that would be open to everybody in the neighborhood, not just staff.

In order to cut down on expenses, the newsstand on the ground floor was scheduled to go, not least for being an ostensible relic from the old days when print prospered. But publisher Michael Ringier has a soft spot for the newsstand, although it is hardly economically viable. A compromise was reached: A small but architecturally high-end newsstand would be installed next to the entrance. The interior designers at Retailpartners, based in Wetzikon near Zurich, drew up the plans and concepts for the remodeling. Their assignment was to open up Ringier. The result of their endeavors is an open reception area on the ground floor, «The Gallery» to the right, «The Studio» to the left. The Gallery makes contemporary art accessible while the Studio does the same for contemporary radio. Further, now more than ever, the Pressehaus truly qualifies as a meeting place. In the smart new restaurant journalists meet their readers while radio listeners pick up their concert tickets and chat with deejays.

Security at the Pressehaus

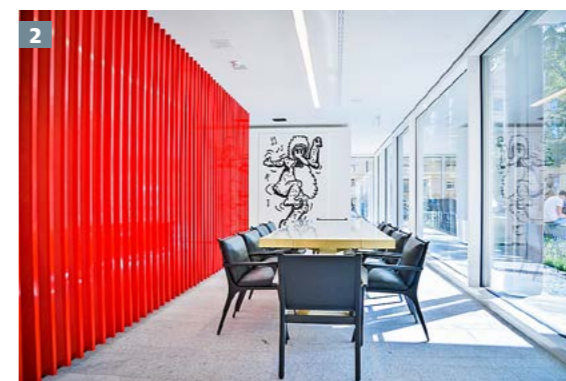
When visitors and staff access the new entrance, they step into an open lobby. Instead of sheltering behind metal, the new ground floor is now only enclosed in glass. Early 2015 saw this openness suddenly jeopardized when two terrorists forced their way into the offices of the French satirical weekly «Charlie Hebdo» in Paris, killing twelve people. This suddenly led the new Pressehaus planners to put more stock in security than in transparency. At the end of the day, however, the open solution prevailed. Ringier refused to give in to terrorism. The wall behind the recep-

tion desk is now adorned with the entropy formula. This term, coined in 1948, stands for the expected average value of information in any message received.

On the second floor, the Blick group had to give up space for Radio Energy. Ringier installed a brand new radio studio there, featuring cutting-edge technology and state-of-the-art workspaces. Radio Energy boss Dani Büchi kept tabs on every detail of the design. Only the best was good enough, despite concerns that the high-end studio finish might provoke envy among Ringier employees under constant pressure to cut costs.

Room at the inn

The remodeling was intended to build



In «The Gallery»: Ringier CEO Marc Walder (from left.), artist Liam Gillick and publisher Michael Ringier

A conversation with Liam Gillick

Mr. Gillick, as you know, journalists love to read their own texts. Do you also contemplate your art with a sense of satisfaction?

No, I am very pragmatic in this respect. I primarily check whether they were executed the way I had imagined them. Then I take a few steps back, looking at everything from afar and particularly in the context of the room. Last night I walked past the Pressehaus and looked at the room by night. It looks good.

It looks very good! You are obviously not given to exuberant emotions.

I am not, no (laughs) - and I keep finding something that could have been done better or differently. As indeed do journalists. On the whole, though, it has turned out really nice, yes.

What was the challenge?

It's a very busy space with a lot of different perspectives and a connection to the street. Dividing the room into individual niches was a particular challenge. Michael Ringier gave me carte blanche. The result is a very modern lobby with an artistic bent.

How does such a space evolve? As computer animation, on paper or in your head?

I always draw everything by hand, over and over again. Then I speak with the architect and the engineers. They often have good ideas, as was the case here. We made several adjustments.

Which reactions to your art are you hoping for?

That people will come inside or walk past outside, behold the room, pause for a moment, look at it and then move on. There is art by other artists on the walls, making the foyer a total work of art. In any case, it is neither corporate branding nor interior design, nor pure architecture. It's a mixture of everything, and I think that is suitable for Ringier. 🌐

1 The reception desk at the Ringier Pressehaus. The entropy formula describes the expected average value of information in any message.

2 This table in «The Gallery» is designed for spontaneous meetings. Reporters will be writing here.

Photos: Geri Born, Thomas Buchwalder, Philippe Rossier

THE RINGIER PRESSEHAUS

► the job demanded that «Inside» be shut down. Publisher Michael Ringier turned them down. The Ringier restaurant is now run by Kramer Gastronomie, a Zurich-based company familiar with Ringier and the neighborhood: They already operate the Hotel Europa across the street and the nearby restaurant Quaglinos. «The Studio» allows them to welcome patrons in a particularly distinguished setting. The floors are covered in fine ship-deck style parquet; the restaurant is furnished with designer chairs and tables. The ceilings are hung with lamps specially imported from the U.S.; an electrician had to convert them from American to Swiss voltage. Patrons have use of the fast, free Internet connection, while eating fresh salads, soups and sandwiches as well as delicious cakes. The bar offers beer and fine wines, hard liquor and strong coffee. Most of all, however, «The Studio» is a place for connoisseurs to

feast their eyes on. The carpentry work is exceptional, as is the garden area, scented with lavender growing in planters.

What will the Pressehaus be called?

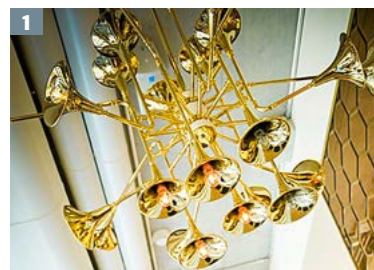
The wall features a 200,000-dollar high-resolution screen that plays concerts put on by Radio Energy. A narrow hallway leads from the restaurant to «The Gallery», designed by British artist Liam Gillick. This area, reminiscent of New York's Museum of Modern Art, is a kind of office of the future. Business and lifestyle mix freely. People linger here for several hours or a matter of minutes, relaxing on fancy furniture, getting inspired to come up with new ideas - and move on. The spaces here cannot be reserved, it is a meeting place for people whose paths would not normally cross, who don't mind others staring at them from outside.

1 Love for detail: The lamps from the U.S. had to be converted to Swiss voltage.

2 Lots of things to feast one's eyes on - plus fresh salad, sandwiches and delicious cakes.

3 «The Studio» allows patrons to surf the Internet for free and listen to radio - even in the restrooms.

The changes are not just superficial. The server technology on the lower ground floor is already new and the access to the indoor parking lot is about to be refurbished. The budget for the renovation started out at 10.7 million Swiss francs. When the euro's minimum price against the Swiss franc was abolished the objective was to accomplish the refurbishment for less than 10 million Swiss francs. This goal was not quite achieved. What will the Pressehaus be called? At this time it still houses journalists who produce newspapers and magazines. However, the focus is no longer just on the printed press. CEO Walder wanted to rename the house «Medienhaus» (Media house). Publisher Ringier likes the traditional name. The compromise will be that the old name will be taken down from the façade, leaving only the Ringier logo. But the Pressehaus itself will still be called Pressehaus. 🌐



The Federal Councilor and the Dalmatian



Openings at the Pressehaus have always been attended by one of Switzerland's Federal Councilors. In 1978 Kurt Furgler - head of the Federal Department of Justice and Police at the

time - had the honor of giving the opening of the new building a touch of governmental glory. Anyone familiar with Heinrich Oswald, then Chairman of the Board of Directors, knew that meticulous organization and military precision in all things were crucial to him. «There are to be no surprises, planning is everything.» he used to say. In view of the high-ranking guest this involved scrupulous directives to the editors to get desks and offices cleaned up. There was a minute-by-minute schedule for the tour through the different departments in the house. At its end, the Federal Councilor was to visit the documentation center with its thousands of photographs. One employee at this documentation center, however, had been permitted to

bring her big Dalmatian to work, a fact that Oswald was not aware of. To forestall a surprise for the boss and the Federal Councilor, the dog had been given a huge veal bone to chew on. Having been fed, he was to spend the rest of the morning in his owner's car. The inevitable came to pass. Furgler was late and the tour was turned upside down at short notice. When the Federal Councilor and Oswald stepped into the documentation center with publisher Hans Ringier and his entourage, they were greeted by a munching Dalmatian and his bone. Soon afterwards Heinrich Oswald declared a general ban on dogs in the Pressehaus. - Fibo Deutsch (Schweizer Illustrierte's editor-in-chief at the time)



Federal Councilor Doris Leuthard opening the new rooms at the Ringier Pressehaus to the delight of CEO Marc Walder.



Soccer legend Ottmar Hitzfeld (left) in conversation with IWC boss Georg Kern (right) and Marcel Guerry, Mercedes-Benz Switzerland AG.

The radio host interviewing Radio Energy's boss: Patrick Hässig and Dani Büchi.

THE SOURCE OF ENERGY

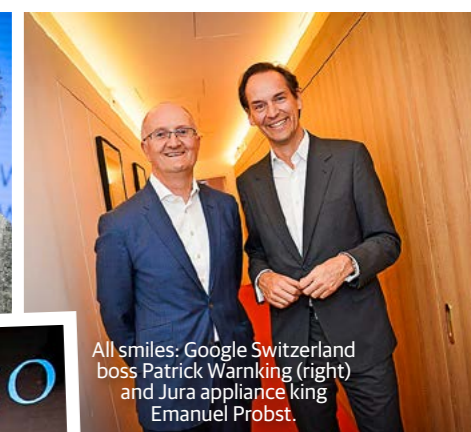
Pop star Milow fired up 150 VIPs and a Federal Councilor at the grand opening of the revamped Ringier Pressehaus. The café/bar «The Studio» incorporating the Radio Energy flagship studio is the new place to be in Zurich - for coffee and art.



Enthusiastic partying: CEO Marc Walder with wife Susanne (right) and Swiss singer and TV personality Paola Felix.



Zurich's First Lady: Corine Mauch. The mayor is a supporter of Ringier's project Zurich Digital 2025.



All smiles: Google Switzerland boss Patrick Warnking (right) and Jura appliance king Emanuel Probst.



Publisher Jürg Marquard with Nadja Schildknecht, one of the founders of the Zurich Film Festival.



Left to right: Ringier CFO Annabella Bassler with owners Evelyn Lingg-Ringier and Annette Ringier.



Ringier board member and self-made millionaire Claudio Cisullo with his partner Tamara Raich.



Left to right: Gaël Hurlimann, editor-in-chief online; Jean-Michel Zufferey, publishing manager; Nicolas Gressot, production manager; Sylvain Besson, deputy editor-in-chief; Emmanuel Grandjean, head of arts and society desk; Stéphane Benoit-Godet, editor-in-chief.

This spread was designed by two Ringier's editorial services team trainee polygraphs in Zurich: Angelina Arquint (l.), second-year apprentice, and Aline Hafen (r.), fourth-year apprentice.



Times are changing at Le Temps

Prompt information, plenty of surprises and a close relationship with the reader – these are the goals of Le Temps. On October 1st this Romandy daily will be launching a new formula, **a new look and a new Internet presence.** In addition, it will be developing new print and web formats with the Lausanne newsroom.



Photo: Eddy Mottaz



Le Temps

- French-language Romandy daily
- Publishes seven days a week
- Circulation: 37,000
- With a readership of 95,000, Le Temps is the leading newsstand newspaper for Romandy decision-makers
- As of last spring, the Le Temps editorial team has been working in the Ringier Lausanne newsroom along with the team of the weekly L'Hebdo

www.letemps.ch

The blonde bombshell from Switzerland

The Italians adore her, the Germans lie at her feet. Swiss TV star Michelle Hunziker leaves no-one cold. Even DOMO writer René Haenig got a little nervous when he saw her. Small wonder, as she really is a stunner.

Hardly a week goes by without her photograph appearing in Italy, Germany or her native Switzerland: Michelle Hunziker, 38. One day the beautiful blonde is shown with her little daughter, Celeste, while another she'll be romping on the beach with her puppy Lily or strolling through Milan on a shopping spree. We, too, want a picture - and an interview with her.

The blonde «girl next door» from Ostermundigen, a suburb of Bern, follows from whence another blonde once also set forth to become famous: Bond girl and cult icon Ursula Andress.

In similar fashion, Michelle Hunziker also «addressed», conquering Italy: In 1995, the Italian press declared her hindquarters «Italy's most beautiful booty». Schmaltzrock star Eros Ramazzotti was so taken by it he wrote the song «Più bella cosa» for her, fathered her daughter Aurora and led Michelle to the altar. They eventually divorced. Michelle's career, then, began from behind, as it were. Only later in the game did she bring other eye-catchers to the party. If you think this is cheesy, think again, for the road to Michelle is paved with cheese, Swiss cheese, to be exact. Early last January an eight-line item in a Swiss daily claimed that «La Hunziker» was being considered as the new face of Emmental cheese.

Then and there we put in a request with Big Cheese's PR department. Our application met with kind acceptance - and a friendly call for our patience. Several e-mails and two and a half months later the phone rang and our hearts leapt with joy: Michelle invited us into her presence, a mere nine weeks after the birth of her youngest daughter, Celeste. We would meet «La Hunziker» in person, in her adopted country.

We are to interview Michelle - who, since marrying Tomaso Trussardi, actually bears the same name as the heir to the fashion empire - at Eataly, the upscale supermarket in the capital of Lombardy, Milan. Swiss cheese appetizers abound for everyone to take a bite - but Michelle is only there to gaze at, although she looks good enough to eat. Outside the luxury shop the red carpet has been rolled out for her arrival in a black SUV, driven by a scowling bodyguard dressed in black, whose clutches would no doubt crumble the hardest of cheeses. But we don't care: Our appointment is with her. Her bodyguard will, in fact, go on to delight us, but more on that later. The schedule states that Michelle will start out cooking with Italian celebrity chef Claudio Sadler. As it turns out, she settles for looking over his shoulder while prettily pouting her lips.

With time to kill, we ride the elevator

up and down, and up again. The door opens and the bodyguard looms before us. Michelle is right behind him; blonde, radiant, her eyes a sparkling greenish brown. In broad Bernese dialect she says: «Hi, folks, how nice to see you.» We just melt.

At the outset of the interview we nervously fidget in our chairs; this woman can get you flustered with a single glance. High time to hand over our «bribe»: an Italian edition of «Schellenursli» («A Bell for Ursli»), the legendary Swiss children's book, plus two boxes of bear-shaped Bernese almond pastries. Michelle beams at us, and we begin the game of questions and answers. Her manager had warned us beforehand not to ask any personal questions. No problem, we won't. But the girl who once set forth from Ostermundigen to disrobe and conquer in Italy, freely reveals what we want to know. With two sentences about cheese on the side, which is what she gets paid for. She throws all things personal into the bargain, even showing us her smartphone display photo featuring Tomaso, Celeste and Sole. Michelle is all laughter and smiles.

Lest I forget, the bodyguard ended up carrying our gift bag while following behind her. It's a delightful sight to behold, our Bernese «girl next door», striding along like a real lady while being trailed by her guard. 📷

Photo: Uli Weber/Contour by Getty Images



Ulrrik Haagerup, Executive Director of News at the Danish Broadcasting Corporation, has imparted some bad news: There is not enough good news in journalism, which is why readers and viewers are turning their backs on us. This claim has made the author of the book «Constructive News» a popular speaker in great demand at conferences on journalism.

Simple theses are usually the province of politicians. Our business tends to be rather more complicated, unfortunately. As a reader, viewer and publisher I would already be grateful were there less bad and biased journalism. Case in point is a report on the privatization of Greece's airports in the German TV current affairs program «Monitor».

Here are the facts: The Greek state has accumulated an infinite amount of debt and is now required to pay some of it back by selling government assets. Were this to have happened to a private individual or a company, such a process would be deemed perfectly normal and necessary. «Monitor», however, talks about a clearance sale at rock-bottom prices and the flogging off of the state's crown jewels.

The Greek Minister for Infrastructure complains his country is being treated like a colony and goes on to say: «We are supposed to sell 14 profitable airports and keep more than 30 that are making a loss.» Did the «Monitor» reporter venture to ask him why Greece needs 30 loss-incurring airports? Heavens, no, because that might have harmed his thesis.

Instead, a professor ups the ante by stating that Fraport, the company that may well end up operating the Greek airports, would divert any profits to Germany's public coffers. Did anyone ask him whether the Greeks had possibly neglected investing in the upkeep of their airports? Of course not, for the aforementioned reasons. And to top it all off, a representative of «Die Linke», a leftist party notorious for its cluelessness in matters of the economy, is given free rein to blather on about the extortion of Greece at the hands of Wolfgang Schäuble, the German Federal Minister of Finance. The «Monitor» report closes with this statement: «Handing over these Greek airports to a state-owned German enterprise could cause considerable harm to the Greek state. That is the reality!» A sad reality, especially for the type of journalism that is practiced at a leading public German media enterprise. And what, unfortunately, all too often has become a reality in the editorial offices of newspapers and broadcasters - even if they're now called newsrooms.

Michael Ringier

Employee questions ...



Please send your questions to:
domo@ringier.com



Wolfgang Büchner,
Managing director
Blick Group

«The most relevant media genre will be video»

The Blick Group Newsroom in Zurich is to become even more digital. Won't this undermine the print products?

We want to turn Blick into Switzerland's leading digital media brand. That will require strengthening its journalism and developing its technology. The newsroom will be endowed with a powerful digital heart, which we want to beat with such vigor and passion that the print publications will profit from it. It is all about reinforcing the Blick brand by offering a quality digital product. The digital eco-system of the future is mobile. Even now, 60 percent of the hits on our websites originate from smartphones and tablets; by the end of 2017 this will probably reach 80 percent. Journalistic products must provide excellent content; they should be data-driven and intelligently integrated in social networks. The most relevant media genre will be video. We are currently building teams for the video, data analysis, search engine optimization and social media sectors with Juan Baron, Chief Digital Officer of the Blick Group. These teams will form an integral part of our new newsroom.



Marc Walder,
CEO Ringier AG

«Together we aim to develop new forms of advertising and strengthen our advertising market»

In mid-August Ringier announced the pooling of its marketing organization with Swisscom and the Swiss Broadcasting Corporation SRG/publisuisse within Switzerland. Shortly afterward, Ringier left the Swiss Media Association. Why has Ringier decided to go solo?

In an increasingly internationalized and technologized advertising market those who will survive in the long run are those who have the technology, systems, data, exclusive access to high-end content and marketing knowhow bundled together and all under one roof. Uniting three strong partners like Ringier, Publisuisse and Swisscom will assure that customers are provided with the services they want. Our focus is to build a strong Swiss alternative to the globally operating corporations, to develop new forms of advertising, strengthen our advertising market and keep the added value in Switzerland. The Swiss Media Association believes that the SRG can do without advertising revenue. This radical opinion is not shared by Ringier. Our company's withdrawal from the association was regrettable but unavoidable.



Renée Schaeuecker,
Product Manager
Digital, Ringier AG

«I want to come back from Palo Alto with convincing ideas for solutions»

You are the first participant in the innovation program recently launched by Ringier in collaboration with the Swiss Post and the Die Mobiliar insurance company in Silicon Valley. What project are you taking with you and what do you expect to accomplish?

I will try to keep my expectations as low as possible. My biggest wish is to come back from Palo Alto with some really convincing ideas for solutions and to catch some of the innovative spirit to be found there. My project concerns digitalization and social media with respect to our products. How can we make the content of our print publications visible on social media channels? How can we increase the output of content? What would improve the response, the «involvement» of our readers; and above all, how can we monetize pertinent content in social channels? These questions are on my mind, and I'm hoping to find answers to them.

Information about the innovation program may be obtained from Jutta Schilke.



Robin Lingg,
CEO Ringier Africa
& Asia

«Myanmar offers a huge opportunity to build a strong brand at the right moment»

Ringier has pulled out of the Philippines and started a new venture in Myanmar. What was the reason for this move and which products are you planning there?

We decided to withdraw from the Philippines for strategic reasons. We would hardly have been able to build a successful portfolio in that market and we were able to sell our shares in the joint venture at a profit. In Myanmar we now have the opportunity of cooperating with a strong local partner who publishes several leading weekly and daily newspapers as well as magazines. Our professed goal is to establish the leading digital news platform in that market, based on the Blick am Abend model. We are applying for a license that will allow us to publish in the local language, Burmese. Up until three or four years ago, Myanmar had an Internet penetration of less than one percent. Today one third of the population is already online on mobile devices. This presents a huge opportunity to build a strong brand at the right moment.

10 YEARS:

Dino Kessler, Ringier AG
Beatrice Meyer Aloui, Ringier AG
Michelle Sameli, Ringier AG
Zvonimir Misic, Ringier AG
Silvano Oeschger, Ringier AG
Rolf Stöckli, Ringier AG
Hilda Fuchs Schläpfer, Swissprinters AG
Astrit Rrustemaj, Swissprinters AG
Senada Alagic, Swissprinters AG
Sevdije Isaku, Swissprinters AG
Adrian Hammer, Ringier Print

20 YEARS:

Luce Jaccard, Ringier AG
Thomas Benkö, Ringier AG
Esther Staub, Ringier AG
Kurt Suter, Swissprinters AG
Maria Villa, Swissprinters AG
Dijana Bojic, Ringier Print

30 YEARS:

Mark Isepponi, Ringier AG
Alfred Hefti, Swissprinters AG
Urs Häner, Ringier Print

40 YEARS:

Armin Marfurt, Swissprinters AG

RETIREMENTS:

Anne Moginier, Ringier AG
Silvia Vögele, Ringier AG
Ismail Durmus, Swissprinters AG
Walter Müller, Swissprinters AG
Benny Meier, Ringier Print

DEATHS:

Isaak Karl Josef, 13.04.15
Josef Schwegler, 17.04.15
Peter Willy, 18.04.15
Toni Albisser, 06.05.15
Prudenzo Cataldo, 26.06.15
Monika Häfliger, 19.08.2015

Queen of the Dwarves

Hilda Schläpfer-Fuchs has been cooking up a storm at the Zofingen daycare center Zwerglihuus (Dwarves' Cottage) for 10 years. Whenever «Hildi», as she has been dubbed by «her» kids, is not minding the stove, she is out advising mushroom hunters in the fall or paddling around in a kayak on the Walensee in the summer.

Photos: René Haenig/Privat

There may not be seven dwarves volunteering for kitchen duty with «Hildi» today, just six of them, but they come highly motivated. Lasagna with fresh salad on the side is the menu that Hilda Schläpfer-Fuchs, 59, will prepare today. «Hildi», as the kids at the Zofingen Zwerglihuus daycare center call her, went shopping for tomatoes and cucumbers in the morning. Now, Fabienne, Simon, Chiara, Jack, Leandro and Yannick are sitting at her table cleaning the vegetables with the help of their cook. The way «Hildi» handles these kids you would think she has a dozen of her own at home. But, in fact, the seven «dwarves» are made up of two sets of kids - her husband's and those of her sister-in-law. Yet, it is true, «Hildi» is good with children and knows exactly what they like. Only once in ten years has she gotten it wrong: «Szegegin goulash with sauerkraut didn't go down well», she recalls. On the other hand there are perennial favorites such as semolina casserole, «alpine» macaroni with cheese, or omelets. She learned her trade at the restaurant «Ochsen» in Oberwil near Basel forty years ago. She has not cooked all her life but she was always involved with food. Whether it was working at the regional food



Hilda Schläpfer-Fuchs and her little helpers in the kitchen at the Zofingen daycare center Zwerglihuus.

laboratory or indulging her hobby: Hilda Schläpfer-Fuchs loves to hunt for mushrooms and advises fellow enthusiasts on what to cook and what to toss away at the Basel-land mushroom checkpoint. What would she never eat herself? «Mussels!» On the other hand she adores Asian cooking. That, however, is something she tends to get at a restaurant, «as my husband will cook at home maybe twice a year», she says, laughing. No problem, since he does share his wife's other great passion: kayaking. And the dwarves' cook's favorite lake for paddling around on - the Walensee, amidst the Swiss Alps. **RH**



Whenever Hilda Schläpfer-Fuchs is not minding her stove she will hop on a bicycle or paddle her kayak - as she is seen doing here on the Walensee.



Editor's Choice

by Marc Walder

Are you familiar with these titles? Marc Walder tells you which books he's reading and why they fascinate him.

Sven C. Voelpel, Anke Fischer

MENTALE, EMOTIONALE UND KÖRPERLICHE FITNESS

(only available in German)

Nutrition? Sleep and recuperation? Stress, depression, burn-out? Time management? Do these terms concern you? Health-conscious people who are looking for more than body worship and diet wars will find holistic ways to fitness in this book. Our lives permanently call for a high level of performance, on the personal as well as the professional level. That requires a lot of energy, so we exploit our bodies and often only realize the consequences when it may already be too late. We don't all tick the same way, and the practical tips in this book take that into account: checklists and self tests allow you to assess your own situation and to determine the state you are in. ISBN: 978-3895784507 Publisher: Publicis Publishing



Sunnie J. Groeneveld, Christoph Küffer

INSPIRED AT WORK

(only available in German)

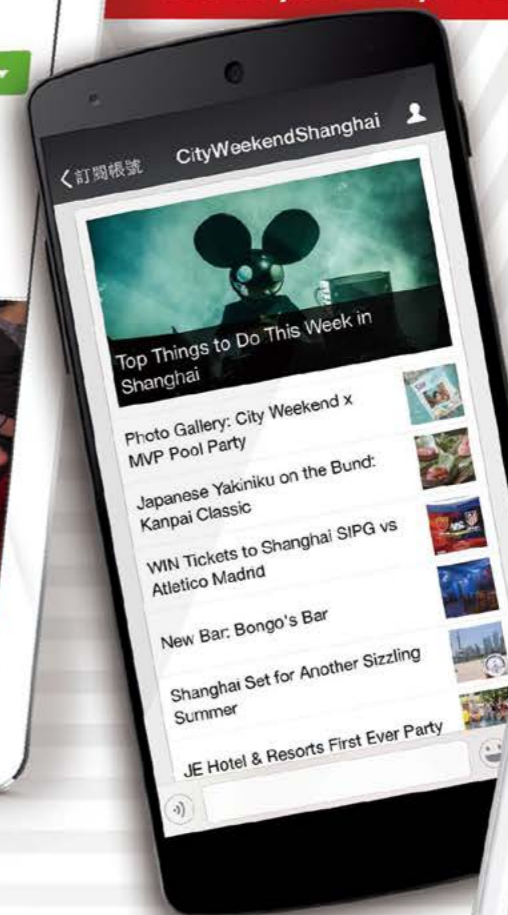
What are the secret recipes of the most innovative companies in Switzerland, Germany, Denmark and the USA? The two authors of this book, Sunnie Groeneveld, project manager of the Digital Zurich 2025 initiative, and Christoph Küffer present 66 original proposals, laid out like a cookbook, and 15 exciting reports from the field, all of which go to show: Inspiration, innovation and commitment can be applied and implemented by each employee in the company. Practical suggestions, straightforward recipes, easy to cook at home and highly recommended. ISBN: 978-3-03909-161-4 Publisher: Versus



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