

**Boris Becker:** Who will pick up the tab at the end of the day

D M O

Ringier  
In-house journal  
December 2017

«izzy» is looking for Anina  
**How Ringier's latest  
start-up operates**

Online Journalism Awards  
2017

General Excellence in Online Journalism, Medium  
*Le Temps*  
Digital Team, letemps.ch

Online News Association

Le Temps: The daily with  
the world's best digital team

**The pinnacle  
of success**

Gaël Hurlimann, digital  
boss of Le Temps, with  
the award for «General  
Excellence in Online  
Journalism» that he and  
his digital team won in  
the US.



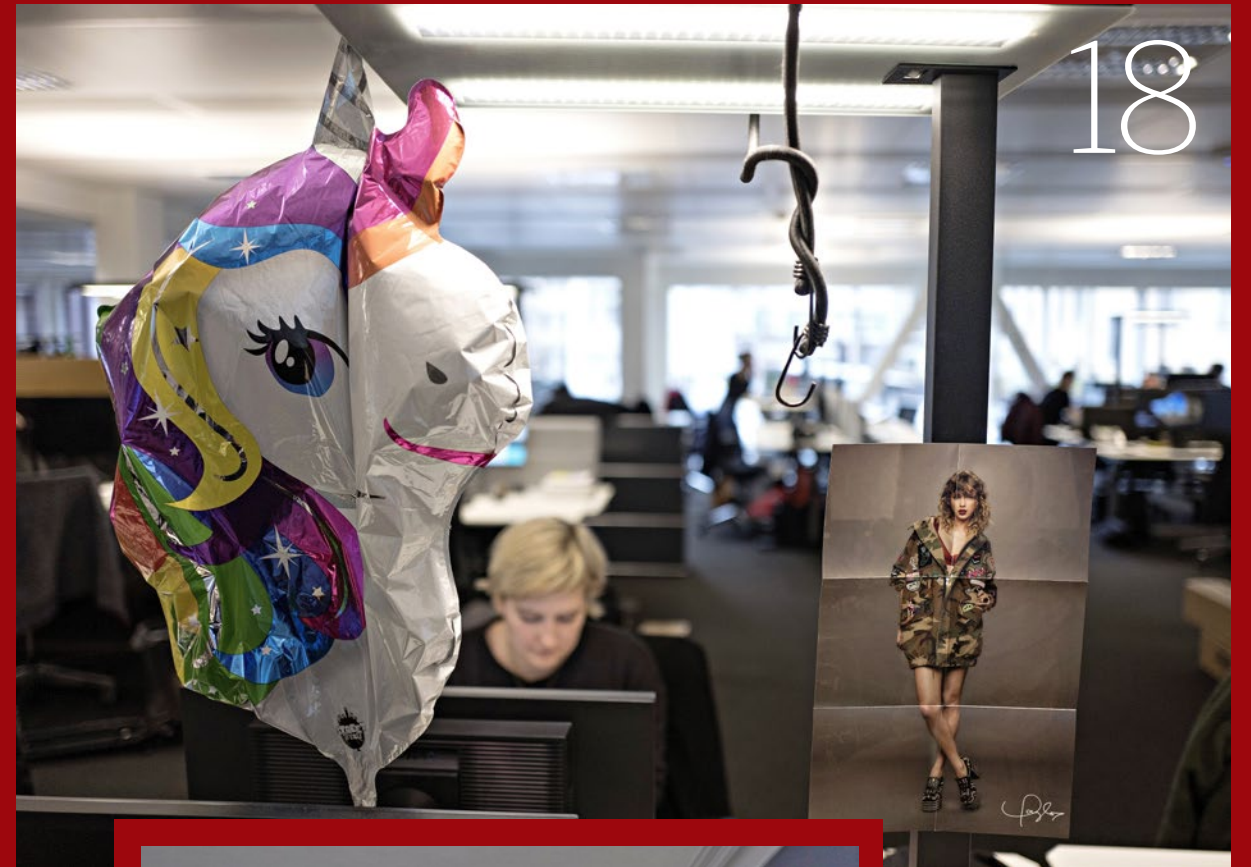
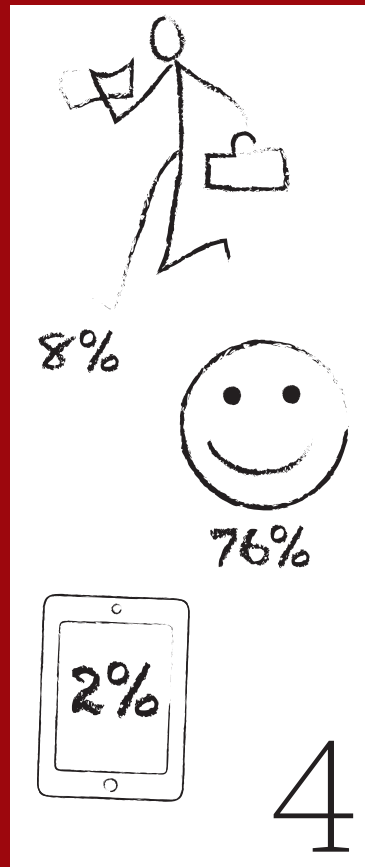
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Cover Photo: Lea Kloos

## 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), Vinzenz Greiner, René Haenig, Alain Jeannet, Natasha Varisco, Vanessa Vodermayr. **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.



## The December issue of DOMO as e-magazine



Photos: Wojciech Grzedzinski, Valeriano Di Domenico, Eddy Mottaz, Kate Martin/Contour by Getty Images



# How you read us

Lots of approval for DOMO: that is the upshot of our reader survey. But there is always room for improvement.

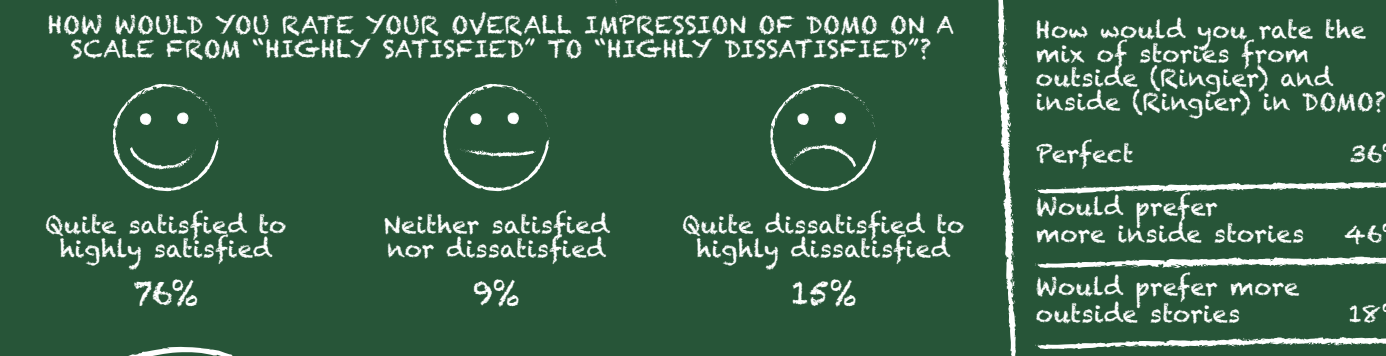
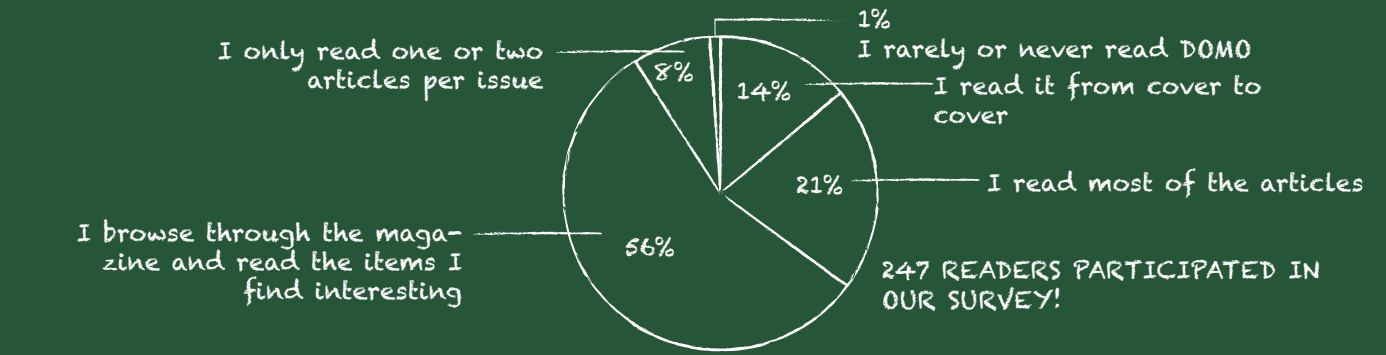
Dear readers

In the last issue of DOMO we asked you to participate in our reader survey. 247 people did, which pleases us immensely. Numerous participants also used the comments function to submit suggestions for improvement. Many thanks for that, too! While some results are open to various interpretations, others are quite unambiguous. The most unequivocal answer concerned the question in what format people read DOMO: 98 percent prefer the print version. The magazine's overall impression is rated very favorably; 76 percent are quite satisfied to highly satisfied. We are particularly pleased that 63 percent of our readers peruse DOMO at home, taking that fact to mean that our magazine meets with real interest and is not just read because it is available in the lunch room. Both the survey results and the comments convey a somewhat more critical view of our mix of outside (Ringier) and inside (Ringier) stories. 36 percent of the survey's participants rate the mix as «just right», but a majority would like DOMO to devote more space to inside stories, in particular reports on strategic projects and changes within the company. In our current issue we have fully complied with this request by exclusively concerning ourselves with inside topics. All the same, we should bear in mind that looking beyond the limits of our own company and country will help us understand the sea change that globalization is bringing to our enterprise and each individual working for it.

Either way - I wish you a lot of fun reading our current issue of DOMO!

Alejandro Velert, Editor-in-chief, DOMO

## HOW THOROUGHLY DO YOU READ DOMO?



Which in-house topics would you like to see more of in DOMO?			Which topics from outside the company would you like to see more of in DOMO?		
MORE	JUST RIGHT	LESS	MORE	JUST RIGHT	LESS
Stories on strategic projects and changes within the company			Features and reports on the media industry in Switzerland and abroad		
67%	26%	7%	55%	35%	10%
Stories on organizational units of Ringier			Portraits of select personalities		
45%	45%	10%	33%	46%	21%
Stories on employees (relating to their work)			Interviews with select business partners		
55%	40%	5%	3%	52%	15%
Stories on employees (relating to their leisure activities and hobbies)			Changes in the market and new trends in journalism		
34%	49%	17%	57%	32%	11%
			Changes in the market and new trends in digitalization		
			66%	26%	8%





# «The beginning of a golden age»

And the winner is .... «Le Temps»! The Lausanne daily's editorial team is reaping awards thanks to its digital strategy which banks on quality and teamwork rather than cute cat videos. And they prove that parting with paper is sweetness rather than sorrow.

Text: Alain Jeannet Photos: Lea Kloos, Eddy Mottaz



Where is Le Temps?» Joshua Johnson asked the audience. The host was quite nonplussed to find that no-one was there to represent the Swiss daily and receive the trophy in Washington on this October 7th. A trophy that is to publishing what the Oscar is to the movie industry: the Online Journalism Award in the category «General Excellence», bestowed by the US Online News Association.

In Switzerland, the members of the editorial team, who got up in the middle of the night to follow the awards ceremony, are watching the event via Internet. Editor-in-chief Digital Gaël Hurlimann felt sure that, despite his team's solid submission, they would not stand a ghost of a chance against one of their competitors, the renowned site ProPublica. Which is why he decided against traveling to the U.S.A. Well, his gut was wrong.

A few days later, the team hosts a reception to celebrate their victory. Temperatures are still pleasantly balmy on the terrace outside the newsroom at Pont Bessières 3 in Lausanne, there is a lot of laughter, the atmosphere is relaxed. The award – already the second accolade this year – is the capstone for their successful digital strategy. It also validates and encourages the efforts of this team, which has undergone some sad times since their sister weekly L'Hebdo was cancelled at the end of January and 37 jobs were cut. «This award has done us a lot of good,» Stéphane Benoit-Godet, editor-in-chief of the print version of Le Temps, admits. «It proves that digital is the future. We're faced with the paradoxical situation that, on the one hand, the economic situation of media has never been more difficult, and on the other hand, the Web offers us unprecedented opportunities. This is the beginning of a new golden age of journalism.»

Digital boss Gaël Hurlimann concurs. The 43-year-old editor-in-chief used to work for Romandy's public TV, radio RTS and the ICRC, earned his «digital stripes» in the late 90s at the Federal Department of Foreign Affairs (FDFA) and went on to join Le Temps as its webmaster. Nowadays, his attitude to the medium is that of an agnostic: He feels that journalistic quality does not depend on the channel but on the ability to determine and deploy the necessary means for the best treatment of a given topic. «Agnostic» has become an in-house



On the same wavelength with editor-in-chief Digital Gaël Hurlimann: editor-in-chief of Le Temps, Stéphane Benoit-Godet.

buzzword signifying the end of the formerly quasi-sacred status of print. It implies a logic based on «web first» – and it is this logic that has been honored with the Online Journalism Award. This strategy also led to a tripling of visits since the new team took over some three years ago: In December 2014, letemps.ch clocked 306,000 unique visitors; in September 2017, there were already 1,128,000.

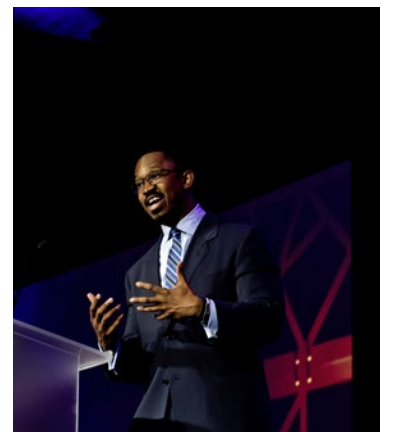
Can this model be applied to other titles? Gaël Hurlimann does not venture to answer this question but he

does lay out the secret of Le Temps's success: No-one ever considered building a huge digital editorial team alongside the print team. The digital team, currently totaling twelve members, now assists the journalists in the realization of their stories, for example if they want to include video clips or animated infographics.

These journalists «feed» the web as well as the daily's print edition. «Of course we had to convince the traditional journalists that this was the way to go,» Hurlimann explains. «Maybe we would have progressed

more quickly if we'd had two separate teams. But that would have meant forgoing the immense expertise of these people who have been working for years in their respective fields.» His deputy, Jean Abbiatucci, adds: «We didn't make the mistake of saying: The Web is something for young people.» The goal of the editors-in-chief is to provide the same journalistic quality online that Le Temps' readers have always valued. «That would be hard to achieve if we didn't have our most experienced journalists on board.» ▶

Editor-in-chief Digital of Le Temps, Gaël Hurlimann (right) and his deputy Jean Abbiatucci (center) have managed to get the editorial team of the newsroom to go along with their «web first» strategy.



## A highly prestigious award

Founded by the Online News Association, an American organization, in May 2001, the «Online Journalism Awards» honor outstanding achievements in digital journalism. One hundred projects from around the globe were submitted for the 2017 awards. The projects were scrutinized and assessed by a jury of 120 experts. Le Temps won the prestigious «General Excellence in Online Journalism» award in the «Medium Newsrooms» category. Runners-up were projects by ProPublica and the San Antonio Express News.



New digital narrative forms

The secret of Le Temps's success with its «Grand Format» lies in the development of a perfectly working digital toolbox for the newsroom. The journalistic products are composed of high-end texts, videos, photographs, infographics and sometimes animation. A few excellent examples: the prize-winning report «Heavy Fuel Oil, the

filthy lifeblood of globalization»; the report on the growing passion for skiing in China, featuring spectacular photographs taken from drones; the report from Mosul, Iraq, entitled «In Mosul, the ultimate battle against the Islamic State», recorded with a GoPro camera; the photo report by Nils Ackermann about the children of

Chernobyl – and the report – illustrated with 360-degree videos – on the «Bol d'Or», the legendary sailing regatta on Lake Geneva.

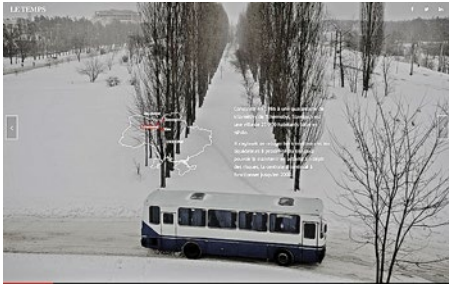
You can find Le Temps's «Grand Format» here: <https://www.letemps.ch/images/interactif>



Award-winner: «Heavy Fuel Oil, the filthy lifeblood of globalization» (Original: «Fioul lourd, le sang impur de la globalisation»).



Spectacular shots: «When China takes up skiing» (Original: «Quand la Chine skiera»).



Compelling and compassionate: Nils Ackermann's photo feature on Chernobyl (Original «Les enfants de Tchernobyl ont grandi»).



Front-line dispatch: The death throes of the Islamic State (Original: A Mossoul, la sanglante agonie de l'Etat islamique).



Eye-popping: A report on the Bol d'Or sailing regatta (Original: «Le Bol d'Or. Une épopée technologique»)



Stunning: The war on terror (Original: «2001-2016: La guerre perdue contre la terreur»).

► A lot of barriers had to be broken down to make that happen. The advantages of the Web and the new forms of narration needed to be demonstrated with convincing examples. In 2015, the team scored a landmark success: Their animated infographic about the Armenian genocide – hardly a crowd-pleasing topic – registered the highest number of visits that year, far more than the most widely read «traditional» articles.

Recently, a long-form story on heavy fuel oil entitled «Heavy Fuel Oil, the filthy lifeblood of globalization» won a Swiss Press Online Award and, more recently, a prize at the prestigious European Newspaper Awards – proof that Internet journalism need not be tantamount to superficiality, irrelevance and a dearth of

information. This feature, the result of collaboration between Sylvain Besson, deputy editor-in-chief of the print edition, and web designer César Greppin, demonstrates the enormous potential that the Web offers investigative journalism and background stories. «I would even go so far as to say that this medium, with the new possibilities it puts at our disposal, is superior to print when it comes to presenting and analyzing complex issues,» the journalist maintains. Gone, then, are the days when an editor would get to the bottom of a story all by his lonesome. This kind of venture requires interdisciplinary teamwork and an appetite for innovation. «We need to mention that our editors-in-chief give us free rein to experiment and build up experience,» says César Greppin, proudly

pointing other successful pieces, including a long-form story on the meteoric rise of skiing in China, and a novel way of presenting the beautiful pictures that photographer Nils Ackermann took of the children of Chernobyl.

«It's true: We have changed the world a bit,» says Vanessa Lam. There are three video journalists on the team and she is the one who has been here longest, having joined Le Temps almost six years ago. She spent a long time working more or less on the fringes, but now she has taken center stage in the newsroom, in an area that styles itself the Digital Factory. Mothballing the old content management system Méthode («a closed book to me») was the first step on the path to true freedom. Since then, she has been regularly hitting the road



along with a fellow journalist, editing their stories and contributing suggestions for topics. While the majority of the journalists in the newsroom have grown accustomed to taking pictures with their iPhones, they do call on the professionals when it comes to creating high-end videos.

Training all-rounder journalists capable of perfectly applying every

sessions were attended by 130 people in the newsroom and drew a lot of attention in the social network.

For a long time, Le Temps's management was leery of Facebook. Now, this daily with 180,000 subscribers exploits the network's potential to the hilt. «Basically, it's very simple: We need to adapt to people's habits,» Jean Abbiatucci says. «It is also a way

«Digital media are superior to print when it comes to presenting complex issues.»

Sylvain Besson, Journalist

available multimedia tool is still a pipe dream at this time. Vanessa Lam and her two colleagues have also become more involved in handling Facebook live sessions organized by the editorial team. Within one week, for example, Le Temps hosted a talk about the future of Europe with a political scientist, and a conversation with the Bertholet sisters, two young classical musicians, a cello and a violin virtuoso, respectively. These

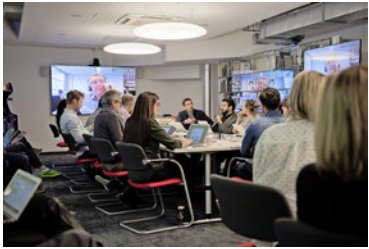
to break with the image of an aloof and almost arrogant paper that Le Temps was saddled with for a long time. The social networks are an excellent means for fostering exchanges with our readers.» On one condition, of course: that they are used in a way that suits the Le Temps DNA.

One of the community managers, French-born Cédric Garrofé, spent several years working for «20 Minutes France». There was never any

Large photo: Sylvain Besson, deputy editor-in-chief Print (left), and web designers developed the long-form story «Heavy Fuel Oil, the filthy lifeblood of globalization», which won the Swiss Press Online Award as well as a prize at the European Newspaper Awards.

Small photo above: Gaël Hurlimann and his deputy Jean Abbiatucci are checking out the possibilities of the stereoscope – the forefather of modern VR glasses.

Small photo below: The big Monday editorial meeting – the Zurich and Bern «outposts» are linked in via video.



discussion of applying that free daily's methods to Le Temps and enticing readers with cute pictures of kittens. «We have to make a point of banking on quality, even if that means bucking current trends.» Editor-in-chief Digital Gaël Hurlimann has set a clear target: The idea is not to multiply page visits but to increase the number of unique visitors and the time they spend reading an article. The underlying intention is to get people to keep coming back to the page and subscribe to the ►





► many newsletters offered by Le Temps, i.e. to bind them to Le Temps and turn them into subscribers.

The renowned Online Journalism Award was, however, bestowed on Le Temps not only for introducing new narrative forms and bringing itself closer into line with its readers with

Quran incite to violence or the daily's scathing 2012 report on the hostesses hired to attract customers for the Geneva International Motor Show. Most journalists have learned that the Internet not only offers them a wider readership but also increases the longevity of their work. This, too,

**Community manager Cédric Garrofé (above) came to Le Temps from «20minutes France». He is pushing for activities on the social network.**

**At right: Vanessa Lam (front), Xavier Filliez and Guillaume Carel (back left to right) make up the video team for Ringier Axel Springer Schweiz in the French-speaking part of Switzerland, – a team that is growing increasingly important.**

**«I really don't wish for paper to disappear. But even now, we need to set everything up as if that were indeed going to happen.»**

**Gaël Hurlimann, Editor-in-chief Digital**

an exemplary social-media strategy. It was also because the daily's newsroom has become something of a test lab where new tools like «Zombie» are developed. This program, supported by the «Digital News Initiative» to the tune of 50,000 dollars, allows users to comb archives for previously published articles relating to a current subject. There are timeless topics – dubbed «evergreens» – that almost invariably generate record numbers of visits, such as the article pointing out that merely five verses in the

runs counter to the popular notion that digital platforms are only about reactivity and easily digestible contents to be consumed within seconds.

«We're living in a fascinating time that offers many new opportunities. The Web allows us to interact more easily with our readers, to correct any mistakes more quickly, to get closer to people,» says Anouch Seydtaghia, who has been writing on information technologies at Le Temps for several years. «This entails that we need to

rethink the ways in which we work and manage our time. When you're writing, you simultaneously need to think about the dimensions of photo and video, and about Twitter and sharing items on Facebook,» the journalist continues. The newsroom, physically a rather modest space, has an advantage over larger structures in that it offers flexibility and a certain degree of autonomy. That is undoubtedly another reason for its success.

Now it is a matter of making the new contents profitable, and this more and more digitally oriented daily needs to find its way back to the road to financial success as well. Establishing a Digital Factory capable of producing video content for both editorial and advertising purposes is part of the solution. However, there are some more radical upheavals in store. «I'm convinced that, in four or five years' time, we'll only be producing one print edition per week,» says Gaël Hurlimann. «The weekend edition, in turn, will play to all the strengths that print still has.» Is he being provocative? «I really don't wish for paper to disappear. But even now, we need to set everything up as if that were indeed going to happen.» 🌐





# Changing perspectives

Buying things, checking in, paying bills - It's all done digitally. But even young people can find themselves out of their depth online. Two Ringier apprentices share their thoughts about Facebook, FoMO and #badhairday..

Text: Ringier third year apprentices Natasha Varisco and Vanessa Vodermayr



**W**e are them: the generation walking through the city with their heads bent. The generation that lets lunch go cold because the perfect photo isn't «Instagram ready» yet. The generation that has replaced private tutors with online platforms, travel guides with Facebook pages, diaries with apps and cookbooks with how-to videos. Ever since YouTube was born we've been in the thick of it. We are the future - and the future is digital.

Never mind that «elderly people» like to remind us what it used to be like: «We wrote real letters to each other.» «30 years ago we enjoyed concerts without filming the whole thing.» «Today's kids spend all their time on their cellphones!»

True. And there are many ways in

which we benefit from the digital age. Thanks to technology we only know the easy, uncomplicated versions of certain tasks previously requiring more effort and patience. Payment transactions are something we do online, and our check-in for tomorrow's flight is accomplished with a few clicks. Spotify makes it unnecessary for us to run to the music store to hear our idol's latest hit, and Amazon provides us with a shopping experience that doesn't require us ever setting foot in a store.

While we wholeheartedly approve of digital development, we are also faced with its downsides. The infinite range of sources of inspiration, which is primarily dominated by bloggers and influencers, may look awesome at

first glance, but it also creates anxiety.

We are swimming in a sea where everyone is seemingly more beautiful, more perfect, while your own ego is in danger of drowning. Some people look like supermodels before they've even brushed their teeth and others look flawlessly styled even on a #badhairday. Despite our awareness that these people always show themselves at their best on Instagram, Facebook, Twitter etc., we keep raising the bar for ourselves. If others can look like that, we should be able to do it too, right?

We feel the pressure of always wanting to be online to make sure we don't miss out on the latest trend, the hottest gossip or the coolest party. And if the battery is close to depleted

we make a run for the nearest charging station. At our age, we are totally subject to FoMO (fear of missing out) and its consequences. The fact that the virtual world influences our real world to this extent borders on the absurd, but that is the reality of our generation. Which is why we sometimes seriously consider going back to our crappy Nokia cellphones. But the temptation to pick up the smart little box that allows us to do just about everything at once is simply too great.

The challenge of distancing oneself from the smartphone and digital culture in certain situations requires practice and discipline. If we compare the use of online media to the consumption of alcohol we discover similarities. Both activities satisfy our

needs in a certain way, but neither should be practiced to excess. Finding the right balance is crucial. There's no getting away from it; digitalization has already progressed to such a degree that it determines our daily routines and our professional lives.

Any company that still struggles against change and refuses to accept the shift towards digitalization to this day has essentially signed its own death warrant.

Ringier has also realized this and embraced this change - which is a really good thing! As «youngsters» within this enterprise we still notice a certain amount of fear and respect of this new era in some of our colleagues. But one thing's for sure: A print title cannot survive if it only

«Can we write a piece for DOMO?» Ringier apprentices Natasha Varisco (left) and Vanessa Vodermayr wrote to us from the apprentices' holiday camp. Of course they can! «Changing Perspectives» is the result.

wants to appear in printed form. Change should be regarded as an opportunity - one that does not so much replace the title's print format by online platforms social media channels and apps but uses them to make the title even more desirable. The possibilities for a title to reinvent itself and for employees to act on their creativity have never been greater! We are looking forward to seeing how this media company will evolve in the years to come and we really hope the Ringier enterprise will continue to stay on the ball, thanks to its vigor, motivation, passion and optimism. Because even we, the generation that walks through the city with their heads bent, could never do without print entirely! 🌐

Photo: Gert Born



Ringier's best photos of the last quarter

Every picture tells a story: A cross-country skier on a rollercoaster, a monster group photograph, a selfie without a smile and a drop in a fiery ocean.

SI SPORT  
CHRISTOPH KÖSTLIN  
ULLI GLANTZ

Photographer  
Editor



Top athletes need to push their abilities to the limit. And sometimes beyond. Swiss cross-country skier Jonas Baumann did just that, to the point where he began to suffer from exhaustion depression and became indifferent to his own life. Now, he is fighting his way back. Photographer Christoph Köstlin, on assignment for **Schweizer Illustrierte's** sports magazine SI Sport, had an unusual idea for representing Baumann's ordeal. «I'd seen a few examples of this Inception effect on amateur photographers' websites and felt it was very fitting.» Achieving it took a lot of effort, however. «Baumann had to pose only once. Then I shot the scenery around him from various heights and angles, using a drone.» He wound up doing most of the work at the computer. «It took me a whole day to put the pieces together.» The result was worth it.

SCHWEIZER ILLUSTRIERTE  
GERI BORN  
NICOLE SPIESS

Photographer  
Editor



There's no doubt that a group picture is one of the hardest subjects for a photographer. Also: the higher the number of protagonists, the more difficult it gets. Photographer Geri Born took on no less than 94 people. And he had all of 15 minutes to get it right. **Schweizer Illustrierte** had asked him to take a picture of the staff of the Kulm Hotel in the luxurious alpine ski resort St. Moritz; after all, this venerable establishment had just been voted «Hotel of the Year» by GaultMillau. The lion's share of the credit for this picture goes to the hotel's director, Heinz E. Hunkeler, says Geri Born: «Somehow he managed to assemble the entire staff - no exceptions - without letting the 5-star hotel's guests catch on.» It was particularly tricky to get the top rows into the picture. «They may be smiling bravely up there, but they had to lean forward precariously to be visible.» Born explains. The hotel staff were so disciplined that he even had time to rearrange the groups several times to set them up neatly by color.

L'ILLUSTRÉ  
ROLF NEESER  
JULIE BODY

Photographer  
Editor



In 2019, the Swiss will vote on whether to introduce a ban on burqas. It actually takes a long time to find anyone wearing a burqa in Switzerland. Except in touristic hot spots like Interlaken. So that is where Rolf Neeser went to get some pictures for a feature on the burqa controversy in the Romandy weekly **L'illustré**. In the Bernese Oberland, however, tourists from Arab countries generate such plentiful turnover that even right-wing conservative politicians are against a burqa ban. Neeser: «Thanks to a stroke of luck I came across these two women making a selfie. None of it was staged.» A lucky shot, not only for Neeser but also for the foreign tourist. In her picture, she has the legendary mountain trio Eiger, Mönch and Jungfrau plus a local woman in traditional costume. And Neeser has a picture encompassing everything from tradition and religion by way of globalization and technology to politics.

BLIC  
UROS ARSIC  
SLOBODAN PIKULA

Photographer  
Editor



Snap the picture quickly, before the police cordon off the area, is what goes through photographer Uros Arsic's mind as he shoots this blazing cardboard factory at Ada Huja near Belgrade. «The fire department was already on the other side of the premises, trying to keep the fire from spreading to the factory building.» Meanwhile, a single workman in the factory's yard is struggling to extinguish the burning bales of cardboard with a hose. A hopeless endeavor. «I shot the picture with a 14-mm super-wide-angle lens across the fence,» says Arsic. He always tries to get as close to the events as possible, the photographer explains: «Whenever I've managed that, I not only remember the picture but I can actually feel the situation.» In this instance, Uros Arsic was definitely close enough: After this assignment for Blic his skin was even slightly singed.

SCHWEIZER ILLUSTRIERTE  
DOMINIC NAHR  
NICOLE SPIESS

Photographer  
Editor



If it hadn't been for a chance meeting, the story of Dr. Beppe might never have found its way beyond the limits of the Onsernone valley in the canton of Ticino. Last spring, photo journalist and war photographer Dominic Nahr came to Switzerland to attend the wedding of a friend from the days they had both lived in Hong Kong. In the course of the celebration, Nahr gets talking with the father of the bride, Giuseppe Savary. He is the only physician in the remote Onsernone valley. The locals call him Dr. Beppe. He zips up and down the valley indefatigably, to help patients suffering from coughs, cancer, heartache or traffic accidents. No-one in the canton of Ticino has written more death certificates than he has. Dominic Nahr spent a whole day following him for **Schweizer Illustrierte**: «It was impressive. Dr. Beppe runs around this valley at a breakneck pace, and I ran after him all day long. But when he treats a patient, time almost seems to stand still.»

L'ILLUSTRÉ  
CAROLINE MICAELA HAUGER  
JULIE BODY

Photographer  
Editor



Almost single-handedly, Armin Capaul collected 120,000 signatures for his referendum on horned cows. He wants to prevent calves from having their budding horns burnt off with soldering irons within the first three weeks of their lives. An old hippie, he likes listening to the Beatles and Santana in the cowshed, but he is said to be close-mouthed to journalists. When **L'illustré's** Caroline Micaela Hauger arrives at Armin Capaul's farm at Perrefitte in the canton of Jura, he tells her to wait in the kitchen as he's busy in the cowshed. «I sensed that something exciting was going on, so I grabbed my camera and followed him,» Hauger recalls. In the shed, a cow, Rosie, is calving. When the hind quarters appear, Capaul ties a rope around the legs and pulls the calf into life headfirst. «I was standing in a corner of the little shed, taking pictures, my knees shaking. It was incredibly moving,» says Hauger. It is a bonding experience. Hauger spends all day on the farm and even gets to name the newborn calf. «Romina,» she says. «I like it,» says Capaul.



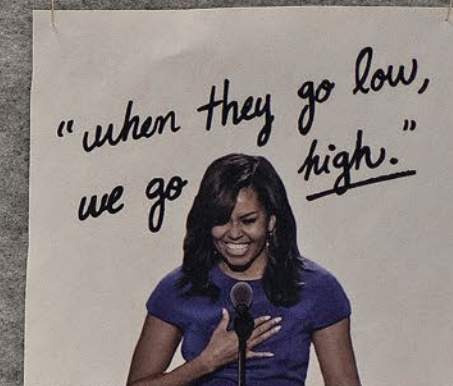
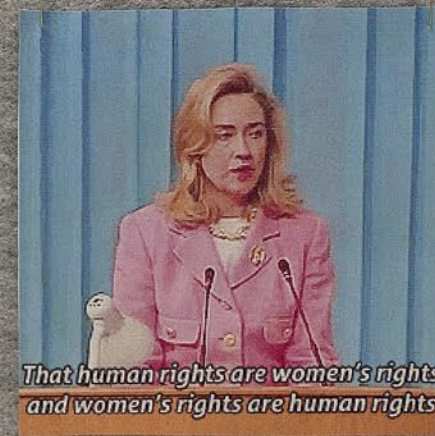








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# Trying to find Anina ...

Ringier's newest start-up «izzy» targets young, sophisticated women. This Swiss social-media magazine's goal is to provide intelligent entertainment and send clear messages.

Text: René Haenig, Photos: Valeriano Di Domenico



Ringier's latest «start-up garage» lies, quite unspectacularly, behind some windows facing a smokers' terrace on the second floor of the company's Zurich headquarters on Dufourstrasse. For several weeks now, half a dozen women and men have been sitting there using computers and smartphones and racking their brains to create a new magazine for a target audience as young as themselves. «izzy» is the name of this Swiss social-media magazine that spreads its contents primarily via Facebook and Instagram. In mid-September, «izzy»'s motley crew posted their first item. Today, two months on, they already have 40,000 followers on Facebook and Instagram. «We're growing at a gratifying pace,» says Beat Brechbühl, 40, Chief Content Officer of the Energy Group and the mastermind behind the start-up «izzy».

It is the second Friday in November, 9.40 a.m. The door to the conference room in the hallway of the Energy Group is emblazoned with «Jay-Z & Alicia Keys Empire State of Mind», and this is where «izzy» boss Beat Brechbühl has assembled the social-media magazine's journalists for their daily meeting. Florian Scholl, 31, in charge of marketing for the new brand, is giving a razor-sharp analysis of a video that Cedric Schild, 25, produced and posted on Facebook two days ago. The title: «How to respond to annoying calls from telemarketers». The 85-second clip playing on a screen on the wall has Cedric's teammates laughing at its funny scenes. «That did really, really well for us, we clocked way more than 150,000 views,» marketing honcho Scholl comments with obvious pleasure.

Cedric had written ten gags for the clip. As happy as Scholl is with the overall success, he nevertheless takes apart each individual skit, ruthlessly analyzing how well or badly each one performed. The clip reaped more than 1,000 comments from users. «Each comment is useful feedback for us,» says Scholl. And just as he did with the gags, he also dissects each comment, scrutinizing and evaluating before offering a final summary. Cedric's skit with the account number scored highest; the gag about the beep, however, was dead in the water. «It wasn't mentioned even once in the comments,» Scholl notes.

Day by day, the editorial team learns from this feedback - because the numbers don't lie. And Scholl's



**« We need to have a clear message. One that people can really stand by and take further! »**

**«izzy» boss Bernhard Brechbühl**

critiques are a blend of big data, click-through-rate evaluation, dwell time - and that first-hand feedback from the target audience.

Who, then, is «izzy»'s target audience? First of all, women and one woman in particular: Anina, 27. She lives in Zurich, in a trendily gentrifying working-class area, she has finished her media studies and now works as head of communications for a start-up. She is happily single, yet somehow still on the lookout for the love of her life, quite open in terms of tolerance - also with respect to the LGBT community, where she has lots of friends. Anina hardly ever watches TV anymore, she'd rather read a book or watch a series on Netflix. Traditional linear television is no way to reach her. So much for the marketing facts about «izzy»'s imaginary Anina.

«Now we're trying to find those Aninas out there,» says Scholl, out there meaning real life. Anina, ideally, should meet «izzy» - and become a follower - on Facebook or Instagram. A dedicated website is also about to be launched. The «izzy» creators' plans appear to be bearing fruit; within a mere four days they have acquired another 4,000 new followers on Instagram.

While «izzy» considers itself a digital women's magazine, the crew behind it is a very mixed bunch. Over the past weeks and months, «izzy» boss Beat Brechbühl recruited men as well as women for his project. The team includes journalists from both print and radio, as well as video specialists.

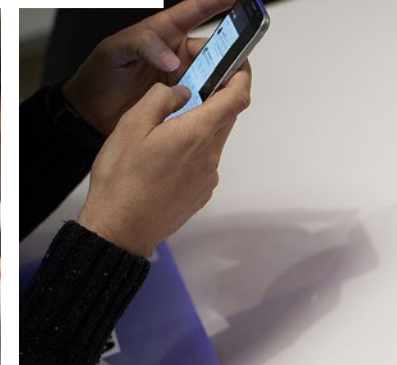
One of the first women to join the crew was Anne-Sophie Keller, 28. Last summer, she made a name for herself in Switzerland by publishing a book on Iris von Roten, a Basel-born lawyer, journalist and campaigner for

women's rights who died in 1990. «Blick» dubbed Keller «the figure-head of Switzerland's new feminism»; she wryly and wittily says about herself: «Here at Ringier, I'm known as the gender police - or as the poster girl for feminism.» At the same time, Keller is a huge Taylor Swift fan. This morning, Keller got up very early to stand in line at a local record store so she would be one of the first to get her hands on the US singer's new album «Reputation». For «izzy», she proposed to have the CD reviewed - but by a «metal chick», she explains, laughing. She managed to persuade an old friend from school to collaborate on this experiment. «Now she can get drunk at our expense while she's listening her way through the Taylor Swift album and submitting to a variety of tests.» Her idea went down well at the editorial meeting, so by noon, Anne-Sophie and a video journalist are off to Bern to meet her former schoolmate.

Even though «izzy» is (as yet) deliberately active only in the background, the social-media magazine has not gone entirely unnoticed in the industry. In late September, for example, «Klein Report», a media service for the communications industry, commented that the pieces published to date «almost always showed a feminist bent.» The term «feminism» is actually a less than perfect fit for «izzy», its connotations being too negative, stuffy and dated. There are no man-eating women's libbers at «izzy». «Sure, we're addressing a female audience,» says Anne-Sophie Keller, «but men can also identify with us.» Brechbühl's mixed crew of women and men produces stories that are progressive, enlightened, reflective - and entertaining. ▶

Above: Bernhard Brechbühl, Chief Content Officer of the Energy Group.

At right: Impressions from «izzy»'s start-up garage: (1) Editorial meeting with video analysis. (2) The latest gimmick: a lie detector for surveys that mainly promises a lot of fun, as Florian, Silvia and Cedric (l. to r.) demonstrate. (3) Shooting on location in Bern: Anne-Sophie Keller got up early to get the new Taylor Swift album. Her old friend, a metal chick, is assigned to review it - and allowed to get drunk in the process.







**«If we want to reach all the young people we have to offer customized content.»**

Bernhard Brechbühl

► Cedric Schild, for instance, who only joined the team a month ago and had previously worked as a host for the pop channel «Radio 105», is a case in point. «I wouldn't call myself a huge feminist, and I don't get why izzy» is being branded a feminist magazine.» According to the analysis, his telemarketing video actually appealed to more men than women, for once. «It's mostly about getting us men to become more open-minded.»

The audience that «dizzy» is targeting is a demanding one. «We knew when we started out that it wasn't going to be a cakewalk, but that it would be this hard did come as a wake-up call to all of us,» says Beat Brechbühl, looking back over the past few weeks. Before the launch, the

team had produced a few stories «on spec», assuming they would appeal to a young, female audience. Very soon, however, the crew in the start-up garage had to face the fact that one thing was crucial if they wanted to succeed: «Our videos need to have a clear message. One that people can really stand by and that they themselves can take further,» says Brechbühl.

In the wake of the Harvey Weinstein affair and the associated #MeToo movement, «izzy» landed a scoop. The social-media magazine got women to testify on camera how they had been harassed while going out in Switzerland. And men confessed that they had become accessories by passively acquiescing to abu-

Silvia Principalli  
(large picture)  
adding her latest  
proposals for  
topics to the pin  
board.

«izzy» boss Bernhard Brechbühl (at right) with his team at the morning editorial meeting. Everyone is spellbound by the detailed analysis of their posts recently published on Facebook.

sive behavior. Swiss National Television's prime-time news program «10 vor 10» broadcast a story on the subject, including an almost one-minute excerpt from the «izzy» video.

«izzy»'s range of topics is as varied as the editorial team itself. Here is a small selection of their videos published to date:

«What black women go through in Switzerland because of their hair»  
«Vegetarians talking the trash they get to hear from meat eaters»

«We asked men if the woman came when they last had sex»

«Black people talking the trash they get to hear from white people»

Many of them are questions that we have all thought about but were

afraid to ask. Another thing that is striking about «izzy»: With many of these topics, especially when dealing with street surveys, the interviewees can come off rather badly, but the editorial team adapts and edits these contributions in such a way that no-one is exposed to ridicule. In these times of social-media bashing, that is hardly a matter of course.

Boss Brechbühl is justly proud of his crew. At first, they were literally frowned at by the people on the smokers' terrace eyeing them in their «garage». Everybody wanted to know what those newbies were doing there. The fact that information about their project was scant was not so much a matter of wanting to be secretive as «needing the peace and quiet to de-

velop something new," Brechbühl insists. «Every digital product requires a phase in which you can simply test the waters of the market in a live environment.» And every day, «izzy»'s creators learn something new before the official start.

What are the next steps? «izzy» will launch its own website. This will not only feature images and videos intended to score with its sophisticated target audience but also offer well-written op-ed pieces. «Our videos may assure the necessary growth, but fine writing will do our relevance a power of good,» Brechtbühl is convinced. Every morning, he gathers his team to work on fine-tuning «izzy». At the same time, he is still responsible for the digital content of

the Energy Group, which has grown into one of Switzerland's leading media brands on the social Web, clocking up to one million user interactions per month in the past year. «izzy» is part of a multi-brand social-media strategy under the Energy Group umbrella. After all, in Switzerland, as indeed everywhere else, there is more than a single target group of «young people»; there are very specific ones like Anina, 27, that «izzy» tries to appeal to. There is a market for it, says Brechbühl. He also knows: «If we want to reach all the young people we'll have to offer several brands with customized content for precisely defined target groups.» And Ringier's start-up «izzy» is leading the way. 🌐



# «Create a movement»

Launched in Poland two years ago, Noizz has already spread to six countries – successfully. The boss of this platform for millennials, Pawel Pawelec, talks about hypes, Generation C and gender issues.

Interview: Vinzenz Greiner Photo: Wojciech Grzedzinski

**DOMO: Pawel, when you founded Noizz in 2015, did you start out wanting to create a music news platform? The name pretty much sounds like that.**

**PAWEŁ PAWELEC:** No. We were just looking for something that would «click». Finding the name took us around two months. One of our top candidates was «hype» and we presented it to the CEO of Onet at the time. He replied with the line from a song by the band Public Enemy: «Don't believe the hype!» And so this name was dead. Then we thought, maybe we should try another song by Public Enemy: «Bring the noise». We changed it slightly, and Noizz was born.

**Onet's CEO warned you not to believe the hype. Now you are running a content platform for a younger generation. Why do you believe in it?**

A hype can last a few years or burn out within a few days. When you follow a hype in media you have to find smart hooks for your own content. At Noizz we know we need to be different, we need to be consistent in building our brand and getting consumers to trust us.

**In which ways are you different from other young platforms?**

We are a platform for people who represent urban lifestyle, no matter what the actual demography is. The initial idea of Noizz was to create a mixture between BuzzFeed and parts of gonzo journalism like Vice and mic.com. We set out to provide viral content and quick information tidbits, thereby presenting the voice of the younger millennial generation. As a team of just seven editors we took these goals and

started experimenting with plenty of formats.

**At what stage are you now?**

We now offer a mixture of content that is innovative and entertaining. We see Noizz as something huge philosophically, something that goes beyond the classic approach for digital publishing platforms. We want to create a Noizz «movement» with a unique style. The voice of the urban and progressive crowd. We want to speak to generation C and their lifestyles, problems and needs.

**What is your definition of generation C?**

C stands for creative, for cool, always connected and for living in cities and thus urban. It equally stands for steadily consuming the information flow. This lifestyle also embraces technology and issues that are relevant to society as a whole.

**Which is more or less the target group of Vice.**

Vice is rough guerilla journalism. We have a lot in common but ours is a different style. We are more on the mass-audience side, even when dealing with bigger issues, a bit less provocative but still touching on heavy subjects and powerful points of view.

**That hardly goes for the story on Slovak Noizz about a blow job on a wedding photo in Greece!**

Oh, that picture should be hidden away (laughing). But each editorial team has its own style and specifics adjusted to their markets.

**What about serious subjects?**

We do write about political topics when they are relevant to our audi-



ence. On Polish Noizz, we recently reported on the protests of young doctors who no longer accept the state of hospital funding. We also wrote about the #metoo issue extensively and in several languages. **«izzy» also wants to write on gender issues and take an explicitly feminist approach to topics. Are you both filling a new niche?**

It's not a niche, it's the sign of a new era! Just recently, in the Noizzes of Romania and Poland, the Weinstein issue was the most trending subject, with two articles each. Bernhard Brechbühl at «izzy» is good at picking up on important topics in society. He was coaching us when we invented Noizz in Poland.

**Are the same subjects popular in all Noizz countries? Or are there differences between the Generation C in**

**Serbia or Germany?**

We are still in the early days of analysis. But there are some types of content that resonate well in most countries. Cool fashion, hype culture, smart observations, strong voices and aesthetic pictures are popular throughout Europe. But some regions are more concerned with social development than others. For example, a Polish story about recycling plastic bottles did well in Slovakia and Poland; elsewhere it didn't work as well. In terms of reporting, Germany, Serbia and Romania are definitely more hardcore (laughing). For example, by discussing more drug- and alcohol-related subjects and taking on social problems as well.

**Can the other Noizzes profit from mistakes you learnt from in Poland?**

We treat the project like a start-

up, so we are in a constant loop of experimenting and learning. In the beginning, we made the mistake of reporting too broadly on too many subjects. In doing that, you overwhelm the users. At the Polish Noizz, we reduced the amount of content and categories in favor of quality. This insight is now paying off for all Noizzes: Every month we now have over 10 million unique visitors in the entire Noizz family.

**How do you unite the Noizz family?**

First of all, we have the «Noizz Club», a platform allowing employees to find inspiration from content shared on the basis of data analysis and cross-Noizz performances. It allows editors to see valuable signals based on real data insights. We also have our own channels on Facebook, there we can exchange interesting articles or ideas. And then

there are video conferences and a channel for the editors-in-chief and the business owners where they exchange concepts and share business-related experiences. Oh... and there are «Noizz Summits» twice-a-year where all our colleagues come together.

**Do you also talk about how to earn money at these summits? I wonder how you do that...**

Business cases are one of the most important items on our agendas. We share our best ideas. Mostly, we discuss how we could support each other and learn from each other's ideas. We've come to the conclusion that we need a mix of packaged formats that we can offer our advertising clients - from native advertising to customized banners. Still, coming up with a pan-Noizz campaign remains a big challenge.

**So far, each Noizz country pursues its own strategy?**

Now, on each national level, we are doing all forms of advertising. Recently, for example, the Serbian team delivered campaigns for Diesel and Reebok, involving photo shoots with models. In Poland we made a mini documentary about Volkswagen Bulli, which scored 250,000 views.

**Does that pay?**

This July was the first time we had a positive money flow. In addition, we are working on developing sustainable revenue streams for activities such as Noizz events.

**What are the next steps for Noizz?**

We are really focusing on video formats production. The most prominent example is «Noizz Food». Also, we are developing street-fashion campaign photography. A big part of our brand building will take the form of dedicated Noizz events. We want to replicate the most successful ones in other markets and establish sub-brands of Noizz activities, e.g. our own lines of fashion, food, drinks or festivals.

**Are you planning to enlarge the family?**

There is a lot of intense discussion going on and it is only a matter of time before we expand the brand further. At the same time, we're developing «Noizz Food» for even more markets. Another good example of successful expansion is the Spanish fan page, on which we are distributing our own productions to all Hispanic audiences. We want Noizz to have a more global reach wherever possible. 🌐

Pawel Pawelec lives and works in Warsaw. He is the «International Content Product Officer» at Noizz and in charge of strategy and synergy for the six Noizz countries. 36 years old («I feel more like 17»), he has been with Noizz from Day One. «In Noizz articles we never indicate the author's age to forestall ageism.»



# «Boris, you owe me money!»

Finding Boris Becker strapped for cash did not exactly come as a surprise to us. Our writer wound up paying the way for the tennis legend: a couple of beers here, a few costly St. Moritz ski passes there. At least «Boom Boom» had a few exclusive stories to tell.

Text: René Haenig

The first time I meet Boris Becker, 50, he is lounging in the chairlift from Gstaad up to Wasserngrat, his two sons, Noah Gabriel and Elias Balthasar, 12 and 6 at the time, sitting by his side. It is mid-July 2006, and the German tennis legend (still the youngest Wimbledon winner in the tournament's history) is touring the Bernese Oberland on behalf of the Clevener Becker Foundation's project «Fit 4 Future». On this day, he is accompanied by multimillionaire Hans-Dieter Clevener, 74, then still a close friend and business partner of Boris's, today one of Becker's principal creditors (who wants him to pay back 36.6 million euros).

I actually have a confirmed interview date with Becker - for the weekly «Schweizer Illustrierte» -, but Boris's boys are hungry. They are nagging and dragging their father mercilessly towards the Berghaus Wasserngrat restaurant, where lunch is waiting.

My photographer is griping, too. He finally wants to get the pictures of Boris and his kids he was promised - and then grab a bite himself. I propose to Boris that we just take a couple of pictures now and do the interview in the evening at Le Grand Bellevue when he's put his brats to bed. Relieved, Boris agrees. Hours later, he turns up at the appointed place in the luxury hotel's bar, and his manager announces a limit of «15 minutes max for the conversation». Boris sends her away, gently but firmly. I catch myself thinking: «Good

things come to those who wait.» To start off, Boris orders a beer for himself, and away we go: He chats about his flat in Zurich, his visits to the fancy restaurant Kronenhalle, his modest cooking skills («I do soup and spaghetti») and his even more modest mastery of Swiss-German («'s isch guet» - it's fine - and «Grüezi» - hello - is all he's got).

A good half hour and two beers later, our interview is over. Boris takes a powder. The waiter brings the check. He wants money for Becker's two beers. And so, I find myself picking up the tab for Boris. Little did I know this would not be the last time.

## Boris often takes a powder

Some two years later, around New Year's Eve 2009, I am heading for St. Moritz's legendary hotel «Badrutt's Palace», once again on assignment for «Schweizer Illustrierte», to report on how the rich and the famous, like singer Bryan Ferry - and yes, tennis legend Boris Becker -, bedecked with furs and gems, toast each other with champagne. For several days now, Boris has refused me an interview, and it is unlike him to be standoffish. Late at night, in a dark alley of the luxury ski resort, I bump into the reason for his odd behavior: Lilly Kerssenberg. For three years, the Dutch model had been Boris's girlfriend. A year ago, he had broken up with her - by text message. Then he got engaged to Sandy Meyer-Wölden. And for a few weeks now, he's been

From Baron von Slam to bankrupt: As an athlete, Boris Becker was known for breaking records, as a private individual he was notorious for breaking news - about tax evasion, sex in a broom closet or, more recently, going broke after having earned millions. Ah yes, and they even named a sea snail after him: Bursina borisbeckeri.

disengaged. Which is why I find him strolling through the snowy Engadine valley cuddling and smooching with his ex-girlfriend Lilly. «Hi, Boris, enjoy your evening.» I say by way of a greeting. Becker is obviously surprised to see me. «Come to the Palace at eleven a.m. tomorrow, and we'll talk.» Great, I appear to have my interview.

Long story short: The following day, I turn up right on time in the lobby of the Palace hotel. No sign of Boris. I wait. Half an hour, an hour... Outside the hotel, my photographer is slowly but surely freezing her feet off (in 0 degrees Fahrenheit weather). Her camera equipment makes it impossible for her to enter the balmy luxury inn. A full two hours later, Boris finally appears, wearing a yellow Bogner skiing outfit and trailing Lilly and his youngest son, Elias. As the hotel's own Rolls-Royce is already on the road somewhere they all squeeze into my Audi A3 and I drive them to the station at the bottom of the Corviglia ski run. On the way, Boris cheerfully announces: «We're back together and happy!» The year 2009 kicks off with an absolutely exclusive news story.

While Boris and his love pose for a photo with his son he asks me to go ahead and buy the ski passes for them: two adults, one child. And then he's suddenly in a hurry, dashing into the Chantarella funicular with the passes I had already thrust into his «Becker fist»... «Boris, you owe me money!»

Photo: Stephane Cardinale/Corbis via Getty Images





# The Sleep of Reason



Michael Ringier, Publisher

Populist right-wing conservative leaders in democratic countries all operate according to the same pattern: As they cannot achieve absolute sovereignty of opinion, they plot against everyone with differing views. In the countries of Eastern Europe, public broadcasters are staffed with loyalists and private media are punished through advertising restrictions or special taxes. And in the U.S.A. they are publicly vilified and tweeted down. The left wing, however, likes to perch on the same high horse as its right-wing adversaries when it comes to defending sovereignty of interpretation. Anyone who criticizes Islam must be islamophobic, in defending the rights of Palestinians it is fair to deploy some antisemitism, and leftist feminists are trying to sell us the wearing of burqas as a symbol of female self-determination.

But now, the unholy monopolists of interpretation have been joined on their perch by a species no-one really expected to find there: creative artists. What happened? The Whitney Biennial showed a painting by the American artist Dana Schutz. It depicts the corpse of Emmett Till, an African-American youth murdered in the 1950s by two white men for allegedly molesting a white woman. The publication of photographs of the dead boy was explicitly approved by his mother at the time. For British artist Hannah Black, however, Dana Schutz's oil painting is a case of cultural appropriation: «It is not acceptable for a white person to transmute Black suffering into profit and fun,» she criticized in an open letter co-signed by 50 artists and curators. She also called for the painting to be removed and destroyed.

Journalists do the same thing artists do: They take on a subject and write or pass judgement on it and get paid for their work. According to Hannah Black's logic, white journalists should stop reporting on corruption in South Africa. And black music critics had better keep their hands off European classical music. And basically, our restaurant guide GaultMillau should no longer report on Asian food, or else somebody might call for the book to be taken off the market. The destruction of works of art is something that happened not all that long ago. Totalitarianism has finally arrived in the arts.

*Michael Ringier*

Photo: Maurice Haas



Julie Body, 43, Art Director «L'illustré» in Lausanne.



## TUESDAY

My week really begins on Tuesday, the day we start working on the new issue of L'illustré. We kick off with the big editorial team meeting; at noon we have our weekly gathering of the main editorial office. We combine business with pleasure by having lunch together at the Ming Xuan Thai restaurant. In the evening I have a dinner appointment - I'm meeting friends for a Halloween party!

## WEDNESDAY

The plethora of pictures for all of our stories threatens to overwhelm us - but only just! Mireille Monnier and I get to work designing the stories for the upcoming issue. The Illustré should be full of variety. From nature reports on animals to glamorous photo shoots - each story calls for its own language, its own style.



## THURSDAY

Two years ago, my friend Stéphanie Meylan and I opened «La Sonnette», an art and design gallery. Tonight, we're presenting visualizations by post-graduate science students from the University of Lausanne. Students, researchers and professors drop in to see these artistically exciting creations. The place is jam-packed, the opening a success. We're thrilled!



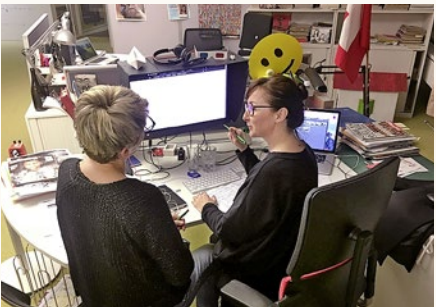
## SATURDAY

I spend Saturday afternoons minding «La Sonnette», welcoming visitors and generally unwinding. I am quite removed from the publishing house. Here, there's no news, just art, graphics, pictures. Visitors are very interested in the scientists' work, engaging in lively discussions. Just what we had in mind!



## SUNDAY

After a late brunch, I meet Caroline Zingg, editor-in-chief of our supplements. We are working on the double issue with the end-of-the-year review, which is really important. What were the best stories, the best pictures, the best topics? The choice is huge!



## FRIDAY

We tackle the cover. There's probably no other page that is as demanding. Subject, image and text have to be perfectly in tune. We'll be making lots of changes to this page until Monday. At lunchtime, editor-in-chief Michel Jeanneret and I celebrate our ten-year anniversary on the job. This year, he entrusted me with the complete make-over of L'illustré, so he deserves being treated to lunch.



## MONDAY

Waiting for the Monday miracle! We need to finish the issue. The layout designers and photo editors fortunately keep their cool, despite constantly having to comply with requests for alterations. Every hour counts! The first section of the issue needs to be done by 10 a.m., the cover by 1 p.m., the rest must go to the printers by 6 p.m. Time is running out! And then, the Monday miracle really happens. We've done it, the magazine goes to press. Take a deep breath. Tomorrow, a new week will begin, with a new issue.





# Diplomacy & Dressage

Michael Passen knows when to apply the whip. In his job as head of production services at Ringier he is the linchpin between editorial team, publishing company and printing plant. In his private life he also keeps a tight rein doing dressage.

Photos: Geri Born, private

**M**ichael Passen, 52, was basically born to work in publishing: His parents owned a printing plant. And if the senior Passen had not found it so hard eventually to let go and turn over the family business to his younger son, the latter would probably now be busy printing in his own plant rather than periodically wielding the whip as head of production services at Ringier. In this role, Michael Passen is the linchpin between editorial team, publishing company and printing plant. A job in which «you need to be diplomatic, but sometimes you also need to apply pressure.» If the editorial team of «Schweizer Illustrierte» wants to go to print past its deadline because ace tennis player Roger Federer is protracting his victory at some tournament or a baby Royal is late coming into the world, Passen makes sure that essentially predetermined timeframes are extended, shifted or changed altogether. The Zurich native has been at this for ten years at Ringier. Previously, he worked for the daily «Neue Zürcher Zeitung». A trained printing technologist, he attended several vocational schools to get his diploma.

When Ringier launched its successful bi-monthly country-life magazine «LandLiebe», Passen's number-crunching skills were crucial. Long before the first issue reached newsstands or subscribers, he worked out whether this sort of «zine» would pay off for the company down to the last detail. «Paper, printing, postage, logistics – all of that must be taken into account if you want to know whether a new product will be profitable.» Passen's numbers provide the basis for the executive level's decision: We're doing this! or: No profit in it!

In his private life, Passen has found happiness both at home and on horseback. For years he has been participating in national and international dressage competitions. He earned the money for his first riding lessons cleaning out stables for wealthy lawyers. Today, Passen owns a farm with seven acres of pastures and plow land near Rüti, east of Zurich. He lives there with his second wife – whom he met working for Ringier, seven horses – a German shepherd and a Norwich terrier. **RH**



**A man with carrots and sticks: Michael Passen has been with Ringier for ten years. As head of production services he makes sure printing deadlines and budgets are met. In his private life, he is often on the road to national and international dressage events in which he competes – or at home looking after his farm.**



## Editor's Choice

by Marc Walder

Ringier CEO

Marc Walder tells you which books he has read and why they fascinate him.

Rolf Dobelli

## THE ART OF THE GOOD LIFE



What is it, really, that constitutes a good life? In his books, Rolf Dobelli, bestselling Swiss writer and entrepreneur, points out that the roads to happiness are many. His follow-up to the chart-toppers «The Art of Thinking Clearly» and «Die Kunst des klugen Handelns» («The Art of Acting Wisely») presents 52 conceptual models to help us see and understand the world in new ways. Dobelli, for example, explains how to cope with the focusing illusion. Sounds complicated but it's really quite simple: Looking at your life from the greatest possible distance you discover that certain things that seem important momentarily hardly have an impact on your existence as a whole. If you look at it this way, a billionaire like Warren Buffett is not a bit happier than anyone else. Rolf Dobelli's writing is wise, enriching and a real pleasure to read. Publisher: Sceptre

Cristiane Correa

## DREAM BIG



Jorge Paulo Lemann is as rich as he is discreet. The Swiss financial monthly «Bilanz» estimates the wealth of this Brazilian with Swiss roots at around 28 to 29 billion dollars. And yet, Lemann, who lives in Rapperswil-Jona on Lake Zurich, is unknown to most people – despite the fact that he and his two partners, Marcel Telles and Beto Sicupira are among the most successful investors of our time. In the past few years they have acquired some of the icons of the US economy: Budweiser, Burger King and Heinz. Brazilian journalist Cristiane Correa manages to give some fascinating insights into the way this trio thinks and works. Publisher: Primeira Pessoa



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