

# DEMO

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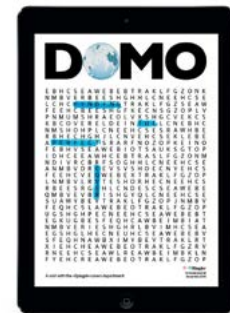
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COVER

# The cover artists

Arne Vogt and his team are responsible for the cover design of the German news magazine «Der Spiegel» week after week. Fifteen years on the job the head of the covers department still wonders which of their drafts will sell better at the newsstand. While the Hamburg crew doesn't have a magic formula, they still keep winning awards for their work.

Text: René Haenig Photos: Dirk Schmidt



**H**amburg, Monday, November 16; day three after the Paris attacks. The sky above the Hanseatic city this morning is grey and will remain so throughout the day. Arne Vogt, 56, is seated at his desk on the ninth floor of the Spiegel high-rise, enjoying an excellent view of the seaport. Today, the head of the covers department at Germany's biggest news magazine, «Der Spiegel», only has eyes for photographs of Paris - photographs that depict bullet holes in a restaurant windowpane. Photographs showing a bistro bathed in eerie light with a sea of flowers and candles out front. Photos. Photos. Photos.

Arne Vogt is looking for THE photograph, which will qualify as the cover shot for the current issue of Der Spiegel. The deadline approaches faster than usual. Since January of this year the magazine has been published on Saturdays, but this issue will hit the newsstands on Thursday. The editor-in-chief's office made this decision mere hours after the terrorist attacks in the French capital. The finished Spiegel cover must be at the printer by Tuesday evening at 8 p.m. This is the second time in a row the publication date has been moved forward. The week before it had been due to the death of former German Chancellor and elder statesman Helmut Schmidt and the corresponding cover story entitled «It takes resolve. And cigarettes.» - «I hope this won't turn into a habit,» Vogt sighs.

#### The wisdom of Der Spiegel

«The price of freedom» is the phrase currently spread across Vogt's screen, a possible caption for the current issue. «This is not a dummy text, more like a working title indicating what will be the topic of our

cover story,» says Vogt. He takes a 9.30 a.m. meeting with the three deputy editors-in-chief and the department heads. They discuss how Der Spiegel might follow up on the story of the attacks. «What happened in Paris is something you can already read everywhere. We want to try and draw conclusions, what do these attacks mean for our lives in Germany, in Switzerland, if not the entire planet.» While his colleagues are discussing the fact that it will henceforth take courage to attend soccer games or concerts, Arne Vogt sits quietly by. «I am trying to pick out the direction

Listening in on the editors' discussions he has to pick out the direction that Spiegel's cover story will take: Arne Vogt, head of the covers department at the German news magazine.

in which our cover will be heading.» On day three following the Paris attacks, things at Spiegel in Hamburg are different, too. Monday mornings are usually reserved for the big departmental conference - including a critique of the last issue - to which guests are invited, among them politicians, advertisers and journalists from other publishing houses. Due to current events the meeting has been canceled.

«The price of freedom» is a clipped and concise caption. Spiegel's former longtime editor-in-chief Stefan Aust coined the following words of wis-

dom: «The bigger the event, the smaller the caption.» Paris is a big event. It's huge, maybe on a par with 9/11. A team of twenty-five reporters from Spiegel, Spiegel Online and Spiegel TV has been on the ground in Paris and Brussels since Friday, investigating and interviewing, attempting to analyze the terrorist assault and its consequences. Meanwhile, Arne Vogt sits with his small team, comprised this Monday morning of Svenja Kruse, 41, and Gershom Schwalfenberg, 52, sifting through photographs and thinking up suggestions for possible covers.

«This could work. The photo might fall short,» the head of the covers department mutters. This week is mostly about moving photos back and forth on the cover templates. «I like to zoom in a bit harder and take away the colors, to make it more dramatic.» Vogt no longer worries about the fact that he'll have to hand in his suggestions within 30 hours. He has been designing covers in this department for fifteen years. He studied graphic and communications design and spent ten years in advertising. «An asset,» he says. «That's where I really learned to ►



#### The issue on the Paris attacks



«You want me to be scared. Forget it!» This quote from the husband of a victim was the provocative caption on the cover of the issue about the Paris attacks that made it to the newsstands and the subscribers. None of the drafts submitted during DOMO's visit on day three following the attacks passed muster with the office of the editor-in-chief. Der Spiegel lived up to its claim never to simply recount events.

#### The all-time best seller



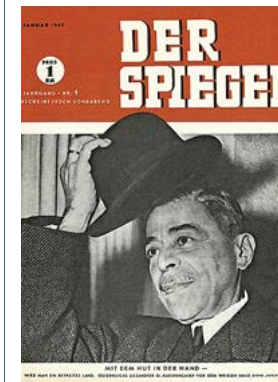
The best-selling issue in Der Spiegel's history is No. 38/2001 published on September 15, 2001. The cover story: «The Terror Attack: War in the 21st Century» sold 1,446,325 copies.

#### The story that led to the ban



Der Spiegel issue No. 35/1948 with its cover story «Anything but a mishap - Holland is celebrating» on Queen Juliana's succession of her mother Wilhelmina on the Dutch throne caused trouble. The Dutch government lodged a complaint in London, claiming that the article was written in a «generally offensive style». The Foreign Office intervened, suspending the publication of Der Spiegel for two issues. The ban was subsequently limited to one issue and so, No. 43/1948 never appeared in print.

#### The first SPIEGEL cover



The very first issue of Der Spiegel was published on January 4, 1947. The cover featured a portrait of Austrian ambassador Dr. Ludwig Kleinwächter. It had a print run of 15,000 copies, which was all the paper ration allowed. At the time paid circulation more or less matched that of the print run. For many years to come, Der Spiegel covers would be adorned by a portrait shot.



► link image and text.» Before ending up at Spiegel, Vogt had worked for Munich competitor «Focus» for two years before being poached by the Hamburg magazine.

#### Castro is lying in the drawer

Depending on the topic, Vogt and his team propose between six and eight cover ideas to the office of the editor-in-chief. Every so often the conference room wall of the covers department will be plastered with front-page layouts displaying various photographs or illustrations as well as a variety of different captions. Only very rarely are front pages pre-produced at Spiegel. One such cover that has been lying dormant in Vogt's desk for five or six years is devoted to Cuban revolutionary and former president Fidel Castro. «He just won't die, although he may have been dead for quite some time,» quips Vogt.

#### Taboos? Blood on the cover

Basically, there are no actual taboos when it comes to designing the covers. «We like to provoke, but it has to be witty.» Apart from that there is a basic rule that if something is in poor taste it has no business appearing on a Spiegel cover. Even though there are plenty of images from Paris showing dismembered limbs and pools of blood, they will not be used by Spiegel. «At the end of the day it's editor-in-chief Klaus Brinkbäumer who decides, but he is very sensitive in this respect.» Der Spiegel readers have an equally keen sense for these things.

Vogt recalls the case of Swabian industrial magnate and billionaire Adolf Merckle, who committed suicide in 2009 by throwing himself in front of an oncoming train. The Spiegel ►

Susanne Beyer, 46, has been working at Der Spiegel for 19 years. In early 2014 she was promoted to the editor-in-chief's office of the German news magazine.



# «The editor-in-chief has the final word»

«Der Spiegel» covers are often surprising, pointed and provocative. Deputy editor-in-chief Susanne Beyer is one of the people who decide what you see and read on the news magazine's covers.

#### What is more relevant for Spiegel's newsstand sales: the picture or the caption on the cover?

**Susanne Beyer:** So far all editors-in-chief of Der Spiegel have agreed: «At the end of the day you don't know.» We do get the impression that purist covers that appeal to an urban audience don't sell as well as covers that are overloaded and colorful and lead the editors to ask us: «Have you lost all your good taste?» It all boils down to attracting another 20,000 to 40,000 customers in addition to our large number of subscribers, with a particularly nice cover or a particularly pointed caption.

#### What are the criteria that a cover must meet, e.g. the current one on the Paris attacks?

Three days after the attacks the whole world knows what happened in Paris. Given this chorus of voices and publications, our readers expect Der Spiegel to offer something new, or a different perspective on a topic that is already very familiar.

#### There are several cover drafts. Which one will make it?

Editor-in-chief Klaus Brinkbäumer always has the final word, but he listens very carefully to us, his deputies.

#### Do you always agree?

Of course not. Nor do we want that. The editor-in-chief wants to weigh the pros and cons based on the range of reactions. Sometimes he'll walk through the building with the top two favorite drafts and consult colleagues. We often deliberately go against what the majority said, maybe because it'll be more provocative.

#### Does gut instinct play a part?

Yes, indeed! We cannot test our covers beforehand. They are our big

secret and must remain so. Our competitors have a few hours more to pinch stuff from us. That's why our covers are extremely confidential.

#### When Spiegel goes on sale at newsstands on Saturdays, do you watch who grabs a copy?

I often travel by train on Saturdays and make a point of walking down the aisles to check who is reading Der Spiegel. Whenever we have a provocative cover, it will also be hotly debated on the social networks.

#### That is not always cause for celebration, is it?

A cover that does not elicit any reaction at all is worse. Our readers are very critical. We have started to regularly invite readers to visit us. These discussions can also get rather heated.

#### Do you have a favorite cover?

Some of my favorites are covers I had no say in. The cover with the last Auschwitz survivors deeply impressed me. A 1980s cover about the Mafia is legendary. It shows a gun falling into a plate of pasta. I am proud of our cover referring to the Volkswagen scandal, which has a touch of black humor. And our latest cover featuring former Foreign Minister and Vice Chancellor Guido Westerwelle. That was controversial.

#### In what way?

People said we had no right to expose Westerwelle and his illness (leukemia) that way. We did show him in all his vulnerability - he had his eyes shut. One of the reproaches was that we should have shown him looking more beautiful. But that issue of Der Spiegel was about illness being a taboo subject. In cases like that we seriously think about how to break such a taboo by the way we design our cover.

#### What is the magazine's recipe for a good cover?

The caption is essential. We must be able to convey a mood or an idea in three or four phrases.

#### Who writes the captions?

Klaus Brinkbäumer introduced another novelty there. Since February we've had a group of colleagues from various departments who meet on Wednesdays and Thursdays to do some brainstorming. They are given first drafts of the story and of the cover illustration and write six to eight lines on that basis.

#### Without any interference from the editor-in-chief's staff?

They stay away deliberately to make sure suggestions are not prematurely subjected to judgment.

#### Has this method proven itself?

It's very successful, even if we cannot adopt all their suggestions. The newly created caption team has the courage to write provocatively. But basically it is understood that before something appears on the cover, our legal advisers and our fact-checking department will have gone over everything.

#### In early 2015 Der Spiegel started to put teasers for three additional stories on its covers.

Yes, so we can show what other topics we have to offer. That might be a sociopolitical story or something from the arts section, something colorful or something light.

#### For decades Der Spiegel appeared with a monothematic cover.

But week after week we offer a magazine with a rich variety of topics. It would be wrong not to take that into account. One thing we'd have never done would have been to adopt a solution that destroys the image. 🌐





► cover at the time portrayed the railroad track bathed in the spotlight, with the caption reading: «The Merckle Case - The End of a Billionaire». It was a news photograph like so many others, showing only a tiny trace of blood. «I thought it was harmless,» Vogt remembers. Many readers, however, felt that it was horrible, took umbrage and even accused the magazine of having deliberately added the trace of blood to the photograph for effect. Which was not the case. Arne Vogt learned his lesson: «We really have to look closely. People are very sensitive.» Any other taboos? Not really. «However, we have to think very carefully about what we write on the cover.» Each cover design is submitted to Spiegel's company lawyers, who as Vogt puts it, check it «inside and out». This was particularly relevant with respect to an attention-grabbing cover story a few weeks ago: «The Spoiling of a Summer Fairy Tale; Soccer Slush Funds - the Truth Behind the 2006 World Cup». The Hamburg lawyers cashiered more than one draft for that particular cover.

Another cover that was never printed is Arne Vogt's personal favorite. He designed it in the weeks after 9/11. The story concerned the poisonous

anthrax letters mailed to various US destinations. Vogt conceived a cover illustration of an envelope with a postage stamp in the upper right-hand corner covered by the typical wavy postmark design - and added a skull. The address on the envelope was rendered in typewritten letters. «It looked really awesome,» says Arne, now working on his fourth or fifth draft for the Paris cover.

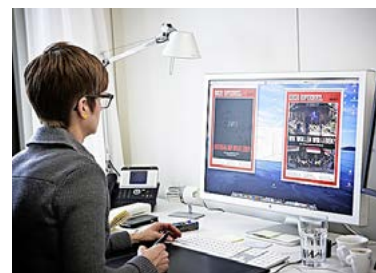
In another office two doors down the hall Svenja Kruse is also producing designs for the current issue. This graphic artist has been on Spiegel's cover team since July. One of her concepts is a double cover page allowing readers to turn over one cover and see another, which would ideally show the same Paris café - one lively and brimming with customers, and one vacant with its shutters

lowered. «That would be a good illustration of the gist of our cover story: Do we want to restrict ourselves in our lives? Or do we want to keep going out and living as we always have, but running the risk that something might happen?» Svenja has yet another draft on her computer screen: a black cover, simply saying «13/11» in the three colors of the French flag.

Spiegel's thirteen-story high-rise in the seaport of Hamburg.

### Searching for photos with an Indian's gaze

Time is getting short and so, Svenja is beginning to pester her colleague Gershom Schwalfenberg in the office next door. He has been working as a photo editor in the covers department for eleven years. «I am going to stand in your doorway until I get my two cafés,» Svenja threatens, smiling. «You don't even want a café, you really want a bistro or a brasserie,» Gershom quips back. Despite the deadline pressure everyone remains calm, almost relaxed, engaging in banter. «It would be pointless to stress each other out, it would only sap our energy unnecessarily,» says Gershom. He has been sifting through every available image database for pictures of Paris since early morning. He estimates that he has already run his eyes across some



Svenja Kruse working side-by-side on two different drafts for the Paris cover.

3000 images. How does he find the right one? «I have kind of a nose for it,» the photo editor says, recalling a statement made by a round-the-world yachtsman he once saw on a TV program: «The guy was able to gaze out onto the sea without focusing and yet register the most minute movement. Had he strained his eyes he would have missed a lot. He called it an Indian's gaze.» And so Schwalfenberg continues to search countless photographs with his own Indian's gaze, keeping his eyes peeled for cafés and brasseries - both lively and shuttered - on Svenja's behalf.

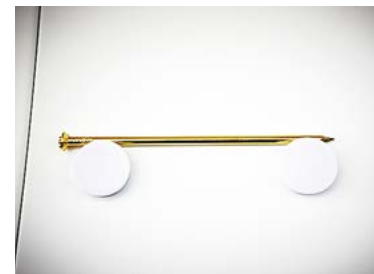
Lunch break. An open elevator takes us down from the ninth to the first floor and the Spiegel cafeteria with its white terrazzo floor, round tables and yellow bowls of light on the ceiling. «These lamps generate a fundamentally positive mood even on grey days,» the designers' concept claims.

## «Week after week the magic happens.»

Gershom Schwalfenberg, Spiegel covers department

Today is very grey indeed. Employees get to choose from three different menus each day including dessert; today's is chocolate mousse. Lining up at the counter with a tray under your arm? Not here. Spiegel makes sure its employees are served. The magazine's founder, Rudolf Augstein, decreed this, decades ago. A lunch break was supposed to be a real break. Because of DOMO's visit the conversation mostly concerns the awards that Spiegel has been regularly winning with its covers. This year alone Arne Vogt's team won the two most important design awards out there: In March they nabbed another Golden Nail from the Art Directors Club (ADC) Germany with their cover of fallen football manager Uli Hoeneß. The artwork showed Hoeneß, the former general manager of the fabled «Bayern München club», depicted with a black bar over his eyes. Over this, in white letters, read the caption «Game over». They went on to win more gold at the Lead Awards for their split cover about the last survivors of the Auschwitz concentration camp. For this story Vogt's team came up with eight different covers.

Spiegel's cover artists are not vain



enough to display their awards prominently. One of the ADC's Golden Nails rather inconspicuously dangles from a corner of their pin board. Another is lying somewhere in Arne Vogt's office. «Of course we're happy about every award,» says Arne. «But our working life goes on, week after week.»

### The Internet is a problem

Awards are one thing, newsstand sales another. What sort of Spiegel cover sells well, what does not work?

This is a question that Arne Vogt does not have an answer for, even with his 15 years of experience in the covers department. «I don't know! I have so often been way off

the mark with my predictions,» he says, shrugging. One of this year's best-selling titles was «Quick in the Head. How Movement Improves Thinking». A hard sell at the news-

Excellent work: One of several ADC Golden Nails on a pinboard in Spiegel's covers department

stands, on the other hand, was the issue about Germany's former Foreign Minister Guido Westerwelle suffering from cancer. «That was a very moving interview,» says Vogt. It was one instance where Spiegel had to hold its own amidst a constant barrage of media coverage, as Westerwelle was also doing interviews for talk shows on TV and elsewhere.

Now more than ever the speed of the Internet is one of the biggest problems facing the print-bound Spiegel. When 9/11 took place Der Spiegel set the all-time sales record in the nearly 60 years of its history. Ten years later, when the nuclear disaster struck at Fukushima, it was a different ball game. The production conditions had been similar, Arne Vogt recalls. «That issue also sold well, but not like the one after the 9/11 attacks.» The influence of the Internet had increased enormously within a few years.

Silence reigns at the offices of Spiegel's covers department on this Monday afternoon. Arne Vogt, Svenja Kruse and Gershom Schwalfenberg are quietly at work, focusing on their drafts for the current issue of the magazine. Tomorrow the editor-in-chief's office will decide what people will see and read on the cover of the issue devoted to the Paris attacks.

«It'll sort itself out,» Gershom says confidently. «Week after week the magic happens.»

Arne Vogt (r.) showing DOMO writer René Haenig the different cover designs concerning the scandal at the German soccer association DFB.







## Surprising. Funny. Provocative.

Since 2011 magazines in Germany have been engaged in a contest for the «Cover of the Month». The winners display creativity and journalistic wit.



**Ms. Margit Mair, you are editor-in-chief of «Cover of the Month». What constitutes a good cover?**

First of all, it's about the activating effect, which appears in the potential customer within seconds. This is achieved through surprising or attention-grabbing visuals. The cover theme's pertinence for the target audience is also crucial. And of course the cover must also suit the publication's brand image.

**Do photos and illustrations matter more than text?**

Even the most impressive photo or the most creative illustration will lose its cover effect if the caption isn't catchy. Conversely, even a brilliant headline cannot save botched art direction.

**Who chooses the «Cover of the Month»?**

A jury does, based on criteria like creativity and design, realization of the journalistic claim, insight and purchasing incentive in the buyer as well as visibility and distinction in a competitive context.

**Are there any magazines especially**

**worth mentioning?**

Yes. «Brand eins» continues to surprise with almost every issue while remaining true to its style. «Cicero» follows a clear-cut course but always finds new approaches by employing different illustrators. The covers of «Bee!» are remarkably humorous for a food magazine.

**How many submissions do you receive?**

Every month some fifty covers are submitted, and each juror chooses his or her favorites. The cover of the month is then determined from this selection utilizing a scoring system.

**Do the editorial offices approach you themselves, or are covers submitted by readers?**

Both, and «Cover of the Month» also contacts magazine makers who create remarkable publications that we want to include in our competition.

**Can any publication participate in the contest?**

No! Only consumer magazines sold at newsstands are entitled to participate. The Süddeutsche Zeitung Magazin, for example, is ineligible as it is a supplement of the daily newspaper. Too bad, because they have really great covers. 🌐

It is mostly men who acquire a taste for the food and lifestyle magazine «BEEF!» published by the Hamburg publishing company Gruner + Jahr. On sale at newsstands since October 2009. Six editions per year. Circulation: 60,000 copies.

The name of the German magazine «brand eins» is based on play on words: The editorial offices used to be located at Brandst. wiete 1 in Hamburg, and the name also alludes to the English term «brand». The business magazine's covers, published monthly since 1999, are often «hotly debated» says editor-in-chief Gabriele Fischer. The publishing company had many concerns about the headline «Kauf, Du Arsch» (Buy, you asshole). At 41,389 copies sold it ranked among the top ten sellers.



**Doubts about the Mainz Men**

In 2007 «Cicero» created thousands of eye-catchers in a single edition: The political

monthly was printed with 160,000 individualized covers. Another sensation was caused by their 2012 issue featuring 20 police inspectors of the German TV detective series «Tatort» («Scene of the Crime») on 20 different covers, distributed according to the regions the protagonists operated in. Editor-in-chief Christoph Schwennicke (photo) had his doubts about the «Mainz Men» cover above, when his art director first suggested using the cartoon figureheads of German public TV broadcasters ZDF and ARD. The «Mainz Men» (gnomes symbolizing Mainz-based ZDF) and «The Mouse» (animated star of ARD's legendary children's program) – the likeable icons of public broadcast TV – were to be depicted as villains smoking license-fee payers' money? He was eventually won over by illustrator Jan Robert Dünneweiler's first drafts showing the ironic reversal of the cliché. Editor-in-chief Schwennicke subsequently opted for a split cover – one with the famous Mouse, the other featuring one of the popular Mainz Men.

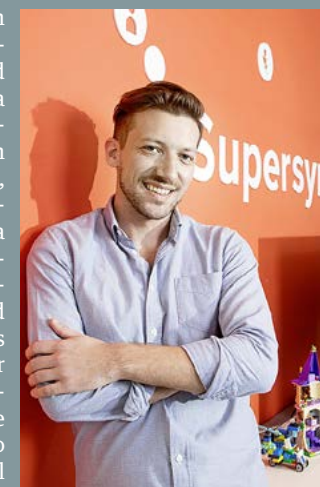
Photos: Handout, Ullstein

# Serving up stories

«Blendle» is something like the iTunes of journalism. It's an online newsstand selling individual articles. This Dutch startup – run by a Swiss newspaperman – has recently begun to conquer the German-speaking world.

Text: Nina Siegrist Photos: Judith Jockel

A fridge filled with beer, free food, flexible working hours, and offices that seem like a fun workplace. Blendle's headquarters in Utrecht, Netherlands, meet all the stereotypical requirements of a successful digital start-up. So do the employees. «At 31 I'm an old geezer here,» says Michaël Jarjour, senior editor at Blendle Germany. The average age is 27. Blendle's two Dutch founders are all of 28 years old. Born in



«The most intense time of my life.» That is how Michaël Jarjour describes the month in which he developed the German version of Blendle.

renowned magazines and newspapers individually online – with a money back guarantee if you are not satisfied after reading them. He remembers thinking at the time that this was just the way to do it. He had always believed that people were basically prepared to pay for media content. «All you need is good journalism and an attractive, simple way to consume it.»

By now Blendle numbers more than 500,000 users, the majority of them younger than 35. In addition to seventeen journalists, several renowned curators – communications scientist Miriam Meckel and Swiss journalist Constantin Seibt among them – recommend their favorite articles. Blendle's German version went online on September 14. Since then Jarjour and his team of six young journalists have spent every day scouring newspapers, magazines and online portals from «Bild am Sonntag» and «Spiegel» to local newspapers like the «Rheinische Post» or online portals like that of the «Wall Street Journal». Jarjour talks of «curating» – a selection process which takes on greater significance in times

of excess information. Journalistic gems are worked up and hyped; newsletters pitch diverse stories to equally diverse customers. Topics are packaged and advertised on Facebook and Twitter – such as the one with several pieces on the day of German Unification. Readers charge funds to their accounts and pay between 15 and 90 cents per article. If they don't like the article, they get their money back right away. «But that happens with less than ten percent of all purchases,» says Jarjour.

The New York Times and Axel Springer have jointly invested three million euros in this Dutch online newsstand. Even so, no one will get rich working at Blendle. «There are many people here who could have a well paid job elsewhere,» says Michaël Jarjour. They are here because it is very exciting to be part of this pioneering development. He will continue to write texts and do radio broadcasts but for the time being he is focused on curating. It is a bit like being an editor-in-chief: You get to choose, to evaluate and to place articles – without risking an angry response from their authors. 🌐



## ABOUT BLENDLE

Blendle was founded in 2013 by Dutchmen Alexander Klöpping and Marten Blankesteijn. Klöpping was then known as the «nerd of the nation», an expert explaining new digital products to TV viewers and newspaper readers. Blankesteijn started his career as a reporter at 19, wrote a book on dictators and founded an online university. Blendle's line-up encompasses publications by all the major German publishers. In Switzerland the «Neue Zürcher Zeitung» and the magazine «Reportagen» were the first to cooperate with the startup. [www.blendle.de](http://www.blendle.de)



# ... and what is left of it

It was the first tragedy of a year of crises – the attack on the editorial offices of the French satirical magazine Charlie Hebdo on January 7, 2015. But what has remained of the surge of solidarity with this publication? A look back.

Text: Adrian Meyer

**T**he request was politely but firmly denied: «As you may imagine the editorial team gets many requests from media around the world now that the first anniversary of the attack is approaching.» Charlie Hebdo is unable to comply with these requests, a spokeswoman says. «The editors want to protect themselves in order to get through this difficult time.» Charlie Hebdo is alive, but the editors lack the strength to explain themselves to the world over and over.

## The first tragedy in a year of crises

On January 7, 2015, almost a year ago, two masked men stormed the grey office building on rue Nicolas Apert in Paris' 11th arrondissement. They shot twelve people dead. «We killed Charlie Hebdo,» they shouted. «We have revenged the prophet.» This massacre was the first tragedy in what was still a very young year. Ever since, Europe has been affected by one crisis after another, enough to make your head spin. Just when we thought it couldn't get any worse, on November 13, terrorists again assassinated a large number of people in Paris.

At 12.52 on that 7th January, a mere hour after the first shots rang out, Parisian graphic designer Joachim Roncin tweeted a picture with three words in grey and white on a black background: «Je suis Charlie». I am Charlie. He did this spontaneously, for reasons of solidarity. He tweeted an image because words failed him

and because Charlie was something personal, a part of him, a part of France. Like the threadbare couch in a worn-out apartment, the magazine had become part of the nation's furniture: The French weren't reading it much anymore, but life without Charlie was inconceivable.

Roncin's slogan was shared millions of times on social media, prompting an immediate backlash: The hashtag #jesuispascharlie united all those who considered Charlie Hebdo racist and anti-islamic. They maintained that the magazine was partly to blame for the attack because it had provoked Islamists.

## A divisive slogan

While the attackers were still fleeing through Paris, the media were already full of analyses what satire was permitted to do, who was «Charlie» and who was not. Was it ok to criticize the magazine or even denigrate it so soon after the attack? Islamophobes quickly tried to hijack the slogan as an endorsement of their beliefs. Only a small minority of those who tweeted #jesuischarlie actually knew the magazine and its complex history – for example that its makers criticized every religion, not just the prophet Mohammed.

Instead of uniting people in a moment of grief the slogan «Je suis Charlie» sparked a discussion on freedom of speech, satire and the pros and cons of a secular republic. Instead of connecting people it divided society: Either you are Charlie, or you are against it.

A similar skirmish about the correct form of solidarity – as if there were such a thing – took place on Facebook right after the Paris November attacks. When people adopted a French flag as the background to their profile pictures, others found this random and tacky, sham shows of solidarity by users who wanted to make a mark for themselves but would soon go back to posting cat videos. These critics were quick to forget that even melodramatic or awkward expressions of sympathy are better than hatred.

However, nowadays nobody wants to be Charlie anymore. There has been a public debate about après-Charlie, the time after the first attack. The magazine itself though is of secondary concern and has been left to its own devices. Hardly anyone shouted «Je suis Charlie» when they published a cartoon of the drowned child refugee Aylan Kurdi. Everybody seems to wait for the editorial team to throw in the towel.

Things are not looking good. At one point the team seemed to break up over the internal discussion of how to split the millions in profits. The first edition after the attack had a circulation of seven million. The number of subscriptions rose to 200,000.

There may be a more tragic reason for the journal's bleak outlook: a lack of staff. The survivors are exhausted, traumatized. Some have already left the team. New cartoonists are impossible to find. Who wants to work in constant fear for their lives? It seems as though the terrorists have won. 🌐



# Ringier's best photos of the last quarter

Five pictures from China and Switzerland illustrating street scenes, life stories, food and forces of nature. Good ideas, visual effects and perfect craftsmanship produce photographic works of art.

## BRIAN GUIDO SUSANNE MÄRKI

Photographer  
Editor

1 Chicago is far more than the homonymous river dyed green for St. Patrick's Day, as this shot from the first edition of the lifestyle magazine **Bolero** since its redesign by Patrick Roppel illustrates. The eight-page travel report includes portraits of Spanish-born architect Iker Gil, trend scout Jena Cambaccini and images of the architectural flights of fancy in the Windy City on Lake Michigan. Depicting cutting-edge architecture called for a cutting-edge photographer. Editor Susanne Märki found him among the «hottest 20 US photographers» listed on the Refinery29.com fashion website. Märki's comment about photographer Brian Guido: «He was the most exciting of the lot! His visual language is modern and fresh.» And that is exactly what his picture of the Riverwalk, the pedestrian waterfront that has recently been extended all the way down to the Navy Pier, feels like. Shot from the 34th story of one of the famous Marina City «corn-cob buildings» it allows the viewer to keep discovering new things, like a hidden-object game.

## HERVÉ LE CUNFF NICOLE SPIESS

Photographer  
Editor

2 Terror strikes the City of Love: «Paris weeps», said the headline of the Swiss weekly **Schweizer Illustrierte** on the Friday following the Paris attacks of November 13, 2015. The 30-page cover story set out to recount the outrageous events from the points of view of individuals personally affected by the tragedy. Nicole Spiess, SI's photo editor: «The added value that we can offer with this sort of feature is certainly a feather in SI's cap. It requires, however, that we can deliver the stories behind the images, something the big agencies like Magnum etc. can't do.» To achieve this, Nicole Spiess assigned someone who has the «war-photographer gene» as well as the patience to find people with a story to tell, even under very adverse circumstances. On

Saturday night, barely 24 hours after the attacks, photographer Hervé Le Cunff and reporter Thomas Kutschera hit pay dirt on rue de la Fontaine-au Roi. It was an elderly man carrying two plastic bags full of groceries back home – just as he had done on the evening before, the night of the attacks. Hervé Le Cunff: «To get a picture like that you have to react within a matter of seconds. That's the only way to make sure the facial expression and the emotion remain authentic.» That certainly applies to the depth of helplessness and the incomprehension conveyed in this man's eyes. It will move any viewer of this image.

## YANQING ZHU KAISER WANG

Photographer  
Editor

3 The November issue of the Chinese cookery and lifestyle magazine **Betty's Kitchen** is all about fermenting. Fermentation plays a big part in traditional Chinese cuisine and is used in making bean curd, sticky rice, rice wine, pickles and many other ingredients. The unique taste of these foodstuffs is the result of different methods of fermentation. Photographer Yanqing Zhu: «After talking to our food stylist Ben Ye and editor Yuan Cheng I decided to use an old plank as a backdrop. In order to get the proportions of the different dishes right I finally opted for a low-angle shot.» The soft light from the side imparts these images with a calm, serene mood while subtly reinforcing the impression of a vintage photograph it creates.

## GIAN MARCO CASTELBERG

Photographer  
Editor

4 What with Schweizer Illustrierte being Swiss Ski's media partner, doing features and portraits of Switzerland's ace skiers is routine for the magazine's reporters and photographers. This, however, was the first time a crew was sent to Argentina to cover the team's summer training. Fifty miles outside Ushuaia the athletes were getting into shape for the

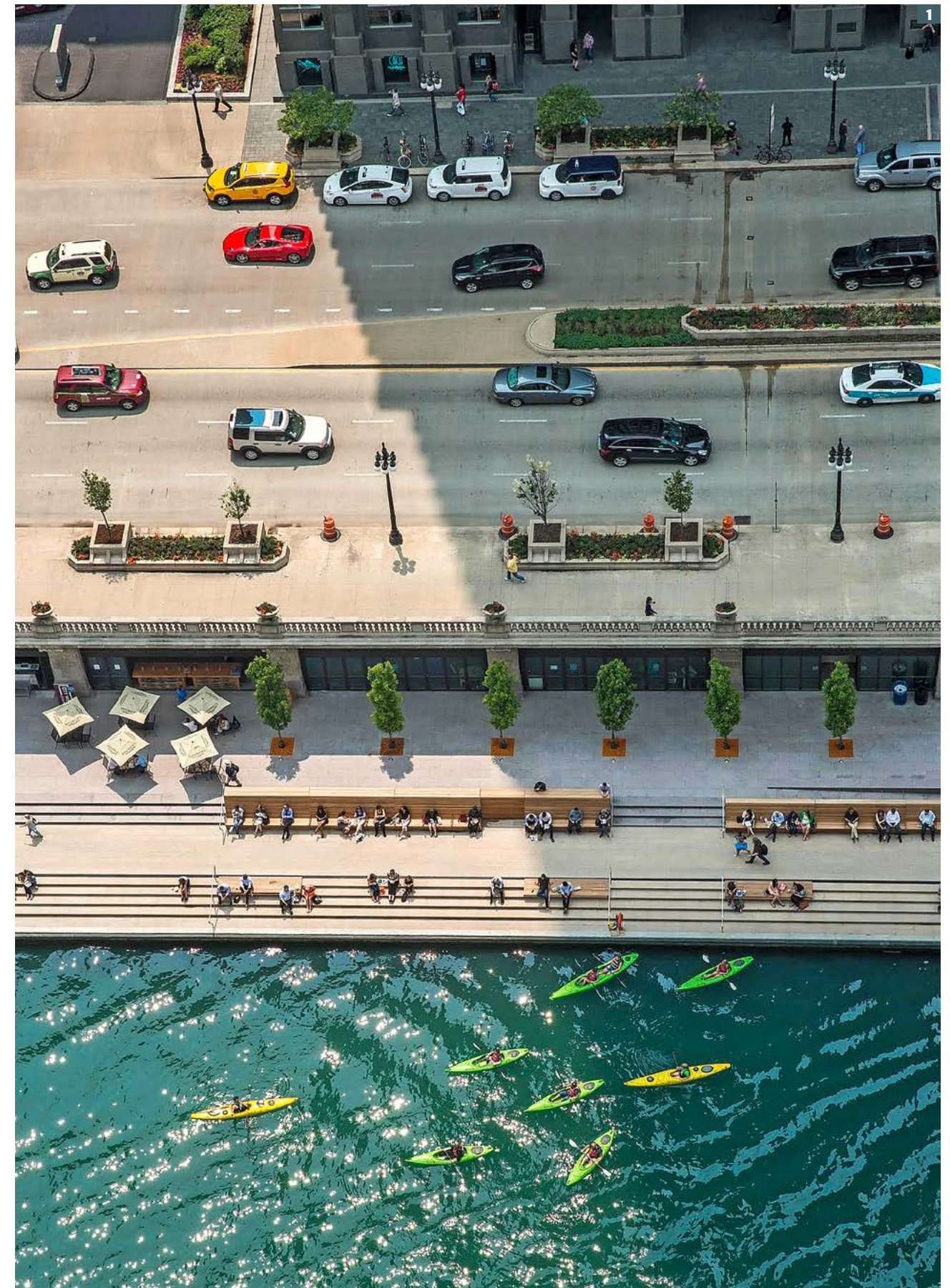
coming ski season. Photo editor Ulli Glantz was sure that this kind of scenery would not require a lot of mise-en-scène for the photographer; the natural environment was fascinating enough. Deadline pressure would however, be an issue. Ulli Glantz: «The athletes usually don't have a lot of time for photo shoots. That's why it was important to find a photographer who is spontaneous, quick and used to working with available light.» And so it was Gian Marco Castelberg releasing the shutter for **SI Sport** who got vivacious and artless Wendy Holdener to toss her head. Gian Marco Castelberg: «I'd seen these wind-warped trees in pictures while doing my research for this shoot, and when I got there I set out to find them. For Wendy Holdener to throw back her head and make her hair fly this way – that is something I only came up with on the spot.» For weeks this picture of the skier remained everyone's favorite eye-catcher at the magazine's editorial offices.

## JULIE DE TRIBOLET JULIE BODY

Photographer  
Editor

5 Seven different personalities with seven different life stories – and one thing in common: They are sons or daughters of refugees. The people in question are the seven celebrities portrayed by the Romandy magazine **L'illustré** under the heading «We are all children of refugees». With some of the subjects having to be photographed at the same time and the deadline approaching fast, six different photographers were assigned to the feature. To ensure a unified look for the piece it needed a clearly discernible visual concept that could be applied in every case. Editor Julie Body remembers: «I opted for a simple portrait shot in front of a white backdrop, and the gaze of the camera.» This would be superimposed on a stock image pertaining to the reason or the event that led the parents to flee their country. In this example of Swiss politician Carl-Alex Ridoré it is an image of the reign of terror perpetrated by «Papa Doc» Duvalier that led his parents to escape Haiti in the 1960s.

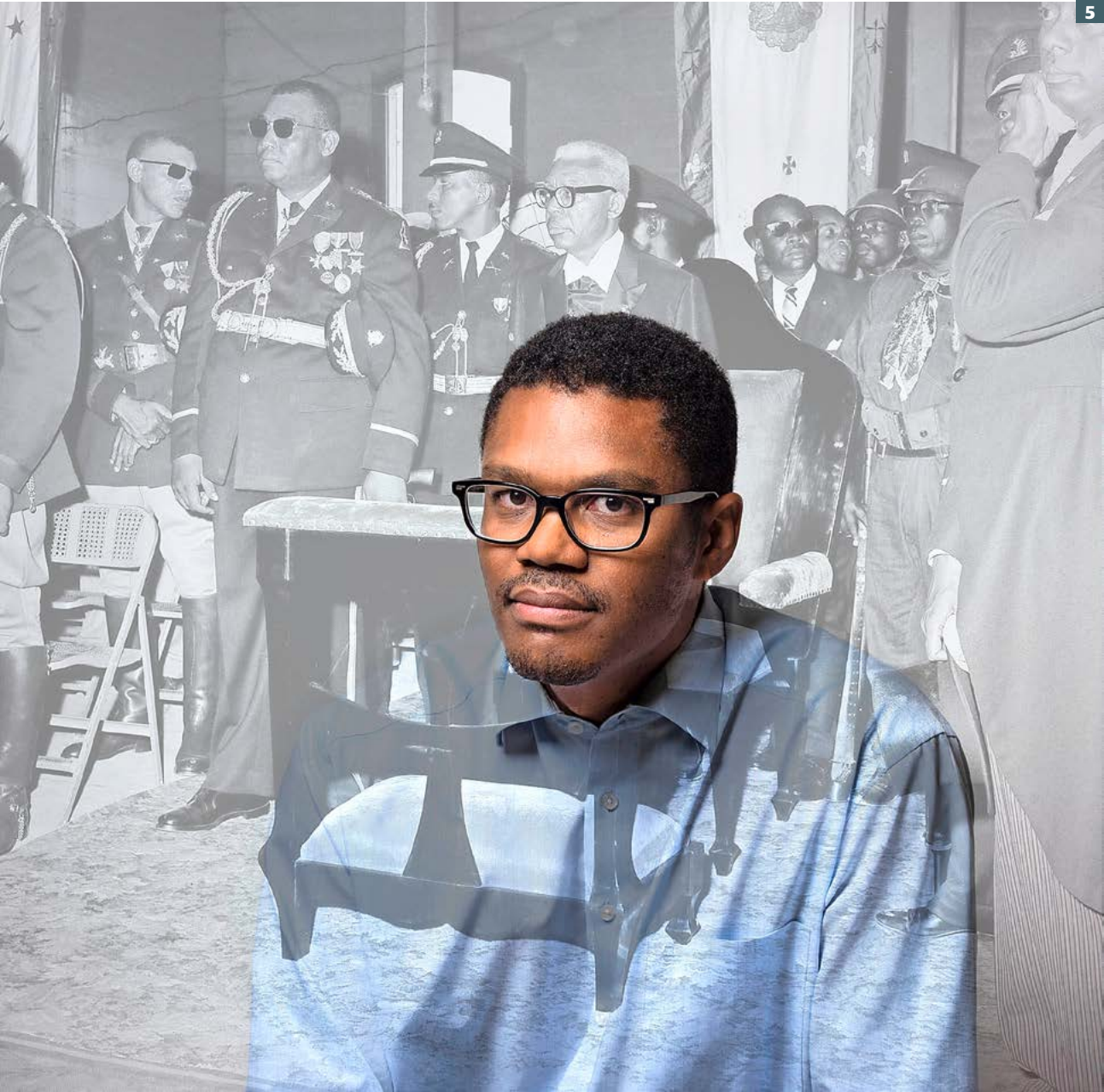
In this feature DOMO regularly presents the best photographs published by Ringier titles in the past quarter.





FOCUS ON RINGIER

In this feature DOMO regularly presents the best photographs published by Ringier titles in the past quarter.





A digital presence does not stand a chance against a beautiful magazine in your hands, says Steffen Kragh. He is the CEO of the Danish media enterprise Egmont, headquartered in Copenhagen. With over 700 magazines the company is successfully established in the market.

Interview: Hannes Britschgi

**Steffen Kragh, the media industry is undergoing an upheaval, the key word being change.**

The whole society is about globalization, urbanization and digitalization. These are the mega trends. Our consumers move on-line or digital. Competition becomes global. **Is the digital disruption a change of a different quality?**

It is quite a different dimension. I took office in 2001 when the dotcom bubble had collapsed. Digitalization was mostly about products. Now it is about processes, functionality and business models. It has really opened up a quite different competition. Media used to be national, language-based, and distribution itself was a bottleneck. That is gone.

**What is your strategy to counter this?**

Content is our value proposition to our consumers. Technology is our right to play.

**Print is suffering from a decrease in revenue.**

It was back in 2007, just prior to the financial crisis, when we realized that a fundamental change was taking place. So we worked on a new vision regarding fragmentation and proliferation - meaning that there were fewer eyeballs per magazine, per TV station. We figured we needed to run our media at lower cost to bring down the costs per eyeball, and to use technology to reach consumers in more ways. So we were way ahead of the curve.

**How did you cut costs?**

By process and production innovation; we moved activities to India or other places. Part of our graphics we now have done in Vietnam. Low-value-end activities were outsourced. Step by step we closed down our printing facilities. And so we got flexibility in our cost base. We didn't sit back as a legacy media house with lots of heavy costs invested in production means you don't need anymore. But furthermore, we developed software to make the TV news production leaner.

**Do you see a way to make money with**

**digital journalism?**

It is a question of: Can you earn money with journalism? (long pause) It will become more difficult. The revenue pool will shrink. But if you include all the money paid for cable fees and subscription TV, also journalistically, there is still a huge revenue pool out there. However, if you narrow it down to, say, «Can I earn money with print and can I earn money with journalism at the same time», it gets more and more difficult. Can you find new income streams? That is the challenge.

**For example, new online income streams?**

The answer for some of them has been to get more traffic so they get more advertising, but when you realize it hasn't worked well financially for twenty years - do you think it will now work for the next ten years? I don't. So I wouldn't count on the model of creating more traffic to get more advertising income, except for a few global brands.

**Are pay walls a solution?**

We do have some, but we never went down the street of giving a lot away for free. We have always been a pay-for-content-company. There are exceptions. Like, in Norway we created «Nettavisen», the largest on-line-newspaper that has never been in print. It is for free.

**Your company is a conglomerate. You are active in TV, film, print magazines, books, education and gaming. How do you manage all of that?**

It is not necessary. We have a portfolio of companies. They all need to excel by themselves. That is the starting point of what we do. So when our magazines have video content it will not be our TV people producing it because it is so different. Our magazine people need to be able to produce it on their own. So we do not mix it up very much. The more we need to coordinate, the less flexibility we have. But obviously we have group advantages in sourcing and exploitation of consumer contacts.

**Egmont is strong in magazine journalism.**

**What is the magic of magazines?**

That they deal with our everyday life and areas of interest. If you think about food, home decoration, fashion, cycling or knitting - all these things are as important in people's lives now as they were in the old days.

**What kind of magazines are you crazy about?**

For example «Gastro»: Of course it is about food. It tells me to go to Alba for the truffle festival. So I went. It was wonderful! I love truffles.

**It is quite difficult to find a good digital solution for a magazine.**

Yes, indeed. The physical tactile product is so much better than the digital. For us the future of magazines and magazine content is not about a digital format.

**What about Big Data in your company?**

We don't handle it centrally; we handle it where it creates consumer relevance. We have our book clubs, so we have consumer data there. There is no sense in mixing it up with our TV subscriptions. More data gives you more business but it also makes it more complicated. Data needs to be mastered. You need to succeed with small data before you can excel with big data.

**Which competitor is a benchmark for your business?**

We benchmark by media type to check if the return on sales is good or not.

**Let's take your magazine business.**

There we are doing very well. (a big smile) Our people use Gruner+Jahr as their benchmark.

**You have been President and CEO for fourteen years. Will you do another fourteen?**

Hopefully. Media has grown from a content business to also being an industry. You really need to think like an industrialist. Then there is globalization, disruption and technology. When I compare the discussions we had fourteen years ago or seven years ago and now, it has really moved a lot.

**Is it still exciting?**

It is. I love it. ☺

Photo: Steen Brogaard / Handout

# «The future is not digital»





The two most promising candidates on the campaign trail: Texas Senator Marco Rubio before an appearance in King of Prussia, Pennsylvania. Former Secretary of State, Hillary Clinton, saying hello to a child in Des Moines, Iowa.

Photos: Elizabeth Robertson/Zuma Press/Corbis/Dukas, Jim Young/Reuters

# Show me the way to the White House

The United States of America are in the process of electing a new president – male or female. Those who seek this office spend their campaigns attacking the media, struggling for poll points, acting like outsiders – and laughing at themselves.



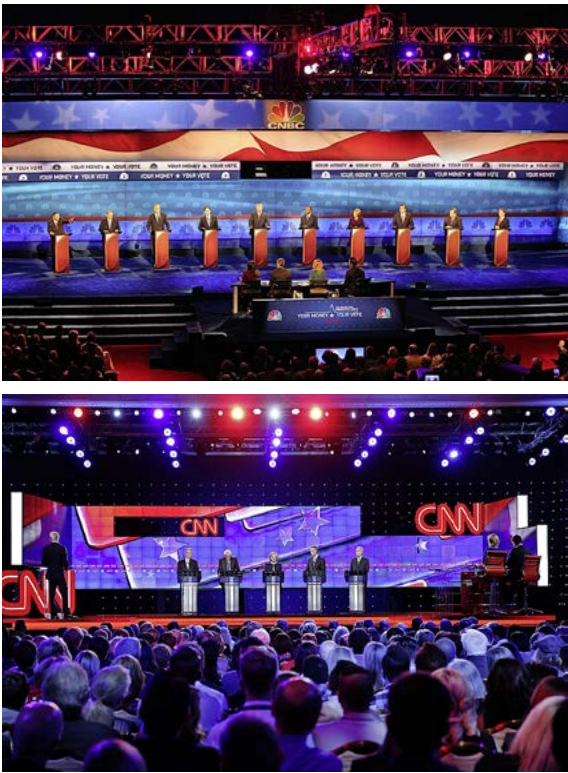
Text: Peter Hossli

Politicians act like monkeys at the zoo. At least according to US comedian Jon Stewart, 53. Like animals they do as they please, throwing their feces at the zoo's visitors. That's why it's necessary to have critical journalists who keep tabs on them and put them in their place. Stewart maintained, journalists need to be the zookeepers. In this year's campaign for the right to take up residence in the White House, politicians are trying to reverse the relationship between monkeys and zookeepers. Many a candidate gets up only to peg the media as their enemy. Republican candidates called their own debate in late October a «fiasco» whining and blaming the presenters' allegedly aggressive questions. Texas senator Ted Cruz, 44, demands that in the future hosts should divulge whether they would vote Republican. Politician and surgeon Ben Carson, 64, wants to move all the debates to Facebook and only consent to interviews by voters, not journalists. Cruz lashed out at the media on camera: «The questions that have been asked so far in this debate illustrate why the American people don't trust the media,» Cruz claimed. «This is not a cage match.» He looked straight at the hosts, reading the questions. «Donald Trump, are you a comic-book villain?» «Ben Carson, can you do math?» «Marco Rubio, why don't you resign?» «Jeb Bush, why have your numbers fallen?» He maintained that the questions were designed only to ridicule Republicans in the eyes of the entire nation. «How about talking about the substantive issues?» The debates are indeed about substance, but the candidates do rather poorly in that respect. And yet, after the debate all people talk about are the hosts. The most important issue was Cruz's lashing out, his full-on attack against the media. Texas senator Marco Rubio, 44 - the GOP front-runner - calls the media a «Super PAC for Hillary» - a fundraising organization supporting Democratic candi-

date Hillary Clinton, 68. Donald Trump, 69, dismisses the debate as «ridiculous». The three grumblers are well aware of one thing: It helps Republicans to criticize the media. Republican Vice President Spiro Agnew (1918 - 1996) once described journalists as a «small and un-elected elite». His boss, President Richard Nixon (1913 - 1994), preferred to grant interviews to smaller newspapers. He knew these reporters would be impressed to meet the President and refrain from pointed critical questions. It was all the more ironic therefore that two reporters, Bob Woodward, 72, and Carl Bernstein, 71, would later bring about Nixon's downfall by means of journalism. George W. Bush, 69, president from 2001 to 2009, often told journalists to their faces that they did not represent the people.

Leading the polls

Why do presidential candidates batter the media? In the country, which honors the freedom of press like no other? Because it is a way to gain attention and increase their popularity. Each attack helps them gain a few points in the polls. And the polls are the only relevant issue before a single vote is cast in the primaries. «I've never seen this much attention paid to polls so early in the campaign,» says statistician Nate Silver, 37, who interprets opinion polls better than anyone else on his website FiveThirtyEight. «Polls influence voters, and voters influence polls.» And so the politicians shout louder and louder before the primaries. If one of them attracts attention, that leads to search requests on Google and entries on news portals, Silver says. Search requests influence polls more than news in the media - particularly since search requests provoke more media reports, increasing a politician's celebrity. «If the hype about one person continues, the poll ratings rise,» says Silver. That is why tricked-out billionaire Trump has managed to lead the polls for such a long time. He makes outrageous



After the Republican presidential candidates' debate (above) the main focus was on the hosts' performance. They were blamed for asking far less substantial questions than during the Democratic debates. (below).

statements and unrealistic demands - such as the deportation of eleven million illegal Mexican residents; or the registration of every Muslim in the USA. It is how he stays in the media. Once the cycle of hype subsidies, Trump will probably disappear.

The year of the outsiders

The media campaign motto so far has been that every candidate brags about being an even bigger outsider - especially the insiders. Ted Cruz - a US senator after all - calls himself the «original outsider». Jeb Bush, the brother and son of former US presidents, claims he is not familiar with the way things work in Washington, D.C. «I can't think of anyone more of an outsider,» Hillary Clinton said, although she lived in the White House as the First Lady, subsequently served as a senator and wound up becoming Secretary of State in the Obama administration. Hardly anyone understands the way Washington works as well as Clinton does. Her

reason for being an outsider: she would be the first woman in the history of the United States who not only lives at the White House but is also in charge. What she is saying is that were she elected, it would be a historic event. Just as it was with Obama - the first black man to become President of a country whose wealth was founded on slavery. The myth of the outsider goes back to the election year 1828. Back then Andrew Jackson (1767 - 1845) played the outsider in the media. Unlike the incumbent, John Quincy Adams (1767 - 1848), Jackson did not belong to the political establishment and promptly won the election. Ever since those days candidates position themselves as far away from politics and power as possible. In 1976, for example, Jimmy Carter, 91, did not run as governor of Georgia but as a former submarine seaman and peanut farmer. His opponent was incumbent Gerald Ford (1913 - 2006). The latter assumed a presidential attitude in the White House's rose garden during his campaign. Ford lost the race. So did Carter, four years later. When he gave interviews in the White House, eager to portray himself as the President he was defeated by cowboy Ronald Reagan (1911 - 2004). The fact that Reagan could ride was more important than whether he was up to the job. In campaign spots Ronald Reagan described his

opponent as a lonely man in the White House. In 2000, George W. Bush characterized Vice President Al Gore, 67, as the «ultimate insider», saying: «Voters prefer experience outside Washington D.C.» He did not mention at all that he was the son of a former president. Candidates always promise to change Washington after winning the election. None have done so to date. Or, as former New York governor Mario Cuomo (1932 - 2015) once said: «You campaign in poetry, you govern in prose.»

The caricature

Before that happens, many try their hand at comedy. Those who can, will attract the media's attention by appearing on «Saturday Night Live» (SNL). This comedy show mocks the powerful with comedians assuming the roles of presidents and senators and, adopting their manners. Eight ears ago Tina Fey, 45, did a brilliant impersonation of vice presidential candidate Sarah Palin, 51. Fey was really cheeky in her portrayal of the Alaskan governor, until Palin herself appeared on SNL, jointly with Fey. Here, Palin impishly laughed at herself. This year, Clinton and Trump tried doing the same. Comedian Kate McKinnon, 31, plays the Democratic candidate Clinton on SNL. In early October 2015, the real Clinton ap-



The comedy show «Saturday Night Live» as a gauge for politics; Larry David doing a take-off of Democratic outsider Bernie Sanders (top right); Hillary Clinton meeting the fake Clinton and Donald Trump playing himself as US president (left).

peared on SNL, playing a bartender called Val. Candidate Clinton as played by McKinnon orders a vodka at the bar. The two women have a conversation about life in general, during which the fake Hillary admits she could have supported gay marriage earlier. She then proceeds to fantasize - while the real Hillary is there with her - that she is looking forward to Donald Trump's candidacy so she can destroy him and «mount his hair in the Oval Office». In the end the fake Clinton says to the real one: «I wish you could be president.» The real Clinton's reply: «Me too!» Donald Trump's appearance on SNL is a flop. On November 7th, he hosted what one TV critic would later call the «worst show of the year». Trump is unable to laugh at himself. The high point of the show is «Seinfeld» creator Larry David, 68. He portrays Clinton's Democratic rival, Bernie Sanders, 74, as a Socialist old coot - totally awesome. 🌐



# Lucky cards

The new Blick app is here! BliQ joins the three existing Blick apps News, Sport and Blick am Abend to form a winning hand. Content from **Blick.ch** and **Blickamabend.ch** is dealt out like a card game. The cards are played according to the user's needs and may be swiped away or clicked according to their interest.

**«The app is perfectly suited to the mobile lifestyle of young smartphone users. It is a traffic booster for our mobile articles and videos.»**

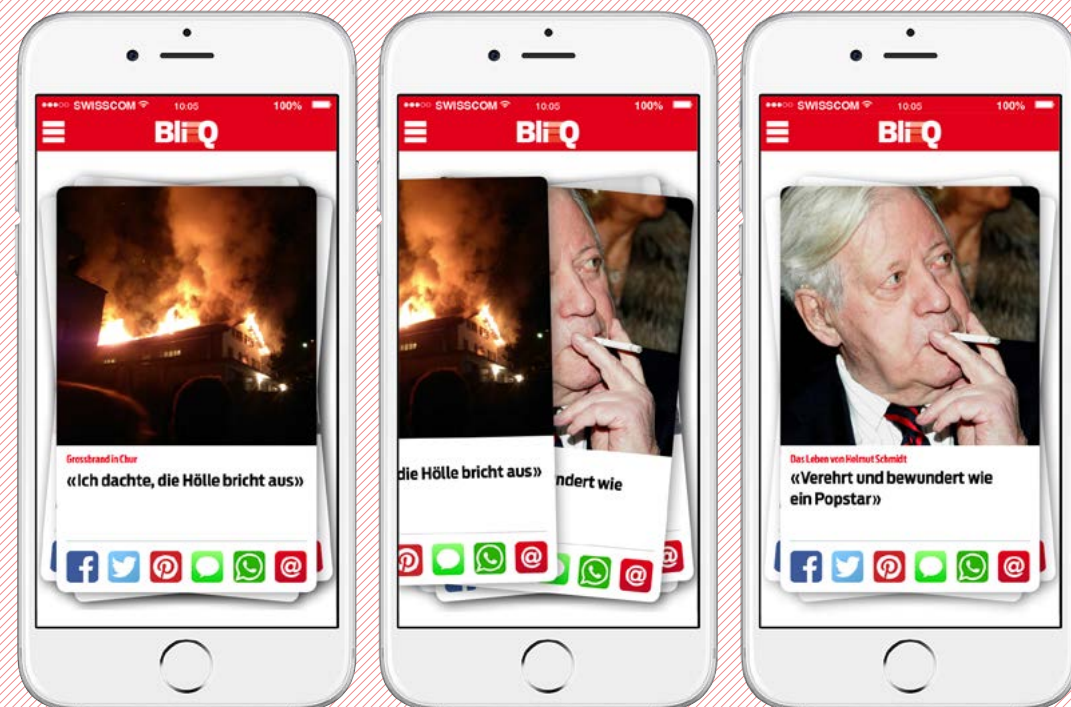
**Wolfgang Büchner, Managing Director, Blick group**



## Blick Quick

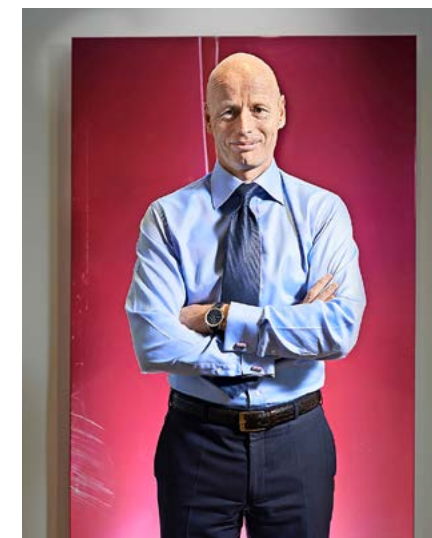
- The individual app for news
- Available for iPhones and Google Android smartphones
- Language: German
- The app is fed from the newsroom 24/7
- BliQ caters primarily to users aged 15 to 35 in search of relevant and personalized content
- Special features: content is presented according to individual clicking behavior; cards may be swiped Tinder-style - easily and quickly in any direction
- Feedback: direct to apps@ringier.ch

**Free download at Apple and Google Play stores**



The new app caters to a younger, urban target audience. It offers choice articles from the online portals of Blick and Blick am Abend, primarily based on relevance. The more the app is used, the more individually assorted the content available in the stack of cards will be.

## «Keep learning, learning, learning»



When the Fortune Global Forum in San Francisco beckons, everybody is there: Facebook's Sheryl Sandberg, Yahoo's Marissa Mayer, Google's Larry Page. Ringier CEO Marc Walder also attended the event.

**Marc Walder, this year's Fortune Global Forum focused on the digitalization of our society and practically all types of business. What did you learn in San Francisco?**

I came back with four full pages of notes.

**What did you take down?**

First of all, I tried to understand why this historic cluster, Silicon Valley, originated outside San Francisco of all places. After all, it might just as well have happened near New York or London. I also wondered why it came into being in the first place, how it has grown - and how it works. That's why we founded Digital Zurich 2025. Not because we think Zurich might become the new Silicon Valley as that would be absurd but still, Zurich has potential.

**So what is the secret of Silicon Valley?**

Let's start at the other end and see how it works. Apple is there, as are Facebook, Salesforce, Uber, Airbnb and Google. In that small area you have practically all of the companies that have substantially impacted or changed the world in the last five to ten years.

**How do these companies interact?**

It's fair to say that all around San Francisco there is a prevailing culture of openness. Everybody talks to everybody else. Mostly they talk about stuff like: How can we improve our users' lives? How can we offer

them something more, something new? Maybe something they didn't even know they'd appreciate.

**Is there no sense of rivalry?**

Sure there is, but it's different from what we know in Europe or even in New York. Nobody will betray trade secrets, that's obvious. On the other hand, wherever you go people are constantly debating and philosophizing about so-called usability, about new possibilities that digital platforms can offer people or may in future. I'm not exaggerating when I say that these guys have fun and enjoy experimenting all day long. Everything is tried out.

**What lessons did you learn from the founders and CEOs of the Internet giants at this conference?**

I'll try to break it down into as few sentences as possible.

**Please do.**

One: Whatever you do has to appeal to the user. It's all about the user, the user, the user. Seems logical enough, but it's still impressive how they take their focus on the user to extremes in all things.

Two: Never defend your past. Instead you should disrupt yourself - before you are disrupted by others and disappear.

Three: It's not your competitors who are your true rivals. It's the people who intend to come into your business.

Four: Keep learning, learning, learning. The pace of change is getting faster and faster. Only those who stay modest and keep learning every day will survive. All the people I

met there were modest. No bigheads, even though some of them are billionaires. That's because none of them know what tomorrow will bring. And they don't mind admitting it.

**So what are the big trends in the digital world?**

Everything is now done on smartphones. If you're a whiz on your laptop but slow on your smartphone you don't have a future. Also: data, data, data. If you can't handle it you'll be left behind. And finally: the trend towards cognitivity.

**What do you mean by that?**

The technology is learning. Extremely fast, in fact.

**Please give us an example.**

We're all immersed in it already; we just don't notice it anymore. Take Siri, Apple's software that transforms spoken words into actions. Siri is continually improving. Or advertising that targets you whenever you're online. These ads are tailored more and more specifically to your profile. Or self-driving cars. Or apps that suggest restaurants or sights you might enjoy.

**Where will all this lead?**

My smartphone will become my personal assistant. It already is my assistant, but it'll keep getting better, more accurate, faster and more predictive. And most of all: more versatile.

**What is your advice to us employees - in one sentence?**

All I need is four words.

**Which are?**

Keep learning, learning, learning. 🌐

Photo: Helmut Wachter / 13 Photo



# Sweet and sour

Once upon a time it was possible to talk to stars one-on-one, not with a gaggle of ten journalists at the same table. That was almost twenty years ago. The star in question was on the verge of her breakthrough. Writer Peter Hossli recalls meeting Academy Award winner Gwyneth Paltrow.

Gwyneth Paltrow, barely 24 years old in the spring of 1997, has come to Paris to publicize her movie «Emma». She is scheduled to receive the German weekly «Der Spiegel» – and me. She wears a white shirt under her black woolen dress and a delicate gold necklace over it. During our conversation – which lasts 30 minutes – she keeps dribbling honey and chamomile tea onto slices of lemon. One by one she pops the slices into her mouth. She talks about her movies, her brilliant boyfriend – Brad Pitt, at the time – and U.S. President Bill Clinton. She exudes enlightened citizenship and an uptight shyness. Her career is still in its budding stage, despite the fact that she was born into show business. Her mother, Blythe Danner, is an actress, and her father, Bruce Paltrow, writes screenplays and directs or produces successful TV shows. The reason she got into movies is because of an old family friend: Steven Spielberg advised her to try her hand at acting when she was 16. She can count on him to help.

Fidgeting around on the Paris hotel's leather sofa, Paltrow spends a long time speaking impassively, seeming aloof. She dutifully answers questions about the situation for women in the movies – «It's got better, but exciting parts for women are still rare, but more and more women make sure that their contracts allow them to take nursing breaks on the set» –, about «Emma» author Jane Austen – «she's popular because her books are timeless pertinent and funny and

talk about the mundane things in life, like love and money, for example» – and about the results of the last U.S. elections – «it's good that Clinton won, too bad Congress is still Republican».

Little involvement, considered replies, nary an emotion. It is only when the questions turn to Brad Pitt that Paltrow comes alive. Yes, he's a great guy. No, he's not boring. Yes, she finds him «cute». No, she doesn't read the tabloids spreading untruths about her and her boyfriend. Yes, they still have a private life, especially at their apartment in New York's artsy Soho neighborhood, and at their house in the Hollywood Hills. And yes, Brad Pitt grew up in poor circumstances while she came from a wealthy family. No, this wasn't a problem for them.

How does the actress respond to headlines like «Paltrow-Pitt – the Hottest Couple in Hollywood»? «I don't care. People are just jealous, thinking: «Now this great-looking guy has got himself an okay-looking girlfriend. He didn't deserve that.» When you're successful everyone would like to see you fall.»

That must have been the reason for the pictures of her and Pitt skinny-dipping, shot by a paparazzo and subsequently printed in illustrated magazines and circulated on the Internet. They did not bother her much. Still: «Now I know that my bathtub is the only place where I can skinny-dip.»

Gwyneth Paltrow appears confident, and elegant. Nimble and without in-

terrupting the animated flow of the conversation she screws the lid onto an empty little honey jar and opens another. She is talking about Pitt. Sweet honey flows onto sour lemons. Is she afraid of suffering the same fate as Julia Roberts, who has been chasing success since «Pretty Woman»? «No. After «Pretty Woman» Julia spent a long time making only commercial movies. She was under enormous pressure to succeed.» Paltrow, however, intends to grow as an actress and as a person honing her not yet fully developed skills. How does she aim to do that? «After every big movie I will work for an independent filmmaker who doesn't just want their movie to make money.»

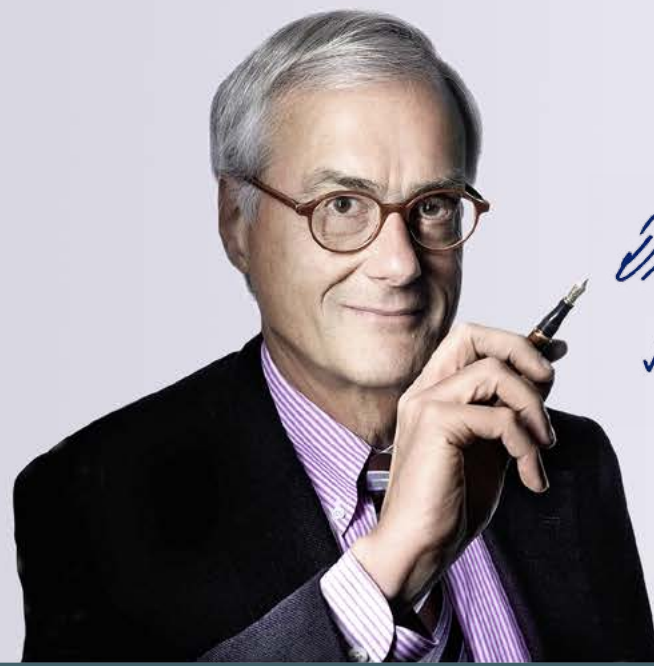
A young woman brings another little jar of honey, which Paltrow unscrews and dribbles onto the remaining lemon slices, along with what is left of the chamomile tea. «When Hollywood makes a movie, it's more about political and economic decisions than about telling a good story,» she says, popping a lemon slice into her mouth. «Nicotine withdrawal,» she adds, without being asked. Until recently she has been smoking several packs of Camels a day. «A bad habit.» Nowadays she is eating a lot of honey and drinking tea.

When the conversation is over she politely extends her hand to say goodbye before running her fingers through her hair and turning to her assistant. «Bring me some more tea and lemons.» The honey hasn't run out yet. ➤

Photo: Jason Merrit/ Getty Images







*Disruption as a survival strategy*

**W**hat do the expressions «no smoking» «Euro discount», «shitstorm» and «hashtag» have in common? They have all been voted «word of the year» in Switzerland. For 2015 I want to nominate the word «disruption». According to the dictionary it means «disturbance, destruction and disintegration». Anyone working in the media industry is likely to accept all three interpretations.

The fact that established enterprises are routinely driven out of the market by others is part of our experience of the free market. The fact that the very existence of entire industries is jeopardized by the rise of new technologies, however, is something entirely new – at least to our generation. But disruption goes much further. Many digital business models are not only disrupting traditional competitors but also our social order, which was built over many decades.

One may smile or shrug at the fact that Apple eliminates any depiction of a naked bosom or a nipple from its store. The fact that Facebook put a ban on Courbet's painting of the female genitals, «L'origine du monde», is more serious as this is a matter of art censorship. The fact that hate comments, conversely, are not deleted is simply unacceptable.

But it is not just morality that is being redefined; the social framework is equally affected. If a sudden housing shortage in inner cities is caused by Airbnb, as more and more apartments are rented solely for the purpose of turning them into a business, the social fabric of those neighborhoods undergoes a dramatic change. The fact that these landlords do not pay hotel-occupancy taxes or visitor's taxes and in most cases not even income taxes is a threat not only to the community's budgets but to the social system itself.

Just how far this can go is illustrated by Uber, a company consisting of an app. Drivers formerly used to pension claims and wage continuation suddenly turn into independent entrepreneurs who do not even get to keep the tip included in the price of the ride.

For companies to disappear because they cannot adapt is part and parcel of a social covenant supported by rules and laws. When digital technology quashes this covenant, however, it becomes a real problem. In this world, it is no longer the fittest or the most adaptable who remain but the most ruthless: Disruption leads to the «survival of the bitchiest».

*Michael Ringier*

# Employee questions



Please send your questions to:  
**domo@ringier.com**



Juan Fernando Baron,  
Chief Digital Officer Ringier Publishing

«Sixty-five percent of our traffic is already mobile - a tremendous opportunity for us»

**Nowadays, new smartphones and operating systems have ad blockers. This is a big challenge for media companies. How can you meet it?**

We've been measuring ad block rates across the Blick Group in Switzerland over the last few months. Although desktop is increasing and reaching low double digits, mobile still remains well below that percentile and does not pose a real threat yet. The good news is that 65 percent of our traffic is already mobile so we have a tremendous opportunity to capitalize on this traffic and create better monetization opportunities. As you know, we are investing heavily in video and also plan to invest in native/sponsored content, better yield management, and opening up our distributed content audience. At the management level, we are working diligently to make these pieces of our content and platforms more open for brands to reach our audiences while at the same time allowing our excellent storytelling to thrive. We are still looking for new ways to monetize and develop innovative products. That said, the most creative minds at our company are right in the newsroom, so the door is always open to welcome new ideas.



Alexander Theobald,  
Head Operations & Business Development Ringier AG

«We are given the unique opportunity to re-invent an enterprise»

**On January 1st, 2016, Ringier and Axel Springer Switzerland will launch their new joint venture, Ringier Axel Springer Switzerland AG. What is the reason for this venture and what are the changes it will bring for the employees?**

We have had a long, close and excellent cooperation with Axel Springer. Collaborating in Switzerland is a logical development of this successful partnership. We will further develop the entire range of magazines of both media companies jointly as well as the newspapers Le Temps and Handelszeitung, which we will also market jointly. This will enable us to significantly improve our competitiveness regarding our readership and the advertising market in Switzerland as well as permit us to reinforce and accelerate the digitalization of our brands. Our readers and our advertising customers will benefit from this enormous potential for innovation. In addition we have been given the unique opportunity to «re-invent» an enterprise – to generate creative job offers, optimized structures and efficient processes in a new, joint location in the German-speaking part of Switzerland, in Zurich.



Sen Hoa,  
Chairman of the Board of Directors, Ringier Vietnam

«First of all, two words sum up the success story of Ringier Vietnam: being patient»

**Ringier has been active in Vietnam for twenty years. One hundred-ninety employees now work locally for the Swiss family enterprise publishing cross-media glossy magazines and operating digital special interest platforms as well as online classifieds. What is the secret of this success story?**

First of all, two words sum it up: being patient! That has not always been easy. I witnessed many ups and downs during these twenty years; I saw many people come and go; I backed many decisions of various managements and experienced moments of happiness and sadness, sometimes not seeing the light at the end of the tunnel. But today I know one thing for sure: The distinguishing quality of Ringier is its perpetual professionalism. Even if Switzerland is far away, the spirit of the parent company, the creativity and the passion for the job have found their way to Vietnam and have made it possible for Ringier to become so successful.

**How important is Ringier Vietnam in the local market?**

As the first foreign media enterprise to settle during the first days of perestroika, Ringier can be very proud of the pioneering work they

have done. Ringier revolutionized our media business in the early 1990s. Thanks to Ringier everybody knows that media are a business, not just a means or even a weapon in the hands of politicians. And media have to be treated like any other enterprise in a free market, because at the end of the day it is the media that provide people with information. In Vietnam Ringier reaches 38 million readers and users every month.

**Looking back, what has been your biggest challenge, what was your biggest success?**

My biggest challenge was to rethink things and the actions that this entailed. Anybody can be proud of his or her achievements, but I am never satisfied – possibly because I am very demanding. The reason for this is certainly the change in the understanding of media in Vietnam. But media around the globe are constantly changing. And it is this change that makes me want to learn more, develop further and achieve more.



# ANNIVERSARIES

## 10 YEARS:

**René Haenig**, Ringier AG  
**Thomas Enderle**, Ringier AG  
**Manuel Forney**, Ringier AG  
**Emmanuel Gehrig**, Ringier AG  
**Claudia Straub**, Ringier AG  
**Katrin Rudolph**, Ringier AG  
**Dragica Lazic**, Swissprinters AG

## 20 YEARS:

**Patrick Baumann**, Ringier AG  
**Isabelle Cerboneschi**, Ringier AG  
**Adrian Egli**, Ringier Print  
**Remo Achermann**, Ringier Print  
**Aleksandar Künzli**, Swissprinters AG  
**Marco Meier**, Swissprinters AG  
**Nurettin Simsek**, Swissprinters AG  
**Adnan Taskaya**, Swissprinters AG

## 30 YEARS:

**Georges Fehlmann**, Ringier AG  
**Norbert Gassmann**, Ringier Print

## RETIREMENTS:

**Beatrice Schönhaus**, Ringier AG  
**Gustav Aeberli**, Ringier AG  
**Jean-Luc Iseli**, Ringier AG  
**Roger Huang**, Ringier AG  
**Hans-Peter Hildbrand**, Ringier AG  
**Reto Tamo**, Ringier AG  
**Robert Meyer**, Ringier Print  
**Walter Flühler**, Ringier Print  
**Robert Gräter**, Ringier Print  
**René Steffen**, Ringier Print  
**Lorenzo Lafratta**, Swissprinters AG  
**Peter Peier**, Swissprinters AG  
**Kurt Suter**, Swissprinters AG  
**Hans Uhlmann**, Swissprinters AG  
**Heinz Werfeli**, Swissprinters AG

## DEATHS:

**Salvatore Loiarro**, 13.06.15  
**Ernst Kaufmann**, 08.07.15  
**Elisabeth Kramarz**, 30.07.15  
**Rico Wassmer**, 03.08.15  
**Rita Knobel**, 11.08.15  
**Arthur Zihlmann**, 20.08.15  
**Fritz Lerch**, 24.08.15  
**Hans Peter Rutschmann**, 05.09.15  
**Antonio Cappuccio**, 13.09.15  
**Wilhelm Kuster**, 25.09.15  
**Bruno Corona**, 20.10.15

## A sports reporter with staying power

Once upon a time he wanted to be a pharmacist. But then **Hans-Peter Hildbrand** became a sports reporter and discovered ace ski jumper Simon Ammann during a snowball fight. After his retirement «Hilti» will devote more time to his formula-one cows.

Photos: Geri Born/Private

The Blick secretary was way off the mark when she prophesied: «This guy from Valais won't last three weeks.» In November of 1979 Hans-Peter Hildbrand had just presented himself at the editorial office - all natty in a suit and tie. If only Bianca the typist had stuck around, she would have seen the man from Visp, Valais, stay on the Blick sports desk for 35 years and 11 months.

Now he is officially retiring, but he will go on writing - about the Tour de France, for one. He travelled France in the Tour's entourage 33 times! And he will write about ski jumping, another of his fields of expertise. He is credited with discovering high flyer Simon Ammann, even though his first impression of «Simi» was wrong. Hildebrand had observed Simon as a «boy in a snowball fight». When Ammann's coach predicted: «He's going to be really big,» Hildebrand quipped: «I've been hearing that line for 17 years.» He later apologized for this comment.

Hildbrand's father worked for Lonza in Visp, a chemicals supplier to the pharmaceutical industry, so Junior wanted to become a pharmacist. Instead he went to the school of journalism in Munich. He was one class below Günther Jauch, now a star host on German TV.



Off work: Hans-Peter Hildbrand and Evolène cow Pina on an alp. With publisher Michael Ringier at the European Golf Masters in Crans Montana in 2008.



A sports reporter with staying power: Hans-Peter Hildbrand worked at Blick for 35 years and 11 months.

Hilti loves sports - privately as well. A golfer (handicap 18.4), he used to play ice hockey with the seniors' team. For this he would race from Zurich to Visp and back every Friday. Hilti broke records as a sports reporter. One year he slept away from home for 193 nights, despite being happily married for 24 years. And he owns two of 160 surviving pure-bred Evolène cattle - which sports reporter Hilti has dubbed the «formula-one cow». RH



## 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.

Eric Schmidt,  
Jonathan Rosenberg  
**HOW GOOGLE WORKS**

Three Google insiders have decided to share their knowledge with the world. Google CEO Eric Schmidt, founder Larry Page and Senior Vice President Jonathan Rosenberg reveal the secret of one of the world's most valuable brands. Just as Google has long been far more than a mere search engine, this book goes way beyond a company history. Large chunks of «How Google Works» present very concrete practical instructions. For one thing, they permit deep insights into the work processes of the department that essentially determines the search algorithm and regularly tweaks it. A book that will continually make its readers pause in wonder. It's a must-have for anyone who wants to peek behind the scenes at Google - reliable and engrossing. ISBN: 978-1455582341 Publisher: Grand Central Publishing

Hillary Rodham Clinton  
**LIVING HISTORY**

She is a lawyer, a former First Lady, a mother, a wife, a New York senator - and the first woman within reach of the most powerful office in the world. When she was First Lady, Hillary Clinton assumed political responsibility and secured her husband's office during the Lewinsky affair. Since the Clintons left the White House it is she who has been in the limelight. In «Living History» Hillary Clinton shares candid stories from her life, talking about funny as well as tragic events - sincere, compelling and emotional.

ISBN: 978-0743222259  
Publisher: Scribner



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