

ooo Ringier

DOMO

The art of being a publisher.

One of publisher Michael Ringier's passions is contemporary art. It is not just a hobby for him, but rather a way of life. He revealed to DOMO what art teaches him and what it has to do with publishing.

Corporate Magazine
N° 3/2023

An Eye for Art

How did the idea of merging Ringier's annual reports with contemporary art actually come about? What makes an art collector's heart tick and how does art relate to publishing? We asked publisher Michael Ringier this and much more in his office and on a guided tour of the art in the Pressehaus.

Nancy Cruickshank

This British entrepreneur has extensive experience with digitalization strategies at media companies. Nancy Cruickshank has been a member of the Ringier Board of Directors since spring 2023. In her interview with Barbara Halter, she talked about what drives her and what she wants to contribute in her role at Ringier.

Tech pro and lifesaver

Cristian Iosub develops synthetic voices, virtual currencies and other AI products for Ringier Romania. But this Chief Product Officer also has another mission: He is a lifesaver for an NGO that provides rapid assistance in the event of accidents or searches for missing persons.

«As a BookToker, I bear responsibility»

The love of printed books is currently experiencing a resurgence and is being celebrated on TikTok. BookTok is the name of the trend in which young people present and promote books. In our profile, Swiss BookToker Noëmi Santos explains what BookTok is and why she is addicted to books.

Making-of: Reni's Journey

The Ringier Innovation team has produced a comic by joining Artificial Intelligence with human creativity. A brief insight into the thinking at Ringier Innovation and its use of AI tools.

How to Work Better

The message was impossible to miss, and seeing it every day felt like a fresh breeze in my face: «How to Work Better» was written on a façade in Zurich-Oerlikon, followed by ten suggestions on how best to cope with everyday working life – appropriate to the job I had nearby in the 1990s. This artwork by the Swiss artist duo Fischli/Weiss was a word installation on a bland office building. «Do One Thing at a Time» and «Learn to Listen» were two of the phrases. The last one was simple and straightforward: «Smile». This word installation has been delighting commuters and passers-by in Zurich since 1991. A faithful copy was later also shown in New York. What intrigued me most was that art had become a silent companion in my everyday working life.

Our publisher Michael Ringier also believes that art belongs in everyday life. A passionate art collector, he doesn't just want to enjoy his works privately or loan them to museums: He shares his art with all Ringier employees in Switzerland because he strongly believes that art belongs where people work. That's why our staffers regularly encounter works by contemporary artists as they go about their jobs. We talked to Michael Ringier about his attitude to art, the relationship between art and publishing and his own artistic gifts (p. 8–14).

Everyday working life also plays the main role in other stories. For example, in the profile of Cristian Iosub. He is Chief Product Officer at Ringier Romania and moves back and forth between two lives: one as a tech professional and one as a lifesaver. (p. 28–29) More and more influencers want to save not lives, but books: with BookTok. Find out what this trend is about and why it has also begun to impact book fairs in our profile of a passionate reader and BookToker. (p. 30–32). ●

Cordially,
Katrin Ambühl, Editor-in-Chief DOMO





From my very first moment at Pulse Africa, I was captivated by the team's drive, their passion and their desire to create something truly great.

———— **Katharina Link** ————
CEO Pulse Africa

This statement was made in an interview with the Ringier Global Media Unit, a discussion of various success stories. For instance, the WhatsApp channels in Kenya and Nigeria, which were only set up recently and already number 1.4 million followers, or the 2023 Pulse Influencer Awards on October 7, a ceremony attended by thousands of influencers and film, media and showbiz celebrities. This event was staged simultaneously in six countries where Pulse Africa is active: in Nigeria, Ghana, Kenya, Senegal, Uganda and Côte d'Ivoire.



Scan code and watch video.

Pure Testosterone

Conor Anthony McGregor is a red-blooded athlete and an all-round powerhouse. This Irish mixed martial artist is a sports legend not least because he became the first boxer to hold championship titles in two weight classes simultaneously (Featherweight and Lightweight). In October, he visited the offices of sportal.bg in Sofia, Bulgaria. He gave an exclusive interview and met the CEO of Sportal Media Group, Stilian Shishkov, a former soccer player. Their meeting and the highlights of McGregor's visit were captured on video. It is almost as testosterone-laden as a boxing bout.

Speed is a key factor when it comes to gaining or losing users. Here is a positive example: The Internet medium

Onet.pl operated by Ringier Axel Springer Poland was continually the fastest source to deliver the ongoing provisional results and the final results of Poland's parliamentary elections on October 15 and 16: in the record time of 5 seconds.

Thanks to the Ring Publishing Platform, which can crunch and scale huge amounts of data, dozens of journalists and editors were able to publish hundreds of articles, update the coverage continuously and broadcast live reports for almost ten hours.

5s

A win for women power

Tech pros of a feather

The exchange of knowledge and international collaboration are essential in the fast-growing field of new technologies. That is why the Ringier Tech Conference (RTC) is held every year. This event was initiated by Kilian Kämpfen, Chief Technology and Digital Officer at Ringier, Nils Körber, Managing Director at Ringier South Africa, and Bernd Volf, Chief Technology and Chief Product Officer of the Global Media Unit. The goal of these gatherings is to strengthen the Ringier Group's worldwide tech ecosystem. This year's edition took place on October 10 and 11. Around 60 participants met at the Cracow offices of Ringier Axel Springer Poland and talked shop with in-house and external experts. The focus was on the issue of Artificial Intelligence.



The Ringier Tech Conference included talks, panel discussions, workshops and networking events.



TV journalist Nikolina Kljaić Jusufspahić of Blic TV, Serbia, was honored for her extraordinary feature about the struggle against discrimination and for more equality. In her well-researched report, she concluded that a majority of women, both older and younger, were prepared to forgo their own heritage title in favor of another – usually male – relative. The award was bestowed by the Commission for the Protection of Equality and the OSCE Mission in Serbia. «I have been working in TV journalism for just over a year, for as long as Blic TV has existed,» Jusufspahić said at the Awards Ceremony. «And this is the first award for our whole team, so it means a lot to me.»

Happy Birthday



Ringier Hungary is celebrating its birthday and 30 years of existence in 2023. The anniversary was feted in style at the Museum of Fine Arts in Budapest. Participants got to go on guided art tours in the museum and visit its spectacular temporary Renoir exhibition. At the celebration, Ringier Board Member Roman Bargezi pointed out how solid and precious the partnership is that has defined the collaboration between the Swiss and Hungarian media companies and the exchanges between these two media markets for the past three decades.

Recommended Reading



The book «Das EqualVoice Mindset», published in German by Beobachter Edition, celebrated its official launch on December 5, 2023.

The book «Das EqualVoice Mindset» tells the story of the EqualVoice initiative launched in 2019, which has become an international standard for increased diversity and inclusion in the world of media. At a time when women's visibility in the media is still underrepresented, the launch of EqualVoice has allowed Ringier to take an important step towards correcting this deficit. The initiative was created to strengthen women's voices, to promote female role models and to make women and men equally visible. Today, EqualVoice is a worldwide movement reaching millions of users all over Europe. The book «Das EqualVoice Mindset» shines a light on the various obstacles, successes and milestones encountered on the path to more diversity and inclusion in the media.

Over the past few years, all of Ringier's editorial offices have developed an enormous amount of knowledge about diversity in journalism. EqualVoice has established itself as a platform for the debate about journalism. Now, we want to share this knowledge and our learnings with others outside our enterprise. The book demonstrates frankly and transparently what efforts are necessary and successful for others to benefit from our experiences and insights.



Dr. Annabella Bassler

CFO Ringier AG, initiator of EqualVoice and co-author of the book «Das EqualVoice Mindset»



Stefan Mair

Co-author, journalist at Handelszeitung and Head of Newsroom Coaching Equal Voice

Did you know?

The German Adventure

Travel through time with us as we flash back to the early 70s of the last century. To the small town of Zofingen (Canton of Aargau), which then had a population of some 9,000. Known throughout Switzerland for being home to the printing and publishing house Ringier & Co AG with its rural, down-to-earth roots. Zofingen equaled Ringier, Ringier equaled Zofingen. Dufourstrasse 23 in Zurich was not yet the site of the Ringier Pressehaus but housed the Agence Américaine car dealership. Ringier's activities in Eastern Europe, the USA and Africa, let alone Vietnam were a long way off.

In 1972, the family business was shaken up: A new departure! Owner Hans Ringier appointed Heinrich Oswald, an experienced manager and reformer, as CEO of the company. Oswald, in turn, beefed up the journalistic side by hiring one of Germany's best-known magazine journalists: Adolf Theobald, founder of the business magazine Capital and the lifestyle journal Twen, among others. Oswald moved the new headquarters to Zurich, the flagship magazine «Schweizer Illustrierte» was merged with «Sie+Er» and given a new concept, and the new head of journalism, Adolf Theobald, managed to convince his boss to take a bold step.

Ringier goes to Germany! Ringier Buchverlag was the first division to move to Munich, a book publisher primarily known for titles about the

Gotthard pass and the Swiss General Guisan, newly augmented with a book club. This was followed by the acquisition of two trade magazine publishers, Heering and Zuerl, both with a high profile in the leisure sector. Suddenly, the Swiss publisher Ringier entered the German market with a colorful range of publications:

Ringier's editorial offices on Munich's Ortlerstrasse behind the Wiesn were known and praised by fellow journalists in the city for a culinary specialty: Wilhelmine Paulus, who ran the staff restaurant, allegedly served the world's best «Fleischpflanzerln», as burgers are called in Bavaria.


«FOTO-Magazin» with «FOTO-Wirtschaft» for the camera trade, «Film&Ton» (film & sound), the scuba-diving magazine «Submarin», «Südkurs» for sailboat enthusiasts, «Alpin» for mountaineers, the «Fliegermagazin» for amateur pilots; the line-up even included a magazine for hang-gliders, «Drachenflieger». Theobald contributed his own creation: «warum!», a psychology title, to Ringier's range. His favorite project, however, was far ahead of its time, launching on May 27, 1981, the first magazine about protecting the environment: «natur» with Horst Stern, a well-known TV journalist and host of the program «Sterns Stunde», as editor-in-chief. Other editors-in-chief in Munich were also deeply committed: The famous mountaineer Reinhold Messner reached new summits as

the boss of «Alpin», Peter Balsiger, the first editor-in-chief of «Fliegermagazin», won the Paris-New York-Paris rally at the controls of a twin-engine Piper Cheyenne. He later returned to Ringier in Zurich. For the sake of completeness of Ringier's line-up we should also mention the travel magazine «Globo», the «BMW-Magazin» by automotive journalist Peter Groschupf and the licensed German edition of the American sports magazine «Runner's World».

In 2001, the Ringier Group abandoned its business activities in Munich. The numbers did not add up to the success everyone had hoped for. «Ringier Publishing Deutschland» was dissolved in a controlled manner. Fifty years later, Ringier is left with mere memories of that variety of titles. Some of the publications were bought by a subsidiary of Springer-Verlag and some are still being continued. «Alpin» and «Natur» were bought out by members of the editorial team. Adolf Theobald returned to Germany in 1987, was managing director of Spiegel-Verlag for another four years and died in Berlin in 2014 at the age of 84. His son, Alexander Theobald (59), has held various management positions at Ringier since 2004. ■

Author of this article:

Fibo Deutsch has worked for Ringier for over 65 years in various positions as a journalist and member of the Group Executive Board.



Michael Ringier between two works in the gallery of the Pressehaus. Left: Ugo Rondinone, SIEBENTER-MAINEUNZEHNHUNDERTNEUNUNDNEUNZIG, 1999. Right: Iain Baxter&, Still Life: Animal Preserve with Ruby Red Shelf, 1997-1999.

A photograph of Michael Ringier, an older man with white hair and glasses, wearing a dark suit, white shirt, and patterned tie. He is shown in profile, looking towards the right. In the background, a red shelf holds a row of colorful glass jars, each containing a small, stylized figurine. The title 'An eye for art' is overlaid in a large, dark blue serif font on the right side of the image.

An eye for art

Art is in Ringier's DNA. Art is a part of the rooms and offices at all Ringier locations in Switzerland – and therefore part of the employees' everyday working lives. This is exactly what publisher and art collector Michael Ringier wants: the merging of life and art. We asked him why this is the case, what his own artistic talent is and how art and publishing are connected.

Interview: Katrin Ambühl
Photos: Gina Folly

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Once you stop
being curious,
you might as
well end it.



Kerouac's Typewriter (from Plötzlich diese Übersicht) by the artist duo Fischli/Weiss is not only suitable for a publisher's office, the work from 1981 is also extremely fragile, as it is made of unfired clay. Peter Fischli (*1952) and David Weiss (1946-2012) also designed the 2007 Ringier Annual Report.

Mr. Ringier, you made a point of bringing a picture to our meeting. It must be a very special work...

It's a drawing by Louise Bourgeois, a self-portrait from the 1940s. My wife and I are very fond of this artist and are lucky enough to have been able to purchase around 40 of her drawings. They were created between 1939 and 2004 and illustrate the artist's entire life.

You have the art in your home rehung every few years. Are there works that you miss afterwards?

There are artists who always have something hanging there, such as Louise Bourgeois or Ugo Rondinone. His large picture of a forest in the entrance area of the Pressehaus used to hang in our house years ago. My wife still misses it...

Why don't you treat yourself to a private museum like other collectors instead of having these works of art hung in the Ringier offices?

Art should be where people work, in everyday life and not just in museums. This is an idea that I like. Rirkrit Tiravanija, who designed the 2016 Annual Report and has now created two artworks for us, has a similar attitude. He started in the 1990s with performances where he would cook together with the visitors instead of them simply marveling at his beautiful vessels in the museum. He brought art into everyday life, and we bring art into the office.

You own thousands of works of art. Do you have a collecting strategy?

We never had a fixed plan, collecting is a process that never ends. The most important thing is to be open and curious, which doesn't only apply to collecting art. Once you stop being curious, you might as well end it.

Has your focus always been on contemporary art?

No, that's only been the case since the 90s. Before that, my wife and I collected works from the Bauhaus period and the Russian avant-garde.

**Art also shapes Ringier's Annual Reports.
How did this come about?**

Annual Reports are traditionally boring and unattractive in terms of design, which has always bothered me. On an art trip to New York in 1996, Beatrix Ruf and I saw the photographs by Clegg & Guttman: portraits in the Dutch style of the 17th/18th century. I liked this style, and so the first artistic Annual Report in 1997 was created with this duo of artists.

What were the reactions?

That went down pretty badly. (Laughs) Everyone thought that we members of the Group Executive Board had deliberately had ourselves photographed like that, the style was perceived as divorced from reality and inappropriate. But it wasn't interpreted as art...

**And yet, you had the courage to continue
with artistic Annual Reports?**

When Sylvie Fleury's Annual Report was published a year later, it was clear to everyone that this was art. In the meantime, the Annual Reports have become collector's items and can even be found in second-hand bookshops. There are now 26 artistic Annual Reports. I would love to put on an exhibition about them.

New works are hung in the gallery of the Pressehaus every few years. Michael Ringier in front of the works by Gili Tal (Exclusive Licensed Range Rover Evoque 12v Ride-on Car with Remote Control-Red, 2016, and Aosoum Lamborghini Aventador 6v Electric Ride-On Car with Remote Control, 2016).





As we stand in front of this work in the Pressehaus Gallery, Michael Ringier smiles and says: «Good question for a publishing house...». Rirkrit Tiravanija, untitled (demain est la question), 2012. The artist also designed the 2016 Ringier Annual Report like an issue of Blick.

Art is not
decoration, but
an idea.



But there were always years that didn't go down well with everyone.

Which were the most controversial?

The one by Richard Prince, who peppered the 2005 Annual Report with 1960s jokes and cartoons from Playboy and Penthouse, some of which were anti-Semitic or offensive and misogynistic, was a tricky one. We got a lot of criticism. The 2011 edition by Maurizio Cattelan was very cheeky but humorous: not only because of the toilet-roll format, but also because of the coke-snorting groundhog on the cover.

From time to time, there are artworks at Ringier locations that are provocative and not well received by all employees. What do you say to that?

Art does not have to please. Art is not decoration, but an idea. It must be socially relevant. That's why Picasso's «Guernica» from 1937 is still pertinent today. By bringing art into offices, we are challenging people, i.e. we are taking them seriously, and that is precisely what is crucial for me.

Which five artists would you like to invite to a dinner together?

I am lucky enough to have actually had dinner with many of them or smoked cigars with John Baldessari. The advantage of a collection of contemporary art is that most of the artists are still alive. And since I've been a collector for decades, I know many of them personally.

Is there an artist who suits the current global situation particularly well?

One of them is certainly the Lebanese artist Walid Raad. He tackles very topical issues such as fake stories or artificial intelligence. For example, the perennial violence in the Middle East. In doing so, he moves between fact and legend, deploys various means of defamiliarization and shifts back and forth between personal experiences and historiography.

Does art help you in difficult times, or in other words, what does it teach you?

As a collector, you have to engage with the works and build up a relationship with them. Art teaches you to listen to your own instinct and to trust it.

Does that also apply to you as a publisher?

Absolutely! As a publisher, you also need to develop a feeling, to trust your instincts and then go your own way. Important decisions are not always made purely rationally or by means of a PowerPoint presentation, but based on a feeling. Incidentally, that was the case at Ringier when we expanded into Eastern Europe.

That was at the end of the 80s. It's more difficult today, isn't it?

Of course, there are so many rules and restrictions and nobody wants to make a mistake. But nothing great has ever been achieved by avoiding mistakes. It takes a good instinct. And a feel for people. You have to trust your employees, believe in them and in the cause. This also applies to our investments in Africa, for example.

Do you actually have any artistic talent yourself?

No, none whatsoever. Perhaps you might say that I have developed a good eye and a feeling for what others do.

Which beats more passionately in your breast: the collector's heart or the publisher's heart?

I only have one heart, and there is room in it for both. Both fields are exciting, and I consider myself privileged. ●



Art is also a must on the publisher's desk. The book «About Nothing», a retrospective of John Armleder's work, is a firm favorite. The drawing by Louise Bourgeois, La Femme Grotesque, 1946, usually hangs in Michael Ringier's home. He brought it with him especially for the interview. © The Easton Foundation / 2023, Pro Litteris, Zurich

Michael Ringier and the Ringier Collection

Michael Ringier (*1949) graduated from the company's own school of journalism in 1974 and initially worked in various positions in the family's media company and for other media houses. In 1983, he joined the Ringier management team and two years later became Chairman of the Executive Board. Today he is Chairman of the Ringier Board of Directors. The art enthusiast founded the Ringier Collection in 1995, which initially comprised 21 works. Since then, the collection has grown steadily: in 2000, the Ringier Collection already contained around 500 works. The Ringier Collection currently contains around 3,500 works from the fields of photography, video, painting, drawing, sculpture and installation since the 1960s. Ten titles contain the word «Love» in their names.

Figures and art in harmony.

The authorship of the Ringier Annual Reports reads like a who's who of the contemporary art scene, as each issue has been designed by an artist since 1997. Most of the artists are enthusiastic and spontaneously agree when asked to design an edition. An overview of the 26 issues to date.



Scan QR code to get an overview of all artistic Ringier Annual Reports.

Clegg & Guttman 1997

Sylvie Fleury 1998

Christian P. Müller 1999

Harald F. Müller 2000

Liam Gillick 2001

Aleksandra Mir 2002

Christopher Williams 2003

Matt Mullican 2004

Richard Prince 2005

Richard Phillips 2006

Fischli/Weiss 2007

Josh Smith 2008

John Baldessari 2009

Kerstin Brätsch und Adele Röder | DAS INSTITUT 2010

Maurizio Cattelan 2011

Phillippe Parreno 2012

Laura Owens 2013

Wade Guyton 2014

Helen Marten 2015

Rirkrit Tiravanija 2016

Katja Novitskova 2017

Martine Syms 2018

Jordan Wolfson 2019

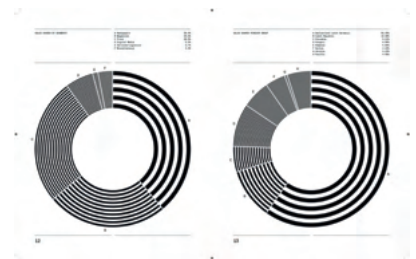
Ed Atkins 2020

Walid Raad 2021

Nicole Eisenman 2022



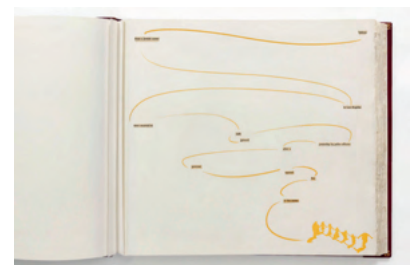
The first artistic Annual Report in 1997 was designed by Clegg & Guttman - with portraits in the Dutch style of the 17th/18th century.



Caused quite a stir: The 2011 Annual Report designed by Maurizio Cattelan, which was supplemented with a toilet roll.



Designed like an issue of Blick: Ringier Annual Report 2016 by Rirkrit Tiravanija.





At this year's Tech Retreat and Conference 2023 (TRAC23), which took place in Ballito, South Africa, the two teams met in person for a change. Front from left to right: Gcobisa Nkonzo, Rita-Marié Degenaar. At the back from left to right: Franco Nyawanga, Rude Janse van Rensburg, Erhardt de Kok, Nancy Lubalo, Tamlin Kleinbooï, Nodumo Tembani. Mahdi Finnigan is not pictured.

Ringier's tech hub was initiated in 2020. Specialists for Data Analytics and Data Science are working in South Africa, Kenya and Germany, more than half of the staff is female. Rita-Marié Degenaar, Product Manager of Data Analytics and Data Science at Ringier South Africa, explains how the collaboration works and what exactly they do.

Interview: Katrin Ambühl

The tech hubs are spread across different countries. How do you communicate and organize?

We have virtual team meetings every day. In the process, we have noticed that we often forget our colleagues still have a private life in addition to their work. That's why we now deliberately take 15 minutes on Mondays and Fridays to talk about our weekend. Sometimes we also play a game or share photos and stories. The Cape Town staffers meet physically once a month or on special occasions in our chic office. And once a year, we all meet in person for our Tech Retreat – this year it was in Ballito, South Africa.

Your job is all about data, are you all tech nerds?

Some of us may indeed be tech nerds, but we are quite diverse. Some team members come from the business side, others from the customer side. At the end of the day, we need many different people to develop a great data infrastructure and great tech products.

What is the most creative part of your work?

For the analysts, it's storytelling, which is a very important part of the job. They have to look for exciting approaches to visualize and present the results of their analyses as well as possible. The presentation should be compelling, contain all the relevant information and support business decisions. Data scientists and engineers use all their creativity to find innovative solutions to new problems that come our way.

AI has revolutionized your work, hasn't it?

We have always worked with AI, so we have been gradually introduced to the AI revolution. However, we can now solve problems much faster and more efficiently than before. Thanks to generative AI solutions such as ChatGPT, which

are easy for anyone to use, our work has come into the spotlight and the demand for innovative data solutions has increased.

Give us some examples of AI tools you have developed that Ringier employees around the world use without probably realizing that they are AI?

Our team is heavily involved in the CDE (Content Distribution Engine): We take care of content selection and performance reporting and help automate AI-driven output for the publication of advertisements and articles on various marketing channels. Another example is the Talent Matching Service, which helps recruiters to find suitable candidates for vacancies.

Which project are you particularly proud of and which are you looking forward to in the future?

The Data Infrastructure team has achieved an outstanding development with the Data Lake solution we launched earlier this year. The downstreaming pipelines have been redesigned from scratch and are currently ingesting data from over 15 data sources while being constantly maintained and improved. The team is looking forward to expanding their knowledge with new challenges as we expand the Data Lake solution to current and new clients within the group. The analysts and data scientists have helped companies enormously in terms of Market Places, with reporting dashboards and self-service data models that provide up-to-date insights into the performance of their platforms. We look forward to enhancing our existing solutions with innovative AI integrations and expanding our footprint by providing our solutions to more companies. ●

«MOSTLY IT WAS JUST ABOUT CLICKS AND MONEY»

A woman with long dark hair, wearing a black leather jacket and blue jeans, stands against a textured grey wall. She is looking directly at the camera with a neutral expression. The jacket is a classic biker style with a high collar and multiple pockets. The jeans are light blue with a dark belt. The background is a plain, slightly mottled grey wall.

When she was 25, Leila Alder founded the online magazine «akut Mag» – without a graduation certificate or diploma to her name, but with a surprising amount of experience for her young age. Today, this online magazine, which covers topics from culture, society and lifestyle, is three years young; a tender little plant within the jungle of large media corporations. At her meeting with DOMO, Leila Alder told us why she believes in this media format, what drives her and where she is heading.

Interview: Katrin Ambühl | Photos: Elay Leuthold



Media makers of the new generation.
From left to right: Vanessa Votta, Leila Alder and Lorane Lucek.

Leila Alder (born 1995) is currently studying for a Master's degree in Art Education at the Zurich University of the Arts. After dropping out of high school, she first interned at the online fashion and lifestyle magazine «Faces», then worked as a junior editor at the fashion industry magazine «Textilrevue» and the lifestyle magazine «Places» before becoming editor-in-chief of the online women's magazine «Femelle». In 2018, she founded «akut Mag».

She and her deputies Lorena and Vanessa brainstorm on the sofa. The furniture is a mix of second-hand and donated objects – uncomplicated and unfinished. As flexible as the online magazine they run. With long features and essays on profound topics. For example, «Einer, der nie ankam» (One who never arrived), the moving profile of a man who is deported after living in Switzerland for 54 years. Or «Das Natternhemd, in dem ich wohne» (The Slough I Inhabit), a personal account of a disturbing skin disease. On the other hand, there are light articles on fashion topics, cancel culture, theater reviews and cultural tips.

Leila, do profundity and superficiality really go together?

Yes, one does not exclude the other. I love playing with contrasts. Of course, it's a balancing act, but I don't think you always need to give all the answers, you can also leave something as it is, run it up the flagpole.

But it's hard to make out a clear profile. Who do you write for?

There are a lot of online political media that assume a position and cater to a clearly defined bubble interested in politics. We want something else. Instead of polarizing, we want to build bridges. Because this overall polarization scares many young people from my generation. We want to connect and pick up an audience that traditionally doesn't read much anymore or doesn't deal with serious and relevant topics on a daily basis because it has never come across them – not for lack of interest.

Nevertheless, the magazine's position ought to be clear.

Although we don't constantly talk politics, our attitude is clear: urban, socially open, inclusive. What matters to me is independence – from advertisers, from big media companies, which are pretty much all owned by men... That's why we're a member of the We.Publish platform for independent media.

But you also have to finance «akut Mag». How do you do that?

Our content is available to everyone, without paywalls or subscriptions. But we do offer memberships. We also work

with media partnerships and native advertising, but we want to have a say in what an article looks like and how it's written. We don't do PR. We have to be convincing and we want to remain credible. A network of authors and other online media from whom we can adopt articles is also essential for us.

You also talk about slow journalism on your website. But that requires a lot of resources. Isn't that going a bit far?

Of course, we don't compare what we do with journalistic products that are researched over years and appear in print media. But we are talking about slow journalism in the online sector. We only publish three to four articles per week, and our attitude is clear: less is more.

You've already stuck it out three years with «akut Mag». How much do you earn?

Not a cent, I finance myself as a freelancer by doing copywriting for advertising clients. Our freelance writers, however, are paid.

That all sounds very costly and exhausting. How does a young woman even come up with the idea of starting a journalistic enterprise?

Firstly, storytelling has been my great passion since I was a child. Secondly, I was never really happy in my jobs in various media and always rebelled, not wanting to compromise so much. Mostly it was just about clicks and money, which for me has nothing to do with journalism.

But this insight in itself is not enough to create a media start-up...

No, that requires the faith that anything is possible, even if the odds are against you. It takes passion, ambition and perseverance. And for me, the desire to make a contribution to society.

How long will «akut Mag» last?

I certainly won't stop until we've published at least one print edition! ●

Ringier Group

A selection of images



Engadin, Switzerland (supplement of «Schweizer Illustrierte» in collaboration with Engadin Tourismus). Photography: Régis Golay
The chickens are aflutter with joy: Lorenzo Polin, a Zurich actor, has adopted the role of a farmer. He has taken over his parents' farm in the Engadin valley. A great story from the Grisons mountains by Manuela Eggist and Régis Golay marked the first issue of this magazine.



Bilanz, Switzerland. Styling and photography: Tina Sturzenegger
For October's luxury issue, seven photographers were given carte blanche to put a luxury product in the limelight. In this case, the object of desire is a hand-forged Santoku knife from Jo Wiesner's knife workshop in Bramboden.

Libertatea, Romania. Photography: Vlad Chiriac
The rubble and ashes in this picture are all that is left of Razvan Mireas' parents' house. At the end of August 2023, an unofficial gas station exploded here. Large parts of the Romanian village of Grevedia were destroyed and six people were killed, including Razvan's father. The photo was taken on September 3, one week after the explosion.





Handelszeitung, Switzerland. Illustration: generated by Midjourney, reviewed and improved by humans
Is this what the brave new world of labor looks like? What will the rise of Artificial Intelligence bring?
The 33rd issue of «Handelszeitung» explored these questions and asked futurist David Shrier, among
others, what could be in store for humanity in this respect.

L'illustré, Switzerland. Photography: Gabriel Monnet
Pole vaulting is the great passion of these 18-year-olds from Grimsuat. Valentin Imsand and Justin Fournier are considered great hopes in the pole vault. Perhaps their jumps of over 5 meters will soon allow them to pluck the stars – or rather: medals – from the sky.





Blikk, Hungary, Photography: Tamas Korponai
There is so much pain, disappointment and suffering in this picture. And so much bad luck: Femke Bol, a relay runner, fell just five steps before the finish, so her team missed out on what was almost guaranteed to be first place. Instead, Alexis Holmes took the win. The photo was taken at the World Athletics Championships in Budapest in August 2023.



Dealing
with digital
transformations
requires
people skills

Nancy Cruickshank has been a member of Ringier's Board of Directors since March 2023. She brings a lot to the table due to her impressive track record. This British entrepreneur has not only helped high-profile print titles on the road to digital, but has also founded several start-ups. She spoke to DOMO about her beginnings at «Vogue», her passion for technology and women in management positions.

Interview: Barbara Halter | Photo: Karin Heer

Nancy Cruickshank, you started your career at British «Vogue». One of the first issues you were involved in was the one with supermodels Cindy Crawford, Naomi Campbell, Tatjana Patitz, Christy Turlington and Linda Evangelista. That was in January 1990. Four of them graced this fall's September issue. What went through your mind when you saw the cover?

For me, they will always be the perfect supermodels. The cover from the 90s embodies a time that I remember as

I quickly became addicted to these new technologies.

very vibrant. It was exciting to work for «Vogue». Lifestyle print media were in their heyday and we were starting to get quite innovative. But when I saw this year's cover, it also made me think about how much more inclusive and diverse our society has become. These women still look stunning – but the world has definitely changed!

Let's stay in the 90s. You were working as a marketing manager at «Vogue» back then. What did that involve?

Back then, it meant you were mainly involved in market research. I sat in front of a mainframe computer and entered codes to understand, for example, how many women read «Vogue» and were also customers of HSBC bank. And how these figures compared to the readers of «Marie Claire» or «Elle» and so on. This experience probably led to me orienting myself strongly towards female customers and end consumers in all my subsequent activities.

In 1996, you launched «Condé Nast Online» in the UK, which includes titles such as «Vogue», «World of Interior» and «GQ». Digitalization was still in its infancy back then. Where did you acquire your know-how?

I was in my mid-twenties at the time and had only seen the Internet once before – looking over someone else's shoulders. I'm not kidding! There were no online newspapers or Google back then. I wasn't a technology expert, but I was fascinated by innovation – and I was ambitious. I thought, what have I got to lose? I quickly became addicted to these new technologies. Since then, I haven't done anything in my career that wasn't digital to some extent or that didn't involve technological upheaval.

This spring, you were elected to the Ringier Board of Directors. Do you have any visions that you would like to contribute?

Of course. But as a new board member, it's important to listen and ask the right questions in the first year. Although I've worked in the media industry for a long time and have a lot of experience with large marketplaces – including sports betting, for example – I first want to learn what makes this company unique and different. It is impressive what Marc Walder and Michael Ringier have achieved in terms of digital transformation over the last 12 years. Going down this road takes a lot of courage, will, time and talent – and of course a lot of money.

What skills do you bring to the Board of Directors?

Certainly my market orientation, and I have also successfully accompanied media companies and family businesses on their road to digital a number of times. Whether it was the Murdochs with the British pay-TV channel «Sky» or the Barclay family with the newspaper «The Telegraph».

You are campaigning for women in management positions. Is that still necessary in 2023?

There has been a lot of progress, but if you look at the data, we haven't reached our goal. One problem is that we have too few female executives in the pipeline. Promoting women is a complicated area: As a woman, I don't want to be hired because of my gender, but because I'm the best person for the job. When it comes to

The most
successful CEOs
are brilliant
communicators.

technology, girls and women often lack self-confidence. Which is completely misguided: To succeed in business, you need the ability to collaborate. The most successful CEOs are brilliant communicators. As much as I usually hate gender stereotypes, in my environment, women in particular are brilliant communicators. And they have good people skills, which is crucial in digital transformation: Ten percent of it is about data, twenty percent is technology and the rest is human interaction.

Diversity is important to you, in social and ethnic terms as well. How do you promote this in a company?

The hardest thing to crack is the social background. The new flexibility engendered by the pandemic has had a positive impact on diversity. Mothers – or fathers, for that matter – can work from home, take their children to school or do a load of laundry in between. These different ways of working are a challenge for companies, but at the end of the day, everyone benefits.

You became a mother twice in quick succession, just as one of your companies was taking off. How did you organize yourself?

I was one of the lucky ones. I was 32 when I had Meg and 33 when Emma was born. My husband and I shared the chores and, as the managing director of a successful company, I had enough money for a nanny. We were living in central London and it only took me twenty minutes to drive straight to Soho for work. The harsh reality is that many other women my age didn't have that option back then.

Your daughters are now 19 and 20 years old. What is your take on this generation, also in terms of the world of work?

Gen Z is certainly more purpose-driven and wants to work in companies that act responsibly – but that goes for most of the people I work with. What's more important to me with my daughters is that as a working mother you always suffer from guilt. Now they are grown up, I realize how unnecessary those feelings were. My daughters are proud of me and take me as a role model in terms of my career. ●

Personal details:

Nancy Cruickshank, 52, has worked both as an entrepreneur and as an executive for other companies in her career. She has founded several start-ups, including «MyShowcase», a platform for beauty products, which was listed as one of the fifteen fastest-growing start-ups in the UK by the «Sunday Times» in 2016. Most recently, she was appointed Chief Digital Officer at the Carlsberg Group. She lives in London with her husband and has two grown-up daughters.

I want to learn everything

Twelve young Ringier talents from six countries traveled to Zofingen in December – to attend the first «Global School of Journalism».

Text: Peter Hossli

Photo: Linda Käsbohrer



At the back from left to right: Alexandru Barbu, Kwame Boakye, Samson Toromade, Remus Dinu, Sebastian Pricop, Nemanja Vidić, Iva Jevtic. Front from left to right: Nina Siegrist, Alexandra Șerban, Marek Biró, Matej Příbelský, Edina Juhász, Peter Hossli, Barbara Szabó.

Good journalism often starts with a question. How can Ringier retain young talent around the world? Perhaps with a stay in Switzerland? Further training? An exchange with other talents? The answer: all of the above! That's why twelve young journalists from six countries traveled to Zofingen in December for Ringier's International School Week. They came from Serbia, Hungary, Slovakia, Romania, Ghana and Nigeria. The «Global School of Journalism» had been set up by Nina Siegrist, Head Editorial Ringier Global Media Unit, Peter Hossli, author of this article and Head of the Ringier School of Journalism, editorial assistant Fatima N'Gom and HR specialist Maximiliane Lorenz.

Alexandra Șerban has been working for the Romanian daily «Libertatea» since 2021. «I studied history, but I've never had any formal journalistic training,» she said at the beginning. «Now, I want to learn all about journalism at Zofingen.» She learned a great deal. «Der Spiegel» editor Christoph Winterbach introduced the media professionals to editorial applications of Artificial Intelligence. Freelancer Karin A. Wenger explained how she writes feature stories abroad. The Head of the Ringier School of Journalism, Peter Hossli, taught an interview course and gave tips on how to come up with journalistic ideas.

One day was reserved for shorter classes: on storytelling in social media, on audio formats and on the newsletter

as an up-and-coming journalistic format. The international journalists exchanged ideas with the current class of the Ringier School of Journalism. They met with Petra Ehmann, Chief Innovation Officer of Ringier AG, Chief Content Officer Steffi Buchli and Laura Crimmons, who is responsible for attracting new audiences at Ringier Media Switzerland. Hungarian Edina Juhász traveled to Switzerland «because I want to learn how traditional journalism can survive despite disinformation and artificial intelligence». She works as an editor for the Hungarian version of «Glamour». Previously she had been a technology journalist. Ghanaian Kwame Boakye, editor-in-chief of the news portal «Pulse Ghana», had different expectations of the school week. He wanted to find out «how artificial intelligence influences our storytelling».



Christoph Winterbach, journalist from «Der Spiegel», talks about researching with the help of AI.

The journalists began discussing politics at their very first dinner in Zofingen's La Lupa pizzeria. Together, they visited the Federal Palace in Bern, where they talked about media freedom and direct democracy. Ringier CEO Marc Walder met them in Zurich for a conversation about journalism. The school week underlines how important journalism is for Ringier, says Headmaster Hossli. His conclusion: «The exchange between the different journalistic cultures was enriching for everyone.» And Nina Siegrist points out: «Ringier promotes young talent, which can intensify cooperation between the Group's various editorial teams.» ●



Tech pro and lifesaver

Above: Cristian Iosub on a training mission for the lifesaving organization for which he volunteers. Right page: Cristian at Ringier Romania, photo: Vlad Chirea

Cristian Iosub is Chief Product Officer at Ringier Romania and deals with any and all issues related to innovation and tech. For example, he is developing a virtual currency for online users and is working on a synthetic voice that resembles the human voice. He also has an elaborate hobby that is actually more of a mission.

Interview: Katrin Ambühl

“I go on about three to four missions a week.



Our morning call is not Cristian's first deed of the day. On his way to work, an alert from a private aid group notified him of a car accident. He was nearby and drove there in his car, which is equipped with first aid supplies. He got the injured man out of the crashed car, stabilized him and called an ambulance. An almost normal start to the day...

Cristian, you and your team are confronted with topics that are developing rapidly: cyber security, AI, data protection.

What is the biggest challenge?

Clearly artificial intelligence and the fact that it will influence our lives more and more until we reach the point where this is completely natural. But we must not forget what lies behind it. We already use many such tools today, for example in our cars, where the Waze navigation system suggests how to get home or to work. Our job is to sit in the front row of the artificial intelligence train.

What skills does this job require?

Collaboration and continuous learning are the core competencies for tackling these urgent issues. One challenge is the pace of these developments, another is getting employees excited about technological change. The way we handle information today is very different from 10 or 15 years ago. Our opportunity is to position ourselves as pioneers of innovation and make the most of it for the skills of the younger generation.

How big is your team?

As Chief Product Officer, I work with various teams. They are all small, so they are quick and extremely efficient. The web development team, for example, only numbers four programmers, but the data architecture it has developed allows us to scale the products and quickly adapt them to user needs.

What are you currently working on?

One project with great potential is one with Bernd Volf for Romania: a reward system for users with points that are awarded for interactions on the website. Users can use these points to buy products, services and experiences. So, it's a kind of virtual currency.

Tech and product are key issues in all Ringier companies. What do you value about that and how much exchange is there with other countries?

It's great to work with people who have a lot of experience in the areas of media, market places and product innovation. I'm also glad that we can work on global projects such as Ringier X.

And what's your personal goal in the Tech and Product division?

I hope that one day I will develop a product that will be used in other companies in the Ringier group. I have a feeling that this might soon be the case, in two years at the latest. My motivation and energy are huge when I think about this goal, in the sense of: The sky's the limit.

Speaking of energy: when do you even find time for your missions for private lifesaving organizations?

I live two lives in one, and emergency assistance is not a hobby but part of my life. I go on about three to four missions a week: First aid for car accidents or searching for a missing person. We are about 150 helpers. Some 50 of us are equipped with the latest gear, such as defibrillators, heat-seeking drones, medical monitors, etc. Others simply have normal first aid equipment. Others, however, have simply undergone normal first aid training.

Why are you doing this?

I have a great job at Ringier Romania and a healthy family with three children, for which I am very grateful. My family gives me 110 percent energy every day and I want to give something back to society. Incidentally, my wife shares this hobby with me: Together we founded an NGO in the field of cyber-security education. The project raises young students' awareness of the dangers in cyberspace and provides them with the necessary tools. My wife is currently in Hungary for one such educational project, and for next year we are planning various cyber-security courses and workshops for more than 5,000 students in the Bucharest area during our vacations...●



A passion for reading and a delight in printed books are not necessarily attributed to the younger generation. But there is a growing trend among digital natives: a love of books and of sharing them via TikTok. Bibliomaniacal influencers have a growing fan base, and the current TikTok trend BookTok has also arrived in traditional bookshops and at the Frankfurt Book Fair. One of the few Swiss BookTokers is 21-year-old Noëmi Santos. She explains how BookTok differs from traditional literary criticism and why printed books are here to stay.

“As a BookToker, I bear responsibility

By Sara Belgeri and Noemi Hüsser

Noëmi Santos laughs and holds up a large package to her cell-phone camera. She slits the adhesive tape with a pair of scissors and removes the packaging material. The contents: a box set of four books from the «Folk of the Air» fantasy series. She turns the golden spines towards the camera, pulls the books out of the box and marvels at the pages illustrated with elves and princes. «Have you ever seen more beautiful books?» she writes in English in the caption. This 21-year-old is a BookToker. She reads books and publishes videos about them on the TikTok platform. «Nobody who knew her from an early age saw this coming,» says Noëmi's mother at the door to her family home in Egerkingen, Canton of Solothurn. Her daughter is rather introverted and reserved, she says, and for a long time she didn't even know Noëmi was posting videos. More than 17,000 people follow Noëmi on TikTok. Some of her videos have scored more than a million views. She films most of them in her room. Now, she is sitting there, a little nervous, as she says herself, talking about her TikTok account.



Noëmi's shelves are lined with books that are popular on BookTok. They could also be standing in a bookstore. Because BookTok has long since made its mark in the book trade: In several of its outlets, Orell Füssli, Switzerland's biggest chain bookstore, has set up shelves featuring current titles that BookTokers recommend. This bookseller also organizes events with BookTokers. With Noëmi Santos, among others. «Sometimes it feels like I'm in a movie when people ask me to do interviews and events,» she says.

Dragons, mermaids, elves

Reading and producing TikTok videos go hand in hand for Noëmi. She had been posting vacation videos on the platform for some time when she came across TikToks about Harry Potter in 2020. Noëmi wanted to get involved and started reading the novels. «I hadn't really read much before.» But the fantasy series about the sorcerer's apprentice grabbed her. She uploaded her first video about books. Noëmi waves at the camera. «Hey BookTok, I need your help,» appears in English. «What should I read next?» The video received 411 comments. That's what Noëmi particularly appreciates about BookTok: the

exchange, the discussion, the talking about books. «I can't do that with almost anyone in my private environment,» she says. She posted more and more videos about books. Her account grew. And Noëmi realized she was enjoying herself. She mostly reads and discusses fantasy. All about dragons, wizards, mermaids and elves. «I like to immerse myself in other worlds.» In worlds where different rules apply. Romantic relationships are usually just a subplot in fantasy novels; romance novels tend to bore her. «It's always the same, and sometimes it's really toxic.» Noëmi is referring to the books by Colleen Hoover, among others. This American author's novels sell millions of copies worldwide and dominate the BookTok charts. They deal with love, sexuality and toxic relationships. «It's weird when a relationship in which the man is violent, for example, is romanticized,» says Noëmi. «As a BookToker, I have a certain responsibility.»

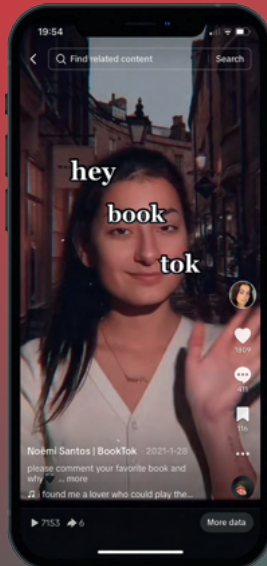
Whatever is recommended on BookTok works in sales. Currently studying for her vocational baccalaureate, Noëmi works part-time at the book center in Hägendorf, where she completed a commercial apprenticeship. This distribution center ships books to bookshops all over the country. During her apprenticeship, she once worked in purchasing. «That's where I noticed that the BookTok sensations were doing well.» So, does BookTok get more young people reading? Yes, says Noëmi. Young people in particular are influenced by TikTok. «If people discover their love of books this way, there's nothing wrong with it.»



Alfredo Schilirò, Communications Officer at Orell Füssli, confirms that young people are reading more thanks to BookTok. Orell Füssli can see this in the increase in members of their youth program and the number of followers on Orell Füssli's TikTok and Instagram channels, among other things. Schilirò also confirms that BookTok recommendations are selling well: «We are seeing a clear increase in demand in genres such as new adult and romance.» BookTok has also made physical books more desirable. Books with elaborately designed covers and colorful edges are almost an object in themselves. «You display them, you show them – just like the posts on TikTok do,» says Schilirò.

Noëmi also wants to use her channel to create transparency and take the pressure off. She describes herself as a slow reader: «I usually read two to three books a month.» Once, she filmed how many pages she was reading per day in one

week – some days it was none at all. «I don't want people to feel like they're not real bookworms just because they don't read as much as others.» But she is also influenced by BookTok, says Noëmi, pulling out the BookTok sensation «Fourth Wing», a fantasy novel by American author Rebecca Yarros. The spine of the book is golden, the edges of the book – the cut side of the pages – are adorned with blue leaves. Noëmi can imagine that aesthetics play a major role on BookTok. Valuing aesthetics over content, promoting books that are not very sophisticated – that is what traditional literary critics like Denis Scheck keep accusing BookTokers of. Scheck was a juror at the BookTok Awards at the Frankfurt Book Fair. The awards were presented for the first time this year. In his TV program «Druckfrisch», he described Rebecca Yarros' novel as a «mindless militaristic fantasy». He also declined to shortlist the book for the awards – to the outrage of the BookTok community. Noëmi Santos also criticized Scheck: «That's how you take people's joy out of reading.» Sure, BookTok books are not «the ones with the highfalutin words that you read at school». BookTokers and traditional literary critics cater to different audiences. This is evident not only in their



selection of books, but also in the way they review. At least that's what Noëmi assumes: «Our focus is on the feeling you get while reading.»

Compared to English-speaking countries, BookTok has so far been a niche market in Switzerland. Noëmi's account is a hobby for her. She doesn't really plan the videos, their number depends on her time, desire and ideas. «I don't just want to sit in my room and not talk to anyone.» She also keeps posting videos that have nothing to do with books. They don't do so well, but that doesn't matter to Noëmi. «My account is my diary,» she says. Of course, she would like more reach and would like to do more collaborations. But: «I'll keep going as long as I enjoy it.»

Noëmi would love to see Switzerland's BookTok community growing. To write a book herself one day «would be cool.» She already had her first experience when she took part in a competition and one of her stories was printed. She is convinced that printed books are here to stay in any case. «It's nice not to always have digital devices in your hands.» For her, too, books are not just for reading, but also for collecting and exhibiting. As evidenced by the many colorful editions on the bookshelves in Noëmi's room. ●



Scan to access BookTok account of Noëmi Santos

Big Business BookTok

The international book trade is experiencing a revival. People are already talking about a «reading renaissance». Part of this upturn is due to BookTok. The hashtag #BookTok, which has scored more than 196 billion visits, has given rise to millions of posted videos with book recommendations and virtual book clubs. Some BookTokers even make money from it, for instance 21-year-old Ayman Chaudhary with her community of around 950,000 book lovers. According to an estimate by Aura Print, she earns about 1,500 USD for each post. This is peanuts compared to what authors make whose books find favor with the TikTok community. First and foremost, US writer Colleen Hoover. The Hashtag #colleenhoover scored more than 4 billion visits over the past four years. Three of her books have constantly been on the #BookTok Best Sellers list since it was launched by TikTok and the German marketing research company Media Control in spring 2023. Hoover and her roughly 20 novels have also made it onto the «New York Times» Best Sellers list.

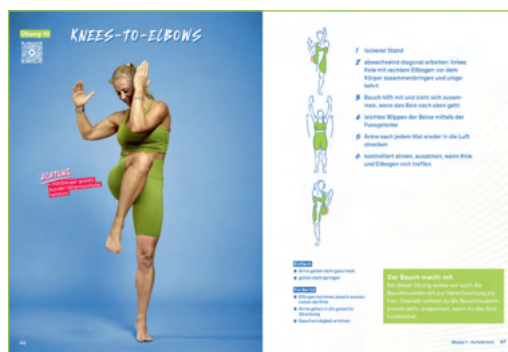
Noemi Hüscher (24) works for «Beobachter» magazine and is a graduate of the Ringier School of Journalism (JouSchu). She enjoys reading contemporary German literature. Right now, it is «Vatermal» by Necati Öziri.

Sara Belgeri (28) is attending the Ringier School of Journalism and currently works at «SonntagsBlick». Current reading: «Lessons in Chemistry» by Bonnie Garmus and «Hässlichkeit» by Moshtari Hilal.



Health and fitness topics are booming. In mid-October, Beobachter-Verlag published a fitness book focusing on holism, freedom from pain, and well-being. A book that does not promise shortcuts to a perfect body but combines physical activity guidelines with medical knowledge. However, it is not only this new publication, which is supported by medical experts, that is exciting; so is the story behind it.

Text: Katrin Ambühl | Photo: Julian Metzger



As an alternative to the book, there are live workouts with Nina Heinemann on Mondays at 6 pm and Thursdays at 5.30 pm. Ringier employees enjoy a discount: Register with the code Ringier at nh@ninaheinemann.com

The journey from idea to book is like a relaxed marathon. Two days before the launch on October 13, I meet the author at the Pressehaus. Nina Heinemann has come straight off a flight from El Gouna in Egypt, where she now lives. Nevertheless, she is bursting with energy and tells me all about her book «Fit und schmerzfrei» (Fit and Pain-Free). It is a tale of coincidences, friendships and enthusiastic customers.

During the coronavirus pandemic, Ringier wanted to offer its employees who were working from home something in terms of health and exercise. A friend of Nina Heinemann's was on Ringier's coronavirus task force: Head of Facility Management Services Sandra Vonderach. She recommended Nina for online training courses. These were made to happen, and the videos won the hearts of employees – some of whom became loyal fans. «To this day, I still work with four of the original participants,» says the personal trainer happily. Sarah Berndt, Publishing Director of Beobachter's book division, is one of her fans. And two years after the start of the coronavirus pandemic, she suggested a joint book project to Nina Heinemann. The foreword alone shows that it is not just a book full of exercise instructions: it was written by renowned orthopedic surgeon Christian Gauss.

Fascination with fasciae

Nina Heinemann studied business administration and was a successful German TV presenter for a long time, but her real interests have always been medicine and sport. She studied medicine for a few semesters, questioning

everything. «Back then, nobody was talking about fasciae and their importance, but that's exactly what interested me,» says Nina. She wanted to consider the body holistically and understand how fasciae and muscles interact.

A few years later, a friend of her husband's developed the Blackroll as the basis for a new training method where fasciae also play an important role. Nina Heinemann studied this method intensively, always with the medical aspect in mind. By now, she has been working as a personal trainer for over ten years. «My clients are people who are at the end of their tether and don't know what to do, but who don't want to go under the knife either,» explains Nina. Pain patients and people with back or neck issues, slipped discs or impairments as a result of accidents. «I believe the body can heal itself 99 percent of the time,» the author is convinced. But especially for people with back problems or pain, this means working with the body on a regular basis. Nina supports this process with sports savvy and medical knowledge – and with precise instructions. These can also be found in the book: each exercise is accompanied by a video that can be accessed by way of a QR code. This was one of the author's requirements. In the book itself, the exercises are accompanied by large illustrations and instructions in keywords, providing clarity and an overview.

After our brief meeting at the Pressehaus, Nina Heinemann's daily marathon continues – to a client she is now looking after online as a personal trainer and who wants her help on site. ●

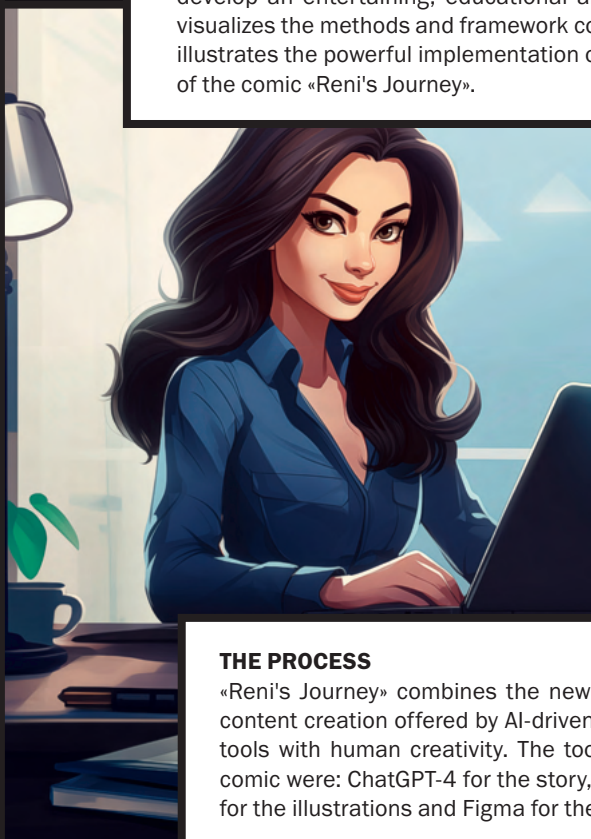
The making of «Reni's Journey»



A COMIC CREATED WITH THE ASSISTANCE OF AI.

THE IDEA

The Ringier Innovation team, led by Petra Ehmann, Chief Innovation & AI Officer, developed a concept to demonstrate the limitless potential of AI in combination with human creativity. The aim was to develop an entertaining, educational and at the same time inspiring story that on the one hand visualizes the methods and framework concepts of the Ringier Innovation team and on the other hand illustrates the powerful implementation of an AI project as a physical product. Thus was born the idea of the comic «Reni's Journey».



THE PROCESS

«Reni's Journey» combines the new possibilities of content creation offered by AI-driven processes and tools with human creativity. The tools used for the comic were: ChatGPT-4 for the story, Midjourney 5.2 for the illustrations and Figma for the layout. ●

THE STORYLINE

The protagonist Reni realizes her full potential and follows her path unwaveringly until she rises to become CEO of the fictional company Alpin AI. Reni is a «role model», driven by the desire to innovate, great commitment and determination.



Scan QR
code to get
access to
the whole
comic.



DOMO – Corporate Magazine 3/2023

Publisher: Ringier AG, Corporate Communications, Dufourstrasse 23, 8008 Zurich.

Contact: domo@ringier.ch

Editor-in-chief: Katrin Ambühl.

Contributors: Sara Belgeri, Fibo Deutsch, Barbara Halter, Peter Hossli, Noemi Hüsser.

Design/Layout/Production: Julian Metzger.

Translators: Gian Pozzy (French), Bodmer Translations (English).

Proofreaders: Team proofreading Ringier (German), Valérie Bell, Celia Chauvy (French, Katrin Ambühl (English).

Image Editing: Susanne Märki.

Print: Schellenberg Druck AG. No portion may be reprinted without the editor's permission.

DOMO is published three times a year in German, French and English.

All issues are available digitally on ringier.com.



Ivan Morley, A True Tale, 2018, photo: Fredrik Nilsen.
Courtesy of David Kordanski Gallery.

“As you approach the picture, you are captivated by its colorful and wild nature. I see a lot while recognizing nothing. Is it merely abstract or is it trying to tell us something? Suddenly, I make out a hanging fish, a question mark, letters spelling L'ORANGE, a face and then another one. So, it's not abstract after all. Not everyone sees what I see. But they find other images. So, is it a puzzle picture, a visual riddle in which one or more hidden figures are to be discovered? Or is it all purely random? I don't know the answer and I don't want to know. I like what I see. The title A True Tale is interesting. It seems Ivan Morley wants to tell us a story. But we decide what it is. But it could very well be that he is rendering his emotions based on a true tale. He must have worked on this piece for a very long time, because this picture is darned (in the literal sense that many people don't know anymore). Using a sewing machine and many colored threads, he has covered the entire canvas with small back and forth movements. During this process, thousands of thoughts must have gone through his head regarding his True Tale. Was there a pattern or was everything created spontaneously? Was it really Ivan Morley or a robot sewing from a painted template? A picture that leaves me with many questions, which I don't really need to have answered. I take too much delight in the technique, the colors, the effect and the fantastic imagery.”

Dieter Bischof has been working in IT at Zofingen for 44 years, currently as Head of IT Service Management. An art aficionado, he owns around 450 pictures and can relate to all the works at the Zofingen site. He personally chose the picture on this page for his office.