

DOMMO

 Ringier

The in-house journal
September 2013

People Journalism
**What makes for
good gossip**

50 years after the Kennedy assassination
**The biggest news story
of all time**



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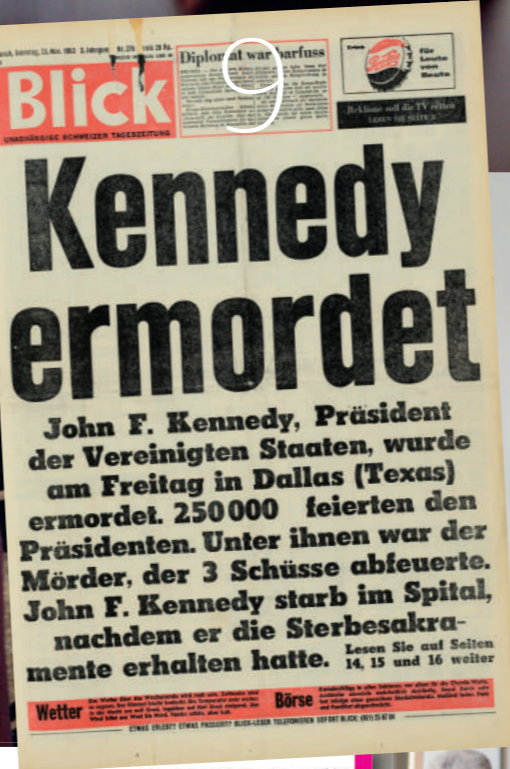
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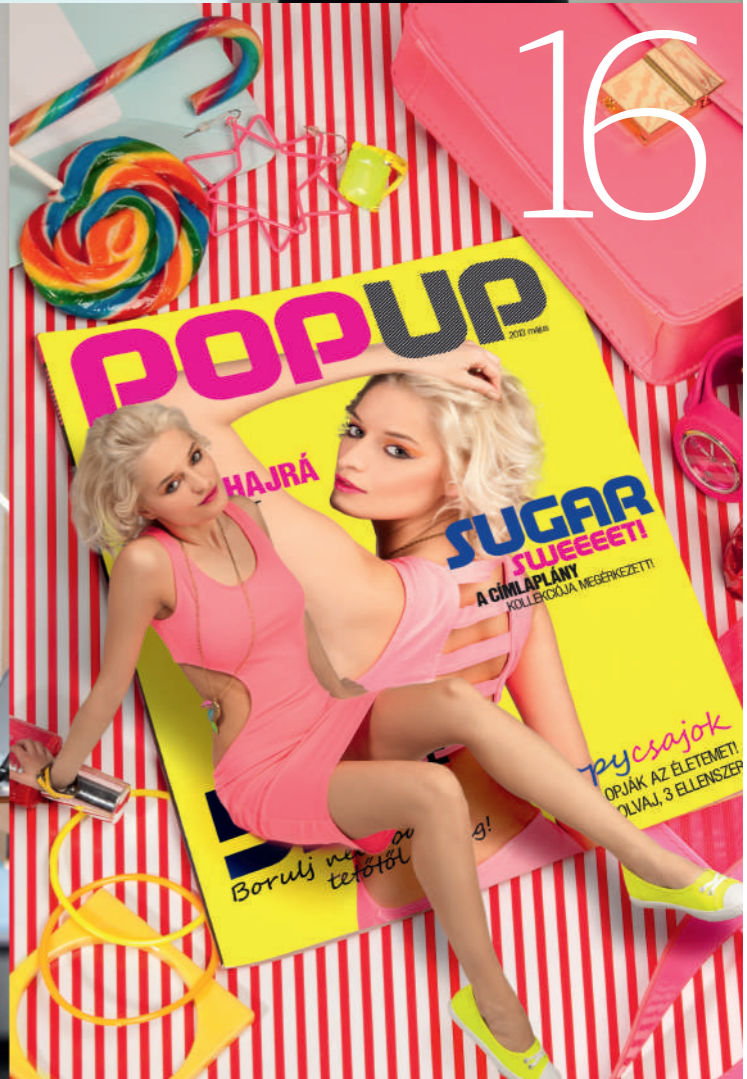
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Seconds after the shots targeting U.S. President John F. Kennedy were fired, his wife Jackie (in the pink dress) desperately grasps for fragments splintered from his head. The car directly behind them carries U.S. Secret Service agents. They have yet to notice anything is amiss.

The Assassination

Who killed John F. Kennedy? Was it a lone gunman? Was he the victim of a conspiracy? Were the Russians behind this plot? Were the Cubans? Or was it his Vice President after all? No story has intrigued filmmakers, writers and journalists more over the last 50 years than the assassination of the 35th president of the United States in Dallas on November 22, 1963.

Text: Peter Hossli. Photos: David Wool/ The Dallas Morning News, Corbis/ Dukas (3), Getty Images (3), Handout (2)

The day John F. Kennedy died began as gloomy and wet. At about 9.30 a.m. the weather cleared. For the rest of the day Dallas remained beautifully sunny.

At 12.29 p.m. the president's open limousine turned onto Dealey Plaza. Thousands of spectators thronged the street cheering. «You can't say Dallas doesn't love you, Mr. President,» Nellie Connally, the Texas Governor's wife, gushed. Kennedy smiled, waving with his right arm. Suddenly there was a dull noise. It was the first shot; another was fired and then, a third. A half hour later the president, attended by fourteen doctors, was pronounced dead at Parkland Memorial Hospital. He was forty-six years old.

The second bullet had penetrated his back and neck; the third shredded the back of his head. «They have killed my husband. I am holding his brains in my hand,» the First Lady is said to have cried while still in the limousine.

On November 22nd it will have been 50 years since the violent death occurred. The event has remained the most intriguing news story of all time.

It is the story of a popular US president, leading the most powerful nation in the world into modern times. He was a youthful, handsome man from a fabled family. Marital fidelity was not among his strong suits. Of his many lovers Marilyn Monroe was the most famous.

It's the story of an assassination with far-reaching political consequences, committed at a time when the Cold War threatened to heat up, with the U.S. and the Soviet Union pitted against each other in a nuclear arms race. Today's historians believe the world would be far different had Kennedy lived longer.

Furthermore and foremost, the assassination is the linchpin of a tremendous mystery. On that same day the police arrested Lee Harvey Oswald, 24, a confused Marxist having defected from the Soviet Union. A former marine, he shot the president with an attached scope from the sixth floor of a school book depository. Oswald had mail ordered the gun - a Second World War model rifle - and had it shipped to Dallas.

The FBI discovered a partial palm print on the gun barrel. Two days after the death of Kennedy, Oswald died as well. Nightclub owner Jack Ruby shot him down with a revolver while police were attempting to es-



▶ About to mingle with the crowd: President John F. Kennedy riding through downtown Dallas in his open limousine; sitting by his side: First Lady Jackie Kennedy. Seated in front of them are Texas Governor John Connally and his wife Nellie.

cort Oswald from the precinct to jail. The killing was witnessed on live television.

However, at the scene of the Kennedy assassination in Dealey Plaza, there were no live-feed cameras. The TV producers at the time had considered this position insignificant. As soon as the first news hit the airwaves, the cameras began to whirl nonstop. Journalists rushed to Dallas, others reported from all over the U.S.A. about a country in shock. When the President was buried on November 24th with his three-year old son saluting the coffin, 93 percent of the TV sets in America tuned in.

The coverage has never ceased. The JFK assassination has become a media genre in its own right. Op-ed writers comment on it incessantly. Novelists weave fictional stories about it, among them Stephen King,

who dedicated 849 pages to it in his novel «11/22/1963».

For fifty years journalists have been churning out allegedly new revelations. Their investigations provide scriptwriters with source material for feature films, documentaries and TV movies. Almost thirty actors have played Lee Harvey Oswald in movies and on TV.

Amazon has close to 11,500 books and films on offer that deal with Kennedy and his death. Nevertheless, another thirty new titles are due to be published this fall.

Abraham Zapruder, a manufacturer of women's clothing, filmed 26.6 seconds shortly before, during and following the assassination. He was pointing an 8-mm home movie camera straight at the moving limousine, shooting a silent color motion picture.

LIFE magazine bought the rights to the footage for 150,000 dollars, publishing thirty single black-and-white stills on November 29, 1963. The entire film was first publicly shown in a courtroom in 1969. American TV viewers did not get to see the complete Zapruder film before 1975.

In 1999, Zapruder's heirs sold the film for 16 million dollars to the U.S. government, garnering 601,504 dollars for every second of film. Today, countless versions of the film can be seen on YouTube.

Three other amateur filmmakers recorded the assassination on celluloid at the time, albeit from a greater distance. Thirty-two people took photographs at the crime scene. Nearly every newspaper in the world



▶ On November 24th, 1963, nightclub owner Jack Ruby (on the right) shoots alleged JFK assassin Lee Harvey Oswald (center). The police are attempting to transfer Oswald from the precinct to jail. Millions of Americans witness the murder live on TV.



◀ The murder weapon: Lee Harvey Oswald used a Mannlicher-Carcano to fire at JFK. Manufactured in Italy in 1940, it was used in World War II and subsequently introduced in the US in 1960. Oswald purchased the rifle from a mail-order company on March 13th for USD 12.78.

will now publish these images again and post videos online. The Dallas Morning News is covering the 50th anniversary over an entire year, interviewing witnesses of the period, organizing exhibitions, and holding symposiums. TV stations will broadcast new documentary reports and bring in experts who employ the latest forensic methods to address the perennial question: Who really killed JFK?

At one time almost eighty percent of Americans believed that Kennedy fell victim to a conspiracy. Oswald and Ruby were merely disturbed single perpetrators? Never! Today, sixty percent of all people still assume that there was a plot.

This is despite the fact that, as early as 1964, the commission chaired by Chief Justice Earl Warren arrived at a plain conclusion: Oswald acted alone. The Warren Commission published twenty-six volumes of evidence, stimulating skeptics and conspiracy theorists.

Ever since, reporters, amateur sleuths, filmmakers and politicians have been hunting for discrepancies and mistakes made by police investigators, pointing out how many of the people involved allegedly died under mysterious circumstances. Several dozens of books are published every year, among them titles like «Rush to Judgment», «Best Evidence», «Reasonable Doubt», «High Treason» or «Coup D'Etat in America».

What's more, the U.S. government re-opened the case. In 1978 the House of Representatives appointed

a new commission, which didn't exclude a conspiracy. It asserted «...a high probability that two gunmen fired at [the] President.» No other possible perpetrators were named. But then, it was always the usual suspects: Possible accessories may have included Cuban exiles. They hated Kennedy for the failed Bay of Pigs invasion. U.S. generals and the arms industry feared Kennedy might hold back in Vietnam and slash the military budget. Or was it the Mafia? After all, they were afraid of Attorney General Robert Kennedy; the President's brother had declared war on organized crime. CIA spies and FBI ▶



▼ An entire nation shares a family's grief. Three-year-old John F. Kennedy, Jr., salutes his father's coffin at the funeral in Washington D.C. His sister Caroline (6) is holding her mother Jackie's hand. The dead President's brothers Edward (left) and Robert (right) are comforting them.

When an anchorman cries ...

When Kennedy died, the cameras first had to warm up. Emotions crowded out the usual objectivity, even with legendary U.S. news anchor Walter Cronkite.



Good journalism is objective, but there are moments when a reporter or an anchor is permitted a show of emotion. This was the case on November 22nd, 1963, when Kennedy died.

When the shots rang out at 12.30 p.m. in Dallas, CBS was broadcasting the soap opera «As the World Turns». In it a man is tormented by the question whether he should remarry his ex-wife.

At 12.40 a «CBS News Bulletin» bumper slide interrupted the broadcast.

Anchorman Walter Cronkite read a short text: «In Dallas, Texas, three shots were fired at President Kennedy's motorcade in downtown Dallas. The first reports say that President Kennedy has been seriously wounded by this shooting.»

Cronkite was not yet onscreen. The cameras were still cold.

Later on the anchorman reported: «President Kennedy shot today just as his motorcade left downtown Dallas. Mrs. Kennedy jumped up and grabbed Mr. Kennedy, she called "Oh no!", the motorcade sped on. United Press says that the wounds for President Kennedy perhaps could be fatal.»

CBS subsequently showed an advertisement for Nescafé coffee. CBS reporter Dan Rather finally reported that two priests had administered last rites to the Catholic president. Cronkite passed on the information, but stressed there was no confirmation, as if hoping that Kennedy was still alive.

At 1.38 p.m. Cronkite confirmed: «From Dallas, Texas, the flash, apparently official: President Kennedy died at 1 p.m. Central Standard Time, 2 o'clock Eastern Standard Time, some 38 minutes ago.» He paused, took off his glasses, seemed to suppress a tear and remained silent. Then he announced - his eyes watering - that Vice President Johnson was soon to take the oath of office.

►agents have also been regarded as co-conspirators of the assassin. Some claimed that aliens killed Kennedy; some blamed his personal driver - or aliens and his personal driver plotting together.

A man in a black suit also aroused suspicion. On this sunny day he was standing by the roadside with an opened umbrella, exactly at the spot where Kennedy died. Was a gun built into his umbrella? Was he helping other gunmen locate their target? No such thing. He was protesting the appeasement policy represented by Kennedy's father Joseph and Neville Chamberlain, the former British Prime Minister, who usually carried an umbrella. The story is told in the short film «The Umbrella Man», one of the most poignant discussions of the Kennedy assassination.

Why do the conspiracy theories exist? Because the official version doesn't seem plausible. Can a single man really instigate such a monumental crime? Would a mediocre marksman like Oswald have been able to fire three well-aimed shots within seven seconds? And, why was Oswald murdered? He claimed he was a «patsy».

Despite all these doubts, Oswald did act alone, wrote author Gerald Posner in 1993, in his acclaimed book «Case Closed». He later described how he'd sold his book to a publisher. He said he knew who really killed Kennedy. «Who?» the publisher asked excitedly. «Oswald.» Posner replied. «Who else?» «Oswald.» The man looked at Posner as if «... I lived on Mars.» The book became a bestseller anyway. In 2007, Vincent Bugliosi established another record with «Reclaiming History: The Assassination of President John F. Kennedy». The book is



comprised of 1650 pages, plus a CD-ROM with 960 pages of footnotes. Bugliosi's bottom line: It was just Oswald.

Yet, barely a year later Lamar Waldron published «Legacy of Secrecy». He claimed to be able to prove by means of newly released CIA documents that JFK and subsequently, his brother Robert, were murdered for wanting to topple Cuban dictator Fidel Castro. The Mafia was pulling the strings.

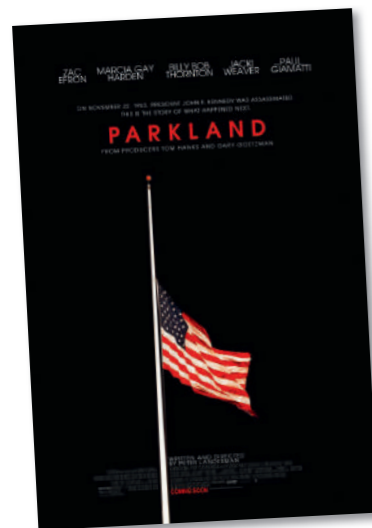
Leonardo Di Caprio and Robert De Niro are currently shooting a film version of «Legacy of Secrecy». In this story not only is the Mafia behind the Kennedy assassinations, but allegedly is also responsible for killing Martin Luther King Jr. and instigating the Watergate affair.

▲ The umbrella man: At the time of the assassination Louie Steven Witt was standing by the roadside with an open umbrella, despite a blue sky. While he came under suspicion, he had simply been protesting against the policies of Joseph Kennedy, JFK's father.

This is only one of many new JFK themed films. Tom Hanks produced «Parkland», referring to the hospital where Kennedy's death was announced. The film is set to be released in theaters in October. Author/director David Mamet is working on the film «Blackbird» with Cate Blanchett. She plays a young woman who suspects her grandfather of having killed Kennedy. Nonetheless, Oliver Stone remains the king of conspiracy theorists. In 1991 the director hit a nerve with his opulent three-hour feature film «JFK» with first-rate actors like Kevin Costner, Donald Sutherland, Gary Oldman, Jack Lemmon and Sissy Spacek dismantling the theory of the lone gunman in a gripping tale. The movie is based on the true story of New Orleans district attorney Jim Garrison. Investigating the murder, he encounters gay hustlers, corrupt politicians, ruthless Mafiosi and cunning Cubans along the way. Stone targets everyone as suspects: CIA agents, the FBI, even Vice President Lyndon B. Johnson, Kennedy's successor. The film ends with the trial against businessman Clay Shaw, the only suspect to date to be prosecuted for the Kennedy assassination.

Garrison attempted to prove that Shaw and the CIA had orchestrated the killing and that an alleged six, not three shots, were fired at Kennedy. The jurors were not convinced. He lost the case. Stone, however, won big. His movie made several hundred millions of dollars, won two Oscars - and made the idea of conspiracy theories socially acceptable. 🗣️

▶ The movie «Parkland» (2013), relates the Kennedy assassination from the point of view of the hospital in which the president was pronounced dead. In «JFK» (1991), director Oliver Stone ties several conspiracy theories together in a thrilling epic tale.



«How I experienced the JFK assassination, working for «Blick»»

Ding, ding, ding, ding - the typewriter in its small wooden case was rattling, spitting out paper and ringing incessantly. This meant red alert on the news front. «Flash», the type bars hammered out onto the paper. That evening they wrote: «Shots fired at President in Dallas».

It was Friday, November 22nd, shortly after 8 p.m., in the corridor of the two-bedroom apartment on the fourth floor at Dianastrasse 3 in Zurich, where several of the transmitting devices were installed. This apartment in downtown Zurich had been rented out to the Swiss tabloid Blick. I can still hear that ringing. After eight hours on duty I could have gone home. It was by chance that I remained there. I was only 23 years old and head of the news desk. It was my job to sort all incoming news items, classify them, hand out copies to the other desks and assign reporters and correspondents. I tore the breaking news from the ticker and announced it to the editorial production room. At first there was disbelief. «Is it true?», then paralysis, horror. One of the guys - I don't remember who - gave the order to the printing plant: «We're increasing the volume!» This was decided - as usual - without first seeking permission from the publishing house.

The news of the John F. Kennedy assassination reached the news desk by teleprinter, aka ticker or telex. The telex lines of the news agencies were our umbilical cords to events in Switzerland and all over the world. Blick - in its third year in 1963 - not only subscribed to services from SDA, the national Swiss news agency, but permitted itself the luxury of getting both the German version of United Press International and a direct English connection to the American news agency in London. This was usually several hours ahead

of the German translation from Vienna. That evening the tickers didn't stop for a minute. One update after the other came in; luckily, the deadline at the time was after midnight. This made it possible for Blick to cover the assassination on four pages that Saturday and to report, in the same issue, on Vice President Lyndon B. Johnson's swearing in as Kennedy's successor and on the arrest of the suspected gunman, including his quote: «Well, it is all over now.»

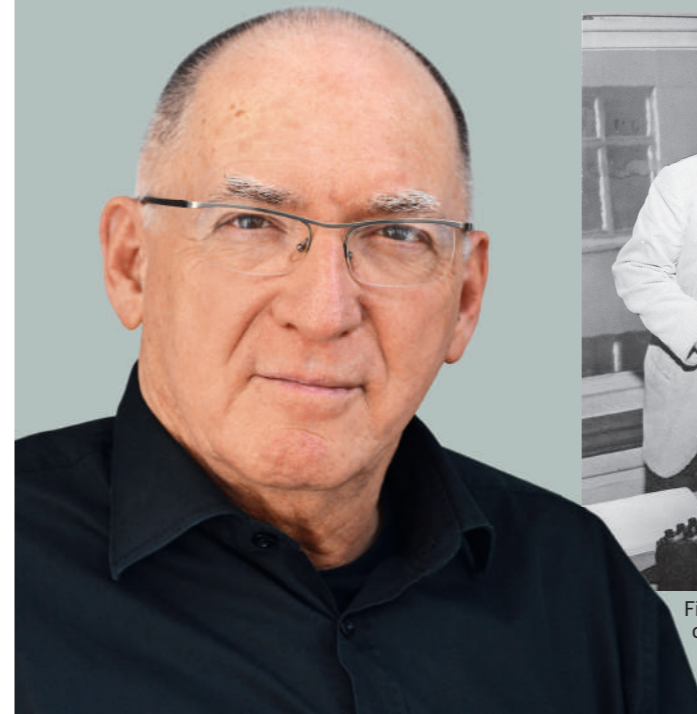
A spectacular feature for the time was the ability of printing up-to-date photographs from Dallas. Blick received radio-transmitted photographs via telephone lines. But it was the age of «Wite-Out», when news desks did not yet have today's most important means of communication: the Internet, the fax machine, mobile phones and computers. The first telecopier came on the market in 1974. On the other hand, Blick still had its own correspondents in all the world's major cities from Berlin to New York.

That night, when Kennedy died, our small editorial team of barely two dozen people showed what Switzerland's first tabloid was capable of achieving in a matter of hours. Both deputy editors-in-chief, Claus Wilhelm and Martin Speich, were highly experienced from their previous jobs at UPI. Blick reported seamlessly on the events in Dallas and about the manifestations of grief all over the world, and published an in-depth profile of JFK. Claus Wilhelm - who died in 1994 - was probably one of Switzerland's best tabloid journalists of all time. He honored the assassinated American President in a half-page op-ed article on November 23rd. His concluding lines were: «Now, Kennedy is dead. Never again will I see this tall, slim President. I had intended to follow his campaign next year,



whose only possible conclusion would have been his triumphant re-election. In this hour of grief I bow my head with millions, no, billions of people throughout the world, in mourning and sorrow. Kennedy is leaving behind a world in disorder and danger. There is only one way for people to uphold his memory - with peace.»

That was fifty years ago. At the time, Blick wrote about the assassination: «Negroes were carrying banners reading that racial discrimination had not yet been abolished in this place.» Peace is still a long way off. At least, however, Negroes have since become African Americans, and one of them now resides where Kennedy once ruled - in the White House.



Fibo Deutsch (large photo, on the left; small photo, sitting at desk), is now a journalistic consultant with Ringier. In 1963 he was head of the news desk at «Blick». Even fifty years ago, celebrities would come to visit the editorial rooms of the Swiss tabloid. Deutsch is seen here welcoming Swiss Big-Band leader Teddy Stauffer (second from left) with two musicians from his orchestra.

Photos: Sabine Wunderlin/ SoBi/ RDB, Milou Steiner/ Blick/ RDB

«I need to know what women think»

Week by week, the German magazine «Bunte» shows how intelligent and entertaining people journalism can be. Whether it is Federal Chancellor Angela Merkel or Daimler boss Dieter Zetsche - editor-in-chief **Patricia Riekell** is even able to get high-ranking politicians and captains of industry to open up about their private lives. An at home visit with the most powerful woman in German media, dominating the field unchallenged for 17 years running.

Text: René Haenig Photos: Stephanie Fuessenich, Brauer Photos

When she was a little girl, Patricia Riekell, 64, dreamt of growing up to be a writer, like her father. «Sitting at my desk by the window, looking out onto the lake and writing.» Riekell had a clear idea of what her dream job would be like. Today she is editor-in-chief at «Bunte» and sits on the seventh floor of a high-rise on the east side of Munich, with a view of Arabellapark, a modern residential area. Instead of

riding around in a fat company car she drives a Smart. She loves her little house on Lake Starnberg, her Labrador Bruno and her three cats. Riekell has been editor-in-chief of «Bunte» for seventeen years. With a weekly circulation of 565,166 copies sold, her publication is the most successful people magazine in German-speaking Europe - and is in fact, German publishing company Burda Verlag's cash cow. Week to week,

Riekell and her team of forty journalists write about world celebrities and entertain a public numbering several million. Current figures claim a «Bunte» readership of 3,64 million. Every Thursday, the magazine not only reaches the shelves of Germany's supermarkets but is also sold at newsstands in Austria and Switzerland. «I love making Bunte,» Riekell rhapsodizes about her job. She is convinced that people ▶



A midnight blue Chloé pantsuit and silver platform sandals. Riekkel likes a «rock'n'roll» look: «I find it hard to dress in clothes that are too business-like.»



As yet, the boss feels that there are too many men in this issue, and the really big story is still missing. Happily, there is to be a wedding in Monaco next weekend - that of Princess Caroline's son Andrea.

► magazines and «Bunte» in particular will be available on paper for a long time yet. Her formula: «Always be bang up-to-date and in sync with society's sensibilities. Women want stories they can empathize with: What would I do if that happened to me?» This is one of the reasons why Riekkel has expanded the range of her magazine to include celebrities from the worlds of business and politics. Their lives are more real than those of showbiz stars, she says. On the last Tuesday in August Patricia Riekkel arrives at her office shortly before 9.30 a.m. An early riser, she got up at 6.45 today. First she always uses her iPad mini to visit focus.de and bild.de and check out what happened over-

night. Then she tortures her body with Pilates and power yoga. Twice a week a personal trainer coaches Riekkel at home. «I don't feel a flash of happiness after my workouts, though.» The previous day had been filled with struggles. Monday is the copy deadline at «Bunte», so things get intense. The cover story was eventually devoted to movie star Maximilian Schell and his young wife. «Love Match at 82» is the headline. A second teaser on the cover reads: «Sylvie van der Vaart - Sex Betrayal», and from the aristocracy section comes «Caroline of Monaco - A Princely Wedding for Her Son». «Bunte» is purchased by women. «Primarily by women who don't just look at their own lives,»

Riekkel says. While younger women tend to be somewhat self-obsessed and engage in navel-gazing, «Bunte» readers like to compare themselves with other members of their sex. When the boss of «Bunte» plans the cover it is with supermarket magazine racks in mind. «I picture a woman with her shopping cart thinking about whether she's picked up everything she needs, approaching the queue at the checkout and passing the magazine rack. Something needs to jump out at her, something she is familiar with, a picture and maybe three or five words that trigger emotions in her.» The best-selling stories are about a new love, deaths and cruel blows of fate. The past week, however, had served



Editorial conference at «Bunte»: Week by week, Riekkel and her team of approximately forty editors produce the most successful German-language people magazine by far.

up none of those things. Riekkel was left with two choices for the cover: Maximilian Schell or Sylvie van der Vaart, a Dutch TV personality and cancer survivor wronged by her soccer star husband. The editorial team heatedly debated the options. Riekkel finally chose Schell. «Because his wife is young and pretty and he is one of the few German movie stars that are world-famous.» In addition, «Bunte» had been present at the 82-year-old thespian's wedding to a woman 47 years his junior - as the only magazine to be invited. «Exclusives have become more important than ever.» When «Bunte» was founded 65 years ago it was pretty much the only German magazine to cover the world of celebrities and aristocrats. Since then, the market has become teeming with countless competitors reporting on the rich and the beautiful. Whether it is bygone publications like «Park Avenue» and Germany's «Vanity Fair» or current titles like «Gala» and «Closer» - «we are and mean to stay the magazine that calls the tune,» says Riekkel. «Park Avenue» and the German edition of «Vanity Fair» were cancelled within a few years. Even though «Bunte», like so many other publications, has suffered losses in circulation, it is still the top-selling title in the people-magazine market by far. Does Riekkel feel proud of this achievement? «No, I don't have time for that. Making sure it stays that way uses up a lot of my energy,» she says. Her contract as editor-in-chief still has a few more years left.

At the editorial meeting it quickly becomes obvious that Riekkel is nobody's fool. When one of her editors proposes a story on the sex scandal in Germany's national soccer league, the editor-in-chief shows her mettle. The tabloid

«Bild» had published a story about a 16-year-old girl allegedly having had sex with a number of soccer-league professionals. «That is a media scandal if anything,» is Riekkel's terse verdict. She is a boss who demands a lot from her staff, but she never strikes a false note with any of them, as even former employees will readily admit. Riekkel still isn't happy with the stories for the next issue. «There are lots of good small items, but I'm still lacking a big story. What's more, there are too many men in this issue.» Riekkel has a keen sense of what appeals to her female audience and what doesn't. To this end she also consults with her closest girlfriends. Maybe this afternoon she will also get some input from her publisher. Every Tuesday, she meets with Hubert Burda. «He takes a particular interest in Bunte because he used to run this magazine himself for some time,» says Riekkel. She sets great store by her conversations with Burda. «He is a person who closely observes our society, gathers impressions and is interested in relational networks and power structures.» Riekkel always brings one of her white or pink notebooks. «Never go to see your publisher without a pencil,» she quips. To Riekkel, their meetings are a blend of conversation, lecture and inspiration, all at the same time. The dream of the woman writer sitting by her lakeside window is something that Riekkel holds on to. Some day, when she retires, she may tackle that fabled book that every journalist intends to write. Riekkel, however, will not settle for anything less than a bestseller. After all, she has managed to take «Bunte» to the top of the people-magazine charts. 🌐

«We produce unique content»



Seven years ago Ringier launched «hot!» in Hungary. With 80,000 copies sold at newsstands it is one of the country's most successful magazines. Editor-in-chief **Csaba Illés**, 37, has a nose for the topics that people-magazine readers want to read about, week by week.

What exactly is «hot!»?

Csaba Illés: An entertainment magazine with celebrity stories as well as features on female-skewed topics such as dieting, fitness, food, esotericism and fashion. No matter what the topic, it is always linked to a celebrity - actors, singers, politicians or heroes of the tabloid media. Some 70 percent of our stories are about Hungarian celebrities, 30 percent about international stars.

Does Hungary even produce that many stars?

There are only a few really big names, but lots of well-known people. That is hardly surprising, because our TV market, which is far smaller than the U.S. and U.K. markets, produces almost as many reality and talent shows. Hungary is gradually running out of people who have never appeared on television or in a magazine.

Who makes it into your magazine?

People who are interesting, famous and exciting or are currently attracting attention. A story about a showbiz star might appear cheek by jowl with a piece on a mafia don currently on trial. The main thing is that the topic is something for readers to talk about that week and picks up on a buzz that is «in the air».

What makes you successful?

We started out by clearly defining our target audience and how we would approach them. We stuck to our guns for two years without panicking, even when sales went down a bit for a month or two. If your target audience isn't clearly defined, your content can't be distinctive. «hot!» is slightly naughty and bold but always stylish and trendy. We are appealing to urban women between 18 and 39.

Many magazines have been losing readers for years.

Compared to our competition «hot!» has maintained quite a stable circulation these past years. It has barely decreased.

Does «hot!» publish stories on celebrities' homes?

We used to. However, celebrities asked us to stop. There had been a number of break-ins. There may be a lot of celebrities in Hungary, but only a handful of stars can afford adequate security systems for their luxury homes.

What kinds of stories sell particularly well?

When a very well-known personality is revealed to have a secret that no-one would have expected. Of course, people also enjoy reading about classic tabloid staples such as pregnancies, weddings, births, divorces and troubled relationships.



Every Thursday, the cover of «hot!» shows what people in Hungary are talking about. The magazine devotes 70 percent of its space to national stars.



Patricia Riekkel with publisher Hubert Burda (on the right) and her partner Helmut Markwort, founder of the weekly news magazine Focus.



The cover needs to elicit an emotional response: weddings, births, cruel fates. The annual Bambi awards for excellence in media and TV bestowed by Burda are the high point in «Bunte»'s diary.

Michael Krüger

«Reading is our last brake!»

The summits of writing amidst bubbling springs: The spa town of Leukerbad is hosting its annual literary festival. Michael Krüger, author and publisher, arrives right on time for a late-morning cup of coffee at the «Galleria» on the village square, orders an espresso and lights a cigarette.

Interview: Helmut-Maria Glogger
Photos: Andreas Nestl



Mr. Krüger, is culture something we still need?

Michael Krüger: Surely the real question is: How does culture relate to this world anymore? On one hand, you have a huge art market that hawks things in a manner that is beyond our grasp, and at the same time you read of theaters closing. Playwrights are complaining that novels are the only thing that people talk about. These changes are not being properly accounted for. Surely we need to deal with their esthetic consequences.

How can the written word be of help? There is a lot going on in verse and poetry all around the world right now. Ten years ago everyone was saying: Anyone still writing poetry must be a few cards short of a full deck. Today, verse is enjoying a great comeback, in Africa, England, Ireland and even in Germany. Now we just need to find out why that is the case.

Are you currently writing a book yourself?

Yes, an essay-style novel entitled «Das Testament», a huge project. It is an attempt to find out what is actually mine, what I have made my own. That can hardly mean a house and certainly not 3,000 books; it might be ten lines in a book and, in fact, only I have read them.

Will your book also refer to your memories of celebrities?

Well, yes, of certain individuals such as the philosopher, political scientist and sociologist Herbert Marcuse, a man whose public perception differed significantly from what he was really like.

So what was Marcuse really like?

Let me illustrate by relating a small episode to you: Marcuse and I were sitting in a café in Cabris, above Cannes. A dog was lying on the ground. As he was sprawled there, he was looking at us, deeply immersed in thought. We felt we were seeing the embodiment of Marcuse's social theory in condensed form in this dog and finally gave him and it room by bursting out laughing.

You have the charm of a flâneur, but you are a hard-working man.

This morning I also got up at six to deal with my mail. I'm not driven by a Saxonian petit-bourgeois compulsion to working everything off; I just feel that if I get such things out of the way, my outlook on the world is freer.

You run five publishing houses in four cities.

That is only feasible with a minimum of bureaucracy.

Aren't publishers a dying breed?

They are, indeed. I am the first not to own any share in any company. That has given me the freedom to do what I want. Nor have I ever come under pressure by conglomerates. The day you are surrounded by a huge apparatus is the day you are obliged to produce books that you don't like.

Does reading even stand a chance in the future?

Absolutely. The story of Edward Snowden and the NSA is just the beginning. All technological innovations first established themselves because they made life easier. However, the invention of the wheel also entailed the onset of wheel-based accidents. The history of cheap electricity is also the history of accidents in nuclear power stations. I am certain that this insane acceleration will cease.

Reading is deceleration?

Reading is the last activity that cannot be accelerated.

How do you mean?

Reading a page of Marcel Proust simply requires three minutes. You can't do it any faster.

So what we need is to slow down?

Everyone realizes that. We all know about the dangers. We will get to the point where people will once again feel the need to express something. A text message won't let you do that.

Have we been overcome by speed?

Even if it's just for the sake of survival we will have to develop strategies of deceleration. This world is not made for seven billion people. It's insane that nowadays 25 percent of young people in the EU are unemployed. We need to reorganize work. We need to learn to share. Sharing is terribly hard in capitalism, but it needs to be done. And we need to find ways to occupy the masses.

And you think that reading is an option?

Reading is a brake. I cannot imagine that people, in the space of two generations, have grown so stupid as to say: We don't care about anything.

Still, a lot of stuff that's printed is nonsense.

Of course there is an incredible amount of rubbish in print in this world. We need to think about whether all of it is necessary. Still: Reading is far from over.

The German weekly «Die Zeit» recently published a dossier, «What is the good life?»...



In a career spanning several decades Michael Krüger, head of Hanser, has published numerous winners of the Nobel Prize for literature and even more bestsellers. He is widely regarded as the most impressive personality in the German book industry, an old-school publisher who also writes books. Krüger plans to retire at the end of this year.

...with contributions by 25 philosophers. Reading, a book, did not feature in it, even though sitting under a tree reading a book is the best thing ever. That is as long as you're not reading Karl Marx's «Capital».

Bestselling Dutch novelist Connie Palmen comes to our table. She has lost her iPhone. «Here's your chance to live without being permanently reachable», Michael Krüger laughs. Palmen replies: «You mean, live real life?» Krüger: «Exactly! That is why I don't even own an iPhone.»

Back to reading.

Surely, reading helps us refrain from abolishing ourselves as human beings. To me, poems are still the most refined form of literature. A day without a poem is a day ill spent.

BIOGRAPHY



Michael Krüger in his first office at Herbig Verlag in Berlin in 1961.

Michael Krüger, born December 9th, 1943, in Wittgendorf, Germany. He is an author, a poet, a translator, a publisher and the president of the Bavarian Academy of Fine Arts in Munich. As CEO of Carl Hanser Verlag, he is in charge of the publishing companies Hanser, Hanser Berlin, Hanser Kinderbuch, Zsolnay, Deuticke, Nagel & Kimche and Sanssouci. Krüger has been bestowed with honorary doctorates from the Universities of Bielefeld and Tübingen and awarded both the Joseph Breitbach Preis and the Kythera Preis. Apart from his own publications he has become the literary boss of fourteen Nobel Prize winners, including Tomas Tranströmer, Derek Walcott and Joseph Brodsky. His lineup of authors includes Salman Rushdie, Philip Roth and Umberto Eco, and such recent additions as Roberto Saviano and Barack Obama. Krüger lives in Munich.

Ringier's best photos of the last quarter

Sometimes it takes courage, sometimes the right idea and often a whole lot of patience to create a great photograph. This time we present seven pictures that met at least one of these criteria. Four photos are from Hungary, two from Switzerland and one from Germany.

MÁRTA CSORBA
MÁRTA CSORBA

Photographer
Editor

1 XXL lollipops, supersized earrings and nail-polish bottles big enough to bathe in; the Hungarian fashion magazine worked up a pictorial feature that matches its young and dynamic character to a tee. The models, known from a TV show on Viasat3, were each portrayed in a setting that suited their individual personalities. As photographer Márta Csorba explains, the photo required four steps: «First we had to decide on the style and find the necessary props. The second step was to photograph the fake magazine cover and the background. The shoot with the model was followed by stage four: the complex job of putting it all together - the post-production.»

ZSOLT REVICZKY
GÁBOR FEJÉR

Photographer
Editor

2 A few hours before sundown he discovered a girl, who was dancing in front of one of the smaller stages. Zolt Reviczky: «She had breathtaking presence. I couldn't help myself, I had to take her picture.» Reviczky had been commissioned by **Népszabadság** to capture the mood of the Balaton Sound Festival, one of the biggest open-air events in Europe. The upside of this kind of assignment: «People there are so laid back - for whatever reason - that they are happy to be photographed.» The downside: «Meandering through crowds of festivalgoers from noon until the early hours of the morning really wears you down.» His long slog paid off, though. It would be difficult to find words that would express youthfulness as well as this image does.

ADRIAN BRETSCHER
ULLI GLANTZ

Photographer
Editor

3 When a world-class artist like Freddy Nock gets married you automatically expect spectacular wedding pictures - for instance on a high wire, where this peerless acrobat has achieved seven world records. The Swiss weekly **Schweizer Illustrierte** closely covered

Nock's wedding with his bride Ximena. That is why photographer Adrian Bretscher was on hand to catch the moment when the bridal couple, driving down the freeway from the church to the party, suddenly opened their arms wide at sixty miles per hour. This picture caused quite a stir - in other media and with the police: Driving with your hands away from the wheel is illegal and subject to fines. Eventually, however, the police decided to turn a blind eye.

KATJA NIEDERÖST
NICOLE SPIESS

Photographer
Editor

4 They are two of Switzerland's most famous symbols: the Matterhorn and the alphorn. However, even in the alps of the canton of Valais, 508 alphorn players are a rare sight indeed. What was the reason they all came together at 10,300 feet on the Gornergrat? It was to beat the 2009 Guinness Book World Record of 366 musicians. **Schweizer Illustrierte** only had one problem: Their staff photographer is afraid of flying. That is why Katja Niederöst, who usually snaps pictures of grazing horses, took her wimpy colleague's seat in the helicopter. Leaning out of the chopper in order to keep the rotor blades out of the frame, she felt an adrenaline rush. Says Niederöst: «As we approached, I realized that the alphorn players were creating a pattern. I only had a few seconds to shoot the picture.» Both the photograph and the Guinness Book bid proved successful.

SIMON MÓRICZ
GÁBOR FEJÉR

Photographer
Editor

5 Good things come to those who wait, and so do great pictures, sometimes. Simon Móricz: «By chance I discovered this couple wearing identical dog t-shirts. I spent more than twenty minutes trailing them and was rewarded: All at once a dog owner turned up walking a pair of the exact same breed of canines depicted on the t-shirts.» His shot became the lead picture in the Hungarian daily's **Népszabadság's** report on the World Dog Show in Budapest, in which 18,000 dogs from around the globe participated.

JANOS M. SCHMIDT
GÁBOR FEJÉR

Photographer
Editor

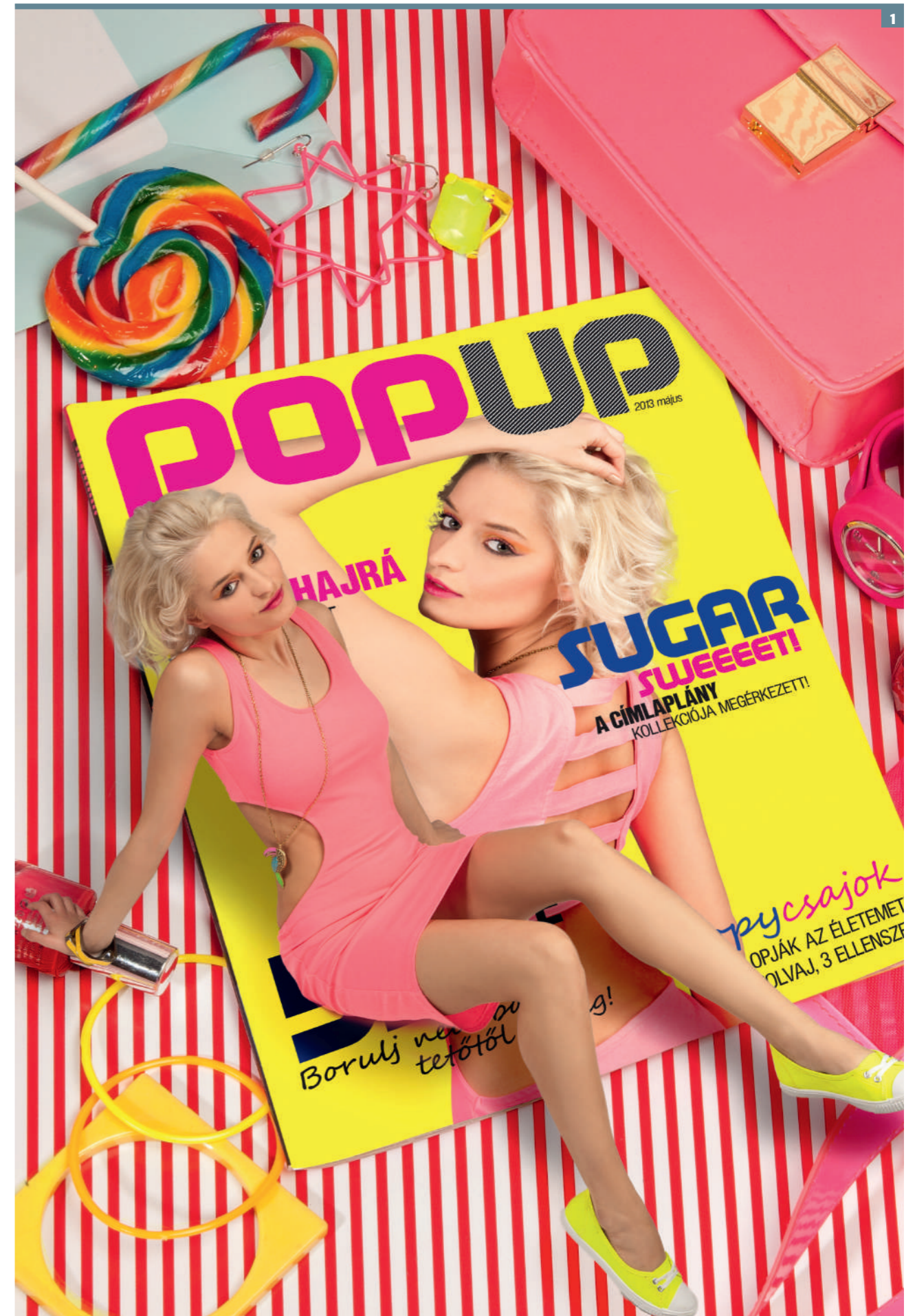
6 This picture was shot during the riots in Istanbul. Photographer Janos M. Schmidt was on the scene to cover events for **Népszabadság**. One of the things he witnessed was the march of a group of young environmentalists protesting the cutting down of trees in Gezi Park. The protesters occupied Taksim Square and pitched tents in the park. That same day police responded to stones and Molotov cocktails thrown by young rioters with water cannons. Schmidt: «In order to take pictures of everything I needed to stay close. That wasn't easy. The tension was mounting and the situation was reaching the boiling point - on both sides.» The picture shows the beginning of the attack by the police, which eventually succeeded in driving the protesters away from Taksim Square. The authorities were planning to raise a shopping center where the trees had stood. However, following the numerous outbreaks of rioting the Chamber of Commerce decided not to open any shops in this bloodied place.

ANDREAS MÜHE
ISOLDE BERGER

Photographer
Editor

7 «Germany, as seen through bulletproof glass». The September issue of **Monopol**, the German magazine for life and art, shows the head of government on a journey through her country. Angela Merkel's point of view from her limousine was captured by photographer Andreas Mühe. The question he was asking himself was: «How does power manifest itself, how is it exercised and how is it staged?» His answer is a series of eleven photos, from the chalk cliffs of Rügen and the peaks of the Zugspitze to the Oderbruch marshlands at Küstrin near the Polish border and the prison for RAF terrorists at Stuttgart-Stammheim - all shot from a distance that appears almost chilly. Editor-in-chief Holger Liebs: «The apparent coldness is a result of Mühe's staging. What I find fascinating is how these photographs look almost like Romantic paintings.» The Chancellor was impersonated by two models, and the view from her limousine was created by lugging the car door of an Audi onto the set.

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



Let's talk about journalism!

Marc Walder

Belgrade, September 4th

In early September the Ringier AG management came together in Belgrade. About one hundred Ringier managers spent three days discussing journalism with first-rate speakers. They wanted to know: What constitutes a good story? Which channels do we use to convey it, and in what ways? How can we move our readers? How can we make money by doing this in the future? Other topics included design, content and photography – and daring to be different.

Text: Bettina Bono, Peter Hossli. Photos: Oliver Bunic, Emil Conkic, Goran Srdanovic

«Act fast and boldly!»

Robert Bednarski, CEO Onet

«Success comes from quality, crazy ideas, wild people and passion.»

Rainer Esser, CEO ZEIT

«Go where the audience is.»

Koda Wang, Chief of Staff HUFFINGTON POST

«The definition of news has changed.»

Mario García, Designer of newspapers, magazines & web

«Make sense!»

Philipp Riederle, Podcaster

«I believe in newspapers.»

Michael Ringier, Publisher & Chairman Ringier

«Produce relevant and iconic work.»

Marco Grob, Photographer

«If a line extension fails, try the next one.»

Urs Heller, Head of Magazines Ringier Switzerland

«Learn from the brave!»

Georg Mascolo, Former Editor in Chief DER SPIEGEL

«If you do what you always did, you get what you always got.»

Arthur O. Sulzberger Jr., Publisher NEW YORK TIMES

«Average journalism is of no value.»

Michael Ringier, Publisher & Chairman Ringier



«Digitization improves quality of life.»

Philipp Riederle, Podcaster

Koda Wang
Head of Human Resources,
«Huffington Post»

The «Huffington Post» aka HuffPo is the most successful journalistic online venture in recent years. Millionaire Arianna Huffington founded the portal in 2004, during the first presidential election where digital media mattered. Today, HuffPo has more online readers than the «New York Times». HuffPo Chief of Staff Koda Wang explained why that is the case. «We don't just publish news; we enable users to exchange views on current affairs.» Readers post about eight million comments per month. Celebrity bloggers like Hillary Clinton, Oprah Winfrey and Bill Gates generate a lot of clicks. Day by day, some 500 reporters and editors produce about 1,600 stories - serious pieces as well as mind candy. «There are many people who are interested both in the financial crisis and the royal baby,» says Wang. With its live video channel HuffPo is taking on the TV industry. «We go wherever the audience is and we integrate social media.» HuffPo helps companies to present their brands online. In addition, HuffPo is expanding all over the world by offering localized services - in Russia, Japan, Spain, Germany, France, Italy and North Africa.



A conference with first-rate speakers: About 100 Ringier managers, editors-in-chief and authors met in the Crystal Ballroom at the Belgrade Hyatt Hotel. They listened to speeches, took part in discussions and exchanged views.



«Focus on cooperation between management and editorial staff.»

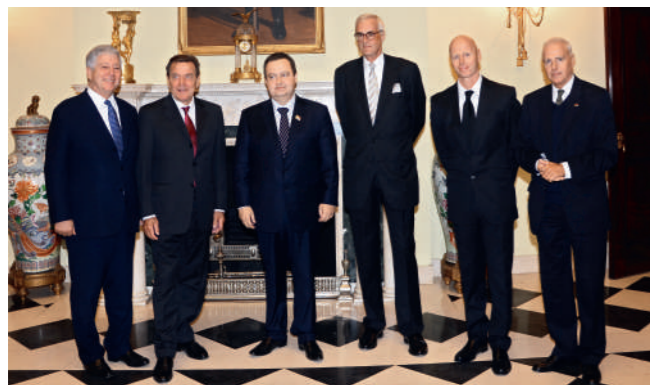
Rainer Esser, CEO ZEIT

Rainer Esser
CEO «Zeit»-Verlag

Ringier CEO Marc Walder introduced Rainer Esser as «the best manager in the publishing industry in recent years». Esser, CEO of Germany's Zeit-Verlag, humbly replied: «That is utter nonsense, but my grandmother would be proud.» He went on to give a witty account of the story of his success. He has managed to transform the allegedly doomed weekly «Die Zeit» into one of Germany's strongest media brands, achieving a high circulation and hefty profits. Esser's formula for success: «Act as if there were a crisis, and keep getting better.» He says that he wants to «get the best people and hold on to them.» The designers at «Die Zeit» are constantly working on its look. Half of a paper's success depends on its layout, the other half on journalism. «We are not interested in what Obama said yesterday, but in what his speech means.» Esser doesn't interfere with content, but he is in close touch with his editorial team. By installing glass doors on the premises he has created an open atmosphere at «Die Zeit». Esser keeps investing in new business areas. He wants to appeal to young people and win them over. Events with first-rate guests strengthen bonds with readers. «Die Zeit» is still living off print revenue, but: «We are looking for digital opportunities.»



▼ Dinner at the White Palace in Belgrade: Alexander Karađorđević, aka Crown Prince Alexander II of Serbia (from the left), former German Chancellor Gerhard Schröder, Serbia's Prime Minister Ivica Dacic, Michael Ringier, Ringier CEO Marc Walder and Heinz Wilhelm, German ambassador.



Michael Ringier
Chairman of the Board of Directors

Two comfortable armchairs were onstage when Hannes Britschgi, editor-at-large, interviewed publisher Michael Ringier. «Since the 1970s and 80s there haven't been all that many changes,» said Ringier. «Journalists are still doing the same job. Journalism in itself isn't the problem, but finding the readers and financing it is.» What will the future look like? «No idea, but I'm very optimistic,» Mr. Ringier answered. «We need the right people to create the right content; then we'll be able to sell it.» He maintains that Ringier is not yet ready to install a pay wall for its online offerings. «Our product isn't good enough; we need to improve it.» Nobody is willing to pay for news alone. «But perhaps they will pay for answers,» says Ringier. «I'm not sure we're relevant enough.» What does he mean by relevant? «When something matters to people.» Personally, he likes magazines, particularly car, art and food magazines. «I'd rather look at photographs than watch videos.» He claims to acquire the most valuable information in the evenings, smoking a cigar and drinking a glass of Cognac, reading and «talking to other people.»



«Never stop surprising people.»

Mario García, Designer of newspapers, magazines & web

«Develop your magazines for both markets.»

Urs Heller, Head of Magazines Ringier Switzerland

«Young people do love print products, but they must have special value.»

Patrick Bauer, Editor-in-chief NEON

Georg Mascolo (formerly with «Der Spiegel»), Csaba Illés («hot!»), Rainer Esser («Zeit»), Patrick Bauer («Neon»), Christoph Schwennicke («Cicero»)

How do you create a good print product? Five journalists and moderator Hannes Britschgi discussed this question. «You need to be obsessed,» said Christoph Schwennicke, editor-in-chief of the German magazine «Cicero». «You have to love your job,» maintains Csaba Illés, editor-in-chief of the Hungarian magazine «hot!». «You need very good people, whom you tell exactly what to do.» Former «Spiegel» editor-in-chief Georg Mascolo countered the allegation that the German news magazine was standing still. «Twenty years ago Spiegel only printed black and white photographs, then came color photographs, first of animals, then of politicians; now entire pages are in color.» «Good journalists» are essential. How do you hold on to them? «Zeit» CEO Rainer Esser maintains that «young journalists are hard to hang on to. Money is important, but what matters even more is freedom - and parties.» «Neon» editor-in-chief Patrick Bauer visits schools of journalism to scout for talent. «Cicero» boss Schwennicke says that journalists look for role models. «In order to grow they require a sane and creative environment.» Georg Mascolo advises: «Pay them well and give them everything else on top.»



«Data is everybody's job.»

Koda Wang, Chief of Staff HUFFINGTON POST

Marco Grob, Photographer

The screen shows several iconic front pages of the U.S. magazine «Rolling Stone» portraying Madonna and the Rolling Stones. But the person rocking the stage of the conference center that Wednesday morning is a star of a different order: Marco Grob, a Swiss photographer who lives and works in New York. «Whenever I pick up my camera I want to shoot meaningful images. They have to find their place in a magazine, a museum or a living room.» For eleven years Marco Grob has been working for magazines like «Time», «Vogue», «Esquire» and «The New York Times Magazine». Hollywood stars and statesmen alike find themselves facing his lens. Grob maintains: «To create outstanding work it's not enough for the photographer alone to be bold and courageous, the same thing holds for the magazine's photo editors. They need to have a good sense of storytelling. They absolutely need to refrain from rigid layouts. But the crucial thing is: «There shouldn't be too many captains on the bridge.» He maintains that this is the biggest difference to his native country, Switzerland. Grob, who usually captures his images in under two minutes, says: «In America, photo editors trust their photographers.»



«I don't believe in plans. I believe in people.»

Michael Ringier, Publisher & Chairman Ringier

«If we get boring, we are dead.»

Marco Grob, photographer

Donata Hopfen

«We can afford to be patient»

The pay wall for select online content at Bild.de has been implemented. Will this freemium model prevail in the market? Donata Hopfen, Managing Director of BILDdigital, knows that if you want to make money off your online readers you need to do more than just build a wall.

Text: Hannes Britschgi



Donata Hopfen has been a member of the executive board at BILD since May 2013. She is responsible for all of the newspaper's digital activities - BILD.de, BILDmobil and the BILD apps for smartphones, tablets and TV sets.

On June 11th BILD.de installed a pay wall. How is it working out?

Donata Hopfen: We deliberately deleted the word «pay wall» from our vocabulary. BILDplus is a branded subscription offering paid journalistic content in digital form. We have opted for a freemium model, which means that free and paid content are offered side by side on BILD.de. The launch went off without any technical hitches and we are very happy with our baby.

What about the figures?

We are satisfied, but it is too early to draw any conclusions.

«The New York Times» managed to get 1.5 percent of its online users to subscribe during the first year of its metered model. Do you have similar goals?

You can't compare BILDplus with the NYT, because they have an entirely different payment scheme.

BILDplus certainly sounds better than pay wall. What constitutes the «plus»?

«Plus» includes all the articles that could only have been written by BILD, particularly background stories and interviews as well as

«If you never try, you will never know.»

articles to which we have exclusive rights and exclusive material. Everything that has added value on top of mere news can be in BILDplus.

Users are surprised to find that BILD is charging them twice: for BILDplus and for BILD Bundesliga!

It's the other way round: BILDplus is a basic service that we offer at a very reasonable price. Users with a special interest in national league soccer have the additional possibility of booking Bundesliga with BILD. The core of our project is to offer the journalistic output of BILD on all channels, print or digital. Through these means we would like to achieve a paradigm shift towards paid journalistic content on the Internet. Offering users the right to watch Bundesliga matches may support us in that endeavor.

What have you learned since the launch of BILDplus?

BILDplus is a very exciting project for us because we're trying something entirely new. We're learning new things every day, for example by observing user flows.

Do you have a specific example?

We can see in real time what interests users and what doesn't; what type of article motivates them to subscribe.

Unlike the NYT, BILD.de is very strict: no holes in the wall, no back alleys via social media. Why are you being so tough?

We have started out by not offering our BILDplus content on social media platforms free of charge. We post teasers for our articles there, of course, but only BILDplus subscribers can read the article in its entirety.

BILD is using BILDplus to acquire experience in the subscription business. A newcomer is expected to be a breath of fresh air, but you've approached this in a very traditional manner.

I wouldn't call it traditional. Our model is a multimedia brand subscription linking all the different channels. In addition, the subscription packages may be cancelled monthly and don't have fixed durations. I think that is very digital and very fair.

Unfortunately, a recent survey in Switzerland shows that 80 percent of users are unwilling to pay for content. That's harsh news when you've only just started.

I believe that we're in a pretty good starting position with our strong brands. We've had many users paying for our fee-based apps for years. We are certain that our readers are using our online products in such numbers because they are interested in their content - not because it was accessible free of charge until now. That's why readers will pay for digital BILD content - just like they do more than 2.5 million times per day at the newsstand when they buy the printed paper.

How long will it take for users to accept this cultural change?

We have committed ourselves to being very patient with this project. It always takes time for fundamental changes to prevail, a change of culture from free to fee-based online content being one of them.

How worried are you about the fact that «Der Spiegel», one of your main competitors, refuses to play along?

«Der Spiegel» is gaining experiences of its own with apps and e-papers. They will certainly also have to give some thought to ways of financing journalism on the Internet in the future. The more success we have with BILDplus, the more our competitors will be encouraged to take this step in the direction of premium content.

▲ Donata Hopfen has been working for Axel Springer since 2003: «BILDplus needs to become a permanent fixture in our business, but it always takes time for fundamental changes to prevail.»

A new rival is about to enter the German market: the «Huffington Post» with its free model. Do you take this competitor seriously?

We are keeping tabs on the situation, of course. The «Huffington Post» is pursuing an entirely different model but catering to the same market. BILD is Germany's biggest media brand and will remain so. But of course, in order to maintain our position we will have to keep evolving, re-interpreting and re-examining ourselves.

Have you ever been to Silicon Valley for schooling?

I've been going to Silicon Valley for years. That is where the digital business of the future originates. It is essential to keep in touch all the time.

Is BILD undergoing a cultural change?

Absolutely. Axel Springer means to become the leading digital media company, and BILD is right there at the cutting edge of things. An external change always entails an internal one. What we learned at Silicon Valley, in particular, provides very valuable input and has resulted in getting a process of change underway. ☺

Vietnam's beauty spots

Fragrances, creams and powder - in other words, whatever makes women prettier - will be discussed in **ELLE beauty**, the beauty magazine of ELLE Vietnam. First published in May 2013, this stylish special has already become the darling of Vietnamese women as well as Japanese and Korean cosmetics companies.

ELLE beauty

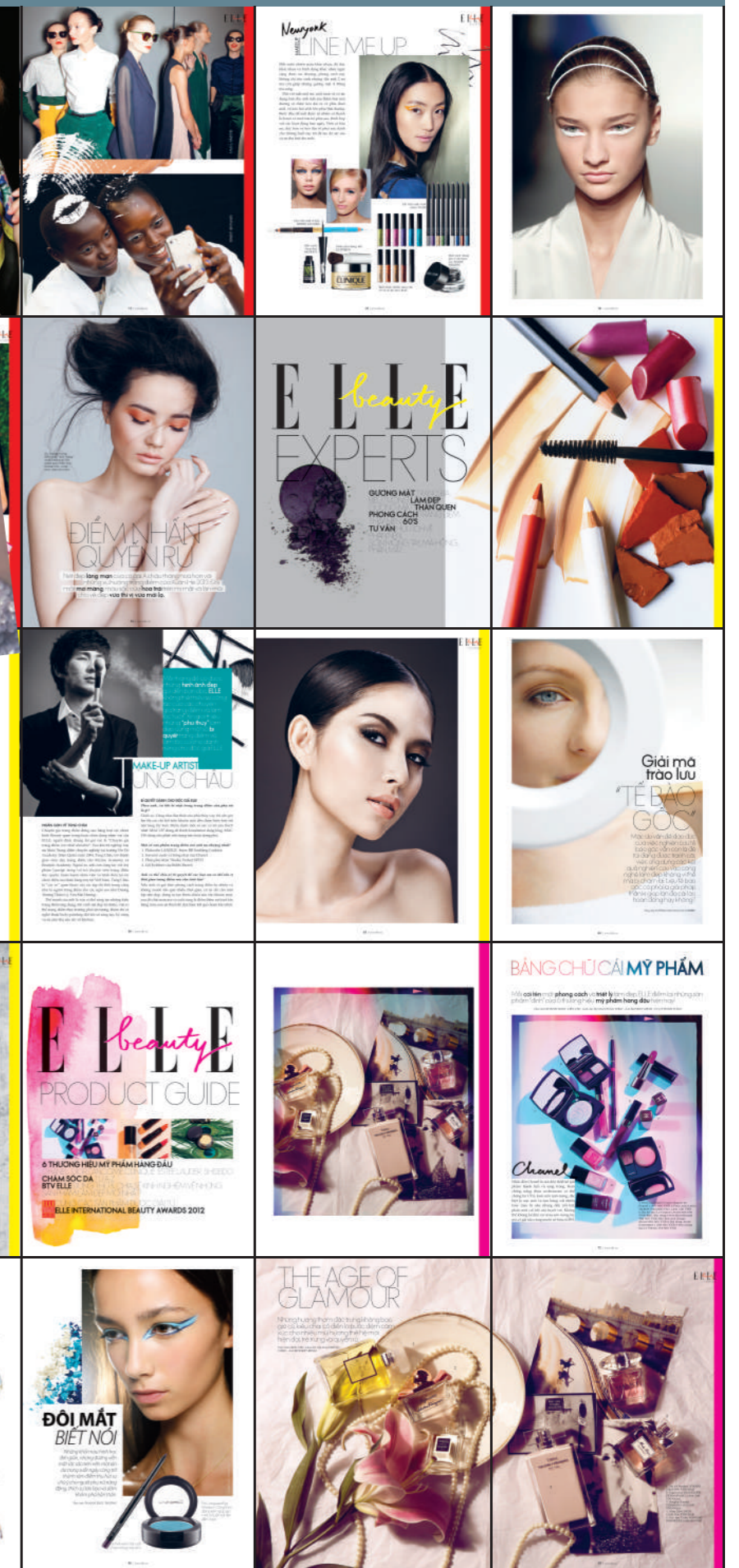
- ▶ Beauty magazine
- ▶ published biannually (May and October)
- ▶ Circulation: 20,000
- ▶ Team: seven employees (see photo below); plus several freelance photographers, authors and stylists
- ▶ Market leader among the country's beauty magazines
- ▶ In October 2010, ELLE was launched as Vietnam's first international fashion magazine. This journal features the latest trends and encourages readers to adapt them to their own taste and style. Starting in 2013, two issues of ELLE beauty will be published per year.

www.elle.vn

ELLE beauty is produced by: Dzung Yoko, Art Director (from left); Thuy Linh, Managing Editor; Danh Quy, Deputy Managing Editor; Lien Chi, Beauty Editor; Khanh Ngoc, Senior Beauty Editor; Kim Chi, Designer. Missing from this picture: Quy Phuong, Junior Designer



In this section DOMO regularly reports on products and teams from the world of Ringier.



They've known each other for more than twenty years: the **Dalai Lama** and Manuel Bauer. His Holiness calls the Swiss photographer a friend. That is why Bauer is permitted to do things no Tibetan would ever dream of taking the liberty of doing: sitting at the Enlightened One's table and having breakfast.

Photo: Manuel Bauer; statements recorded by Lisa Merz

This picture took courage. The courage to personally ask the Dalai Lama for a photo shoot. I only ventured to do so because I've known him for over two decades. Even so, it didn't come easy to me. I don't like to disturb his Holiness any more than necessary. But he agreed to do it, so I accepted the commission from Schweizer Illustrierte and spent five days accompanying the Dalai Lama on his journey through Switzerland. I wanted to portray him as intimately as possible - at prayer.

At five a.m., on April 15, 2013 at the Hotel Le Vieux Manoir in Murten, the moment has finally come. The Dalai Lama has been meditating since three a.m. He is sitting on the bed, holding the Tibetan prayer beads, the Mala; a bedside-table lamp is the only source of light. I set off on time, passing the bodyguards positioned in the hallway. A monk receives me, cautiously opening the door to admit me. It is at this moment that I try to become invisible. The Dalai Lama glances up, gives me a brief look and resumes his prayers. Now I know I can get to work.

It takes me a few seconds to grow used to the dim light. I grab my camera and look for the right angle, hear-

ing the Dalai Lama's calm breathing, sensing the quiet steps of his guardian in the background and waiting for the right moment - finally I press the shutter.

Photography is very intuitive. You have to be sensitive to moods and be able to communicate nonverbally. I try to photograph people in such a way that they can find themselves in my images.

From 2001 to 2004 all I did was take pictures of the Dalai Lama. During that time I accompanied him day and night to produce an archive of photographs. I wanted to create a historic document, something that hadn't existed until then. This was a wonderful time, and we grew quite close. Nowadays I occasionally accompany the Dalai Lama and, even though I'm not a Buddhist, I still fight against the oppression of Tibet.

After a quarter of an hour the Dalai Lama puts the Mala aside, moves off the hotel bed and goes to see his bodyguards outside his door. Then he invites me to join him for breakfast. We sit down at a table and eat croissants with jam. A second table is set for his entourage. Sitting next to the Dalai Lama is a great honor. I can only take this liberty because as a West-

Five a.m. at the Hotel Le Vieux Manoir in Murten: The Dalai Lama has been sitting on his bed meditating for two hours. In the room with him is Swiss photographer Manuel Bauer.

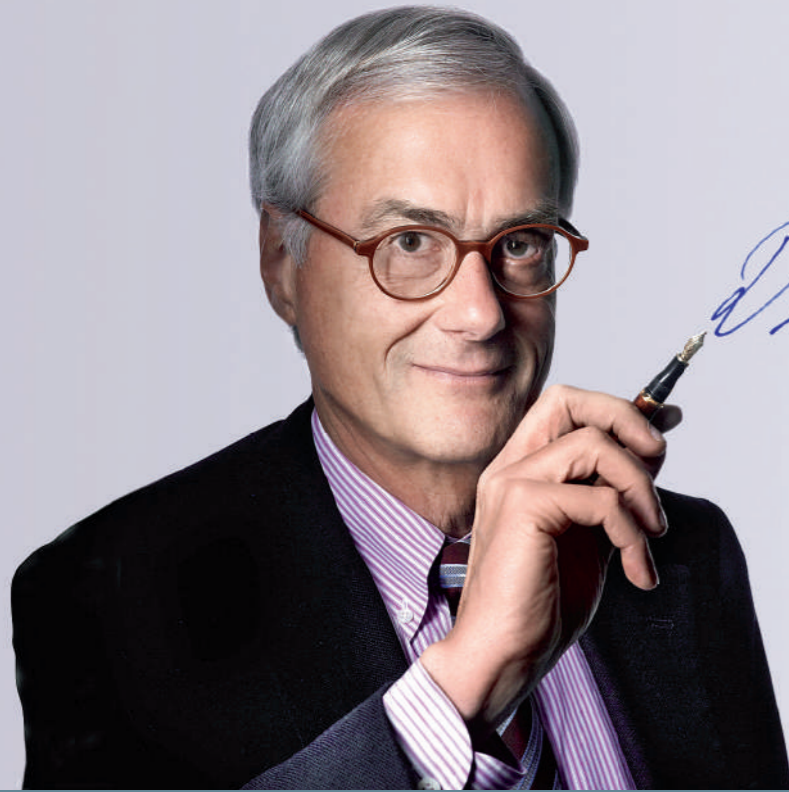
erner I am granted certain privileges. A Tibetan would never dare do that. Our conversation is much more relaxed, too. When the Dalai Lama cracks a joke he expects me to respond in kind. So I do. Sometimes our exchanges are so intimate I want to keep their content to myself.

Even though the Dalai Lama calls me his friend, I still keep a certain distance; after all, he is the Dalai Lama, not some old schoolmate. Sometimes I really find it difficult to reconcile my job and our private relationship. It happens that I accompany him on a trip and don't get to say hello to him for three weeks, because I like to do my job without disturbing him. This can lead to absurd situations: During an official visit to a monastery the Dalai Lama suddenly stopped and gazed at me for a long time, until I went over and said hello. Everybody had to wait.

At half past six in the morning the Dalai Lama finishes his breakfast. My visit is over. I raise the camera one last time, focusing on him through the viewfinder, and press the shutter. Although I have done this on countless occasions, he continues to fascinate me - as a subject and as a human being.

Having a croissant with the Dalai Lama

Please send your questions to domo@ringier.com



Dear Daklar

They really let you have it, didn't they? «Whitewasher, showman, traitor to journalism, total failure as a publisher, sell-out» - I could add a long list of unflattering remarks and epithets referring to you. Usually, CEOs are praised for selling a rather difficult business at such a good price. Not you, though. You are accused of pulling up your company's roots, hawking your heritage - a publisher's equivalent of a pauper's oath.

Far be it from me to chastise the pundits at Der Spiegel or Frankfurter Allgemeine Zeitung. But, are these defamatory remarks really appropriate?

Let's take a levelheaded look at this sale. What did you, in fact, give away? Your regional newspaper market positions lag behind the competition, and these are titles that have little in common with one another. In the domestic magazine market you're also unfortunately, hardly in a leading position - just barely making it to number 2 in TV guides.

If there's one thing we have learned during these last few years, it is that either you are at the very top in a mature market, or you had better not be in it at all. So, your actions were perfectly logical: You bowed out of an unsatisfactory market position. A few years ago, the CEOs of various pharmaceutical companies garnered a lot of praise for selling off their less than promising chemicals divisions, despite the fact that in many instances they were once their core business.

In your case, though, the issue is about journalism, not chemistry. Is that much true, at least? But, are those women's magazines and the TV guides or the Berliner Morgenpost really beacons of German journalism? Perhaps this whole thing is about chemistry after all - the chemistry between you and certain media journalists, to be exact. Take it all with a pinch of salt.

Kindest regards,

Michael Ringier

In July, Axel Springer AG sold its regional newspaper groups «Berliner Morgenpost» and «Hamburger Abendblatt» as well as their TV guides and women's magazines to Funke Medien-gruppe. CEO Mathias Döpfner took a lot of flak for that.



Employee questions

Art: Igor Kravarik

Ringier has recently begun activities in Myanmar, the former Burma. What is involved in this and what is the company's objective?

Robin Lingg, Head of Business Development: In the past twenty-four months Myanmar has undergone a political change in seas that appears unique in terms of its consistency and, which allows a previously isolated country and its roughly sixty million inhabitants to potentially participate in the global economy, all at once. To say that Ringier is already active in Myanmar would be overstating. For the time being we are attempting to establish a local network for the future and to discover opportunities through market analyses. In addition, we are the first Western company to support a so-called iHub. This project, founded by two young, ambitious individuals, allows seven young entrepreneurs to pursue their projects in an environment that is partially financed by us while profiting from further coaching and training. This commitment has brought Ringier considerable media attention within Myanmar and fostered a great deal of good will.

Ringier is leaning towards rapid growth in the area of digital business. The target for 2013 is 25 percent of our turnover (2012: 18%, 2011: 13%). Where do you think such considerable growth is possible?

Thomas Kaiser, Chief Digital Officer Ringier AG: This figure encompasses digital turnover percentages in all three of Ringier's business areas: publishing, entertainment and digital. Each section must increase its digital turnover. We're looking at several major driving forces: On one hand there is the catch-up potential of the digital advertising market. The market share of online advertising in Switzerland is still low as compared to other European

countries. In the audiovisual sector, for instance, we can learn a lot from Onet. Online marketplaces offer another major growth area. Currently, the classifieds business is one of the biggest and most lucrative online sectors. Not only are we interested in turnover but also in profits. Very significant is, we have taken a giant leap forward by acquiring JobCloud in a joint venture with Tamedia. By building on the market positions of platforms like Scout24, JobCloud and anibis, we can open up new revenue potential. Last but not least, over the course of this year the e-commerce segment has witnessed an enormously dynamic development across many markets - as far as Africa. It is very competitive but exciting. In this area achieving leading positions in both wide-ranging offers and single-theme channels is key. DeinDeal with offers in sectors like Home & Lifestyle, sports and design or our gift-shop platform Geschenkiee with its expansion into the perfume and cosmetics sector are good examples of this development. In short, all online areas still provide major opportunities for growth. 🌐

«E-commerce has seen an enormously dynamic development»

Thomas Kaiser
Chief Digital Officer
Ringier AG



ANNIVERSARY

10 years:
Allerstorfer Amgwerd S., Ringier AG.
Atasoy Sithara, Ringier AG.
Eschbach Marianne, Ringier AG.
Griesbach Katarina, Ringier AG.
Karrer Michael, Ringier AG.
Sturzenegger Jürg, Ringier AG.
Haldimann Michèle, Ringier AG.
Hanselmann-Diethelm Sabina, Ringier AG.
Pastore Barbara, Ringier AG.
Fischer David, Ringier AG.
Höhener Denise, Ringier AG.
Frischknecht Adrian, Ringier Print.
Wacker Catherine, Ringier Romandy.
Utz Zimmermann, Ringier Germany.
Beránek Michal, RASMAG.
Kopecný Tomáš, RASMAG.
Mračková Lucie, RASMAG.
Böle Tamás, Ringier Hungary.
Galambos Dániel, Ringier Hungary.
Fodor Borbála, Ringier Hungary.
Fábrí Dóra, Ringier Hungary.
Novák Petra, Ringier Hungary.
Caprau Marieana, Ringier Romania.
Dima Carmen, Ringier Romania.
Paul Potec, Ringier Romania.
Gonghua, Ringier China.

20 years:
Stöckli René, Ringier Print.
Geiser Roger, Ringier Print.
Bucher Heidi, Ringier Print.
Burcioiu Cristian Gerard, Ringier Romania.
Kuthan Karel, RASMAG.
Vilimcová Milena, RASMAG.

25 years:
Fusi Arnaldo, Ringier AG.
Baumgartner Cornelia, Ringier Print.
Marfurt Franz, Ringier Print.

30 years:
Staubli Otmar, Ringier AG.
Planzer Josef, Ringier Print.

35 years:
Werfeli Martin, Ringier AG.

40 years:
Steffen René, Ringier Print.

RETIRED:
Halter Bruno, Ringier Print.
Dubach Robert, Ringier Print.

DEATHS:
Mastaler Franz, 6.4.2013
Stebler André, 8.4.2013
Arnold Katharina, 9.4.2013
Fankhauser Fritz, 10.4.2013
Eisner Eric, 18.4.2013
Neri Rosalbina, 18.4.2013
Häfliger Karl, 25.4.2013
Schärer Max, 28.4.2013
Lutz Franz, 11.6.2013
Lang Julia, 22.5.2013
Baumann Danielle, 26.5.2013
Thomann Hans, 27.5.2013
Schmid Gertrud, 4.6.2013
Friedli Hans, 24.6.2013
Lupu Lonita, 25.6.2013
Schneider Erwin, 1.7.2013

Ten fashionable years with Ringier

To be editor-in-chief of an acclaimed fashion magazine had always been a dream for **Sabina Hanselmann-Diethelm**. Now she is in charge of SI Style.

Angelina Jolie! The answer to the question who adorned the first cover of SI Style comes like a shot. That was back in February of 2006. Sabina Hanselmann-Diethelm, 38, was one of the publication's founder members. Meanwhile she has been editor-in-chief and in charge of this women's magazine for four years. It has been ten years since Sabina Hanselmann-Diethelm joined Ringier. «I am very happy about that. Ringier has done a lot for me - and I was able to do a lot for Ringier.»

Her road to the publishing house on Zurich's Dufourstrasse led through Milan. After graduating from the Swiss Textile College Sabina Hanselmann-Diethelm took on a correspondent's job for German life-style magazines in the fashion capital of northern Italy. Half a year later she applied for an editorial assistant's job at Ringier's monthly Bolero. After eight years of working for the fashion magazine she was informed of a new project, SI Young. However, when SI Young finally appeared it had been renamed SI Style, but Sabina Hanselmann-Diethelm was part of the team, as Beauty and Fashion Director, reporting to Urs Heller, Head of Magazines Switzerland. «He not only showed me how to create a magazine - he also taught me how to make money with it.» When she was promoted to editor-



SI Style's editor-in-chief since 2009: Sabina Hanselmann-Diethelm.

in-chief she went off to celebrate with her husband at the Hotel La Réserve in Beaulieu-sur-Mer. This little seaside town is her very own hideaway, where she spends all her summer holidays. «My favorite pastimes? Shopping at the market, followed by cooking and eating.» Her favorite food: Mediterranean vegetables and fish. After seven-and-a-half years her team at SI Style is still the same - a fact that Sabina Hanselmann-Diethelm is proud of. Her anniversary wish is «for SI Style to grow stronger in the digital sector. Our new homepage is a step in the right direction.» Her personal goal is quite different: She wants to get a little four-legged companion - a female miniature wire-haired dachshund. **B.B.**



Whether it's in hiking boots, sandals or high heels - having grown up in the mountain resort Klosters, Sabina Hanselmann-Diethelm enjoys the view from the «Älpeltispitz» (left) as much as the sight of the latest fashion collections from Milan (right).

Foto: Streetstrut.com



Recommended Reading

by Marc Walder

«Intuition or reason? I like to listen to my gut feeling. But how do we actually come to making decisions?»

DANIEL KAHNEMAN
Thinking, Fast and Slow

There are many books that try to make sense of human thought. This work by Nobel Prize winner Kahneman is considered a masterpiece. In it he explains the kinds of mental patterns we follow and how we can guard against fatal mistakes. A book that will change the way you think.



ISBN: 978-3-88680-886-1
 Publisher: Siedler

MALCOLM GLADWELL
Blink: The Power of Thinking Without Thinking

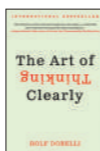
Suddenly, a little voice tells you: «Something's wrong here!» This is what Gladwell calls a Blink! moment: instants in which we are thinking without thinking. They kick our minds into high gear to provide us with the right decision. This hidden form of intelligence can be developed. This book also explores the premise of how thinking first before acting may actually be wrong, because sometimes two seconds might change an entire life.



ISBN: 978-3-492-24905-8
 Publisher: Piper

ROLF DOBELLI
The Art of Thinking Clearly

We think that others are more stupid than we are. We are convinced that if millions of people believe something it must be true. We cling to theories even if they have been patently disproved. Why is that? Read this book to find out. Dobelli takes a close look at the most insidious pitfalls of human thinking.



ISBN13: 978-0062219688
 Publisher: Harper

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