

# *Dear readers,*



**Dr. Peter Tschentscher**  
Mayor of the Free and Hanseatic  
City of Hamburg

**T**he Hamburg media location stands for major publishing houses such as Gruner + Jahr, SPIEGEL, Bauer and ZEIT as well as well-known TV brands like "Tagesschau" and "Tagesthemen", Germany's most important public news programmes. Google Germany has also been based in Hamburg for around ten years making it part of a strong media and digital sector that continues our tradition as a leading media metropolis.

Hamburg-based companies have set the pace for nationwide media for decades. We are the capital city of agencies and a key location for broadcasting, music and games companies. Hardly any other place can boast such a multitude of nationally and internationally important companies in every branch of the sector.

The diversity and vast experience of our media and creative industry offers new opportunities for digital change. Companies in Hamburg that operate in globally networked digital and creative sectors, start-ups as well as committed universities and colleges create a vibrant environment for new impulses and innovations.

Experimental spaces for trying out new forms of co-operation and tomorrow's business models are emerging in places

like the Kreativspeicher in the Speicherstadt district. At events like "Indiecon", young newspaper journalists and publishers from many different countries exchange passionate journalistic ideas about how to create successful print or digital magazines. The Reeperbahn Festival and the Online Marketing Rockstars event in Hamburg have long since morphed into hit class reunions for the international media and creative sector.

This brochure shows the developments in various media sectors: what will journalism look like in the future? How is the business of advertising agencies changing? How does the film industry deal with new formats? What's in vogue in the music sector? Digital transformation is a recurring theme in all these issues.

The activity and diversity of media companies in Hamburg show that concepts for successful journalism and media content in the 21st century are being developed right here in our city. The media industry thus makes an important contribution to our society and to our democracy.

Yours sincerely,  
Dr. Peter Tschentscher



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# *Smart celebrations*

Dancing, meeting, marvelling – Hamburg's media scene loves the right mix of party and business. Two events are setting standards across Europe





*Rockstar feeling in the fairgrounds at OMR*

**T**he place is thronged and the gigantic stage is still empty. Start! Start! Start! The excitement and anticipation have already peaked. Nothing goes anymore. Eventually, there is a bang up front and the video screen lights up. Welcome to the show. Let's start. And professional, further training can be similar. The Online Marketing Rockstars (OMR) turn a digital marketing expo and professional conference into an unforgettable party. Cool live acts, game-changing speakers and inspiration on every single square inch of the exhibition space – this extravagant mix meanwhile attracts well over 40,000 visitors every year. Over two days, events in Hamburg's fairgrounds zoom in on the latest digital marketing trends.

Philipp Westermeyer is the brains behind this success story. His efforts have transformed a student project into a leading, international event focusing on online marketing with edgy panellists, lectures and an inspiring fair. "Online Marketing Rockstars is an open platform for numerous movers and shakers in the scene, artists, experts and the key firms in the sector

to come together and participate in one way or another. We want to make these days very special for all those involved and in every respect – from productive business dates about inspiration and further education right up to networking and good times," said Westermeyer, founder and Managing Director of Online Marketing Rockstars. Put differently: good people, good issues and good music.

This triad triggers vibrations at the Reeperbahn Festival. Meanwhile, it has morphed into Germany's most successful club event and counts among the top three music festivals in Europe. Year on year, it surprises festivalgoers with fresh, often unknown artists and innovative speakers taking part in the conference. Music is clearly at the centre of attention. Around 500 concerts and art events at 70 venues across the Reeperbahn offer entertainment where lessons can be learnt. The Reeperbahn Festival is thus far more than a series of successful band performances in live clubs across St. Pauli. Since 2015, the NEXT conference has been held simultaneously in the same neigh-

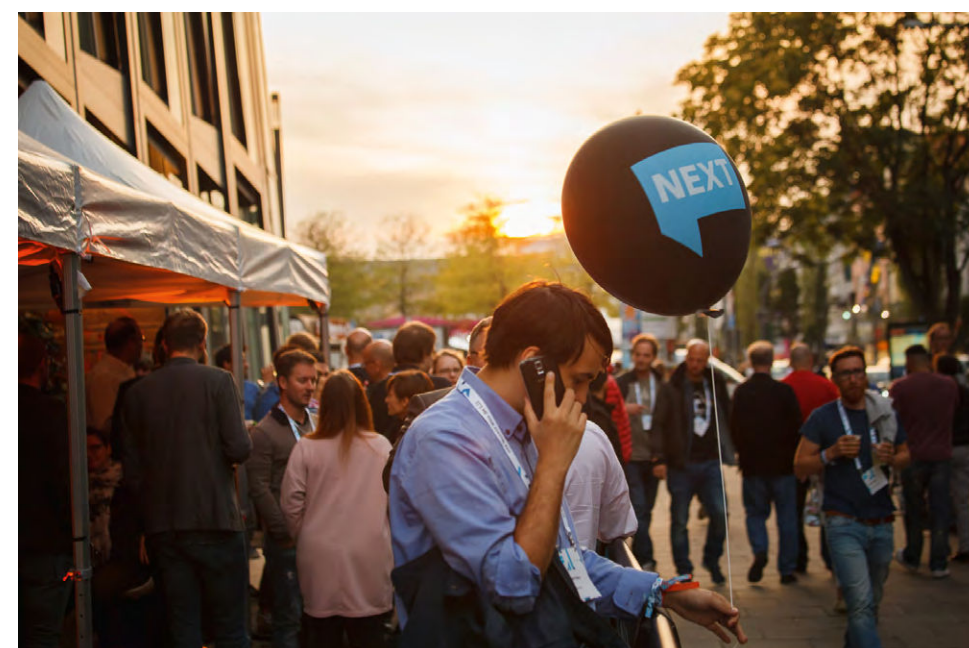
## ***"What am I experiencing now that I will talk about in years to come?"***

*Alex Schulz, Managing Director of Reeperbahn Festival*

bourhood and features events revolving around transformation. Thus, it creates a spectacle of art, concerts and a creative, digital economy, which is unique across Europe. The Reeperbahn Festival has long since morphed into one of the leading events in the creative sector.

Obviously, it is modelled along the lines of the South by Southwest (SXSW) festival in Austin, Texas. The Texan fest was one of the first events, festivals and conferences in the music, film and interactive media business to present everything as an entity. Alex Schulz, co-founder and Managing Director of the Reeperbahn Festival, first went to SXSW in 2000 and immediately had the daring idea of staging something similar in St. Pauli. For him, the key question was: "What am I experiencing now that I will talk about in years to come?"

Big events like the Online Marketing Rockstars and the Reeperbahn Festival boost the passion for personal work. They are drivers of good ideas and leave room for thinking outside the box and networking in a relaxed atmosphere. This is where the relevance and the dynamics of this particular sector can be experienced at first hand. No better experience for a company in the media and creative location of Hamburg.  $\Delta$



***Festival atmosphere:**  
NEXT conference at  
Reeperbahn Festival*





# Pioneers of yesterday and today

Hamburg's biggest publishers arose from the ruins of World War II. They have left their mark on Germany's present mediascape. And they have long since taken on the challenge of digitalisation

In June 1945, the boxing legend Max Schmeling entered room no. 310 of Hamburg's Town Hall. There, he requested a pass from the British occupational administration allowing him to travel outside the gates of the city. Schmeling was heading for Bendestorf, seat of the Springer publishing family, in the hope of convincing the young Axel Springer to apply with John Jahr, journalist and publisher, and himself for a newspaper licence. The boxer sniffed the chance of earning big money. Hamburg was in ruins and Germany still lingered deep in a post-war coma. But soon, and of that he was certain, people would start buying printed news again. And companies would place ads. Springer wanted to start motorising immediately. The trio tried to get an ageing Opel working again, but in vain. Eventually, Schmeling took the car in tow and they set off over the Elbe Bridge through the bombed out Hamburg. Their trek is the stuff of legends. Although they did not get the licence initially, the era of Axel Caesar Springer had dawned and that of other publishing rulers.

Apart from Springer and Jahr, other publicists like Rudolf Augstein and Henri Nannen quickly established themselves

and their magazines in the Hanseatic city. An economy of scarcity, limitations and entrepreneurship marked by journalism soon bonded them together. The early years turned the men into close companions in part. The revival of the German economy saw the rapid rise of young publishing companies of whom Springer proved the keenest to expand – much to the chagrin of one or the other. Except for Springer, the ownership structures were to change frequently in that period and led to



**Above (left to right):** The publishers Gerd Bucerius, John Jahr and Richard Gruner at a meeting in 1968

**Left:** The publisher, Axel Caesar Springer, posing outside his publishing house in 1956



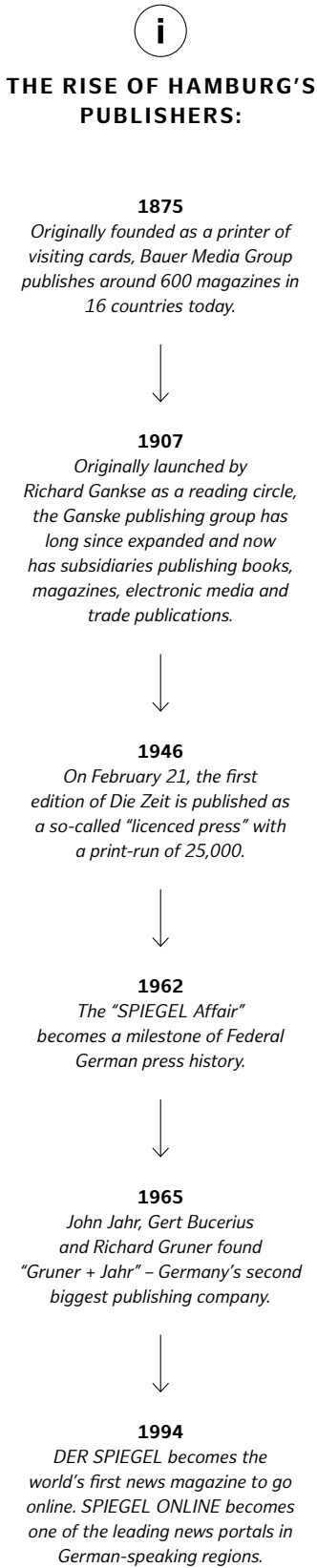
diverse, criss-cross shareholdings. “Left of centre, each one critical of the government in his own way and unafraid of stepping on the toes of important people in Bonn or elsewhere – that was the Hamburger Kumpanei,” the pivotal lawyer, Gerd Bucerius, recalled later.

Along with the Richard Gruner printing company, Bucerius took over Nannen’s share in STERN – and soon afterwards, the magazine achieved the highest circulation in Europe. Bucerius spent the profit on reviving his favourite project, DIE ZEIT weekly newspaper, which had been languishing for years. The publisher, John Jahr, was involved in nearly every venture. In 1950, Jahr took over half of Augstein’s SPIEGEL publishing company. Shortly afterwards, the magazine moved out of the Anzeiger-Hochhaus or skyscraper in Hanover to ZEIT in Hamburg’s Pressehaus, Speersort. At the time, rival publisher Axel Springer was printing the magazine.

TOUGH BATTLE FOR MARKET SHARES

By the early 1960s, the Hanseatic publishers had largely divided the market up among themselves. Springer emerged as the most powerful German publisher and dominated the daily newspaper market. Tensions grew in the group as the battle for shares of the market raged. The Hanseatic band was torn apart and most criss-cross shareholdings were dissolved.

Hamburg itself became the scene of the toughest battle for freedom of the press at the time: in 1962, SPIEGEL ran a headline to the effect that Germany was only “Partially ready to defend itself”. The article nurtured doubts about the ability of the German Armed Forces to defend the country. Germany’s then Minister of Defence Franz Josef Strauss had SPIEGEL’s newsroom raided, searched and occupied temporarily. Augstein and seven members of staff were accused of treason and arrested. Protests across Germany in support of freedom of the press eventual-



ly led Strauss to leave office. Augstein was released after spending 103 days in custody.

During the following years, Hamburg’s importance as a press and media metropolis rose. In 1965, Gruner, Jahr and Bucerius merged their brands STERN, Brigitte, Die ZEIT and Capital. This merger gave rise to Gruner + Jahr GmbH & Co. KG – Germany’s second largest publisher. Although Springer relocated his headquarters to the divided Berlin, most publishers still opted to leave their headquarters in the Hanseatic city after reunification.

INTERNET SUCCESS

In this way, Hamburg’s publishing houses became what they are today. The past successes may weigh on some publishing managers who are confronted with digital transformation. In fact, however, the venerable publishers have long accepted this challenge. This is particularly noticeable at SPIEGEL. DER SPIEGEL was the world’s first news magazine to go online under the cumbersome internet address <http://hamburg.bda.de:800/bda/nat/spiegel> on October 25, 1994. The magazine’s early web experiment survived the period of the New Economy’s decline and morphed into the leading digital medium. Today, SPIEGEL ONLINE (SPON) is one of the strongest news portals in Germany. And profitable.

In the following years, SPIEGEL’s journalistic offers were expanded amid the many possibilities emerging from the sector’s digital transformation. Apps were developed for mobile phones and tablets seizing the market enabling a new visual means of storytelling. SPIEGEL+ successfully established a digital payment system in the form of a monthly subscription model. Thanks to SPIEGEL and SPIEGEL ONLINE’s offers giving users access to all digital products under the SPIEGEL umbrella brand, new groups of users and additional sources of revenue have been tapped. Modern and flexible corporate



structures create the organisational framework to offer SPIEGEL journalism across all media channels where readers and users expect it. The most important project in this context is integrating the editorial departments of SPIEGEL and SPIEGEL ONLINE to pave the way for centrally managing research, content and products in the near future.

Der SPIEGEL has thus found its way into the digital era. The other Ham-

burg-based publishers have also set the wheels in motion. Some are treading down similar paths while others are heading in entirely different directions. After heated debates about the end of printed newspapers and magazines, the industry is regaining confidence that it will not only be able to survive the digital change, but will also be able to shape it.

**Luminous landmark**  
of the media location Hamburg – the SPIEGEL publishing house near the Speicherstadt



# Beacons of publishing

Self-portraits of Hamburg’s media companies

**AXEL SPRINGER**

The young Axel Springer developed the idea for his start-up in a stable in Nordheide rather than in a Californian garage. In 1946, he then proceeded to launch his publishing company in a shelter on Hamburg’s Heiligengeistfeld. These humble beginnings bred Europe’s leading digital publisher, headquartered in Berlin, with over 15,000 employees. Nowadays, the company is increasingly active on the U.S. market with brands such as BUSINESS INSIDER and eMARKETER. Axel Springer remains loyal to Hamburg with its editions of WELT and BILD, the Auto, Computer & Sport group and net portals such as Immonet and Casamundo as well as interests in radio stations.

**BAUER MEDIA GROUP**

Bauer Media Group is one of the world’s most successful media companies. More than 600 magazines, 400 digital products and well over 100 radio and TV stations reach millions of people all over the world. The group’s portfolio includes printing companies, sales and marketing services. The claim, “We think popular”, illustrates the Bauer Media Group’s self-image as a house of popular media that inspire and motivate 11,500 employees in 20 nations.

**FUNKE MEDIENGRUPPE**

The FUNKE MEDIENGRUPPE is on course to become Germany’s best national media company with emphasis on two core business sectors – regional media and women’s magazines as well as TV guides and combining them intelligently with digital offers. In Hamburg, FUNKE has strong newspaper brands such as Hamburger Abendblatt, Bergedorfer Zeitung, Hamburger Wochenblatt and Klönschnack. The group’s portfolio also includes dailies, advertising papers, women’s magazines and TV guides in addition to regional, online portals in five German states.

**GANSKE VERLAGSGRUPPE**

Ganske Verlagsgruppe is a modern media company for books, magazines, electronic media, corporate communication and trade with books and magazines. The family company combines tradition with innovation and offers unique content and quality services. Cross media offers in cooking and enjoyment, travel and leisure, art and culture, health and well-being, fashion and beauty as well as living and style render the group a significant shaper of Germany’s mediascape true to the motto of the publisher, Thomas Ganske, who noted: “We produce deep-rooters – not creepers.”

**GRUNER + JAHR**

G+J is one of Europe’s largest magazine publishers. Thanks to its formative brands, STERN and BRIGITTE, the publishing house is synonymous with creativity and innovation in magazines and digital business. G+J is constantly launching new, successful titles on the market and operates a leading web page on topics related to people, women, food and living. G+J’s subsidiary, Prisma Media, is France’s leading digital publisher and Ligatus is one of Europe’s key digital content marketing companies. TERRITORY, one of the largest German service providers of content communication, also belongs to the publishing house.

**HUBERT BURDA MEDIA**

Over 600 print and digital consumer media as well as technological inventions such as the open-source software, Thunder, or the Cliqz data protection browser make Hubert Burda Media one of Germany’s largest media and technology companies. Thanks to its powerful brands including Focus, Bunte, CHIP, jameda and Xing, Hubert Burda Media has a reach of some 50 million readers and 185 million users. The company is characterized by its innovative capacity based on the roots and values of a family-owned business. Burda aspires to actively shape the transformation of the media world. Around 12,000 employees in 20 countries are striving to achieve this goal.



*Main stage for quality German journalism: the traditional Nannen Prize in Hamburg. Journalists from Hamburg’s publishing companies count regularly among the winners*

**MEDIENGRUPPE KLAMBT**

The Klambt media group is among Germany’s oldest publishing houses. Founded in 1843 as a small Silesian publisher, the company now has more than 650 employees in over ten subsidiaries in Germany and abroad. Apart from magazine publishing, Klambt also operates two general insurance agencies. Additionally, the group has shares in magazines and companies in various segments as well as in press agencies and radio broadcasters. The portfolio has recently been expanded by shareholdings in start-ups. Klambt has also founded several internet portals. The group’s best known periodicals are: “OK!”, “IN”, “GRAZIA” as well as “FUNKUHR”, “LEA” and “7 Tage”.

**SPIEGEL-VERLAG**

SPIEGEL-Verlag is a Hamburg-based media company. Its products stand for outstanding journalistic quality and independent reporting. The weekly magazine DER SPIEGEL is Europe’s highest-circulation news magazine and along with SPIEGEL ONLINE, the leading medium on the German-language internet. Both reach over 14 million people: on paper, on the internet and on their mobile phones. Other leading journalistic offers are the manager magazine and SPIEGEL TV’s formats. In 2017, the SPIEGEL Group with its almost 1,100 employees generated a turnover of € 269 million.

**ZEIT VERLAGSGRUPPE**

Germany’s leading, opinion-forming weekly newspaper, ZEIT, was founded in Hamburg in 1946. Every edition reaches over 2 million readers (paid circulation: 500,000 copies). The newspaper is synonymous with ambitious, well-researched journalism that has garnered many accolades. Apart from ZEIT, the ZEIT Verlag also publishes various magazines such as the scientific magazine ZEIT WISSEN as well as the student magazine ZEIT CAMPUS and a children’s magazine named ZEIT LEO. The publishing house has established ZEIT ONLINE as one of the largest and rapidly growing platforms offering top quality, online journalism.



# ***“Whoever considers journalism dispensable is succumbing to a dangerous misconception.”***

The role of journalism and politics amid digital media transformation: Interview with Dr. Carsten Brosda, Senator for Culture and Media in Hamburg

**The media industry is still in a state of upheaval. What challenges do you currently consider to be particularly important?**

Firstly, digital technologies open up entirely new ways of communicating and disseminating information. And secondly, there are increasing threats to the freedom of opinion, which paradoxically are growing parallel to the new communication possibilities of the internet. It will be crucial to further develop our joint culture of communication in such a way that the immense opportunities offered by digital media are realized.

**What does that mean in concrete terms?**

From an economic point of view, the media industry is increasingly successful in the digital sector. Given this backdrop, politics must ensure a future-proof framework. This applies, for instance, to well-trained specialists and to legal regulations on greater fairness in the digital markets - the famous level playing field. A strong infrastructure also plays an important role, especially in an area-wide fibre-optic network that reaches every connection. We want to achieve this in Hamburg by 2025. From a social point of view, the picture

is still mixed. We use the communicative possibilities of social media passionately, but are only gradually learning how direct yet responsible public communication functions. This applies to such diverse aspects as data theft and evaluating user behaviour, hateful comments and threats as well as targeted disinformation, which can endanger the free exchange of opinions. It seems even more difficult for a common public to grow out of these individual possibilities.

**What does that mean for journalism?**

Apparently, some people consider journalism unnecessary in the era of digital communication. I think that is a dangerous misconception. Democracies need journalism because it can make different interests and points of view perceptible, link them in a social discourse and thus decisively facilitate the formation of public opinion. Democracies need journalism because it can make different interests and points of view perceptible, network them in a social discourse and thus decisively facilitate the formation of public opinion. Algorithms have functioned differently hitherto because they focus on the individual rather than on the public

**Left:** Senator Carsten Brosda, formerly a newspaper journalist, is now one of the key devisers of German media policy.







*During the annual discussion on media, Carsten Brosda and Peter Tschentscher talk to top representatives of the German media sector.*

German states are currently developing rules for the selection, aggregation and presentation of information by so-called intermediaries. In future, we will work even closer with the German government and the EU.

**Which upcoming technological innovations do you consider particularly relevant for the media industries?**

Almost every digital trend has an impact on the media industry. Language and semantic comprehension especially will certainly gain enormous importance. The co-operation between man and machine will become much easier, if the device actually understands what I am saying. In the medium term, cultural changes are likely, if our written language loses importance. For the many content producers in Hamburg - in music, film, games, advertising or journalism - this presents great challenges and opportunities for marketing and sales.

**How does Hamburg support companies in these innovative processes?**

Media companies here are part of an ecosystem that we promote through our location policy. Creative industries, digital companies, start-ups and universities benefit from intensive co-operation. We see the digital and creative industries in particular as drivers of ideas for others who are in the midst of the transformation process. We want to tap this potential even further. Conversely, digital newcomers benefit greatly from co-operation with established media players. That's why targeted networking and the opening of experimental labs and spaces are the most important tasks for our nextMedia location initiative in Hamburg. △

relevance. In addition, there is the indispensable educational and investigative work of journalists. It is crucial to highlight the social value of journalism even more clearly.

This can also be accompanied by strategically adjusting one's own role. Now more than ever, journalism is needed not only to mediate between representatives of social interests, but increasingly as a facilitator and thus as an advocate for establishing a reasonable public discussion. Journalists must also take into account of the fragmented public spheres on digital platforms and will repeatedly take on the role of the interlocutor themselves.

**However, digital opinion forming is increasingly driven by algorithms and not by editorial offices.**

Well, a large part of the content shared online originates in editorial offices. But of course, intermediaries, i.e. digital platforms, are other key designers of public communication and increasingly the first point of contact in the search for information. That's why we take a close look at their practical work and are devising a legal framework for their way of working. In the discussion on a state media treaty, for instance,



*Rare photo: Michael Trautmann (left) and Jan Becher (right), both frequent travellers, at a rare meeting in thjnk agency*

# Transformers at the water-front

Online advertising is no longer up to internet specialists. The advertising industry is in the throes of digital upheaval. A visit to an agency that is reinventing itself

**T**ransformation began in the shape of a blue pillar that was a good measure higher than the adjacent red pillar. Conversations fell silent in Hamburg Airport's business lounge. Everyone stared at the TV screens lighting up on either side of the pillar and announcing Barack Hussein Obama's election win. Michael Trautmann also watched with bated breath. Naturally, on this grey November 4, 2008, the United States of America was experiencing an historic shakeup. The first black man ever was about to govern the country. Yet, Trautmann, founder and member of the board at thjnk agency (at that time kemptertrautmann), noticed another turning point in the win: "The communication sector will undergo radical change."

Obama's extraordinary election campaign relied on the targeted use of voters' data and social media. His campaign advisors had





Free spaces,  
open atmosphere  
in the agency's  
new offices

realized that digital platforms and exceptional social media marketing could influence the election effectively. Social media also played a pivotal role in electing Donald Trump as successor to Obama. And Trautmann’s premonition has eventually come true. Digital channels are now a fixed part of the media mix. The battle for the user’s attention is tougher than ever. The question is how best to reach people on the web with advertising messages? The answer is best sought in Germany’s agency capital. Nowhere else has such a multitude of advertising companies; classic agencies like Jung von Matt, Scholz & Friends, Grabarz & Partner and Kolle Rebbe, but also digital specialists like Sinner-Schrader or La Red. All the relevant agencies are at home in Hamburg or at least have a branch in the city. During competitions involving the most creative German communication service providers, those in Hamburg regularly lead the way. And on an international scale, Hamburg is mentioned in the same breath as New York, London and Rio de Janeiro.

Trautmann noted: “We all face the same challenge of digitalisation. The answers vary though.” His agency has opted for a balance between classic, creative skills and new digital opportunities.

MANY STEPS TO TRANSFORMATION

How do we bring technical know-how aboard? Where do the fields of growth lie? These are the questions repeatedly faced by thjnk agency since Obama’s win. Singular flagships came quickly after the start of digitalisation and amounted to good approaches, but too little to bring about real transformation. Trautmann hired Jan Bechler as chief digital officer. As an outsider to agency business, Bechler brought along a new perspective, entrepreneurial spirit and great competence in online marketing. The duo has also revamped the structure of the organisation and now digital experts have fixed positions in every team. Thus, the agency is not aiming for a digital task force, rather a digital solution. “Digitalisation is not a building block that comes with every pro-

ject, rather each campaign must work digitally from beginning to end,” said Bechler. That’s why thjnk develops media neutral campaigns. Every single idea must work online, offline, as a mobile and moving image as well. The linear agency process has been pried open in favour of closer co-operation. To guarantee success, the agency also invests in further staff training such as the thjnk school – a regular advance training offer.

NEW OFFERS FOR NEW DEMANDS

The modern offices on the waterfront between Baumwall and Landungsbrücken represent this transformation and the new mindset of a classic advertising agency with digital DNA. Open communication is the keyword: closed offices are almost a thing of the past at thjnk. The members of the board sit at a single, long table. Each member of staff is mobile and the entire building is a hive of creativity.

Like every agency, thjnk must be technologically fit. The agency has consciously gone without in-house programming. The waterfront-based ad-

vertisers rely instead on suitable technological partners. Facelift, for instance, is a Hamburg-based technology company and Facebook’s official partner, and started a joint venture called upljft with thjnk in 2015. Upljft aims to pool the strengths of both partners and to play out branding campaigns in social media channels. Bechler believes: “Nowadays, a good agency combines strategy, market understanding, data analysis and campaign management as well as the best-possible creation.” Data help send far more pointedly and targetedly and with a view to the next campaign and optimum assessment. Ultimately, ideas make the difference, Trautmann is certain.

Yet, creative agencies are not the only ones with ideas. Media agencies, consultancies and technology providers like Google, Facebook and SAP are also in the mix on the digital advertising market. Digitalisation is turning these players into rivals and sometimes partners. The diversity suits Trautmann’s strategy of constant transformation, embracing change and always seeking out new opportunities and partners. Δ

i MEDIAL ECOSYSTEM

The heart of Germany’s advertising industry beats in Hamburg. All the relevant agencies are traditionally at home or have a branch in the city. Over 1,500 advertising agencies and around 15,000 employees make Hamburg Germany’s advertising capital. The advertising sector is increasingly a part of a medial ecosystem in which publishers, agencies, music labels, production companies, start-ups and service

providers benefit from each other. Hardly any other place has such a multiplicity of relevant companies from all parts of the media sector.

Digitalisation is pushing cross-sector networking even further ahead. Short communication paths in particular are triggering a permanent, dynamic exchange of ideas in the Hanseatic city.



# Hamburg's Idea Catalysts

Creation, media, corporate publishing, PR: firms in the city shape commercial communication like few others. A short round of self introductions:

## FISCHERAPPELT

One group, all specialties. fischerAppelt is Germany's leading content marketing agency. We turn our clients into significant dialogue partners. Our experts lead the way in branded, digital thinking in first-rate technology know-how. Having fun with real stories goes hand in hand with a content agency like the belief in ideas that remain in people's minds. We seek to develop products that effect change and create pictures that move people. We do not wish to compel attention, we wish to earn it. Appreciating attention is part of our DNA.

## GRABARZ & PARTNER

We do not need 600 characters to describe our company. The 60 characters in a Yelp description in the neighbouring bistro suffice: "Hundreds of youths work at the advertising agency next door."

## HIRSCHEN

The Hirschen Group consists of six vastly different communication and consulting agency brands under a single roof acclaimed as the Home of the Brave. We offer advice for communication, digitalisation and public opinion. In Hamburg alone, we have six offices – two of Zum Goldenen Hirschen and one each of Freunde des Hauses, VORN Strategy Consulting, resourcenmangel, and courage! Together and individually, we support our clients and help them effectively handle



**Coarse, incorrect and tasty:** Since 1999, Philipp und Keuntje have advertised Astra. The word "cult" is apt by way of exception

the challenges of a rapidly changing and more complex world.

## JUNG VON MATT

Jung von Matt is the most successful agency group in the German-speaking region in terms of awards for creativity and efficiency. In 2016, the agency soared to the number one spot on the German manager magazin's creative index. Jung von Matt offers its clients creative and efficient marketing communication across all channels, disciplines and media. The Hamburg-born and bred agency has been looking after national and international clients in Karviertel, Hamburg's designer quarter, for 25 years. adidas, Bitburger, BMW, BVG, Deutsche Post, DFB,

EDEKA, FAZ, KIA, NIKON, NIVEA, Sixt und Vodafone count among the agency's clients.

## KOLLE REBBE

**Kolle Rebbe stages brands all over the world.** Strategists, creative people and specialists in all kinds of disciplines develop integrated communication solutions via media and across borders. Lufthansa, O2, Netflix and Ritter Sport are some of many examples. **Kolle Rebbe inventing products.** Designers and creative technologists develop products, brands and innovative technologies until marketable. The agency is well acquainted with creative business intelligence. **Kolle Rebbe supporting start-ups.** The agency offers financial assistance and entrepreneurial know-how and helps make young brands and companies successful.

## PHILIPP UND KEUNTJE

The Philipp und Keuntje creative agency was founded in 1999 in a former



**Kolle Rebbe's PR success:** refinishing for the 2014 World Cup yielded global attention and awards



**This campaign**  
by Scholz & Friends revived the traditional Opel brand

community centre in St. Pauli and is now headquartered in the former Freihafenamt in Speicherstadt. At the moment, the company employs 195 staff in its offices in Hamburg and Ingolstadt. The agency's motto, "NEW IS NORMAL", stands for an inquisitive culture that is constantly giving staff and clients new impetus. The agency's clients include founding customers such as Audi and Astra and brands such as RIMOWA, Sennheiser, Telekom, Kühne, Bärenmarke, NEFF, Deutsche Bank, E WIE EINFACH, BRITA, Holsten and Duckstein.

## PILOT

We do advertising for the digital era – and that since 1999. Embedded in markets and advertising research; media, creation and technology work together seamlessly in our independent and owner-run agency group. A close mesh of skills and specialist fields is crucial to pilot. Our range of services covers digital and classic media consultation, programmatic advertising, performance marketing, research, media and industrial co-operations as well as content and technology for digital screens.

## SCHOLZ & FRIENDS

We are the Orchestra of Ideas. We create brand experiences that change how people think, feel, and behave. And we believe in friendship. Founded in Hamburg in 1981, today we are one of the leading German agencies; in the last two years alone, we have won the much sought-after accolade of "agency of the year" in several competitions. Along with agency offices in Hamburg, Berlin, and Düsseldorf, we are present in further European markets and, through WPP, worldwide. Our clients include Deutsche Bahn, Opel, Siemens, Tchibo, Vodafone, and institutions such as the German government.

## SINNERSCHRADER

SinnerSchrader counts among Europe's leading digital agencies and offers the whole range of digital agency services: conception, design, development and sale of digital platforms, mobile apps, service design, campaigns and analytics.

More than 500 employees including 200 developers work on digital transformation for companies such as Allianz, Audi, comdirect bank, ERGO, Telefónica, TUI, Unitymedia and Volkswagen. SinnerSchrader was founded in 1996 and has been publicly listed since 1999. The company has offices in Hamburg, Berlin, Frankfurt am Main, Munich, Prague and Hanover.

## THJNK

"Milch" in the Ditmar-Koel-Str. 22 is a sheer delight. The boss, Nico, calls his employees "hosts", photographs guests' dogs and tweets them as #milchdogs. He also places great emphasis on small roasting houses. So much so that he has begun roasting coffee and serving it with fresh country milk. Advertisers can relish Espresso Tonic – espresso with tonic but without gin at "Milch". Oh, and Nico recently tried out waffles as well but with limited success. We think it has something to do with the yeast, but oh well. You can find us here between 1 pm and 2 pm – otherwise around the corner in Vorsetzen 32 where we do advertising for others, but not ourselves.

## WEISCHER.MEDIA

Many people can roar, but few actually triumph. Every year, the who is who in advertising converge on Cannes to celebrate the latest trends. To advertisers, winning a lion in Cannes is akin to a knighthood. Weischer.Media supports the festival as the official German representative. We believe that good communication is more – an art form that moves people and can change the world. Weischer.Media is synonymous with emotional brand presence surrounding the world of cinema, effective, target group dialogue on out-of-home media, riveting storytelling and sustainable brand communication across all digital marketing channels.



**Viral Hit:**  
the Christmas TV advert #cominghome by Jung von Matt for Edeka evoked strong emotions and led to heated discussions





*Letting the eye wander  
to the Elbphilharmonie while working  
on Xing's rooftop terrace*

# Best prospects for new alliances

Digital players like XING, Google and Facebook have located their Germany headquarters in Hamburg. Many are revamping the media sector from here

New challenges for the world of media have in reality arrived long ago. Google opened its Germany headquarters as early as 2001 in Hamburg. Facebook followed in 2010. Well-known digital platforms like Twitter, Xing, Dropbox and Yelp are also in Hamburg. What do such diverse companies have in common with each other? And what do they share with Hamburg's media?

To begin with, they all supply valuable tools for digitalisation. Both users and media makers benefit directly from their innovative strength. The creative power of digital platforms is, how-

ever, far greater and in just a few years, they have redefined the rules of the game in the digital content business. Google and Facebook, in particular, are authoritative sources of expanding reach and online marketing. From bases in Hamburg, their teams advise companies and agencies on the use of their own platforms and services. Google alone is locally active with hundreds of sales specialists and marketing professionals. These are in addition to more and more special service providers for online marketing such as performance media or the U.S. Rocketfuel company, which specialises in artificial intelligence.

## IMPORTANT BASIS FOR CONTENT BUSINESS

More efficient, algorithm-based methods of online marketing are important to companies across all sectors. And even more so to the media industry – they are namely a foundation of the future content business. Yet, internet companies set the pace. Providers of content achieve a far higher reach and additional target groups with Google and Facebook. Conversely, digital groups acknowledge the importance of content for the long-term success of their platforms. As a result, Google is backing media companies with its global 'Digital News Initiative'. Key Hamburg-based media players were involved early in the programme and some were the only Germans on the European pro-



gramme’s committee. Others such as Gruner + Jahr, the Hamburg-based magazine publisher, obtained funding to develop a news app. Google is also involved in the Next Media Accelerator, Hamburg’s support programme for media start-ups (see article on page 40). On the other hand, Facebook’s ‘Instant Articles’ offers a direct way of positioning newspaper and magazine articles in its user’s news stream and gives internet providers a share of the advertising revenue. SPIEGEL ONLINE, BILD and Tagesschau are among others in Germany offering instant articles.

The growing importance of co-operations between technology specialists and content providers is reflected on the entertainment level as well. The nextMedia.Hamburg initiative has analysed the developments on the market (see [www.nextmedia.hamburg](http://www.nextmedia.hamburg)). Their main finding is that technology and content skills must be in an equal balance in a company. Contents can and should be more than an aggregated condition whereby “value-benefit” and “experience” are crucial to success. As contents are increasingly becoming separated from their producers and are being sent via digital platforms, these revenue structures must become more flexible.

**HAMBURG-BASED PLATFORMS GO THEIR OWN WAY**

Xing exemplifies a sensible balance of technology and content. The focus at the career network, founded in Hamburg in 2003, is on retaining personalised information and to spread it in a goal-orientated manner. To do so, Xing relies on exclusiveness. TecDAX-listed companies with fee-based premium user accounts and other offers liable to cost generate around half of its turnover. Xing earns the other half through its B2B business, for instance, with licenced recruiting tools and company profiles. Advertising is not part of Xing’s core business, but it is marketed vigorously and played out in a personalised fashion. The Burda subsidiary is increasingly offering its own content to raise user activity. A branch newsletter was followed by news webpages where media companies can circulate articles. In October 2015, the ‘Klartext’ format launched with its own classically-operating editorial staff – an unusual step for a social network. Topics such as business and career are personalised according to the sector and user profile. Jennifer Lachman, Edi-

tor-in-Chief of Xing Klartext, said: “The mix of classic journalism and data analysis creates far more opportunities of informing and entertaining the user in the best possible way.” Experts from commerce and politics comment on current affairs, and users discuss their contentions later. The concept is working and user interactivity has soared, the company said.

Xing’s example reveals something else: despite the clout of digital giants like Google and Face-

book, digital platforms can position themselves on the market successfully. Xing is, after all, the biggest career network in the German-speaking region and ahead of its U.S. rival LinkedIn. And perhaps it is no coincidence that Xing is Hamburg-born and became big here. Many new start-ups have emerged from the city’s merchant-shaped spirit and grow organically. And they come face to face with a content industry, which is open to new alliances, novel experiments and especially new thoughts.     △



**Above:** Rowing at Google: working innovatively in Hamburg



**Left:** Facebook employees amid trees and owls in the conference room





## On nights like this

Digitalisation back and forth – live music still the most beautiful. Music as a common experience is a crucial, commercial and cultural asset. What does that take? A productive, charged relationship between commercial exploitation interests and subculture. A different kind of sightseeing tour

**W**e meet the odd couple early in the evening outside the bunker on Heiligergeistfeld: Oke Göttlich, founder of finetunes, the indie label digital distributor, and honorary president of the St. Pauli football club and Dicken, frontman of the punk band Slime. They take us on a night-time tour of their club haunts.

We start in the bunker. The concrete eyesore dating back to World War II houses the Uebel und Gefährlich (literally Evil and Dangerous) club and Terrace Hill as well as rehearsal rooms, sound studios, a music business and a music academy. We take the elevator up to the fourth floor, Malte von der Lacken, a booker at Uebel und Gefährlich welcomes us with a cold beer each. A tour of the ballroom and the sun-bathed terrace follows as the first rooftop concert of the season nears. The panoramic view of the city forms the perfect backdrop for a small, exclusive outdoor gig and the start of our club tour.

**Left:** On the way into the night: Oke (right) and Dicken (left) in front of Hafenklang

Even before we arrive at Knust, the second stop on our tour, deep bass tones and the screeching sound of trumpets are audible. The urban brass band, Moop Mama, is in the middle of a guerilla gig on Neuen Kamp. Lyrics such as Alle Kinder schreien – Ohhh – auf die Fresse fertig los can be heard and the audience sways happily to the early evening strains. “Boah,” Dicken laughs, adding, “When we were gigging, I mean punking, nothing like that was happening outside. They were small, cramped, stinking places. There was a bar called Krawall 2000. You get it?”

### TOTALLY HAMMERED, SPACED OUT, HAPPY AS EVER

Oke points to a sound engineer, who is checking and adjusting the band’s decibels. “Yes, we didn’t have things like that before. Rules for everything make things hard for clubs. That’s all well and good; protecting residents, emergency escape routes, fire protection, security, etc. But that’s costly. When the streets are rocking during South by Southwest in Austin, Texas, that’s ok. Free spaces where experiments are allowed are needed.”

The Golden Pudel, founded by Rocko Schamoni and friends, was such a free space and has been a bulwark of Hamburg’s alternative culture ever since. Vast parts of it were ravaged by fire in February 2016 and the roof had to be propped up. The painstaking overhaul is hard going. It’s heartbreaking to remember dancing here in the sunrise at 5 am.

Ralf Köster, an electro legend from the start, has been a booker and DJ here for ages. “The closeness is magic - this living in a box feeling. As a DJ, you are always very close to the audience and you hear the sound they first hear as well. To us, what counts is the love of music, not profit. This is where you can try out and experiment.”

The DJs are well aware of the Pudel’s unique charm. However, the booking agencies are often against performances in that club and prefer a full hall and secure takings. Ralf adds: “I’ve met DJs who spin the discs on Saturdays in Berghain and Sundays in our place, literally stumble out of here, totally stoned and spaced out, but happy as ever.” Oke notes: “That’s the



difference between superficial event culture and clubbing your heart out.” “True,” says Dicken, “The music here was never my thing, but I’ve always supported the idea behind Pudel because it’s about something that keeps us all together.”

**BETWEEN COMMERCIALISATION AND CLUB SURVIVAL**

We reach Hafenklang on Fischmarkt. In the 1970s, the club was Hamburg’s first 24-track studio and concerts were held there as well. Upstairs in the Golden Salon, the Kamikaze Queens are pulling out all their rockabilly stops while their lead singer, who has literally poured herself into her shiny black gear, swings a microphone. “That’s my music,” roars Dicken excitedly. And although we can hardly tear ourselves away, we withdraw to the back.

Oke introduces us to Thomas, a long-time booker and manager of Hafenklang. “I really value the living-room feeling here,” says Oke, “The relaxed atmosphere away from the hustle and bustle in the hood.” Thomas notes: “That’s what people come here for,” adding, “That’s the difference between owner-run places or associations and industrial music



*Experts among themselves: Oke (left) and Dicken (right) talking about music, clubs and St. Pauli*



*Kamikaze Queens pulling out all their rockabilly stops*

halls. I mean, if it were only about the music, I’d throw more parties instead of lucrative concerts. But the financial pressure of bookings makes it hard to pluck up the courage to do that. Direct funding for artists and for individual gigs would be a fine thing.”

Just as the Kamikaze Queens start rocking their Sick inside song, we zigzag downstairs, through the cloakroom and into the big concert hall. Everyone is sweating and the place is heaving. Adam Bousdoukos, actor and screenwriter of Soul Kitchen, the comedy set in Hamburg, takes to the stage. He and his band, Amane, are tonight’s support for Iman Baildi, electro-heavy Balkan hip-hop from Greece. Oke says: “But, first a good drink,” and steers us over to Golem. This turns out to be a “place for boozing in style and earnest debates”. A rum and coke for Dicken and a mate peng for Oke soon do the job.

“Hamburg must embrace its subculture,” says Oke. “None of us wants to hear it, but the comparison to Berlin shows that the (1989) transition has helped them keep some of the free spaces for techno. Hamburg is sort of arrogant because of its beauty. And subculture brings fresh-



*Music culture in Komet brings opposite genres together. A vinyl auction upstairs and a freestyle battle rap downstairs*

**i VIBRANT MUSIC SCENE**

Hamburg’s musicians, bands, DJs and songwriters are as internationally esteemed as they are varied: Samy Deluxe, Jan Delay, Hundreds, Deichkind, Digitalism, Boy, Fettes Brot, Kettcar, Kollektive Turmstrasse, Revolverheld, Selig, Wolfheim, etc., etc. The Hamburger Schule music style emerged in the mid 1990s with bands like Tocotronic or Blumfeld and has left its mark on German bands today. Hamburg is known throughout Germany for its musicals and classical music offers. Some big record labels in Hamburg such as Warner Music or Edel Records face a multiplicity of small, independent music labels

such as Audiolith, Grand Hotel van Cleef or Buback. Annual music events include mainly the Reeperbahn Festival and the Dockville Festival.

Hamburg leads Germany with over 100 music clubs. Music stages shape the cultural life of the city and turn music into an experience. And for musicians, the clubs are none too seldom places where passions become professions. Since 2004, the professional association, Clubkombinat, has advocated the interests of club managers, organisers, bookers and agencies.

ness and new ideas. But if you only look at the beauty, then at some point it will morph into Munich and you will look forward, mellowed with age, to great local recreational areas. I think there should be less emphasis on economic indicators.

Of course, Hafenklang is not a tourist magnet. But it is an important nucleus of Hamburg’s club culture and boosts the cohesion of the indie scene and entire neighbourhood. However, support can only be improved and such unorthodox spaces protected from rules by policies that value them.”

**HAMBURG MUST EMBRACE ITS SUBCULTURE**

We head out up towards the Reeperbahn. Dicken says: “I rarely go right into the middle of a hood. I can’t stand all

that partying. I just go maybe to Molotow.” “The Molotow, by the way, are happy with their new location on Nobistor,” Oke points out. Andi Schmidt is the manager of Molotov, one of the most famous clubs in the dilapidated Esso House, and which has been demolished meanwhile. “It would be really great to have new Esso Houses, which by the way are being designed as part of a citizen participation procedure, built with a new Molotow inside. The old one could remain in its present location. Then we would have two good live clubs.”

We arrive in the nearby Komet in time for an auction of the top or flop vinyls that nobody wants anymore. The DJ is merciless and smashes any unauctioned vinyls and sends the broken parts shattering onto the dance floor. Sounds of “Pogo in Togo” coming from the loud-

speaker sends Dicken and Oke into raptures. Dicken suddenly shouts, “What nonsense – terrific!”, “bought!” and nabs the next record, Best of Buddy Holly for €4.50. Now, things really get going and our club tour is in full swing to Cher’s In his Kiss somewhere between joy and cringe factor while a freestyle rap-battle is raging down below in the cellar.

We eventually head to St. Pauli’s most sincere pub, the Jolly – a bar that has not yet been figured out. No one quite knows whether it is a club sometimes – run by the St. Pauli football club fans. “The rules are clear here,” says Marta, who has both the counter and punters firmly in control. A message reaches us: “Photography banned, intimate zone.” Dicken shoves his new vinyl records over the counter. Football, music and heart. More St. Pauli cannot be found anywhere else. Δ



# Kiek mol an!\*

Two unusual TV formats are at home in Hamburg: The “Tagesschau” is Germany’s most important news programme. At the same time, “Rocket Beans” is illustrating what television could look like in future. Credibility is basis of both programmes’ success

\* Look at this!



A whisper went through Germany when the “Tagesschau” updated its signature tune a few years ago. And even though it was the seventh change of tune. But when it comes to a programme that has lit up millions of living rooms, evening for evening on the dot of 8 pm for over half a century, viewers notice even the slightest change. Kai Gniffke, Editor-in-Chief of ARD-aktuell, noted: “The ‘Tagesschau’ has essentially remained what it is – a daily summary of news condensed into a quarter of an hour.” His newsroom at Norddeutscher Rundfunk (NDR) produces the “Tagesschau”. Relevance is their standard: What is important to society, the country and on this day? Viewers value their news decisions. An average 9 million

viewers tune in every evening and the trend is rising. Thus, Germany’s most important news programme is a TV institution of the highest order. Other distribution channels reveal the clout of the brand: Apart from two linear television stations and a webpage, the “Tagesschau” can also be watched on an app. This is in addition to social media where the “Tagesschau” is among the top three on Facebook and Twitter. The programme has long since become the strongest German news brand on Instagram.

Credibility is key to the success of “Tagesschau”. The editors stress its independence and competence through live connections, among others, to its vast network of correspondents. Viewers

trust the journalists’ choices and way of presenting the issues. Yet, critics say the brevity and type of news presentation is outdated. Nonetheless, the “Tagesschau” does not go against the grain of media usage. Gniffke commented: “For a while, I thought the ‘Tagesschau’ would figure less on TV and increase on all other platforms.” The “Tagesschau” is instead increasing on every single media channel. While viewers obviously value the type of reduced presentation, the newsroom is successfully using digital means to transfer the label to other distribution paths.

Outplay channels support each other in this process. This allows the “Tagesschau” to reach younger target groups who consume media on

varied end gadgets and at different times of day. Gniffke said: “When young people are no longer sitting on the couch at 8 pm, but are in the lecture hall, gym or pub, then we have a duty to supply them with information wherever they happen to be.”

The “Tagesschau” manages the balancing act between suitable brand and adjusting to the features of various channels, as Instagram shows: only 15 seconds are available for sending a message – and most users watch the videos without sound. As a result, an entire new text and image language had to be developed. The content is custom-made especially for the medium. Such extra work is possible only thanks to

**Being serious:**  
The Rocket Beans presenters  
Simon Krätschmer (left) and  
Daniel Budiman (right) as  
guests on “Tagesschau”



synergy effects, professional routines, constantly optimising the process and because highly experienced teams of experts work closely together in the respective sector. The community does not go unnoticed in the process. Between 6,000 and 15,000 comments per day require the “Tagesschau” to contact users. And the makers of the programme believe that it is well able to meet the challenges of the digital society. Although not everyone in the newsroom is a nerd, said Gniffke: “The ‘Tagesschau’ has been on air for 20 years. The net is, God knows, no longer uncharted territory for us.”

### FROM CREATIVE BUNCH TO PROFESSIONAL TV BROADCASTER

The five founders of Rocket Beans Entertainment also know their way around the net. Since January 2015, they have been operating the web broadcaster Rocket Beans TV. Arno Heinisch, founder and Managing Director, said: “The station was born out of necessity. At the end of 2014, the VIACOM group (which owns VIVA, Comedy Central and MTV) switched off our programme ‘Game One’ after eight years on air. We and our 25 employees faced the choice of closing down or ‘taking the bull by the horns’.”



“Tagesschau’s” newscaster, Jan Hofer, during a return visit to Rocket Beans TV’s studio

### i BROADCASTING IN AND AROUND HAMBURG

Hamburg’s radio market has many strong players. Radio Hamburg is the biggest station in the urban district with a daily reach of 700,000 listeners. And NDR’s 22 programmes bring its market share to a solid 49 per cent in north Germany alone.

Since 2010, the Deutsche Radiopreis or German Radio Prize has been presented in Hamburg to distinguish programmes by ARD, Deutschlandradio and private

radio stations. The newTV Kongress is a leading forum on moving images. International experts face the strategies of German content providers and marketing executives to discuss formats, technologies and markets. The focus is on practical examples of merged content, technology and distribution. Under the umbrella nextMedia.Hamburg, the newTV Focus Group organises annual congresses, regular new TV forums and technical workshops.

This has resulted in an independent TV station with emphasis on gaming, which is online 24 hours per day, has a full agenda of several programmes and is live on air for up to ten hours. Apart from its own webpage, the main channels are YouTube and social media and the streaming platform Twitch.tv.

Apart from interactivity and the live aspect, the unique selling point of Rocket Beans is a community, which has grown over years. From the start, viewers have been involved in the design process. Is this also a secret to their success? Founder Heinisch recalls: “During our pilot programme, empty picture frames decorated the walls. Then we told the community: ‘here, this is your programme. You can decide how we do this thing together!’” At first, some technical problems had to be overcome. Then at one point, a gaming stream crashed prompting the pre-

sender, Etienne, to just sit down and do a morning show. This is how the success story, “Moin Moin”, came about and is meanwhile broadcast on RTL2you’s station for youths.

The loyal, incredibly active fan community supplies ideas, support and offers criticism for numerous projects and is a major pillar of the financing system at Rocket Beans Entertainment. Thus, the station has been earning a profit from day one. “The most important aspect of crowd investment is always remaining credible and acknowledging viewers as smart and responsible,” said Heinisch. The community offsets this transparency with profound attachment. He adds: “Flat-shares post ads reading: ‘Rocket Beans fan welcome’. It’s like a character trait, an interest that binds us. Such a high degree of identification with a station exists nowhere else in Europe! We are very, very grateful for that.” △



# Top-level production in series

TV and movie productions from Hamburg regularly enjoy international big hits. Film support is just one reason. Actors, directors and producers value other things in location

**C**atrin Striebeck begins glowing immediately. "Hamburg is like my home city although I was born in Vienna," she says. The actor has spent most of her life on the Elbe River. Striebeck's filmography reflects her attachment to Hamburg. Over the past 20 years, she has appeared in numerous Tatort, crime series and TV productions from the Hanseatic city. She has worked repeatedly with Hamburg-based directors such as Uwe Schrader and Fatih Akin. And she often works with local production companies, the NDR and Studio Hamburg.

She is only too aware that ambitious films would not be made without the support of the Film Fund Hamburg Schleswig-Holstein (FFHSH). The FFHSH supports cinema films of all genres and lengths. Its co-operation partners include universities and colleges, Cine Regio, the European umbrella organisation of regional film funds, the European Film Promotion and the next. Media.Hamburg initiative. Striebeck noted: "Thanks to the Film Fund Hamburg Schleswig-Holstein, all sorts of excit-

ing and unusual projects are done every year and there are several pearls among them." One film to receive such financial support was "Head-On" (Gegen die Wand) by Fatih Akin. The drama later won a Golden Bear at the Berlin International Film Festival in 2004. Almost 800,000 moviegoers saw the filmstrip, which now enjoys cult status, in cinemas. Yet, "Head-On" is considered a low-budget project by international comparison. Directors have to go to great lengths to come up with financing for their projects. And they often receive funding from five or more institutions. Critics hailed another example from Hamburg despite the low budget. Director Uwe Schrader spent five years researching his film, "Mau Mau", a study of neighbourhoods in the city. Striebeck played the leading role in that movie and later had a part in "Head-On".

For her, the first sound of the clapperboard at the start of a shoot marks the start of yet another new, wonderful adventure, Striebeck said. Although she loves theatre work (Striebeck is a member of the Vienna Burgtheater), and

The actor, Catrin Striebeck.  
In the background: Zeise cinema





On the set of the ZDF TV series "Notruf Hafenkante"

she can try out and decide many things on stage, her role on a film set has to be perfectly thought out beforehand. "The actors must know exactly what they want in advance. It's like the opera: the singers arrive with a rehearsed aria and they search for a creative way of working with it," said the actor. Whether her work is successful also depends on the film crew – and the result is often a lasting surprise. Others decide how to cut and whether the sound is to be changed, on the most suitable music – in a nutshell the look of the final product.

Placing herself entirely in the hands of the director and team is by no means easy, according to the actor. Trust is the essence of film productions. The Hamburg-based director, Fatih Akin, for instance, puts extensive thought

into the cast, who are handpicked before shooting starts. "You talk about the film's character with him and then – he gifts you the role," said Striebeck.

Trust grows from shared experiences. The film network in Hamburg is very tightly meshed. People move in diverse circles of friends; mutual recommendations are not uncommon and celebrity affectations are frowned on. The film and TV location of Hamburg is one of the frontrunners across Europe. However, differences in production outside of Germany are noticeable. Striebeck believes that TV directors have less influence on productions than in Germany. She notes: "In Germany, many fussy corrections are done," adding, "I think we could certainly be more courageous and open-minded."

Series like "Der Tatortreiniger" and "Jennifer – Sehnsucht nach was Besseres", both of which are NDR productions, show that things can be different and prove that ambitious TV always finds an audience.

DIGITAL PIONEERS FROM BARMBEK

Yet promising new productions such as the first German series for Amazon Prime by Warner Bros. are guided more by the sophisticated mainstream. The man behind the series counts among the most important producers in the film business. Wilfried, called Willi, Geike is a bedrock of the film industry in Germany, Austria and Switzerland of which he was President and Managing Director at Warner. "I have worked at Warner Bros. for over 33 years and the business has changed fundamentally in that period," he said. Geike left his mark on the blessed video rental era. Today, he is producing, "You Are Wanted", which is the first German digital series for Amazon Prime starring Matthias Schweighöfer, Alexandra Maria Lara and Catrin Striebeck, among others, in the leading roles. Why has he taken this step? Geike knows that many viewers no longer watch TV or cinema movies at fixed times. He noted: "The viewing behaviour has become completely individualised – the modern viewer watches digitally whenever, however and wherever regardless of time and on diverse gadgets."

Series like "Game of Thrones", first broadcast in 2011 on Warner Bros. cable station HBO, saw Warner set new standards in the TV series business. And Geike is already working on new formats. He added: "I can imagine giving viewers the opportunity to download the latest cinema movies at home first and parallel to the start of new releases and two tickets on top of that for the big screen." To ensure quality, the company will also be responsible for the script, cast and film crew of co-productions in future and continue operating from Hamburg. During his

WILFRIED GEIKE  
WARNER BROS.

1980  
First job in film business at United Artists (UA)



1983  
First executive position at Warner



1995  
First co-production in Geike's responsibility: "Der Totmacher" starring Götz George



Since 2007  
President and Country Manager of Warner Bros. (umbrella)

time with the company, part of Warner Bros. has been relocated from Berlin to Hamburg, "so that all employees in the south of Barmbek are under one roof. Hamburg is still the number one media city in Germany."







## Home port of good ideas

What does digital renewal require? A search for clues in the Kreativspeicher – Hamburg's powerhouse of media and digital innovations

*Young founders in Hamburg's Speicherstadt – the Next Media Accelerator promotes media start-ups from all over Europe.*

**M**ost of these young people already have clear ideas for managing digital transformation, which is a burning issue for nearly every media company. However, it remains to be seen whether their solutions are suitable. The founding teams supported by the Next Media Accelerator (NMA) are convinced and fiercely determined. A few weeks ago, they arrived up here on the seventh floor of the "Kreativspeicher" in Hamburg's Speicherstadt aka the warehouse district which is now a renowned UNESCO World Heritage site. Where coffee and spices from overseas were once handled, there is now plenty of room to mull new

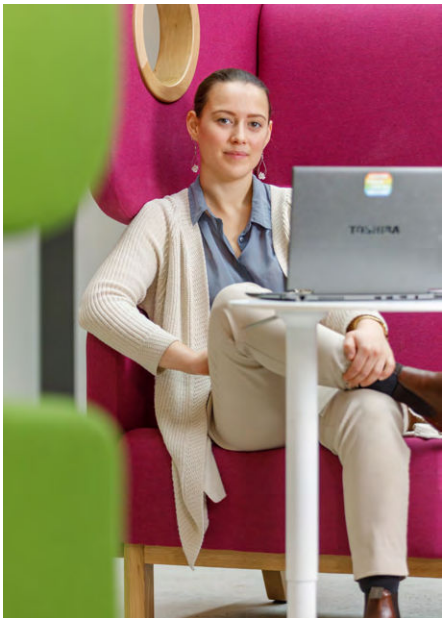
issues. The way in which content is produced, discovered and consumed is radically changing due to new technologies. Media companies have undergone major changes in recent years – and they've become more open to co-operation, especially with young teams of founders. "We accelerate media start-ups from all over Europe, financially, through contacts and via our 200 mentors," said Meinolf Ellers, CDO of Deutsche Presse-Agentur dpa. The accelerator is unique in Europe and creates a strong proximity between start-ups and established content houses. The focus is on content strategies, business models and product innovations, for instance, podcasts,

which many media companies have provided for years. "However, they only rarely use their often excellent productions for monetization, for example as an additional offer to attract subscribers," said Linn Dyveke Wilberg from Norway. The former newspaper journalist is one of the most experienced female entrepreneurs supported by the NMA programme. Her start-up company "Lytt" offers a white label platform for publishers keen on marketing their podcasts better rather than relying merely on reach. This approach is already successful in Norway's audio book sector. Wilberg now hopes to make waves in Europe. For her, Hamburg is ideal for

launching onto the German market: "The NMA is an excellent door opener for us. There are an incredible number of media companies in the city with which we can quickly establish good contacts."

The chatbot "Sigmund" is also intended to help companies with digital communication, especially SMEs in their content marketing. "Marketing communication has become very complex. There are so many channels and formats that a company has to use," said Marc Thaddäus Süß, who invented "Sigmund" together with Michael Schmitt. While larger brands have their own





**Matilda Kong,**  
founder of Ceretai

departments or service providers for marketing and communication, small companies often lack these resources. The SIGMUND TALKS start-up co-creates content with clients from the initial idea right up to publication with the user. “It’s like experiencing writer’s block when confronted with that famous blank white page on your desk,” said Süß.

The chatbot asks questions and gives advice on strategic communication goals; the text form and the target group. This guides users in the right direction. “SIGMUND TALKS” was hailed as “Content Start-up of the Year” at the Frankfurt Book Fair in 2018. Now Süß and Schmitt sit at long white tables in front of their computers at the NMA and are training “Sigmund” on new content and marketing formats.

**SMART COMBINATION OF CONTENT AND TECHNOLOGY**

Matilda Kong from Stockholm has chosen an entirely different approach. Together with two partners, she founded “Ceretai” to automatically examine content for distorted representations of social equality using artificial intelligence (AI). This bias often refers to gender or the colour of a person’s skin. The software calculates, for instance, how frequently white men appear in a motion picture or how often women have a say in a movie. “We combine hard data with soft values,” said Kong. Potential clients include broadcasters, streaming providers as well as producers. They can obtain entirely new meta-data from “Ceretai” to improve their systems of recommendation, she said. The young Swedish national is pursuing both a socio-political goal and earning money in the process. “Otherwise,

**i STRONG SUPPORT FOR MEDIA INNOVATIONS**

nextMedia.Hamburg is the location initiative for media professionals. As part of this framework, the City of Hamburg, media companies and the Hamburg Kreativ Gesellschaft work together to open up the opportunities of digital change for all media sectors. These include industry events such as the newTV Kongress or the scoopcamp, as well as collaborative formats and classic services. nextMedia Hamburg accompanies the Next Media Accelerator (NMA). Founded by Deutsche Presse-Agentur dpa and supported by several media com-

panies as well as the City of Hamburg, the Next Media Accelerator has already “accelerated” over 50 start-ups from all over Europe. During the six-month accelerator programme, the founders receive up to € 50,000 in investments, office space, access to over 200 mentors, the network of the German publishing house industry and intense coaching. Participants can easily make contact with international investors and collaborate with other development teams. NMA receives a 10 per cent stake in the start-ups in return for their endeavours.



**VR pioneer** from Hamburg:  
Nicholas Chibac, VRHQ

I would have founded a non-governmental organisation,” said Kong.

The start-ups in NMA could hardly be more different. Yet, they all have a clever mix of technology and content in common which is precisely what many established media companies like Axel Springer, Gruner + Jahr and ZEIT-Verlag seek. For this reason, they have lent their support to NMA, which was founded by dpa in 2015, from the very beginning. Proximity to new ideas and bringing as much of this fresh spirit as possible into their own editorial offices and departments is their priority.

A second powerful source of media innovations can also be found in the Kreativspeicher in the Port of Hamburg. The floors below NMA accommodate the research and transfer centre “Virtual and Digital Worlds” belonging to the Hamburg University of Applied Sciences (HAW). Apart from basic research, several teams are working here to create virtual reality (VR) for practical applications. Fittingly, Hamburg’s headquarters of VR start-ups, VRHQ, can also be found in Kreativspeicher. Nicholas Chibac, a pioneer of drones, who’s at home here with other start-ups, said: “We want to let everyone experience the potential of VR and AR.”

**Supports the sector**  
with media innovations: Nina Klaß,  
Director of nextMedia.Hamburg



**AUDIO, AI, VR – WHAT’S NEXT?**

Those in the Kreativspeicher are not eyeing the invention of the next big thing. The emphasis is on creating contents for digital technology in an intelligent manner. “The Kreativspeicher is a successful example of experimental spaces for dealing with media and digital innovations,” said Nina Klaß, Director of nextMedia.Hamburg. The location initiative has accompanied the digital transformation for years. “Audio, AI and VR will certainly continue to be crucial topics for media and digital companies in the long term,” said Klaß. Parallel to this, nextMedia is also keeping track of further developments and bringing potential, co-operating partners together. Content providers as well as creative and technology companies from various sectors are working jointly on future-oriented topics, for instance, the “Content Foresight” project. Publishing houses, mobility and service providers are establishing a pool of creative ideas and prototypes for content in cars or trains. Companies and students are developing testable prototypes in the “Prototyping Lab” in only one semester backed by experts in the sector. And nextMedia’s incubator also promotes teams that bring technology and content together in a novel ways. They all have answers to questions about digital transformation – a change that no longer causes fear, but anticipation. △



# Learning from winners

In just a few years, Hamburg's games sector has grown into an important economic power. Sector's approaches could be a model for other media companies

**T**he conquerors came silently. Unnoticed by others at first, several developers of games in Hamburg soon realised the economic potential of browser games. During the shortest of periods in the early 2000s, they soon turned their hobby into a profitable business. Pioneers like Heiko Hubertz (Bigpoint) more or less created a new economic sector out of nothing. Elsewhere, people were getting het up about the dangers of alleged "killer games".

Michael Zillmer, also one of the early founders (Innogames), recalls: "The games with which everything started were made mainly for ourselves and our friends first. Naturally, we were keen on constantly improving them, especially the graphics of the games." Things were continually being done along the lines of the latest technologies. Zillmer noted: "That eventually led to a corporate mentality of never resting on one's laurels."

From the onset, gamecity:Hamburg was of the earliest players in branch. The initiative launched in 2003 with the goal of boosting the domestic games sector. Dennis Schoubye, Manager of gamecity:Hamburg, said: "We gamers and other companies wanted to meet other media sectors on an equal footing." And that has been accom-

plished; meanwhile, over 4,500 people in the Hanseatic city work in games companies.

Hamburg's rank in Europe as a city of innovative games is unrivalled. Three of the five leading online games companies were founded in the city and still operate in Hamburg namely Goodgame Studios, Bigpoint and Innogames. "This facilitates not only the exchange about experience among colleagues and companies, but it also attracts many talented people from all over the world to the Hanseatic city," noted Hubertz. The founder of Bigpoint and his new company, Whow Games, still remains loyal to the city.

## GENERATING REVENUE PLAYFULLY

The business model of Hamburg's gamers still goes according to the free2play principle meaning the game is free of charge, but is only fun to play after making micro payments. The players pay small sums for better weapons or armour. The concept worked immediately and turnover went through the roof. Yet, growth was never guaranteed: distribution paths changed swiftly and went from browser to Facebook. Meanwhile, games for smartphones are the main source of revenue. Three different types of sale platforms



in just a few years require a huge degree of flexibility from the developers.

Others could learn plenty from this flexibility and the technological approaches. The gamers

have insisted on finding answers such as micro payments, free-to-play models and setting up own communities to important challenges facing the press, film and music industries. Dirk Hensen, Head of Corporate Communication

*The games location has evolved rapidly like in a city-building game*





Professor Gunther Rehfeld,  
founder of Games-Master,  
in Hamburg

at Goodgame Studios, pointed out: “Free-to-play experts in Hamburg are still pioneers of new models for assessing monetary value. Being able to develop free products continually over many years and to earn money with additional content requires a detailed understanding of the target group and their needs.”

“The exchange across industry borders is sensible for all the participants,” Zillmer has said, adding, “We in the games sector respect the big media companies. Learning from each other should be mutual. We sail close to the wind in our sector as well. However, games companies are often more adventurous.”

Being able to adjust quickly especially on a technical level, is a keyword for Sven Ossenbrüggen, Managing Director of Xyrality. The independent developer’s studio now has 75 employees and operates across all platforms. “The games sector is a ‘hit driven’ business. All of the big studios are founded on success that yielded swift growth. Now, the focus should be on long-term growth and spreading the risk, but at the same time clarifying: constant ebb and flow is absolutely a matter of course in our branch. High staff fluctuation is the norm especially at the start. Staff requirements in the development phases are far higher than when the game has launched on the market.”

Hamburg provides the perfect environment for the games sector. The high density of companies triggers fluctuation and exchanges of staff and know-how. Hamburg is also attracting more and more international professionals. Innogames for example has 400 employees from over 30 countries. Many game companies praise the internationality and central points of contact such as the Hamburg Welcome Center. The office helps foreign employees with everyday integration in German society.

Asked whether reliance on just one game is problematic, Ossenbrüggen replied: “That should not be exaggerated. On the one hand, you have to be able to turn a hit into a brand, something which works in the long-term. This is where games companies can learn plenty from watching media companies. Look at, for instance, how long SPIEGEL has been a success on the market. On the other hand, the focus must be on further shortening the production cycles and increasing efficiency.”

**OPENNESS FOR EXCHANGE  
AND PROGRESS**

All that can only be achieved when the supply of young talents is appropriate. Many companies view sufficient staff reserves as one of the main challenges facing the branch. A unique training facility in Germany has been established at Hamburg’s University of Applied Sciences (HAW) with GamecityLab and the Games-Master. Things are clear to Zillmer: “Why are Boston and Silicon Valley so strong? That is due to the colleges there.” Games-Master is Hamburg’s



Shaping process  
Designing a character at  
Goodgame Studios

response to that. “Early prejudices have since given way to acknowledgement of both the artistic and the level of innovation. We have a high degree of spin-offs, for instance, Daedalic or Xyrality,” said Professor Gunther Rehfeld, who established the course of studies.

Asked what media companies, in his opinion, could learn from gamers, Rehfeld stressed: “They should fight their way through. The games sector finances itself completely self-sufficiently. Work is constantly underway on the technolog-

ical front end and people are always trying to come up with innovation.” More programmers are needed to guarantee that in a classic media company, Rehfeld opined. “At the moment, a normal media transformation process is taking place. Most new media do not yet know where they are headed. They experiment and fail sometimes. For a long time, classic media were often the ones thwarting their own progress owing to very fat financial cushions.” Exchange within the branch is vital, he believes, and it is increasingly being held in Hamburg. Δ



# Lessons learned

From research to the final product – data are increasingly determining the everyday life of a newsroom. What young journalists should learn in future. And why sticking with old ways is still good

**S**everity creates orientation. Wolf Schneider would probably have agreed with this sentence. Maybe the doyen of German journalism would even have let it pass as a lead. Schneider stood for Prussian virtues when it comes to writing and research: care, precision and punctuality. The severity imparted by the former director of the Henri-Nannen-Schule in Hamburg on the texts of his journalism students undoubtedly offered orientation. Generations of top journalists have passed through this training facility. Schneider has shaped myriads of journalists. His books on language and journalism have long since become bestsellers. But does the profession actually have iron rules or does journalism have to reinvent itself amid digital transformation? And the training on top of that?

"I think our sector could be more adventurous," said Amrai Coen, a prize-winning Nannen graduate, who works in the Dossier division of Hamburg's weekly newspaper DIE ZEIT. Coen, 29, said: "You learn your trade, attitude and passion at the Nannen school. But you also learn to suffer." Every year, only 20 of several hundred applicants survive the school's entrance exams. They go through 18 months of training including seminars and work placements at print and online media, TV and radio stations as well in correspondents' offices abroad. Digitalisation has long since made itself felt on their roster of seminars. Timeless virtues remain such as thorough research, vibrant and



## TRAINING LOCATION HAMBURG

### Wide-ranging offers

*Hamburg is one of the most important centres of media training. Apart from several training professions, around 30 colleges and universities offer a variety of study courses in media.*



### Practical education

*Apart from the Henri-Nannen-Schule, the Bauer Media Academy also offers a school of journalism.*



### Large pool of professionals

*A total of 12,000 people were undergoing media training in Hamburg in 2016 and the trend is upward trend.*

accurate language, a sense of responsibility and the ability to be self-critical.

## DIGITAL JOURNALISM AS A COURSE OF STUDIES

The second path into the profession is a course of studies and meanwhile in a digital variation. The Hamburg University of Applied Sciences (HAW), for instance, is treading new paths with a Masters course in Digital Communication. There, students learn the basics of digital journalism in their own newsroom. The Academy for Journalism and Communications in Hamburg is offering an international approach with its extra-occupational course of studies entitled "New Media Journalism". Together with partners from Austria and Switzerland, it teaches students the tools for shaping the digital transition. And Masters students in Digital Journalism, another extra-occupational course at the Hamburg Media School, are learning everything that counts in the digital media business – such as audience understanding, community building, mobile reporting and multimedia work. Apart from journalistic education, emphasis is also on a broad range of skills. Financing models, media ethics and copyright law as well as modules such as quality management or product development.

Nora Burgard-Arp counts among the first graduates of the two-year course. She noted: "People want orientation. Today, there is no lack of information. What counts is rather keeping the overview amid the flood of information."



**Left:** Amrai Coen, graduate of the Henri-Nannen-Schule

**Right:** Nora Burgard-Arp took off after completing her course at HMS

Burgard-Arp began studying German, English and Philosophy in Cologne and worked as a journalist on the side. Love prompted her move to the Hanseatic city where she set her eyes on the Hamburg Media School. The 30-year-old has put a successful year behind her during which she won the reporting prize for young journalists, was nominated for the Grimme Online Awards and became one of the finalists for the Axel Springer Prize.

Authenticity is the essence of online activity, Burgard-Arp believes. And she is relaxed in view of the digital transformation facing journalism. "Despite all the new features triggered by digitalisation, at the end of the day, we are still storytellers."

Apart from technological transformation, the relationship to the audience has also changed. It has become more critical and a more straightforward re-

lationship to authors is often expected. That may require new communicative skills and greater sensitivity for the abilities of readers and viewers alike. Coen is convinced that work can only benefit from that: "Today, journalism occurs on an eye level. If I make an error, I'll learn my lesson immediately."

## DIGITALISATION DURING TRAINEESHIP

Compared to a course of studies or school of journalism, a third way of accessing the profession is sometimes tougher: trainees usually learn the business in a single newsroom. The extent of a newcomer's digital competence often hinges on that particular newsroom. Thus, that lends even more importance to co-operating with educational institutions such as the Academy for Journalism and Communications. Founded in 1970, the academy is one of the largest German institutions offering cours-

es for trainees and further training for journalists and people in the media. The programme covers all the media channels and ranges from day workshops to four-week courses for trainees right up to extra-occupational certificate courses. Nadja Stavenhagen, Director, noted: "The content of the training is updated constantly and adjusted to the needs of the market. Digital and technical skills have become more and more important akin to the development of own format ideas." Similar to graduates of journalism schools and courses of study, trainees at the academy also form long-lasting networks.

To conclude, given the appropriate framework conditions, all three education paths can lead to a promising future. Germany's renowned training institutions are well equipped in digital terms. However, Wolf Schneider's quip of old, "Quality come from qualms," is unlikely to change. △



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