

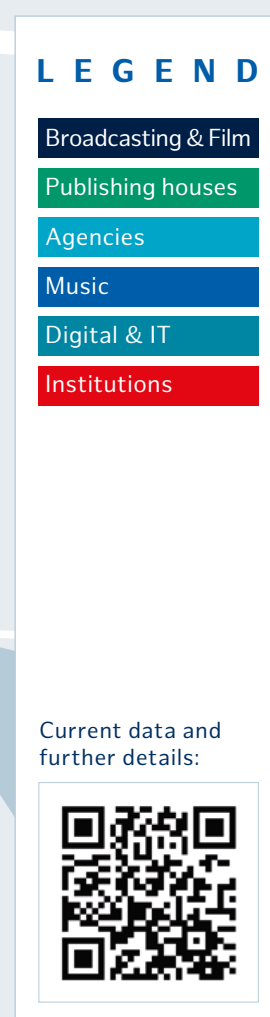


HAMBURG

CITY OF CONTENT



Hamburg – City of Content



Dear readers,



Dr. Carsten Brosda
Minister of Culture and Media

The best days of media and the media city of Hamburg lie ahead of us. Never before have there been more opportunities to shape the content of media so substantially and enthusiastically. These are exciting times for media-makers tackling these challenges and especially here in the media city of Hamburg, where we have all the requirements and the competences to develop new media offers and business models.

The media city of Hamburg is after all a merchant city and as a result, it has always kept a keen eye on the economic framework conditions. Seventy years ago, a journalistic start-up culture prevailed in Hamburg and was linked to names such as Axel Springer, Rudolf Augstein, Henri Nannen, and Gerd Bucerius. The innovations by these and other journalists and publishers in Hamburg have left their mark on the present German press market – just think of SPIEGEL, Stern, Die Zeit, and BILD which was also founded in Hamburg. The people of Hamburg were at the forefront of introducing private broadcasting. And now again, the people of Hamburg are shaping the future of mediation processes in online newsrooms and internet companies.

Contemporary founders' names have yet to achieve the awe inspired by former publishing giants. Yet people in numerous start-ups are working passion-

ately and enthusiastically in community spirit and with business acumen on ideas for the future.

Media transformation is unavoidable. It requires strength from media-makers and yet it holds opportunities: new sources of research and presentation options, liberation from technical limits of old, improved scaling and range potentials. Probably the most serious change will lie in extricating the content from a saleable media by aggregators, streaming platforms and Facebook-likes similar to illegal pirates.

We will accompany this change with the nextMedia.Hamburg media initiative. Many companies and urban authorities are collaborating here together to improve the framework conditions in the media and digital industry. The focus is always on the constantly increasing coalescence of technical and contextual aspects.

Media transformation is to some measure the central theme of this brochure. Take inspiration from the companies and media-makers whom we are presenting on behalf of the entire media location. They show how digital transformation can be achieved in the diverse media sectors.

Yours sincerely,
Carsten Brosda



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*The Austrian band Wanda in
Docks, Reeperbahn Festival 2015*

A full-page photograph of a live music performance. A male musician in a dark jacket is singing into a microphone on a stage. The stage is lit with red and white spotlights. In the foreground, a crowd of people, many holding cameras, are watching the performance. The overall atmosphere is that of a high-energy music festival.

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 2016*

The 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 20,000 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 2005, 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. Δ



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 Kumpaneï," 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-



THE RISE OF HAMBURG'S PUBLISHERS:

1875

Originally founded as a printer of visiting cards, Bauer Media Group publishes around 600 magazines in 16 countries today.



1907

Originally launched by Richard Gankse as a reading circle, the Ganske publishing group has long since expanded and now has subsidiaries publishing books, magazines, electronic media and trade publications.



1946

On February 21, the first edition of Die Zeit is published as a so-called "licenced press" with a print-run of 25,000.



1962

The "SPIEGEL Affair" becomes a milestone of Federal German press history.



1965

John Jahr, Gert Bucerius and Richard Gruner found "Gruner + Jahr" - Germany's second biggest publishing company.



1994

DER SPIEGEL becomes the world's first news magazine to go online. SPIEGEL ONLINE becomes one of the leading news portals in German-speaking regions.

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 still encumber managers of some publishing houses who are now facing digital transformation. Actually, the most respected have long since taken on 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 experience survived the era of the New Economy downfall and morphed into a leading, digital medium. SPIEGEL ONLINE (SPON) is now of the strongest news portals in the republic. And profitable.

The newsroom is staffed 24/7 and a member of staff in Sydney manages the page. "Digital transformation has changed the way we work. Both the usage times and situations have changed," said Barbara Hans, Head of SPIEGEL ONLINE. The focus is now on users' needs: which news and reports do they want to read, at what time and in which situation – are they commuting to work or sitting on the sofa? "We want to learn and experiment and find the best ways of presenting an issue so that it interests readers," Hans pointed out. Klaus Brinkbäumer, Editor-in-Chief of SPIEGEL and Hans are



more relaxed than some of their rivals about the looming reliance of big companies on groups like Facebook and Google. In the past, companies were reliant on printing companies and the arbitrariness of the display at a local kiosk. But the vast creativity and employee identification with their own publishing company has helped to successfully secure new user groups and sources of revenue on the web. Old divisions like the stringent separation of print and online newsrooms have been overcome. "Today, stories become longer and usually successful by digital means," Brinkbäumer pointed out. And now he seeks

to take account of readers' usage behaviour with SPIEGEL Plus, SPIEGEL Daily and other offers.

Der SPIEGEL has thus found its way into the digital era. The other Hamburg-based publishers have also set the wheels in motion. Some are treading down similar paths and others are heading in entirely different directions. Heated debates have ultimately given way to print newspapers and magazines and new confidence prevails that the sector will not only survive digital transformation but will also be able to shape it. Δ

SPIEGEL Editor-in-Chief

*Klaus Brinkbäumer and
SPIEGEL ONLINE's Editor-in-Chief
Barbara Hans*

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, Casamundo and hamburg.de 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

Hubert Burda Media is a global media and technology company. Burda's portfolio encompasses 540 products in Germany and 19 other countries. The products include print media such as the FOCUS and BUNTE magazines and digital brands like Xing, a social networking site for professionals, and the Cliqz browser. In the fiscal year 2015, the company generated turnover of EUR 2.2 billion. Burda views itself as a "company for entrepreneurs". Thus, the structure is decentralized and organized in profit centres. The company has around 10,300 employees presently.



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 enterprise. The company's publishing products are synonymous with excellent, quality journalism and independent reporting. DER SPIEGEL, Europe's most widely circulated news magazine and SPIEGEL ONLINE, the leading medium on the German-language internet, reach over 13 million people every week – on paper, the internet and on mobile gadgets. The "manager magazin" and SPIEGEL TV formats are among the company's other leading journalistic offers. In 2015, the SPIEGEL Group and its 1,100 employees generated turnover of EUR 285 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.



"The best is yet to come"

The role of politics in digital media transformation: a conversation with Olaf Scholz, Mayor of Hamburg, since 2011

For years, there has been talk of a crisis in the media sector. How do you view the situation? Are things becoming worse or slowly starting to pick up again?

I can no longer listen to any talk of a crisis. I am under the impression that good money can still be earned with good content across all sales paths and especially here in Hamburg. Meanwhile, several media companies have fully accepted the challenge of digitalisation. Many new things are being tried out and the same applies to traditional publishing houses that are opening up to more innovative and contemporary organisational structures, marketing approaches and new technologies.

Left: Olaf Scholz at the light table of the digital model of the city in Hafencity University (HCU)

The media user's attention is, however, being magically drawn to social networks and aggregators.

What you are describing is part of the all-encompassing media transformation. Undoubtedly, those who do not confront this transformation will disappear from the market. Indeed, nearly every media company is in the middle of a transformation process. Despite all the differences, the developments that I am following give cause for plenty of optimism about the future. Just think of the opportunities that lie in data journalism, the enormous ranges and communication channels or new diverse ways of using content. I am certain that the best is yet to come.

Digital disruption is still spooking the media discourse...

The concept of disruption is long worn out. Around 11,000 people in Hamburg work in the IT and media sectors of large companies with long traditions as well as in young start-ups. Abandoning these structures to 'creative destruction' à la Schumpeter would not be wise. We instead wish to accompany their transformation process. I'm inclined to agree with Steve Jobs, who said: "Don't be trapped by dogma." I would like to help with that.

What does that mean exactly?

The Office of Media is where sectors are looked after and the regulatory framework conditions are worked out there as well – like the present restructuring of media law between the Federal Government and the states and prompted by Hamburg. We are offering with this media dialogue a nationwide forum for an exchange between representatives of all media sectors and politics. Additionally, we have founded initiatives like nextMedia with several companies. We are thereby establishing Hamburg as a place where both existing business models are rearranged professionally and creative and innovative projects are developed and pushed forward.

Should politics explain digital business to managers and makers?

Of course, not. As part of nextMedia, we urge producers of content and technology providers to work closer together. Beyond the desired competition, digital transformation holds many new opportunities for sensible collaborations. To this end, we link the players in the location more closely with each other and initiate joint projects. This has led to a digital, ecological system in which publishing houses, advertising and design agencies, IT developers and



Leading representatives of the German media industry discussing the challenges facing the sector with Olaf Scholz at the annual media dialogue

munication agencies and clients like Unilever or Beiersdorf also count as well as the previously mentioned ecological system.

What is happening in reference to start-ups in Hamburg?

Luckily, big media companies have long since noted the value of start-ups. The nextMedia Accelerator in betahaus, for instance, came about in this way – a development lab for new digital business models and the industry's contents. DER SPIEGEL, DPA, Gruner + Jahr, DIE ZEIT and many other reputable companies are backing this project financially and providing mentors for the young founders, who are receiving long-term support. I view that as an unconditional expression of the will for permanent reflection, self-checking and change across all media sectors.

By the way, about change... do you use other media than previously?

I use mainly new distribution paths such as ePaper or the Tagesschau app. If I am travelling a lot, being able to avail of information everywhere is very helpful. I have not yet given up the habit of following entire media and will probably never be satisfied with just a selection of news in a press review or newsletter. I like it when the editors confront me as a reader or viewer with things of which I have never heard or knew about before. △

film producers, start-ups and media entrepreneurs benefit from each other.

So technology providers can still add steam at media companies...

A good alliance is mutually beneficial. Demand for top-quality contents and refinancing is high in the digital world. The business has become more complex with far more client channels and long valued-added chains. That requires plenty of specialised knowledge. In Hamburg, classic content providers are drawing on the experience of web sales specialists and big digital companies also located here such as Xing, Google, Facebook, Twitter or Dropbox. E-commerce firms like Otto and com-



***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

Transformation 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 kempttrautmann), 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



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-



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

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. ▴

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.

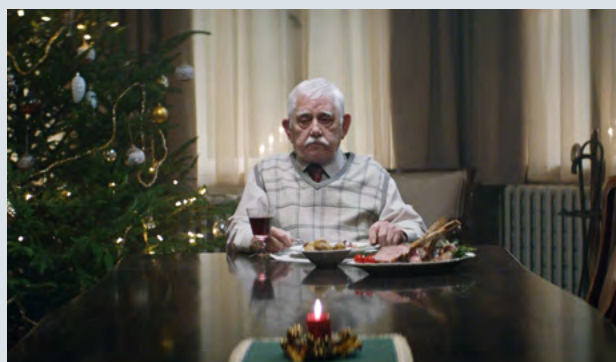
More than 500 employees including 200 developers work on digital transformation for companies such as Allianz, Audi, comdirect bank, ERGO, Telefónica, TUI, Unitymedia and Volkswagen. SinnerSchrader was founded in 1996 and has been publicly listed since 1999. The company has offices in Hamburg, Berlin,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



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



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

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-

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-



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). 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

HAFENKLANG

SVEN 1973



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

We meet the odd couple early in the evening outside the bunker on Heiligengeistfeld: 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 guerrilla 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, Amare, 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-

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.



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

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. △

*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 Krättschmer (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'."



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.



"Tagesschau's" newscaster, Jan Hofer, during a return visit to Rocket Beans TV's studio

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." ▴



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


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

Catrin 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 Faith 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 



*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." △





Young founders in Hamburg's Sternschanze – The Next Media Accelerator promotes media start-ups all over Europe

Sometimes, the great transformation comes quietly. Bozhidar Georgiev and Guy Hood are sitting in the focussed atmosphere on the first floor of Hamburg's beta-haus and are bent over their notebooks. The duo share co-working spaces in Hamburg's Schanzenviertel with other young start-ups. Georgiev, a Bulgarian, and his start-up, Yatrus Analytics, aims to use big data algorithms to help journalists uncover issues not usually found or detected too late with conventional means. Guy Hood, also an experienced IT specialist, is banking on artificial intelligence to improve journalism. He and his colleagues at Narrativa have developed

software, which automatically generates editorial texts from sports results and financial figures.

Young media start-ups like Yatrus and Narrativa are not merely niche players. Large publishing companies and agencies have long since begun vesting their interests in them in the shape of accelerators, incubators and increasingly time, money and know how. A few years ago, big media companies often concentrated on transforming their own companies. Meanwhile, the digital culture is palpable across the location. SPIEGEL ONLINE, Bauer Xcel Media, G + J, Green House Innovation Lab all use the city's shortest paths



Home port of good ideas

Small and strong – established firms can learn plenty from young media start-ups. Places like betahaus breathe the spirit of the new and unorthodox. A visit to the workshop

to network and develop constantly. The Next Media Accelerator (NMA) is a novelty of the scene. Founded in 2015 by Deutsche Presse Agentur (dpa), Axel Springer, Gruner + Jahr, ZEIT publishing and backed by the city of Hamburg, it is so far the only accelerator in Europe offering exclusive support to start-ups in the media sector. NMA backs start-ups like Yatrus and Narrativa intensely for six months with mentors and up to €50,000 in capital in return for shares in the start-up. The emphasis is less on “the next big thing, but rather on five to ten mid-sized things which remain on the market sustainably”, said Meinolf Ellers, Chief Digital Officer at dpa and

inventor of NMA. As Chief Marketing Officer, Ellers is also part of the management team at the Accelerator and both have offices in betahaus, something which is proving practical.

CO-WORKING IN COMMUNITY

Our way to the “small biotope of betahaus – the place for professional self-fulfilment”, as described by Julia Oertel, Managing Director, takes us past graffiti, small boutiques, cafés and, of course, the Rote Flora. Some 300 founders, freelancers, start-up teams, creative minds, lone wolves, students, part-timers and employees ☞

left: Inken Arntzen,
founder of Super-
helden-Training

right: Guy Hood,
co-founder and COO
of Narrativa



treat to the calm, open-plan office space or offices one storey up. Oertel noted: "We create the framework conditions in our community. But then plenty of unmoderated dynamics occur." The community is constantly growing. "That's noticeable at big events like Social Media Week or the betapitch, but also at small meets such as the weekly betaBreakfast," Oertel pointed out. Founders present themselves and their ideas at the weekly breakfast. This is where you come across entrepreneurs like Inken Arntzen,



in big companies work here to dive into the especially creative atmosphere. The betahaus is geared towards an open-minded exchange and mutual support, and that is noticeable on entering the place. Co-workers sit at long tables talking to each other in the cosy coffee-shop atmosphere. The community works at leased desks on the ground floor while teams can re-



HAMBURG'S START-UP SCENE

Hamburg is a hot spot of Germany's start-up scene. The strong and diversified economic structures as well as a vibrant start-up economic system form a good basis for implementing ideas successfully. An average 25 start-ups per year with around 1,000 employees each means that the state of Hamburg has the second highest amount of start-up activity in Germany.

The quality also speaks in favour of Hamburg's start-up scene. Many start-ups from the city have meanwhile become established international companies such as InnoGames, Coremedia, Facelift, Parship, Jimdo, myTaxi, or Xing. New start-ups like Collins, Dreamlines, Kreditech, or Sonormed continue to write Hamburg's success story as a place of innovation and departure.

“Founders in Hamburg are cautious. The support is lasting.”

Julia Oertel, Managing Director of betahaus

a founder who helps with professional self-fulfilment. Her company, Superhelden-Training, is based in Berlin. Yet she spends most of her times in Hamburg. “I met all of my business partners in betahaus. You can work wonderfully here and switch off at the same time and just drift,” she enthused. She sees solid arguments for the location. “Hamburg is characterised by commercial thinking. Money is central to the support of founders and in relation to potential objectives,” said Arntzen. Oertzel added: “Founders in Hamburg are cautious and the support on the diverse levels is more evaluated and thus decidedly lasting. Hamburg is economically strong and offers a good breeding ground for realizing ideas and innovations.” The founders, Georgiev and Hood, are now hacking away at this breeding ground, and presenting their software to managers in publishing houses and editors. Their ideas stem from their native lands. Here in Hamburg, they are now bent on proving that they can reinvent journalism somewhat. △



Concentrating
and interacting –
the community
in betahaus

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

The 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. Stefan Klein, 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.

GENERATING REVENUE PLAYFULLY

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.

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





Archer in Bigpoint's online game, *Drakensang*. It has won prizes as Germany's best browser game

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



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



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. ▴

Shaping process

*Designing a character at
Goodgame Studios*

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

Severity 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. △

Students and staff at the Hamburg Media School (HMS) have composed this brochure in co-operation with the Office of Media/Free and Hanseatic City of Hamburg.

Publisher

Free and Hanseatic City of Hamburg
Ministry of Culture and Media

Responsible according to German Press Law:
Dr. Carsten Brosda, Minister of Culture and Media

Hohe Bleichen 22
20354 Hamburg

Editing

Concept and texts: *Jan Kuchenbecker, Nils Oeyenhausen, Ulrike Otto, Bettina Schary
as well as Fabian Mrongowius (Guest contribution: music)*

Manager of Project: *Andreas Wrede (HMS/InnoLab)*

Layout and infographics: *Tina Polster/Paulinenplatz*

Final edit: *Dagny Hildebrandt*

Responsible person in Office of Media: *Dr. Dirk Burmester*

Translation: *Pauline Bugler*

Photo credits

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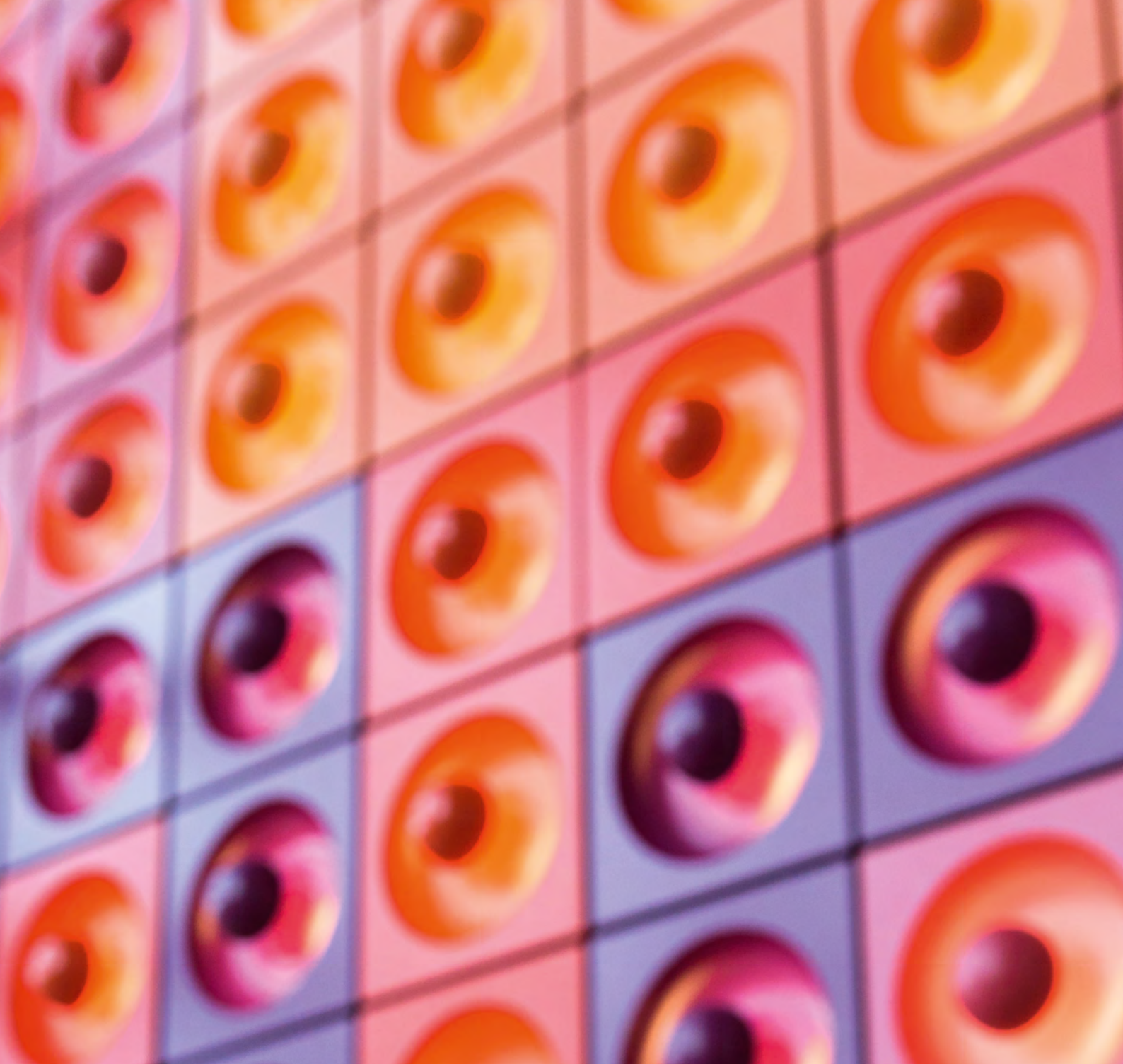
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