

Nicole Eisenman  
*Weed Holder*, 2023  
Bronze  
15 x 8.5 x 4.5 cm



NICOLE EISENMAN  
RINGIER ANNUAL REPORT 2022

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The Ringier Annual Report 2022 was conceived by the American artist Nicole Eisenman (\*1965). She is one of the most influential contemporary artists producing paintings that are art-historically, socially, and politically relevant as well as profoundly human-oriented. In her works, she playfully and with great artistic freedom combines stylistic and compositional elements of art history: from Renaissance painting to contemporary comics. In addition to painting and drawing, sculpture has increasingly been a focus in her work in recent years. For the Ringier Annual Report 2022, the artist has created a limited edition bronze vase titled *Weed Holder*.

The illustrations on the following pages provide an insight into the cultural and artistic history of the artifact «vase» and its many forms. In cooperation with the Archaeological Collection, University of Zurich, the Museum für Gestaltung as well as the Museum Rietberg in Zurich we have put together a small collection of vases. The objects originate from Egypt to China, Germany, Greece, the Congo or Thailand and span the time from the 7th century BC to the present. They refer to the vase as a cult object in the religious domain, ornamental and representational object in secular life, design object of interior and exterior spaces, as an object of industrial design or everyday object for the presentation of cut flowers.



NICOLE EISENMAN, RINGIER ANNUAL REPORT 2022

*Chous (jug)*

Attic

Around 410 BC

Terracotta, wheel-made, red-figure  
technique

6.8 x 5.8 cm

© Archaeological Collection, University of  
Zurich, inv. 2505. Photo: F. Tomio





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## «PUNCHLIST FOR A WEED HOLDER»

BY NICOLE EISENMAN

- Dandelions
- Black Nightshade
- Chicory
- Common Evening Primrose
- Ragwort
- Saint Johns Wort
- Creeping buttercup
- Creeping thistle
- Daisy
- Fleabane
- Milkweed
- Queen Anne's Lace

Having a flower, dried or fresh in my kitchen has come to mean that my life is ok.  
If I have time for a detail like that, then the rest must be going well.

Years ago I came across a pair of tall, thin vases designed by Frank Lloyd Wright which were, as he called them, “weed holders”. I love the notion that something as disregardable as a weed could be elevated by a vessel to a place of prominence.

Vases are sculptures that hold decorations. They are the gloaming between function and aesthetics.

They have made appearances in my work for years. There was a sculptural table that hosted a series of small bronze sculptures and plaster vases. There was a pair of outsized aluminum heads, that stated out as a singular vase but was bifurcated into a couple.

And there were vases in Maker's Muck, bridging the space between sculpture and decoration.

There is also the extension of the shape of a face / shape of a vase metaphor that places the flower in the role of the idea, springing Athena-like from the head. And what a goal that would be, to have a bouquet of ideas always at the ready!

Nicole Eisenman  
*Sketch for a Fountain Maquette*  
Bronze, plaster, dried plants, plywood, mixed media  
Dimensions variable  
Installation view FIAC–Foire internationale  
d'art contemporain, Paris, 2018  
© the artist



Nicole Eisenman  
*American Goth*, 2018  
Aluminum and paper pulp  
© the artist  
Photo: Ryan McNamara





Nicole Eisenman

*Maker's Muck*, 2022

Coney Island Boardwalk (Brazilian Ipe), plaster, bronze, silicone, unfired clay, fired clay, expanding foam, burlap, wire, raw wool, sneakers, Magic Smooth, Magic Sculpt, resin, bamboo skewers, tin foil, plaster bandages, plywood, bass wood, Aqua-Resin, fiberglass, seashell, styrofoam, oil paint, wax, carpet fringe, cardboard, cement, steel pipe, steel rod, aluminum paint tubes, vinyl stickers, granite, telescopic extension pole, sand, fabric, crocheted rug, marbles, miniature rocking chair, grass, woven rush stool, Formica, Le Beau Touché plasteline, canola oil, corn, Valvoline motor oil, sponge, reflective fabric, nylon cord, charcoal, Shimpo Whisper pottery wheel, Saran wrap, coated wire, recording device, AM/FM Radio, wood clamp, spring clamp, expansion clamp, heat lamp bulb, clip light, glass bottles, Plexiglas, dried flowers, SLS plastic, dried plastic, milk crate, canvas, twine, copper tube, elastic cord, steel I-beam, MDF, iron object

© the artist. Courtesy Nicole Eisenman and Hauser & Wirth

Photo: Thomas Barratt







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## PROLOGUE

MICHAEL RINGIER, PUBLISHER

«Nicole Eisenman is a contemporary American artist who has achieved critical acclaim for her paintings, sculptures and drawings. She received the prestigious MacArthur Fellowship in 2014 for her expressively painted works which address contemporary issues and concerns and address issues of gender and identity with humor, inventiveness and emotional insight.» This text is not from me, but from probably the most prominent freelancer of the future: ChatGPT. That and two or three additional sentences is what you get in response to the question, «Who is the artist Nicole Eisenman?»

This short text may not express all that much about the tremendous power of Nicole Eisenman's work, her current success with several exhibitions in renowned museums, and her six- to seven-figure prices on the art market. But it can certainly serve as a brief description – even if it got the Fellowship wrong by one year.

This is much less true of the result delivered in response to the question «Who is Michael Ringier?». «Michael Ringier is the chairman and founder of Ringier AG. The company has been expanding rapidly for more than 200 years and is now the largest privately held publishing group in Europe, with 12,500 employees and more than 1000 brands and media.» Dear new employee ChatGPT, as much as I would like to believe this information, there is very little truth in it. You write correctly that I am Chairman; the rest is (sadly) nonsense.

After my first cell phone in the nineties had required a battery weighing several kilos, the next model weighed only a few hundred grams. And so, it is quite clear to me that this bit of misinformation may be dismissed as a teething problem. Because the next update – as we were told at the WEF in Davos – will already enable ChatGPT to access 500,000 times more information than today. The quality of the information will improve accordingly. And yet a strange feeling remains. Because unlike with Wikipedia, there is neither an indication of the source, nor is the information really verifiable.

Artificial intelligence will become the predominant topic of the next few years – not just for us as a company, but for society as a whole. We will have to create parameters for something whose consequences we cannot yet oversee or predict. Technological advances will continue to drive us forward – as a company, we accept this as a challenge that we want to meet with curiosity and pragmatism. For a society, however, dealing with it may certainly prove overtaxing or become an acid test.

The extent to which AI already determines our lives today is exemplified by what is to us the most tragic event of this still young century. The Russian invasion of Ukraine took a completely different course than most pundits had predicted. AI is a decisive reason for the fact that the Ukrainian army has remained so surprisingly resilient. AI has provided the defending army with an enormous technological advantage. «A digital army is fighting an analog army. What you are seeing is that the digital army, despite being a fraction of the size, is able to massively outperform its analog adversary,» an expert in the English daily Times concluded.

The software and AI that benefit the Ukrainian army in this way come from Palantir. This is the same company that, in collaboration with our daily Blick, has developed software that neither journalists nor marketing professionals would want to do without today, because it provides them with a great deal of immediate information in direct contact with readers and customers. Artificial intelligence is not just a future we have to work on. It has already become a very present reality in our everyday lives.

The fact that we can tackle the challenges of the coming years with a great deal of optimism and confidence also has to do with the result of 2022. What our management and employees have achieved in the past year is absolutely impressive. As a representative of the shareholders and the Board of Directors, I would therefore like to express my deep gratitude to everyone for their enormous commitment and great loyalty in an extremely diffi-





*Zoomorphic (buffalo) vessel*

Thailand, Sisatchanalai

1300–1500

Stoneware, glazed

13.5 x 14 x 14 cm

Museum Rietberg, donation Toni Gerber,

inv.-no. TG 952

© Museum Rietberg, Zurich

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cult environment. The fact that we are also allowed to have fun in the process is shown by this annual report with the enclosed sculpture. As ChatGPT put

it: «With humor, inventiveness and emotional insight». A thousand thanks for this, too, dear Nicole Eisenman.





*Two vases with dragon handles*

China, Zhejiang province, Longquan kiln

Southern Song Dynasty, 12th century

Stoneware with light green glaze; Longquan ware

Height: 26.8 cm and 16.3 cm

Museum Rietberg, permanent loan Meiyintang Foundation,  
inv. no. MYT 2070 + MYT 570

© Museum Rietberg, Zurich, photo: Rainer Wolfsberger

Vase

approx. 1908–1914

Student's work (anonymous, DE) under the lectureship  
of Henry van de Velde (BE, 1863–1957)

Participating institution: Weimar School of Arts and  
Crafts, ceramics class, DE

Stoneware, turned, painted

17.1 × 12.7 cm

Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK





Ointment bottle  
Egyptian  
4th-5th century AD  
Blown-moulded glass  
12.6 x 4 cm

© Archaeological Collection, University of Zurich, inv. 3184. Photo: F. Tomio





*Chicken lime pot*  
Cambodia  
12th century  
Clay, glazed  
11.5 x 9 x 9 cm  
Museum Rietberg, donation Toni Gerber,  
inv. no. TG 777  
© Museum Rietberg, Zurich



Goburam Rosso

2001

Design: Ettore Sottsass (IT, 1917–2007)

Manufacture: Venini & Co. Vetri Soffiate Muranesi, Murano, IT (founded 1921)

Glass, blown

approx. 52 × 33 cm

© 2023, ProLitteris, Zurich

Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK



Vase  
approx. 1900–1915  
Design / Execution: Hermann August Kähler  
(DK, 1846–1917)  
Earthenware, twisted, glazed, slip painting  
16.5 x 12.5 cm  
Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK





*Hawk-shaped ewer*

China, Henan province, Gongxian kilns

Tang Dynasty, 8th century

Earthenware with tricolor glaze

Height: 32.1 cm

Museum Rietberg, permanent loan Meiyintang Foundation,  
inv. no. MYT 1315

© Museum Rietberg, Zurich, photo: Rainer Wolfsberger

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## A STRONG YEAR DESPITE A GEOPOLITICAL CRISIS

MARC WALDER, CEO RINGIER AG

There are moments when a corporate culture can be clearly felt.

One such moment was on 21 June 2022. That was when the Ringier Group held its 'Collaboration Cup' – an all-day professionally organized soccer tournament at a Zurich outdoor sports facility – for all its Swiss-based companies in the media and digital marketplace fields.

The concept: employees from any Swiss-based Ringier company could sign themselves up as a (strictly mixed) five-strong soccer squad, and were then randomly paired with a further five-member contingent from another Ringier company ahead of the event.

All in all, players from 15 Ringier companies took part.

The event was all about making things happen together. About fairness. About commitment. About winning. But also about not winning, and how we deal with that. And about enjoying working as a team. In brief: about collaboration through and through.

2022 was first and foremost a year of operational excellence and of post-merger integration for the Ringier Group.

One year earlier, in 2021, we had again made three key strategic moves for Ringier's future course: acquiring Axel Springer SE's holdings in our previously jointly owned companies in Hungary, Serbia, Slovakia and the Baltic States; launching SMG Swiss Marketplace Group, a major joint venture in the digital marketplace sector; and acquiring a majority shareholding in Bulgaria's Sportal Media Group.

For 2022, the prime focus was on digesting these three bold developments and initiating the next steps in operational terms.

One especially important action here was the foundation of the Ringier Sports Media Group (RSM

Group) in May 2022. This new Ringier subsidiary should enable us to expand internationally in the digital sports media segment.

Several sports media brands had already been taken under the RSM Group wing by the end of 2022: the Sportal Media Group and Digital Ventures OOD in Bulgaria, the reputed *Gazeta Sporturilor* and *GSP.ro* in Romania, *Sportal.rs* in Serbia, *Sport.sk* in Slovakia and *Sportal.hu* in Hungary.

The portfolio of the RSM Group should further grow via mergers and acquisitions and through new product launches over the next few months. Ringier also made a GBP 50 million strategic investment in the globally active LiveScore sports media group in September 2022.

The year under review was further marked for the Ringier Group by the geopolitical crisis that was prompted by Russia's war of aggression against Ukraine.

In economic terms, high paper prices, steep rises in energy prices and the historically high inflation rates that were stoked by such developments, especially in our countries of operation in Central and Eastern Europe, posed us massive challenges.

We have also been deeply affected by the Ukrainian refugees who are currently seeking a safe haven, especially in 'our' countries of Poland, Slovakia, Hungary, Romania and Bulgaria and the Baltic States. As the Ringier Group as a whole and through our individual companies in the countries concerned, we have striven to make our own small contribution to helping, be it by supporting childcare centres, by offering practical jobseeking assistance with our job marketplaces or by providing news services in Ukrainian.

I would like to make particular mention here of the journalists – especially those from our own Central and Eastern European companies – who reported courageously and fearlessly from Ukraine through-



*Head cup*

Peru, Nazca

2nd century BC–6th century AD

Fired clay

15.5 x 13.5 cm

Museum Rietberg, donation Dr. Adolf Streuli Foundation,  
inv. no. RPB 137

© Museum Rietberg, Zurich, photo: Rainer Wolfsberger



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out the past year, some of them from the frontline such as Marcin Wyrwał from Poland or Stanislava Harkotová from Slovakia.

Despite a challenging macroeconomic environment, 2022 was another successful year for Ringier in financial and operational terms. Such success was due in no small part to timely interventions by an overarching task force and to rigorous cost discipline.

Like-for-like, our Group was able to again raise its operating profit or EBITDA to CHF 134.3 million. The first year of COVID excepted, this is the seventh successive year that an EBITDA increase has been achieved.

The 'like-for-like' qualification is due to the fact that for various reasons – not least the reassignment of our Swiss-based Scout24 Group into SMG Swiss Marketplace Group – our 2022 financial results are not directly comparable with those of the prior year. For further details on this, please see the separate report from our CFO Annabella Bassler.

We are heartened to note that just under 80% of our operating profit (EBITDA) is now derived from digital business models. This is an unmistakable sign for us that our digital transformation remains well on track. Ringier is still clearly one of Europe's leading media groups.

Turning now to our business segments, let us first look at **Media**.

On the **Swiss** media front, the Blick Group also made operational excellence one of its prime focuses for 2022.

*Blick's* digital output now reaches 1.4 million unique clients a day, while its video views were raised 34% in 2022, from 193 million to 259 million.

Major progress was also made in diversifying revenue sources through the successful launch of the *Box by Blick* commercial content vertical.

The print versions of both *Blick* and *SonntagsBlick*

were subjected to redesigns. And Fabian Eberhard, Head of Investigative Reporting at *SonntagsBlick*, was named Switzerland's Best Investigative Journalist by the *Schweizer Journalist:in* industry magazine.

Within our **Ringier Axel Springer Schweiz** (RASCH) joint venture the **business titles** of *Handelszeitung*, *BILANZ*, *cash.ch* and *PME* continue to grow, and expanded both their print and their digital products in the course of the year. To take two examples:

*Handelszeitung* continues to consistently pursue its verticalisation strategy, and expanded its 'HZ Insurance' products not only on the digital front but also via the platform of a top product event. The next *Handelszeitung* vertical – 'HZ Banking' – will be launched in 2023. *BILANZ*, meanwhile, launched its new *Bonanza* print magazine.

*Beobachter* was honoured in 2022 with the European Publishing Award for 'Magazine of the Year'.

Among RASCH's general-interest magazines, *Schweizer Illustrierte* celebrated an impressive 111 years of publication, which it marked with a special commemorative issue. And *LandLiebe* is now also available in Western Switzerland, under the *Côté-Nature* banner which was launched in the course of the year. Over 100,000 readers have already subscribed to *LandLiebe*, making it a genuine print success.

In a highly challenging market environment, *Ringier Advertising* again exceeded budget expectations. What is remarkable here is that our marketer raised its revenues not only in the digital field but in some areas of the print segment, too. With a view to further expansion, *Ringier Advertising* also secured the exclusive rights to market the Swiss traffic of several major German digital portals such as T-Online in the course of the year.

TV ad marketer *Admeira* also had a successful 2022 in business terms. The company teamed up with its competitors to bring 'replay ads' to market – a form of advertising that is unique in Europe in enabling TV content to be monetised by allowing its

Vase

2008

Design / Execution: Klaus Rothe (DE, born 1939)

Porcelain, turned, raw fired at 920°C, glazed,

fired at 1250°C

approx. 32 x 11 cm

Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK





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time-shifted consumption via the TV boxes of the major telecoms concerns.

The **Energy Group** launched its fifth radio station in German-speaking Switzerland – *Energy St. Gallen* – in May 2022. *Energy St. Gallen* joins *Energy Zürich*, *Energy Bern*, *Energy Basel* and *Energy Luzern* to give every major German-Swiss city its own Energy station. *Energy* is a virtual industry leader, too – not least through its opening of the first radio studio within the metaverse.

Online magazine *izzyprojects* made waves once again with a further array of outstanding social media videos. To take two examples: More than 1.2 million people saw *izzy* tackle online fraudsters who cause millions of damage in Switzerland every year by posing as bankers to gain access to the computers and the accounts of unwitting individuals. Working together with specialists from the Zurich Cantonal Police, *izzy* not only showed its audience how such fraudsters operate: it even managed to confront a number of them on camera. *izzy* also tackled sexual harassment, a field in which the victims will often not report the perpetrator out of shame or fear. Here *izzy* worked with the *Beobachter* magazine to launch a campaign which explained to young people why it is important to report such matters to the police and how it pays to do so.

**Ringier Sports AG** launched *RED*, the new Swiss sports streaming platform, in the course of the year. *RED* began live-streaming Swiss soccer with the start of the 2022/23 season on 6 August, covering all the matches of the Promotion League, the country's third-tier division, on *red.sport*. Games from Switzerland's fourth-tier soccer league, the 1. Liga Classic, are set to follow, as will live ice hockey broadcasts.

Our Swissprinters printing house reported favourably positive earnings for the year, despite a difficult market environment of high paper and energy prices. The company even won back a number of commissions from non-Swiss former customers. In view of the uncertainties over gas and electricity supplies, Swissprinters has developed and trialled alternative printing processes. So in the event of an energy shortage, the company could still produce high-quality magazines without gas-fuelled energy.

Our media activities in **Eastern Europe** were hit particularly hard in 2022 by the crisis in Ukraine. But despite these adversities, the year brought many positives, too:

The leading *Onet* news portal, which belongs to our **Grupa Ringier Axel Springer Polska AG** (GRASPAG) joint venture, was again named Poland's most trustworthy digital media brand in the Reuters Institute's Brand Trust Index.

A key factor in securing this distinction has been *Onet*'s 'Platform Play' approach, under which some 300 media brands – many of them external – now contribute curated content to the *Onet* platform. Following 2022's launch of its for-a-fee *Onet Premium* bundle, *Onet* has also rapidly become Poland's second-biggest paid-content platform, registering over 100% growth. With audio content a key constituent in the *Onet* paid-content product, the platform launched its own audio app in the course of the year. And its podcast audience was quadrupled in 2022 to some four million listeners.

Operational excellence was also a prime focus in 2022 for the numerous further media operations which the Ringier Group maintains in Central and Eastern Europe and which are managed by our Global Media Unit.

One key element in striving for such excellence has been the groupwide rollout of our single-sign-on solution. Our strategic objective here is to use such log-ins to enhance our direct relations with our users. This in turn enables us to increase the personalisation of our journalistic output.

A further hallmark of our media products and services in Central and Eastern Europe is our combining such tech-driven initiatives with journalistic excellence. To take just one example,

Peter Sabo, an investigative reporter for *Aktuality.sk*, earned the 2022 Slovak Journalism Award in the 'Written Journalism: Investigative and Analytical Reporting' category for his extensive research into international money laundering in Slovakia.



Vase with double handle  
approx. 1897  
Manufacture: Faience- en  
Tegelfabriek Holland, Utrecht,  
NL (1893-1920)  
Painted earthenware  
42 x 24.5 cm

Photo: Museum für Gestaltung Zürich, Kunstgewerbesammlung, ZHdK



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Once again, our media posted record new numbers and reached more people than ever before:

- In Serbia *Blic.rs* has held the number-one position for 11 years now, and currently boasts some 3.5 million users a month within a population of 6.8 million.
- In Hungary *Blikk.hu* maintained the national news provider leadership which it had secured the previous year for most of 2022. *Blikk.hu* was the only Hungarian news provider to register more than a million users on certain days, from a population of 9.7 million.
- Our news services in Slovakia, which are centred on our flagship *Aktuality.sk*, attract some 3 million users a month from a population of just 5.4 million. Our new *Aktuality Navyse* product now also offers paid access here to further exclusive content.
- In Romania *Libertatea.ro* has now earned the number-one spot among the country's news providers. The platform has been attracting up to 10 million users a month since January 2022 among a population of 19.1 million.

One particular highlight of 2022 was seen in Serbia: the launch of *Blic TV*. The new TV channel, which is also available via cable, puts a firm focus on delivering relevant and reliable information from the political, social, business, sports, arts and showbiz worlds. Our printing operation in Serbia was sold in the course of the year.

As described in our previous Annual Report, the February 2021 military coup in **Myanmar** has been a cause of sizeable concern. The coming to power of the new military regime has suspended the rule of law, and there is no sign to date of any return to democratic ways. In view of this, the decision was taken in October 2022 that, after seven years of local business activity, the Ringier Group should dispose of all its assets in Myanmar and leave the country. Ringier's interests in the *MyJobs* digital job and recruitment platform and the *Duwun* digital news platform were transferred to their local managements.

2022 was a very successful business year for our **Marketplaces** segment, too.

*JobCloud*, the Swiss market leader in the digital job ads sector, celebrated its 20th anniversary. And, while I was able to state in our 2021 Annual Report that the platform had generated its highest annual revenues since its foundation, the *JobCloud* team further raised these revenues by more than 20% in its anniversary year. In earnings terms, too, *JobCloud* posted a historic new high.

At our newly created *SMG Swiss Marketplace Group* the prime focus in 2022 was on post-merger integration to standardise structures and develop a new innovation-minded corporate culture. These aims were achieved, with sizeable success.

#### Turning to **Eastern Europe**:

Following our acquisition of the Axel Springer holdings in our former joint ventures in Eastern Europe (with the exception of Poland), the Ringier Group's portfolio of Eastern European marketplaces was newly managed directly by our Ringier Marketplaces unit in 2022.

*Profession.hu* in Hungary reported a record business year that further consolidated its position as the leading job platform in the Hungarian market. Both revenues and EBITDA for the year saw substantial double-digit growth. The strategic emphasis for 2022 was on adding further targeted value to the service product offered to jobseekers and employers alike. Activities here included providing innovative new features for prospective employees such as a salary transparency initiative and potential-employer reviews which are now already publicly available on the platform for thousands of companies. For employers, such activities meant the addition of new product bundles and access to a CV database to give companies even more focus in appealing to their possible new recruits.

*CV Keskus*, the leading jobs group in the **Baltic States**, which is based in Tallinn and maintains digital marketplaces in Estonia, Latvia and Lithuania, experienced a further record year after an already



Vase: 390 – decor: 329  
1930s (decor) / 1962 (form)  
Design: Hedwig Bollhagen (DE, 1907–2001)  
Manufacture: HB-Werkstätten für Keramik GmbH,  
Marwitz, DE (founded 1934)  
Earthenware, turned, reverse glass painting, incised  
decoration  
14 x 8 cm  
Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK



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strong 2021. A market study conducted by *Kantar Emor* also revealed that *CV Keskus* is by far the most important digital address for Estonia's job-seekers: two thirds of all the country's employees use the platform to inform themselves about job offers.

*eJobs.ro*, the leading job platform in **Romania**, also had another record year for all its key performance indicators. In addition to its regular core services, results for 2022 – the best in the company's history – were driven by higher demand for recruiting solutions in the social media field. *eJobs* also launched a new digital recruitment product under the *Skilld* brand in the course of the year. *Skilld* uses smart AI algorithms to help employers swiftly identify the candidates best suited to their requirements and pre-assess such candidates via their own recruiters.

For *Imobiliare.ro*, **Romania's** leading digital real estate marketplace, 2022 brought the acquisition of *DSA Advisor*, one of the country's top mortgage brokers, and its integration into the *Imobiliare* organisation. The acquisition marks a milestone for *Imobiliare.ro* on its path to strategic diversification by offering not only real estate ads but also the associated financial services. *Imobiliare.ro* continued to successfully develop its core business, too.

Within our **Grupa Ringier Axel Springer Polska AG** (GRASPAG) joint venture in **Poland**, the *Lendi* platform for digital real estate financing, the *Morizon-Gratka* real estate marketplace group and the *No Fluff Jobs* marketplace which specialises in employment opportunities in the technology sector all showed solid growth. *No Fluff Jobs* was even named among the *Deloitte Technology Fast 50 Central Europe* as one of the fastest-growing companies in its field.

In **Slovakia** *United Classifieds* is the clear number one with *Nehnuteľnosti.sk*, the leading digital marketplace for real estate, and *Autobazár.EU*, the market leader in the automobile segment.

With a view to strategically expanding the digital real estate marketing portfolio, the year saw the acquisition of *Homsters* of **Ukraine**. As a member of Ringier Marketplaces, *Homsters* operates da-

ta-driven platforms that qualify and convert real estate buyers in Poland, Switzerland, Kazakhstan and Serbia.

In **Africa** we acquired all the shares of our long-standing Australian partner *SEEK* in the leading *Ringier One Africa Media (ROAM)* marketplace group in 2022, thereby raising our *ROAM* ownership to almost 100%. In effecting this acquisition, we are strengthening our long-term investment in the digital marketplaces of Sub-Saharan Africa.

In strategy terms, we have restructured the *ROAM* Group into three autonomous units.

The first of these, *The African Talent Company (TATC)*, represents an international amalgamation of our digital job marketplaces in Nigeria, Kenya, Ghana and Uganda. We will also be continuing and further expanding our long-term collaborations with the globally active **Mastercard Foundation** and other multinational partners under the new *TATC* banner.

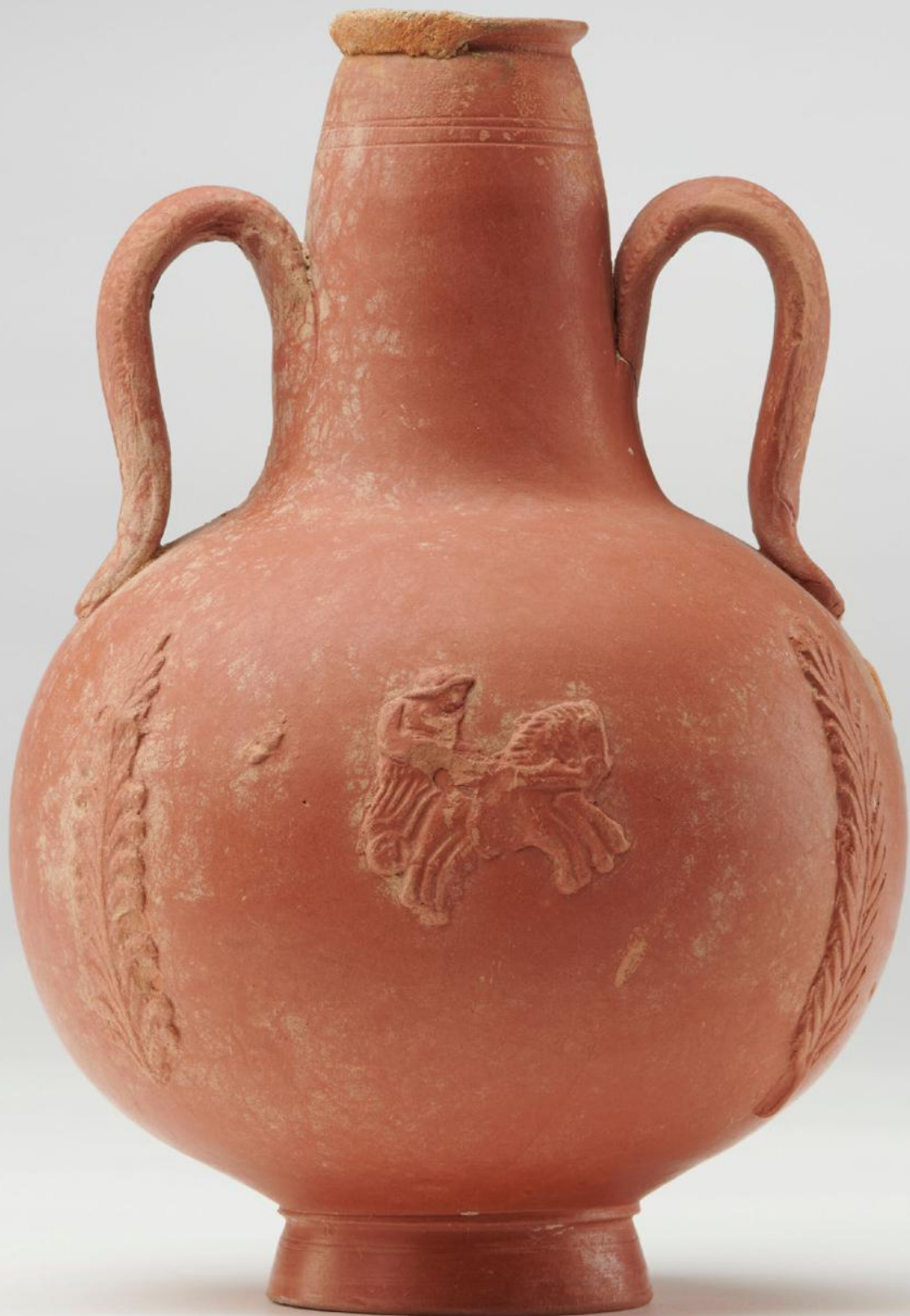
The second new *ROAM* Group unit is *BuyRentKenya*, Kenya's leading digital real estate marketplace, which is domiciled in Nairobi. And the third is *Expat-Dakar*, Senegal's leading digital platform.

With the strong consumer focus of its various holdings, our **Ringier Digital Ventures** business remains well on track. Despite adverse market conditions, seven companies within its portfolio successfully secured their follow-up financing in 2022, underlining investors' confidence in their underlying business models and in their founder teams.

Turning now to a selection of the key **Tech & Data projects** on which our technology-driven media group worked in 2022:

*Star*, our AI-based multi-product data platform, now provides over 40 million unique users in the media and marketplaces segments with monthly automated services. To illustrate the platform's impact: in no fewer than ten digital marketplaces, the adoption of the *Star* Recommendation Engine alone has generated double-digit percentage KPI growth.

*Double-handled jug (amphora) with appliqués (El Aouja ware)*  
Roman  
3rd century AD  
Terracotta, wheel-made, red slip ware with appliqué decoration  
16.7 x 11.7 cm  
© Archaeological Collection, University of Zurich, inv. 3782.  
Photo: F. Tomio





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Our innovative *Delphi* data platform was further expanded with the addition of a *Publisher Management Cockpit*. The new facility identifies low-performing placements and formats within the ad inventories of more than 100 publishers, and reports these via an alert function to the appropriate team. The new workflow process and the corrections it can effect are making improvements to ad campaign revenues in the seven-digit range.

**OneLog AG**, Ringier's 2021 joint venture with the TX Group to operate the single-sign-on log-in solution that goes by the same name, now has its product used by more than 40 Swiss media brands, and numbers over two million verified accounts. CH Media and the NZZ joined the *OneLog* joint venture as further shareholders at the end of 2022.

*RingierConnect*, the single-sign-on solution which has been assimilated into the *OneLog* venture, has – as mentioned above – been expanded by Ringier internationally into a managed service. After already going live in Romania and Bulgaria, *RingierConnect* will now be adopted in Hungary, Serbia and Slovakia, too.

Our *Connect+* gamification solution is celebrating its first birthday. Nine gamification events – including some connected with the soccer World Cup – were held in these first 12 months attracting over 330,000 participants, and more than two million quiz questions were answered and bets concluded.

With our *EqualVoice* initiative – on which more below – we have now refined our *EqualVoice* Factor to the extent that its semantic algorithm can analyse not only text and image content but video content, too. We have also established an *EqualVoice* dashboard which can take our findings on our efforts to promote equal gender representation in our reporting and automatically present these in graphic form.

To cast a brief view over our three **key groupwide initiatives**:

The issues of **Environment, Social and Governance (ESG)** are of vital importance to the Ringier Group. A groupwide ESG Concept was developed and for-

mally approved in 2022, and has now been in effect since the beginning of 2023.

2024 will see the first-ever presentation of an ESG Report, which will be compiled as part of the broader reporting on the 2023 business year.

Our *EqualVoice* initiative was launched at the end of 2019 with the aim of raising the visibility of women in media reporting. At the heart of the initiative is a drive to quantify the relative representation of the sexes in the content of our media brands by means of the semantic algorithm-based *EqualVoice* Factor.

Having been expanded internationally to the publications of Ringier Axel Springer Polska in 2021, the initiative was further extended to other Ringier Group brands in Central and Eastern Europe in the year under review. **Axel Springer** has also signed up to *EqualVoice* for its *B.Z.* publication.

In May 2022 I had the privilege, together with *EqualVoice*'s founder Annabella Bassler, of welcoming selected top executives from the international business and media community to Zurich for the first *EqualVoice* Summit, to conduct a constructive discussion on gender equality in the media.

The event programme included talks and presentations by internationally reputed individuals such as human rights lawyer Amal Clooney and Swiss Federal Councillor and Minister of Justice Karin Keller-Sutter. A second *EqualVoice* Summit will be held – also in Zurich – on 6 June 2023.

January 2022 saw Ringier and Ringier Axel Springer Schweiz team up with nine well-known Swiss companies – including Migros, Oerlikon and Swiss Post – to launch the *EqualVoice United 2025* network in collaboration with *EDGE*. The participating companies also took the opportunity to jointly sign a charter committing them all to gender equality in the working world.

**Diversity & Inclusion** is a further key Ringier Group initiative. Equal opportunities and gender balance are major concerns and objectives of both Ringier and Ringier Axel Springer Schweiz (RASCH).





*Baluster vase*

Cambodia

12th–13th century

Clay, glazed

34.5 x 19 x 19 cm

Museum Rietberg, donation Toni Gerber,  
inv.-no. TG 779

© Museum Rietberg, Zurich



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As a first action on this front, both companies completed their *EDGE* certification in 2022. ‘Economic Dividends for Gender Equality’, or *EDGE* in brief, is a global certification programme that casts light on the current state of gender equality within an organisation. Securing such certification is a further element in establishing and maintaining an inclusive corporate culture that offers more equal opportunities.

With these same aims in mind, Ringier also acquired a minority shareholding in *EDGE Strategy* in 2022. *EDGE Strategy* is the company behind the *EDGE* certification, and Ringier’s new involvement is intended to support the further international development of the company and its programme.

Looking briefly ahead: 2023 will be a year of innovation for the Ringier Group.

Ringier has always been regarded as an innovative and an innovation-friendly organisation that embraces technological advances and its own (digital) transformation. Innovation is, as it were, part of the Ringier DNA.

In future, though, we want to drive innovation even more systematically and thus even more strategically, too. Two examples:

We have been swift to engage with the metaverse, which we began doing as early as last year. In developing our first concrete use cases, we are already acquiring an understanding of the metaverse’s potential – as we are doing, for instance, with the virtual *Energy* radio studio mentioned above.

This year we will also see our first use cases relating to the currently unmissable AI initiatives such as *GPT* and *ChatGPT*.

In view of the above developments and more, we also created a new C-level position in 2022: Chief Innovation Officer, to which we were able to appoint Petra Ehmann.

One further key innovation initiative is *Ringier X* – an in-house promotion programme for innovative projects and concepts which has been specifically designed not to be some ‘ideas incubator’ detached from business practicalities. *Ringier X* is intended to support and develop innovative new product ideas; but it is intended to ensure that already-developed and viable new products can be scaled up faster, too.





*Aryballos in the form of a kneeling kouros*  
Eastern Greek / Ionian  
Mid 6th century BC  
Terracotta, plastically modelled  
16.3 x 6.2 x 6.6 cm

© Archaeological Collection,  
University of Zurich, inv. 5261.  
Photo: F. Tomio



Vase

1900

Design / Execution: Vilmos Zsolnay (HU, 1828-1900)

Earthenware of gray shards, molded, glazed,  
painted with stencil

20.6 x 11.6 cm

Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK



*Globular aryballos attributed to the Warrior Group*  
Corinthian / Early Corinthian  
1st quarter of the 6th century BC  
Terracotta, wheel-made, black-figure technique  
6.8 x 6.3 cm

© Archaeological Collection, University of Zurich,  
inv. 3505. Photo: F. Tomio







*Alabastron*  
Corinthian / Early Corinthian  
Last quarter of the 7th century BC–  
early 6th century BC  
Terracotta, wheel-made, black-figure technique  
8 x 4.3 cm  
© Archaeological Collection, University of Zurich,  
inv. 2443. Photo: F. Tomio



*Vase with long neck*

1904

Manufacture: Villeroy & Boch AG, Mettlach, DE

Stoneware, incised, painted

34.4 x 16.8 x 16.8 cm

Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK

*Stirrup bottle with warrior figure*

Peru, Moche

1st–7th century

Fired clay

23 x 14 cm

Museum Rietberg, bequest Ulrich Frey,  
inv. no. 2019.579

© Museum Rietberg, Zurich,  
photo: Rainer Wolfsberger





Vase

approx. 1896

Design / Execution: Max Laeuger (DE, 1864–1952)

Manufacture: Kunsttöpferei Tonwerke Kandern, DE

Earthenware of brown shards, turned,  
slip painting, glazed

H: 30 cm

Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK



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## 2022 IN FIGURES

ANNABELLA BASSLER, CFO RINGIER AG

With a like-for-like EBITDA of CHF 134.3 million (2021: CHF 123.7 million), the Ringier Group further raised its annual operating profit in 2022, achieving a 9% year-on-year improvement despite a number of major macroeconomic challenges. Reported EBITDA for the year amounted to CHF 104.9 million. The CHF 29.4 million adjustment for like-for-like comparison purposes relates to two landmark strategic transactions in the prior year: the November 2021 foundation of SMG Swiss Marketplace Group (which is now only reported as an at-equity investment, while the previous Scout24 Group was reported as fully-consolidated companies) and the sale of the Eastern European businesses (in Slovakia, Serbia, Hungary and the Baltics) of Axel Springer at the end of 2021. Due regard must also be paid to the influence of currency movements, in view of the substantial strengthening of the Swiss franc in 2022.

The like-for-like group revenues for 2022 of CHF 1,010.1 million were also substantially above their prior-year level (2021: CHF 965.3 million). The lower reported group revenues for 2022 of CHF 932.6 million are also attributable to the change in consolidation method (with SMG now only reported as an at-equity investment). Like-for-like EBIT margin for 2022 was a solid 13.3%, which was also a year-on-year improvement (2021: 12.8%). The successful digital transformation of the Ringier Group is reflected in the substantial further increase in the share of 2022 EBITDA generated by digital activities: 79% (2021: 73%), a top value in a European industry comparison.

In the Media segment the advertising market enjoyed a robust 2022. The Group's companies continued to pursue their digital product development. Cost rises owing to inflation (including higher paper and energy prices) were largely offset through consistent cost discipline and by tapping additional revenue streams.

The Marketplaces segment (Jobs, Real Estate, Automotive, General Marketplaces, Finance and Insurance) also exceeded our expectations – particularly the jobs platforms, all of whose development was well beyond budgeted projections. The marketplaces in Eastern Europe delivered favourable results despite a difficult macroeconomic environment (economic mood, inflation, interest rates, currency devaluations and more). The Ticketing sector also showed very encouraging trends, with business now back to pre-COVID levels.

The foundation of the Ringier Sports Media Group is driving expansion in the digital Sports Media segment. The new segment was further enlarged in summer 2022 through an investment in the globally active Livescore sports media company. Alongside Media and Marketplaces, Sports Media is set to evolve into the third business pillar of the Ringier Group. The Ringier Sports Media Group combines leading digital sports media brands, offers the very latest products via shared technology platforms and utilises synergies by adopting and maintaining a unified organisational and management structure. By the end of 2022 the segment had already been extended to eight brands in nine countries, serving over 300 million sports fans in Europe and Africa.

A wide range of innovation projects (collectively known as 'Ringier X') are set to be launched in 2023 to further strengthen innovative talent and flair within the Ringier Group. These projects should act as groupwide accelerants that empower Ringier employees to think and act as entrepreneurs to develop products and services which point the way ahead for their companies, the market and the entire industry sector. The Ringier Group will continue to consistently pursue its path of financial growth.

*White creature*

1952

Design / Execution: Margrit Linck-Daepp (CH, 1897–1983)

Earthenware of reddish shards, turned, modeled,  
engobed, painted

23 x 17.5 x 17.8 cm

Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK





## KEY FIGURES IN CHF MILLION

	<u>2021</u>	<u>2022</u> reported	<u>2022</u> like-for-like
<b>REVENUES BY REGION</b>	<b>965.3</b>	<b>932.6</b>	<b>1 010.1</b>
From Switzerland	737.9	643.3	
From Eastern Europe	215.6	280.1	
From Africa and Asia	11.8	9.2	
<b>REVENUES BY SOURCE</b>	<b>965.3</b>	<b>932.6</b>	<b>1 010.1</b>
From digital activities	575.5	523.5	
From sales and distribution	177.7	174.8	
From advertising	90.8	94.7	
From printing activities	55.4	71.4	
From events and other media	65.9	68.2	
Digital revenues as % of total revenues	60 %	56 %	61 %
<b>EBITDA</b>	<b>123.7</b>	<b>104.9</b>	<b>134.3</b>
EBITDA margin	12.8 %	11.2 %	13.3 %

## EMPLOYEES

	<u>2021</u>	<u>2022</u>
<b>EMPLOYEES BY REGION</b>	<b>6 369</b>	<b>6 486</b>
Switzerland	2 232	2 358
Eastern Europe	3 427	3 427
Africa and Asia	710	701

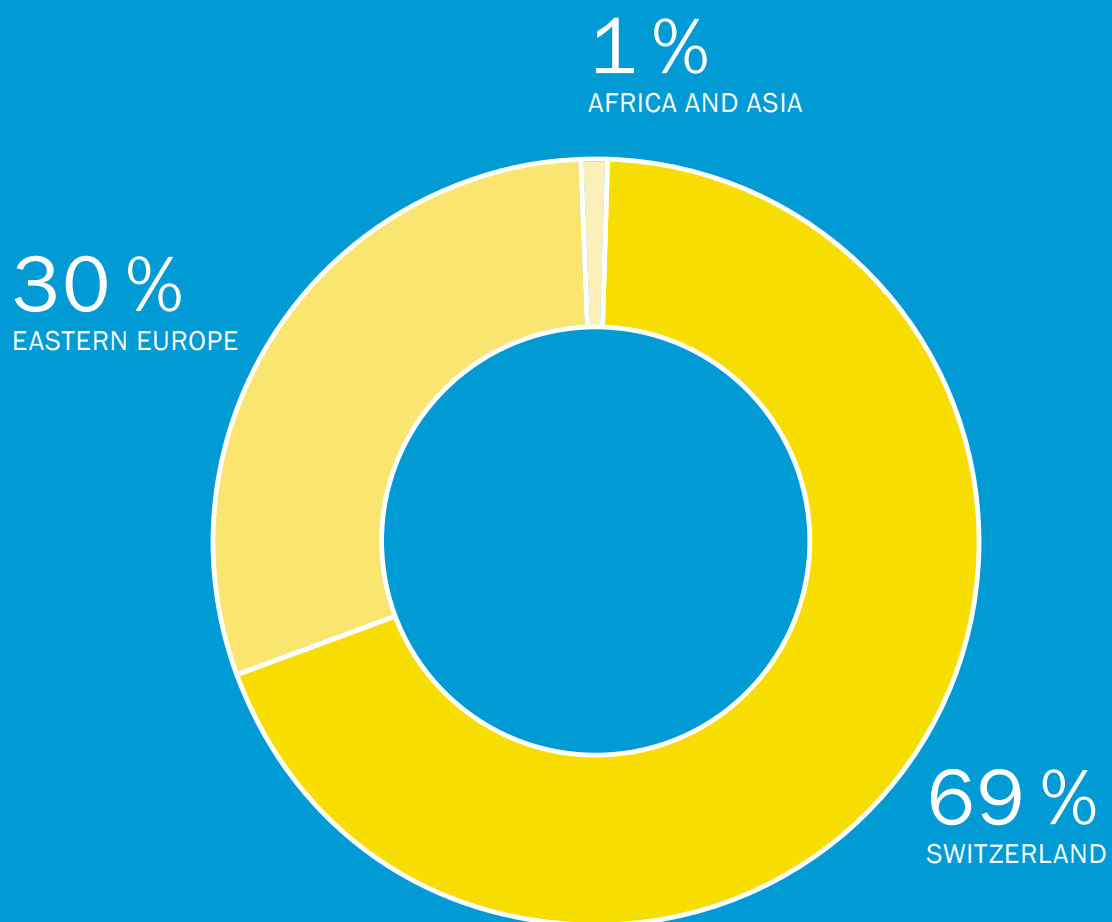


*Pelike of the painter of Zurich 2660*  
Apulian  
3rd quarter of the 4th century BC  
Terracotta, wheel-made,  
red-figure technique  
26.4 x 15.8 cm

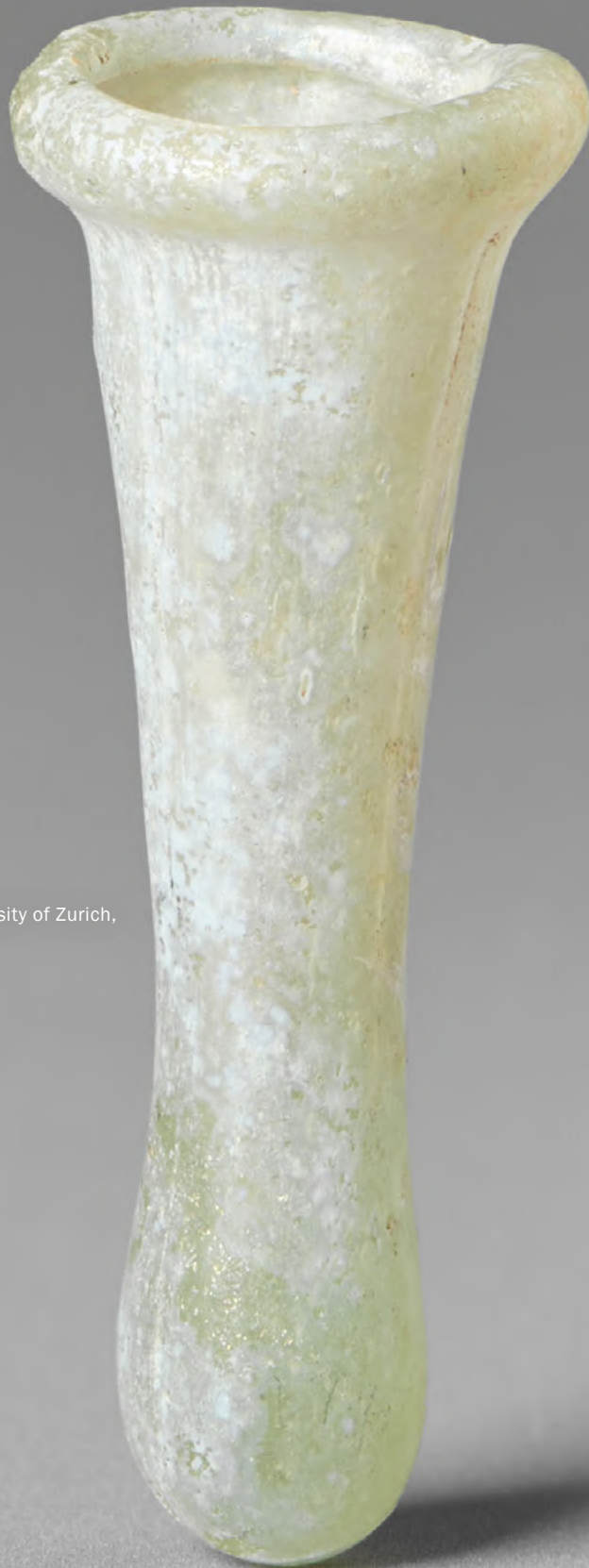
© Archaeological Collection,  
University of Zurich, inv. 2660.  
Photo: F. Tomio

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## 2022 (REPORTED) REVENUES BY REGION







*Miniature ointment bottle*

Egyptian

1st–4th century AD

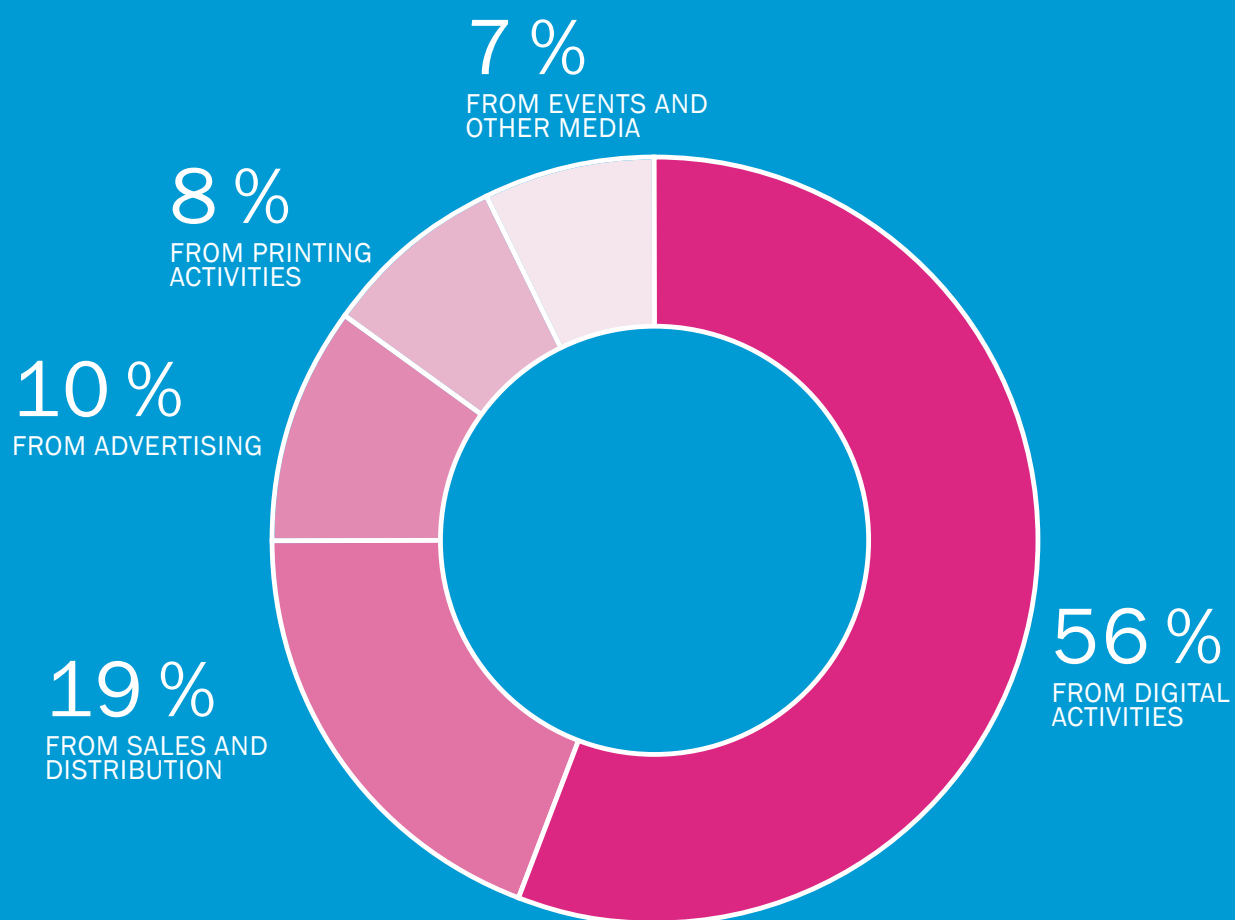
Blown glass

3.3 x 1.2 cm

© Archaeological Collection, University of Zurich,  
inv. 3167. Photo: F. Tomio

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## 2022 (REPORTED) REVENUES BY SOURCE



*Lekythos attributed to the workshop of Asteas*  
Paestan

350–340 BC

Terracotta, wheel-made, black-glazed ware  
with applied red paint

22.4 x 12 cm

© Archaeological Collection, University of Zurich,  
inv. 3623. Photo: F. Tomio





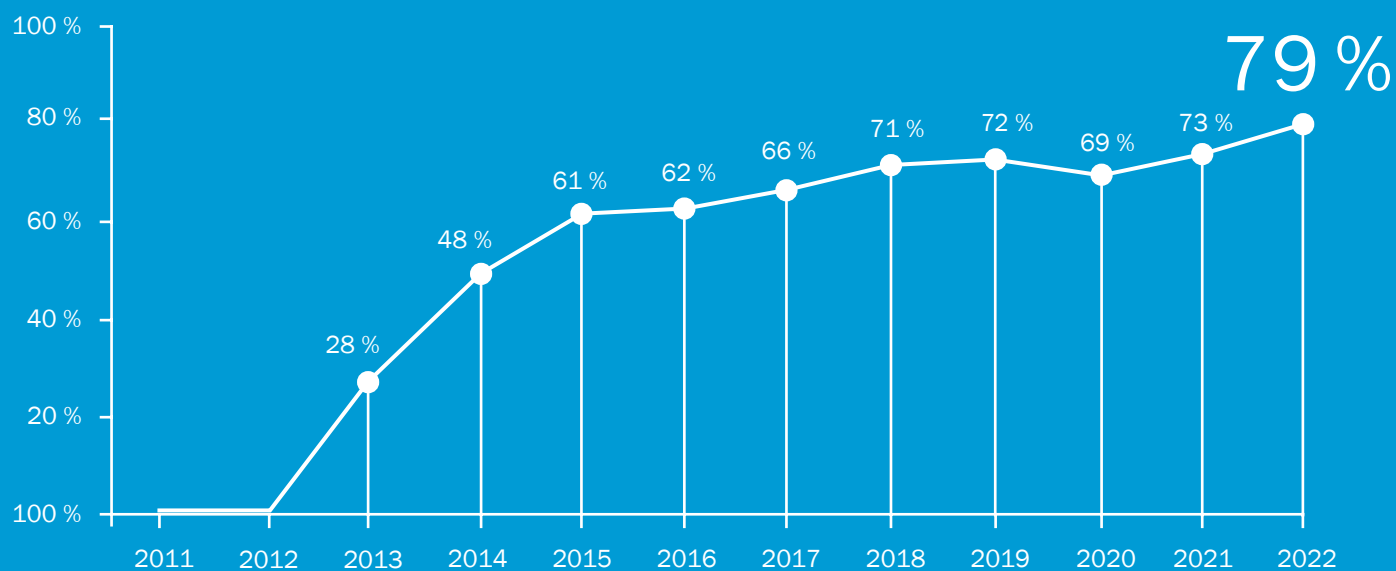
## 2022 GROUP REVENUE BREAKDOWN IN CHF MILLION

	<u>2021</u>	<u>2022</u>
<b>SWITZERLAND</b>	<b>737.9</b>	<b>643.3</b>
From digital activities	418.1	321.2
From sales and distribution	149.7	142.3
From advertising	78.2	77.2
From printing activities	50.5	63.7
From events and other media	41.4	38.9
<b>EASTERN EUROPE</b>	<b>215.6</b>	<b>280.1</b>
From digital activities	147.4	194.5
From sales and distribution	28.0	32.5
From advertising	12.5	17.4
From printing activities	4.9	7.7
From events and other media	22.8	28.0
<b>AFRICA UND ASIA</b>	<b>11.8</b>	<b>9.2</b>
From digital and other media	11.8	9.2

*Stirrup bottle in the shape of an animal*  
Peru, Chimú  
12th–14th century  
Fired clay  
22 x 11 x 18 cm  
Museum Rietberg, bequest Ulrich Frey,  
inv. no. 2019.589  
© Museum Rietberg, Zurich,  
photo: Rainer Wolfsberger



## SHARE OF EBITDA GENERATED BY DIGITAL ACTIVITIES





*Lekythos*  
Campanian  
Last 3rd of the 4th century BC  
Terracotta, wheel-made, black-figure technique  
11.1 x 4.6 cm  
© Archaeological Collection, University of Zurich,  
inv. 2629. Photo: F. Tomio



*Quatrefoil aryballos*  
Corinthian / Late Corinthian  
570–540 BC  
Terracotta, wheel-made, slip painting  
7 x 6.8 cm  
© Archaeological Collection, University of Zurich,  
inv. 4993. Photo: F. Tomio





Vessel

Mexico/Guatemala, Mayan culture

Late Classic, 7th–10th century

Fired clay

20.5 x 17 cm

Museum Rietberg, acquisition with funds from the City of Zurich,  
inv. no. RMA 315

© Museum Rietberg, Zurich, photo: Rainer Wolfsberger





Vase  
approx. 1971  
Design / Execution: Margrit Linck-Daepp  
(CH, 1897–1983)  
Earthenware of reddish body, twisted,  
deformed, glazed  
14.3 x 10.1 x 10.8 cm  
Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK



*Bottle*

Near / Middle East

11th–12th century AD

Blown glass, navy blue with white and  
yellow glass strips and pieces

9.2 x 6.6 cm

© Archaeological Collection, University of Zurich,  
inv. 3181. Photo: F. Tomio





Vase  
approx. 1970  
Design / Execution: Fulvio Bianconi (IT, 1915–1996)  
Glass  
23 x 21.6 x 11.7 cm  
© 2023, ProLitteris, Zurich  
Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK





*Jar with cloud pattern*

Northern China

Western Han Dynasty, late 2nd/early 1st century BC

Pottery with red and white painting

Height: 43.5 cm

Museum Rietberg, permanent loan Meiyintang Foundation,  
inv. no. MYT 71

© Museum Rietberg, Zurich, photo: Rainer Wolfsberger



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## EPILOGUE

FRANK A. MEYER, PUBLICIST

What is it when we read the newspaper – the paper unfolded in a space-invading manner, which proves difficult on public transport and annoying for everyone sitting next to us? It's intimacy – in the midst of other people, at home in the living room or in our favorite corner, the reading corner.

Whoever opens the newspaper creates space and time for a private mental tutorial, in which they do not want to be disturbed. Least of all by someone peering over their shoulder at the open newspaper.

Reading is an exclusive process which the reformer Martin Luther (1483-1546) bestowed with revolutionary significance: He encouraged Christians, who knew the word of the Lord only from the mouths of priests, to read the Holy Scriptures themselves – and thereby each to become one with their God.

As individuals.

Without the invention of the printing press by Johannes Gutenberg (1400-1468), the Reformation would have been inconceivable. And only he made reading possible as the everyday occupation of the interested, the self-educating, the educated person.

Including the reading of an unsacred writ – the newspaper.

The newspaper is an aesthetic collection of curios that opens up to the reader when he unfolds it, which may take on almost solemn form: There is not merely copy to be discovered there, but the specific typeface of the respective newspaper, from classical restraint to tabloid emphasis – you recognize your paper by its typeface as soon as you unfold it. The newspaper you like to read.

My newspaper.

It is designed according to the weight given to the content by the editors: at the top of the page, dominantly large. Or in the margin and restrained. With headline and subhead and picture. As a refined text

for the arts section in a noble frame. The letters themselves are also different: sometimes italic, sometimes bold, sometimes delicate.

The newspaper is curated like an exhibition. Even before reading, at first glance, the designers convey content: the latest lead stories, the most important reports, the most knowledgeable commentaries.

The typography is the message, the layout is interpretation and classification.

And the paper is the carrier of the message. Paper and printer's ink have an aroma. And a sound. Paper rustles and crinkles. Yes, the newspaper is sensual. Its sensuality allows us to feel knowledge and pleasure and opinion – at a temporal remove from the events of yesterday or the day before. To followers of the digital present, this seems absurd.

The newspaper, an outdated medium.

A calm medium. Collected like the person who needs time to read. Per word and sentence and paragraph and page the same amount of time as always. Sensory perception and intellectual processing have not become faster. They still require concentration. And circumstances that permit concentration. In some ways, the newspaper is mindful, approachable, even cozy.

The newspaper, a 19th-century salon.

The medium of democratic society is the classic locus of discourse and argument – of debate: The publisher is the host, the editor-in-chief organizes the discussion, the journalists contribute the content, the authors their analysis and criticism.

The newspaper, a meeting point for an open society that is constantly enlightening itself.

The readers, in turn, are the guests in this salon: citizens who form their opinion based on what they have read, also by means of an interested visit to a



*Squat lekythos*

Apulian

3rd quarter of the 4th century BC

Terracotta, wheel-made, red-figure technique

10.6 x 5.4 cm

© Archaeological Collection, University of Zurich,  
inv. 2673. Photo: F. Tomio





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neighboring salon – by leafing through a different newspaper.

The newspaper requires time. One might also say: leisure – using a word that seems hopelessly out of place in our fully synchronized daily business. «Users» are users, not readers. «News» is news, not current affairs.

The impatience with which people ceaselessly scroll across their screens in the office, on the street, on the bus, in the restaurant – even at the steering wheel and in bed – finds expression in an impatience with democracy: aren't authoritarian political systems faster at pulling off projects – and quicker in dealing with disruptive subjects?

What is the point of all the obstructive back and forth, the delaying pros and cons that democracy

and its complicated rule of law require? Surely there is no time for that. How terrible, therefore, that newspapers should waste so much time hashing over what is happening.

But that, after all, is how the culture of democracy works: as deceleration. Because it works according to the principle of trial and error: A successful trial is valid only until it proves to be an error – and can be replaced by a better result.

Where is the progress of mankind to be found? Wherever people meet in the salon and discuss with each other. Wherever newspapers are still unfolded and read with devotion. Wherever people take their time.

For newspapers.



*Lydion*

Eastern Greek / Ionian / Samian

2nd half of the 6th century BC

Terracotta, wheel-made, slip painting

10.7 x 7.2 cm

© Archaeological Collection, University of Zurich,  
inv. 4561. Photo: F. Tomio





*Olpe attributed to the painter of Hercle*  
Etrusco-Corinthian  
580–560 BC  
Terracotta, wheel-made,  
black-figure technique  
32.8 x 15.7 cm

© Archaeological Collection,  
University of Zurich, inv. 4287.  
Photo: F. Tomio



Vase

1908–1909

Design / Execution: Henry van de Velde (BE, 1863–1957)

Participating institution: Weimar School of Arts and Crafts, ceramics class, DE

Faïence of yellowish shards, turned, glazed; copper

14.3 x 10 cm

© 2023, ProLitteris, Zurich

Photo: Museum für Gestaltung Zürich, Kunstgewerbesammlung, ZHdK



*Bar vase with bronze mounting*  
approx. 1900–1905  
Production: Šumavské sklárny, Eleonorenhain, CZ  
(1993–1995)  
Colorless glass, blown-molded; wave decoration  
in yellow and purple, silvery light blue  
iridescent; bronze  
23.8 x 14.1 x 9 cm  
Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK





*Handle bottle with figure attache*

Peru, north coast, Moche

6th–8th century

Fired clay

15 x 11 cm

Museum Rietberg, donation Beatrice and Hanspeter Fontanellaz,  
inv. no. 2018.1178

© Museum Rietberg, Zurich, photo: Rainer Wolfsberger





*Squat lekythos with net pattern*

Attic

4th century BC

Terracotta, wheel-made, slip painting

7.2 x 3.9 cm

© Archaeological Collection, University of Zurich,  
inv. 2516. Photo: F. Tomio



Vase  
approx. 1896  
Design / Execution: Vilmos Zsolnay (HU, 1828–1900)  
Faience of yellowish shards, molded, glazed  
11 x 13.5 cm  
Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK



# RINGIER PORTFOLIO

## SWITZERLAND

### MEDIA

#### RINGIER SCHWEIZ

<a href="#">Blick</a>	Daily Newspaper
<a href="#">Blick.ch</a>	News Platform
<a href="#">Blick TV</a>	Digital TV
<a href="#">Sonntagsblick</a>	Sunday Newspaper
<a href="#">izzy projects</a>	Young Gen Social Media Format

#### RINGIER AXEL SPRINGER SCHWEIZ

<a href="#">Beobachter</a>	Consumer Magazine
<a href="#">Bilanz</a>	Business Magazine
<a href="#">Bolero</a>	Lifestyle Magazine
<a href="#">Caminada</a>	Lifestyle Magazine
<a href="#">cash.ch</a>	Financial News Platform
<a href="#">CôtéNature</a>	Nature, Gardening & Lifestyle Magazine
<a href="#">gaultmillau.ch</a>	Food Magazine
<a href="#">Glückspost</a>	Glossy Magazine
<a href="#">Glückspost Super Rätsel</a>	Riddle Magazine
<a href="#">Handelszeitung</a>	Business Magazine
<a href="#">Interview by Ringier</a>	Lifestyle Magazine
<a href="#">LandLiebe</a>	Nature, Gardening & Lifestyle Magazine
<a href="#">L'illustré</a>	Glossy Magazine
<a href="#">PME</a>	Business Magazine
<a href="#">Schweizer Illustrierte</a>	Glossy Magazine
<a href="#">TELE</a>	TV Magazine
<a href="#">TV8</a>	TV Magazine
<a href="#">TV-Star</a>	TV Magazine
<a href="#">TVvier</a>	TV Magazine
<a href="#">TV Land &amp; Lüt</a>	TV Magazine
<a href="#">getyourlawyer.ch</a>	Legal Platform
<a href="#">GRYPS</a>	SME Platform

### BOOK PUBLISHER

<a href="#">Beobachter Edition</a>	Book publisher
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### ENTERTAINMENT

<a href="#">energy.ch</a>	Entertainment
<a href="#">rockitradio.ch</a>	Radio
<a href="#">vintageradio.ch</a>	Radio
<a href="#">schlagerradio.ch</a>	Radio
<a href="#">Energy Air</a>	Event
<a href="#">Energy Star Night</a>	Event
<a href="#">Energy Live Session</a>	Event
<a href="#">usgang.ch</a>	Entertainment

### SPORTS MEDIA

#### RINGIER SPORTS MEDIA GROUP

<a href="#">gsp.ro</a>	Sports Media
<a href="#">Pulse Sport</a>	Sports Media
<a href="#">sportal.bg</a>	Sports Media
<a href="#">sportal.hu</a>	Sports Media
<a href="#">sportal.rs</a>	Sports Media
<a href="#">sport.sk</a>	Sports Media
<a href="#">sportal365</a>	Sports Media / Technology
<a href="#">LiveScore Group</a>	Sports Media

### MARKETPLACES

<a href="#">JobCloud</a>	
<a href="#">alpha.ch</a>	Jobs
<a href="#">FinanceJobs.ch</a>	Jobs
<a href="#">ICTcareer.ch</a>	Jobs
<a href="#">INGJobs.ch</a>	Jobs
<a href="#">jobs.ch</a>	Jobs
<a href="#">jobs4sales.ch</a>	Jobs
<a href="#">jobscout24.ch</a>	Jobs





*Human figure vessel*

Colombia, Tairona

11th–16th century

Fired clay

14.5 x 16 x 19.5 cm

Museum Rietberg, donation of the community of heirs of  
August and Bertha Schelbert-Oeschger, inv.-no. 2021.215

© Museum Rietberg, Zurich, photo: Rainer Wolfsberger

<a href="#">jobsuchmaschine.ch</a>	<a href="#">Jobs</a>	<a href="#">Lalafo</a>	<a href="#">Technology / New Deph</a>
<a href="#">jobup.ch</a>	<a href="#">Jobs</a>	<a href="#">OneLog</a>	<a href="#">Technology</a>
<a href="#">jobwinner.ch</a>	<a href="#">Jobs</a>	<a href="#">STAR</a>	<a href="#">Technology</a>
<a href="#">karriere.at</a>	<a href="#">Jobs</a>	<a href="#">Ringier Connect+</a>	<a href="#">Technology</a>
<a href="#">medtalents.ch</a>	<a href="#">Jobs</a>		
<a href="#">Topjobs.ch</a>	<a href="#">Jobs</a>		
<b>SMG SWISS MARKETPLACE GROUP</b>			
<a href="#">acheter-louer.ch</a>	<a href="#">Real Estate</a>		
<a href="#">anibis.ch</a>	<a href="#">Horizontal</a>		
<a href="#">autoScout24</a>	<a href="#">Cars</a>		
<a href="#">casasoft.ch</a>	<a href="#">Real Estate</a>		
<a href="#">carforyou.ch</a>	<a href="#">Cars</a>		
<a href="#">FinanceScout24</a>	<a href="#">Financing</a>		
<a href="#">home.ch</a>	<a href="#">Real Estate</a>		
<a href="#">homegate.ch</a>	<a href="#">Real Estate</a>		
<a href="#">iazicifi.ch</a>	<a href="#">Real Estate</a>		
<a href="#">icasa.ch</a>	<a href="#">Real Estate</a>		
<a href="#">ImmoScout24</a>	<a href="#">Real Estate</a>		
<a href="#">MotoScout24</a>	<a href="#">Cars</a>		
<a href="#">ImmoStreet.ch</a>	<a href="#">Real Estate</a>		
<a href="#">logiciel.publimmo.ch</a>	<a href="#">Real Estate</a>		
<a href="#">ricardo.ch</a>	<a href="#">Horizontal</a>		
<a href="#">tutti.ch</a>	<a href="#">Horizontal</a>		
<b>E-COMMERCE</b>			
<a href="#">DeinDeal</a>	<a href="#">E-Commerce</a>		
<a href="#">Mystore.ch</a>	<a href="#">E-Commerce</a>		
<b>TICKETING</b>			
<a href="#">Ticketcorner.ch</a>	<a href="#">Ticketing</a>		
<b>TECHNOLOGY</b>			
<a href="#">Delphi</a>	<a href="#">Technology</a>		
<a href="#">EqualVoice Factor</a>	<a href="#">Technology</a>		
<a href="#">Hexagon</a>	<a href="#">Technology</a>		
<a href="#">Homsters</a>	<a href="#">Technology / New Deph</a>		
		<a href="#">BotLabs</a>	<a href="#">Investment</a>
		<a href="#">EdgeStrategy</a>	<a href="#">Investment</a>
		<a href="#">Virtusan</a>	<a href="#">Investment</a>
<b>RINGIER DIGITAL VENTURES</b>			
		<a href="#">Archilyse AG</a>	<a href="#">Venturing</a>
		<a href="#">Blok Enterprises OY</a>	<a href="#">Venturing</a>
		<a href="#">CheckYeti GmbH</a>	<a href="#">Venturing</a>
		<a href="#">Insenio GmbH</a>	<a href="#">Venturing</a>
		<a href="#">Skoove</a>	<a href="#">Venturing</a>
		<a href="#">AirConsole</a>	<a href="#">Venturing</a>
		<a href="#">yamo</a>	<a href="#">Venturing</a>
		<a href="#">The Creative Club</a>	<a href="#">Venturing</a>
		<a href="#">Regimen</a>	<a href="#">Venturing</a>
		<a href="#">Chairish</a>	<a href="#">Venturing</a>
		<a href="#">Carvolution</a>	<a href="#">Venturing</a>
		<a href="#">Recommerce AG</a>	<a href="#">Venturing</a>
		<a href="#">About You</a>	<a href="#">Venturing</a>
		<a href="#">Wine &amp; Gourmet Digital</a>	<a href="#">Venturing</a>
<b>OTHERS</b>			
		<a href="#">Admeira</a>	<a href="#">Advertising</a>
		<a href="#">Ringier Advertising</a>	<a href="#">Advertising</a>
		<a href="#">Swissprinters</a>	<a href="#">Printing house</a>
		<a href="#">SMD Schweizer Mediendatenbank</a>	<a href="#">Media Database</a>
		<a href="#">Hans Ringier Stiftung</a>	<a href="#">Foundation</a>



*Ritual wine vessel of "zhi" type*

China

Early to middle Western Zhou Dynasty, approx. 1046–878 BC

Bronze

18.3 x 8.8 cm

Museum Rietberg, Collection Herbert Ginsberg, acquisition with funds from the City of Zurich, inv.-no. RCH 1A

© Museum Rietberg, Zurich, photo: Rainer Wolfsberger



## EUROPE

### MEDIA

#### POLAND

##### GRUPA RINGIER AXEL SPRINGER POLSKA AG

<a href="#">Auto Świat</a>	<a href="#">Car Magazine</a> closed 2022
<a href="#">Auto Świat 4x4</a>	<a href="#">Car Magazine</a> closed 2022
<a href="#">Auto Świat Classic</a>	<a href="#">Car Magazine</a> closed 2022
<a href="#">Auto Świat Katalog</a>	<a href="#">Car Magazine</a> closed 2022
<a href="#">auto-swiat.pl</a>	<a href="#">Car Magazine</a>
<a href="#">Forbes</a>	<a href="#">Finance Magazine</a>
<a href="#">Forbes Women</a>	<a href="#">Finance Magazine</a>
<a href="#">businessinsider.com.pl</a>	<a href="#">Finance News Platform</a>
<a href="#">forbes.pl</a>	<a href="#">Finance News Platform</a>
<a href="#">medonet.pl</a>	<a href="#">Health Magazine</a>
<a href="#">Newsweek Historia</a>	<a href="#">History Magazine</a>
<a href="#">Newsweek Learning English</a>	<a href="#">Learning Magazine</a>
<a href="#">ofeminin.pl</a>	<a href="#">Lifestyle Platform</a>
<a href="#">Fakt Dobrze Chwile</a>	<a href="#">Lifestyle supplement</a>
<a href="#">Newsweek Polska EXTRA</a>	<a href="#">Magazine</a>
<a href="#">Newsweek Polska Wydanie Specjalne</a>	<a href="#">Magazine</a>
<a href="#">Newsweek Psychologia</a>	<a href="#">Magazine</a>
<a href="#">newsweek.pl</a>	<a href="#">Magazine</a>
<a href="#">softonet.pl</a>	<a href="#">Magazine</a>
<a href="#">Newsweek Polska</a>	<a href="#">News Magazine</a>
<a href="#">https://kobieta.onet.pl/dom</a>	<a href="#">Lifestyle Platform</a>
<a href="#">onet.pl</a>	<a href="#">News Platform</a>
<a href="#">zapytaj.onet.pl</a>	<a href="#">News Platform</a>
<a href="#">przegladsportowy.onet.pl</a>	<a href="#">News Platform</a>
<a href="#">komputerswiat.pl</a>	<a href="#">News Platform</a>
<a href="#">Przegląd Sportowy</a>	<a href="#">Sports Newspaper</a>
<a href="#">przegladsportowy.pl</a>	<a href="#">Sports Platform</a>
<a href="#">Skarb Kibica</a>	<a href="#">Sport Supplement</a>
<a href="#">vod.pl</a>	<a href="#">Streaming</a>
<a href="#">Fakt TV</a>	<a href="#">Supplement</a>
<a href="#">Fakt Linie Życia</a>	<a href="#">Supplement</a>
<a href="#">Fakt Żyj Lepiej</a>	<a href="#">Supplement</a>

<a href="#">Fakt</a>	<a href="#">Tabloid</a>
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<a href="#">fakt.pl</a>	<a href="#">Tabloid</a>
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<a href="#">plejada.pl</a>	<a href="#">Tabloid</a>
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<a href="#">Komputer Świat</a>	<a href="#">Tech Magazine</a> closed 2022
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<a href="#">KŚ Twój Niezbędnik</a>	<a href="#">Tech Magazine</a> closed 2022
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<a href="#">KŚ Biblioteczka</a>	<a href="#">Tech Magazine</a> closed 2022
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<a href="#">noizz.pl</a>	<a href="#">Young Gen Platform</a>
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## MARKETPLACES

### GRUPA RINGIER AXEL SPRINGER POLSKA AG

<a href="#">Gratka.pl/motoryzacja</a>	<a href="#">Cars</a>
<a href="#">LaModa.pl</a>	<a href="#">E-Commerce</a>
<a href="#">literia.pl</a>	<a href="#">E-Commerce</a>
<a href="#">Lendi.pl</a>	<a href="#">Finance</a>
<a href="#">gratka.pl</a>	<a href="#">Horizontal</a>
<a href="#">App Gratka</a>	<a href="#">Horizontal</a>
<a href="#">Gratka.pl/praca</a>	<a href="#">Jobs</a>
<a href="#">nofluffjobs.com</a>	<a href="#">Jobs</a>
<a href="#">Morizon.pl</a>	<a href="#">Real Estate</a>
<a href="#">Gratka.pl/nieruchomosci</a>	<a href="#">Real Estate</a>
<a href="#">alegratka.pl</a>	<a href="#">Real Estate</a> closed 2022
<a href="#">domy.pl</a>	<a href="#">Real Estate</a>
<a href="#">nportal.pl</a>	<a href="#">Real Estate</a>
<a href="#">oferty.net</a>	<a href="#">Real Estate</a>
<a href="#">komercyjne.pl</a>	<a href="#">Real Estate</a>
<a href="#">bezposrednie.com</a>	<a href="#">Real Estate</a>
<a href="#">App Domy.pl</a>	<a href="#">Real Estate</a>
<a href="#">App Morizon - nieruchomości</a>	<a href="#">Real Estate</a>
<a href="#">noweinwestycje.pl</a>	<a href="#">Real Estate</a>
<a href="#">jakdojade.pl</a>	<a href="#">Ticketing</a>
<a href="#">opineo.pl</a>	<a href="#">E-Commerce</a>
<a href="#">skapiec.pl</a>	<a href="#">E-Commerce</a>

## TECHNOLOGY

### GRUPA RINGIER AXEL SPRINGER POLSKA AG

<a href="#">Ring Publishing</a>	<a href="#">Technology</a>
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*Aryballos*

Etrusco-Corinthian

599–500 BC

Earthenware of light brown shards,  
incised, painted, varnish

H: 15 cm

Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK

## BULGARIA

### MEDIA

#### SPORTAL MEDIA GROUP

<a href="#">Profit.bg</a>	Finance News Platform
<a href="#">Woman.bg</a>	Lifestyle Platform
<a href="#">Hotnews.bg</a>	Lifestyle Platform
<a href="#">Novini.bg</a>	News Platform
<a href="#">Winner.bg</a>	Sports Media
<a href="#">sportal365.com</a>	
<a href="#">(Digital Ventures OOD)</a>	Sports Media Technology
<a href="#">sportal.bg</a>	Sports Media

## ESTONIA

### MARKETPLACES

<a href="#">cvkeskus.ee</a>	Jobs
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## HUNGARY

### MEDIA

#### RINGIER HUNGARY

<a href="#">Auto Bild</a>	Car Magazine
<a href="#">Auto Bild Különszám</a>	Car Magazine
<a href="#">Bookazine</a>	Learning Magazine
<a href="#">Bookazine Plus</a>	Learning Magazine
<a href="#">Blikk Extra Receptek</a>	Lifestyle Magazine
<a href="#">Blikk Nők</a>	Lifestyle Magazine
<a href="#">Blikk Nők Extra</a>	Lifestyle Magazine
<a href="#">Blikk Nők Konyha</a>	Lifestyle Magazine
<a href="#">Blikk Nők Otthon&amp;Kert</a>	Lifestyle Magazine
<a href="#">Csók és könny</a>	Lifestyle Magazine
<a href="#">Glamour</a>	Lifestyle Magazine
<a href="#">Glamour Különszám</a>	Lifestyle Magazine
<a href="#">Kiskegyed</a>	Lifestyle Magazine
<a href="#">Kiskegyed Extra</a>	Lifestyle Magazine
<a href="#">Kiskegyed Konyhája</a>	Lifestyle Magazine
<a href="#">Kiskegyed Konyhája Különszám</a>	Lifestyle Magazine
<a href="#">Kiskegyed Otthona</a>	Lifestyle Magazine
<a href="#">Kiskegyed Plusz</a>	Lifestyle Magazine
<a href="#">Kiskegyed Recepttár</a>	Lifestyle Magazine

<a href="#">Glamour.hu</a>	Lifestyle Magazine
<a href="#">EgészségKalauz.hu</a>	Lifestyle Magazine
<a href="#">Recepttár.hu</a>	Lifestyle Magazine
<a href="#">Kiskegyed.hu</a>	Lifestyle Magazine
<a href="#">Blikk.hu</a>	News Platform
<a href="#">Eszes</a>	Riddle Magazine
<a href="#">Eszes Évszakok</a>	Riddle Magazine
<a href="#">Eszes Skandi</a>	Riddle Magazine
<a href="#">Eszes Extra</a>	Riddle Magazine
<a href="#">Eszes 199</a>	Riddle Magazine paused in 2022
<a href="#">Eszes 299</a>	Riddle Magazine paused in 2022
<a href="#">Hétpróba Skandi</a>	Riddle Magazine
<a href="#">Kiskegyed Rejtvény Extra</a>	Riddle Magazine
<a href="#">Kópé Évszakok</a>	Riddle Magazine
<a href="#">Rejtvény Terefere</a>	Riddle Magazine
<a href="#">Rejtvény Terefere Extra</a>	Riddle Magazine
<a href="#">Rejtvény Terefere Plusz</a>	Riddle Magazine
<a href="#">Rejtvény Terefere Skandi</a>	Riddle Magazine
<a href="#">Ügyes</a>	Riddle Magazine
<a href="#">Ügyes 200 Rejtvény</a>	Riddle Magazine
<a href="#">Ügyes 300 Rejtvény</a>	Riddle Magazine
<a href="#">Ügyes 5 Perc</a>	Riddle Magazine paused in 2022
<a href="#">Ügyes Bónusz Extra</a>	Riddle Magazine
<a href="#">Ügyes évszakok</a>	Riddle Magazine
<a href="#">Ügyes Extra</a>	Riddle Magazine
<a href="#">Ügyes Extra Szudoku</a>	Riddle Magazine
<a href="#">Ügyes Kópé</a>	Riddle Magazine
<a href="#">Ügyes Sorozat</a>	Riddle Magazine
<a href="#">Ügyes Plusz</a>	Riddle Magazine
<a href="#">Ügyes Poén +</a>	Riddle Magazine
<a href="#">Ügyes Skandi</a>	Riddle Magazine
<a href="#">Ügyes szudoku Riddle</a>	Magazine paused in 2022
<a href="#">GEO</a>	Science Magazine
<a href="#">Vasárnapi Blikk</a>	Sunday Newspaper
<a href="#">Blikk</a>	Tabloid
<a href="#">14 Nap Műsorfüzet</a>	TV Magazine





*Bottle with long neck*  
Zeng Wenlong (b. 1969)  
China, Zhejiang Province, Longquan  
2019  
Stoneware with bottle green glaze  
19.5 x 11.5 cm  
Museum Rietberg, donation of the artist,  
inv. no. 2020.308  
© Museum Rietberg, Zurich, photo: Rainer Wolfsberger

<a href="#">Sárga TV</a>	TV Magazine
<a href="#">Színes kéthetes</a>	TV Magazine
<a href="#">TV kéthetes</a>	TV Magazine
<a href="#">TV Revü</a>	TV Magazine
<a href="#">Tvr Újság</a>	TV Magazine
<a href="#">TVR-Hét</a>	TV Magazine
<a href="#">TVR-Hét Extra</a>	TV Magazine
<a href="#">Képes TV Műsor</a>	TV Magazine
<a href="#">Noizz.hu</a>	Young Gen Platform

## SPORTS MEDIA

<a href="#">Sportal.hu</a>	Sports Media
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## MARKETPLACES

### RINGIER HUNGARY

<a href="#">profession.hu</a>	Jobs
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## LATVIA

### MARKETPLACES

<a href="#">cvmarket.lv</a>	Jobs
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## LITHUANIA

### MARKETPLACES

<a href="#">cvmarket.lt</a>	Jobs
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## ROMANIA

### MEDIA

#### RINGIER ROMANIA

<a href="#">Lucru de mana</a>	Artisan Magazine closed 2022
<a href="#">Libertatea</a>	Daily Newspaper
<a href="#">Avantaje</a>	Lifestyle Magazine
<a href="#">ELLE</a>	Lifestyle Magazine
<a href="#">ELLE Decoration</a>	Lifestyle Magazine
<a href="#">Libertatea pentru femei</a>	Lifestyle Magazine
<a href="#">retetepactice.ro</a>	Lifestyle Magazine
<a href="#">Povestea mea</a>	Lifestyle Magazine
<a href="#">Intamplari adevarate</a>	Lifestyle Magazine
<a href="#">Povesti de viata</a>	Lifestyle Magazine

<a href="#">Unica</a>	Lifestyle Magazine closed 2022
<a href="#">VIVA!</a>	Lifestyle Magazine
<a href="#">avantaje.ro</a>	Lifestyle Platform
<a href="#">elle.ro</a>	Lifestyle Platform
<a href="#">libertateapentrufemei.ro</a>	Lifestyle Platform
<a href="#">unica.ro</a>	Lifestyle Platform
<a href="#">viva.ro</a>	Lifestyle Platform
<a href="#">libertatea.ro</a>	News Platform
<a href="#">Gazeta Sporturilor</a>	Sports Magazine
<a href="#">Libertatea Weekend</a>	Supplement
<a href="#">TVmania</a>	TV Magazine
<a href="#">Tvmmania.ro</a>	TV Magazine
<a href="#">TVsatelit</a>	TV Magazine

## SPORTS MEDIA

<a href="#">gsp.ro</a>	Sports Media
<a href="#">Gazeta Sporturilor</a>	Sports Media

## MARKETPLACES

### RINGIER ROMANIA

<a href="#">ejobs.ro</a>	Jobs
<a href="#">Jobradar24.ro</a>	Jobs
<a href="#">imobiliare.ro</a>	Real Estate
<a href="#">Imoradar24.ro</a>	Real Estate

## SERBIA

### MEDIA

#### RINGIER SERBIA

<a href="#">Blic</a>	Daily Newspaper
<a href="#">Ana.rs</a>	Lifestyle Magazine
<a href="#">Blic zena</a>	Lifestyle Magazine
<a href="#">Zena.rs</a>	Lifestyle Platform
<a href="#">Clip.rs</a>	Lifestyle Platform
<a href="#">Pulsonline.rs</a>	Lifestyle Platform
<a href="#">Blic.rs</a>	News Platform
<a href="#">Srpskainfo.com</a>	News Platform
<a href="#">NIN</a>	Political Magazine



*Pair of vases with mounting*

approx. 1900–1914

Production: unknown

Colorless glass, blown-molded,  
polished wedge and ball grinding; pewter,  
silver plated, mounted

28.8 x 18.4 x 10.3 cm (mounting included)

Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK



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<a href="#">Blic TV</a>	TV
<a href="#">Noizz.rs</a>	Young Gen Platform closed 2022

## SPORTS MEDIA

<a href="#">sportal.rs</a>	Sports Media
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## MARKETPLACES

### RINGIER SERBIA

<a href="#">Mojauto.rs</a>	Cars
<a href="#">Nekretnine.rs</a>	Real Estate

## SLOVAKIA

### MEDIA

#### RINGIER SLOVAKIA

<a href="#">kalendar.sk</a>	Calendar
<a href="#">pokec.sk</a>	Dating
<a href="#">azet.sk</a> Email	Email
<a href="#">dobruchut.sk</a>	Food Platform
<a href="#">tahaky-referaty.sk</a>	Lectures
<a href="#">horoskopy.sk</a>	Lifestyle
<a href="#">najmama.sk</a>	Lifestyle
<a href="#">diva.sk</a>	Lifestyle Platform
<a href="#">koktejl.sk</a>	Lifestyle Platform
<a href="#">aktuality.sk</a>	News Platform
<a href="#">azet.sk</a>	News Platform
<a href="#">zive.sk</a>	Tech Platform
<a href="#">slovník.sk</a>	Translator
<a href="#">noizz.sk</a>	Young Gen Platform
<a href="#">obkec.sk</a>	Young Gen Platform

## SPORTS MEDIA

<a href="#">sport.sk</a>	Sports Media
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## MARKETPLACES

### RINGIER SLOVAKIA

<a href="#">autobazar.eu</a>	Cars
<a href="#">autobazar.sk</a>	Cars

<a href="#">autovia.sk</a>	Cars
<a href="#">noveauta.sk</a>	Cars
<a href="#">bazar.sk</a>	Horizontal
<a href="#">nehnutelnosti.sk</a>	Real Estate
<a href="#">reality.sk</a>	Real Estate
<a href="#">topreality.sk</a>	Real Estate
<a href="#">byty.sk</a>	Real Estate
<a href="#">chaty.sk</a>	Real Estate closed 2022
<a href="#">novostavby.sk</a>	Real Estate
<a href="#">realsoft.sk</a>	Real Estate

## AFRICA

### MEDIA

#### CÔTE D'IVOIRE

<a href="#">pulse.ci</a>	News Platform
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#### GHANA

<a href="#">pulse.com.gh</a>	News Platform
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#### KENYA

<a href="#">pulselive.co.ke</a>	News Platform
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#### NIGERIA

<a href="#">pulse.ng</a>	News Platform
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#### SENEGAL

<a href="#">pulse.sn</a>	News Platform
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#### UGANDA

<a href="#">pulse.ug</a>	News Platform
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## SPORTS MEDIA

<a href="#">PulseBet</a>	Sports Media
<a href="#">Pulse Sport</a>	Sports Media

Belly vase

1885

Manufacture: Martin Brothers, GB (1873–1914)

Stoneware of yellowish-grey shards, turned, incised,  
glazed, painted

23.2 x 16.2 cm

Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK



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## MARKETPLACES

RINGIER ONE AFRICA MEDIA (ROAM)

## ETHIOPIA

[Qefira.com](#) Horizontal

## GHANA

THE AFRICAN TALENT COMPANY (TATC)

[Jobberman.com.gh](#) Jobs

## KENYA

THE AFRICAN TALENT COMPANY (TATC)

[Brightermonday.co.ke](#) Jobs

[Buyrentkenya.co.ke](#) Jobs

[Pigiame.co.ke](#) Horizontal

## NIGERIA

THE AFRICAN TALENT COMPANY (TATC)

[Jobberman.com.ng](#) Jobs

## SENEGAL

[Expatriot-dakar.com](#) Horizontal

## UGANDA

THE AFRICAN TALENT COMPANY (TATC)

[Brightermonday.co.ug](#) Jobs

## SOUTH AFRICA

TECHNOLOGY

[Cube](#) Technology

## MYANMAR

MEDIA

[Duwun.com.mm](#) News Platform sold 2022

## MARKETPLACES

[MyJobs.com.mm](#) Jobs sold 2022



*Pot with a female form*  
Thailand, Dong Maroum  
Fired clay  
24 x 13 cm

Museum Rietberg, donation Toni Gerber,  
inv.-no. TG 1391  
© Museum Rietberg, Zurich







*Chinoiserie*

approx. 1790

Manufacture: unknown, NL

Faience of reddish shards,  
whitish glaze with blue painting

H: 38.5 cm

Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK

*Bottle with foreign figures and lions*

Northern China

Northern Qi Dynasty (550–577)

Stoneware with greenish-brown glaze

Height: 28.4 cm

Museum Rietberg, permanent loan Meiyintang Foundation,  
inv. no. MYT 2000

© Museum Rietberg, Zurich, photo: Rainer Wolfsberger





Vase  
approx. 1920  
Design / Execution: Alfred Renoleau (FR, 1854–1930)  
Stoneware  
18 x 12 cm  
Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK





*Figure vessel in human form*  
Costa Rica, Guanacaste, Pacific coast  
6th–9th century  
Ceramic  
28 x 19 x 19 cm  
Museum Rietberg, donation Michel Family,  
inv. no. 2021.287  
© Museum Rietberg, Zurich,  
photo: Rainer Wolfsberger





*Calabash shaped vase with sun stamps*  
Thailand, Lamphun  
Fired clay  
15 x 8.5 cm

Museum Rietberg, donation Toni Gerber,  
inv.-no. TG 967  
© Museum Rietberg, Zurich





Vase  
approx. 1900  
Manufacture: unknown, AT  
Cast iron, painted, patinated,  
mounted; colorless glass  
29.4 x 21 x 24.5 cm  
Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK



## MAJOR GROUP COMPANIES

EQUITY INTEREST ON 31.12.2022

Company	Percentage
<b>SWITZERLAND</b>	
Ringier AG, Zofingen	100.0 %
Admeira AG, Bern	100.0 %
Swissprinters AG, Zofingen	70.0 %
Ringier Axel Springer Schweiz AG, Zurich	50.0 %
GetYourLawyer AG, Zurich	27.0 %
GRYPS AG, Rapperswil-Jona	50.0 %
Ringier Africa AG, Zofingen	100.0 %
Ringier Sports Media Group AG, Zofingen	100.0 %
SportTech AG, St. Gallen	48.7 %
Pulse Africa Holding AG, Zofingen	48.7 %
Energy Schweiz Holding AG, Zurich	65.0 %
Ringier Sports AG, Zurich	100.0 %
Ticketcorner AG, Rümlang	50.0 %
SMG Swiss Marketplace Group AG, Zurich	29.3 %
JobCloud AG, Zurich	50.0 %
DeinDeal AG, Zurich	90.0 %
Ringier Digital Ventures AG, Zurich	73.1 %
<b>ROMANIA</b>	
S.C. Ringier Romania SRL, Bucharest	100.0 %
Ejobs Group S.A., Bucharest	100.0 %
Realmedia Network S.A., Timișoara	100.0 %
Ciberi Info. Systems SRL, Bucharest	100.0 %
Realmedia Credit SRL, Bucharest	100.0 %
Ringier Sportal SRL, Bucharest	51.0 %
<b>BULGARIA</b>	
Sportal.bg JSC, Sofia	51.0 %
Digital Ventures OOD, Sofia	66.0 %
<b>SLOVAKIA</b>	
Ringier Slovakia Media s.r.o., Bratislava	87.0 %
SPORT.SK s.r.o., Silein	58.0 %
Ringier Slovakia Communities s.r.o., Bratislava	87.0 %
United Classifieds s.r.o., Silein	52.2 %

Company	Percentage
<b>SERBIA</b>	
Ringier Serbia d.o.o, Belgrade	100.0 %
NIN d.o.o., Belgrade	99.7 %
New Digital d.o.o., Belgrade	100.0 %
Ringier Sports Media d.o.o., Belgrade	100.0 %
<b>HUNGARY</b>	
Ringier Hungary Kft., Budapest	100.0 %
Blikk Kft., Budapest	100.0 %
Profession.hu Kft., Budapest	100.0 %
Ringier Sports Media Hungary Kft., Budapest	100.0 %
<b>POLAND</b>	
Ringier Axel Springer Polska Sp. z o.o., Warschau	50.0 %
Grupa Morizon-Gratka Sp. z o.o., Warschau	45.0 %
No Fluff Jobs Sp. z o.o., Gdynia	35.0 %
<b>ESTONIA</b>	
CV Keskus OÜ, Tallinn	100.0 %
<b>AFRICA</b>	
Ringier Ghana Ltd., Accra	48.7 %
Ringier Kenya Ltd., Nairobi	48.7 %
Ringier Media Nigeria Ltd., Lagos	48.7 %
Ringier Digital Marketing SA, Dakar	48.7 %
Marketplace Group Africa Ltd., Mauritius	57.2 %*
Ringier One Africa Media (Pty) Ltd., Cape Town	42.5 %*

\* In Africa, Ringier acquired all shares in the leading marketplaces group Ringier One Africa Media (ROAM) from its long-standing Australian partner SEEK in 2022 and increased its stake to almost 100%. The transaction will be completed in 2023.



*Ritual wine vessel type hu*

China

Middle Western Zhou Dynasty, approx. 976–878 BC

Bronze

41.5 x 14.7 cm

Museum Rietberg, inv. no. RCH 21

© Museum Rietberg, Zurich,  
photo: Rainer Wolfsberger





*Bottle with the head of a "Rishi"*

Cambodia

Stoneware, glazed

27 x 14 cm

Museum Rietberg,  
donation Toni Gerber,  
inv.-no. TG 1056

© Museum Rietberg, Zurich







*Bottle with zigzag pattern*

China, Shaanxi province, Neolithic period, Yangshao culture

Banpo phase, late 5th / early 4th century BC.

Earthenware with black painting

Height: 18.5 cm

Museum Rietberg, permanent loan Meiyintang Foundation,  
inv. no. MYT 1014

© Museum Rietberg, Zurich, photo: Rainer Wolfsberger

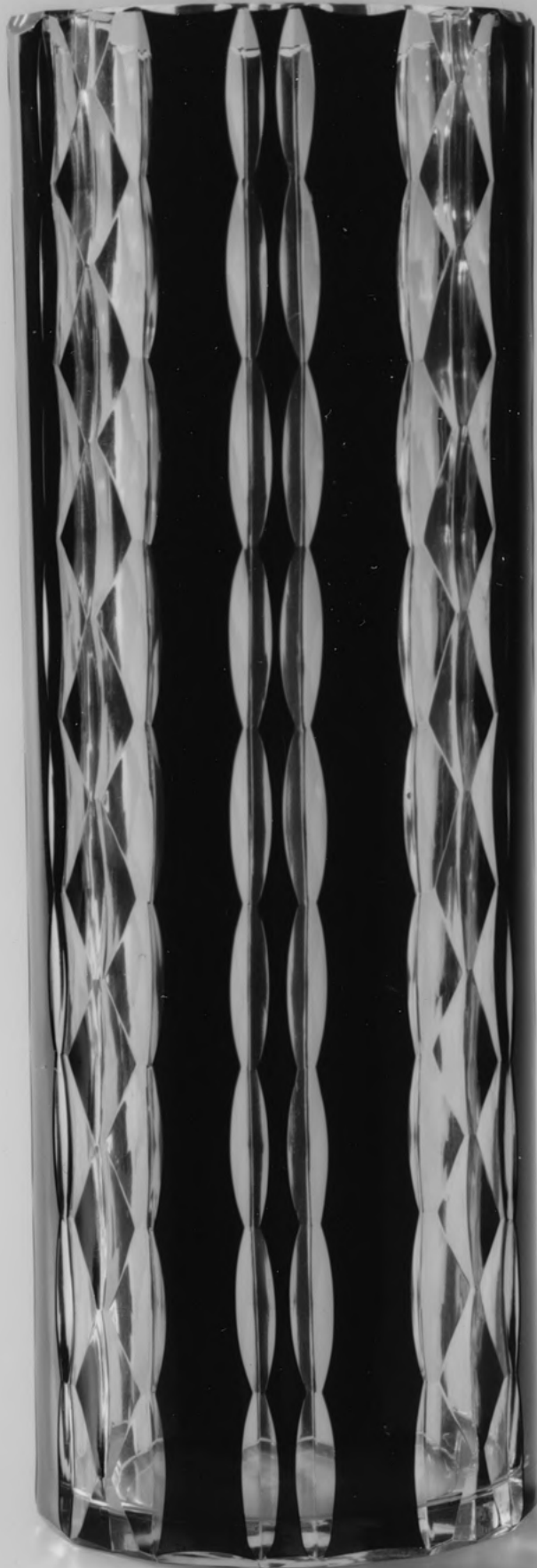


Shape No. 129: Cylindrical vase  
until 1912

Manufacture: Johann Oertel & Co., Haida, AT-HU (founded 1869)

Colorless glass with red overlay, blown-molded,  
polished oval and vesica cuts  
27.6 x 9.4 cm

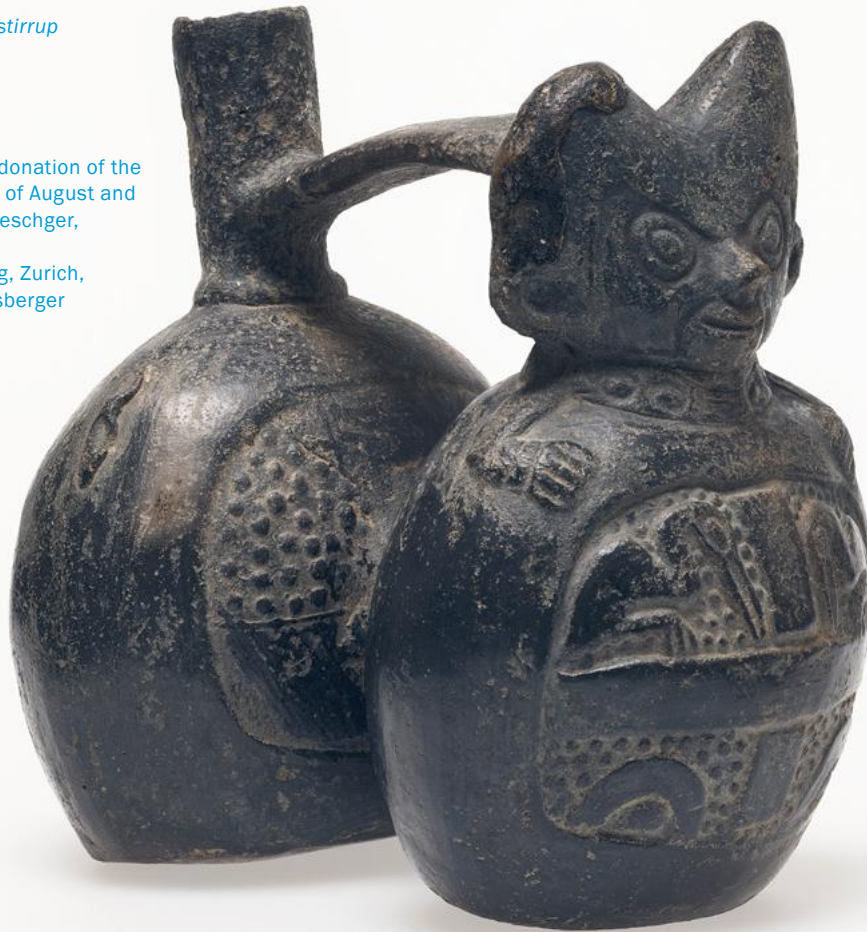
Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK



*Double bottle with stirrup*  
Peru, Chimu  
11th–16th century  
Fired clay  
14 x 13.5 x 9.5 cm

Museum Rietberg, donation of the  
community of heirs of August and  
Bertha Schelbert-Oeschger,  
inv. no. 2021.241

© Museum Rietberg, Zurich,  
photo: Rainer Wolfsberger



*Vase*  
approx. 1890  
Manufacture: William de Morgan Pottery,  
Chelsea, GB (1839–1917)  
Decor: J. Babb  
Faience, sharp fire decoration  
22.5 x 17.3 cm  
Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK



*Eight-lobed bottle with long neck*  
China, Zhejiang province, Yue kilns  
Tang Dynasty, 9th century  
Stoneware with gray-green glaze, Yue ware  
Height: 23.9 cm

Museum Rietberg, permanent loan Meiyintang Foundation,  
inv. no. MYT 2150

© Museum Rietberg, Zurich, photo: Rainer Wolfsberger





# RINGIER LOCATIONS





*Model No. 3577: Tokyo*

Design: 1954, object: 1956, production: until 1960

Design: Tapio Wirkkala (FI, 1915–1985)

Manufacture: Karhula-Iittala Glass Factory, FI  
(founded 1881)

Colorless glass, turned in a mold, blown  
19 x 8.7 cm

© 2023, ProLitteris, Zurich

Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK





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*Calabash shaped vessel*

Cambodia

Fired clay, glazed

19 x 13 x 13 cm

Museum Rietberg, donation Toni Gerber,

inv.-no. TG 810

© Museum Rietberg, Zurich



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# IMPRINT

Since 1998, the Ringier Annual Report has been designed each year by an artist whose work features in the Ringier Collection. Michael Ringier and Beatrix Ruf initiated the series as a way of forging closer ties between the art world and the activities of the Ringier Group.

Publisher:	Ringier AG
Artist:	Nicole Eisenman, New York
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Participation:	Patrick Rademacher, COO Global Media Unit and Steffen Gross, Head Group Controlling Ringier AG
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Zurich, May 2023

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The artist Nicole Eisenman only acknowledges her artwork in association with the Ringier Annual Report 2022.

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## Acknowledgments

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*Lotus*

1902

Manufacture: Haagsche Plateelbakkerij Rozenburg,  
The Hague, NL (1883–1917)

Decor: Roelof Sterken (NL, 1877–1904)

Fritware, painted

20.7 x 8.2 x 8.2 cm

Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK



*Vase with long neck*  
approx. 1895-1905  
Manufacture: unknown, BE  
Earthenware of whitish shards, cast, painted, glazed  
44.9 x 22.9 cm  
Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK



*Domrémy*

Design: 1926

Design / Execution: René Lalique (FR, 1860–1945)

Colorless, air-pressed, frosted etched and cold paint  
rubbed glass

21 x 19.5 cm

Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK





*Vase in the form of archaic ritual vessels type gu*

China

Qing Dynasty, 18th century

Jade

27 x 15.8 x 15.5 cm

Museum Rietberg, donation Emma Streicher, inv. no. RCH 819

© Museum Rietberg, Zurich, photo: Rainer Wolfsberger



*Small vase with butterflies*  
approx. 1900  
Manufacture: unknown, DE  
Colorless glass, blown-molded,  
frosted iridescent at the pipe,  
painting with enamel colors  
and mixed gold  
6.6 x 4.7 cm

Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK





*Figural vessel, workshop of the Mangbetu region  
Democratic Republic of the Congo, Mangbetu  
approx. 1900*

Fired clay  
26.5 x 13 cm

Museum Rietberg, acquisition with funds from  
the City of Zurich,  
inv. no. 2008.50

© Museum Rietberg, Zurich



Vase with lid  
approx. 1905  
Manufacture: Plateelbakkerij Zuid-Holland, Gouda, NL  
(1898–1965)  
Molded and painted stoneware  
38.1 x 8.1 cm  
Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK





*Water bottle in a monkey shape*

Cambodia

Clay, glazed

17 x 12.5 x 11.5 cm

Museum Rietberg, donation Toni Gerber,  
inv.-no. TG 755

© Museum Rietberg, Zurich





*Painted cup with mythical mask creature*

Peru, southern coastal region, Nasca

4th–5th century

Ceramic

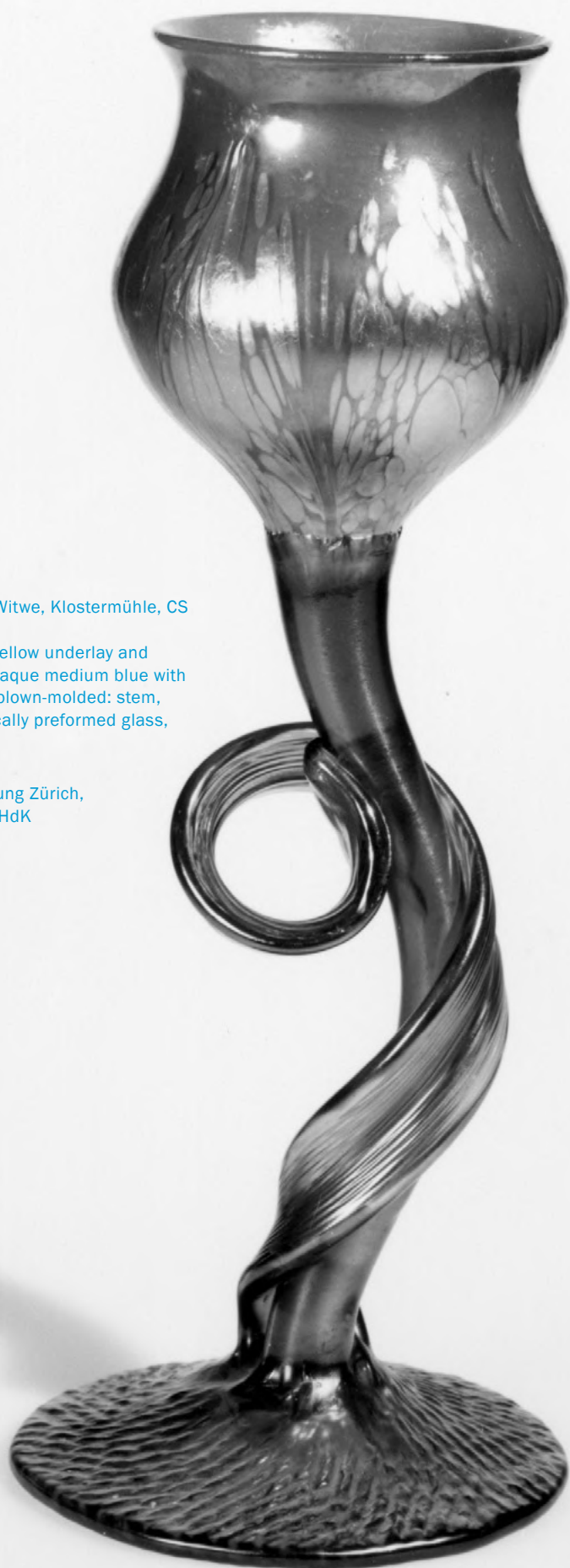
8.5 x 10 x 10 cm

Museum Rietberg, donation of Dr. Martin and Sylvia Escher,  
inv. no. 2021.283

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*Tulip shaped vase*

1899–1900

Manufacture: Johann Lütz Witwe, Klostermühle, CS  
(1836–1951)

Colorless glass with silver-yellow underlay and  
blown-through overlay in opaque medium blue with  
silver-yellow crumb fusion, blown-molded: stem,  
foot and leaf of green, optically preformed glass,  
attached and formed freely  
32 x 12.3 cm

Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK



*Bird-shaped bottle*

Peru, Late Nazca / Wari

7th–11th century

Fired clay

15 x 16 x 11 cm

Museum Rietberg, donation of the  
community of heirs of August and  
Bertha Schelbert-Oeschger, inv.-no. 2021.244

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*V 82/1*

Design: 1995, Reedition: 2012

Production: Linck Keramik, Zollikofen, CH

Design: Ch. Cotti

Ceramics, glazed

approx. 18 x 30 cm

Photo: Museum für Gestaltung Zürich,  
Designsammlung, ZHdK



Vase  
before 1900  
Design: Algot Erikson (SE, 1868–1930)  
Manufacture: Rörstrand Porcelain Factory,  
Stockholm, SE (founded 1726)  
Porcelain, painted  
H: 27.5 cm  
Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK





*Bottle with floral decoration*

China, Henan Province, Dongfeng Kilns

Northern Song Dynasty, 10th/11th century

Stoneware with decoration in sgraffiato technique,

Cizhou ware

Height: 41.2 cm

Museum Rietberg, permanent loan Meiyintang Foundation,  
inv. no. MYT 1531

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*Vase with handle*  
1905  
Design / Execution: Alfred William Finch  
(FI, 1854-1930)  
Faience, glazed  
28.5 x 18.7 cm  
Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK







*Pole vase*  
approx. 1895–1900  
Design / Execution:  
Ernest Chaplet (FR, 1835–1909)  
Porcelain  
34.6 x 10.4 cm

Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK



*Brown and cream colored meiping type vase*  
China, Hebei province, Ding kilns  
Northern Song Dynasty, 11th/12th century  
Stoneware with brown engobe and  
transparent and brown glaze; decorative  
elements in sgraffito technique  
Height: 31.2 cm

Museum Rietberg, permanent loan  
Meiyintang Foundation, inv. no. MYT 1440

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photo: Rainer Wolfsberger



Vase with three sculptural handles  
approx. 1900  
Design / Execution: Adrien Dalpayrat (FR, 1844-1910)  
Stoneware, turned  
23.5 x 23 cm  
Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK





Ormeaux

Design: 1926

Design / Execution: René Lalique (FR, 1860–1945)

Red-brown glass, air-pressed, matt-etched, polished

16.4 x 15.1 cm

Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK





Vase

1897

Production: Johann Lütz Witwe, Klostermühle, CS  
(1836–1951)

Colorless glass with silver-yellow underlay and  
silver-yellow crumble fusion, formed freely  
16.5 x 19.6 x 16.3 cm

Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK





*Bird shaped bottle*  
Peru, Late Nazca / Wari  
7th–11th century  
Fired clay  
15 x 16 x 11 cm

Museum Rietberg, donation of the community of heirs  
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Vase

approx. 1895–1905

Design / Execution: anonymous, GB

Porcelain (biscuit porcelain), cast

17 x 9.9 cm

Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK





*Bottle*

Thailand, Si Satchanalai

1300-1500

Stoneware, glazed

21.5 x 13 x 13 cm

Museum Rietberg, donation Toni Gerber,  
inv.-no. TG 939

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*Vase in double cone shape*

1983

Design / Execution: anonymous

Stoneware, turned, black glaze

21.5 x 12 cm

Photo: Museum für Gestaltung Zürich,  
Kunstgewerbesammlung, ZHdK



