

ANNUAL REPORT 2024



AFP ●
FACTS MATTER

CONTENTS

01 EDITORIAL

02 2024 SEEN BY PHIL CHETWYND, GLOBAL NEWS DIRECTOR

04 THE OLYMPICS BY PIERRE GALY, HEAD OF THE SPORTS DEPARTMENT

06 AFP TURNS 80

08 FUTURE OF THE PLANET, BY SARA HUSSEIN

10 DISINFORMATION, BY ANUJ CHOPRA

12 MAZAN RAPES TRIAL, BY ISABELLE WESSELINGH AND OLIVIER LUCAZEAU

14 NEWS IN BRIEF

16 ORGANISATIONAL CHART

18 PRIZES AND DISTINCTIONS

EDITORIAL

FABRICE FRIES, CHAIRMAN AND CEO



“Journalism is under attack like never before by the four ‘p’s: populism, polarisation, post-truth, and platforms”.

On all fronts

In 2024, the war in Ukraine and between Israel and Hamas continued to dominate the news and mobilise significant resources on the ground. The year also saw half the world’s voting-age population go to the polls for elections, some of which were free, others decided in advance. Among the most significant that AFP covered were the United States of course, but also seven of the world’s 10 most populous countries: Brazil, Mexico, India, Pakistan, Bangladesh, Indonesia, Russia. Add to that elections to the European Parliament and surprise legislative elections in France, our in-tray was very full.

The Agency rose to the challenge of two major sporting events: Euro 2024 and of course the Olympic and Paralympic Games on home turf, which were a fantastic shop window for AFP expertise.

Under pressure of the four ‘p’s

Journalism is under attack like never before by the four ‘p’s: populism, polarisation, post-truth, and platforms. The anti-media playbook of the populist dictator is being rolled out across the world with terrifying efficiency. Fact-based journalism, telling both sides of the story, prudence in reporting what we know or in the choice of words: all of these are struggling in the face of a pervasive polarisation that views neutrality as the ultimate in hypocrisy.

The disinformation ecosystem is also powering ahead at full throttle, now boosted by artificial intelligence, as platforms give up the fight. They say this is because they want to focus all their efforts on competing with the new AI overlords, who are turning search engines into response engines, further weakening the media, which they are making invisible.

Before sunset?

In 2024, the Agency registered another year of growth, albeit modest, in sales (+0.5%). Total turnover grew by two percent, because the new ways and means contract came into effect in 2024, allowing for a five-percent increase in the State’s compensation for AFP’s general interest mission. Keeping control of operating costs allowed the Agency to deliver a net profit for the sixth year running.

Will this positive run started in 2018 continue? There are reasons to doubt this. Clouds are gathering on the horizon, with fears that the Agency will be caught up in the difficulties faced by the global media, which have for a long time made up the bulk of its client base.

2024 SEEN BY

PHIL CHETWYND, GLOBAL NEWS DIRECTOR



“More than ever, we need to get back to our fundamentals, with an insistence on journalistic accuracy”.

Given the increasing pressure placed on journalists by the rise of populism and authoritarianism, AFP both needs to go back to its fundamentals of accuracy and reliability, but also to think about how to adapt to this changing world, says Phil Chetwynd, Global News Director since 2019.

This is all the more urgent given the artificial intelligence revolution which will completely shake up how media work.

What challenges did the Agency face in 2024?

We are living in a very difficult time for media, with significant knock-on challenges for the Agency, for our profession, for journalism. In a highly polarised world, there is huge pressure on so-called “mainstream”, or traditional, media.

This pressure can be political, given the wave that brought several authoritarian leaders to power. In Argentina for example, President Javier Milei cut subsidies to the press, which had the indirect effect of costing us several clients. But the pressure can also come from social media, where journalists face serious opposition, and occasionally outright hostility.

When we look at AFP journalists around the world, it is striking to note that our teams in India — a country governed by a populist — are now facing working conditions as difficult as in China. Populist leaders and dictators use the same weapons to destabilise or hinder our work. This wave of polarisation is placing huge pressure on our teams and Donald Trump’s election at the end of 2024 has made this even worse. The pressure coming from the White House encourages a lack of respect towards journalists the world over, calling them “the enemies of the people”, questioning their work, or branding them “fake news”.

In this context, we simply have no margin for error. Every poorly chosen word, every ambiguous or incorrect headline, will be used against us. Our response has to be to get back to our fundamentals, with an insistence on journalistic accuracy.

In 2025, our chief editor will draw up guidelines, as we did in 2016 after Brexit and Trump’s first election win. In these new guidelines, we have to think about how we change what we do in the face of these different methods of pressure, this wave of polarisation, maybe by changing formats.

Is the AI revolution another type of pressure?

Whatever happens, it’s a phenomenon that is just accelerating faster and faster. I don’t want to talk about AI as a threat, because that’s too simplistic. It does bring threats, but also opportunities. But we

absolutely have to ask ourselves questions about this revolution and about how it is going to change our working methods. Given how powerful these tools are, what is our added value? What can we produce that is truly original? These are questions that we will have to ask ourselves more and more. Maybe we will have to give up certain things that we do now, but in any case, we have to think about this and very quickly: we don’t have the choice.

We also have to try to anticipate how our clients are going to use AI and what they expect from us in a changing world. For example, will they still need us to provide information in different languages, or would they prefer to use AI translation?

These tools will certainly give us opportunities. They will allow us to devote more time to investigations, to better seek out information that is otherwise difficult to find.

All of this is creating a lot of uncertainty, to the extent that it is difficult to know whether we will still be writing stories in the same way in three years. I personally believe things will be completely different in five years. Our challenge is then to manage the present time, what our clients need right now, but also to try to anticipate the changes that are to come.

In 2024, we appointed Sophie Huet, one of our most experienced journalists, to lead our strategic thinking on the question of AI and more broadly on “editorial innovation”. She will think about new tools that will enable us to stay one step ahead. We have already started to roll out tools that allow us to transcribe speeches live or to translate them, but the project is only just beginning. And it is important that this process does not take place just within AFP, but also by discussing with our clients and our colleagues, who are also working on these questions.

What strengths can the Agency rely on to increase its client base or its income?

For at least 20 years, we have been confronted with the fact that the general public does not want to pay — or not pay enough — to stay informed. This means we have to find our way in a world of news that is different from before. Media are struggling financially, which is why we absolutely have to expand our sources of revenue outside the media world.

In addition, we can rely on our globally recognised expertise in certain sectors, such as climate change but also disinformation. On these topics, we have an excellent reputation due to our network that allows us to be where other media cannot go. We need to see how we can build on this base, for example by further expanding our network with new jobs, like the «Future of the Planet» specialist based in Bangkok or a disinformation correspondent in Washington. On these subjects, which are the top stories of our times, we can bring real added value due to our expertise.

Our role is also to help people find their way in this extremely complex ecosystem, to identify what is true and what is false, between what is real and what has been manipulated by AI or social media.

THE OLYMPICS AS SEEN BY

PIERRE GALY, HEAD OF THE SPORTS DEPARTMENT



“It’s not by chance that the two iconic images of the Games were AFP photos”.

Meticulous preparation, massive production that went off without a hitch, a fully mobilised newsroom: Pierre Galy, head of AFP’s Sports Department, looks back at the exceptional coverage of the 2024 Olympic Games — a showcase for the Agency’s expertise.

Olympics “at home” for AFP in Paris. Did that add to the pressure?

Of course, but we quickly put this into context. As well as the Sports Department, it was the whole of AFP, in France and abroad, that fired up to make sure this exceptional coverage was a success. Paris 2024 was a big deal for the whole of the Agency.

In addition, we had been preparing meticulously for several years. We had 100 reporters accredited (in six languages), 100 photographers, 25 video journalists and 25 technicians — from all around the world. We had to think about and foresee every possibility. Covering the Opening Ceremony — an unprecedented format with athletes parading down the River Seine — was especially complex from this point of view. We deployed 48 photographers on the riverbanks, the bridges, the rooftops, the boats, on motorbikes, in cars, even in a helicopter. Our photo robots, installed opposite the Eiffel Tower, had to be in place by mid-May.

Overall, the production matched our efforts, with 650 stories and multimedia documents produced every day, 90 videos, 10 graphics and more than 6,000 photos sent to our clients.

Did we have to make choices when covering the Games?

We covered all the results, all the medals, because we are producing for everyone, including the passionate fan who keeps a very close eye on a certain discipline. We did however prioritise certain big sports, like athletics and swimming, which are of great interest to our clients. We are also expected to provide great coverage of stories that fall outside the pure sporting arena. For example, we covered in great detail the debate over the gender of Algerian boxer Imane Khelif, or the pollution problems in the Seine that affected the triathlon. On this type of story, you have to go back to basics: we’re not there to give an idyllic view of the Games but to tell the world what is actually happening.

On the sporting front, even if we are Agence “France” Presse, we avoid any partisan coverage. Of course, we sometimes focus a bit more on some French competitors... but if you take for example the case of swimmer Léon Marchand, the hype around him was not just a French phenomenon. It was the birth of a great champion in one of the major Olympic sports.

More broadly, we do not write that such and such a medallist is great: we try to explain why the performance was great. In this respect,

covering the Games is not like it was a few decades ago. For example, in Atlanta 1996, the reporter on the scene would first report the results, then flesh out the story with quotes from the athletes. Today, our audience already knows the results from the TV or a smartphone. Our added value has to be different these days: we have to explain, unpick the performance, put it in perspective.

Thanks to the strength of our network — more than 150 bureaux in the world — we were also able to go “behind the scenes” in areas far away from the Games. For example, a text/video/photo team travelled 150 kilometres out of Havana to join the family of wrestler Mijain Lopez as they watched him fight for his fifth gold medal in five Olympics. We also went to Pakistan, to the hometown of Olympic javelin champion Arshad Nadeem. Every time, this allowed us to dig into an athlete’s background and shed some light on their performance.

Were the Games also a chance for the AFP to show off its expertise?

Of course! For this type of event that is covered by media from all over the world, we can show exactly what sets us apart: a mixture of quick reactions and news judgement, but also our technical expertise, because you have to be in the right place at the right time. It’s not by chance that the two iconic images of the Games were AFP photos: surfer Miguel Medina seemingly floating on the clouds in Tahiti and BMX champion Torres Gil appearing to climb up the obelisk on Place de la Concorde (photo below). For the Agency, the Games were an extraordinary shop window.



© Jeff Pachoud / AFP

AFP

URNS 80



Three events to celebrate a birthday in true AFP style

On August 20, 1944, eight resistance journalists took possession of the premises of the French Information Office (OFI), a propaganda agency created by the Vichy regime, and laid the foundations of what would become Agence France-Presse. Eight decades later, true to its founding mission — to provide comprehensive, impartial, and verified news — AFP celebrated this anniversary with three key moments, a mix of looking back, informing, and reaching out to the general public.

25 journalists speak

The heart of this commemoration was a series of social media videos showcasing AFP as it is in 2024: a newsroom of more than 1,700 journalists, representing over 100 nationalities, spread across 150 countries.



Nearly 25 of these journalists took part in creating this series. From Washington to Beirut, Beijing to Paris, they spent a few minutes recounting some of their career highlights — often moving, sometimes with a grin. They embody, each in their own way, what it means today to report with rigour, sometimes risking their own life. Their sober, sincere stories shed light on a profession that is deeply rooted in the real world.

These short, incisive testimonies reached diverse audiences on TikTok, Instagram, X, and YouTube. They are both a tribute to on-the-ground journalism and living proof of the Agency’s daily commitment to report on the state of the world.

A documentary on Marcelle Poirier



AFP also chose to look back at its history, shining the spotlight on a forgotten figure, Marcelle Poirier, the Agency’s first war correspondent, assigned in 1944 to cover General de Gaulle’s return to liberated Paris.

The 19-minute documentary about her redresses a historical oversight: she was the only woman to report from behind enemy lines and the first journalist to enter Hitler’s “eagle’s nest”. This film, a history documentary and a sensitive portrait, questions why the memories of her were erased and restores this pioneer to her rightful place in history.

A photo gallery in Paris

Finally, in September 2024, AFP opened its first photo gallery in Paris, at its Place de la Bourse HQ building. The inaugural exhibition, “Paris 1944, One Week in August”, combined professional archive images with amateur shots, creating a fascinating picture of the capital’s liberation. Extended for several weeks due to popular demand with more than 9,000 visitors, it showed the general public’s great interest in history-making images.



With these three highlights, AFP paid tribute to what it has been, showed what it is now, and powerfully reminded us of what has guided it for 80 years: reporting the news with rigour, publishing with accuracy.

FUTURE OF THE PLANET BY

SARA HUSSEIN, JOURNALIST IN BANGKOK



“People see what is going on around them, they want us to tell the stories, explain why it is happening, and also tell them what they could do about it”.

After stints in Washington, the Middle East, and Japan, Sara Hussein has been AFP’s “future of the planet” correspondent based in Bangkok since September 2023. She coordinates the Agency’s environment and science coverage across Asia. In this part of the world, a major greenhouse gas emitter, the consequences of climate change are very visible and the results of pollution or biodiversity loss give rise to very rich coverage.

With this new job, the Agency is showing its commitment to focusing even more on crucial environmental topics, leveraging its huge network of reporters on the ground.

“The Future of the Planet”, that seems like quite a broad beat! How would you define it?

Part of the job is complementing what the “planet” department in Paris does: I write up scientific reports on climate change, extreme weather events, decarbonisation of the steel industry, or greenhouse gas emissions in China, for example. All of this can be with longer formats, investigations, or on-the-ground reporting.

But I also coordinate all these topics between the various Asian bureaus. I flag stories that might be of interest, I offer them help finding accurate scientific information and research to contextualise their stories. I am also in contact with the other AFP bureaus around the world: for example, when we have global packages for, COP or the Ocean Conference in Nice, etc. what is the Asian contribution going to look like?

Of course, this is a topic that concerns the whole planet, but Asia contributes most to carbon emissions and it is the region where change is needed quickest. It is often said that our ability to combat climate change depends on what China does.

I think also in terms of the impacts of climate change, some of the most vulnerable countries to climate change in the world are in the Asian region. We need to take that into account and leverage our network and our presence on the ground. In Myanmar for example, we have journalists on the ground reporting on the civil war. But they can also report on the devastating consequences of environmental damage, air pollution or mining overexploitation. That too is the strength of AFP.

This includes focusing also on positive solutions?

Absolutely. And I think that’s one of the messages that I try to send to bureaus as much as possible. It’s not easy to find good news stories when you’re writing about climate change and environment issues, but it’s incredibly important to try to find things that shed light on positive solutions, on action. It may not necessarily be something

that has been immediately or massively successful, but to show that people are making an effort, that they are taking action, that there are things you can do.

It is sometimes difficult to do these stories as well: some reporters can be reluctant, worried about participating in “Greenwashing”. And then we need to ask ourselves: should we be shining a light on such-and-such a solution. Does it actually work? These are always relevant questions.



Is your work made harder by the wave of climate change scepticism, or even climate denial, gaining ground with some political leaders?

Our job is to tell people what is really going on. I do not think that these dissenting voices, no matter how loud and powerful they may be, have significant sway over the vast majority of the world’s population, which wants more action in the fight against climate change. That shows that the journalism we are doing has an impact, that it is read, and considered relevant and important.

I would add that in a certain way, our reporting is most important for those people who do hold a different view. If you ignore people with a minority view, you’re not doing a service to your readership and to the goal of being a reporter. The idea of our product is to report accurately and in depth on what’s happening around the world. If you look at what is happening in places like Pakistan or Australia, or with forest fires in South Korea or heatwaves in Japan, it’s very clear that the climate is changing and the science that is very well established can tell us the reason for that.

What is certain is there is a big public demand for stories about this. People see what is going on around them, they want us to tell the stories, explain why it is happening, and also tell them what they could do about it.

This is very clear in our photo production: images of climate-related disasters are always hugely downloaded on our platforms. That’s because it touches people in a visceral way. That’s also true for the AFP reporters, who have a lot of interest in this topic. It’s part of everyone’s life and they want to write about it. Their enthusiasm is genuine. Things are changing, including at AFP, and it has become clear today that for most people climate change is an important part of the news, as much as defence, politics, culture or sport.

DISINFORMATION SEEN BY

ANUJ CHOPRA, JOURNALIST IN WASHINGTON



“The problem isn’t going away — it’s accelerating”.

Since late 2022, Anuj Chopra, former Kabul and Riyadh bureau chief for AFP, has been based in Washington in charge of a new beat — and for now, he is the only journalist holding this position within the agency’s global network. His job: global disinformation correspondent, or in other words, a journalist dedicated to covering how the threat of disinformation is impacting our fragile information landscape. He explains what this crucial beat entails.

What does this beat involve? Is it about spotting “fake news”?

It’s much more than that. AFP is already a fact-checking powerhouse: all around the world, we have a vast network of digital investigation journalists producing factcheck articles in 26 languages — I collaborate with them a lot. Their work helps establish what is true or false. This work is vital in an age of information chaos, where distinguishing truth from fiction has become increasingly challenging. It strikes at the very heart of democracy: without facts, without a shared reality, what is left?

Fact-checking is an endless game of whack-a-mole: you debunk one falsehood, ten more pop up. Social media algorithms and rapidly evolving AI tools often amplify the spread of falsehoods. Even after a debunk, misinformation can mutate and resurface in new forms. Each day feels like being swept into an endless tide of falsehoods, growing ever bigger.

My job goes beyond that. It is about providing AFP’s global audience with a bigger picture. Identifying what’s true is just the start — we also need to uncover who is orchestrating the deception — which is often the hardest part — and why. Just as crucial is showing how these falsehoods impact people’s lives and what real-world consequences they have. My job is to unpack the tactics, the stakes, and the consequences so that people can understand and protect themselves against these existential threats. For example, I have reported about romance scams which left victims not just financially crippled but also psychologically scarred; about an AI deepfake porn scandal that rocked a US school; about foreign influence campaigns that seem like shadow warfare; and a notorious disinformation-for-hire industry: states or wealthy individuals hiring merchants of disinformation to smear reputations online.

In my previous roles with AFP, I reported from war zones, including in the Middle East and Afghanistan. In my current role, I see disinformation as the new frontline.

Are the consequences really that serious?

Misinformation and disinformation aren’t just abstract threats — they can upend lives, ruin reputations, land people in hospital, or even get them killed. I’ve seen the impact first-hand.

I once interviewed an American woman whose father died alone in a hospital bed from a severe case of Covid-19. By all accounts, he was a highly educated, rational man with a scientific mindset. But he refused to get vaccinated. After his death, his daughter discovered that her father had a secret life online — immersed in a social network flooded with misinformation about vaccines and health. As she connected the dots, she came to a heartbreaking conclusion: misinformation had killed her father.

Another example stays with me. In Philadelphia, I once interviewed a brilliant young woman who lost hundreds of thousands of dollars to a scam known as “pig butchering”. She had connected with someone on a dating app — a man posing as a French wine trader — who slowly gained her trust and convinced her to invest in what turned out to be a bogus cryptocurrency platform. What struck me most was her courage. She agreed to speak on camera, which is rare. One of the biggest challenges in this job is convincing victims to go public. They’re often stigmatized — people ask them, “How could you be so stupid?” But this woman was highly educated, thoughtful, and articulate. Her message was clear: “If this could happen to me, it can happen to you, too.” Online scams have evolved into a sophisticated form of organized crime, and her story stood out as an important cautionary tale.

You also focus on the political side of disinformation?

Absolutely. A big part of my work is reporting about foreign actors sowing false information in the United States. Every day, my inbox is swamped with research reports about Russian, Chinese or Iranian disinformation. I’ve written extensively about this.

But for the average reader, it’s just as important to look beyond these big players and show how political figures amplify disinformation every day and how rapidly advancing AI technology and tech platforms play a role in this ecosystem.

Covering the 2024 US presidential election — which resulted in Donald Trump’s victory — was incredibly complex.

Every day, we battled an ever-growing tide of false information. One striking example: I reported about dozens of Facebook groups that billed themselves as Kamala Harris fan pages, but were in fact mounting racist attacks, criticising her immigration record, and promoting Trump. It was a calculated “bait and switch” disinformation tactic to mislead US voters in a high-stakes election — and just one of many similar tactics we reported on.

Much of the public discourse during the election campaign focused on disinformation driven by artificial intelligence or foreign interference. But what was most revealing was that, for many voters, the most alarming source was closer to home: disinformation coming directly from American political figures. That alone speaks volumes about the threat this scourge poses to democracy.

When my position was created in late 2022 — a move still rare among mainstream media organisations — I didn’t fully grasp the scale of the challenge. Two years on, I see just how central and urgent this issue has become. Disinformation permeates every sphere of life: politics, public health, the economy, and beyond. And the problem isn’t going away — it’s accelerating.

MAZAN RAPES TRIAL

ISABELLE WESSELINGH AND OLIVIER LUCAZEAU
JOURNALISTS IN MARSEILLE



“Our reliability on this sort of story is a kind of reference point”.

From September 2 to December 19, AFP’s Marseille bureau deployed a dozen journalists to cover this trial, unprecedented in many respects, at the Vaucluse criminal court in Avignon. Not only did they cover each day of courtroom drama for three and a half months, but also the broad social debate sparked by this case that gained huge interest in France and abroad.

Isabelle Wesselingh, then Marseille bureau chief and her deputy Olivier Lucazeau, look back on the long weeks of coverage, prepared long in advance, and on the ethical questions raised by this case in the #MeToo era.

Were you surprised by the huge interest in this trial?

Olivier Lucazeau: It was obvious to us this would be a unique trial, because there had never been anything on this scale in France — or anywhere in the world as far as we know. Fifty-one men accused of raping one woman, whose husband had drugged her and handed her over to strangers. That said, we did not expect such a huge social impact. Or such interest abroad.

Isabelle Wesselingh: A key moment was when it was announced the trial would not be held behind closed doors, at Gisèle Pelicot’s request. By holding the trial in public “to lift the shame”, she pushed it to a whole new level. We could then directly follow the defence and arguments of these “ordinary” men accused of rape.

How did your team prepare?

I.W.: The work began more than a year in advance, when we first contacted the lawyers and prosecutors. This crucial preparatory work enabled the two journalists who would cover every trial session, David Courbet and Philippe Siuberski, to forge a trusted relationship with the key players in the case. This is what allowed us to glean information on how the accused or the family were feeling, even before the trial opened. And later, it enabled us to react quickly during critical turning points. This work also allowed our photographer Christophe Simon to be the only one whom Gisèle Pelicot trusted to take her portrait. His series of pictures of her went all around the world.

O.L.: The preparation also involved reading hundreds of pages of the charge sheets — a horrendous read. Our journalists worked in depth, three months ahead of time, on profiles of all 51 accused men. When they got to the courtroom, they knew the case incredibly well.

So the work wasn’t just about the trial itself?

O.L.: That’s right. We also reported on the atmosphere in the retransmission room for the general public, on the people who came to watch

the cross-examinations, some even queuing from the early hours. We also went on a reporting trip to Mazan and followed the feminist movement that beamed slogans onto the ramparts of Avignon city at night.

I.W.: We should also mention all the protests that we covered, with men also marching against the “rape culture”. The Paris services also contributed with stories on the impact of the trial, the denouncing of sexual violence, or the progress made by justice... the coverage was therefore much broader.

What showed the strength of AFP during this trial?

O.L.: We were there from start to finish, unlike some media that only came when they realised how much attention the trial was getting. At the end, there were 166 media organisations accredited, including 76 from outside France, compared to just 36 at the start of September, four of which were foreign. AFP’s significant deployment in all languages, notably English, definitely contributed to this global impact.

I.W.: As we were there every single day, our clients could rely on us, especially during the lengthy defence testimony, when fewer media were present. I believe our reliability on this sort of story is a kind of reference point for our clients. There is a trust in what we are doing and a recognition of our efforts in terms of continuity and reliability. In addition, thanks to our preparatory work, we were able to obtain a permanent seat in the courtroom, which was very difficult to get. And we were among the few journalists allowed to enter the courtroom when the verdict was pronounced.

What did you especially have to watch out for during these three and a half months?

O.L.: To start with, we chose to speak about the “trial of the rapes of Mazan” rather than the “Pelicot trial”, to underline that there were 51 men accused, not just the victim’s ex-husband. And we thought long and hard about whether to publish the surnames of the main accused and the other men charged, thinking about their families. We were also careful to limit the impact on our own journalists of the very difficult images shown during the trial.

I.W.: The other issue we had to take care over was the words we chose to describe the rapes, which could not be humiliating or degrading for the victim. I was very attentive to that, as I had covered trials about the use of rape as a war crime in Bosnia. These are not new questions at AFP but they are becoming all the more essential as we need to follow the shifts in society, keeping our eyes and ears open to how sexist and sexual violence is denounced. Our role is to tell these stories, not out of voyeurism, but with the idea that they spark a debate or raise awareness.

2024

IN BRIEF

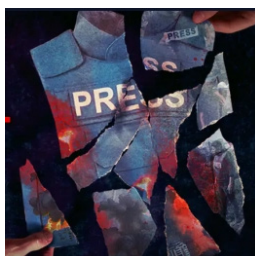
AI: Putting innovation to work for the newsroom

Sophie Huet has been appointed Deputy News Director in charge of artificial intelligence and editorial innovation. Her mission: to equip the newsroom with powerful tools to improve efficiency and automate certain tasks, while maintaining editorial standards and a strong focus on the field. The goal: to enrich content and respond even more precisely to the needs of the Agency's clients.



"Gaza Project": An unprecedented investigation into the deaths of more than 100 journalists

For four months, AFP took part in this vast collaborative investigation, coordinated by Forbidden Stories, along with 13 international media outlets. The project sought to document an unprecedented figure: more than 100 journalists killed in the conflict between Israel, Hamas, and Hezbollah. The documentary also shines light on the deliberate destruction of AFP's Gaza bureau.



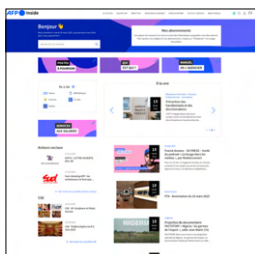
Thomas Pesquet at AFP, launching video against fake news

French astronaut Thomas Pesquet visited AFP headquarters to assist with a video raising awareness about disinformation. Filming took place in the Digital Investigation & Social Media department. The segment, broadcast in the spring of 2024, reached a very wide audience thanks to his popularity.



AFP's intranet gets a makeover

In January 2024, AFP unveiled its new intranet, AFP Inside. Run by the Brand and Communications Department, the redesigned site is more modern and more customisable, more focused on AFP's bureaus outside of France, and offers fresh content such as interviews with employees, and the inside story behind scoops and iconic AFP coverage.



AFP hits 20 million social media followers at the end of 2024

The Agency is pursuing a diversification strategy, with various launches on Instagram, TikTok, WhatsApp, Threads, and Bluesky, in addition to its existing accounts (YouTube, X, Facebook, LinkedIn, etc.). These accounts showcase all the products AFP offers, behind-the-scenes glimpses at how AFP works, and the strength and impact of the network. This allows AFP to reach a different audience, younger people or those less used to traditional media, and also to highlight AFP's work against disinformation on the platforms where it circulates most widely.



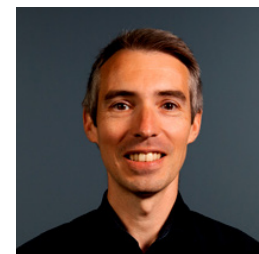
AFP on the front line against disinformation

At the Global Fact 11 summit in Sarajevo in June 2024, Global News Director Phil Chetwynd interviewed Maria Ressa, Nobel Peace Prize winner and co-founder of Rappler, a key player in the fight for press freedom in the Philippines. Together, they defended a powerful idea: at a time when disinformation is growing, only an independent, ethical, and rigorous press can protect the public space — and keep democracy alive.



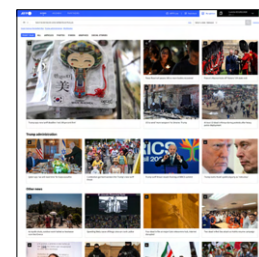
AFP strengthens its climate coverage: Ivan Couronne appointed chief "Future of the Planet" editor

Covering climate change is a central plank of the Agency's editorial strategy. AFP has stepped up its global coverage, with award-winning reports, fresh guidelines, and enhanced coverage of climate news and solutions. Its mission also extends to training, with more than 750 journalists already trained, in order to keep this priority at the heart of the newsroom culture.



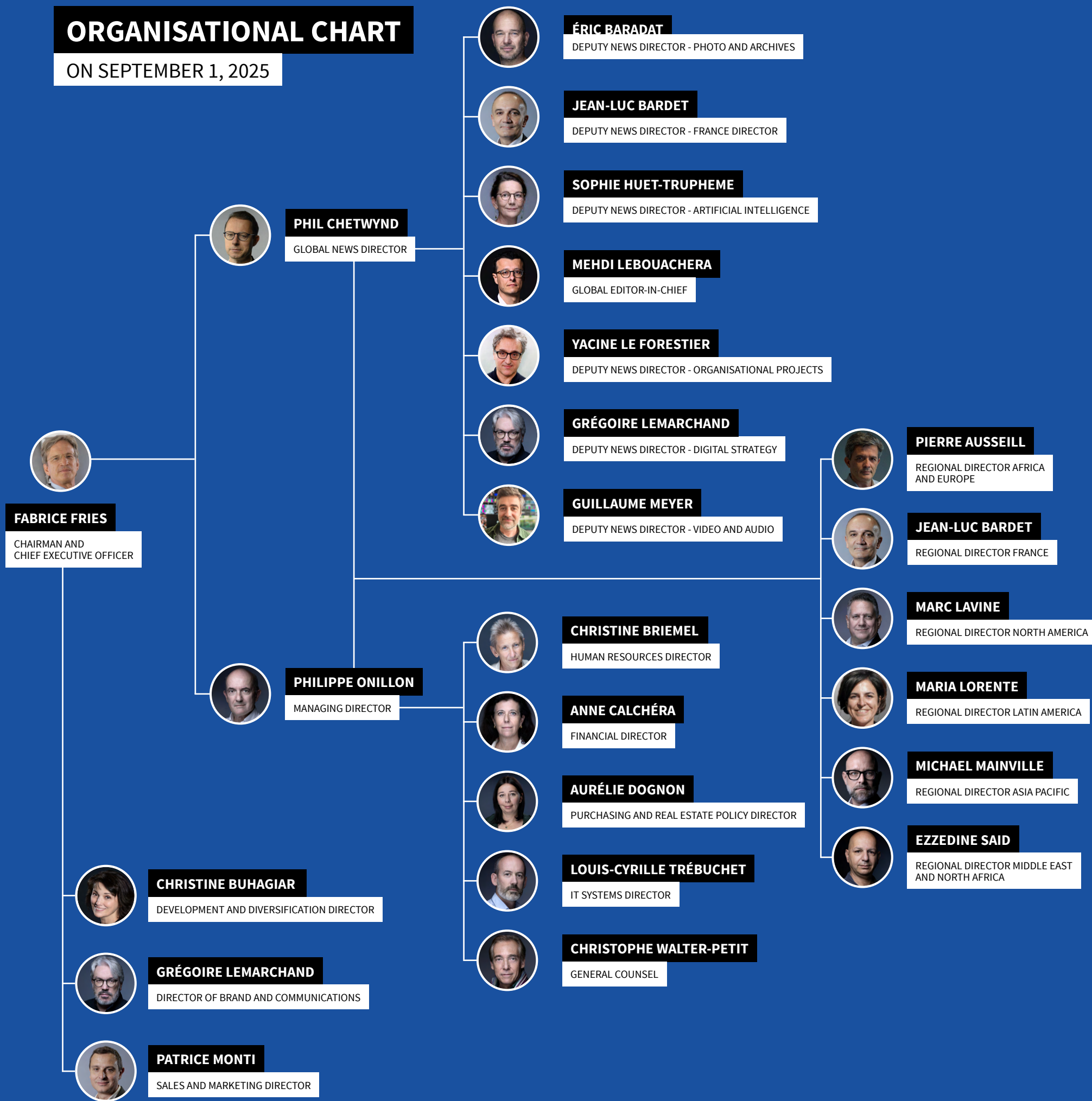
AFP News: The growth continues

In 2024, the launch of editorial showcasing on the platform for the Paris Olympics helped highlight the Agency's key news stories and editorial choices. In terms of usage, the platform is experiencing strong momentum with a 60-percent increase in clients compared to 2023. Integrating AI tools to analyse client needs and feedback is helping sales teams stay close to the clients and react quickly to their requirements.



ORGANISATIONAL CHART

ON SEPTEMBER 1, 2025



PRIZES

AND DISTINCTIONS



Sameer-Al-Doumy, Adem Altan, Adrian Dennis, Mahmud Hams, Jeff Pachoud

Istanbul Photo Award

Winners respectively in the Young photojournalist prize and in the categories “News Single”, “Sport Single”, “News Story” and “Sport Story”



February 21, 2023 - Antakya, Turkey



Adem Altan

World Press Photo 2024

Europe Prize



February 7, 2023 - Kahramanmaraş, Turkey



Ernesto Benavides

Sony World Photography Awards

1st place “Latin America Professional Award”



October 10, 2023 - Ayabaca, Peru



Adrian Dennis and Oli Scarff

BPPA Press Photographer of the Year

· Adrian Dennis - Winner in the categories “Sport (Action)” and “Royal”

· Oli Scarff - Named photographer of the year and winner in the categories “Arts & Entertainment” and “Sport (Away from the Action)”



June 25, 2023 - Pilton, United Kingdom



Mahmud Hams

Visa pour l'Image festival - Visa d'or Prize for News

Polka - Polka Prize for photographer of the year

Bayeux Prize - Bayeux Prize for War Correspondents



December 23, 2023 - Rafah, Palestinian Territories



Chandan Khanna, Roman Pilipey, Brendan Smialowski and Jim Watson

National Press Photographers' Association Awards

Winners respectively in the categories “Science Story”, “Photojournalist of the Year, National”, “Sports Feature” and “Science”



September 19, 2023 - Near Bakhmut, Ukraine

PRIZES

AND DISTINCTIONS



Belal Alsabbagh and Youssef Hassouna

Rory Peck Prize

Rory Peck Prize News Award



Luis Tato

Pictures of the Year International (POY)

“Photographer of the year” prize



November 21, 2023 - Garissa, Kenya



Playlist video AFP Fact Check

Global Media Awards

3rd place in the category “Best new video or features product”

Digital Media Awards Europe (WAN-IFRA)

Best fact-checking project

Webby Awards

Prize in the category “Web and mobile sites”



Agence France-Presse (AFP)

Human Rights Press Award

1st prize in the “Photo” category



Andrew Caballero-Reynolds, Saul Loeb, Brendan Smialowski, Jim Watson

WHNA 2024

13 prizes won in the competition “The Eyes of History”



Arthur Connan

French Rural Parliament Prize

Special prize in the category “Daily Press”



Said Khatib

ABC Prize for Photojournalism

Mingote Prize



Marlowe Hood and Roland Lloyd Parry

Covering Climate Now Journalism Awards

Prize in the category “Fossil fuels”



Lucie Peytermann

Harkis Commission

François Meyer Prize



Roman Pilipey and Luis Tato

Atlanta Photojournalism Seminar 2024

· *Roman Pilipey* - Winner in the categories “General News”, “Chris Hondros Memorial International News” and “Feature Picture Story”

· *Luis Tato* - Prize for “Best Portfolio” and winner in the categories “International Spot News”, “Chris Hondros Memorial International News” and “Sports Feature”



AFP

IN FIGURES

● **1,700**
journalists

● **100**
nationalities

● **150**
countries

● **260**
locations

● **24/7**
coverage

● **6**
languages

● **2,300**
stories/day

● **3,000**
photos/day

● **300**
videos/day

● **1,800**
live videos/month

● **100**
videographics/month

● **80**
graphics/day

© Joël Saget / AFP — Brand and Communications Department — © Agence France-Presse — September 2025



AFP.COM