

ANNUAL REPORT 2025



AFP

FACTS MATTER

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EDITORIAL

FABRICE FRIES, CHAIRMAN AND CEO



“In the AI era, the Agency has many strengths: its core business, on-the-ground journalism, is not under threat - on the contrary”.

In 2025, AFP felt the full force of political decisions impacting its media clients. This was especially the case in the United States, where contracts such as those with Voice of America or Meta for fact-checking coverage of the country were terminated for reasons largely unrelated to business. The populist agenda is spreading across the world, taking aim at independent journalism, and ultimately having an impact on the Agency's media clients.

At the same time, these clients are also seeing a collapse in traffic from platforms as information is increasingly provided by chatbots, whose answers are comprehensive enough to ensure users do not need to click through to the source links. Less traffic means less advertising revenue, resulting in a wave of layoffs in the media and a knock-on effect for the Agency.

This challenging environment explains why AFP saw commercial revenue decline for the first time since 2018, by 2.2%. However, the Agency was able to react quickly, and joint efforts helped to limit the increase in operating costs. For the seventh consecutive year, the Agency was able to post a consolidated net profit. At the same time, the Agency continued to reduce its debt and is sticking to its target of zero debt by the end of 2028.

Given the difficulties faced by its media clients, who still make up three-quarters of its revenue, the Agency has proposed an ambitious reform of its expatriation system to make it economically sustainable and adapt it to modern times. It is also speeding up the integration of artificial intelligence into its workflows, adhering to an editorial charter that protects the role of the journalist when it comes to decision-making, verification, and publication.

In the AI era, the Agency has many strengths: its core business, on-the-ground journalism, is not under threat - on the contrary. Its fact-checking and digital verification skills are becoming even more valuable as artificially generated content spreads. New uses for its content by new clients, including AI agents, could represent potential sources of revenue diversification. Confronting this third revolution in 30 years, following the internet and social media revolutions, is the major challenge of our time.

2025 SEEN BY

PHIL CHETWYND, GLOBAL NEWS DIRECTOR



“We must create a strong AI culture”.

2025 saw the rapid rise of generative AI. How did this impact AFP, and how is the newsroom adapting?

Our analysis of AI has always been that things move faster than expected, and 2025 confirmed it. Large language models were adopted much more widely across society, suddenly everyone around us was using ChatGPT, Claude or similar tools daily. Our business depends on the health of our clients, and in 2025 we started seeing “AI overviews” rolled out by search engines, clearly cutting traffic from platforms like Google to our clients. That’s the canary in the coal mine: this shift is real, comparable to the arrival of the internet or the printing press.

Our priority was to look ahead and put structures in place. AI isn’t only about technology, what matters is how it changes our workflows. So we focused on tools with the biggest impact: translation and transcription. We work in many languages and cover huge volumes of breaking news, press conferences and interviews, and tools that handle that more efficiently free our journalists to focus on higher-value work, taking the grind out of daily tasks.

Beyond new tools, what does it take to make sure the whole newsroom is comfortable working with AI?

Building a strong AI culture is essential, not so everyone becomes a believer in AI, but so everyone understands these tools, their strengths, weaknesses and risks. We’re operating in a new news ecosystem and cannot afford to make mistakes, so our culture, ethics charter and sourcing guidelines matter more than ever, alongside a newsroom that knows how to use AI responsibly.

2025 was also marked by the new Trump administration and a broader populist wave worldwide. How did AFP navigate a year in which facts came under attack?

It was an intense year. The populist, autocratic wave didn’t start with the Trump administration, we’d already seen it across Latin America, Asia and Europe. But when that wave reaches a country as influential as the United States, it’s like throwing jet fuel on the fire. The values AFP stands for, fair, honest, ethical journalism, and facts themselves, were directly attacked, by the administration and by populist movements elsewhere.

The “fake news” rhetoric against mainstream media isn’t new, we’ve faced it for roughly a decade. But 2025 forced journalism to raise its game, any mistake now gets seized on and weaponised, and I was genuinely encouraged by how AFP and many newsrooms rose to that challenge, providing rigorous coverage and giving critics no opening, as a truly global effort.

Given this tense climate, how is AFP working to protect the physical and mental security of its journalists in the field?

We’ve raised our security budgets by more than 200 percent in recent years and overhauled our approach, notably by embedding a dedicated

security team within the Editor in Chief team, managing security in real time alongside the news operation, a model other media organisations have looked at with interest.

Threats to our journalists are no longer confined to traditional hotspots, we’re seeing real pressure in democracies too, for instance covering protests in the United States or the United Kingdom, countries where we historically faced far less risk.

AFP also carried out a major reform of its expatriation system in 2025. Why was this necessary, and how is it being adapted for the future?

The system we built decades ago no longer worked: costs, taxes and social charges had exploded. Lifestyles have also changed, it’s much harder today to relocate for years given partners’ careers, children’s schooling or housing. Tellingly, around a third of our Paris-status positions abroad advertised in 2025 attracted no candidates.

Beyond cost, this was about reflecting AFP’s genuine global workforce. We’re no longer just sending French or Western expatriates abroad, we have enormous talent embedded across our network, often with local language and management skills, and the reform addresses real inequalities between staff statuses to truly value that talent.

We’ll maintain around 100 full-package positions, far more than our competitors, Reuters runs a system roughly a quarter of our size. We believe in mobility, but as AI reshapes journalism, deep local sourcing also matters more in some roles, so it’s about balancing both.

We’ve also found people are more mobile early in their careers, so we’re working on continuity of pension contributions, letting younger journalists take several international postings without worrying about restarting their pension back in France. We’ve already seen, with the creation of our video service, that we can build a high-quality, agile workforce under different conditions, and I’m convinced this reform will leave us with a newsroom that’s stronger and more in tune with the times.

Looking ahead, what do you see as the single biggest challenge for AFP in 2026?

Compared to the arrival of the internet, that earlier disruption unfolded over 20 years, while traditional media were still relatively strong. What’s different now is that this disruption is hitting an industry that isn’t in a position of strength to begin with. So our biggest challenge is finding our place within this new ecosystem.

We have real strengths: our culture of being on the ground, an unmatched global network, and values, charters and sourcing guidelines that are more valuable than ever. But we have to get the transition right, we can produce the best journalism in the world, but if we can’t deliver it usefully to our clients, we put ourselves at risk. Building a shared AI culture across the agency is vital for 2026.

INSIDE GAZA

HÉLÈNE LAM TRONG, DIRECTOR OF INSIDE GAZA



“It’s also a starting point for a debate around these questions: what is news, what is freedom of information, and why must we fight to defend it?”

Hélène Lam Trong, journalist and documentary filmmaker, winner of the 2023 Albert Londres Prize for “Daesh, les enfants fantômes” (ISIS, the Ghost Children), directed “Inside Gaza”, portraying the daily lives of four AFP journalists and staff members in the Gaza bureau after October 7. The film was co-produced by Arte France, RTBF, and Factstory, an AFP subsidiary.

How did this documentary come about?

There was a desire within AFP to make something about what the team in Gaza experienced in the days after the attack on the bureau in November 2023. They contacted me, and I felt a sense of responsibility not to turn away. At that point, we had no idea what the film would look like, for the simple reason that the team was still in Gaza. We focused on four people, including a woman called Mai Yaghi. But they really had other things to deal with, given the situation they were in. So, it seemed impossible to ask them to film for the documentary. And yet, there was material for a film just about their daily lives.

How did you build the narrative?

Normally, when you make a big documentary, you spend a lot of time with the people beforehand. In this case, that wasn’t possible because they were living in exile. They had lost everything. They weren’t doing well. But there was still a sense of urgency to make this film. I went to see them in Cairo, then in their respective host countries: Qatar, Cyprus, Great Britain, and Belgium. There was always a whole day of interviews. It’s very difficult for journalists to talk about themselves, even harder to talk about your emotions. I tried to construct a narrative from what they told me.

It’s a film without commentary.

There are some very powerful moments, particularly when Mahmoud Hams and other journalists are shot while they are clearly with civilians. I needed to see him in action, so I looked for news footage from other media outlets; in this case, I found it on Anadolu, a Turkish news agency.

Speaking of Mahmoud Hams, photography plays a big role in “Inside Gaza”...

I thought to myself that photojournalism is also AFP’s business card. Video images of wars, and Gaza in particular, are everywhere on social media. Our brains automatically filter out these images because they all look the same: people crying, gunfire, loud explosions, people running. Photography, on the other hand, forces us to see. In fact, the sense of humanity perhaps comes through stronger in photo than in video. I felt that if the goal of the film -- and this was indeed one of its aims -- was to force people to see Palestinians in general, and Palestinian journalists in particular, as human beings, just like Israelis or us,

then photography had an effectiveness that video has lost, because it is so ubiquitous online.



The film is about Gaza, but almost as much about press freedom, right?

It took me a little while to accept that, but yes. There’s the evacuation of Gaza City, for example, which happened very soon after October 7. This meant the coverage was lacking. Not because the journalists weren’t good enough, but because very early on, whole swathes of land were closed off to the media, who were still inside. In addition to being targeted, they could not even cover the war between Hamas and the Israeli army. The second thing is the attacks on journalists, who were for example accused of publishing doctored photos. It was interesting to revisit the conditions they were working in. An AFP journalist, whether Palestinian or not, is not complicit with the authorities; they are rigorous, they have been trained. The large number of journalists killed is also something new. As well as the indifference which greets all of this... And that’s how I came to feel a sort of collegial responsibility to make this film.

How was the film received?

The critical reception was very good. It was broadcast at prime time on Arte and RTBF, and it was a ratings hit. Today, it’s enjoying a second wind via festivals and media literacy programmes. The extremely sensitive nature of the Gaza conflict has created a void. Teachers are stuck. They are scared that the slightest word they say will be held against them. But the film gives them a tool that has not come under attack, something they can use to start debate. Students are moved when they realise that these journalists were ready to lay down their lives to keep the public informed. It’s also a starting point for a debate around these questions: what is news, what is freedom of information, and why must we fight to defend it? And I think this film makes them aware that reliable information can only be gathered on the ground. It also costs a lot of money. Free news does not give us that sort of rigorous, risky information. Reality is frightening today, but it doesn’t disappear just because you stop looking at it. We all experience reality, but when we take the time to look at it, we come out better informed and perhaps a little less vulnerable.

MENA REGION

EZZEDINE SAID, MENA REGIONAL DIRECTOR



“All of this goes hand-in-hand with AFP’s plan to adopt a more nimble approach, with fewer silos”.

The reorganisation of the Middle East and North Africa (MENA) region, which started in September 2024 with the arrival of Ezzedine Said as regional director, continued throughout 2025 with the gradual transfer of headquarters from Nicosia to Paris and Dubai. The MENA regional director explains the strengths of this strategic project and how it is being rolled out in an exceptionally busy news environment.

You took over as head of the MENA region in September 2024. How do you assess this reorganisation at the end of 2025?

My arrival in Paris marked the start of the reorganisation project, which we are rolling out along with the region’s chief editor Chris Otton, and his deputy, Rana Moussaoui, who were both appointed at the same time as me. The main deadline is the planned closure of the Nicosia regional office by December 2027. By the end of 2025, we had already moved around thirty jobs to Paris, which now hosts the regional headquarters, including management and the chief editors. The next major step takes place in June 2026 when we open our new office in Dubai. This will host around thirty staff by 2027. In addition, some specific jobs have also been transferred to Beirut, notably from the Arabic desk and the sports department.

Why did you decide to leave Nicosia, which had been the regional headquarters since the 1980s?

The move to Nicosia in the mid-1980s happened during the Lebanese Civil War. It was the most logical choice due to its proximity to the countries in the headlines, such as Lebanon, Israel, Syria, and Jordan, and because many of our journalists were Lebanese. However, in Cyprus, we don’t really feel connected to the Arab world. When you go out on the street, you hear Greek spoken; you don’t get the same sense of the region as you would in the Emirates or in Cairo. The other major international media outlets left Cyprus 15 or 20 years ago. Above all, we were facing a real problem of attractiveness: it had become increasingly difficult to tempt journalists there, whether for text, photo, or video desks, or for management positions.

What are the strategic advantages of this redeployment to Paris and Dubai?

This transfer is part of AFP’s broader restructuring strategy. In terms of time zones, Dubai can be a stepping stone between Hong Kong and the Paris morning. Most of our major TV clients are also located in the Gulf. Furthermore, Dubai is a key air transport hub that enables us to deploy reinforcements quickly around the world. As for Paris, the city hosts numerous events, political decision-makers, and prominent figures connected to the Arab world. Having the editorial team based in Paris gives us a reactivity we never had before. For example, during the American airstrikes or the demonstrations in Iran, when there was an internet blackout there, we were able to quickly bring in experi-

enced Paris-based journalists, some of whom spoke Persian, from other departments. Finally, being based in Paris places the regional management close to the Global News Management, human resources, and my counterparts in the France, Europe, and Africa regions. This makes our operations run much smoother.

This reform took place during a period of ongoing conflict. How did the editorial team manage this pressure?

It was a real baptism of fire for our MENA structure based in Paris. Despite some initial concerns, the transition went smoothly. The news cycle has been exceptionally intense: the war in Gaza, the strikes in Lebanon, the war in Yemen, tensions with Iran, and the fall of Bashar al-Assad in Syria. Despite this non-stop news, the region’s operations have never been disrupted. Our close relationship with the editor-in-chief in charge of security in Paris has allowed us to coordinate the movements of our special correspondents in the field much more quickly and efficiently.



What will be the main challenges between now and the final closure of the Nicosia office in 2027?

Currently, there are between 15 and 20 people still in Nicosia, many of whom are scheduled to move to Dubai. The challenge for 2026 will be to ensure smooth coordination between our Paris HQ, the Nicosia bureau, and our new structure in Dubai. After integrating some thirty text, photo, and video editors in the Emirates, continuous communication will give us greater flexibility. All of this goes hand-in-hand with AFP’s plan to adopt a more nimble approach, with fewer silos. Our editors in Dubai will be a stepping stone in the “Global Shift”, similar to the handover between Washington and Hong Kong. This will be a considerable asset that ensures our production is consistent and continuous across all global time zones.

CLIMATE, AN EDITORIAL PRIORITY

IVAN COURONNE

“FUTURE OF THE PLANET” GLOBAL EDITOR



“What sets us apart from the competition is our strong focus on on-the-ground reporting and our much more visual approach”.

Ivan Couronne has been the “Future of the Planet” global editor since the summer of 2024. He is supported by the Planet hub in Paris, two regional coordinators, Sara Hussein in Asia and Issam Ahmed in North America, and video coordinator Kate Gillam.

Why a “Future of the Planet” global editor?

Our approach is to cover climate change as well as the economic and social transformations that come with it. This isn't an abstract concept; it's about businesses, inventors, and people who are living in this new climate, trying to adapt and find solutions. To achieve this, we rolled out training programs to promote climate coverage in our 210 bureaus, develop a way of covering it, and work together on a great deal of forward-planning.

More than 900 journalists have received at least one climate training course -- even though it has never been compulsory. How should we cover heatwaves? How to detect greenwashing? Or more technical training on carbon capture.

Thanks to the video coordinator in the Planet team, AFPTV can now offer its clients 300 packages of archive images on all climate and environmental issues.

What sets us apart from the competition is our strong focus on on-the-ground reporting and our much more visual approach. AFP continues to invest significant time and money in deploying teams when there are major floods, droughts, or wildfires... all while ensuring that climate science is both present and accurate in our stories. In fact, these topics are extensively covered in the AFP stylebook, which now has 10,000 words on the subject. And we are the only global news agency to have brought together the economics and environmental departments, in Paris. This means, for example, that the reporter covering TotalEnergies' corporate results also knows its carbon footprint off by heart.

The media often come under fire for taking an anxiety-inducing and guilt-tripping approach to this subject...

It is definitely true that people are avoiding anxiety-inducing news, but this mainly concerns wars. There is however a real demand for news about climate change. But the challenge is to stop writing the same thing in the same way. People avoid stories and headlines they have already read 300 times. And that's a good thing because there are plenty of stories to tell. A large part of my work right now involves asking myself: how are we going to cover the summer heatwaves in a rich and original way? And then there is some relatively positive news to report about climate change: the number of electric vehicles is increasing rapidly, as is solar energy. But again, this needs to be presented in a creative, concrete, and original way. Being specialised doesn't mean you cannot appeal to a wide audience.

Do you sense interest in the topic is waning, given the wars that are dominating the headlines and some leaders who are openly climate-sceptic?

I don't see interest waning, on the contrary. Even for diplomatic events like the COP, the major annual climate negotiations between nearly 200 countries, pick-up figures remain very high, including in video. One has the feeling that wars and politics are fleeting but climate change is always with us. It is not going to fade into the background after the next election or political cycle. And in the very short term, El Niño could return at the end of 2027, which could push temperatures back to unprecedented levels. If that happens, I know we will need even more features, explainers, and solutions.

What topics have made a real impact on you?

The Jakarta team was the first international media team to penetrate deep into the Indonesian jungle, home to the world's largest nickel plant and the last hunter-gatherers on the archipelago. Their investigation provided further evidence of the mine's environmental and human impact, which has since suffered several setbacks.

Sara Hussein, the Planet Coordinator for Asia, published an investigation into the false solution of plastic credits. This topic isn't yet widely known, but the investigation broke new ground and garnered significant attention from experts in the world of plastics and climate.



What's coming next?

We still need to train nearly half of AFP's journalists. We're seeking funding to do so.

We're ramping up our coverage of environmental pollution, particularly substances known as forever chemicals (PFAS), which affect more than just Europe and the United States.

The future of the planet is also a key priority for Karl Malakunas, AFP's head of philanthropic partnerships.

AFP is also building up its coverage of environmental and climate litigation worldwide, because with the political process stalled in many countries, the climate battle is shifting to the courts.

This is another very concrete area that we intend to cover, not only in the courts but also in the towns and countryside where climate history is being written.

THE AI CHALLENGE

SOPHIE HUET

DEPUTY NEWS DIRECTOR - ARTIFICIAL INTELLIGENCE
AND EDITORIAL INNOVATION



“What’s important with AI isn’t so much the technology itself, but how we can address AFP’s specific needs”.

After serving as AFP chief editor, Sophie Huet has been deputy news director in charge of artificial intelligence and editorial innovation since November 2024. She works on these topics with a dozen people from the IT department and the technical editorial team.

How can we integrate AI into the newsroom?

When we talk about AI, we have to start from scratch. Because as soon as we try to automate a task, it has to be described down to the smallest detail. This forces us to re-examine everything we do, and why we do it.

For example, we want to launch a chatbot for our stylebook. This project has revealed several gaps in this stylebook, even though it is a historical document, built up over time to include the latest coverage guidelines and editorial rules. We therefore need to refresh it, as well as all our editorial and security rules, so that the chatbot connected to it can provide the right answers to journalists’ questions. This should also help ensure that editorial guidelines are communicated more effectively down the line.

This enhanced version of the stylebook will also enable producers to check that their content complies with our editorial guidelines.

This is a particularly interesting project because it gets to the heart of how AI can work to help journalists and clarify our own rules.

What other tools have been developed, and why did you develop them in-house?

What’s important with AI isn’t so much the technology itself, but how we can address AFP’s specific needs. The tools we’ve developed in-house rely on commercially available LLMs because we don’t have the resources ourselves to develop such powerful LLMs. They are designed so that we can change them if needed. Our transcription tool, AFP Scribe, is an excellent example because it was developed based on feedback from the newsroom. This allowed us to develop a feature we haven’t seen elsewhere: the ability to transcribe from a tab on a browser.

There’s another very important aspect: ensuring that the data entrusted to AI do not end up in an environment out of our control. So we can guarantee this protection by developing our own tools in-house.

We are also developing Caption Master, to help journalists produce and translate photo captions. The goal: to improve the quality of our photo captions, which are only in English. Additionally, we want to help our video team translate shot lists. This will save an extraordinary amount of time on a task with very little added value. AI can also be used to suggest metadata for a story.

In some cases, we decided to use external tools like Copilot, which journalists can use but always within a secure environment, unlike ChatGPT’s free version.

When is using AI forbidden?

At AFP, we don’t use AI to directly produce content and put it on the wire. Humans must always carefully check anything generated by AI. However, we’ve seen cases where an AI-generated image becomes the story. So we developed a graphic, a sort-of warning label, that can be added to images produced by third parties to clearly indicate they are AI-generated.

There’s also a real need for training...

We’ve launched some video training modules on AI that are very theoretical. But above all, we are rolling out a practical workshop training programme led by AI ambassadors. We already have a dozen ambassadors, all AFP journalists, managed by Sophie Nicholson, the AI training project manager. There will be 10 more in 2026. With their help, we have created a training day covering a wide range of topics: how AI works, the agency’s tools, covering AI as a news story, ethical and environmental issues. In just six months, we’ve already trained 600 employees. And the goal is to have everyone trained by the end of 2026. This programme works very well because it’s created by journalists for journalists.

How will AI change how we work?

At the end of 2025, we launched an in-depth study with a team from Sopra Steria, composed of anthropologists, designers, HR specialists, and AI experts. This investigation aimed at gaining an in-depth understanding of our workflows -- what makes sense for journalists, and what, conversely, is just a tedious or inefficient task.

The team spent time embedded at AFP and also interviewed clients and media outlets at the forefront of AI research to help us understand where the agency’s production sits in the new media landscape that is being transformed by AI.

This should allow us to map out a roadmap for the coming years to improve, enrich, and make our daily work more efficient. At the same time of course, we must respect the fundamentals of our profession, which is so important to AFP journalists. Then we can also develop services that will benefit our clients. This is important because we can better engage with the media on a day-to-day basis but also because it is vital for AFP to be involved in the rapidly developing ecosystem in which AI talks with AI.

One thing is already very clear: journalism’s value in the future will come from gathering original information, from investigative work, from seeking out reliable and verified information. This is what AFP already excels in and it must remain the core of what we do.

COVERING THE TRUMP PRESIDENCY

AURÉLIA END, WASHINGTON CORRESPONDENT



“Trump is so much noise, so intense, that you have to get back to basics”.

Aurélia End is one of two AFP journalists with permanent accreditation at the White House. She has been in the job for five years. She started off covering Joe Biden, but everything has changed since Donald Trump returned. At 47, after 25 years covering other topics, mainly economics, often in Germany, she now finds herself facing the biggest challenge of her career.

Did Donald Trump’s return to the White House on January 20, 2025, change everything?

Yes. I started with Joe Biden, who was very tough to access and shielded by a well-oiled communications team. I’m ending with Trump, who is hyper-accessible and has a completely closed communications team around him, especially when it comes to foreign journalists. They have a very hostile policy toward the media in general, or at least toward media outlets that aren’t considered allies or mouthpieces. Very quickly, everything was turned on its head. My English-speaking colleague, Danny Kemp, and I went from a system where we were in the Oval Office almost every day for 45 minutes to an hour of open Q&A with Trump, to a situation where we really have to fight for even sporadic access.



All this while being a foreign journalist who isn’t a native English speaker and is therefore, in a way, of no use politically, since what I write neither helps nor harms Trump domestically.

Is being a woman an added difficulty?

I haven’t experienced it personally, but it’s true that Trump tends to be more aggressive towards women. For example, he insulted a Bloomberg journalist, calling her “piggy.” It’s also true that he tends to make fun of foreign accents. He once told a French colleague that he couldn’t understand her “beautiful accent.”

That’s never happened to me. He’s asked me several times where I’m from because I think he can’t “hear” where I come from. And when I tell him I’m from France, he gives a slight smirk but answers my questions.

How do you cover the president of the world’s leading power accurately and honestly, given that what he says is erratic, contradictory, and sometimes deliberately misleading?

I’m constantly faced with the same impossible-to-answer question: “But what did he mean?” And the only answer is: “Only he knows.” When I ask his team for clarification, they reply: “Read his Truth Social post.” My job is a perfect example of how fact-checking and journalism go hand-in-hand because you need to provide context constantly, and as quickly as possible. And you can’t bury that context down in the fifth paragraph. When Donald Trump says he’s issuing an executive order to abolish birthright citizenship, you have to write immediately that birthright citizenship is enshrined in the US Constitution, which can only be amended by Congress, and that his decision is certain to be challenged in court. So, I need a safety net on all topics and figures because none of them can be taken at face value.

So you need really good back-up?

Absolutely. AFP has three spots inside the White House, right next to the briefing room: two for Danny and me, and one for one of our accredited photographers.

While we’re listening, the photographers are watching. They’ll say things like, “Did you see the bruise on his hand? That mark there on his neck?” And when Trump speaks, we set up a virtual “war room” with journalists who fact-check quotes in real time, and others who cover Congress, the State Department, the Pentagon, and the economy, who will quickly say things like, “Hang on, he said this, but the data says this,” or “He said that, but legally, it’s not clear.” And of course, we get crucial oversight from the desk. Behind the byline of a White House journalist, there’s a whole newsroom working hard, with a variety of different skill sets, perspectives, and nationalities.

What has this experience taught you?

It’s been a return to the “bare bones” of journalism, because Trump is so much noise, so intense, that you have to get back to basics: facts, context, absolutely accurate quotes, and careful choice of adjectives. The other lesson is the value of AFP teamwork. “It takes a village,” as they say. A lone journalist can achieve great things, but here, a lone journalist is nothing. On a personal level, I’m immersed in Trump from morning till night. So having a close circle that talks to me about other aspects of America -- for example, my sons who keep me up to date on sports or rap -- is vital for my sanity.

2025

IN BRIEF

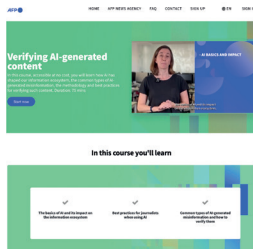
AFP and Bellingcat getting to the heart of the conflict

An unprecedented collaboration between AFP journalists and Bellingcat, who co-produced three reports on the war in Ukraine: the destruction of Vovchansk, soil contamination from mines, and the impact on Ukrainian youth. AFP provided the on-the-ground reporting, while Bellingcat offered satellite and open-source analysis. The three investigations are available on the CEDMO website.



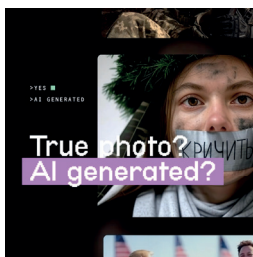
Separating Fact from Fiction with AFP

AFP has launched its 17th training module for journalists and journalism students, freely accessible with the support of the Google News Initiative: detecting and verifying AI-generated content. The course includes practical case studies, videos, exercises, and expert testimonials. The Digital Courses platform has attracted more than 40,000 users since 2022 and received several awards.



AFP certifies the authenticity of its photos, from shooting to publication

Tested during the 2024 US elections, this prototype demonstrates that by combining the C2PA standard and an encrypted invisible watermark developed with IMATAG, it is possible to certify the authenticity of a photo throughout its distribution chain. Verifiable by everyone via the WeVerify plugin, co-developed by AFP.



AFP and Mistral AI sign partnership agreement

Mistral AI, a French start-up that has become a major player in AI in less than two years, is relying on AFP to strengthen the reliability of Mistral Vibe (formerly Le Chat): 2,300 daily news items in six languages now power its chatbot.



Photographers' Perspectives: AFP's new book

Unpublished photos, a carefully curated selection, and a clean layout: this book brings together the work of nearly 300 AFP photojournalists in 2024-2025, focusing on the major topics of the period -- conflicts, climate change, social struggles, and political upheaval. In an era of AI-generated images, the book reaffirms the value of first-hand accounts from the field. Published by La Découverte.



Perugia International Journalism Festival

Wounded by Israeli tank fire in October 2023 while covering the conflict on Lebanon's southern border for AFP, photojournalist Christina Assi had her right leg amputated. After months of intensive care and several operations, she spoke at the Perugia International Journalism Festival in conversation with Phil Chetwynd, Global News Director. There, she voiced her determination to get justice: "We expect the international community to do more than simply show its support. Words are no longer enough".



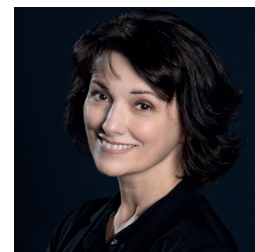
False Positives: When Banking Algorithms Crush Innocent People

Bank accounts blocked without explanation by an algorithm: the phenomenon affects thousands of Europeans – small businesses, NGOs, migrants, political refugees. AFP Audio and AlgorithmWatch investigated in Spain, France, the United Kingdom, Turkey, Germany, and Poland to produce False Positives, a three-episode series released in January 2025.



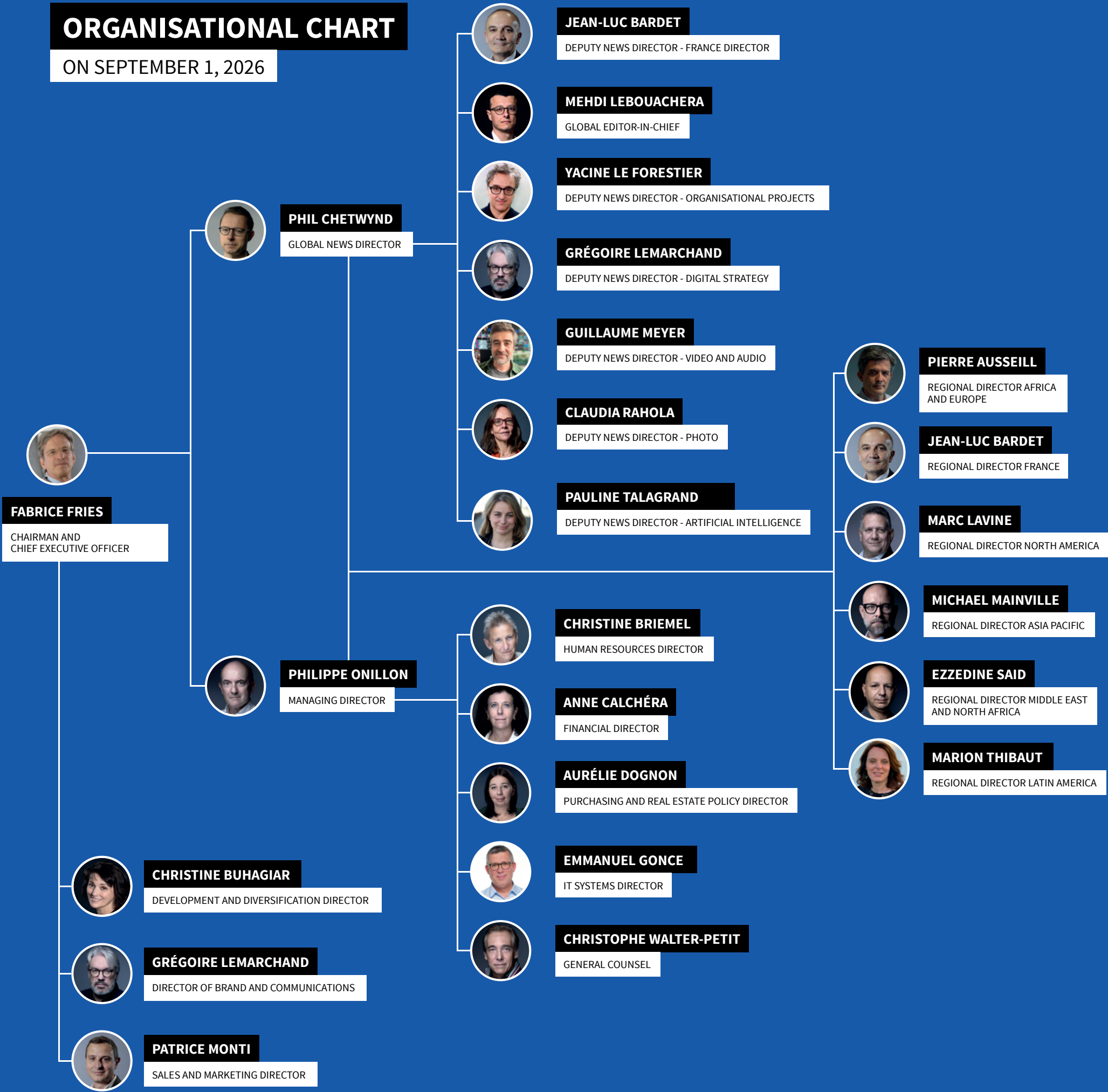
New Management to Diversify AFP's Revenue

Christine Buhagiar, who had been director of the Europe region since 2015, is taking the helm of the new Development and Diversification Department. Her mission: to design innovative services for businesses and institutions, in conjunction with subsidiaries MediaConnect and FACTSTORY.



ORGANISATIONAL CHART

ON SEPTEMBER 1, 2026



PRIZES

AND DISTINCTIONS



Omar al-Qattaa, Anne-Christine Poujoulat and Luis Tato

Pictures of the Year International (POY)

Finalists in the categories “General News”, “Sport Actions”, “Sport Life & Recreational Sports” and “Science & Natural History” respectively..



© Anne-Christine Poujoulat / AFP - July 10, 2024 - Le Falgoux, France



Clarens Siffroy, Jérôme Brouillet, Luis Tato

World Press Photo 2025

- Clarens Siffroy - “Stories” prize for Europe
- Jérôme Brouillet - “Singles” prize for Asia-Pacific
- Luis Tato - “Stories” prize for Africa



© Clarens Siffroy / AFP - December 17, 2024 - Port-au-Prince, Haïti



Samad Uthman

Africa Fact Check Awards

Fact Check of the Year prize in the category of professional factcheckers



Omar al-Qattaa, Luis Tato and Sameer Al-Doumy

Istanbul Photo Awards

- Omar al-Qattaa - 1st place in the category “Story News”
- Luis Tato - 1st place in the category “Story Nature & Environment” and 3rd place in the category “Marion Mertens Single Daily Life”
- Sameer Al-Doumy - 2nd place in the category “Marion Mertens Single Daily Life”



© Luis Tato / AFP - May 9, 2024 - Garissa, Kenya



Mahmud Hams, Omar al-Qattaa, Saïd Khatib and Bashar Taleb

Pulitzer Prize

Selected as finalists in the category “Breaking News Photography”



© Omar al-Qattaa / AFP - May 30, 2024 - Jabaliya, Palestinian Territories



AFP’s Dacca Bureau

SOPA Awards

Honourable mention in the category “Excellence in Reporting Breaking News”

PRIZES
AND DISTINCTIONS



Saul Loeb and Jim Watson

WHNPA

- Saul Loeb - 1st and 3rd places in the category “Insider’s Washington”
- Jim Watson - 1st place in the category “Inauguration 2025”



© Saul Loeb / AFP - March 3, 2024 - Selma, United-States



Ara Eugenio, Jan Cuyco, Lucille Sodipe and Nattakorn “Tii” Ploddee

Global Fact 12 - International Fact-Checking Network
Gold Standard Prize



June 27, 2025 - Rio de Janeiro, Brazil



Nina Larson

Global AMR Media Awards

Prize for an article about the dangers of drug-resistant superbugs



Julie Pereira

Emmy Awards

Videographic nominated in the category “Outstanding Graphic Design – News” by Julie Pereira (with Emmanuelle Michel and Jon Walter)



Josh Edelson

Prix Varenne 2025

Grand Prix Varenne/Canon for photojournalism



© Josh Edelson / AFP - January 9, 2025 - Altadena, United States



Ina Fassbender

VDS Sports Photo

1st place in the category “Euro 2024”



© Ina Fassbender / AFP - July 4, 2024 - Essen, Germany

AFP

IN FIGURES

● **1,840**
journalists

● **135**
nationalities

● **210**
bureaus

● **24/7**
coverage

● **2,300**
stories/day

● **6**
languages

● **300**
videos/day

● **3,000**
photos/day

● **700**
data visualisations/
month

● **1,800**
lives/month

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