

dpp[®]



**WHAT'S THE
NEWS?**



Foreword

The subject of *Tomorrow's News* is a fascinating one – how to meet the demands of a media landscape which is rapidly changing, while retaining existing audiences and finding innovative ways to engage new viewers, listeners and online users. And all the while, of course, generate enough revenue to make the business profitable.

Journalists and editorial production teams also face additional challenges –

- How to collaborate effectively when the team is distributed across different locations or even countries
- How to tell the story simply and powerfully, with accuracy and impartiality, when content needs to be tailored to multiple platforms
- How to distribute that story quickly to the required platform
- And the sheer explosion in the volume of content which they are being expected to create

Whether you are the reporter and crew on location, the online producer working from home or the programme editor working in the office, it is clear that there is a huge need for all members of the teams to work cohesively to ensure the output is of the highest quality, wherever a viewer wants to consume the content which is produced.

Avid has been at the forefront of news workflows for more than thirty years. Our solutions, which are deployed globally by some of the world's largest media organisations, encompass newsroom editing, storage, graphics, ingest and playout and asset management.

Innovation is at the heart of what we do, and Avid is helping the industry to adapt to changes in team collaboration, content creation and audience consumption.

The rapidly shifting landscape is driving our areas of development, particularly around story centric workflows that enable greater sharing and collaboration between teams regardless of their location. Avid's web-based tools and mobile apps play a key part of that collaboration, providing an open approach to the news ecosystem with a wide array of partners and cloud-based solutions.

We are delighted to work with the DPP in the production of this series and are sure that the information and discussion will be informative in shaping the future direction of our industry.

Craig Wilson

Product Evangelist Broadcast & Media, Avid

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Introduction

“What are the major trends in news consumption? Who is consuming it? How? And where?”

Who, what, when, where, how and why? Those are the ‘Five Ws’ (and an all important H) of news that are drilled into every journalist from their earliest training session.

These questions are also the starting point of the DPP’s *Tomorrow’s News* project. *Tomorrow’s News* interrogates the technology architectures and business models that will be needed by news operations if they are to be successful in the years ahead.

But first we need to understand the context in which news organisations are operating. What are the major trends in news consumption? Who is consuming it; where are they doing it, and how? And what does that mean for news operations? What even *is* the news?

To address these foundational questions for any modern news operation, the DPP convened a group of editorial leaders from four major news organisations. What followed was an open, honest, and often profound conversation about the opportunities and challenges, disruptions and transformations taking place in the news industry.

We are extremely grateful to those individuals for sharing their insights with DPP members. Here we present a summary of their discussion. You can also watch a video of the full discussion [here](#). Their contribution provides invaluable context for our further pieces in our *Tomorrow’s News* project, which will explore technology innovation and new business models.

We are grateful to Lead Sponsor Qvest, Expert Sponsors Avid, Dalet and Wolftech, and Contributing Sponsor AP for enabling this DPP work.

The participants

NATHALIE MALINARICH

Executive News Editor, Digital
BBC



KAMAL AHMED

Editor-in-Chief and Co-founder
The News Movement



PETE CLIFTON

Editor-in-Chief
PA Media



KATIE DRUMMOND

SVP Global News and Global Editor-in-Chief
VICE News



A mobile and social revolution

“We have seen a huge shift among our audience towards mobile first consumption”

What are the biggest trends in news consumption? Needless to say, mobile and social were the starting point of our discussion. Developments in smartphone technology and social media have had an impact on every industry, with media companies some of the most affected.

At VICE News, Katie Drummond, SVP Global News and Global Editor-in-Chief, says its younger audience is particularly primed to consume news via social media.

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We have seen a huge shift among our audience – which is primarily 18- to 35-year-olds – towards mobile first consumption. That’s a years-long trend, particularly towards finding news on vertical video platforms – such as TikTok and Instagram.

We are seeing a massive surge in audience interest in news at those destinations, instead of someone going to the VICE.com homepage. But they are going to TikTok and catching up with what’s going on in Ukraine on the VICE World News TikTok account. For us that’s really the primary trend we are seeing and reacting to.

PLATFORM FOR CHANGE

Kamal Ahmed is Co-founder and Editor-in-Chief of The News Movement, a news startup that launched in beta at the end of 2021. ‘Mobile first’ is a dated way to describe The News Movement; ‘social only’ might be a better fit.

“We don’t have a homepage,” Kamal says.

He describes what the organisation is doing as a new addition to the rich offering in the news market. It is serving different types of content, rather than trying to replace more traditional news formats.

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What is the news? How do we decide, and then how do we deliver it?

I used to be Economics Editor at the BBC, and my teenager once asked me a question which was so fundamental I've actually struggled to answer ever since. He said: "Dad, why is that the news?" And that's actually quite hard to answer; why have we chosen these subjects to be the news rather than a whole set of other subjects?

For Kamal, social and mobile are more than just platforms. They represent the mechanism to include the audience in the creation and delivery of the news.

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If you look back in history about choices around what news stories are, those choices were made by a certain type of person in a newsroom.

The big change for all of us in the media industry – and we'll all approach this in different ways – is how do we now include the audience in choosing what is the news. What are the conversations that audiences are having that mean we may make different decisions about what we think is the news?

“ We no longer own the means of distribution ”

The shift to mobile from TV and print has taken power away from news organisations. And the split has gone in two directions: first to the consumer, and then to the platforms which own the means of distribution – and ultimately the customer relationship.

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The power function of audiences has become much greater. And we no longer own the means of distribution. So those two things together have fundamentally changed what news is and how it will be consumed.

And the other point is people aren't coming to destinations for the news, they're seeing the news in their feed. So we're no longer competing with each other; we're competing with anything you can do on your mobile phone, or any other type of screen. And that means that our content approach is going to have to change.

“We’re competing with anything you can do on your mobile phone, or on any other type of screen”

Thomas Grandoch, Senior Business Consultant at Qvest, has pointed out that the audience is everywhere – so that’s where news providers need to be:

“The multitude of platforms poses a new challenge for established media companies, as there is an increasing number of touchpoints that need to be covered with individually tailored content. Yesterday, Twitter was the place to be. Tomorrow it might be TikTok.

News stories tend to be universally relevant though and take place on all channels – whether on TV, radio or on any evolving online platform. News stories take place wherever recipients are – throughout the day and on a wide variety of platforms.

Pete Clifton sits at the very heart of news creation in the UK as Editor-in-Chief at PA Media. Founded in 1868 to provide a news wire service and source of trusted information to regional and national newspapers, the organisation now services images, video, text based news and more to customers across media and broadcasting.

As a business to business service, PA Media gets a bird’s-eye view of the shifts and trends in news.

“If you were to look at big changes in the seven years I’ve been at PA, we’ve moved from still being very rooted in the print view of life to being much more aware of what the digital needs of our customers are. There’s a very delicate balance to tread there because amongst our biggest customers are still people who fill lots of pages of print every day, and we can’t just abandon their needs.

We need to be doing that well, but we also need to be improving the quality of the digital services that we provide now. That might be the short video that we offer, or it might be ready to publish pages for websites.

What PA can provide is still reliable, authentic, up-to-the-minute, fast, accurate information – and our customers can decide if they want to then turn it into bullet points they put over a short video, for example.

“How do we make it easier for some of that content to be used on TikTok?”

It will always be in the DNA of PA Media to be a trusted source of news information. But Pete says it must still flex to the needs of its customers – and ultimately the trends of individual news consumers.

“ We need to keep in mind the things that everybody wants us to do. They still want us to be at the courts that nobody else goes to, or the House of Commons every day when nobody else is there. They still want us to be the reliable breaker of news, as it happens, and I don't think that will ever change.

Over time we need to be mindful of how we offer different formats of that content, and now that means not just a very strong wire service, but also a very strong digital service. The next iteration of our digital service may well be how we make it easier for some of that content to be used on TikTok or other social platforms. But we need to work very closely with our customer base to understand what we can do differently to help them.

“How we tell stories has dramatically changed”

For Nathalie Malinarich, Executive News Editor, Digital at BBC News, the pivot away from TV – or at least not merely reformatting television news on mobile platforms – has been the biggest news trend.

“ Social and mobile have changed how we do things quite dramatically. The agenda is completely different.

That's made the news offer much richer. But it's also dramatically changed how we tell stories. In the old days of the website, we would put bits of TV online – but that no longer works.

How do you create video that works on TikTok, which is a completely different thing? How do we do video that works on Instagram? It means we have to be able to think about the same story in many formats.

TIKTOK BOOM

TikTok has been the fastest growing social media site in recent years, and in the *Reuters Institute Digital News Report 2022* it was shown to be the fastest growing for news consumption among young audiences. This trend is happening as Facebook declines.

“We can’t force somebody to consume the news when they could consume literally anything”

At VICE News, Katie says the young news company was one of the organisations that proved serious journalism had a place on TikTok.

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The opportunity at VICE News was very clear, which was to reach this absolutely massive audience primarily right within our target demographic with high quality news.

The challenge was that it’s new, and you’re competing with literally everything: lifestyle influencers, food, news entertainment – it’s all there.

We can’t force somebody to consume the news when they could consume anything. It’s a very different competitive landscape.

While VICE was an early adopter on the platform, it was not until Russia’s attack on Ukraine that some other news organisations saw that TikTok could be a home for news journalism.

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You can make very long videos on TikTok now, but it is primarily a platform that thrives on brevity – at least for now.

We tell some pretty complicated stories and we deploy to some pretty thorny parts of the world. How do we distil that into 60–90 seconds when we have to assume that the audience that's finding us on TikTok is not also going to our website? We really want to make sure that the experience on TikTok is comprehensive and holistic, and that we're really giving someone everything they need to know in that one destination. That is a challenge.

But it has been a really rewarding opportunity for us as a news organisation.

“Young people will consume news on TikTok if the right content is put forward into their feeds in the right way”

At The News Movement, Kamal agrees. He says that news storytelling on TikTok needs to be delivered “in the vernacular” of the platform where it is discovered.

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The audience has shifted in a really significant way, and the news industry is still following that audience into the places where they are consuming most of their content.

TikTok is about brevity. Through the Ukraine crisis, the BBC, VICE and ourselves have all had big hits on the platform, so it is clear that young people will consume news if the right content is put forward into their feeds in the right way. Young people want to be informed about the world, but they want to be informed about the world in different ways.

Your storytelling style needs to be very different from a television bulletin style. That doesn't mean that a television bulletin style is wrong. But it's very different from the type of content that a younger audience will consume.

“Just trying to put some TV clips on the internet doesn't work”

Furthermore, Kamal adds that the old ways of just taking parts of your television broadcast output and putting it online is not fit for purpose.

“ You need to make news as seamless as possible in the vernacular of the platform.

What news did for quite a while was to try and just simply reversion and transfer material they've done for elsewhere, on to the internet, first of all, and then social sites. And that doesn't work. Your style for TikTok will be different from your style from the various formats you can use on Instagram, YouTube and others because the audience is in that place. And they don't want to leave that place.

Now, of course, the platform doesn't want you to leave it either, so they often make it difficult for you to link out from the platform.

But nevertheless, the audience is in a TikTok moment, so whatever you're doing on TikTok – make that experience as complete as you can. You might offer onward journeys, but they should still be able to sit on TikTok and understand the Ukraine crisis.

VIDEO – THE BIGGER PICTURE

For all of the proverbial column inches devoted to TikTok and other social media platforms, Pete Clifton notes that the broader concept of 'video' is where the action is happening.

“ Video now sits at the heart of our newsroom ”

At PA Media, its video service has provided the biggest growth to the news company's business. And Pete says it had initially made mistakes conflating video with television.

“ When I got back to PA in 2015, our video was pretty shambolic. We were trying to do TV, basically – and way worse than any TV channel has ever done it. It wasn't going to go anywhere. But now video sits at the heart of our newsroom.

To complement its newsroom-ready content and ready-to-publish packages, the next iteration could be offering live streams from press conferences or big news events: “To be able to offer a live stream direct from the scene back to the office and straight out to customers”.

“Live brings in big audiences, particularly younger audiences”

Nathalie Malinarich adds that complementing live video streams with text commentary and other news assets has been a success at the BBC.

“Live is hugely important. We have a dedicated team sitting in the newsroom streaming video, accompanied with text updates, pictures and more.

It's a very big operation, it brings in lots of audiences, particularly younger audiences – and we found it a really good way of telling stories. Sometimes we run them for just an hour when a big event is happening, but sometimes we run them for days on end.

The other thing we've learned with live is that you also need to be really quick at turning that moment around and offering it as a short form video. For the people who missed that moment you need to have that video ready straight after.

THE STORY-CENTRIC NEWSROOM

Asked about longer form news journalism, Editors-in-Chief Katie Drummond and Kamal Ahmed bring up the story-centric model – a newer way of commissioning news and topical content, and then delivering it.

“The expectation is journalists in the field will deliver different assets for us for different platforms”

At VICE, Katie says the editorial function is just “one team”, with its staff trained to deliver across multiple platforms.

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We make a lot of long form documentary work, and ultimately it all ends up on digital. Our documentary work is a hallmark of VICE News and we're really proud of that work.

The way that has changed for us in the last few years is that when we deploy a reporter they might go to film a long form documentary that's on a longer timeline, maybe two weeks.

Then while they're there, they will contribute dispatches for us on social. They will create short clips for TikTok and Instagram. They might write text pieces for the website, they might take photos that we use. The expectation is one journalist and their team in the field will deliver different assets for us for different platforms. They might also take audio recordings that we might turn into a podcast.

“What's the best way to deliver the story across multiple platforms?”

For Kamal, this starts with the audience and the story. The audience in particular is placed at the very start – and the heart – of the commissioning process. This also makes news journalism a much more connected and collaborative process.

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The commissioning process now has to think very carefully about who's the audience, what type of product is most useful for this audience on this subject, and what's the best way to deliver it across multiple platforms. And that is part of your commissioning process.

So before you've even sent your team out of the door or on location, there is an idea about what products you will be producing from the journalism you are gathering. And that is a much more connected conversation now than it was even five years ago. Product really matters, and what type of product you're producing really matters.

Thomas Grandoch, Senior Business Consultant at Qvest, adds that the story-centric model provides efficiency when there are so many distribution channels:

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In a so-called story-centric newsroom, editors have equal access to all the information and material that belongs to a story, and there are no duplicate production processes for the different touchpoints. This enables media houses to keep up in the world of smartphones and the associated media convergence.

“Part of YouTube is almost turning into linear TV”

Discussing platforms and formats, Kamal Ahmed picks up on what he says is an unexpected development that is taking place in video and broadcast. As video essentially becomes the delivery of digital content – both live and on-demand – YouTube bears an increasing resemblance to traditional television.

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YouTube is turning much more into an appointment-to-view site: people go to it at certain times for certain things they know are coming. Part of YouTube is almost turning into appointment-to-view television.

That's an interesting development that maybe we wouldn't have known was going to develop over the last three to four years. But it's certainly developing now, so you have to have episodes of material, which are of a certain format and a certain length that people know is coming.

How do news organisations differ from each other?

Where do news providers find worthwhile points of differentiation? As certain aspects of news and news operations become commoditised, this is a core question that media companies are grappling with.

“We have to be everywhere”

It might not be surprising that for the BBC, the UK public broadcaster, trust and impartiality are core tenets – as Nathalie Malinarich explains.

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Trust is really important and something we can't lose. People do come to us because they trust us, and some of that usage among young people who come to us for big stories is because they trust that news will be accurate and impartial on our site.

But we also have to be universal, and that means being everywhere, which is a big differentiator. We have a local news provision – we cover the whole country. And internationally we have more than 40 language services staffed by people from those countries, and that makes our international coverage quite distinctive.

Similarly for PA Media trust, accuracy and reputation are everything.

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We sit in the middle of it all, and we can observe what differentiates different customers and the ways they go about delivering the news.

The trick for us is to make sure that we're delivering content that will work in whatever way they choose to differentiate it.

I care about making sure that we are relevant to all of our customers and the different needs they have. They come to us because they trust us, and if we lose that then we don't have a business anymore, so that keeps me awake at night. If we get that right, I think we stay relevant to the many customers that we have.

ADDRESSING YOUR AUDIENCE

For the 'challenger' news organisations that are not defined by mission statements and charters that have bedded in over decades, other characteristics bubble to the surface.

At VICE, this includes what the news organisation doesn't cover as much as what it does.

“ Differentiation is something we talk about a lot, in part by virtue of the fact that we are a smaller news operation globally. We have an international footprint, but we can't possibly compete with the New York Times, Guardian and BBC.

What we cover, and what we don't cover is an important distinction – and then there's how we do it, and how we actually talk to the audience.

We connect directly with our audience. We take what we do extremely seriously – but we approach our work and our journalism in a really conversational, often very raw, authentic way.

“ We connect directly with our audience ”

For Kamal at The News Movement tone of voice is also very important.

“ Tone is very important; there are very many different styles of how to tell stories, and the tone of how we tell our stories is very different from much of how the traditional media tells the news.

For us a really important part is not to overwhelm our audience. To be hyper audience focused on how much they want to consume. We will pick three or four things a day that either matter to our audience or will delight them, and that is a very different approach to news than the 24-hour notion of having to fill the spaces, whether that's on TV, radio, or your homepage.

There is a machinery that has built up around news which is about filling space, and we can break away from that because of the different distribution that social media allows for – which means that you can be much more delicate and audience focused about how much you are producing.

“There is a machinery that has built up around news which is about filling space – we can break away from that”

GETTING TO GRIPS WITH NEWS AVOIDANCE

Kamal cites those actively seeking to avoid the news – or at least what those consumers perceive to be the news – as one of the drivers for taking a different approach to its coverage.

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I'm sure many of us read the *Reuters Institute Digital News Report 2022*, one of the most important documents for how news is changing. And one of the fastest growing audience categories is those that are selectively avoiding the news. That's a really important challenge for us as a sector because journalism matters to the good of society, and to democracy.

Having some players in the market that are not so much driven by having slots to fill, is a really helpful thing for those audiences that aren't engaged 24 hours a day in the news.

How has technology changed newsroom skills and capabilities?

For all the transformation and changes in news operations – and content delivery – how have the skill sets and capabilities of the news journalist changed? Has tech innovation democratised certain skills, to the extent that previously expert tasks are now ‘consumerised’ or automated?

A JACK OF ALL TRADES?

For Pete Clifton, the more things change the more they stay the same.

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For all the changing skills there’s a number of core skills that we need, and some of them will sound incredibly old school. We don’t take on people who can’t do shorthand, for example, because it’s vital.

We need people who can write quickly and accurately under pressure. We need people who can spell. We wouldn’t take on a general reporter if they couldn’t do those things.

Then there’s a range of skills that we need them to have around that. They need to be comfortable shooting video, they need to be comfortable with how they use social media to aid their news gathering. In certain areas they need to be very comfortable with how they use data.

But at the heart of it, we still need people who can go out and get stories, who are comfortable talking to people and can thrive under pressure. A lot of those sound like things that somebody could have said 20 years ago, but I don’t ever want the day to come when they are not the core of what we do.

“ **We need journalists who can shoot video, use social media, and are comfortable with data** ”

Kamal Ahmed agrees, and says it’s unrealistic to expect all news staff to become experts across all formats and platforms.

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There are some foundational principles in the craft of journalism and they're the same when I was 22 as they are for a 22-year-old starter now.

It's then about how people want to develop. Some people do want to have multiple skills, and they're very comfortable, particularly now with the power of phone news gathering, and that's absolutely brilliant.

And there are other people who are only really comfortable in one format, and that's absolutely fine because journalism is a craft skill. The craft of making longer form video is very different from making fast turnaround TikToks.

“The craft of longer form video is very different from making TikToks”

Kamal adds that the expectation that news staff need to be able to do everything is nothing new. The expectation is also not helpful.

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We went through a period in the 1990s when there was this notion that the journalist had to go and do everything. We sent journalists out with a chunky video camera on their shoulder, a boom mic, a notepad and we told them to come back with everything. That system was never going to work.

I want people who can go and find stories that will intrigue, that can help the audience understand the world around them, and hold power to account. That's the job of journalism, and then the team can support how that story is then made and distributed through the commissioning process.

“In the 1990s we sent out journalists with a chunky video camera and a boom mic and expected them to come back with everything”

At VICE, Editor-in-Chief Katie Drummond expects news journalists to be masters of their beat first and technology platform experts second.

This also recognises that platforms and trends change. TikTok is the growing social media site now, and certain types of news content are resonating on that platform. But its longevity is not guaranteed, and some core journalism skills will transcend time and technology.

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What I tell journalists at VICE is that we don't expect or need everybody on our team to be an expert at TikTok.

What we need them to be is a master of their beat; we need them to own what they cover, and know their stuff, and get great stories. And we need them to be willing and open to trying new things and to learning.

Today we're talking a lot about TikTok, but in 5–7 years who knows what we're going to be talking about?

THE CASE FOR DOMAIN EXPERTISE

BBC News Executive News Editor for Digital, Nathalie Malinarich, observes that while having a broad range of skills is desirable, deep experts remain critical to the newsroom.

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To be a journalist, you need to be curious, but I think we now also need journalists to be curious about how people consume their stories. And it's not just the data, but really understanding what it means that someone watches their story on TikTok rather than reading it on a website.

I'm quite a big believer in specialisms; you need a broad range of skills but I also think a video editor will do a better job than somebody who just learned a bit of editing on the side.

“You will always need great video editors”

Nathalie adds that news editorial staff could benefit from adopting some of the methodologies of digital native organisations.

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We need more journalists who have an understanding of product, and can bring product thinking to journalism and delivery – and who can manage these big stories or news items like you would a product or project.

“We need more journalists who understand product thinking”

Katie Drummond at VICE says she is also focused on skills outside the news editorial team. How can the editorial function work with the product and engineering leaders to develop and maintain the next generation of content management and delivery platforms?

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I'm thinking a lot from a product and engineering standpoint about finding people who want to build and maintain 'the CMS of the future'.

Is there a really fast and seamless way for journalists to create vertical content for social platforms? That's something to me that feels like a tool that will facilitate a lot of the storytelling that we're doing, and we need people who can build and iterate on that, and take it to the next level.

“How do we develop the CMS of the future?”

ROBOJOURNALISM ALIGNS HUMAN EXPERTISE WITH AUTOMATION

And back on the news floor, Pete Clifton shares that at PA Media aligning the human with tech innovation provides a real opportunity for news operations. Rather than technology replacing some roles, automation augments the human and helps them deliver better news services for customers.

He cites PA Media's data journalism automation tool as an example.

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We have a programme called RADAR – Reporters And Data And Robots.

Proper human journalists interrogating data sets, and with the help of natural language generation and a bit of hand holding around phrases that will describe any set of data for any region, they push that data through an automation process to create 400–500 versions of the story – with each of them tailored for a particular town. That's quite neat.

That's a journalist who still needs the sense of what a story is, but they understand how to handle complicated data sets and they can push them through the automation process to provide lots of local news stories. But that could equally be sports stories or international stories. It could be anywhere where there's a set of data.

The opportunity and the threat

What is the biggest threat to news, and what excites you most about tomorrow's news? This was the closing provocation to our panel of news leaders.

The uncertainty around how news delivery will develop, and the innovation in content creation is what keeps the sector interesting for PA Media Editor-in-Chief Pete Clifton.

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What excites me the most is just how much things continue to change, and I think if we were ever in a landscape where nothing was changing it would be too dull to carry on.

I also think it's exciting, that for all that things are changing, that some of the emerging platforms realise the value of a provider that just does news well – and that still excites me because that's what we get out of bed for every day.

“The lack of diversity in newsrooms is a massive problem”

But he has real concerns about who is creating and delivering the news..

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I think the diversity of newsrooms is a massive problem. We are still way, way short of what we need in our newsroom, and probably every other newsroom, in terms of the diversity of the people creating the content for what is a very diverse audience.

It's probably my number one priority. What are the different ways that we can look people in the eye in three years' time and say that we do now have a newsroom that's fit for purpose, and can actually cover the news well? If we sleep through that, we will lose more and more people from the news audience.

“It can feel like a scary time to be a journalist”

For Katie Drummond, the sentiment towards journalists and the assault on truth in some territories – near and far – is a considerable threat.

“ In the last few years and in the last few months in particular we’ve found that in certain parts of the world – I’m talking about Afghanistan, Russia, Hong Kong – where we have been typically able to work, it has been difficult to do that work. And that scares me, it scares me to not be able to access a certain part of the world relatively safely as a journalist.

And we see that in the United States too. I’m sitting here in the United States, and it can feel like a scary time to be a journalist in a way that it is for some journalists in some countries every day of their careers. There has been a shift and a chill in the last few months that we have certainly taken note of.

“ It’s not a mystery how to reach a massive, engaged, young, global audience ”

“ But then let me turn to the opportunity because I want to end my comments on a positive note. What we’ve seen, is that we are able to reach this massive, global, young, connected audience. They are interested, they are engaged. Accessing them and reaching them with news is not a mystery. We know how to do it, and there’s an audience there that wants to learn about what’s happening in the world.

It’s a huge opportunity and we’re just taking it day by day and seeing how we can build on it.

IT WAS THE BEST OF TIMES, IT WAS THE WORST OF TIMES

Similarly, engaging young audiences represents the biggest opportunity and threat for Kamal Ahmed, The News Movement and the whole news ecosystem. This is necessary to avert news avoidance, and because that demographic represents the creative future of news consumption and creation.

“ The biggest threat, I think, is news avoidance. That people stop valuing journalism, or people simply aren't connected to the value of journalism.

That's something that requires some deep thinking amongst the industry. One of the reasons is the lack of diversity, equity and inclusion within newsrooms and within the way we think, and a lack of sophisticated listening to what audiences need from journalism, and how to help them navigate the world. Particularly for younger audiences I think that's the major threat.

And I think it is also a fantastic opportunity. It's an incredibly exciting time, and because the distribution mechanisms are changing so rapidly and are so creative, it's a wonderful time to be in the business of informing the public and doing journalism. Because you can do journalism in so many different ways, way beyond anything I ever thought I would see in my career.

“ Other news organisations are not the main competition any more ”

Kamal adds that The News Movement's partnership with PA Media, a bespoke deal between a news startup and a centuries-old news wire, represents an industry collaboration that might not have existed just a few years ago.

“ That type of partnership working is what's going to need to be in the DNA of the news industry. When I started the news industry was astonishingly competitive, and you never shared anything with anybody – because your main competitor was the other news organisations.

Well, as we said at the beginning of this discussion: our main competitor is anything you can do, frankly, on a mobile phone. So we need to come together.

“ People still do value news ”

Finally, Nathalie Malinarich is left buoyed by the future of news – despite the threats. News is an area of innovation and interest, in its creation and delivery. Maybe, then, there is something to learn from the ‘news influencer’ and content creator?

“

We're all competing for attention and I don't think our competition is other news organisations anymore. It's the millions of companies and individuals who produce amazing content, and are getting it out really fast. That content might be quite news adjacent – people might feel it fills the need they have for news, or that it's a bit like news. That's really tough competition: that might be a football club, that can be an insurance company, it can be an influencer – it can really be anyone.

The flip side to that is, if you look at TikTok as an example, people are so fantastically creative there. There's so many new ways of telling stories.

It's fantastic that we can find new ways of telling stories, but also that we find new ways of reaching audiences with news. We do see lots of people interested in news and we just need to keep going at it.

What's the News? was produced and authored by **Edward Qualtrough**, edited by **Mark Harrison**, and designed by **Vlad Cohen**.

About the DPP

The DPP is the media industry's business network. It is a not-for-profit company with an international membership that spans the whole media supply chain, covering global technology companies, production companies, digital agencies, suppliers, service providers, post production facilities, online platforms, broadcasters, distributors and not-for-profit organisations. The DPP harnesses the collective intelligence of its membership to generate insight, enable change and create market opportunities. For more information, or to enquire about membership visit

thedpp.com

About Avid

Avid Powers Greater Creators

People who create media for a living become greater creators with Avid's award-winning technology solutions to make, manage and monetize today's most celebrated video and audio content—from iconic movies and binge-worthy TV series, to network news and sports, to recorded music and the live stage. What began more than 30 years ago with our invention of nonlinear digital video editing has led to individual artists, creative teams and organizations everywhere subscribing to our powerful tools and collaborating securely in the cloud. We continue to re-imagine the many ways editors, musicians, producers, journalists and other content creators will bring their stories to life. Discover the possibilities at avid.com and join the conversation on social media with the multitude of brilliant creative people who choose Avid for a lifetime of success.

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