

Building Back Better: An Action Plan for the Media, Entertainment and Culture Industry

WHITE PAPER

JULY 2020



Contents

3	Executive summary
5	Introduction
6	1 Creating a stronger media ecosystem
7	1.1 A stronger industry ecosystem will be trusted and transparent
8	1.2 A stronger industry ecosystem will focus on increasing value and reducing waste
8	1.3 A stronger industry ecosystem will encourage media pluralism
8	1.4 A stronger industry ecosystem will deliver value for the creative community globally
9	1.5 A stronger industry ecosystem will put the consumer at the centre
10	2 Accelerating digital transformation
10	2.1 Building digital distribution capabilities
11	2.2 Adopting digital production methods
12	2.3 Employing data-driven operations
13	2.4 Combating new cyberthreats
14	3 Adapting the industry workforce
14	3.1 Where work gets done
15	3.2 Who does the work
16	3.3 How the relationship between employer and employee changes
17	4 Supporting responsible business through the global Sustainable Development Goals (SDGs)
18	4.1 The industry's impact on the SDGs
19	4.2 The role of responsible business
20	4.3 Building sustainable partnerships
20	4.4 Establishing sustainable governance
21	Conclusion
23	Contributors
24	Endnotes

© 2020 World Economic Forum. All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, including photocopying and recording, or by any information storage and retrieval system.

Executive summary

The purpose of this report is to identify and drive forward practical actions for advertisers, publishers, agencies and platforms to improve the media ecosystem in this phase of “building back better” post-COVID-19.

While media consumption has accelerated during the pandemic, the main currency used for media monetization – advertising spend – has been pulled back across many channels, due to both economic and social concerns. Recently, many brands have halted their spending on platforms such as Facebook and Twitter. While the advertising revenue of such platforms is driven largely by small and medium enterprises, events of late may signal a larger shift in focus to the role that one’s business decisions play in driving societal change. For media companies with significant reach and influence over consumers, this responsibility is even more crucial.

In the [first](#) in this series of research papers, we assessed how media organizations responded to COVID-19 and addressed their societal responsibility. In this second paper, we focus on the **near-term and medium-term actions** that can be taken to improve the financial viability, resilience and sustainability of the industry. We focus on four key areas:

1. **Creating a stronger media ecosystem across content creation, distribution and consumption innovation**

- We identified five key areas to drive a stronger media ecosystem: enhanced trust and transparency, better alignment of value

with investments, media pluralism, a global community of creators and viewers, and renewed consumer focus.

- We examined the demonetization of harmful content through initiatives such as the Global Alliance for Responsible Media ([GARM](#)), in partnership with the Forum’s “[Shaping the Future of Media, Entertainment and Culture](#)” platform.

2. **Accelerating digital transformation to drive innovation**

- Digital distribution is no longer a choice – companies must decide whether to build, buy or partner to increase their digital capabilities.
- New digital production methods have created lower-cost and more authentic content – companies should consider how they adopt end-to-end cloud production tools to capture, edit, finalize and distribute content in a single workflow from start to finish.
- Notable innovation in the use of data-driven tools for revenue projections, content curation and moderation, and user experience will present new decisions for businesses.

“ Three out of five consumers claim to avoid brands that do not demonstrate progress against the goals affecting our society and planet.

- With a significant increase in cyber threats during the COVID era, businesses need to take practical steps to increase their cyber resilience.
3. **Adapting the workforce and ways of working to support the next phase of industry growth**
- Work has transitioned to home-office settings with varying degrees of effectiveness – businesses should consider what capabilities are needed to operate in a hybrid work model in the future.
 - Worker profiles in demand will be in big data, analytics and revenue-related functions, as well as in security and data privacy, but the industry is unlikely to go back to pre-COVID employment levels.
 - With heavy reliance on freelance and contract work, there is an opportunity to revisit the industry’s duty of care to its workers and reset on its representation of minorities. In addition, employers will need to find new ways to protect employees’ safety and mental health.
4. **Supporting responsible business through global sustainable development goals (SDGs)**
- The urgency to act as responsible media businesses has never been higher, with three-quarters of media chief executive officers recognizing the critical role¹ of businesses in society and three out of five consumers claiming to avoid brands that do not demonstrate progress against the goals affecting our society and planet.²

- Businesses should evaluate their impact in terms of environmental and social considerations and reset their activities in line with the SDGs.
- Responsible leadership is a critical enabler of sustainable governance. Top leaders exhibit five elements of responsible leadership: 1) stakeholder inclusion; 2) emotion and intuition; 3) mission and purpose; 4) technology and innovation; and 5) intellect and insight.³

At the end of this paper, we identify actions that companies can take immediately, such as reviewing their media investment strategies, employing new brand safety tools, implementing new ways to create an engaged workforce and many others. A number of the companies engaged for this report have already committed to such actions, and we encourage other companies for which these steps are relevant to carry them out within their own businesses. In the final paper of this series, we will highlight the lasting industry shifts that will result from the current crisis and the long-term plans that various parts of the media ecosystem should consider when developing their strategies.

Introduction

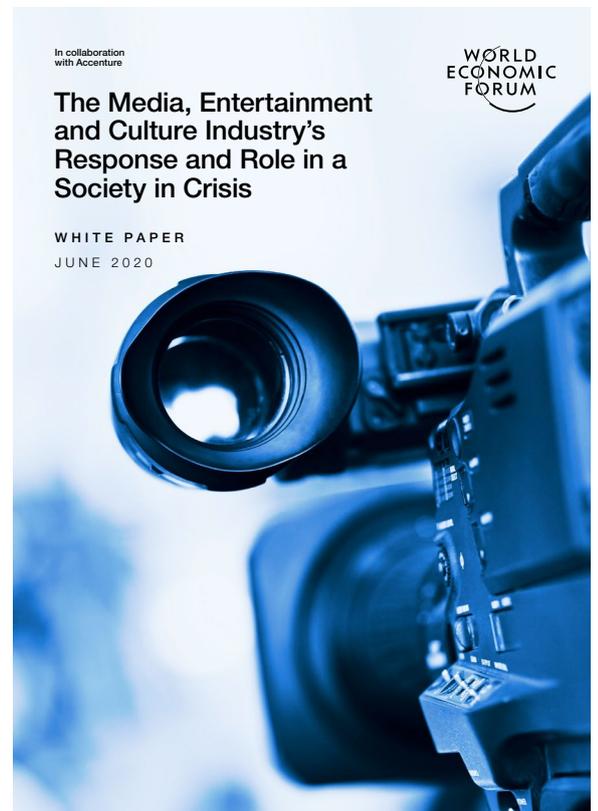
In the [first](#) in this series of reports, we explored how the media, entertainment and culture industry responded to COVID-19 and the immediate implications for society.

The pandemic precipitated [“three years of transformation in three months”](#). It presented both an imperative to respond and an opportunity to change, to build back better. It provided an opportunity to revisit long-held assumptions, to rebuild, redesign and reprioritize to create a more trusted, prosperous, resilient and equitable industry.

In this report, we look at the opportunity to build back better in four ways, by:

- Creating a stronger media ecosystem in terms of content creation, distribution and consumption
- Accelerating digital transformation to drive innovation
- Adapting the workforce and ways of working to bolster the next phase of industry growth
- Supporting responsible business through the global Sustainable Development Goals (SDGs)

The third and final report in the series will explore the impact of major industry shifts on the media ecosystem and the new challenges and opportunities this will create.



1

Creating a stronger media ecosystem

In conversation with industry executives, five themes emerge as opportunities to build a stronger media ecosystem.

FIGURE 1 Key elements of a stronger media ecosystem

1	Enhancing trust and transparency	Minimize harmful content, uphold data privacy and restore trust in institutions to earn the confidence of consumers and maintain a brand-safe environment for advertisers
2	Aligning value with investment	Ensure the value delivered across the ecosystem is commensurate with the investment made
3	Encouraging media pluralism	Drive innovation and competitiveness throughout the media ecosystem, including at a local level
4	Driving a global community	Support a global community of content creators with access to a global audience
5	Focusing on the consumer	Deepen the relationship with consumers by understanding and delivering on their needs to drive lifetime value

1.1 A stronger industry ecosystem will be trusted and transparent

A trusted industry is one that both earns the confidence of consumers and maintains a brand-safe environment for advertisers. This is challenging for many reasons. “At a global level, people still trust each other more than governments and institutions. COVID-19 is accelerating trust shifts away from business and closer to other people, experts and in some cases even government officials,” says Camilo La Cruz, Chief Strategy Officer of sparks & honey, an Omnicom company. The company’s executives lay out three drivers of trust in this context:

- Institutional trust: designing media platforms that properly label expertise and give proper equity to the voices of experts across all areas of society
- Data privacy: ensuring that micro-targeting is done in a way that includes user consent and has full transparency from an advertiser standpoint
- Pro-truth behaviours: appropriate fact-checking of content that surrounds advertising

These have not been easy to achieve during COVID-19 as harmful content on platforms has increased, in some cases by 15x,⁴ and broader societal tensions have flared up. The industry needs better systems and policies, and greater collaboration. News organizations are focusing efforts in this area. “It comes back to creation and verification working hand in hand, setting a quality control in newsgathering using the same tactics we use for verification: going back to the source, location-tracking and holistic views across emerging stories, for example,” says Josh London, Chief Marketing Officer at Reuters. “Where there is heavy use of user-generated content, distribution platforms should make it a priority to set up verification capabilities in-house or outsource more at scale so there are tighter controls on spreading misinformation. We’ve partnered with Facebook on a number of initiatives, including fact-checking programmes in the US, UK and Singapore and an e-learning course to help the industry at large,” he says.

From a brand-safety perspective, the [Global Alliance for Responsible Media \(GARM\)](#), which launched in June 2019, is focusing on demonetizing harmful content by establishing shared, universal safety standards for advertising, creating common brand-safety tools across the industry and driving mutual accountability in the media value chain. Recent events have sparked further urgency for advertisers. In June 2020, Marc Pritchard, Chief Brand Officer at Procter & Gamble, announced a comprehensive review of the company’s media buying to ensure that it advertises on channels,

networks, platforms and programmes that accurately and respectfully portray black people. At Cannes Lions Live, he said the review will ensure its ads do not appear next to content it determines to be “hateful, denigrating or discriminatory”⁵ and that “it’s time to create a responsible media supply chain that is built for the year 2030 – one that operates in a way that is safe, efficient, transparent, accountable and properly moderated for everyone involved, especially for the consumers we serve”.⁶ Procter & Gamble has not [ruled out pulling ads from Facebook](#), as other advertisers – such as Verizon and Unilever – have already done. Robert Kyncl, YouTube’s Chief Business Officer, said in a recent interview with the World Economic Forum and Accenture that providing a brand-safe environment is “table stakes”. “Without it, our ecosystem suffers. We will not earn revenue unless advertisers feel comfortable spending on our platform.”

Both policy and execution need to evolve. With platforms ramping up the use of AI for content moderation during COVID-19, questions have emerged about the most effective practices for the future. What is the right balance between automated and human review? How can employers safeguard the mental health of their employees and ensure consistency in decision-making when workplace care programmes and control mechanisms are not able to function in the same way in work-from-home environments? What content should always be reviewed in a secure location, and what can be reviewed at home, if others could be exposed to it? A [recent report](#) by the NYU Stern Center for Business and Human Rights looked further into content-moderation practices and suggested reforms, including increasing the moderator-to-content ratio and systemic solutions and policies for worker wellness.⁷

Automated checks at upload and content filtering, powered by machine learning, could help reduce the amount of harmful content that ends up online in the first place. The approach introduces friction, however, and some platform companies have concerns that it could give bad actors clues as to how the algorithms work or that it could be interpreted as targeting specific contributors. Regardless, it is clear that successful content governance will demand a hybrid approach of human and machine, pushing beyond existing technical and process boundaries to verify content. “Looking forward, Reuters sees enormous potential in the verification space for our customers,” says London. “Historically, the content supply chain has been creation and then distribution. With the internet and platform companies, we quickly found out that we needed to add a third pillar: verification. 2020 is the year where the market has become aligned to the recipe being creation, verification, distribution.”

“Historically, the content supply chain has been creation and then distribution. We quickly found out that we needed to add a third pillar: verification.”

Josh London, Chief Marketing Officer, Reuters

1.2 A stronger industry ecosystem will focus on increasing value and reducing waste

Economic pressure and changing consumption and spending habits have put renewed focus on the functioning of the advertising value chain. As COVID-19 put pressure on marketing budgets, brands have heavily shifted spend to digital and accelerated investments in marketing technology (MarTech). However, while improved targeting across digital channels is more efficient, it does not increase transparency or reduce complexity in the current advertising supply chain. In a May 2020 ISBA report, 15 advertisers had nearly 300 distinct supply chains to reach 12 publishers and, of total advertiser spend, 15% could not be

attributed, indicating potential waste and a lack of transparency in the system.⁸

While the crisis has weighed heavily on advertising agencies, it provides them with a unique opportunity to transform the ecosystem. In the future, agencies can support efforts to help clients understand exactly what value each of the intermediaries in the value chain provides, champion data standardization and permissioning protocols across platforms and channels, and help brands understand the value of media spend in less measurable channels.

1.3 A stronger industry ecosystem will encourage media pluralism

COVID-19 has made the importance of a diverse and trusted media industry clearer than ever. The European Commission has emphasized that media freedom and pluralism are “pillars of modern democracy” and essential to open and free debate.⁹ However, over the past 15 years, more than 20% of newspapers in the US have closed down, and the number of newspaper journalists has been cut in half. The New York Times took action in May 2020 by launching a campaign encouraging readers to support their local newsrooms, providing direct links to local outlets’ subscription pages.¹⁰

News consumption has grown significantly during the pandemic, but advertisers’ approach to keyword blocking has held back monetization. Many – including Jennifer Cobb, Executive Director of United for News, and John Montgomery, Executive Vice-President, Global Brand Safety at GroupM, in a recent [Forum Agenda](#) article – challenge this

position, suggesting that advertisers can accrue trust where the news source is trusted. They highlight how news can deliver a quality, impactful audience to advertisers and increase the likelihood of ads’ key messages becoming encoded in memory.

A recently published brand safety playbook,¹¹ co-authored by Montgomery, predicts that suitability and adjacency of advertising to harmful content will continue to be a concern, particularly on social platforms and in new media such as gaming and podcasts. In order to avoid blocking news altogether, which compounds the risk to media pluralism, especially to local news, a more nuanced and contextual approach is needed, which may demand additional time and resources from brands and their providers. Many countries are also exploring changes in regulation to promote innovation and ensure competitiveness in all parts of the media ecosystem.¹²

1.4 A stronger industry ecosystem will deliver value for the creative community globally

🗣️ 55% of revenue generated by YouTube creators comes from outside their home country.

Content creators are at the heart of a healthy media ecosystem. Creators need to be able to monetize their content and tap into a global market. As digital platforms and streaming services grow, creators across the globe can access larger audiences. “There are more people making money off content than ever before and 55% of revenue generated by YouTube creators comes from outside their home country,” said Robert Kyncl.

The success of K-pop (Korean pop) and Latin performers has demonstrated the ability of local creators to tap into the global market. Kyncl noted that shows such as *La Casa de Papel* (otherwise known as *Money Heist*) on Netflix would probably have never made it to the US if it weren’t for global streaming platforms. A global content marketplace also means that production can be more resilient to local disruptions. A healthy ecosystem will

enable new individual creators to start small and grow a brand and a business. Supporting a large and diverse group of creators through access to a globally engaged audience is key to long-term ecosystem health, says Kyncl. Creators need

reach, consumers want relevance and advertisers look for both – this value exchange needs to be upheld for the ecosystem to thrive long term.

1.5 A stronger industry ecosystem will put the consumer at the centre

COVID-19 has made clear that where the consumer goes, the industry needs to follow, and quickly. Facebook brought its Facebook Gaming mobile app forward two months as online gaming exploded.¹³ An Italian consortium of cinema companies took MioCinema, a new digital service, direct to an at-home audience.¹⁴ To succeed in the long term, the industry will need to adapt to changing consumer behaviours with greater agility in its content creation, distribution and business model.

While COVID-19 was a unique customer-acquisition event for digital services and

products, the focus is now on retention and deepening customer relationships. All parts of the industry are using data to understand their new customers and ensure relevance, and putting greater store in lifetime value (LTV) and customer life-cycle management. By recognizing that relationships rely on a marriage of data-driven targeting and analytics capabilities (the “how”) and the engaging, relevant creative content that users connect with (the “what”) in order to deliver value, distributors, creators and brands will all be in a position to build more lasting customer relationships.



There will be a flight to quality and unique news to ensure success post-pandemic. The key for any successful media organization is to not get stuck in midfield. If you are a horizontal player, you have to have tremendous scale. If you are a vertical player, you need to have incredible depth. If you are caught in the middle, trying a hybrid approach, you will face incredible challenges.

Josh London, Chief Marketing Officer, Reuters

2

Accelerating digital transformation

The crisis has sharpened the focus on digital transformation in an industry that has long been at the forefront of innovation.

For many in the industry, investments over recent years have enabled them to react quickly, while for some the crisis created an urgency to move faster

across digital distribution, cloud-based production, data-driven operations and cybersecurity.

2.1 Building digital distribution capabilities

For industry leaders, a key focus during the crisis lay in ensuring digital services ran smoothly amid unprecedented swings in demand. For laggards, the crisis underscored the need to establish new digital distribution channels or risk being left behind.

Compared to 2019, the average time spent with digital media in 2020 is expected to grow by 11.9% in the US, 11.1% in Germany and 9.5% in China.¹⁵ This increase puts the resilience of digital services to the test. Media and entertainment companies have demonstrated that the ability to dynamically scale and optimize investments in cloud services, content delivery networks and load balancing analytics is foundational.^{16,17,18} But not all media offerings had made the transition to digital before the crisis. Museums, theatres and print-only publications were forced to invest in digital offerings as COVID-19

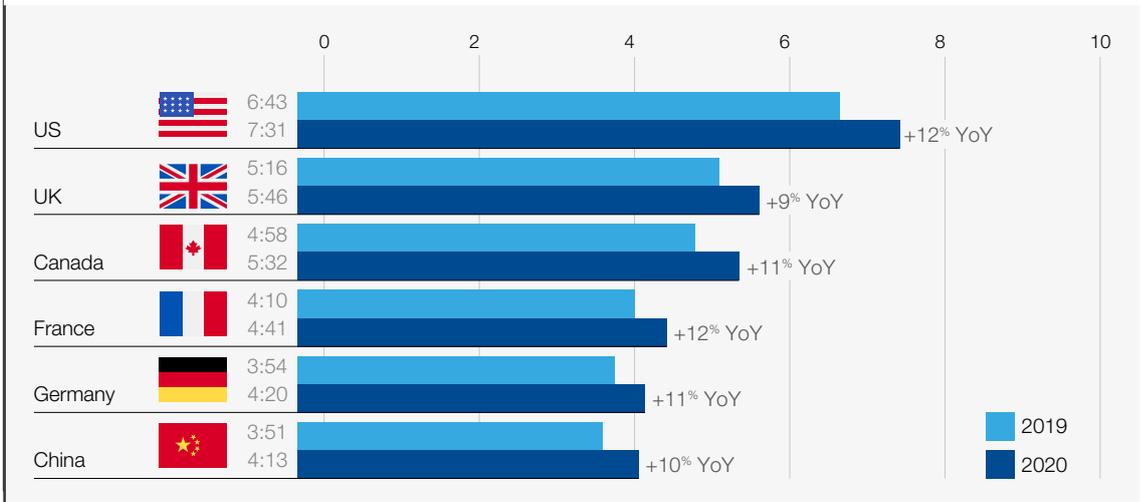
closed physical spaces, disrupted print supply chains and drove consumption online. MPI shifted its print magazine, The Meeting Professional, to a digital-only publication and doubled its distribution from 50,000 editions in print to 100,000 in digital.¹⁹ While physical spaces and traditional consumption will come back, digital offerings can augment in-person experiences and provide new opportunities to engage users.

Partnering with existing digital platforms can provide a similar level of reach and differentiation without the need for large capital outlays or long lead times. Huanxi Media licensed the film Lost in Russia to ByteDance’s TikTok and Watermelon Video platforms.²⁰ YouTube partnered with Tribeca Enterprises to organize “We Are One”, a 10-day online film festival that attracted 1.6 million unique

visitors.^{21,22} From now on, digital channel partners will democratize distribution across the industry, from independent creators to media giants. Digital distribution is no longer a choice – companies must

decide whether to build, buy or partner for digital capabilities to engage the post-COVID consumer.

FIGURE 2 Average daily time spent with digital media (HH:MM)



Source: Adapted from eMarketer

2.2 Adopting digital production methods

The importance of cloud-based collaboration tools is well documented.²³ However, collaboration tools for meetings and document sharing are not enough to power an industry tasked with delivering increasingly complex content. To build back better, the industry can adopt end-to-end cloud production

tools to capture, edit, finalize and distribute content in a single workflow from start to finish. Cloud-based workflows will enable distributed production, virtual sets, flexible post-production and swift distribution.



The pandemic has created a climate of accelerated innovation and focus. At Reuters, we've had to shift to a nearly completely virtual model almost overnight, from how our newsroom operates to how we conduct business. We've embraced new ways of working for ourselves and our customers, adding technology and partners to meet our media customers' changing needs. Our Reuters Events business transitioned its biggest event of the year from in-person to entirely virtual in under four weeks. We also jumped in to providing different types of content – including new market-leading audio services, embeddable COVID-19 tracking graphics and increased user-generated content. We've helped our customers to create virtual newsrooms, with cloud-based tools that can be used anywhere and AI content recommendations to enhance the user journey.

Josh London, Chief Marketing Officer, Reuters

As stay-at-home orders took effect, both live and studio production were forced to adapt to the realities of a distributed workforce. In live event production, Reuters Events transitioned one of its biggest conferences of the year, Eyeforpharma Barcelona, from in-person to entirely virtual in under four weeks. The event drew 15,000 registrations from more than 90 countries and featured live streams, on-demand content and one-to-one virtual networking.²⁴ In terms of studio

production, news organizations and networks relied more heavily on distributed home studios. The Discovery Channel's *The Pioneer Woman* saw host Ree Drummond film episodes from home. Discovery was able to shoot remote episodes of the show at 10–20% of the average cost.²⁵ While distributed production drove cost savings and new content during the crisis, it has the potential to create lasting changes to production and audience engagement models.

If production cannot be done remotely, complex virtual sets can provide an alternative to traditionally large on-set productions. Unlike physical sets, which entail expensive scouting, set-up and travel, and use green-screen environments that require significant post-production work, virtual sets use a curved LED wall to display a dynamic photo-realistic “environment” powered by a video game engine. News broadcasters have begun to use realistic virtual sets to create a new studio environment for each show.²⁶ More sophisticated game engines, such as Epic Games’ Unreal Engine 5, expected in 2021, will enable future production teams to cut costs while delivering a high-quality viewing experience.²⁷

Cloud-based tools will enable more flexible and cost-effective post-production for film and television. Visual effects (VFX) work, a major component of the post-production process, requires extraordinary amounts of processing power and data storage. Traditionally, visual effects studios undergo the capital-intensive process of setting up and maintaining their own specialized infrastructure. However, as studios accommodate a work-from-home model, they have increasingly adopted cloud-based infrastructure-as-a-service

solutions for VFX. This cloud-based model enables studios to scale projects up and down depending on workload, while avoiding upfront hardware costs. For example, Solstice Studios used cloud-based tools to finish the movie *Unhinged* during the crisis and completed the work at 25% of the cost.²⁸ With the development of 5G capabilities for ultra-fast data transfer, remote post-production work will become increasingly efficient, enabling shorter release schedules at lower cost.

Increasingly accessible production tools enable the creation and distribution of high-quality material that fulfils a growing desire for authentic content. Throughout the crisis, talk-show hosts and cooking-show personalities successfully adopted the authentic broadcast-from-home approach. However, remote production and distribution tools are not exclusive to large media companies. Equal access to these tools has democratized content creation and blurred the lines between amateur and professional content. As the industry exits the crisis, innovative production tools will enable large content producers to generate cost savings and create new user experiences, while allowing independent creators to fill a diverse set of content niches.

2.3 Employing data-driven operations

“ Microsoft replaced human teams with an AI-based solution to curate news articles on its MSN website and related news apps.

Companies are increasingly using data to inform content creation and user targeting through analytics, artificial intelligence (AI) and automation. However, as companies rely more heavily on data, they must institute controls to ensure data protection and appropriate editorial standards. With growing concerns about privacy, harmful content and state influence, it has never been more important to demonstrate responsible data practices.

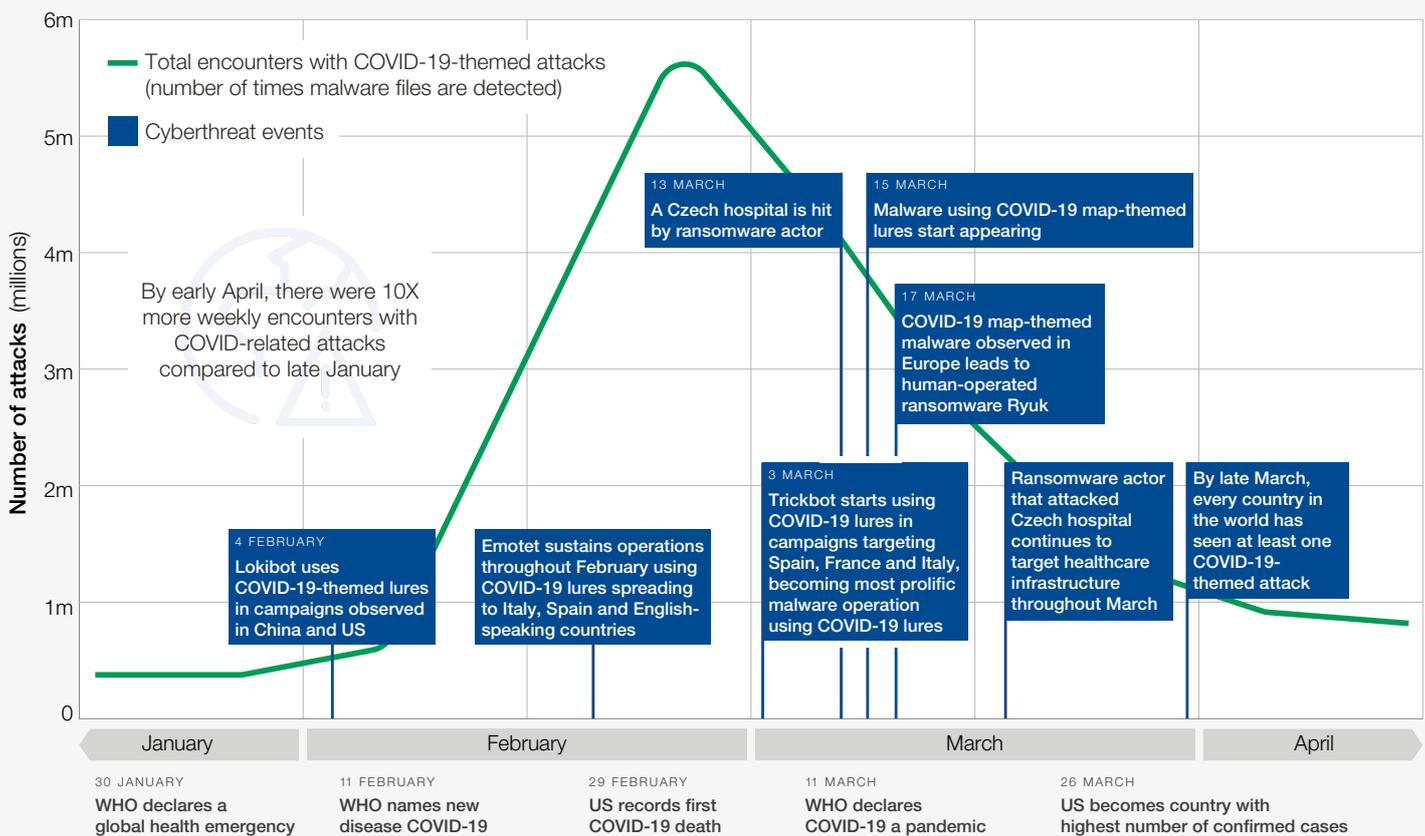
AI and automation support both content-sourcing and commissioning. Swedish news site *Aftonbladet* partnered with Swedish tech company *United Robots* to develop the *Corona Watch* newsdesk tool, a real-time feed of COVID-related data pulled from official government websites, which notifies reporters when new cases are logged, enabling them to be the first to report on new developments.²⁹ In early 2020, Warner Bros. partnered with analytics company *Cinelytic* to use its AI-driven film management solution, which uses predictive analytics based on cast performance, viewer preferences and distribution scenarios to forecast a film’s revenue potential and to inform project approvals and content acquisition.³⁰ AI can also power social and culture listening to help companies respond more quickly to change. *Sparks & honey’s* AI-driven cultural intelligence platform, *Q™*, which helps make cultural change visible and actionable, was calibrated during the COVID-19 crisis to closely track these specific cultural shifts on an ongoing basis.

COVID-19 accelerated the use of AI beyond decision-making support into content creation itself. Spanish football league *La Liga* worked with broadcaster *Mediapro* to add virtual fans and artificial crowd noise to fan-less matches.³¹ In news broadcasting, Chinese news agency *Xinhua* introduced a virtual AI-powered news anchor.³² AI is also increasingly used to curate and moderate external content. In May, Microsoft replaced human teams with an AI-based solution to curate news articles on its MSN website and related news apps.³³ As AI plays a larger role in what the viewer sees, the industry must strike a balance between automation (to cost-effectively scale operations) and active editorial decision-making, and recognize the trade-offs inherent in each approach.

With the increase in digital consumption and gradual phasing out of cookie-based targeting, media and entertainment companies require better solutions to create, track and target detailed user profiles. This has led to larger investments in the MarTech stack, where integrated customer relationship management (CRM) tools enable companies to capture data across all media properties, and marketing automation tools enable real-time targeting through personalized suggestions, notifications and ads. These capabilities will enable a more relevant user experience, critical in an environment with fast-moving consumer preferences, and drive greater efficiency in ad-based businesses – a model that will be key to retaining financially constrained users in a post-COVID world.

2.4 Combating new cyberthreats

FIGURE 3 Trend of COVID-19-themed attacks, January–April 2020



Source: <https://www.microsoft.com/security/blog/2020/06/16/exploiting-a-crisis-how-cybercriminals-behaved-during-the-outbreak/>

COVID-19 and the transition to a remote working environment changed the cybersecurity threat landscape. According to cybersecurity firm Morphisec, 56% of remote US employees use their personal computers for work and nearly 25% experience Wi-Fi issues limiting antivirus efficacy.³⁴ Bad actors have seized on these vulnerable systems and employees' desire for COVID-related resources to launch attacks. Hackers posing as the World Health Organization and other agencies used COVID-related subject lines in phishing attacks.³⁵ In a three-month period from January to March 2020, spam attacks increased by 26%, impersonation attacks increased by 30% and malware attacks increased by 35%.³⁶ These new threat vectors are especially challenging for a media and entertainment industry charged with protecting proprietary content and sensitive user data.

Since the major content breaches of 2014, securing intellectual property has become a top priority. The risks associated with a content breach include lost revenue from leaked content, fines from broken exclusivity contracts and reputational damage. As COVID-19 has led to new modes of production and consumption, cybersecurity solutions must adapt. Distributed production has the potential to increase the number of end-point devices and third-party organizations involved in the production process. Therefore, it will become increasingly

important to monitor the entire device fleet and ensure that partners uphold a high standard of security. With work shifting from the office to the home, it becomes important to educate employees on the new threat landscape and implement strict authentication measures to reduce the risk of unauthorized access.

Direct-to-consumer services also handle large amounts of personal identifiable information and payment data. As companies invest in better data collection, the burden of protecting user data grows. While 40% of consumers in China believe that businesses handle the information they collect about consumers in a proper and confidential way, only 12% in the US and 10% in the UK concur.³⁷

The dual responsibility of protecting company assets and user data in a new threat landscape will require companies to evolve their security protocols. While the crisis put cybersecurity measures to the test, it can also be used as an opportunity to develop media ecosystems that employ high security standards, such as the Trusted Partner Network (TPN). It is also a prudent time to consult resources on addressing cybersecurity concerns through areas such as security-by-design, threat detection and trusted infrastructure, highlighted by Kudelski, a Swiss media and security company.³⁸

3

Adapting the industry workforce

Changes made in the workforce and workplace can allow the industry to build back better

Accelerated digital transformation will shape the future workforce and ways of working. Digital and distributed production, intelligent automation and data-driven marketing will create a new skills profile in the industry. In this section, we explore changes that will enable the media, entertainment and culture workforce to build the industry back better.

The media and entertainment industry employed, by some estimates, around 12 million people worldwide before the COVID-19 crisis.³⁹ The workforce incorporates many roles: journalists, producers, directors, actors, designers, athletes and editors, as well as workers at cinemas, theme parks, newsstands, sports and arts venues. It also includes workers in sales and support, marketing and market research, corporate functions and

countless more. New roles have swelled the industry's ranks, including content moderators to combat the rise of harmful content. The breadth of sectors and roles in the industry make it hard to generalize, but this report seeks to highlight selected common threads.

Building back better provides an opportunity to explore:

- Where work gets done
- Who does the work
- How the relationship between employer and employee changes

3.1 Where work gets done

As in every industry, many workers in media transitioned quickly to working from home. Working remotely has become a viable ongoing option for many sectors and roles, but not all.

Netflix, among others, took its post-production workforce virtual.⁴⁰ Other studios work in genres that lend themselves to remote production, such as Imageworks, Sony's visual effects and animation studio, which is producing content with 90% work-

from-home.⁴¹ However, some creative endeavours struggled to transition. Production Service Network tried directing a feature film in Thailand via Skype before concluding it lacked the critical continuous interaction with set and crew.⁴² In May 2020, Daniel Alegre, Chief Operating Officer of Activision Blizzard, said the company was facing challenges in collaborative design, gamer experience research, motion capture and voiceover.⁴³

Changes affect nearly all roles and sectors. Reuters shifted to a nearly completely virtual model almost overnight, from how the newsroom operates to how it conducts business. When looking across the media industry, the World Economic Forum and Accenture predict that the working model from now on will be a hybrid of in-person and remote. New, safer workplace policies and procedures will

become standard. Office space is being redesigned to provide safe physical distancing, dedicated offices are giving way to hot desks as workers visit the office less frequently, and common spaces such as meeting rooms are requiring new protocols for cleaning. Safety measures will reduce office capacity, but will be balanced out with more remote working.

3.2 Who does the work

The work that the industry undertakes will be shaped by trends in consumer behaviour, a continued shift to digital and broad societal changes. The profile of workers will change accordingly.

COVID-19's short-term effects included lay-offs and furloughs, pressure on compensation and reduced hiring (there were 40% fewer jobs listed in media and entertainment on the Glassdoor website in May 2020 versus the prior year, against a 20% drop across all industries).⁴⁴ According to The Los Angeles Times, hiring has continued in animation/interactive media, podcasting, streaming, social media and e-sports/gaming.⁴⁵ However, Bill Simon, Senior Client Partner at organizational consulting firm Korn Ferry, does not expect the industry to return to pre-COVID employment levels, as the crisis allows companies to correct for over-hiring in recent years.

The most in-demand skills are evolving. Simon sees increased and sustained hiring in big data, analytics and revenue-related functions in response to the accelerated shift to digital consumption and more effective targeting. Simon also predicts that security and data privacy will be one of the fastest-growing functions for direct-to-consumer businesses and the role of chief information security officer will be critical. More broadly, "employers need people who can pivot and adapt to change. People will constantly have to work with new technology."

The industry is seeing a growing focus on direct-to-consumer and data-driven business, putting a premium on experienced leaders. Grant Duncan, head of the UK Technology, Media & Telecommunications Practice at executive search firm Spencer Stuart, sees a challenge for traditional businesses to compete with high-growth platform companies for top executive talent, leading some companies to look for direct-to-consumer experience outside the industry, in retail, travel and e-commerce. Duncan believes that the blueprint for the industry's future leaders will include "curiosity and agile learning, an obsession with impact, a strong balance of left- and right-brain thinking and outstanding storytelling". New working behaviours will encourage highly collaborative teams, authentic

leadership styles and flatter organizations. Kudelski executives emphasize the need to organize for agility in decision-making. Where organizational silos may have slowed progress in the past, companies must take action to create central spaces to collaborate and facilitate interactions between departments.

Upskilling and training will be shared commitments, as the industry at large relies on a common talent pool. Local news agencies feed talent to national and global publishers such as The New York Times, while the early-career journalists who graduate from the Times' year-long fellowship programme feed local and regional newsrooms.⁴⁶ Companies will need to work together to develop the talent the future industry needs.

Hiring is changing. The crisis slowed executive hiring initially as candidates and employment managers were reluctant to commit before meeting face-to-face. However, parties are becoming increasingly comfortable with filling positions virtually. The trend towards remote work is also allowing companies to employ people from anywhere and revisit the need for relocation.

Building back better means addressing imbalances in diversity and inclusion, and better reflecting society across the industry. In 2018, the Columbia Journalism Review reported that, while 60% of the US population was white, newsrooms were 83% white.⁴⁷ UCLA's Hollywood Diversity Report 2020 showed that minorities made up only 13% of film directors, 22% of TV scripted actors and 10% of creators of scripted shows.⁴⁸ Several media start-ups have launched to directly address the lack of diverse voices and stories. Blavity, an American internet media company created by and for black millennials, was built as a platform for the voices and stories overlooked by traditional newsrooms.⁴⁹ At executive levels, Duncan at Spencer Stuart sees an accelerating trend in companies requesting more diverse slates of candidates. Furthermore, the visibility of the industry in society makes diverse representation uniquely impactful. It has to remain a priority, with more public commitment to goals and board-level accountability.

3.3 How the relationship between employer and employee changes

A MetLife study in May 2020 showed that 67% of employees are more stressed due to COVID-19.⁵⁰ Work-related stress and anxiety are not uniquely COVID-19 or work-from-home issues and employee support and benefits must continue to expand to prioritize mental health and well-being. Companies will need to adapt their ways of working to ensure managers, colleagues and support staff stay connected to employees and monitor and support their needs. Increased care for employees will be a key component of the elevated role of chief human resource officers (CHROs).

To protect worker health, media industry bodies and labour unions have collaborated to create guidelines for their members to follow in returning to work. In the US, two unions – the Stage Directors and Choreographers Society (SDC) and the American Guild of Musical Artists (AGMA), which represents singers and dancers – released guidelines, prepared with medical professionals, for their members to return to work. The standards are being implemented nationwide.⁵¹ More than 30 media companies have unionized in the past two years in the US,⁵² and working constructively with unions will be a continued area of focus as the industry builds back better.

FIGURE 4 Recently formed media company unions



Data: Axios research

The industry relies on a large extended workforce of contractors that has been deeply affected by COVID-19.⁵³ In the UK, in a Broadcasting, Entertainment, Communications and Theatre Union (Bectu) survey of 5,600 media and entertainment workers (83% of them freelancers), 46% reported having lost money as a direct result of the pandemic.⁵⁴ Government programmes have provided support for freelance and furloughed

workers. In Germany, all 16 states offered aid payments to contractors and small businesses, and in Berlin the local government paid out over \$1.4 billion to more than 150,000 self-employed workers within five days of accepting applications. Given its reliance on freelance and contract work, there is an opportunity to revisit the industry's duty of care to its workers and explore greater collaboration across the public and private sector.



As COVID-19 started to, and continues to, impact the lives of our employees, we knew that we had to create an organizational atmosphere that translated to our new WFH [working from home] normal and prioritized mental health and balance. We have created a new, all-company channel within the chat software we use that is specifically there for non-work conversations – we call it the #Hot-Tub. We share funny articles, podcasts someone might be loving, and more, and we use those same tools for non-work virtual gatherings like cooking classes led by employees.

Robb Henzi, Vice-President of Cultural Strategy, sparks & honey

4

Supporting responsible business through the global Sustainable Development Goals (SDGs)

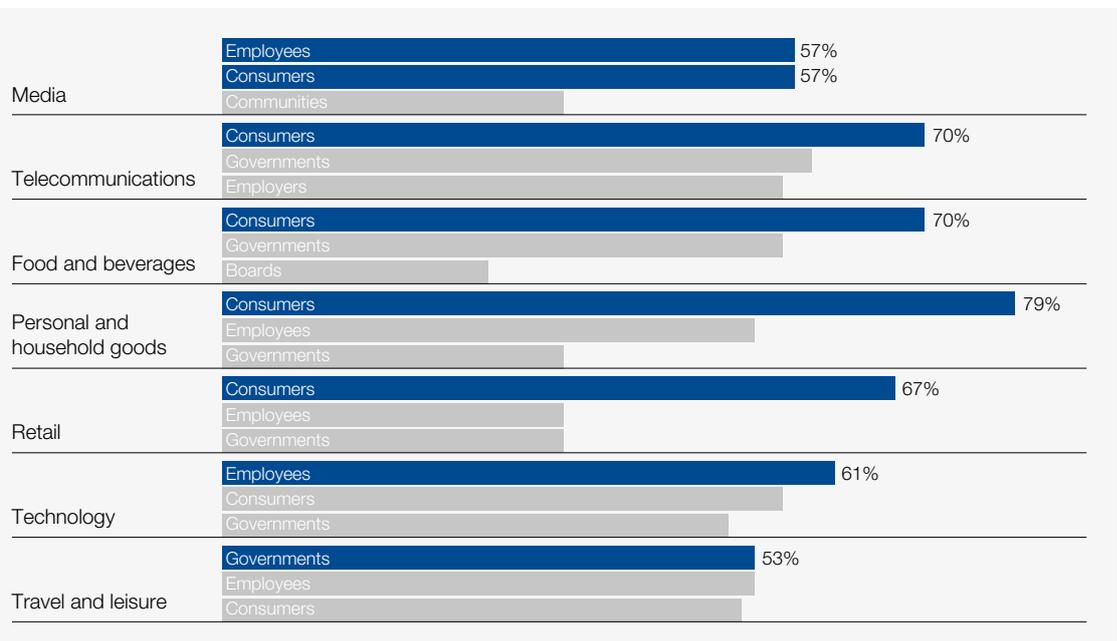
The future workforce will prioritize trust, social responsibility and a safe and supportive working environment. But as employees and consumers – the two stakeholder groups that media chief executive officers say have the greatest impact on the way they manage sustainability – focus attention on responsible business beyond the immediate crisis, chief executive officers are at risk of not meeting expectations. Globally, only 40% of employees think their employers’ actions during

the pandemic are demonstrating commitment to society or the planet,⁵⁵ but more than two-thirds of consumers believe companies will “build back better” by investing in longer-term, sustainable and fair solutions.⁵⁶

To meet elevated stakeholder expectations and strengthen resiliency, companies will need to prioritize an integrated and company-wide approach to sustainability issues.

FIGURE 5 Media CEOs said consumers and employees were the stakeholder groups with the greatest impact on the way they manage sustainability

Over the next five years, which stakeholder groups do you believe will have the greatest impact on the way you manage sustainability?



Source: Copyright Accenture. All rights reserved

4.1 The industry's impact on the SDGs

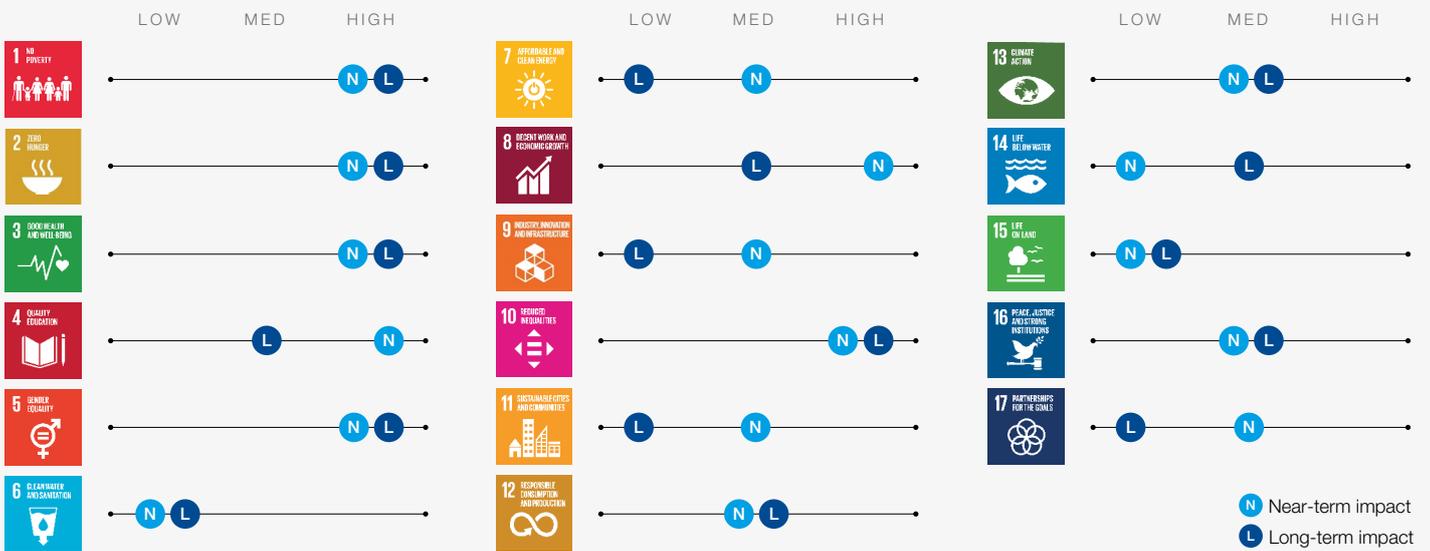
The United Nations launched the 17 Sustainable Development Goals (SDGs) and 169 related targets in September 2015 to demonstrate the global response needed to transition to a low-carbon future and better world.⁵⁷

In a 2019 survey of CEO members of the UN Global Compact, only 26% of media chief executive officers had or planned to set corporate goals that were sufficiently ambitious, science-based and aligned with the needs of society. While 77% of

media chief executive officers recognized the critical role business could play in contributing to the delivery of the SDGs, only 13% believed business is actually playing that role.⁵⁸

COVID-19 has hindered progress towards the SDGs while also making progress more urgent: 59% of consumers surveyed in May 2020 said they will avoid brands that are not demonstrating progress towards corporate goals that affect society and the planet.⁵⁹

FIGURE 6 COVID-19 is negatively affecting all aspects of sustainability, intensifying the need to support the SDGs



Source: Copyright Accenture. All rights reserved

The first step in building back better is global, transformative recovery from the COVID-19 pandemic – one that reduces risk and mitigates the negative impact of future crises and embraces

inclusive and sustainable development to meet the goals of the 2030 Agenda and the Paris Agreement on Climate Change.



Already COVID-19 threatens decades of progress made towards achieving the Sustainable Development Goals. As we build back in an inclusive and sustainable way, we have a once in a lifetime opportunity to achieve the SDGs. But we cannot do it without business leadership.⁶⁰

António Guterres, Secretary-General of the United Nations

In the context of the SDGs, the industry plays a unique role in supporting public dialogue, enhancing knowledge of ways to support sustainable development and holding governments accountable. An Accenture assessment of the industry's role in driving progress towards the SDGs identifies SDG 16 (Peace, Justice and Strong Institutions) and SDG 10 (Reduced Inequalities) as the greatest areas of opportunity for the industry to make an impact (see Figure 7). Specifically, the industry can

work to ensure public access to information and protect freedoms (SDG 16), and promote the social, economic and political inclusion of all people (SDG 10). Already, the industry is collaborating to raise awareness of all the SDGs through the SDG Media Compact, formed in September 2018 to galvanize further action and hold governments accountable for the 2030 Agenda.⁶¹ To date, the compact includes 100 members reaching a combined audience of 2 billion people in 160 countries.⁶²

FIGURE 7 | The industry is uniquely positioned to contribute to the delivery of the SDGs



Impact



Source: Accenture assessment. Level of impact is based on: 1) the scale of the potential industry impact relative to the global challenge; and 2) how acute the issue is within the industry

4.2 | The role of responsible business

Sustainable and responsible business builds resiliency into every role in the industry – creator, distributor and advertiser. Sustainable and responsible business encompasses both environmental considerations (e.g. minimizing

operational waste, energy and water use) and social considerations (e.g. human rights, labour rights, inclusion and diversity). Even before COVID-19, the industry’s commitment to sustainability left much to be desired.

FIGURE 8 | An integrated and strategic company-wide approach to sustainability issues for media companies

	Environmental	Social	
Content creation	<ul style="list-style-type: none"> – Sustainable software development (e.g. green coding to reduce energy intensity) – Sustainable devices to reduce energy, water and waste across the value chain – Sustainable facilities to minimize operational waste, energy, water, etc. – Circular economy to reduce waste and inefficiencies in content development (e.g. studio sets, live event venues) 	<ul style="list-style-type: none"> – Ethical and educational information (e.g. science-based unbiased content) – Mitigation of misinformation and harmful content – Diverse and inclusive content and representation (e.g. media pluralism, avoiding risk of hyper-customization generating echo chambers) – Human and labour rights (e.g. equitable workforce, fair wages, etc.) 	<p style="text-align: center;">↑</p> <p style="text-align: center;">Partnerships and ecosystem collaboration</p> <p style="text-align: center;">↓</p> <p style="text-align: center;">Sustainable governance and responsible leadership</p> <p style="text-align: center;">↓</p>
Distribution	<ul style="list-style-type: none"> – Data centre sustainability for scaling digital content distribution (e.g. circular CDNs) – Open-source compression technology to improve efficiencies and bandwidth limitations – Circular products to reduce waste and inefficiencies in content distribution (e.g. reuse and recycling of CPE and gaming consoles, recycled material in print media) 	<ul style="list-style-type: none"> – Equitable distribution through content availability across platforms and distribution channels – Content accessibility (e.g. meeting guidelines for people with disabilities) and affordability 	
Consumption	<ul style="list-style-type: none"> – Sustainable cloud to minimize upstream footprint and enable downstream opportunities – Shift towards app-based delivery or thin clients to reduce material use (e.g. Xfinity app on Roku stick vs. Xfinity box) – Standards and solutions to reduce e-waste (e.g. reverse logistics to enable circularity) 	<ul style="list-style-type: none"> – Data privacy and cybersecurity to protect end-user information – Versatile digital rights management to protect creators of digital media while allowing access across devices to prevent duplication 	

Nevertheless, progress is being made. The Green Sports Alliance is rallying US sport to work towards the SDGs and climate change. The NBA, among others, has adopted the United Nations Framework Convention on Climate Change (UNFCCC)'s Sports for Climate Action Framework, a set of five principles designed to move sports organizations closer to climate neutrality.⁶³

In February 2020, the European media and entertainment company Sky committed to net zero carbon by 2030, including cutting emissions across its business operations, suppliers and customers by 50%.⁶⁴ Telenet has invested in reverse logistics to recycle more than 220,000 decoders and modems that customers return to its centres.⁶⁵

The industry is seeing the value of diverse representation in its content through a more diverse workforce. Women are the subjects of stories in only a quarter of television, radio and print news.⁶⁶ But the BBC's "50:50 The Equality Project" began in 2017 as a challenge for one news programme to source 50% of its content from women, and it has since grown to include 5,000 commissioners, producers, journalists and presenters.⁶⁷ Audiences responded and 40% of viewers aged 16–34 said they derived greater enjoyment from BBC content as a result of seeing and hearing from more women, and 32% of women aged 25–34 said they now consume more BBC online content because of greater female representation.⁶⁸

4.3 Building sustainable partnerships

Responsible business and sustainability requires partnership. In a recent global consumer survey, 66% of respondents said they believe coronavirus has strengthened the need for greater business involvement in improving social and environmental outcomes, and 65% said they believe companies will work together to solve bigger challenges.⁶⁹

In November 2019, Condé Nast became the first media company to sign the UN Fashion Industry

Charter for Climate Action and to make packaging pledges as part of the Ellen MacArthur Foundation New Plastics Economy Global Commitment.⁷⁰

Most recently, 155 companies – with a combined market capitalization of over \$2.4 trillion and representing more than 5 million employees – signed a statement urging governments around the world to align their COVID-19 economic aid and recovery efforts with the latest climate science.⁷¹

4.4 Establishing sustainable governance

“ The UN Global Compact (UNGC) states: “The impact of the pandemic has starkly demonstrated that failure to address one crisis increases the magnitude and intensity of others.”

Sustainable governance means embedding purpose into organizations with the guiding principles of agency, accountability, transparency and stewardship. Sustainable governance ensures that environmental and social strategy recommendations are resilient, transparent and impactful.

Responsible leadership is a critical enabler of sustainable governance. Analysis conducted by the World Economic Forum and Accenture of more than 2,500 companies found that top leadership teams (who, on average, earn their companies 3.1% higher operating profits) exhibit five elements of responsible leadership: 1) stakeholder inclusion; 2) emotion and intuition; 3) mission and purpose; 4) technology and innovation; and 5) intellect and insight.⁷²

Responsible leaders should focus their efforts on integrating operational accountability into their ways of working – both from the top

down (executive, board, and/or management accountability) and the bottom up (systems/procedures, roles and responsibilities, codes of conduct, etc.), while also ensuring transparent communication of sustainability objectives, commitments and progress.

The COVID-19 crisis has increased urgency. The UN Global Compact (UNGC) states: “The impact of the pandemic has starkly demonstrated that failure to address one crisis increases the magnitude and intensity of others.” The UNGC, in partnership with SAP and Accenture, launched “SDG Ambition” in January 2020 to empower and equip companies to develop and implement innovative business strategies to significantly increase their positive impact on the SDGs. Now more than ever, companies must embrace ambitious benchmarks and advance the integration of the SDGs into core business management.⁷³

Conclusion

Building back better for the industry will require stakeholders to take action, together and individually. Leaders must prepare for action by developing new guiding principles for their organization. These are some of the most important lessons learned:

FIGURE 9 Actions for stakeholders to help build back better. Assessment by Camilo La Cruz, Chief Strategy Officer, sparks & honey



Act today knowing the current pandemic will define us for the next 10 years.

The best executives will see the shifts early, lean in now and let them guide a new long-term roadmap



The future is happening faster, so seize the first-mover advantage.

Because of the crisis, some macro trends have accelerated to the point that key milestones projected for 2025 are on track to be met in early 2021. This is the moment to identify those shifts and seize the opportunity for the long term



Double your bets.

If your strategic roadmap identified three to six key bets for the next two to five years, double them. Organizations will need to place more bets now to battle uncertainty and stay ahead of the competition



Horizontal is the new vertical.

When industries are disrupted, we don't become more myopic or industry-focused. We look for inspiration and new areas of disruption beyond the walls of our organization and industry. Organizations must cover more space now



Build the future we'd prefer

We always talk about moments where we can change the game, redefine an industry and disrupt a paradigm. This moment is made for those visionary chief executive officers. This is the time to shape the future we want to see

To summarize, below are some actions organizations can take by theme and by role.

	Creators	Advertisers and agencies	Distributors
Create a stronger industry ecosystem	<ul style="list-style-type: none"> – Embrace efforts across the industry to improve trust and brand safety – Join the Global Alliance for Responsible Media (GARM) – Share perspectives on tackling harmful content through the Forum’s Advancing Digital Content Safety project 		
	<ul style="list-style-type: none"> – Provide input to the EU Digital Services Act public consultation – Support local publishers through direct support and initiatives to promote greater collaboration and awareness 	<ul style="list-style-type: none"> – Review and adopt best practices for brand safety, using resources such as GroupM’s Brand Safety Playbook – Review advertising strategy for news and explore more nuanced and contextual approaches – Understand where value and spend lies in the end-to-end media value chain and adjust – Extend measurement innovation in less measurable channels – Work with platforms to standardize data and measurement protocols 	<ul style="list-style-type: none"> – Work across platforms and with regulators to explore how brand safety can be enhanced through policy, operations and technology – Consider sharing data for independent measurement to improve performance transparency
Accelerate digital transformation	<ul style="list-style-type: none"> – Assess cost savings and efficiency gains associated with shifting larger portions of the workload to cloud – Update cybersecurity measures for a remote workforce and accelerating threat landscape, and vet all third-party tools and partners – Invest in data collection, analytics and targeting capabilities 		
	<ul style="list-style-type: none"> – Explore new cloud-based production techniques and AI for content creation – Explore partnerships with “new” creators and channels (e.g. user-generated content, gaming) 	<ul style="list-style-type: none"> – Ensure that all marketing spend can be accounted for and that results can be measured – Find the optimal balance between traditional and digital platforms 	<ul style="list-style-type: none"> – Revisit network architecture to ensure optimal delivery of content – Secure all personally identifiable information and validate data-sharing practices with third parties
Adapting the workforce and ways of working	<ul style="list-style-type: none"> – Prioritize employee well-being by monitoring the evolving crisis and providing resources to support the workforce (e.g. sparks & honey provides employees with a stipend to enhance their home-working environment and encourages workers to unplug at midday to avoid burnout) – Set public goals for diversity and inclusion, and address systemic biases – Facilitate open dialogue across the organization and maintain clear communications; be authentic as leaders – Adapt the workplace as employees find the optimum balance of remote working and collaboration through common spaces, and continue practices that include all, irrespective of work location – Revisit compensation, benefits and recognition/rewards – Adapt hiring and training to reflect shifting demand for skills and new ways of working – Evolve programmes to develop and share talent across the industry 		
Support responsible business	<ul style="list-style-type: none"> – Develop or extend framework to assess the impact and activities of your business in relation to the SDGs – Shift towards sustainable software development and practices (e.g. green coding to reduce energy intensity) – Provide ethical and educational information (e.g. science-based unbiased content) – Embed responsible business principles in training and development 		
	<ul style="list-style-type: none"> – Ensure viewpoints are representative of a diverse society – Support the promotion of independent journalism – Contribute to a mission to broaden access to education 	<ul style="list-style-type: none"> – Ensure ads are not misleading, conform to the principles of fair competition and do not promote socially irresponsible content – Tailor ad standards to account for local differences in social, cultural and linguistic preferences of consumers – Promote diversity and representation in advertising 	<ul style="list-style-type: none"> – Ensure equitable content distribution, affordability and accessibility – Shift towards sustainable infrastructure to minimize footprint – Implement standards and solutions to reduce e-waste – Introduce circular products to reduce waste (e.g. reuse and recycling of CPE and gaming consoles, recycled material in print media) – Build customer trust through strong data privacy and cybersecurity initiatives

The third report in the series will look further ahead at broader trends driving industry shifts, opportunities and challenges in the media, entertainment and culture industry.

Contributors

World Economic Forum

Farah Lalani

Community Lead, Media, Entertainment and Information Industries

Cathy Li

Head of Media, Entertainment and Information Industries

Kirstine Stewart

Head of Shaping the Future of Media, Entertainment and Culture

Hesham Zafar

Community Lead, Media, Entertainment and Information Industries

Accenture

Robin Murdoch

Managing Director

Matthew Quinlan

Managing Director

Michael Chapman

Managing Director

Steven Tiell

Senior Principal

Paul Hogan

Senior Manager

Lindsey Skinner

Strategy Manager

Benjamin Miller

Consultant

Emily Cole

Consultant

Endnotes

1. 2019 UNGC Progress Report (link as of 30/6/20).
2. Taken from the Accenture Consumer Pulse Survey, May 2020, https://www.accenture.com/_acnmedia/PDF-127/Accenture-COVID-19-CGS-Pulse-Survey-Research-Wave-4.pdf (link as of 2/7/20).
3. https://www.accenture.com/_acnmedia/PDF-115/Accenture-DAVOS-Responsible-Leadership-Report.pdf (link as of 30/6/20).
4. <https://www.theglobeandmail.com/business/article-platforms-struggle-to-keep-up-with-moderating-content-amid-covid-19/> (link as of 29/6/20).
5. <https://www.marketingweek.com/procter-gamble-pull-spend-black-lives-matter/> (link as of 29/6/20).
6. <https://mobilemarketingmagazine.com/global-alliance-for-responsible-media-pledges-action-on-harmful-online-content> (link as of 29/6/20).
7. <https://bhr.stern.nyu.edu/tech-content-moderation-june-2020> (link as of 29/6/20).
8. <https://www.isba.org.uk/media/2424/executive-summary-programmatic-supply-chain-transparency-study.pdf> (link as of 29/6/20).
9. <https://ec.europa.eu/digital-single-market/en/policies/media-freedom-and-pluralism> (link as of 29/6/20).
10. <https://www.poynter.org/business-work/2020/the-new-york-times-wants-people-to-support-local-newsrooms/> (link as of 29/6/20).
11. <https://www.groupm.com/groupm-brand-safety-playbook/> (link as of 29/6/20).
12. <https://ec.europa.eu/digital-single-market/en/news/commission-launches-consultation-seek-views-digital-services-act-package> (link as of 29/6/20).
13. <https://www.nytimes.com/2020/04/19/technology/facebook-app-gaming.html> (link as of 29/6/20).
14. <https://www.mymovies.it/cinemanews/2020/168158/> (link as of 29/6/20).
15. <https://content-na1.emarketer.com/us-time-spent-with-media-2020> (link as of 29/6/20).
16. <https://www.zdnet.com/article/how-netflix-is-adjusting-network-operations-during-the-covid-19-outbreak/> (link as of 29/6/20).
17. <https://cloud.google.com/blog/topics/inside-google-cloud/how-google-cloud-is-helping-during-covid-19> (link as of 29/6/20).
18. Ibid.
19. <https://www.foliomag.com/navigating-crisis-professional-magazines/> (link as of 29/6/20).
20. <https://variety.com/2020/film/asia/coronavirus-china-lost-in-russia-online-release-1203478139/> (link as of 29/6/20).
21. <https://techcrunch.com/2020/05/29/youtube-tribeca-we-are-one/> (link as of 29/6/20).
22. <https://theslanted.com/2020/06/40701/we-are-one-a-global-film-festival-reach-youtube-ratings/> (link as of 29/6/20).
23. <https://azure.microsoft.com/en-us/blog/update-2-on-microsoft-cloud-services-continuity/> (link as of 29/6/20).
24. <https://www.thedrum.com/news/2020/05/14/what-reuters-events-learned-going-all-virtual> (link as of 29/6/20).
25. <https://www.hollywoodreporter.com/news/discovery-ceo-touts-cost-savings-having-tv-hosts-film-at-home-1294151> (link as of 29/6/20).
26. <https://www.newscaststudio.com/2020/06/26/2020-virtual-studio-production/> (link as of 29/6/20).
27. <https://www.theverge.com/2020/5/13/21256079/epic-unreal-engine-5-playstation-5-demo-next-gen-graphics-release-date> (link as of 29/6/20).
28. <https://variety.com/2020/biz/news/vfx-work-cloud-covid-19-1234605503/> (link as of 29/6/20).
29. <https://www.journalism.co.uk/news/swedish-aftonbladet-uses-automation-to-outpace-competitors-with-its-covid-19-news-coverage/s2/a753239/> (link as of 29/6/20).
30. <https://www.hollywoodreporter.com/news/warner-bros-signs-deal-ai-driven-film-management-system-1268036> (link as of 29/6/20).
31. <https://www.svgeurope.org/blog/headlines/laliga-re-start-how-mediapro-will-virtualise-fans-and-simulate-crowd-audio-for-coverage-of-spains-top-flight/> (link as of 29/6/20).
32. <https://www.unite.ai/chinas-state-news-agency-introduces-new-artificial-intelligence-anchor/> (link as of 29/6/20).
33. <https://www.theverge.com/2020/5/30/21275524/microsoft-news-msn-layoffs-artificial-intelligence-ai-replacements> (link as of 29/6/20).
34. https://www.morphisec.com/hubfs/eBooks_and_Whitepapers/Morphisec-2020-WFH-Employee-Cybersecurity-Threat-Index-FINAL.pdf (link as of 29/6/20).
35. <https://abnormalsecurity.com/blog/abnormal-attack-stories-who-impersonation/> (link as of 30/6/20).

36. <https://www.mimecast.com/globalassets/cyber-resilience-content/100-days-of-coronavirus-threat-intelligence.pdf> (link as of 29/6/20).
37. <https://www.emarketer.com/content/consumer-privacy-in-the-age-of-covid-19> (link as of 2/7/20).
38. <https://www.kudelski-iot.com/news/cyber-security-for-critical-infrastructure-must-become-a-top-priority-during-the-global-covid-19-pandemic/> (link as of 30/6/20).
39. <https://www.playbill.com/article/what-we-learned-when-the-12-largest-entertainment-unions-gathered-to-discuss-the-covid-19-pandemic>; <https://www.selectusa.gov/media-entertainment-industry-united-states> (links as of 2/7/20).
40. <https://www.protocol.com/hollywood-working-home-streaming-video> (link as of 29/6/20).
41. Ibid.
42. <https://www.lbbonline.com/news/psn-international-shoots-can-work-in-spite-of-restricted-travel> (link as of 29/6/20).
43. <https://seekingalpha.com/article/4343386-activision-blizzard-inc-atvi-ceo-bobby-kotick-on-q1-2020-results-earnings-call-transcript?part=single> (link as of 29/6/20).
44. <https://www.glassdoor.com/research/job-market-report-april-14/> (link as of 29/6/20).
45. <https://www.latimes.com/entertainment-arts/business/story/2020-04-11/coronavirus-hollywood-jobs-hiring-video-games-streaming> (link as of 29/6/20).
46. <https://www.nytimes.com/2018/11/08/reader-center/new-york-times-fellowship-application-ted-kim.html> (link as of 29/6/20).
47. https://www.cjr.org/special_report/race-ethnicity-newsrooms-data.php (link as of 29/6/20).
48. <https://socialsciences.ucla.edu/wp-content/uploads/2019/02/UCLA-Hollywood-Diversity-Report-2019-2-21-2019.pdf> (link as of 29/6/20).
49. <https://www.forbes.com/sites/maddieberg/2020/06/12/the-founder-of-americas-black-millennial-newsroom-speaks-out-about-media-diversity/#2b3565374caa> (link as of 29/6/20).
50. <https://www.metlife.com/content/dam/metlifecom/us/efts/pdf/MetLife-Employee-Benefit-Trends-Study-2020.pdf> (link as of 29/6/20).
51. <https://www.backstage.com/magazine/article/coronavirus-impact-broadway-film-industry-hollywood-70258/> (link as of 29/6/20).
52. <https://www.axios.com/media-talent-strikes-back-union-writers-guild-hollywood-86b24f65-6d5f-4e1a-9f83-cc09a405d28d.html> (link as of 29/6/20).
53. <https://pubs.payoneer.com/images/the-state-of-freelancing-during-covid-19.pdf> (link as of 29/6/20).
54. <https://www.forbes.com/sites/joshwilson/2020/03/20/coronavirus-the-effect-on-freelancers-in-entertainment/#41352a4f3930> (link as of 29/6/20).
55. Taken from the Accenture Consumer Pulse Survey, May 2020, https://www.accenture.com/_acnmedia/PDF-127/Accenture-COVID-19-CGS-Pulse-Survey-Research-Wave-4.pdf (link as of 2/7/20).
56. Taken from the Accenture Consumer Pulse Survey, June 2020, https://www.accenture.com/_acnmedia/PDF-127/Accenture-COVID-19-CGS-Pulse-Survey-Research-Wave-4.pdf (link as of 2/7/20).
57. <https://www.unglobalcompact.org/library/5716> (link as of 29/6/20).
58. Ibid.
59. Taken from the Accenture Consumer Pulse Survey, May 2020, https://www.accenture.com/_acnmedia/PDF-127/Accenture-COVID-19-CGS-Pulse-Survey-Research-Wave-4.pdf (link as of 2/7/20).
60. SDG Ambitions Benchmark Report, June 2020.
61. <https://www.un.org/sustainabledevelopment/sdg-media-compact-about/> (link as of 29/6/20).
62. Ibid.
63. <https://www.sportspromedia.com/from-the-magazine/climate-change-sustainability-philadelphia-eagles-us-open-bundesliga> (link as of 29/6/20).
64. <https://www.euronews.com/living/2020/06/16/major-broadcaster-to-make-all-tv-shows-carbon-neutral> (link as of 29/6/20).
65. <https://www2.telenet.be/en/corporate/sustainability/responsible-business-practices/> (link as of 29/6/20).
66. <https://hbp.myhbp.org/leadingedge/public/distributions/b9722636-1c89-4bdb-9006-c1ae713d4f1a/assets/eadc2090-b495-4b90-a2e8-2e5b408684b7> (link as of 29/6/20).
67. <http://downloads.bbc.co.uk/aboutthebbc/reports/reports/5050-may-2019.pdf> (link as of 29/6/20).
68. <https://www.bbc.co.uk/5050/impact2020/audiences/> (link as of 29/6/20).
69. Taken from the Accenture Consumer Pulse Survey, June 2020, https://www.accenture.com/_acnmedia/PDF-127/Accenture-COVID-19-CGS-Pulse-Survey-Research-Wave-4.pdf (link as of 2/7/20).
70. <https://www.condenast.com/news/conde-nast-unveils-new-global-sustainability-initiatives#> (link as of 29/6/20).
71. <https://sciencebasedtargets.org/2020/05/18/uniting-business-and-governments-to-recover-better/> (link as of 29/6/20).
72. https://www.accenture.com/_acnmedia/PDF-115/Accenture-DAVOS-Responsible-Leadership-Report.pdf (link as of 29/6/20).
73. SDG Business Benchmarks, 2020.



COMMITTED TO
IMPROVING THE STATE
OF THE WORLD

The World Economic Forum, committed to improving the state of the world, is the International Organization for Public-Private Cooperation.

The Forum engages the foremost political, business and other leaders of society to shape global, regional and industry agendas.

World Economic Forum
91–93 route de la Capite
CH-1223 Cologny/Geneva
Switzerland

Tel.: +41 (0) 22 869 1212
Fax: +41 (0) 22 786 2744
contact@weforum.org
www.weforum.org