



BOLDSPACE

BOLD VOICES

The 15 most
influential journalists
in social media

Foreword and summary

The new newsroom is everywhere

A year ago, we made the case that journalists had become brands in their own right. In 2026, that shift has gone even further.

The line between "journalist" and "content creator" has all but disappeared. Some of the most trusted voices shaping how people understand the world right now wouldn't call themselves journalists at all - and yet they're doing the job: checking, verifying, and explaining, story by story, post by post. Meanwhile, journalists at major mastheads are taking investigations that once lived in longform print and rebuilding them from the ground up for the feed, without losing an ounce of rigour.

This year's Power List reflects that blur. It celebrates 15 voices - some with press cards, some without - who are earning real trust with real audiences, in formats built for how people actually consume information today. They're breaking investigations on TikTok, explaining the news in group chats, and turning journalism on its head.

For PRs and comms professionals, this matters more than ever. The people setting the agenda aren't always the ones in your media database. The most valuable relationships you can build this year might be with voices who don't fit your existing categories - and the brands that figure that out first will be the ones that stay relevant.

We've again asked some of this year's featured voices to share their own reflections on what's changed. Their answers offer a genuinely useful look at how influence, trust and collaboration are evolving in real time.

We hope this remains a valuable resource for anyone trying to make sense of where journalism is heading next - and who's actually taking it there.



Lou Kelly
Head of Consumer
Boldspace

Our 2026

POWER LIST



Mimi Yates
Multimedia Journalist
Daily Mail

Mimi is redefining what investigative journalism looks like for a social-first generation. Her social-first reporting on Deliveroo drivers showed that hard-hitting investigations don't need to be confined to print or longform - they can be built for the feed from the ground up, and still land with real impact and engagement. On her personal channels, she pulls back the curtain on how investigations actually come together, walking Gen Z audiences through the legwork, sourcing and verification behind a story. She's proving that transparency about process can build just as much trust as the finished piece.

Sophie is a powerhouse in digital publishing and one of the most influential voices in lifestyle media. As Assistant Editor at Indy100, she helps shape the stories, trends and cultural moments dominating social feeds and group chats alike, with an instinct for spotting what audiences are talking about before it hits the mainstream. Her output spans everything from internet culture to lifestyle trends, making her a trusted barometer of where conversation is heading next. That instinct for consumer behaviour has put her firmly on the radar of virtually every lifestyle brand looking to stay relevant.



Sophie Thompson
Assistant Editor
Indy 100



Check it Alex
Content Creator
@checkitalex (Instagram)

Alex sits at the most interesting edge of this list - a self-described non-journalist who's nonetheless become a trusted source of checked, reliable information for a large and genuinely engaged audience. Across UK news roundups, foodie finds, bargain alerts and everyday life content, Alex has built a format that feels more like a savvy mate doing the legwork for you than traditional reporting. That's exactly what makes the account worth watching: it represents a new kind of information gatekeeper, one PRs and brands need to understand even if it doesn't fit neatly into old definitions of "journalist." For consumer and lifestyle brands especially, this is the shape influence is increasingly taking.

Mared is shaping Betches' iconic US tone of voice for a UK audience, leading on editorial strategy, social output and growth as the brand launches here. Her career spans senior editorial roles at Hearst UK, Luxury London Magazine and Mail Metro Media, alongside bylines for The Independent, Evening Standard and The Mirror, giving her a rare breadth across both legacy publishing and social-first content. Mared represents the kind of multi-hyphenate media career increasingly defining influence today: equally at home building a brand's voice from scratch as she is in front of a camera.



Mared Parry
Editorial Content Lead
Betches UK



Honey Wyatt
Shopping Editor
HuffPost

Honey brings a refreshingly joined-up approach to commerce and lifestyle journalism, hosting Sextras, a sex and relationships podcast that sits alongside her day job covering shopping trends. That combination makes her a useful bridge between commerce, lifestyle, relationships and creator-led journalism - proof that the best service journalism today often comes with a distinct personal voice attached. Her work reflects how shopping and lifestyle content has evolved from simple recommendations into genuine cultural commentary.

Ashleigh brings fresher, more emerging energy to this year's list, having pivoted into journalism full-time in 2025 after a background in PR and social media management. Published across Condé Nast Traveller, Glamour, Stylist, Cosmopolitan and Marie Claire, she covers women's health, fitness, mental health and careers with the social fluency of someone who's worked both sides of the media relationship. Beyond her byline, she hosts events through her run club, Sunnie Runners, building community as much as content. Her own career story - landing her dream role after cold-emailing an employer she'd found on Instagram - has been held up as a Gen Z "shoot your shot" example, making her a strong fit for a list defined by new routes into influence.



Ashleigh Spiliopoulou
Freelance
Women's Health, Fitness
& Lifestyle



Sophia Money-Coutts
Columnist / Freelance
Journalist
Daily Telegraph

Sophia has built one of the clearest voice-led personal brands in British lifestyle journalism. A former Tatler features director turned columnist, author and broadcaster, she writes with a distinctive mix of humour, social observation and modern etiquette - covering everything from interiors and manners to relationships, dogs and the absurdities of everyday life. That voice extends well beyond the page, through Instagram, her Substack Onwards and Sideways!, and her podcast The Poshcast. She's a strong addition to this list because she shows how a journalist's influence can come not just from what they cover, but from the world they build around their tone, taste and point of view.

Nick has built a strong reputation for creating social-first journalism that makes major live moments feel immediate, accessible and made for the feed. From Formula 1 to the Euros and beyond, he combines sharp editorial instinct with the pace and visual language audiences expect on social. He works both behind and in front of the camera, creating original Daily Mail content rather than simply repackaging existing coverage. His work shows how a major news publisher can use personality, presence and platform-native storytelling to earn attention in crowded social spaces.



Nick Bolwell
Lead Social Creative
Daily Mail



Laurence Moss
Founder
The Brit Spot

Laurence has been building niche communities on Instagram since the age of 14, starting a social media agency from the back of his secondary school classroom before evolving it into a full media company. He now runs The Brit Spot, a Gen Z publisher reaching 1 in 3 Brits aged 18-27 every month - a reach figure that rivals plenty of legacy news brands. Having worked with the likes of Santander, Meta and Papa Johns, Laurence shows how commercial savvy and youth-first publishing can scale into genuine cultural influence. He's a strong example of the entrepreneurial, platform-native media model increasingly competing with traditional newsrooms for Gen Z attention.

Gareth has built a career out of culture, nostalgia and humour, turning HunsNet from a meme page into a distinct media voice. Through smart, shareable content, sell-out live events and scroll-stopping brand campaigns, he's proven that early-00s nostalgia can be commercially robust and culturally relevant. He's now developing his profile further as a commentator and creative in the cultural space - someone who knows how to make audiences laugh, feel seen, and remember the brand behind it. He represents a growing breed of media voice built on humour and shared cultural memory rather than traditional news values, and one increasingly hard for brands to ignore.



Gareth Howells
Founder
HunsNet



Sophie Peachey
Journalist
The Times

Sophie represents the new generation of reporters proving that serious journalism doesn't have to live behind a print front page. Since joining The Times, she's been producing deeply reported features on complex social issues - from Britain's growing "antinatalist" movement to shifting attitudes among young people. Her reporting extends from online articles to engaging social-first video explainers that bring investigations to new audiences. Sophie understands that impactful journalism today isn't just about breaking stories, but about making them accessible wherever audiences choose to consume them.

Rhiannon works at the intersection of trends, lifestyle and public interest reporting, spotting conversations before they blow up online, strengthening them with original reporting, expert voices and exclusive interviews. Whether she's unpacking viral dating trends, investigating women's health issues or speaking to organisations about domestic abuse, she consistently turns internet moments into genuinely useful journalism. Her work proves that fast-paced digital publishing and rigorous reporting aren't mutually exclusive - and that some of the most influential journalism today is happening in social-first newsrooms.



Rhiannon Ingle
Senior Journalist
Tyla (LADbible Group)



Alina Khan
Money Reporter
The i

Alina is helping redefine financial journalism for audiences who are more likely to discover money advice on Instagram than in the business pages. Alongside her work for The i, she's building "Money with Alina" into a destination for clear, practical financial guidance that demystifies everything from budgeting to investing. Rather than simply republishing articles on social media, she adapts complex financial reporting into accessible, engaging content that meets audiences where they are. She's part of a growing wave of journalists building trust not just through their publication, but through their own voice and community.

Cormac knows how to turn the news cycle into social content people actually stop for. Alongside his reporting for Jim Waterson's London Centric, he does the investigative legwork behind BBC Radio 4's Naked Week - finding the detail, angle and cultural hook that can turn a week's headlines into sharp, funny and highly shareable storytelling.



Cormac Kehoe
Journalist
London Centric / BBC
Radio 4



Daisy Reed
Head of Social
SheerLuxe / LuxeGen

Daisy has spent nearly four years rising through SheerLuxe, from social media assistant to Head of Social across SheerLuxe, LuxeGen, SL Middle East and SLMan - making her one of the people actually shaping the brand's social-first identity day to day, not just appearing on camera. She also co-hosts The Group Chat podcast and co-leads LuxeGen, SheerLuxe's Gen Z platform for fashion, beauty and life advice, putting her on both the strategy and talent side of the business. Her timing couldn't be better: she's now part of the team navigating SheerLuxe's £40m acquisition by Future, one of this year's biggest UK lifestyle media moves.

In their own WORDS

Beyond curating the list, we asked some of this year's featured journalists to share their thoughts on the changing nature of influence, news, and collaboration in 2025.

Their responses offer practical tips, unexpected insights, and a deeper look at how today's most influential media voices approach their work, their platforms, and their audiences.

How has social media changed your relationship with your readers / audience?

Mimi Yates, Daily Mail

Social media has helped me understand my audience so much better. The metrics we now have access to across platforms are journalistic gold.

It has also helped me develop my niche. I pay close attention to what people comment, share and DM me about, and that can often help shape the kinds of investigations they want to see. What's been great is seeing my audience come directly to me now, with ideas and investigations they think I should look in to. Most importantly, social media has helped build trust between me and my audience as an individual journalist. At a time when mistrust in newsrooms is growing, I think journalists have a responsibility to be more visible, transparent, and accountable. Social media gives us a way to do that directly.

Check it Alex, Content Creator (@checkitalex)

The biggest change for me was realising that social media isn't just about likes and views. My "British News You May Have Missed" series reaches real people, and you never know how even an innocent comment can affect someone. It made me realise that content has the power to create a positive impact, but also comes with a huge responsibility.

Mared Parry, Betches UK

Betches has always been a social-first brand, it keeps us close to our audience, which is our biggest USP. When you're consuming Betches content, you should feel like you're taking a peek at the group chat of the funniest girls and gays you know – we really try to stay as authentic as possible and really encourage a two-way discussion, which I think is clear in the response the team and I get when we tell people we work at Betches. I personally get DMs from strangers on the regular, telling me how much they love the content. I've never had that response anywhere I've worked before, and makes me beam with pride.

Gareth Howell, Hunsnet

It's made it a proper two-way conversation. Years ago you put something out into the world and hoped it landed. Now you know within minutes what people connect with, what they don't, and where the conversation naturally wants to go.

It's also made me realise there's a responsibility that comes with having an audience. The news cycle can be relentlessly bleak, so if I can create a little corner of the internet where people have a laugh on their lunch break or forget about the chaos for 30 seconds, that's a privilege.

The biggest lesson for me has been community over followers. Hunsnet has never just been about me shouting into the void. It's about creating a space where people recognise themselves, share the joke and feel like they're part of something. That's always been far more valuable than chasing numbers.

Rhiannon Ingle, Tyla (LADBible Group)

Social media has made journalism way more personal. You can get real time audience feedback to stories and current affairs, which is equal parts helpful and terrifying. But overall, it's made journalism feel more like a two way conversation instead of just outputting stories into the void.

Alina Khan, The i

Social media has become a big source of information and news for people and so inevitably as journalists we have to adapt to this and create short, engaging content that will hook someone within the first 3 seconds. It has made me think more about how I structure stories and to really think about what the most attention-grabbing part of my story is.

What's the biggest misconception about journalists on social?

Mimi Yates, Daily Mail

I think the biggest misconception is that work made for social media is somehow less thorough than a traditional news report or TV package. I always say I do the same amount of research for a TikTok as I would for a written piece.

Social media journalism does not have to mean "dumbing down" the news for shorter attention spans. It is simply a different way of conveying information to the public - and it can be incredibly challenging to be concise while still keeping the facts and context intact!

I think we have a duty as journalists to make our work accessible to people who get their news on social media, which is now a huge part of the audience. That does not mean lowering standards - but finding new ways to meet people where they are.

Check it Alex, Content Creator (@checkitalex)

Many people assume that creating content is an easy job. They usually only see the final result: clean, visually appealing picture carousels with short, straightforward, positive updates, but they don't see the hours of research, planning, fact-checking, legal considerations, and editing that happen behind the scenes to ensure every piece of content is accurate, consistent, and reliable. There is also an emotional side to content creation: handling pressure, working long hours, staying creative and motivated, and dealing with criticism.

Mared Parry, Betches UK

If we're talking specifically about the hybrid here, it's that we have our lives together and are constantly living the dream! That's us tricking you, it's literally our job to make it look like we have fun 24/7 when in reality, we're likely stressed out about something or other. Working FT in content, whilst also doing it for ourselves is not for the weak, you never switch off.

Gareth Howell, Hunsnet

That it's somehow the "easy" or "less credible" route.

There's still this perception that if you're not on traditional TV or writing for a newspaper, what you do somehow matters less. In reality, building and keeping an engaged community is incredibly hard work. You're writing, producing, presenting, editing, analysing performance and responding to your audience, often all in the same day.

The other misconception is that everyone's trying to become an influencer. Plenty of creators are actually building media brands, communities and new forms of entertainment right under legacy media gate keeper's noses.

Rhiannon Ingle, Tyla (LADBible Group)

That their roles are interchangeable. While creators focus on entertaining, engaging, and reflecting culture, journalists operate from a place bound by certain guidelines to verify facts, contextualise events and keep people engaged for longer amounts of time.

Alina Khan, The i

The biggest misconception about journalists is that we can be untrustworthy and just trying to 'get clicks' - this is why I think it is so important for journalists to be visible on social media and to build a rapport with the public so that they can put a face to a name and hopefully see that our intentions are good and all we are trying to do is use our platform to tell the stories that matter.

What's one thing PRs or brands should understand before pitching to you?

Mimi Yates, Daily Mail

When pitching for social, it helps if the story is pinned to a clear news hook, cultural moment or trend. It has to feel relevant to what people are actually talking about.

It is also important to understand that not every story that works in an article will work as a social video. For social, I am always thinking about whether it is visually engaging and accessible.

The strongest pitches are the ones that allow us to get out and report! Somewhere with people, atmosphere or a strong visual setting, rather than just sitting in a studio talking about it.

Rhiannon Ingle, Tyla (LADBible Group)

A follow-up that's 'too hasty' can sometimes do the exact opposite of what you want it to do!

Alina Khan, The i

PR's and brand need to really understand what makes a good story for that particular paper - for example the i Paper , prides itself on sharing the stories of real life people and the money struggles they face, so when I see a press release or pitch with an accompanied case study - that's a big tick.

Check it Alex, Content Creator (@checkitalex)

My audience is my highest priority. If a brand partnership or pitch doesn't feel genuinely relevant, transparent, or useful to my community, it's likely not the right fit. I believe the strongest collaborations are the ones that feel authentic and create real value for both the audience and the brand.

Mared Parry, Betches UK

Social first, always. Know our content, and where you could see your pitch slotting in, be it stats for a feature, product launches for our flatlays or aligned talent opportunities that fit into our existing franchises.

Gareth Howell, Hunsnet

For brands, I'd say don't be afraid to be a bit braver. The campaigns people remember are usually the ones that take a creative risk. If you're trying to reach internet culture, trust the people who live and breathe it rather than trying to squeeze social first ideas into traditional marketing boxes.

For PRs, if there's a significant paid campaign behind something, it's unrealistic to expect creators to cover it because it's "a bit of you" in a DM. Exposure doesn't pay the bills. If you genuinely value creators as media channels, build them into the plan from the start.

What story formats are you excited to experiment with this year?

Mimi Yates, Daily Mail

I am really excited to keep reporting on the ground and developing more 'mini' documentaries on platforms for our series Underground UK.

I am also excited to experiment more with long-form storytelling on YouTube. Audiences are increasingly open to longer, more in-depth formats online, which is really exciting as an investigative journalist! It means there is space to take people deeper into a story, while still making it accessible and engaging for a social-first audience.

Check it Alex, Content Creator (@checkitalex)

I'm excited to experiment with more interactive formats that spark conversations with my audience. I love it when content becomes a genuine two-way connection rather than just something being shared one way. I'm also exploring new ways to create value beyond social media through my own digital products and my first book, which has opened up a new side of storytelling for me. I'm excited to bring my audience along on that creative journey.

Mared Parry, Betches UK

More on-camera storytelling is the move for us, and that comes in a million different ways. Being genuinely funny, authentic and engaging is key. Working with people who have interesting stories to tell is also something I'm personally really passionate about. We're launching a new series very soon, Employee of the Month, where we spotlight female and queer business owners, which I can't wait for.

Gareth Howell, Hunsnet

I'm really excited to lean further into fun editorial storytelling through the hun lens alongside the comedy skits on TikTok.

On TikTok, skits will always be at the heart of what I do, but on Instagram, I enjoy creating pieces that explore Hun Culture a bit more deeply.

Looking at why we all obsess over certain trends, catchphrases and shared experiences, almost like a pop culture columnist but through the Hunsnet lens.

I'm also keen to do more entertainment reporting and junkets. I love chatting to talent, finding unexpected angles and making those interviews feel like a conversation rather than a press release.

Rhiannon Ingle, Tyla (LADBible Group)

Video journalism, playing more with long-form media like podcasts, utilising newsletters more as a source of traffic and going Carrie Bradshaw-style with regular editorial columns!

Alina Khan, The i

I started my own TikTok page (moneywith.alina) last year and am excited to continue growing that and hopefully be able to get some broadcast opportunities as that is my passion!

What makes you stop scrolling?

Mimi Yates, Daily Mail

I stop scrolling when something feels genuinely human. In a social media landscape that can often feel oversaturated and polished, a real slice of authentic human storytelling always cuts through for me (especially in an AI slop era...).

Check it Alex, Content Creator (@checkitalex)

Authenticity. I stop scrolling when I feel that someone is creating content because they genuinely care about what they're sharing, not just because they think it'll perform well.

Mared Parry, Betches UK

A face I trust. Building a genuine relationship with an audience comes from human connection, imo. Publishers aren't competing with publishers anymore, they're competing with creators. We have to meet people where they're at.

Gareth Howell, Hunsnet

Joy!!! The internet can be a noisy place, so I always stop for content that finds the fabulousness in ordinary life. Someone taking something completely mundane and making it feel iconic will get me every time.

I'm obsessed with people watching and everyday characters. A woman passionately reviewing the reduced aisle, someone's dad becoming the unofficial cruise activities manager, an office WhatsApp that's descended into complete chaos... that's my algorithm.

Rhiannon Ingle, Tyla (LADBible Group)

A genuinely original and outside-the-box take. In a world of viral news where endless outlets are competing for the same lines, it's a breath of fresh air on my For You page to see someone cover something that literally no one else has yet. Whether it's a first-person piece on a niche health issue, a 'hot take' opinion post on whatever pop culture phenomenon is in the headlines that week or simply a raw and authentic personal essay about your sometimes more weird than wonderful dating life - I want to see something new, fresh and, above all else, HUMAN!

Alina Khan, The i

Something that impacts me and the people around me - if it doesn't resonate with me, I am not going to stop and watch.

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