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## Subscriber info

### Satellifacts is now available in English (beta version)...

In order to publish the English version of *Satellifacts* on the same day as the French version, we use an automatic translation system in which each article is then revised by a translator before publication. As a result, some translations may seem awkward, but we strive to maintain the same rigorous content that can be found in the original edition. We would appreciate your feedback, sent to [EnglishVersion@satellifacts.com](mailto:EnglishVersion@satellifacts.com), to help us improve the English version which is still in bêta version.

Thank you!

Joël Wirsztel

Founder, editorial and publishing director ■

## On the front page

### **Film Industry General Assembly: 5 working groups established; next meeting at the Ministry of Culture**

The **collective** call for a **General Assembly of the film industry** met again on Friday, January 6 at Centre Pompidou, with 250 people, in order to **expand** and **to advance the mobilization** with **strategic ideas**. On this occasion, the collective announced the **constitution of**

**five working groups** in order to elaborate **concrete proposals**, with the objective to present them in 3 or 4 months.

This collective, which so far has around forty active members, all professions combined, was born from a **column** published in

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■ ■ ■ *Le Monde* last spring, signed by nearly 300 professionals in the sector (*Satellifacts*, May 17). In it, the signatories noted that "the **evolution of [the] cultural policy** poses a serious threat to French cinema," already in the grip of an attendance and funding crisis. In particular, they denounced **the marginalization of cinema in favor of the audiovisual sector** in CNC policy.

This call for a General Assembly has since been **joined by more than 700 people** and supported by around thirty film organizations (SRF, Acid, Dire, SDI, SFCC, Afca, U2R, etc.) as well as by numerous festivals and associations. The mobilization took shape during a "**day of appeal**" on **October 6** (*Satellifacts*, October 6), an afternoon "of reflection and questioning" which was held at the IMA.

"We are very happy with the awareness that this day, October 6, has made possible. We now wish to broaden the collective and **integrate those who wish**, via working groups," explained **Judith Lou Lévy**, producer (Les Films du Bal). "The great challenge of these General Assemblies is to **ensure the support of the public authorities** towards independent creators," she continued, specifying that the collective had been accused "of being anti-CNC... This is false. Several invitations to the public authorities have been sent and politely declined. We have waited a lot..." The collective said it had **an appointment next week at the Ministry of Culture**, with **Mathieu Fournet**, adviser in charge of cinema and European and international affairs in the office of Minister **Rima Abdul Malak**.

## Results of work expected in April

"The real work of the collective, transversal and with a will to act, begins," developed **Grégory Gajos**, distributor (Ad Vitam), adding: "Will these General Assemblies take place? Under the aegis of the public authorities? I don't know. But with our proposals, **no one will be able to ignore the work done by part of the industry**. Whatever our meetings with the public authorities give us, we will have made progress." "This will also be material for union time," added **Etienne Ollagnier**, distributor (Jour2Fête).

**The themes** of the five working groups are "deliberately **very broad**," described producer **Albane de Jourdan**. "They will be discussion and reflection groups, between all professions, like **think tanks**. They will meet regularly and experts may be invited. The **results of our work** could be presented in **April**."

The first group is entitled "**For a major cultural policy in the name of the 'cinema exception.'**" There will be a question of

institutional reflections, for example, on the issues of governance at the CNC, on cultural sovereignty and on a "modernized version of cultural exception," according to **Philippe Carcassonne**, producer (Ciné-@), who has also emphasized "the educational work to be done" particularly in relation to the media and the public.

The second group, "**Long live the freedom and plurality of authors' creation!**" will deal with the diversity of creation, "our DNA" according to **Caroline Bonmarchand**, producer (Avenue B). The dangers of concentration, the means to protect oneself from standardization, the cinema as an art and not only entertainment, but also the financing.

The third will work on the theme "**In search of the lost audience: distribution and exhibition in the 21<sup>st</sup> century**" by evoking in particular the duration of films in theaters, programming commitments, the future of cinemas, and ways to entice viewers to return. "We must not disconnect these works from the public," insisted **Clément Schneider**, filmmaker and co-president of Acid.

"**Image education and cultural education**" will be at the center of the fourth group, with transmission, training and research at the heart of the reflections which will be able to be nourished by the participation of professors, students, and movie critics. Finally, the fifth group will focus on "**The French cultural model, Europe and the world.**" "How can France be the spearhead of a European cultural policy?" questioned **Albane de Jourdan**.

In parallel, a **sixth group** will be responsible for the **organization** (meetings, summaries, communication, etc.) and will be coordinated by actress **Maud Wylér**. At the end of the meeting, registration in each working group could be done via a QR code.

A time for discussions also took place with the audience, with notable interventions by the Nigerien director **Rahmatou Keïta**, on the subject of diversity within the collective, and the director **Radu Mihaileanu** (who spoke personally and not as vice-president of the ARP). "What is the major objective?" asked the latter. "It would take a hierarchy to not exhaust yourself with a shopping list of 200 proposals that will not succeed." According to him, it would be necessary to "find the key that would unlock the ideology, the key to cultural anti-trust, to find the balance between independents and majors. Because **without modifying the software, we are running up against the wall.**" ■

## Corporate

### **Rima Abdul Malak: trip to Marseille on January 8 and 9 for the "Marseille en grand" plan**

**Rima Abdul Malak** is visiting **Marseille** from **Sunday, January 8 until Monday, January 9**, on the occasion of the signing of a **memorandum of understanding** between the State and the communities and the concrete progress of the **plan "Marseille en grand"** for the cinema component. President **Emmanuel Macron** unveiled in September 2021 during the presentation of his state support strategy in Marseille, an important cultural component, in

particular on **numerous projects around the audiovisual and film industry**, including the creation "**great studios in the Mediterranean**" and a film school (*Satellifacts*, September 5, 2021).

After an interview on Sunday with **Renaud Muselier**, president of the Provence-Alpes-Côte d'Azur regional council, ■ ■ ■

■ ■ ■ and having visited the Mucem, the Minister of Culture will start the day on January 9 with an interview at 8 a.m. with **Rodolphe Saadé**, General Manager of CMA CGM (owner of *La Provence* and former candidate for the acquisition of M6). At 9 a.m., she will visit the **Cinéfabrique school** before going to the **Pôle Média**, which must be modernized and developed, and discovering the **Kourtrajmé school**. She will travel at 10.15 a.m. to the **La Belle de Mai** wasteland, before

meeting **Benoît Payan**, Mayor of Marseille. The Minister will speak after the **signing of the memorandum of understanding, between the State and the communities, for the cinema component of the "Marseille en Grand" plan** at 12:15 p.m. She will then meet at 2 p.m. with **Martine Vassal**, president of the Bouches-du-Rhône departmental council. ■

## Program industry

### **Gaumont/Les Molambakais: filming of "Pamela Rose, la série" for Canal+**

After the two feature films, *Pamela Rose*, **Canal+** announced on Friday, January 6 the **beginning of the filming of *Pamela Rose, la série***, an "Original Creation" of **9 x 30** 'in which the actors **Kad Merad and Olivier Baroux** embody the characters Bullit and Riper (*Satellifacts*, May 20, 2021). Filming for the series, produced by Isabelle Degeorges and Joachim de Vasselot for **Gaumont** and Bruno Delport for **Les Molambakais**, will begin **this Monday, January 9 in Paris** and the surrounding region. François Perillat (Gaumont) is in charge of the executive production.

The *Pamela Rose* film saga, which retraces the wacky adventures of two FBI agents, Richard Bullit and Douglas Riper, came from a series of sketches for Oüi FM, which became a daily 5-minute soap opera on *La Grosse Emission* on the Comédie ! channel (Canal+ group), written and performed by the duo Olivier Baroux and Kad Merad between 1999 and 2001. The saga includes two films: ***Mais qui a tué Pamela Rose ?*** by Eric Lartigau (2003); ***Mais qui a re-tué Pamela Rose ?***, by Kad Merad and Olivier Baroux (2012), as well as, ***Bullit et***

***Riper*** (2020), for Canal+.

Olivier Baroux and Kad Merad are co-writing the series alongside **Julien Rappeneau and Martin Darondeau**, while **Ludovic Colbeau-Justin** will direct it.

The pitch: to escape a sanction from the FBI Disciplinary Committee, agents Richard Bullit and Douglas Riper return to the field. They must stop a mysterious serial killer who is attacking youtuber stars. An investigation all the more complicated as the two agents struggle to hide the blunder they committed by provoking, in spite of themselves, the accidental death of their first suspect, which arouses the suspicion of Jessica Carson, their young rival at the FBI.

The cast also includes **Shirine Boutella, Mélanie Doutey, Ophelia Kolb, Panayotis Pascot, Claudia Tagbo, Mister V, Lionel Abelanski, Stéphan Wojtowicz**, and surprise guest stars. ■

### **Netflix: the series "Wednesday" renewed for a second season**

**Netflix** has renewed the series, ***Wednesday***, directed by **Tim Burton**, for a **second season**, announced the platform on Friday, January 6 on Twitter. The series written by **Al Gough and Miles Millar** and produced by **MGM - United Artists**, recounts the rite of passage into adulthood of the eldest daughter of the famous **Addams family**, played by **Jenna Ortega**. Season 1, launched on November 23, holds the **record for hours watched in a week** on Netflix for an English-

language series (341.23 million hours watched in more than 50 million households worldwide, *Satellifacts*, November 30). ■

[Access Netflix's tweet in the enhanced version of this article.]  
[Enhanced version](#)

### **Bonne Pioche Story/M6: shooting in mid-January for the series "Les Anonymes"**

**Bonne Pioche Story** (Victoire d'Aboville) will start shooting the series ***Les Anonymes*** (6 x 52') for **M6** in mid-January, announced its director, **Julien Seri**, on his Instagram account on Friday, January 6. The scripted series is written by **Déborah Hadjedj-Jarmon, Bruno Lecigne and Florian Spitzer**.

Formerly titled ***Béor*** (*Satellifacts*, July 23, 2020), the series is an adaptation of the **true story of Béor, a dad, who, faced with the**

**powerlessness of the police, investigated the disappearance of his daughter himself**. Thanks to social networks and mutual aid, he finds her in record time. On the way back, Béor is called by desperate parents whose teenagers have disappeared. Since 2019, Béor and **his group "Les Disparus anonymes"** (Missing Persons Anonymous) have found 22 children. ■

### FTV: lack of information, CGT, CFDT and SNJ refuse to negotiate a method agreement on Tempo Project

The **CGT, CFDT and SNJ unions of France Télévisions refused to open negotiations on a "method agreement on the Tempo project,"** proposed on Thursday, January 5 by the management of the public group, they indicated in a joint statement. FO, another representative union of the group, did not join this process.

This project, which is part of France 3's regionalization policy, should lead to the **abolition of France 3's national television news** and their replacement by editions entirely made up of regional broadcasts. Highly contested internally, it roused a movement for a strike on September 12, which resulted in a weak mobilization among the employees of the head office and few disturbances (*Satellifacts*, September 12 and September 16 2022).

"It is **not acceptable to enter into a process of negotiations** when the president [Delphine Ernotte Cunci] affirms that the suppression of France 3's national news editions is **non-negotiable**," stated the CGT, the CFDT and the SNJ together. According to them, this would amount to "accepting this deletion, without knowing the project and its impacts on employment, labor organizations, or the editorial line." They oppose it all the more since the first exchanges of the authorities with the Tempo project team show that **"things are not simple** and especially that the strategic interest of the project is

not clear." For them, it is **primarily a "purely economic project, not an editorial one."**

In the state of their knowledge of the project, the three unions therefore refuse to commit "blindly to the validation of an agreement on the method which simply consists of collecting the signatures of the representative union organizations committing to **thus accompany a project without information on its human and editorial consequences.**" If they consider the exchanges "possible," in the absence of the information-consultation document, this seems to them to be **"contrary to a calm and fair debate."**

In the CSE report on the France 3 network in December, published on its site, **FO** returns for its part to the hypotheses adopted by the Tempo project group with regard to the evolution of the midday and evening news. The text mentions a newscast, **"Ici soir, lasting 50 minutes with 5 titles, an optional offer of national subjects** which each broadcast would have" and a "multitude of questions which remain" on what *Ici midi* would look like." They also note that "for afternoon and evening, **a 50-minute format seems too long for viewers [and] too heavy for teams,**" but wonders how it should be "sequenced." ■

## TV channels

### Arcom: free TV channels will regain, in 2021, their level of revenues reached in 2019

**Private free TV channels** experienced a **"sharp increase"** in their **revenues and profits** in 2021 compared to 2020, noted **Arcom** according to the **2021 financial report of free national channels**, posted online in December.

The **cumulative revenue** of the 24 channels considered (18 private/6 public) increased by **7%** over one year and stood at 5.708 billion euros in 2021. This increase contrasts with the 7% drop recorded between 2019 and 2020, due to the health crisis. Overall, these channels have **regained the level of resources** they had reached in **2019** (€5.727 billion). In addition, their **advertising revenue** is up **14%** year-on-year.

According to the report, the channels' **total revenue** was made up of **53% advertising resources** (i.e. €3.020 billion), **42% public resources** paid to France Télévisions (i.e. €2.394 billion) and **5% miscellaneous income** (€293 M€), i.e. essentially the income from the distribution of internet access providers and income from the sale of rights.

### The revenues of private channels up sharply, that of public channels almost stable

In detail, the **private channels** recorded growth of 16% in their

**revenues** and more particularly in their **advertising revenue, also at +16%** over one year. They also recorded a **level of revenue 3%** higher than that achieved in 2019 (before the Covid-19 crisis).

The **France Télévisions channels**, on the other hand, achieved a total revenue and an advertising revenue down by, respectively, **-1% and -4%** compared to 2020.

### Positive net result for private channels, deficit for public ones

The private channels have combined a "sharp increase in revenue" with a level of expenses that "remains under control" (+5% in 2021, after a drop of 6% in 2020) which allowed them to achieve a **total operating income in 2021 up by 116%, twice as high as in 2020** (i.e. €212.6 million compared to €98.4 million) and four times higher than in 2019 (€53.3 million). After a large deficit in 2020 linked to that of TF1 (-€206.5 million), **total net income** again became **largely positive in 2021** (€291.7 million).

Like previous years, noted Arcom, public channels posted a negative **operating** income in 2021, and a **declining one at that** ■ ■ ■

■ ■ ■ (-60.9 M€ against -31.9 M€ in 2020). Their **net income**, positive in 2019 and 2020, became a **deficit** in 2021 (-€80.3 million).

With regard to **operating expenses**, those of the **private channels increased by 12%** in 2021 to €3.061 billion, after an 11% drop observed in 2020 thanks to the savings generated by the health situation. In short, they are back **to the level reached in 2019** (i.e.

€3.060 billion).

Those of **public channels are almost stable**: after a drop of -3% in 2020, they increased by **+1% in 2021** (i.e. +€23.8 million), to €4 billion. ■

## **Arcom: decisions relating to several breaches of contractual obligations**

**Arcom**, which examined compliance with the obligations to broadcast audiovisual and cinematographic works by 32 channels as part of the second wave of the **2021 pay-TV channel review**, made several decisions during its November 23 plenary assembly, which were released on December 29.

A **warning** was sent to the **Trace Africa and Trace Urban** channels of the Trace group against the renewal of a breach of its **quotas for the broadcasting of European audiovisual works** (Trace Africa and Trace Urban), including those originally in **French-language** (Trace Urban).

The regulator has also asked **Reworld Media**, the publisher of the **Autoplus TV, Gourmand TV, Top Santé TV and Sport services in France** to comply in future with its obligation to provide a report containing all the information relating to the conditions of fulfillment of its contractual commitments in terms of programs.

It also asked the **Mediawan** group, the publisher of the **Action** channel, to comply in future with its regulatory and contractual

obligations relating to the broadcast of **audiovisual works and films on Saturday evenings**.

**Warner Bros. Discovery**, the parent company of the **Eurosport France 1 and Eurosport France 2 channels**, must for its part respect in the future its regulatory and conventional obligations relating to the broadcasting of **French-language audiovisual works**.

Finally, Arcom asked C-Media, the publisher of **Mandarin TV**, a channel intended for the Chinese community in France, to respect in the future its contractual obligation relating to compliance with the provisions of article 17 of the 10 March 2010 European directive on AMS (either devoting 10% of airtime - excluding news, sports, games, advertising and teleshopping -, or alternatively, at least 10% of the programming budget, to European works by independent producers). ■

## Box-office

### **Ranking of distributors: Disney big winner of 2022**

It was to be expected: thanks to the 8.69 million viewers of *Avatar: The Way of Water*, **Disney** finished the race and **the year 2022** well beyond 20 million viewers. With **24.54 million tickets sold** over the year, for **18 feature films**, the distributor also posted the **best average: 1.36 million admissions per film**. They even snatched from **Paramount** the best average that they had since the triumph of *Top Gun: Maverick* in theaters. The latter must now settle for **4<sup>th</sup> place (11.97 million admissions)** and the **second best average**, with **1.19 million tickets sold per title** (out of **10 works** released over the year).

Against all odds, on the finish line, **Pathé Films** took **7<sup>th</sup> place** from **UGC Distribution**, with **7.09 million admissions** against **7.08 million**. The **top three French distributors** of the year are therefore made up of **Studiocanal (8.96 million viewers)**, then **Pathé Films** and **UGC**, which nonetheless led the way for most of the year.

Nice performance, further down in the ranking, for **Le Pacte** which ended the year just beyond 2 million viewers (**2.01 million**

exactly). However, the distributor has accumulated these entries on no less than **29 titles** in 2022, attributing to it the very **small average of 69,644 viewers per film**. However, it is not the lowest of the Top 20, which is held by **Pyramide, 18<sup>th</sup>**, with **65,888 viewers per film** out of **22 works** distributed during the year (and **1.44 million admissions** in all).

Note: the **five Hollywood major studios**, in the **first five places** in the ranking (Disney, Universal, Warner Bros., Paramount and Sony, in order) alone accumulated **79.24 million** of the **151.97 million admissions** recorded by the CNC in **2022** (*Satellifacts*, January 2), leaving all the **other distributors** to share **47.86% of the pie**. ■

[**The interactive table on the Top 20 distributors with the most admissions in France as well as their biggest success in 2022 is available by clicking on the "Enhanced version" link.**] [Enhanced version](#)

## Distribution in cinemas

### **Releases: 17 films in theaters Wednesday, January 11, 2023**

**17 new films**, including **12 French (co)productions**, will be released in theaters on Wednesday, January 11. Last week, 12 films

were released.

• **L'immensità** by Emanuele Crialesi (Pathé), ■ ■ ■

- ■ ■ Italy, France, drama);
  - *L'Emprise du démon* by Oliver Parker (Metropolitan FilmExport, United States, horror);
  - *L'Envol* by Pietro Marcello (The Pact, France, Italy, politics, history);
  - *Au revoir le bonheur* by Ken Scott (Apollo Films, Canada, dramatic comedy);
  - *La Ligne* by Ursula Meier (Diaphana Distribution, France, Switzerland, Belgium, drama);
  - *Les Cyclades* by Marc Fitoussi (Memento Distribution, France, Belgium, Greece, comedy);
  - *Les Rascals* by Jimmy Laporal-Trésor (Les Bookmakers - The Jokers, France, drama);
  - *Les Cadors* by Julien Guetta (Jour2fete, France, comedy);
  - *Grand Marin* by Dinara Drukarova (Rezo Films, France, Iceland, Belgium, drama);

- *De Humani Corporis Fabrica* by Lucien Castaing-Taylor and Verena Paravel (Les Films du Losange, UK, Switzerland, documentary);
- *Natural Light* (*Természetes fény*) by Dénes Nagy (Nour Films, Hungary, France, Germany, war);
- *Swing Rendez-vous* by Gérome Barry (Epicentre Films, France, drama);
- *Rewind & Play* by Alain Gomis (JHR Films, France, Germany, documentary);
- *Terrifier 2* by Damien Leone (ESC Films, United States, horror);
- *The Novice* by Lauren Hadaway (Star Invest Films, United States, psychological drama);
- *Ceux de la nuit* by Sarah Leonor (Les Films de l'Atalante, France, documentary);
- *Ma ville demain* by Caroline Dragacci, Marie Montvuagnard and Mathieu Coffin (Tomorrow Ancey, France, documentary). ■

## Radio

### **Radio France: 49 documentarists denounce their "systemic exploitation"**

**49 documentary filmmakers from Radio France denounced their working conditions** in a column published on the *Libération* site on Friday, January 6. They called on **Rima Abdul Malak**, Minister of Culture, and **Olivier Dussopt**, Minister of Labour, to **"put an end to this systemic exploitation."** Following this publication, **the public group**, whose president Sibyle Veil has just been renewed for five years, **reacted the same day in a "clarification."**

"The **height of our income** does not correspond to our working time, nor to our level of qualifications, nor to the creative nature of our professions, nor to our responsibilities as a manager supervising all the stages of production of the sound content produced, nor, finally, to our experience or our seniority," indicated the anonymous forum ("in order to limit the risks of eviction consisting in no longer renewing our respective collaborations") signed by the group of public radio documentarists.

The text cites as an **example a documentary format** of approximately one hour, for **France Culture** "paid 1,250 euros gross, or approximately 900 € net for ten days of work declared maximum work (80 hours), where we never put less than twenty days in reality (160 hours). We earn less than the minimum wage: €1,250 for 160 hours actually worked = €7.81 gross, or €5.62 net per hour!"

The documentarists also emphasized the fact that public radio **recruited them "under the inappropriate titles** of 'executive producers' or 'specialized collaborators' and **considered [them] only as technicians** while our functions consist above all in creating new sound expressions. Moreover, in our capacity as authors, we collect property rights (attached to their retransmissions)."

### **"Kleenex employees"**

"The **first broadcast** of our long formats on France Culture brings

us between 650 and 750 € net (19 € gross per original minute). Their publication as a replay podcast allows us to receive a few tens of euros more (0.86 € gross per minute). The **price of listening exclusively to podcasts**, which has not yet been fixed, will be much lower than that of broadcasting on the air" continued the forum.

Documentary filmmakers call themselves **"'Kleenex' employees**, who can be thrown away at will. Whether Radio France is our sole, main or very occasional employer, we are, in fact, all engaged **under intermittent short-term contracts** (with or without unemployment benefits) And icing on the cake, when we ask that all our working hours be paid to us, the managers of the channels tell us that with a constrained budget, this will force them to reduce the slots for documentaries and sound creation," which is qualified as **"blackmail [...]** all the more questionable since their production has been cut in half over the last ten years without our income having been adjusted accordingly. On the contrary, they have decreased."

They therefore appeal to the State, "the sole shareholder of Radio France. This iniquitous practice has been identified internally and knowingly maintained for years." For a **reassessment of their remuneration**, they ask that the **professions of "radio documentary maker" and "sound creator"** be "introduced into the **list of artistic jobs** in the public company" and that they be **included in the national collective agreement of broadcasting**, "being reformed."

### **Radio France makes a "clarification" and says it is "open to dialogue"**

**Radio France** reacted to this forum in the form of a **"clarification."** According to the public group, the figure of 20

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■ ■ ■ days to make a documentary is "fanciful. The time required [...] is around ten days on average." Radio France also indicated that it was **wrong to affirm that the hourly rate applied is lower than the minimum wage** [...] and erroneous to affirm that the number of documentary hours produced by us has decreased."

The public group "recalled that **documentary filmmakers are members of the Scam** and as such receive royalties which are added to their fees, recognition of the artistic nature of their activity. Note that the choices of multicasting documentaries in linear and digital by the channels open as many additional copyrights."

It also highlights that in 2021, **France Culture has increased the fees of several documentary programs**. Documentary filmmakers are eligible for an increase of €1,560 gross per year (€130 gross per month), negotiated during the NAO 2023, proposed by management and adopted by five of the six trade unions. It applies from January 1 for all employees whose remuneration is less than €70,000 gross per year, regardless of their employment contract (permanent contracts, fixed-term contracts, fixed-term contracts with at least 45 days of

work for Radio France in 2022, alternating)."

**"Documentarians also benefit from the CDD-U** agreement signed at the end of 2021, which notably provides for a bonus for CDD-Us with at least four years of presence in the company, an increase in remuneration for public holidays and one week of paid leave of absence for those working on the winter schedule," the statement said.

"Questioned on the choice of the authors of this forum to use the terms of 'Kleenex employees,'" Radio France "would like to remind them that [the company] supported its regular non-permanent employees during the Covid health crisis by maintaining their remuneration even in the absence of or in a situation of reduced production." The management said it is "open to dialogue. **To date, this subject has not been the subject of internal demands**. We encourage the signatories to contact the management in order to find solutions together if necessary." ■

## Telecom

### **Altitude: the group becomes majority shareholder of RIP Rosace and Losange Fiber (Grand Est)**

The **Altitude group**, minority shareholder of **Rosace Fiber** and **Losange Fiber** since their creation, became, on December 28, the **majority shareholder of the two public initiative networks (RIP)** FttH in the **Grand Est** region, they announced on Thursday, January 5. This increase in capital went through the **acquisition of shares** held by the investment fund **Quaero Capital**. The company had already acquired the Marguerite fund's stake in 2021.

The Rosace and Losange networks "bring fiber to **more than 1.4 million homes and businesses**" in the region, according to the press release. Nearly 1 million can be credited to Losange Fiber, "the largest

FttH RIP in France," launched in 2017 and completed in December 2022, specified Altitude. Launched in 2016 and completed in 2021, Rosace Fiber is "the first RIP FttH in France to have been the subject of structured project financing."

Founded in 1990 by **Jean-Paul Rivière**, the Altitude group generated **more than 95% of its revenue in telecoms**, a sector in which it has three subsidiaries: **Altitude Infra** (telecoms infrastructure operator), **Covage** (telecoms operator, wholesale infrastructure in the fiber optic market for businesses) and **Linkt** (100% BtoB telecom operator). ■

## Podcasts

### **edisound: Unify sites integrated into the player; renewal of the agreement with Reworld**

The audio specialist **edisound** is integrating **the sites of the Unify division**, acquired by **Reworld Media** from the TF1 group (*Satellifacts*, October 18), into its audio distribution network, they indicated in a press release on Friday, January 6. The audio player is thus gradually being rolled out in France on the **Marmiton**, **Aufeminin**, **Doctissimo**, **Les Numériques**, **Parole de Mamans** and **Gamekult** brands, as well as on Netmums in the United Kingdom.

With the Unify sites, edisound's global audience will be increased to "more than eight out of ten French internet users."

The multi-year digital audio distribution and monetization partnership, established two years ago between edisound and Reworld Media (*Satellifacts*, January 25, 2021), has also been **"renewed,"** added the press release. ■

## Justice

### **CNews: complaint by the Union of French Mosques against Jean-Claude Dassier**

The **Union of French Mosques (UMF)** filed a complaint with a civil action in the Paris Court of Justice against **Jean-Claude Dassier**, columnist on **CNews** for "public insult" and "provocation to discrimination, hatred or violence," said their lawyer, Najwa El Haïté, on Friday, January 6. On Wednesday, **Arcom** announced that it had

contacted the **independent rapporteur**, a member of the **State Council**, to consider the possibility of a sanction (*Satellifacts*, January 4). ■ ■ ■

■ ■ ■ On December 27, the former leader of the LCI channel said, during a debate on juvenile delinquency, "Muslims, they don't care about the Republic, they don't even know what the word means." Statements condemned 3 days later by the president of the UMF, **Mohammed Moussaoui**, who described them as "shocking and defamatory." Two days after the remarks made by Jean-Claude Dassier, the presenter **Barbara Klein**, at the helm of the CNews program in question, **disassociated** herself from her columnist on behalf of the channel and its editorial staff.

## 📺 **Labor law: labor Tribunal favors "Miss France"/Banijay against feminists**

**The Justice dismissed** Friday, January 6 **the association Osez le féminisme**, which argued before the Bobigny Labor Tribunal that the **Miss France contest (Société Miss France, Banijay)** broadcast each year on TF1, **contravened labor law**.

The court declared itself competent over the question raised, "which means that [it] recognizes the existence of a workplace and a process of recruitment" in the selection of the candidates for the beauty pageant, Osez le féminisme stated in a press release. However, the labor tribunal rejected the other demands of the feminist activists, an "intolerable decision which perpetuates a discriminatory and illegal recruitment process," regretted the association, which says it is waiting to learn the motivation for the decision before a possible appeal.

The activists of Osez le féminisme started this legal procedure in October 2021, arguing that the organizers of the competition imposed **discriminatory clauses** on young candidates - such as being at least 1.70 m tall or being "representatives of beauty." The association also disputed the nature of the legal link between the

The complaint also relates to another statement by Jean-Claude Dassier, quoted by the lawyer for the UMF: "What are you doing with the millions of Muslims who have French papers and who have been living for... some for decades and who live with a completely different culture than ours under [the] French flag. What do we do with that?!"

■

organizers and the candidates: since last year, they have signed an employment contract with the production of the show, as "models." The activists believe that this contract should begin not three days before the election, but from their regional selections.

The contest and the Miss France brand have been held since 2002 by the production company Endemol, since being acquired by the Banijay group. During the hearing last November, producer **Alexia Laroche-Joubert**, president of the Société Miss France, subsidiary of Banijay created in October 2021, maintained that this question did not fall within its competence because it was only in charge of the national election. She had also refuted to journalists that the election of Miss France could be described as "sexist" and denounced a desire for "censorship" on the part of feminist activists.

The broadcast on Saturday, December 17 on TF1 of the Miss France 2023 Pageant, won by Indira Ampiot, Miss Guadeloupe, was watched by **7.1 million viewers** with a "peak audience of 8.1 million," for 40% of audience share and 59% of those aged 50 and older (*Satellifacts*, December 18). ■

## **New Appointments**

### 📺 **France Télévisions: director of human resources and the organization**

**Isabelle Caroff**, Director of Social Relations and Social Affairs at **RATP**, will join **France Télévisions** from Monday, February 6 as **director of human resources and the organization** of the public group, she told *Satellifacts* on Friday, January 6, confirming information from *La Correspondance de la presse*. As such, she will be a **member of the management committee**.

She will succeed in this position **Laurent Benhayoun**, who has been acting as HRD since June, after the resignation of **Laurence Mayerfeld**, appointed director of human resources and organization in September 2022 and who left the group last summer. (*Satellifacts*, September 22).

Isabelle Caroff has spent most of her career in the public service, notably at **RATP**, which she joined in 2000. She held various operational and strategic positions, including head of human resources in an operational unit (2005-2007), social engineering (2007-2009) then social relations and change manager (2011-2013), before being appointed director of human resources for the surface network department (2013-2017). Within the HR department of the RATP, she was director of the health insurance fund (2009-2011), head of salary, remuneration and performance policies (2017-2020). She had been director of social relations and social affairs of the group since 2019. ■

### 📺 **Business France: Laurent Saint-Martin appointed CEO of the agency**

**Laurent Saint Martin**, former general rapporteur for the budget at the Assemblée nationale (January 2020 to June 2022), was appointed **CEO of Business France**, agency in charge of the international development of companies and their exports, by decree

of the President of the Republic published in the *Journal officiel* on Friday, January 6. Business France was born from the merger of Ubifrance and the French Agency for International Investments (l'Agence française pour les investissements internationaux). ■ ■ ■



■ ■ ■ Aged 37, this Edhec graduate began his career as an innovation business manager at Oséo, a public company that supports companies in their innovation projects, where he will become head of research. After holding several positions at Bpifrance, he joined Euronext in 2016.

Former LREM deputy for Val-de-Marne (2017 to 2022), but also former regional councilor within the Ile-de-France region, he was

general rapporteur of the Finance, General Economy and Budgetary Control in the Assemblée nationale. He is also the author of a parliamentary report on the taxation of French people born in the United States. ■

## Deaths

### **Catherine Alméras: death of the actress, former administrator of Adami**

**Catherine Alméras, actress**, member of the ethics committee and member of the **Adami** board of directors from 1979 to 2019, has died, announced the Civil Society for the Administration of the Rights of Artists and performers on Friday, January 6.

"For more than fifty years, Catherine was a tireless spokesperson for artists to defend their profession and their rights. All these battles were fought at several levels: member of the Adami board of directors

and president of the Commission of International Affairs, general delegate of the SFA, vice-president of the International Federation of Actors, Catherine went as far as China to defend and advance the rights of performers during the adoption of the Beijing Treaty in 2012," described the press release. Catherine Alméras joined Adami's first ethics committee in 2021. ■

### **Esther Lehoczky: death of the program manager at Arte France**

**Esther Lehoczky**, Program Manager in the **arts and entertainment unit** of **Arte France** since 2003, died on Tuesday, **December 27**, the channel announced on Friday, January 6, paying tribute to her. Arte salutes an "endearing personality [who] worked to promote creation and the artistic scene" with a "deep and inspired commitment."

Aged 59, Esther Lehoczky joined Arte when it was launched in 1991. She held various positions there, in separate departments,

before joining the department dedicated to arts and entertainment where she was mainly responsible for programs related to music, and artistic cultural documentaries. She had also been a member of the **Cosip commission** (now the audiovisual support fund) specializing in **live performance** (recordings and recreations) at the **CNC** (*Satellifacts*, July 9, 2014). ■

## Honours and Awards

### **National Society of Film Critics: "Tár" best film of 2022**

*Tár* by **Todd Field** has been named **film of the year 2022** by the **National Society of Film Critics**, the American organization of film critics, whose winners of the 57<sup>th</sup> annual awards were unveiled on Saturday, January 7. The film also received **Best Screenplay**, and **Cate Blanchett** received **Best Actress** for her role in the feature film.

Also honored at the National Society of Film Critics Awards: **Charlotte Wells** for *Aftersun* (best director), **Colin Farrell** for *After*

*Yang* and *The Banshees of Inisherin* (best actor), **Kerry Condon** for *The Banshees of Inisherin* (best supporting actress), **Ke Huy Quan** for *Everything Everywhere All at Once* (best supporting actor), **Eo** by Jerzy Skolimowski (best foreign-language film), a film which also received the award for best cinematography (Michał Dymek), **All the Beauty and the Bloodshed** by Laura Poitras (best documentary). ■

### **Paris Images Digital Summit 2023: an honorary genius award for supervisor Alain Carsoux**

VFX supervisor **Alain Carsoux** will receive an **honorary genius award** on Wednesday, **January 25** at the **Paris Images Digital Summit (PIDS) in Enghien-les-Bains** (January 25 to 28), as part of the 9<sup>th</sup> Digital Creation Genius Awards ceremony, the organizers announced on Friday, January 6.

Founder of the Compagnie générale des effets visuels (CGVE), the

Frenchman has been a visual effects supervisor for almost thirty years and collaborates with "the greatest French filmmakers" such as Jean-Pierre Jeunet, Luc Besson or Patrice Leconte. In particular, he supervised the VFX of the feature films *Alien: Resurrection*, *Jeanne d'Arc*, *Amélie*, *The Emperor of Paris*, and *OSS 117: From Africa with Love*. ■

## **ArteKino: the 2 winning films of 2022; the 7<sup>th</sup> edition results**

On Friday, January 6, **Arte** unveiled the **two winning films** of the 7<sup>th</sup> edition of its **ArteKino online festival** dedicated to European cinema, which ended on December 31. The **European Audience Prize** was awarded to ***Linhas tortas*** (68', Leopardo Filmes and RTP) by **Rita Nunes**, Portuguese director of short films and documentaries. He also directed the TV series *Madre Paula*, Sophia Award for the best series in 2018, and television films, including *Just by Chance* (Europa award 2004). The film is available on arte.tv and the YouTube channel Arte Cinéma until January 31, the statement said.

The youth jury prize went to ***Summer Survivors*** (91', M-Films and Afterschool) by director and screenwriter **Marija Kavtaradze**

(Lithuania). The film will be available on arte.tv and Arte Cinéma on YouTube from February 1 to 28.

The festival allowed Internet users from 32 European countries to discover 12 unreleased feature films available in 6 subtitled versions during the month of December, then to vote for their favorite film. It generated **1.9 million views on arte.tv** and **493,000 on YouTube**, with a 20% increase in countries outside France and Germany, welcomes the cultural channel. Last year, ArteKino recorded 2.5 million video views, including 880,000 on arte.tv and 1.7 million on YouTube Arte Cinéma (*Satellifacts*, January 6, 2022). ■

## **Programs**

### **M6: broadcast of the Prince Harry interview January 9 at 745 p.m. before that of TF1 at 1110 p.m.**

**M6** will broadcast this Monday, January 9 "as part of a special edition of **19:45** presented by **Xavier de Moulins**," the interview given to the American channel **CBS** by Prince Harry the day before the release of his book ***Spare*** while **TF1** will retransmit the other interview granted by the Duke of Sussex to the British channel **ITV** the same day at **11:10 p.m.** (*Satellifacts*, Thursday January 5).

M6 has acquired "the exclusive rights to Prince Harry's interview with the star journalist of the CBS channel, **Anderson Cooper**," scheduled for Sunday across the Atlantic in the program *60 Minutes*, the channel announced in a press release on Friday, January 6. In addition to the interview with CBS (also available on 6play), M6 will broadcast on Monday **from 2 p.m. two documentaries** as part of the One day slot, the documentary: *Harry, Meghan, la guerre est déclarée*

and *Kate et William : le triomphe de l'amour*.

TF1 for its part announced that it would broadcast "exclusively in France" at 11:10 p.m., "after the launch of the new ***Lycée Toulouse-Lautrec*** series," the other interview given by Prince Harry to ITV, also expected on January 8 overseas.

These interviews preceded by a few days the publication of Prince Harry's book, *Spare* (Fayard editions), of which many startling revelations have already leaked to the press. The prince, who now lives in California, recounts in particular having killed 25 "enemy combatants" in Afghanistan, a violent altercation with his brother William, having taken cocaine, or his opposition to the remarriage of his father Charles, now king. ■

### **Angoulême Comic Book Festival/France TV: two unpublished documentaries**

As this year marks the 50<sup>th</sup> anniversary of the **Angoulême Comic Book Festival**, from January 26 to 30, **France Télévisions** will offer **national and regional programming** devoted to the 9<sup>th</sup> art, detailed the public group on Friday, January 6. This completes the workshops, meetings and screenings that the group will organize in Angoulême as well as the presentation, on January 28, of its **4<sup>th</sup> audience-selection prize**.

In addition to the daily current affairs programs and programs dedicated to books, half a dozen **entertainment and games programs** are planned: *Affaire Conclue*, *Duels en famille*, *Slam*, *Questions pour un champion*, and *Tout le monde veut prendre sa place* will include questions and rounds dedicated to comics.

From Monday, January 23, **Culturebox** will be devoted to the Festival. Among the programs announced, a special issue of

*Culturebox* will be broadcast on Friday, January 27, as well as an **unpublished documentary**, ***Angoulême 50 ans de bulles***, on the history of the creation of the event in the context of the 1970s. Produced by **Morgane Production and Tamara Films**, this **52-minute documentary** directed by **Mathilde Fassin** also focuses on the evolution of the Festival which has made the city a world reference on the growing comic book market.

This documentary will also be broadcast, from January 26, on **France 3 Nouvelle-Aquitaine**, which will offer a second unpublished documentary, ***Deuxième sexe et 9e art***, on the journey of five comic strip creators. Also noteworthy, on Saturday, January 28, **a regional broadcast by a journalist from France 3 Poitou-Charentes in duo with her counterpart from France Bleu** for a special program, ***Génération BD***. ■

## RFI/France Info: joint investigation into a contested TotalEnergies project in East Africa

RFI (France Médias Monde) and Radio France have joined forces to carry out an "exclusive investigation" in East Africa into the "disputed project of the oil group TotalEnergies," the two public media announced on Friday, January 6. Already available in digital version, this survey conducted by **Charlotte Cosset** (RFI) and **Julie Pietri** (from the international editorial staff of Radio France) in

Uganda and Tanzania is the subject of a **radio report** behind the scenes of this project of the French oil group which will be broadcast on **January 12** at 12:10 p.m. and 8:40 p.m., on RFI.

The program, available on the RFI and franceinfo sites, is enriched with content broadcast on RFI. **English and Portuguese versions** of the survey will be released. ■

## France Inter: new format for the program "L'Inconscient," joined by 3 psychoanalysts

The program *L'Inconscient*, France Inter's Sunday program dedicated to psychoanalysis, is **changing form**, the station announced on Friday, January 6. Effective on Sunday, **January 8**, the evolution concerns the **incarnation** and **presentation** provided by **Doctor Juan-David Nasio** since the launch of the program on the air on September 4, preceded on August 23 by an **interactive podcast** linked with the show (*Satellifacts*, August 22). The practitioner is joined by "**three figures of psychoanalysis**," **Clotilde Leguil**, **Caroline Eliacheff** and **Laurie Laufer**. From now on, the four professionals will host the show in turn, **every Sunday at 3 p.m.** After Clotilde Leguil and her program about dreams, Caroline Eliacheff will focus her first program on psychoanalyst, on January 15<sup>th</sup>.

*L'Inconscient* is one of **the emblematic programs** initiated by **Adèle Van Reeth**, director of France Inter, in her **first schedule** launched last fall (*Satellifacts*, August 28). Based on an **innovative device**, the program includes an interactive podcast, the first of France Inter, which features a pathological case told by a patient each week. After listening to it, listeners are invited to ask questions by leaving a message on the answering machine, by voice note via the application or on the France Inter website. In the program, the psychoanalyst details concrete cases and answers questions from listeners. ■

## Arcom/"Sport Féminin Toujours": the 6<sup>th</sup> edition of the operation begins January 30

The 6<sup>th</sup> edition of Operation **Sport Féminin Toujours** will take place on **January 30** and last for one week, until Sunday February 5, announced **Arcom** on Friday, January 6. Its theme will be "**sport as a remedy**."

Radio and television channels are encouraged, in their programs, to "highlight the journey of women whose sporting, professional or amateur practice has played a major role in healing, reconstruction or emancipation," stated Arcom. The names of the **athletes**,

**godmothers** of the operation, will be revealed on **January 26**.

The operation organized in 2022, in parallel with the Beijing Winter Olympics, focused on three themes: equality between women and men in the sports world, the place of women in sports governing bodies and federations, as well as as the motherhood of high-level sportswomen (*Satellifacts*, February 10, 2022). ■

## Events

### CNC/Scam: meeting on the development of a documentary film and writing on January 17

The **CNC** and **Scam** will organize a **meeting** on Tuesday, January 17 on the theme "**The development of a documentary film: the passage through writing**," at the headquarters of the Centre, in Paris, from 2 p.m. to 4 p.m., announced the latter on its site. **Moderated** by director **Sylvaine Dampierre**, it will revolve around discourses by **Marie Mandy**, author, director and photographer, **Mariana Otero**, author and director, **Matthieu Bareyre**, director, as well as **Richard Copans**, producer, director and director of photography. The initiative aims to "allow young authors, students or people in transition, to better understand the professional environment thanks to the experience of their peers." Accessible **free** of charge upon **registration**, the event will be **broadcast live** on the CNC and Scam **Facebook** pages.

This meeting, which is **not the first** of its kind initiated jointly by

the CNC and Scam, takes place on **the eve of Fipadoc** (January 20 to 28), in Biarritz, whose professional days (January 23-26) will be an event ramping up for **the Year of the Documentary** (*Satellifacts*, 13 December). **Organized by the CNC on the initiative of the Cinémathèque du Documentaire**, this operation aims "to highlight the entire system that allows French documentaries to exist and be of high quality, whether intended for the cinema or the audiovisual sector," indicated **Dominique Boutonnat**, president of the CNC, at the opening of the Fipadoc press conference, before the Christmas holidays. More than just a label, this thematic year will be an opportunity for the Centre to **present its "documentary plan"** and to announce various **reforms specific to the sector**. ■

## The Press Review (original texts)

Our press review is intended to be an overview of the sector as seen by other media (print, online, TV, radio), complementing our own content. In the tradition of press reviews, the opinions expressed and the facts mentioned should not be considered as a reflection of the views of our editorial staff. Out of respect for the authors, the articles are not translated.

### Cinéma : « Repenser le travail d'intermédiation est devenu indispensable »

(Tribune de Joëlle Farchy, professeur en sciences de l'information et de la communication, Paris-1-Panthéon-Sorbonne, [lemonde.fr](https://www.lemonde.fr), dimanche 8 janvier 2023)

[...] Ce qui se dessine, c'est un cinéma dans lequel existent toujours des films et des salles, mais dans lequel ce couple, autrefois monogame, évolue dans des économies séparées, ne se rencontrant qu'épisodiquement, et n'a plus le besoin impérieux et quotidien d'aller ensemble pour prospérer.

[...] Si les talents s'expriment partout, la question essentielle est devenue celle de leur découverte ; les œuvres ne doivent pas seulement être produites, mais repérées et vues. Il est impossible de se satisfaire du nombre de films de qualité qui font moins de 50 000 entrées en salle ou de ceux qui dorment dans les fonds de catalogue de services en ligne.

Se contenter d'accuser les algorithmes de recommandation ou la médiocrité de l'éditorialisation des œuvres pratiquée par les opérateurs de streaming, qui proposent plusieurs milliers de titres, est un peu court.

Comparer ces opérateurs aux services de niche qui font un travail

remarquable de mise en perspective sur quelques dizaines de titres seulement, c'est un peu comparer la programmation d'un ciné-club à celle d'un multiplexe. Et personne n'a jamais attendu du diffuseur multiplexe qu'il fasse, seul, le travail d'orientation des spectateurs.

Pour que chaque œuvre trouve son public, sur un écran ou un autre, repenser le travail d'intermédiation est devenu indispensable. Inutile pour cela d'attendre l'algorithme magique ou une nouvelle réglementation contraignante.

Toute une galaxie de prescripteurs, d'influenceurs, de médiateurs doit émerger pour exhiber des trouvailles, des œuvres singulières, guider le public, éveiller sa curiosité, s'adresser aux jeunes, mobiliser pour cela les outils du XXI<sup>e</sup> siècle...

Ce qui est préoccupant n'est pas l'indifférenciation des films destinés à la salle avec les autres images, mais le décalage entre une offre infinie sur l'ensemble des écrans et des spectateurs déboussolés qui, à force d'avoir trop de choix, n'en font plus aucun. ■

### beIN Sports : "Beaucoup disaient qu'on fermerait la boutique après la Coupe du monde. Clairement pas ! »

(Sacha Nokovitch, [lequipe.fr](https://www.lequipe.fr), vendredi 6 janvier 2023)

[Alors que beIN Sports envisageait "un certain nombre d'options stratégiques" ([Satellifacts](https://www.satellifacts.com), 31 octobre), que la chaîne a gagné 500 000 abonnés grâce à la Coupe du monde au Qatar ([Satellifacts](https://www.satellifacts.com), 16 décembre) et qu'elle est le nouveau diffuseur payant de l'intégralité de la Coupe de France, droits qu'elle a acquis pour la période 2022-2026 ([Satellifacts](https://www.satellifacts.com), 4 décembre).]

[...] « On veut traiter la Coupe de France de la même manière qu'on traite l'ensemble du football, insiste Florent Houzot, le directeur de la rédaction et de l'antenne de la chaîne franco-qatarienne. La Coupe du monde ne s'arrête jamais, disions-nous à l'antenne à Doha, mais c'est le football qui ne s'arrête jamais. On passe d'une Coupe à l'autre mais avec la même approche depuis le lancement de beIN il y a dix ans, au plus près des acteurs et avec des avant-matches et des débriefs qui peuvent durer une heure si on le souhaite. Aujourd'hui, les fans ne peuvent plus se contenter d'une prise d'antenne cinq minutes avant et d'un rendu, trente secondes après. Cela revient dans nos enquêtes de satisfaction. »

[...] Un quotidien qui doit permettre à beIN Sports de tenter de

conserver les 500 000 abonnés recrutés le temps du tournoi qatarien (la chaîne est passée de 2,2 à 2,7 millions de clients). Contrairement à une Coupe du monde traditionnelle en été, l'absence de véritable coupure lui permet cette fois d'afficher rapidement le reste de son catalogue comme le Mondial de handball masculin (11-29 janvier), la NBA et la Betclic Élite en basket, mais aussi le retour de la Serie A, de la Liga et de la Bundesliga.

« [...] on pourrait très bien imaginer avec un peu de chance avoir Wembanyama, Karabatic, Griezmann et Messi le même week-end sur beIN Sports, s'enthousiasme Florent Houzot. Mais la star numéro 1 chez nous, ce sont nos droits ! »

[...] ce nouveau droit a enthousiasmé la rédaction lors de l'annonce de l'acquisition au début du Mondial. « On était tous ravis, se souvient la journaliste [Margot Dumont]. C'est un message ultra positif, de bon augure. Beaucoup disaient qu'on fermerait la boutique après la Coupe du monde au Qatar. Eh bien, clairement pas ! »

Son directeur de la rédaction y voit un autre message. ■ ■ ■

■ ■ ■ « On nous a dit : "beIN Sports, la chaîne aux pétrodollars, aux milliards, aux diamants." Non, on s'intéresse aussi à la L2, à la Coupe de France, au foot amateur... Voilà la vérité. » ■

## Amazon / L1 : les bonnes affaires de 21 Production, chargé de la retransmission des matches

(Emmanuel Paquette, *linforme.com*, jeudi 5 janvier 2023)

[...] Alors qu'Amazon diffuse maintenant 80 % de la Ligue 1, le géant américain a choisi une entité du groupe L'Equipe, la société 21 Production, pour commenter et animer les matches en multiplex. [...] L'entreprise a encaissé 5,86 millions d'euros de chiffre d'affaires et un bénéfice de 1,26 M€ sur les 5 premiers mois de la saison 2021-2022. Sur une année complète, elle empochera 12 M€ de revenus et donc sans doute autour de 2,5 M€ de profits.

21 Production a trouvé le moyen de satisfaire ses clients sans dépenser trop. A chaque match (il y en a huit par semaine environ), la

société envoie une équipe de cinq personnes pour couvrir localement la rencontre. [...] L'entreprise gère la présentation des événements avec des consultants stars comme l'ancien international Thierry Henry, et le directeur sportif du Havre, Mathieu Bodmer. A leur côté, des journalistes comme Thibault Le Rol, Julien Brun ou encore Karim Bennani, assurent les commentaires. Mais tout cela se fait à moindre coût : sur un effectif total de 35 têtes, plus de 20 personnes ont le statut de pigistes ou d'intermittents du spectacle. [...] ■

## Radio : la nouvelle mesure d'audience de Médiamétrie fait réagir

(Caroline Sallé, *"Le Figaro"*, vendredi 6 janvier 2023)

[Alors que les premiers résultats de l'étude EAR>Insights de Médiamétrie, basés sur une mesure automatisée et non plus déclarative de l'audience, viennent d'être publiés, les acteurs de l'écosystème de la radio réagissent à cette nouveauté attendue (*Satellifacts*, 5 janvier).]

[...] Pour le moment, ce recueil automatique et continu des écoutes radio constitue un simple outil « complémentaire » à l'actuel système de mesure EAR National, « qui reste l'audience de référence » , précise Médiamétrie.

La méthodologie de cette dernière apparaît pourtant bien archaïque. EAR National repose en effet exclusivement sur des sondages effectués par téléphone. Dépassé ? « Appeler des gens au téléphone s'avère très efficace. Le vrai sujet, c'est surtout d'avoir des gens au téléphone », pointe Jean-Eric Valli, le président des Indés Radios [...].

La nouvelle mesure d'audience ne permet pas aujourd'hui de

connaître le nombre d'auditeurs au quart d'heure moyen. Mais elle fournit deux nouveaux indicateurs : la couverture hebdomadaire et la couverture mensuelle des stations [...].

[...] Régis Ravanis, le directeur général des radios du groupe M6 (RTL, Fun Radio...), assure qu'elle offre « un univers de précision incomparable. C'est un changement majeur ». [...] En outre, « les annonceurs ont besoin de savoir combien de personnes écoutent la radio, mais aussi comment elles l'écoutent. Cette nouvelle étude permet justement de mesurer la durée et la répétitivité d'écoute, des critères très utiles pour construire un plan médias », estime Jean-Eric Valli.

[...] Pour l'heure, Médiamétrie va continuer à s'appuyer sur ces deux mesures d'audience. Techniquement, l'institut est prêt à opérer une bascule vers la mesure entièrement automatisée. Reste à faire émerger un consensus avec tous les acteurs du marché. C'est là que le bât blesse. [...] ■