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## 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 Beta version.

Thank you!

Joël Wirsztel

Founder, editorial and publishing director ■

## On the front page

### **Prime Video: 1<sup>st</sup> agreement with AnimFrance, Satev, Sedpa, SPI, Usps and SACD on creation**

**Prime Video** has signed its first agreement with the major professional organizations, **AnimFrance, Satev, Sedpa, SPI, Usps and SACD**, for an initial period of **four years**, they announced on Thursday, December 1 in a joint press release. This agreement, which commits the streaming service to audiovisual creation diversity, is intended to be **included in the agreement** signed in December 2021 with the former CSA (now Arcom), whose provisions had raised the ire of organizations of authors and audiovisual producers. Spect and Scam are not signatories to this agreement, the first of this type with a foreign streaming service.

The signing of this agreement therefore comes one year after the **agreement** (on the audiovisual production part) of **Prime Video** but also of **Netflix and Disney+** (*Satellifacts*, December 9, 2021), i.e. the first agreements with foreign smads whose turnover exceeds 5 million euros in application of the revised **Smad decree**, in force

since July 1, 2021. The three platforms have opted for a production expenditure rate of 20% of their eligible revenues, of which 80% devoted to audiovisual (16% obligation) and 20% devoted to the cinema (4% obligation).

The professional organizations had strongly denounced these agreements, calling for their cancellation, because of the different rates adopted by the regulator within the framework of the "conventional modulations" that the Smad decree allows: in addition **to the diversity clauses** (animation, documentary, live performances) deemed **too low**, the spending requirement on heritage audiovisual works has been set at 95% compared to 100% in the Smad decree and the spending for original French-language works (œuvres d'expression originale française, EOF) has been set at 75% (85% in the

■ ■ ■ decree). The organizations had also pointed to the non-respect of the "principle of professional negotiations," enshrined in the decree. SACD, Usps and AnimFrance had filed an appeal for abuse of power last February before the State Council (*Satellifacts*, February 15).

## "Voluntary Commitments"

Since then, the organizations have been negotiating with these three major SVOD players. "We are **trying to correct the very small obligations** given by **Arcom to American platforms**, but it is **not easy. We have a long way to go in the opposite direction**," said **AnimFrance** on Thursday, November 24, during the **Animation Training Meetings** (Rencontres animation formation, RAF) (*Satellifacts*, November 25).

Negotiations with Prime Video have led to an agreement that includes the following **"voluntary commitments."**

- In terms of **diversity**, Prime Video will commit to supporting the diversity of genres - **creative documentaries, live performances and animation** - by increasing its obligation to invest in these types of works to a **minimum of 13%**, instead of the current 6%. At least 85% of these investments must be made for French-language works.

Prime Video will undertake, in particular, to **support the production of French animation works** up to a minimum of 5% of its investment obligation and increases its commitment in the production of documentary works from 3 to 5%.

With regard to **animation, current agreements include a sub-quota** of 4.4% for Netflix (including 66% for independent producers), 3.5% for Disney+ (66% independents) and none for Prime Video.

- **French-language works (EOF) and heritage works** : Prime Video will undertake to fulfill 85% of its investment obligation in EOFs and 100% of its obligation in heritage works," instead of 75% respectively and 95% currently, thus **complying with the Smad decree**.

- **Independent production** : the platform will increase the proportion of its investment in audiovisual creation devoted to "independent" works to **70%** of its investment obligation, instead of the **current 66%**. In addition, 100% of its diversity obligation will be invested in "independent" works.

- **CSR** : the signatory professional organizations will undertake to **promote parity** and the **fight against all forms of discrimination** within the audiovisual industry, to promote the environmental

transition of the production sector, to encourage the environmental transition of the production sector, and to facilitate the implementation of accessibility of all audiovisual works to the visually and hearing impaired. The inclusion of commitments relating to social and environmental responsibility is unprecedented in an inter-professional agreement.

**Prime Video's** service has been the subject of a **specificity** within the context of its agreement. The rate of obligation is set according to the turnover achieved in France, which is difficult to determine in the case of Prime Video, which is part of a **composite offer** (for the price of €69.90 per year or €6.99 € per month, subscribers have access to multiple services including free delivery, offers of music, ebooks, etc.). Two calculation methods have been adopted, the highest amount applying: either a minimum guarantee of €40 million per year from 2022 (€20 million for 2021) or 30% of the revenue from the Amazon Prime composite offer in France (*Satellifacts*, December 9, 2021).

## An agreement hailed by Arcom

"Prime Video confirms its commitment to the diversity of creation, strengthens its roots in France and continues to build trust with its French partners," **Brigitte Ricou-Bellan**, president of Prime Video France, stated in the press release. "Our objective remains to offer our subscribers the best of French creation. I am particularly proud that this is the **first inter-professional agreement of this type** to include commitments in favor of parity and the fight against all forms of discrimination within our industry," she said.

For its part, **Arcom was pleased with the signing of this agreement**. "A year ago, the regulator proceeded to the agreement of the main foreign smad proposing their offer in France," they state in a press release, stressing that "these agreements then confirmed the concrete inscription of major international players in the audiovisual and film industry."

The Authority adds that it had, on this occasion, recalled that **"these agreements were intended to be enriched with professional agreements."** "The agreement between Amazon Prime Video and the professional organizations is part of this approach," says the regulator, who "hopes that agreements will be concluded with other foreign video-on-demand players, for the benefit of French creation and its diversity." ■

## **Short films and immersive works: a "historic record" for exports in 2021 (Unifrance)**

French **short films** and **immersive works** generated respectively **770,000 euros** (for 2,925 sales) and **1.11 million euros** (266 sales) on **exports** in 2021, according to the report published by **Unifrance** on Thursday, December 1. This is a **"historic record"** since these studies began (respectively, 2009 and 2017). The data was previously included in the annual report, but "the widening of the scope of the studies justifies an ad hoc publication," the organization specified, which published for the first time an **inventory of the selections and the awards obtained in the foreign festivals** in which it is a partner.

In both cases, the **number of transactions** increased more than the **revenue** in 2021, which means a **drop in the average price**. In 2021, two immersive works exceeded **€100,000** in revenue and 10 short films crossed the **€10,000 mark**. A total of **12 titles** totaled more than 20 sales each. For short films, fiction and animation "continue to share the limelight on the international scene," while for immersive works, animation wins, followed by documentaries. ■ ■ ■

■ ■ ■ **Festivals and associations** continue to be the most numerous **buyers**, while **platforms** continue to grow, with for the first time two platforms (**Netflix and Google**) among the five biggest buyers of French short films, and a quarter of sales of immersive works for the **Oculus** headset. For short films, the first buyer is the Spanish service **Movistar+**. **Vanille (Folimage)** is the short that generated the highest turnover, while **Un lynx dans la ville (Folimage)** won the most sales. For immersive works, **Gloomy Eyes (Atlas V)** achieved the best performance, in revenue and in number of sales.

The **United States** is at the top of the countries that buy the most French programs and, for the first time, exceeded €100,000 for short films and €600,000 for immersive works. Other **"key markets"** for French immersive works include Belgium, Canada, South Korea and Taiwan.

## "Very honorable results" in festivals

As for **festivals**, which are "an essential vector" for the distribution of French short films and immersive works, Unifrance salutes **"very honorable results"** in 2021, in a context of "slow return to normal" after the crisis. For **short films**, 1,526 films were presented for 207 awards granted at 107 events in 34 countries. The most awarded short was **Migrants (Pôle 3D)**, and the most presented was **Maalbeek (Films Grand Huit, Films à Vif)**. In 2020, there were 1,490 presentations and 187 awards at 97 festivals in 32 countries.

For **immersive creation**, whose circulation in festivals is **"much more modest,"** Unifrance however points to a good representation in the major international festivals which have an XR section, such as South by Southwest, Tribeca, Venice or even the BFI London Film Festival. ■

## Corporate

### **Film on television: Arcom delivers a first "nuanced assessment" on the lifting of prohibited days**

More than two years after the **lifting of the no-film days** on television, the **results** are **"nuanced for TV channels,"** according to the first report by Arcom, published on Thursday, December 1, on the impact of the **August 5 2020 decree**, which eased annual film broadcasting caps on TV and programming schedules. The study takes stock of the year 2021, the first full year since the application of the new regulations, for free national television and film services. It is a continuation of a progress report carried out by Arcom (CSA at the time) covering the year 2020 and the first quarter of 2021 (*Satellifacts*, July 10, 2021).

For **free national channels**, the decree removed the ban on programming films **on Wednesday and Friday evenings, and on Saturdays and Sundays before 8:30 p.m.** A restriction remains on Saturdays after 8:30 p.m. when they can only broadcast films whose production they have financed and arthouse films. The **maximum number of films** authorized (number of broadcasts) has been raised to **244** (192 previously). For film channels, the maximum number of films allowed (number of different titles) has increased from 500 to 800. Before the decree, these services could not broadcast films on Saturdays from 6 p.m. to 11 p.m. and on Sundays from 1 p.m. to 6 p.m. The new legislation lifted the Sunday ban and eased the Saturday ban.

With a total of **2,929** broadcasts of cinematographic works in 2021, on **free national channels**, the film offer on these channels increased by **10.2%** between 2019 and 2021 (+272 broadcasts), "thus putting an end to the downward trend in the number of broadcasts watched since 2015," notes Arcom. The increase mainly benefited **heritage films**. The channels have **"globally" seized the opening** of "prohibited days" to **better distribute their film offer** on the evenings of the week offering **"greater flexibility for viewers,"** the regulator notes.

However, "there is **no increase in the number of broadcasts during prime time (8:30 p.m. to 10:30 p.m.)**" he points out. Over this time slot, he even observes a drop of 0.9% (14 less broadcasts to 1,511), for these channels, between 2019 and 2021. Growth has therefore benefited **"mainly from evening and daytime broadcasts,** and not from prime time and late-night television, thus inducing a very weak increase in the exposure of the film genre." And to conclude that "the downward trend in the broadcasting of films in the evening has therefore not been stopped for the moment."

The **decree had no more effect** on the **"variety of supply** [which] increased only to a lesser extent," continues the report. Indeed, "only 41 different additional titles were broadcast on 17 free DTT channels offering films in 2021." The increase compared to 2019 stands at 2.4%. Between 2019 and 2021, the rate of replay rose from 1.5 to 1.7.

### **Wednesday evening and Friday evening the most popular with the channels**

In detail, the number of films scheduled on **Wednesdays, Fridays and, "to a lesser extent," Saturdays,** was **multiplied by 3.5**, to 855 broadcasts, on free national television, including 379 during prime time, versus 53 in 2019 (France 4 being then the only channel to have an exemption to broadcast films on Wednesday evenings). The **Wednesday** evening and **Friday** evening slots are those which garner **the most interest** of the channels, notes Arcom. The number of broadcasts on **Wednesdays** reached **165** (10.9% of total film broadcasts on free TV between 8:30 p.m. and 10:30 p.m.), i.e. 3.2 films on average per week, and **188** on **Fridays** (12.4%), for a weekly average of 3.2 films. The Wednesday slot "was used in particular by **6ter** and **CStar**," while that of Friday was favored by Chérie 25 and TF1 Séries Films. ■ ■ ■

■ ■ ■ The **Saturday evening** slot was the **least popular**, however, with 26 films (1.7%), which is equivalent to one film every two weeks on average. This is explained "probably because of the maintenance of **broadcasting restrictions**" at this time and "the **specific programming** of free national channels" which favor "**family programming** and an unifying 'all public' focused entertainment," suggests the regulator. The possibility of programming films on **Sunday afternoon** was also "**little used** except by **Gulli** at the start of the afternoon and **NRJ 12** in the early evening."

The "**new days**" therefore remain in the **minority** (29% of total free TV film broadcasts) compared to the "**traditional days**" to which broadcasting was previously restricted (Monday, Tuesday, Thursday and Sunday), which **concentrate the offer** with 2,074 broadcasts in 2021 (nearly 71%), down 14% in two years. More than one out of two broadcasts (54.6%) is offered during prime time.

**Sunday evening** slots (**23.6% of total** prime time film broadcasts) and **Thursday evening** slots (**18.9%**) remain **preferred**, with Sunday evening slots remaining a **must**, with 357 broadcasts in 2021. 20 best feature film audiences of the year 2021 were also achieved in this meeting, with the exception of only one, on a Monday evening, which concentrates a little more than 15% of the film offers between 8:30 p.m. and 10:30 p.m. Tuesday took 17.3%. Last year, recent DTT channels (launched at the end of 2012) however achieved some of their best audiences on Wednesday evenings in particular, notes Arcom.

## "Not all audiovisual groups have taken advantage of the opening"

The **increase of the quantum** mostly benefits the **private groups TF1** and **M6** whose film offer **is increasing "massively"** on the various channels. The **TF1** group posted an increase of **25%** (185 additional broadcasts to 921), and the **M6** group by **29%** (+194 broadcasts to 867). For its part, **L'Equipe**, which opened a prime time cinema box in December 2019, has **multiplied its cinema offer by fivefold**, to 54 broadcasts in 2021 compared to 10 in 2019.

On the other hand, **France Télévisions** recorded a **drop of 22%** (to 381) in the number of films broadcast on its channels between 2019 and 2021. This evolution is explained by the **editorial reorientation of France 4**, the regulator states, with the creation of the Culturebox slot in the evening and the development of the non-linear offer of france.tv. Another declining broadcaster, **NRJ Group** (-3.3%, 348), when **NextRadioTV-Altice**, parent company of RMC Story in particular, did not program **any feature films** in 2021 (76 in 2019).

In detail, **nine free national channels crossed the previous threshold** of 192 film broadcasts. Among them, only three have reached the 244 broadcasts now authorized: **TMC** (254), **C8** and **Gulli**. **TF1 Séries Films** and **6ter** came close with 242 broadcasts each. The **seven channels** offering the **most films** remain those of the **first**

**generation DTT**. Conversely, the historic **TF1, France 2, France 3 and M6** stand out with **the smallest offer**. No channel reached the maximum quantum now authorized between 8:30 p.m. and 10:30 p.m., i.e. 196 broadcasts. Only three publishers cross the old threshold of 144 broadcasts: **6ter** (148 broadcasts), **C8** and **TMC**, each with 146 broadcasts.

Regarding the offer of films on **film channels**, **none** of those studied by Arcom "**benefited** in 2021 from the **raising of the ceiling** on the number of titles," nor even exceeded the old quantum of 500 titles different, observes the regulator. **Most** of the services concerned "**rather offered fewer different films**," he continues, "even if the number of **film** broadcasts (initial broadcasts plus reruns) may have **increased**." **Arcom qualifies** the finding by recent years as "a little atypical due to the **health crisis**." It puts forward the hypothesis of an "effect of the crisis on filming."

## Lifting the blackout days would benefit TV consumption

Within the **Canal+ group**, whose offer **increased by 15%** to 358 broadcasts, between 2019 and 2021, only **Canal+ Décalé** and **Canal+ Sport** contributed to this **increase** with 28 and 50 additional titles respectively. On the other hand, the **Canal+ Premium** service **offered 39 fewer different titles compared to 2019 and 151 fewer different titles across the service as a whole**. The trend is the same for Ciné+ services, which recorded a drop in the number of different films, despite a "slight increase in the number of film broadcasts." **OCS**, for its part, shows a "**slight**" **increase** in the number of broadcasts and different movies.

About "the relaxation of the **Saturday evening** slot," it was only used by the **versions** of the **Canal +** service which **already broadcast films** on this time slot in 2019, Arcom stated. The possibility of programming films on **Sunday afternoons**, on the other hand, was taken up by **Canal+ Premium, Canal+ Cinéma, Canal+ Décalé, Canal+ Family** and **Canal+ Sport**, with a total of 279 broadcasts in 2021, including 111 captured by Canal+ Cinéma.

At this stage, Arcom concludes with an "**inconspicuous measure**" for **viewers** who nevertheless **approve** "more than 90%" of the **principles and advantages** of lifting the prohibited days, according to the Ifop study carried out as part of his analysis. Only 19% believed that the channels broadcast more films over the past two years, 43% believed that they broadcast the same number and 38% believed they broadcast fewer. The relaxation of broadcasting rules could however have "**positive effects on television consumption**" in general, notes the regulator. 70% of French people questioned indicated that the **increase in the distribution of films** on the small screen makes them want to **watch it more frequently**. ■

[The study is available for download in the enriched version of this article.] [Enhanced version](#)

### **Prime Video: several French "Originals" and "Exclusives" productions unveiled**

On the occasion of its partner dinner in Paris, **Prime Video** presented **several French Original and Exclusive productions** on Wednesday, November 30. The platform also signed an agreement with several inter-professional organizations (our edition of the day) and announced the launch of several channels on Prime Video Channels (our edition of the day).

Among the **original creations** (Originals) Prime Video greenlighted the comedy **Sentinelle** with Jonathan Cohen, Raphaël Quenard, Emmanuelle Bercot, Ramzy Bedia and Gustave Kervern, produced by **22h22** and **Les Films entre 2 et 4**. It tells the story by François Sentinelle, media policeman on the island of Reunion by day and a singer by night, who is trying to reconnect with success. The film is expected in 2023, worldwide.

The cast for the Amazon Original series **Killer Coaster** has also been formalized, with Alexandra Lamy, Audrey Lamy and Chloé Jouannet (our "Confidential" of September 14) and a preview was unveiled. The series is created and written by Thomas Mansuy and Nikola Lange, the latter also serving as the director. It is produced by **Vacarme** (Kabo Productions, Asacha Media Group) and will be launched worldwide in 2023. The series, at the crossroads of detective work and comedy, will take the viewer to the seaside resort of Palavas-les-Flots, where a police auxiliary thinks she's a CIA agent

and decides to investigate a mysterious accident at a fairground.

**Thomas Dubois**, the Director of French Original Creations for Amazon Studios also spoke about the success of Olivier Marchal's film **Overdose**, produced by Gaumont and released on November 4, which has become "**the most viewed non-English Amazon Original content worldwide** since the creation of Prime Video."

For **acquisitions** (Exclusives), **Sahar Baghery**, France Acquisitions Director, presented the film **Drone Games** by Olivier Abbou with Angèle Metzger, Orlando Vauthier, Axel Granberger, Camille Léon-Fucien, Maxime Thébault, Alice Belaidi and Grégoire Colin. Produced by **White Lion Films** (Mediawan) and **Jack N'a Qu'un Oeil**, it tells the story of a lonely teenager and fan of drones, whose path crosses that of a free and anarchist group, that drags him into a series of heists with drones. It will be released in 2023 in France, Belgium, Luxembourg and Switzerland.

Finally, **La Graine**, directed by Eloïse Lang with Marie Papillon, Stacy Martin and François Damiens, tells the story of two women who want a child and who go to Belgium for a final round of invitro after five unsuccessful attempts. It is produced by **Pathé** and **Les Films du Cap** and will be launched in France and internationally in 2023. ■

### **Studiocanal: development of the "Agoodjie" series for Canal+ International**

**Studiocanal** announced on Thursday, December 1, the **development** of the **Agoodjie** series (8 x 52') for **Canal+ International**. This epic series is created by **Didier Lacoste** (*Guyana, L'Ecole du Pouvoir, Spin*) and **Joy Fleury** (Future Production, *Tristesse et beauté, La Fête des pères*), with Nigerian screenwriters **Ukamaka Olisakwe, Jude Idada** and **Adachioma Ezeano**. It will be shot in English in South Africa, Nigeria and Benin.

The series is based on the **true story of the Agojie** (also called

Mino), an army of fearsome female warriors who faced the French in the 19<sup>th</sup> century in **Dahomey**, present-day Benin. The plot: in 1889, these women fighters are confronted with the divisions that agitate their royal families. Power, lust and revenge have derailed their struggle for justice and love. Tiwa, a young woman from the Yoruba kingdom who has been torn away from the love of her life, her family and her home by war, makes her debut with the Agojie and shows great abilities in battle. ■

### **Goyas 2023: the French co-production "As bestas" at the top of the nominations**

The French co-production **As bestas** by Rodrigo Sorogoyen (Le Pacte pour la France) received the most nominations (**17**) at the **Goyas** on Thursday, December 1. The thriller is notably nominated in the categories of best film, best director, best original screenplay, best actor (**Denis Ménochet**) and best actress (**Marina Foïs**).

In the top category for **best film**, **Alcarràs** by Carla Simón (11 nominations in total), **Cinco lobitos** by Alauda Ruiz de Azúa (11), **La Maternal** by Pilar Palomero (3) and **Modelo 77** by Alberto Rodríguez

are also in the running (16).

Also noteworthy in the category of **best European film** is the nomination of **Illusions perdues** by Xavier Giannoli, against **Belfast** by Kenneth Branagh, **La Main de Dieu** by Paolo Sorrentino, **La Pire Personne au monde** by Joachim Trier as well as **Un monde** by Laura Wandel.

The ceremony will take place on **February 11** in Seville. The **full list of nominations** is available on the Goyas website. ■

## Companies and markets

### **France tv publicité: marketing of "partner offers" 603 days before Paris 2024**

603 days before the start of the **Paris 2024 Olympic Games** (July 26 to August 11, 2024), for which France Télévisions holds the exclusive broadcasting rights (*Satellifacts*, April 22, 2019), **France tv Publicité** announced on Thursday, December 1, the launch of its **"partner offers"** marketed via its ADspace platform.

The public service company said it will place brands at the heart of new and premium features, including **unique pre- and post-credits billboards** during the opening and closing ceremonies, in a 36-second format; a **"Top Start"** screen broadcast just before the opening ceremony; and **completely new extended formats**

**throughout the partnership** with billboards of up to 12 seconds. It specifies that eight spots - Gold (2), Silver (3) and Bronze (3) - have been marketed as of today for the partner brands of the Paris 2024 International Olympic Committee on **ADspace**. ■

[See the France tv advertisement by clicking on the **"Enhanced version" link**.] [Enhanced version](#)

### **Eutelsat: order from Thales Alenia Space for a new reconfigurable satellite in orbit**

**Eutelsat** has ordered a **"new generation" satellite, reconfigurable in orbit**, from **Thales Alenia Space** to meet the strong increase in demand for connectivity **on the American continent**, the satellite operator announced on Thursday, December 1. The Flexsat (for "flexible satellite") "will strengthen Eutelsat's in-orbit resources by offering more than 100 gigabits per second (Gb/s) of additional

capacity," specified the press release.

"The Flexsat is the **sixth satellite based on Space Inspire technology**, and the sixth telecommunications satellite whose construction has been entrusted since the beginning of the year" to Thales Alenia Space, a joint venture between the French Thales (67%) and Italian Leonardo (33%). Delivery is scheduled for 2026. ■

## Telecom

### **Arcep: 17.1 million active accesses on 3T fiber networks; slight slowdown in growth**

The number of **high and very high speed subscriptions** reached **31.9 million at the end of September 2022**, i.e. a gain of 140,000 over the quarter, lower than that observed in the third quarter of 2021 (+225,000), according to figures from the Electronic Communications Markets Observatory published on Thursday, December 1 by **Arcep**. In one year, the net increase amounts to 625,000 (+2%), against +905,000 a year earlier.

The lower increase in the number of high-speed and very-high-speed subscriptions is due to the weaker, but still sustained, increase in the **number of very-high-speed subscriptions**: it increased by 725,000 over the quarter, compared to a gain of 875,000 a year earlier.

According to Arcep, "this slowdown is linked to both **the lower growth in the number of fiber optic subscriptions** and the accelerated decline in the number of VDSL2 subscriptions." Thus, the number of very high speed subscriptions reached **20.7 million at the end of September**, i.e. 65% of the total number of high and very high speed subscriptions (+9 points in one year) and 58% of the total number of premises eligible for very high speed (+3 points in one year).

Among these very high speed accesses, the number of **fiber optic subscriptions**, the majority in France since the last quarter, amounts to **17.1 million**, or 83% of the total number of very high speed subscriptions. Since the second quarter, **the number of these accesses comprise the majority**. At the end of September, it represented 54% of the total number of high and very high speed Internet subscriptions (+11 points in one year). The progression of these accesses amounts to +850,000 over the third quarter, against +975,000 a year earlier, notes the Observatory.

At the same time, the number of broadband subscriptions continues to decline at a high rate, with -580,000 accesses between July and September. However, since the third quarter of 2021 (-650,000), this decline has been more moderate.

The pace of **deployment of FttH networks** remained steady and stood at **1.1 million lines over the quarter**. As of September 30, 2022, 33.1 million premises were eligible for FttH offers, an increase of 17% in one year. In total, 35.9 million premises were eligible for very high speed services on wired networks, including 28.5 million outside very dense areas at the end of September. ■

## Festivals - Marketplaces

### **Critics' Week: registration opens for the 2023 edition**

Registration for the **62<sup>nd</sup> Critics' Week** (Semaine de la Critique) is open until **March 10, 2023** for short and feature films, organizers of

the parallel section of **the Cannes Film Festival**, which will take place from **May 17 to 25, 2023**, have announced. ■ ■ ■

■ ■ ■ The **directors of the short films selected** will also be able, after presenting their films at Cannes, **to participate in the Next**

**Step program** in December 2023, where they will be supported in the development of a feature film for a week. ■

## **Arcs Film Festival 2022: the Work in Progress selection unveiled**

The **14 feature film projects** selected for the **Arcs Film Festival, Work in Progress** selection, (December 10 to 17) were unveiled on Thursday, December 1. These films in post-production will be presented to professionals during the Industry Village, the professional section of the event, to find sales agents, distributors or festival presentations.

Twelve of these films will be in competition for several prizes: **Billy** by Emilia Mazzacurati, produced by Jole Film (Italy); **Foremost by Night** by Victor Iriarte, produced by La Termita Films (Spain), 4 à 4 Productions (France), Atekaleun and CSC Films (Spain) and Ukbar Filmes (Portugal); **Fuga** by Mary Jimenez and Bénédicte Liénard, produced by Clin d'Œil Films (Belgium), Tu Vas Voir (France), Perpetua Films (Peru) and SNG Studio (Netherlands); **Hunters on a White Field** by Sarah Gyllenstierna, produced by MostAlice film AB (Sweden); **Légu**a by Filipa Reis and João Miller Guerra, produced by Uma Pedra No Sapato and Laranja Azul (Portugal), KG Productions (France) and Stayblack Productions (Italy); **Malevych** by Daria Onyshchenko, produced by 435 Films and Big Hands Film (Ukraine) and Lehmann Sisters (Switzerland); **Riviera** by Orfeas Peretzis, produced by StudioBauhaus (Greece) and KG Productions (France); **Rosso speranza** by Annarita Zambrano, produced by Mad Entertainment,

Rai Cinema and Minerva Pictures (Italy) and TS Productions (France); **Stray Bodies** by Elina Psykou, produced by Jungle Films and Anemon Productions (Greece), Contrast Film (Switzerland), Doc Lab (Italy) and Red Carpet (Bulgaria); **The Invisible Fight** by Rainer Sarnet produced by Homeless Bob Production (Estonia), Neda Film (Greece), White Picture (Latvia) and Helsinki Filmi (Finland); **The Permanent Picture** by Laura Ferrés, produced by Fasten Films and Volta Produccion (Spain) and Le Bureau Films (France) and **Veni Vidi Vici** by Daniel Hoesl, produced by Ulrich Seidl Filmproduktion (Austria).

The other two projects will be presented out of competition: **Skunk** by Koen Mortier, produced by Czar Film (Belgium) and Baldr Film (Netherlands), presented in partnership with Flanders Image and **Solitude** (working title) by Ninna Pálmadóttir, written by Rúnar Rúnarsson and produced by Pegasus Pictures (Iceland) and nutprodukcia (Slovakia) - winner last year at the Coproduction Village of the ArteKino International Award. The project will be presented by its French distributor **Jour2Fête** and by its international seller **The Party Film Sales**. ■

## **Video / video on demand**

### **Prime Video Channels: arrival of Adult Swim and Toonami (WBD) and also Paramount+**

**Amazon** announced on Wednesday, November 30 the **arrival of several channels on Prime Video Channels in France**. These include the Warner Bros. Discovery (WBD) channels **Adult Swim** and **Toonami**, as well as the **Paramount+** streaming service starting this Thursday, December 1.

Adult Swim (adult animation and millennial fiction) and Toonami (superhero content) are available on the Prime Video Channels for **€ 2.99 per month** (linear offering from Toonami and the entire on-demand service from Toonami and Adult Swim). "This launch marks

**a first step in the partnership between Warner Bros. Discovery and Prime Video Channels,"** WBD said in a separate statement.

Paramount+, Paramount's global streaming service which has just been launched in France on OTT, on Canal+ and on Orange TV (*Satellifacts*, November 30) at **€7.99/month**, offers thousands of hours of content, including exclusive Paramount+ novelties. ■

## **Box-office**

### **Box office France, 1<sup>st</sup> day: "Le Torrent" wins by a short lead over "Enzo le croco"**

Anne Le Ny's new thriller, **Le Torrent** (SND), starring José Garcia and André Dussollier, narrowly beat **Enzo le croco** (Sony) with **20,955 admissions** on **Wednesday November 30** against **20,517** for the family movie. Counting the previews, the result is reversed: **52,724 viewers** for **Enzo le croco** and **28,318** for **Le Torrent**. In the game of averages, it's the little singing crocodile who wins with **42 viewers per screen on 494 screens** against **41 on 508 screens** for **Le Torrent**. It is also the **best average** for the day excluding heritage films. With the end of the year holidays approaching, **Enzo le croco** has a better chance of seeing its audience grow over time than does its

competitor.

The new crazy comedy by Quentin Dupieux, **Fumer fait tousser** (Gaumont), presented in a midnight session at the last Cannes Film Festival, came **3<sup>rd</sup>**, attracting **13,089 viewers** on its release day and **15,617 in total**, the worst start of the filmmaker since **Réalité** in 2015. The Christmas action comedy special **Violent Night** (Universal) is therefore at the foot of the podium, attracting **11,289 viewers** ■ ■ ■

■ ■ ■ without a preview on its start day.

Three other feature films exceeded 1,000 admissions on their release day: Blandine Lenoir's new film with Laure Calamy, **Annie Colère** (Diaphana Distribution), with **7,302 admissions** and more than double in previews (i.e. a total of **15 140 viewers**), Christophe Honoré's latest feature film, **Le Lycéen** (Memento Distribution), which can count on its regulars: **4,574 viewers** on Wednesday and **7,386 in total**, and the Anglo-Saxon comedy-drama **Mes rendez-vous avec Leo** (Wild Bunch) which sold **3,485 tickets** including **1,032 in**

previews.

A failed bet for Ad Vitam and British filmmaker Andrea Arnold: the documentary **Cow** attracted only **134 viewers** on **38 screens** on the Wednesday of its release, i.e. a miniscule average of **4 admissions per screen**. Counting its previews, it was only seen by **628 viewers**. ■

[The box office table is available by clicking on the "Enriched version" link.] [Enhanced version](#)

## Radio

### **Bureau de la radio / study: radio generates on average +43% brand traffic**

"Communicating by radio makes it possible to generate on average +43% brand traffic (traffic resulting from brand requests or direct access) and up to +80% for sites with light traffic," according to a study carried out by TVTY for **le Bureau de la radio** with the objective of measuring the "**Drive to Web**" effect of the media and identifying good practices to optimize performance.

The study identifies **creation as a structuring element in optimizing performance** : a clear call to visit the site/application in the spot generates on average 5 times more visits/ GRP ; the Top 3 of

the most effective creations devote more than 10 seconds to the offer and the expected action; finally, the appeal to emotion generates five times more performance.

This study is based on the benchmark of six sectors (e-commerce, automotive, finance, tourism, home, personal services), 65 campaigns and 55,000 spots. ■

### **Wit FM: new slogan and launch of a poster campaign**

The **Wit FM** station unveiled its new slogan on Thursday, December 1, "**Wit FM, du cœur et des hits**" ("Wit FM, heart and hits" vs "Much more than hits," previously), proposed by the Bronx agency, which illustrates the privileged link that **la radio des Aquitains** maintains with its audience, announced its parent company, the **1981 Group** (Jean-Eric Valli).

The launch of this slogan is accompanied by a **poster campaign** on the entire **Bordeaux-Métropole tram network**, which will feature hosts and journalists from Wit FM, the statement said. It will be

displayed on a complete train of tram A from December 2 to 14 and on all tram platforms from December 7 to 14.

Wit FM, based in Bègles, in Gironde, adopted a Top 40 music format with regular local news appointments throughout the day in 2013. It is also accessible via DAB+ in Bordeaux, Arcachon, La Rochelle and Bayonne. It is the 5<sup>th</sup> most listened to radio station in Gironde in cumulative audience and the leading music radio station (Médiamétrie). It claims 399,000 listeners each week. ■

## Deaths

### **Mylène Demongeot: death of the "Fantômas" and "Camping" actress at the age of 87**

The actress **Mylène Demongeot**, made famous by her role in **Les Sorcières de Salem**, died at the age of **87**, Thursday, December 1 in the early afternoon, in a Parisian hospital, after a **seventy-year-long career** and **as many films**, announced her press agent, confirming the information revealed by journalist **Henry-Jean Servat** on his Twitter account.

In recent years, Mylène Demongeot had returned to acting by participating in popular comedies such as the **Camping** saga by Fabien Onteniente. Her final feature film is Thomas Gilou's **Maison de retraite**, released last February, and in which she played opposite Kev Adams and Gérard Depardieu.

Marie-Hélène (her real first name), native of Nice, made a name for herself in the 1950s by playing in the adaptation of the **Sorcières de Salem** alongside Yves Montand and Simone Signoret, after a first

role in **Les Enfants de l'amour** (1950). Originally a model, she was compared in her debut as an actress to Brigitte Bardot, with whom she shared the same love of animals and the environment, and of whom she was presented as a rival.

She was next seen in **Bonjour tristesse** (1958) by Otto Preminger, based on the novel by Françoise Sagan, then in the **Fantômas** trilogy, in the 1960s, or even **Les Trois Mousquetaires** by Bernard Borderie. More recently, she starred in **36 Quai des Orfèvres** (2004) by Olivier Marchal, which earned her a nomination for the 2005 Césars. During her long career, Mylène Demongeot toured with Jean Marais, Roger Moore, ■ ■ ■



■ ■ ■ Henri Vidal, Jeffrey Hunter, Jean-Paul Belmondo, Michel Piccoli, Gérard Depardieu, Louis de Funès, Francis Blanche, Curd Jürgens, David Niven, Dirk Bogarde, and Sami Frey, among others. In 1980, she produced *Signé Furax* by Marc Simenon, whom she married in 1968.

Between September 2013 and June 2014, she was also a member of *Grosses Têtes* by Philippe Bouvard, on RTL. ■

[Henry-Jean Servat's tweet is available in the enriched version of this article.] [Enhanced version](#)

## Programs

### 📺 M6 / "Qui veut être mon associé ?": season 3, expected in January

It was in the presence of **Nicolas de Tavernost**, chairman of the management board of the M6 group, that the **presentation of the third season** of the show *Qui veut être mon associé ?* took place on Thursday, December 1. "It's the only show where the hosts pay," he said with a smile, pointing out that they invest their own money [and are not paid, *Ed*].

The show's **budget** is nonetheless "in the **upper range of prime-time-TV budgets**," **Guillaume Charles**, program director for M6, indicated. He was delighted with **the attractiveness** of the show, which is particularly targeted at **15-34 year olds**, however, as it becomes more established, it is more and more interesting for more mature viewers, as can be seen on overseas versions.

**Arthur**, who is the producer via his company **Satisfaction Group**,

emphasized that the show required no less than **3 weeks of filming and 6 months of preparation** during which some 3,000 submitted projects were studied, a number that has risen sharply compared to previous seasons. The selected participants are carefully coached before the show, but the investors only discover them and learn about them (and the decor, an important element!) when they arrive on the set.

Season 3 of *Qui veut être mon associé ?* will be **broadcast on M6** as of **next January** at the rate of **one episode per week**. The six investors are **Isabelle Chevalier** (ex-CEO Bio-K+), **Delphine André** (GCA), **Anthony Bourbon** (Feed), **Marc Simoncini** (Angell), **Eric Larchevêque** (Ledger), **Jean-Pierre Nadir** (FairMoove). ■

### 📺 Netflix: the documentary series on Harry and Meghan expected on December 8

The British royal family's apprehensively awaited **documentary series** about **Harry and Meghan** will be released **on Netflix on December 8**, the couple's biographer announced on Thursday, December 1, as the platform released a short trailer.

According to biographer **Omid Scobie**, this six-part series "will share the other side of their love story and the challenges they faced." In the trailer soberly titled *Harry & Meghan*, black and white photos of

the couple scroll under dramatic music. "No one sees what happens behind closed doors," Harry said. "I had to do everything possible to protect my family," he adds. "When the stakes are so high, isn't it better for the story to be told by us?" asks Meghan Markle. ■

[Access Netflix's tweet with the trailer for the documentary series by clicking on the "Enriched Version" link.] [Enhanced version](#)

### 📺 Fifa World Cup: 8.8 million viewers for Tunisia/France on TF1

The **defeat of the France against Tunisia** was watched by **8.8 million viewers** for **61.7%** audience share on Wednesday, November 30, on **TF1**, according to figures from Médiamétrie published the next day.

The audience for this match, scheduled at 4 p.m., is lower than that of the opening match of the France against Australia, which was broadcast at 8 p.m., and lower than that of the second match against Denmark, scheduled at 5 p.m., which were watched by more than 12.5 and 11.5 million people respectively. The French team were already qualified before facing the Tunisian team.

The retransmission of Tunisia/France was however marked by an event: TF1 returned to broadcasting before the final outcome of the match and presented its apologies (*Satellifacts*, November 30). The referee had whistled the end of the match with the score of 1-1, after a

late goal from Antoine Griezmann, scored during overtime. However, the referee, who approved this French equalizing goal, **later canceled it** for **offsides** after being called by **the VAR** (video for assistance in arbitration) and consulting the images. He then restarted the match, for 55 seconds before whistling, this time definitively, the end of this match with a score of 1-0 in favor of the Tunisian team. Meanwhile, TF1 was broadcasting advertisements.

TF1 owns exclusive free-to-air broadcast rights (28 matches including those of the French team) while beIN Sports has the entire event on pay-TV. **The viewers for the 2022 edition**, which exceptionally takes place in November-December, are **comparable to that of 2018** in Russia, showing that the calls for a boycott of the World Cup in Qatar have had only limited or even non-existent effects in France. ■

## 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.

### Mondial - Tunisie/France : face au "préjudice", TF1 va envoyer un courrier à la Fifa

(Frédérique Galametz, *lequipe.fr*, jeudi 1er décembre 2022)

[Alors que TF1 a rendu l'antenne avant le dénouement du match Tunisie/France et a présenté ses excuses. L'arbitre avait sifflé la fin du match sur le score de 1-1, après un but d'Antoine Griezmann, inscrit au bout du temps additionnel. Ce but égalisateur a finalement été annulé après usage de la VAR (vidéo pour l'assistance à l'arbitrage). Le match a ensuite redémarré pour 55 secondes, finissant sur un score de 1-0 en faveur de l'équipe tunisienne. Pendant ce temps, TF1 diffusait des publicités (*Satellifacts*, 30 novembre).]

Devant le téléviseur de son bureau, François Pellissier a d'abord cru à une erreur de ses troupes. Priver les téléspectateurs de la fin d'un match de Coupe du monde, qui plus est des Bleus, avec en prime un changement de score, est inacceptable. Le directeur général adjoint business et sports de TF1 s'est précipité en régie finale pour en comprendre les raisons. « On est face à une erreur de l'arbitre de la Fifa qui a fait appel à la VAR alors qu'il n'en avait pas le droit selon le règlement », explique-t-il, ce jeudi matin, encore sous le coup de la

colère.

[...] Alors que la Fédération française a déposé réclamation auprès de la Fifa, TF1 va de son côté « envoyer un courrier à la Fifa, car nous sommes très mécontents de la situation. C'est un préjudice pour le téléspectateur, un préjudice d'image pour nous. On est, nous aussi, victime d'une erreur d'arbitrage ».

Dans son courrier, TF1 qui règle quand même aux alentours de 70 M€ pour diffuser 28 matches de la compétition, et qui a aussi pas mal bouleversé sa grille habituelle (suppression du feuilleton *Demain nous appartient* pendant un mois et décalage du journal de 20h à 19h15...) devrait aussi se plaindre de la durée des rencontres. « La Fifa a décidé sans prévenir les diffuseurs que chaque arrêt de jeu serait pris en compte, développe François Pellissier. On se retrouve avec des allongements interminables, de huit, neuf minutes et même jusqu'à plus de vingt minutes. Pour une gestion d'antenne, c'est extrêmement compliqué. [...] ■

### Europe 1 : Cyril Hanouna voulait faire de la station un pendant radio de C8

(Étienne Girard, *Alix L'Hospital*, *Olivier Pérou* et *Alexandra Saviana*, avec *Delphine Peras*, "L'Express", jeudi 1er décembre 2022)

[...] Un membre du groupe Bolloré décrypte en connaisseur les liens complexes entre « Baba » et la famille du Finistère : « Il n'y a pas que Vincent qui fait les grâces et les disgrâces, il y a aussi Yannick. Je pense que Cyril le voit comme une sorte de frère. Ça lui permet de créer une filiation avec Vincent, le père, dont il a peur. Ce n'est qu'une proximité de façade. » Philippe Moreau-Chevrolet [communicant et invité occasionnel de *TPMP*, auteur de la BD *Le Président* sur la "candidature" d'Hanouna] imagine, lui, Hanouna se rêvant en « héritier Bolloré », se voyant un jour léguer « un bout d'empire ». Un groupe de médias ou une chaîne de télévision, par exemple, susurrent ceux qui le connaissent bien, même si Lionel Stan, le directeur général de H2O, fait la moue : « Cyril a besoin de liberté, je

ne le vois pas en pur patron. Il aura toujours besoin d'un lien avec son public. » L'animateur a d'ailleurs récemment perdu un arbitrage stratégique. Au moment de la reprise d'Europe 1 par Vivendi, il a poussé auprès de Vincent Bolloré pour en faire une radio centrée sur le divertissement, un pendant radiophonique à C8. « Il voulait être maître de la stratégie d'Europe 1 car il garde un mauvais souvenir de sa dernière saison là-bas », croit savoir notre source au sein du groupe Bolloré. Las, Serge Nedjar, le patron de CNews, a obtenu gain de cause, et la station a approfondi ses synergies... avec la chaîne d'information. [...] ■

### Audiovisuel public : "fusion, holding, synergie", les trois hypothèses de Rima Abdul Malak

(Catherine Boullay, "L'Opinion", jeudi 1er décembre 2022)

[Alors que Rima Abdul Malak, ministre de la Culture, a entamé des discussions sur les enjeux, l'avenir et le financement de l'audiovisuel public (*Satellifacts*, 3 octobre).]

[...] Cet été [...] elle a pris les devants, et a désamorcé les difficultés qui pouvaient lui sauter à la figure à la rentrée. Elle a vu le patron de Disney, mécontent de la chronologie des médias ■ ■ ■

■ ■ ■ signée en janvier dernier par la majorité de la filière cinéma, souvent teintée d'anti-américanisme.

[...] La semaine prochaine, elle recevra les acteurs de l'audiovisuel public. Elle veut travailler vite, pour un contrat d'objectif et de moyens (COM) qui durerait cinq ans et non pas trois. Avec sur sa table, trois scénarios possibles : « Pour moi, il y a une hypothèse fusion, une hypothèse holding ou une hypothèse synergie, sans holding et sans fusion. franceinfo.tv est un exemple de synergie réalisée sans rapprochement des structures. D'autres sont-elles possibles ? Avec quel type de gouvernance ? » Pour ces discussions, elle a reçu tous les parlementaires en charge de ces questions dans le salon des Maréchaux du ministère à l'exception de ceux du Rassemblement national. Pas très démocratique ? L'ancienne militante de Ras le Front à 20 ans justifie : « Leur objectif, c'est de supprimer l'audiovisuel public ; je ne vais pas les inviter à une réunion sur l'audiovisuel public ! »

[...] Hormis à l'extrême droite, ses détracteurs sont rares. Certains

raillent sa coupe de cheveux, la surnomment « Anémone ». D'autres lui reprochent sa vidéo avec Jack Lang lancée sur les réseaux sociaux, pour faire revenir le public au cinéma, perçu comme un entre-soi parisien. En revanche, beaucoup l'attendent sur un autre terrain : celui du poids politique.

« Sera-t-elle plus qu'une super conseillère culture ? La bonne élève qui applique la feuille de route de l'Elysée ? », résume Denis Gravouil, membre de la direction de la CGT.

Certains croient déjà avoir la réponse à travers la reconduction de Dominique Boutonnat à la tête du Centre national de la cinématographie (CNC). Accusé d'agression sexuelle sur son filleul âgé de 20 ans, l'ami du Président a été renouvelé à la tête de l'institution... et a gagné une place au conseil d'administration de France Télévisions, encore sur décret du ministère de la Culture. Rima Abdul Malak assume cette décision comme étant strictement la sienne. ■