

Editorial



Serving the whole of society

With digital technology becoming a reality in everyone's daily life, public service now has the historic responsibility of maintaining the quality and intensity of relations in the public sphere. To overcome this unprecedented challenge, France Télévisions, having undergone a deep-rooted transformation over the last year, has drawn up a citizens' pact. Its core commitments include strengthening trust in information, increasing community links, and promoting equality and diversity.

Innovation is the second pillar of this approach, starting with technological innovation, which the public audiovisual group plans to place at the heart of its strategy, to make France.tv the leading free digital media outlet. Through its programmes aimed specifically at young children (Ooko, France tv éducation) and young adults (France tv slash), the Group is also

seeking to win over a new generation, while promoting a bolder creative approach. In addition, since the close bond between France Télévisions and its audience is also founded on enjoyment, it aims to radically overhaul its entertainment offer, providing a range of new formats. Culture and sport will continue to feature among our priorities, with the goal of giving culture greater prominence year on year and making sport the ideal way of bringing people together, especially with the Olympic games in Paris approaching in 2024.

Beyond these commitments, France Télévisions has an overarching cultural endeavour: to make television a popular and innovative art which can unite all French people.

Delphine Ernotte Cunci
CEO of France Télévisions





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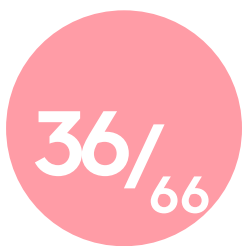
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A diverse group of people, including a woman with glasses and curly hair, a young woman with short blonde hair, an older man with a beard, and a man with a beard and a hat, are smiling and interacting outdoors. The background shows green foliage and a light-colored wall.

Uniting the audience



The public audiovisual service offers social, cultural and community cohesion, and must represent French people from all areas and of all backgrounds. France Télévisions is striving to achieve this with expansive, ambitious and unifying programming, to suit new viewing habits.

By speaking to everyone

For France Télévisions, unifying different audiences means offering programmes with diverse genres and themes, as well as a range of tones, formats and writing styles. By offering a demanding and ambitious selection of programmes, the group endeavours to enlighten its fellow citizens and make them freer to choose and understand debates, and unshackle their imagination through original creations.

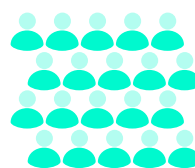
Key figures 2018*

Number one for French people in their daily lives



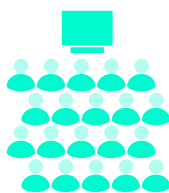
group in the French audiovisual sector:
28.4% Audience Share 4+
(+0.6 points vs 2017*)

* Excluding France Ô and including Franceinfo



**MORE THAN 30
MILLION**

people watch a France Télévisions
channel on a daily basis



25 MILLION

viewers watch at least one news
show on one of the group's
channels**

** Minimum viewing: 15 minutes



2 CHILDREN IN 3

watch youth programming on France 3,
France 4 and France 5 every month***

*** Based on an audience share of 4-14-year-olds, from
Monday to Sunday 6am to 8pm

Winning French hearts



67 PROGRAMMES

in the QualiTV Top 100



176 AWARDS

won by France TV programmes in
over 50 festivals

Period: from 1 January to 30 December 2018. Source: Médiamétrie-Médiamat

With news constituting a key priority for French people when it comes to public services, France Télévisions continues to play a pivotal role in the production and broadcasting of independent, challenging and trustworthy information.

By providing reliable information

France Télévisions is striving to continue defending the freedom of information and to ensure that this **information is independent** from all influences. **Franceinfo** now sets the benchmark for rolling, digital and linear news.

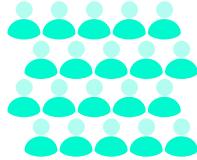
Its hallmark is trust, and its success shows that the use of innovative formats allows public audiovisual services to reach younger generations. France Télévisions channels are punctuated by the major information-based programmes which

are **TV news shows**, the national editions of which constitute a key pillar of public service information: **every day, 14.5 million viewers get their information through the news broadcast on France 2 and France 3**, which guarantee a responsible and trustworthy output. Constantly striving to innovate the writing and creation processes, these news shows have introduced sections focused on combatting fake news. Indeed, the task of understanding, explaining and prioritising information is more necessary than ever before to enable viewers to gain some

perspective on the events unfolding and to allow them to build their own world-view. **News magazine shows** also stand out as a key constituent of the public service offer. Thanks to an updated selection of programmes, focusing on investigation and debate, they are central to France Télévisions' mission to promote people's civic rights.

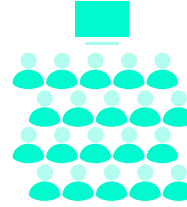
franceinfo:

Key figures of canal 27*



3.7 MILLION

viewers per day



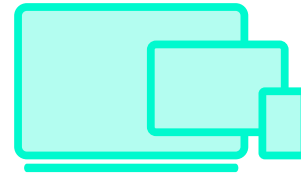
19.5 MILLION

viewers per month

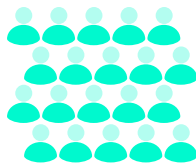
Key figures for the website*



Number one news platform on mobile devices and tablets in France

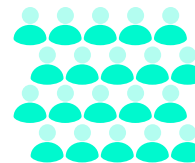


82% of visitors to Franceinfo access the website via a mobile device or tablet. It boasts the highest level of mobile access on the market



25 MILLION

individual visitors per month, more than 1 French person in 3 every month (+10% vs 2018)



+ 127 MILLION

visits per month. Visits to Franceinfo's digital platform have increased by 34% compared to 2018

* Period: September 2018-June 2019. Sources: ACPM & Médiamétrie Internet Global

Given just how widespread false information has now become, **France Télévisions has come up with new ways to help viewers navigate through the jungle of fake news.**

Aimed at children and young adults, over ten programmes on this theme are being offered (*Escape News, La Collab' de l'info, Data Science vs Fake, Les Clés des médias, #Dans La Toile...*), which can be viewed mainly on France tv éducation, France 4, Facebook and Twitter. On France 2, "L'Œil du 20 heures" and "Faux et usage de faux" are educational programmes designed to provide methods for debunking false information and checking

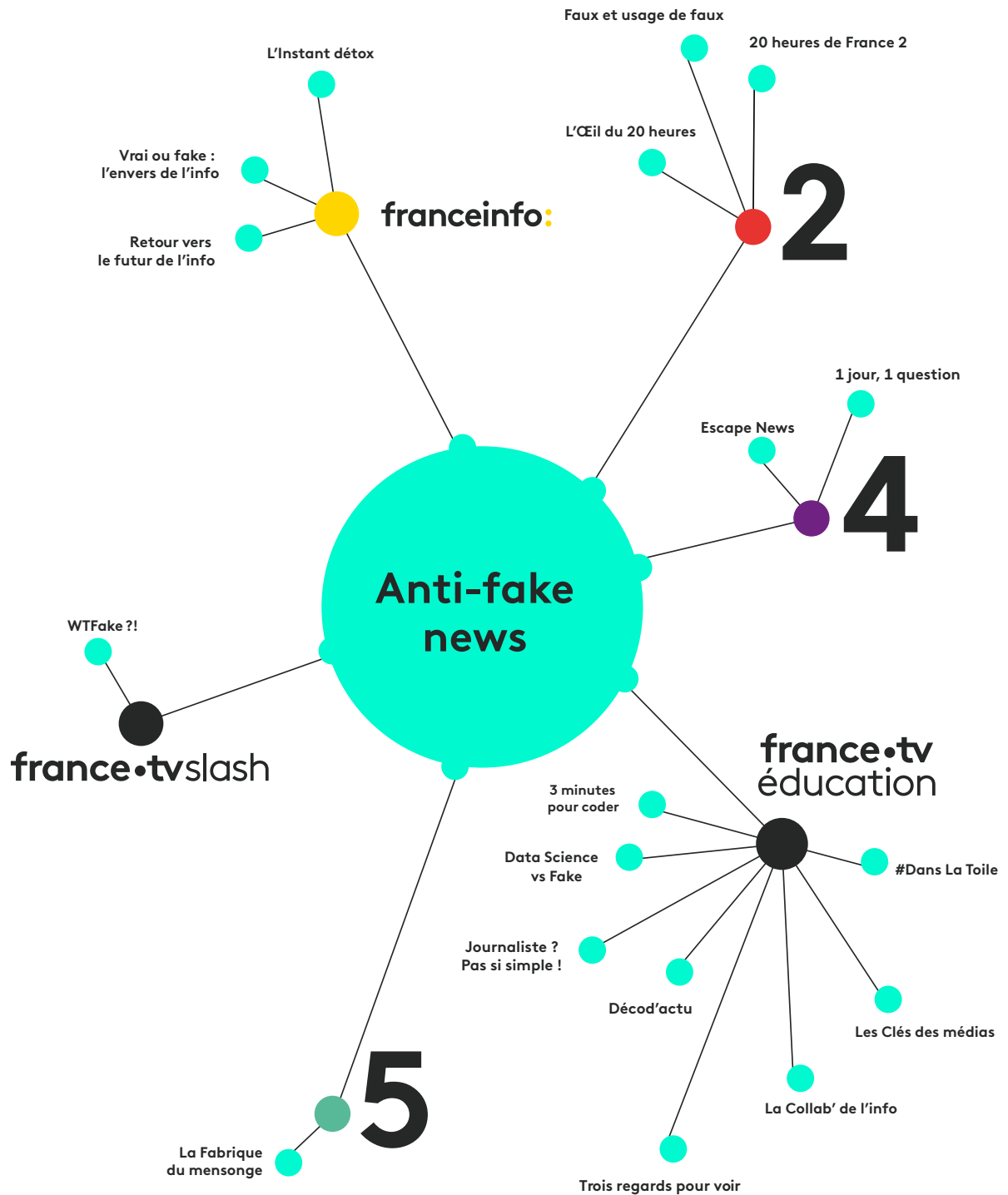
France tv against fake news

the facts. **Another initiative on this issue has been launched by Franceinfo canal 27. The channel, whose website features comprehensive public audiovisual content on fake news (in the *Vrai ou fake* section), has created *Instant détox*.**

In this programme, the journalist Julien Pain meets guests to talk about fake news circulating on the internet. Filmed live on Facebook, it is then edited and abridged to be broadcast on television.

The origin of such rumours and how they spread are the focus of analysis in *La Fabrique du*

mensonge, a flagship series broadcast on France 5. This wide range of programmes gives people the tools to understand the information they receive and decode what they see, and helps young people develop a critical mind and a civic spirit.

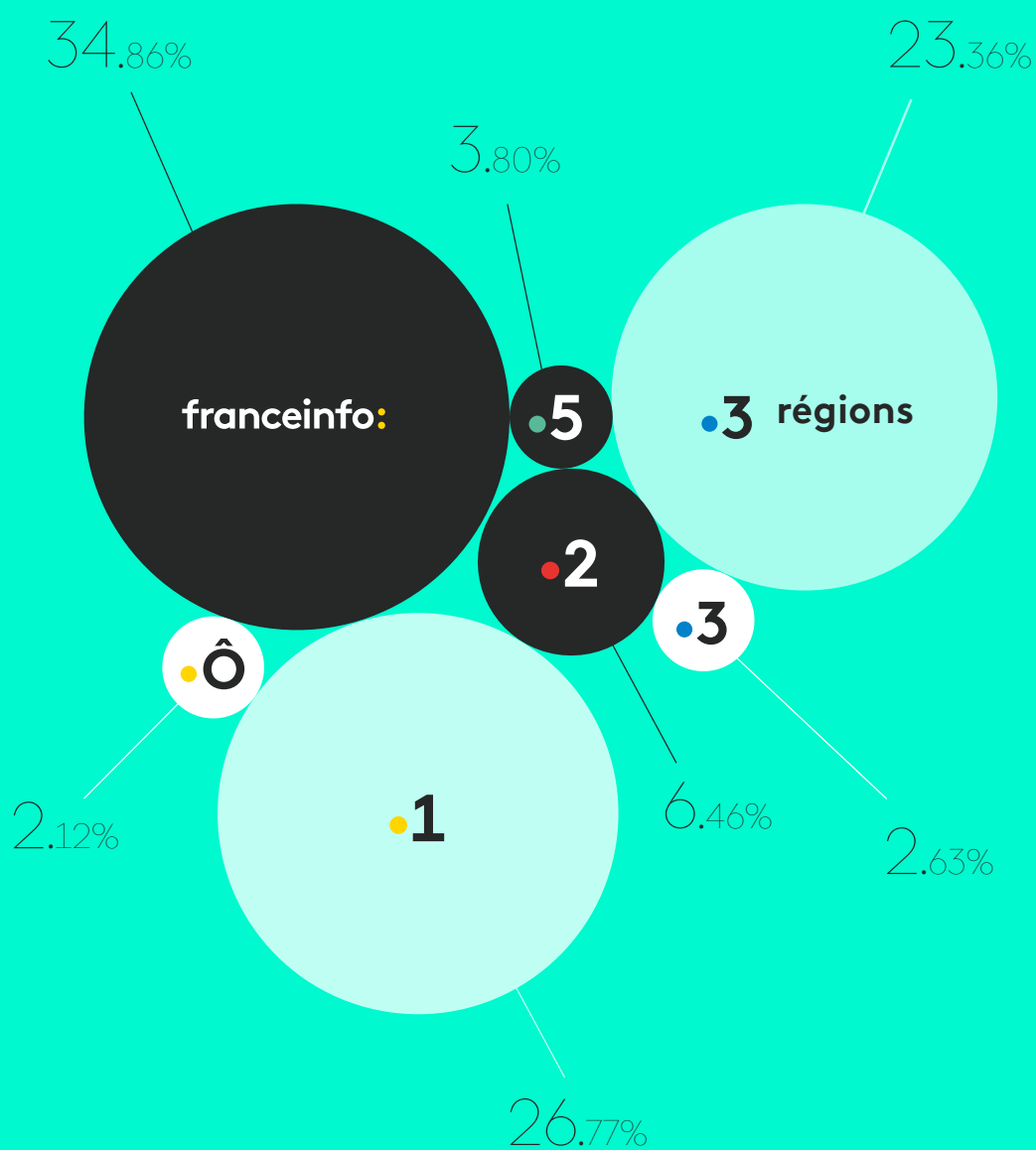




France tv, a space for democratic debate

Politics, whether French or European, is featured on France Télévisions every day, stimulating democratic debate more than any other audiovisual group. From 15 April to 26 May 2019, its channels devoted a total of 98 hours and 18 minutes to the last European election campaign. Franceinfo canal 27 also broadcast the live debate between the candidates for the Presidency of the European Commission on 15 May 2019.

Speaking time of political figures during the European election campaign



Because public television is a common good, each season, France Télévisions makes a strong editorial pledge, committing to uphold the values which promote social cohesion. This commitment goes hand-in-hand with our support for French creativity.

By diversifying national creativity

France Télévisions is the number one supporter of French creativity: films, stand-alone dramas or series, documentaries, cartoons or recordings of live events.

In **cinema**, France Télévisions helps to fund around 70 films a year with a budget of €60m. At the Cannes Film Festival in 2019, 12 films were co-produced by the public audiovisual group in the various different selections (*Le Jeune Ahmed*, by the Dardenne brothers, *Chambre 2012*, by Christophe Honoré,

Une fille facile, by Rebecca Zlotowski, etc.) It also gives unprecedented exposure to short films with two weekly shows intended specifically for this purpose (*Histoires courtes* on France 2, *Libre court* on France 3) and the new label "france tv créations", which is granted to all the works in which the group has invested.

This unmistakably French style of storytelling is also reflected in the range of **documentaries on offer** from the group, which is the

France Télévisions, leading contributor to audiovisual creations



€420
MILLION

invested in audiovisual and cinematographic creation in 2018
(equating to 59% of total contributions from broadcasters)

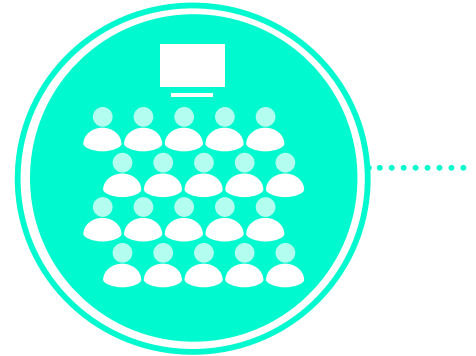
Source: "La production audiovisuelle aidée en 2018" – Centre national du cinéma et de l'image animée

leading broadcaster of documentaries in France and the only provider which offers documentaries in the early evening on all its channels.

By launching a **large-scale creative support plan** in 2017 aiming to increase the production volume of French drama programmes, France Télévisions has reaffirmed this commitment. Consequently, new formats have been created on both linear and non-linear platforms, demonstrating a willingness to modernise and experiment with new themes and styles, suitable for digital technology.

Alongside these initiatives, **France Télévisions is strengthening its activities on the European market, with the development of various European co-productions.** In 2018, with ZDF (Germany) and RAI (Italy), it founded a **strategic grouping, called "The Alliance"**, to fund planned flagship series. Various projects, including *Leonardo*, a biopic on Leonardo da Vinci, which went into production in March 2019, a series on the secret service, *Mirage*, and an adventure series called *Le Tour du monde en 80 jours*.

This 100% European grouping aims to attract other general European channels, in order to create the equivalent of a large European production studio. It already has prestigious partners in RTVE (Spain), RTBF and VRT (Belgium), as well as RTS (Switzerland).



Drama, a creative renewal

A leading contributor to the production of French drama, France Télévisions is the number one broadcaster of dramas in the French language. Its new offer underlines its dedication to true diversification.

3.8 million

viewers - overall
average across all time
slots

france•2

With three drama slots a week, France 2 offers series and made-for-TV films with original story lines and prestigious casts. Great success was achieved by *Speakerine*, *Les Rivières pourpres*, *Philharmonia* and *Kepler(s)* - new, ambitious and highly popular series.

At the same time, **the channel has continued to show collections and runs of extremely popular and sought-after series.**

On Wednesdays, *Dix pour cent*, season 4 of which is currently being written, claimed an average of 4.2 million viewers, equating to 16.6% of the audience share. *Alex Hugo* had the highest audience share for every episode, with an average of 5.4 million viewers (24% audience share). On Fridays, France 2 broadcasts *Caïn*, *Les Petits Meurtres d'Agatha Christie*, *L'Art du crime* and *Candice Renoir* (22.6% average audience share for season 6). Finally, themed evenings

- with dramas followed by a debate on the subjects addressed - have been extremely successful, with shows including *Un homme parfait*, *L'enfant que je n'attendais pas* and *Moi, grosse*.

France 2 is also continuing to offer new crime series with the launch of *Astrid et Raphaëlle* (a double-act of an autistic archivist and a policewoman), as well as series on love and relationships, such as *Romance* and *Une belle histoire*. The family comedy is also back with a bang, with *Faites des gosses* and the serialisation of the film *Il a déjà tes yeux*. Historical dramas are also on offer, with the series *La Garçonne*, set at the end of the First World War during the Roaring Twenties.

In addition, on 27 August 2018, the channel launched the daily soap opera *Un si grand soleil*. This original creation has also won a large audience.

Broadcast for the first time on 27 August 2018 on France 2, the daily soap opera *Un si grand soleil* is an original creation filmed in the Occitanie region and produced by the subsidiary France tv studio.

For this **show, which attracts an average of 3.7 million viewers (15.7% audience share)**, France Télévisions invested in a studio covering 16,000m² in Vendargues, close to Montpellier.

"Un si grand soleil", in the heart of the community

This site is now one of the biggest audiovisual production hubs in France.

Some 25 writers work on the episodes, which involve nearly 400 technicians (a number of whom have settled in the area), around 50 actors and over 900 extras. By creating jobs for local technicians and actors, the production of this show also has a significant impact on the economy and the image of the region thanks to the money spent by the teams on-site, the boost to tourism and the use of local contractors and suppliers.

Various partnerships have also been agreed with the city of Montpellier, the wider

surrounding area and the Occitanie region, as well as

with local stakeholders (universities, airports, etc.).

The aim is to set up a sustainable system in the area centred around the audiovisual sector, with a very positive socio-economic impact on the region, which may also be developed through other projects in the future.

4.2 million

viewers - overall average
across all time slots



france•3

After **a record year for drama in 2018 on France 3**, the channel has continued to develop projects which attest to an impressive diversity of themes and backdrops.

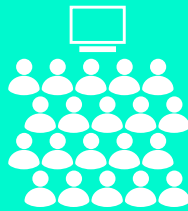
Emblematic heroines have won over audiences' hearts, with shows such as *Capitaine Marleau* – an unmitigated hit which remains French viewers' favourite French series –, as well as *La Stagiaire* and *Tandem*, which have also enjoyed great success. The new selection of programmes includes *Alexandra Ehle*, with Julie Depardieu (4.5 million viewers / 17.4% audience share for the series finale on 18 December 2018), *Le Voyageur*, with Éric Cantona (20.3% audience share), and the launch of the *Crimes parfaits* series (16.1% average audience share).

France 3 has also adapted literary works such as *Aux animaux la guerre* (whose writer Nicolas Mathieu won the Prix

Goncourt 2019) and *Jusqu'à ce que la mort nous unisse*. It is also working on a number of mini-series, in the same vein as *Noces rouges* or *Soupçons*. Furthermore, **the channel is significantly bolstering its regional identity** with its Saturday evening series and collections: *Cassandra*, *Magellan*, *Mongeville* and *Crimes en...*, as well as its collection *Meurtres à* (23.7% average audience share for the four new shows of the season).

Finally, the **soap opera *Plus belle la vie*, celebrating its 15th birthday** this year, continues to attract a wide family audience every evening (3.7m / 15.7% average audience share for the current season). The format of *Parents mode d'emploi* will be redesigned in autumn 2019 and broadcast on France 3.

Key figures for drama



37 MILLION

viewers for
Un si grand soleil on France
2*



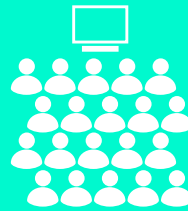
€274.3 MILLION

invested in creating European and
French-language dramas**



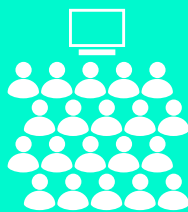
195 EVENINGS

of French drama on offer this
season: 99 evenings for France 2 and
96 for France 3



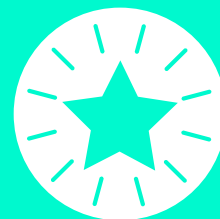
36.7 MILLION

French viewers watched at least 1 evening
of drama on our channels this season,
equating to 63% of the total population***



3.7 MILLION

viewers for *Plus belle la vie*
on France 3



7.9/10

Average impact score for France
tv****

Sources: * Médiamétrie. ** CNC. *** January-June 2018. Médiamétrie eStat Streaming / period 2017-2018. **** QualiTV - Harris Interactive

70 million

total videos watched
over 4 seasons



"Skam", the hit series

With a total number of views close to **70 million across four seasons, Skam has become the new stand-out hit series.**

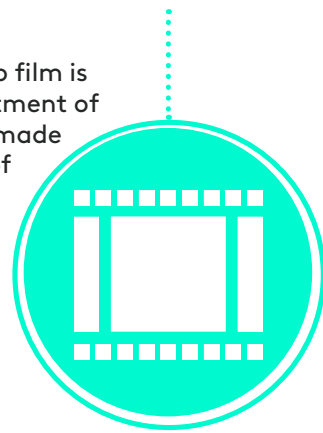
The first new release drama on France tv slash launched in February 2018, this web-series adapted from a Norwegian format has now become a must-see among teenage viewers. Examining the daily life of a group of high school students, **it addresses issues which affect them with sensitivity and humour and does not shy away from occasionally dealing with delicate subjects such as homosexuality, religion, harassment and racism.**

Its videos are written and produced as daily segments published in real time on France tv slash and social media. They can also be watched as full episodes at the end of the week. Although *Skam* France was due to end after season 4, like the original version, France tv slash and the producer Gétévé Productions have decided to continue and produce a 5th season.

70 films

produced by subsidiaries France 2 and France 3 Cinéma

France Télévisions' commitment to film is demonstrated by an annual investment of €60m. Overall, 60 to 70 films are made every year thanks to the support of the subsidiaries France 2 Cinéma France 3 Cinéma.



Film

These subsidiaries particularly focus on auteur cinema, since 30% of their funding goes towards directors' first or second films. During the main festivals and awards ceremonies, the quality of films co-produced by France Télévisions is frequently praised by audiences and professional critics alike. Indeed, at Cannes Film Festival 2019, 12 of these films were shown and three of them won awards. Alongside this financial commitment to cinema, **France Télévisions gives films unrivalled free exposure in the French audiovisual sector.**

In 2018, it broadcast 441 films, making it the leading free broadcaster of films in France, with a rich and varied selection of films across all of its channels. It is also important to note that the audiovisual group gives unprecedented exposure to short films with two weekly slots set aside for this specific purpose (*Histoires courtes* on France 2 and *Libre court* on France 3). These now carry the tag "france tv créations", which is given to all the work in which it has invested.



Documentaries

The leading broadcaster of documentaries in France, the public audiovisual group plays a key economic role in the production of this genre, which is particularly popular among viewers.

France Télévisions invests €101m in this area every year, for almost 9,000 hours of documentaries, over 2,000 of which are shot in France's various regions and half of which are broadcast during prime time.

Creative documentaries, docu-dramas and investigative documentaries: every day, 10 or so documentaries are screened across the group's channels, allowing viewers to increase their knowledge, gain a better understanding of our society and analyse our history. France 5, the home of the documentary, will continue to place the genre centre stage in the early evening slot, and France 3 has long prided itself on the diversity of documentaries it offers.

France 2 plays the eclectic card with its challenging programmes and wide-ranging original documentaries on Saturday evenings. The other channels, both regional and overseas, also share this commitment. The group's multi-genre documentary offer also explores new narrative forms with France tv slash, which addresses the most high-profile issues (the environment, sexuality, digital identity, etc.) in different ways. Coming very soon on france.tv, the group plans to develop documentaries specially made for digital viewing (5% of its documentary budget).

By making culture accessible everywhere and to everybody

A loyal supporter of the cultural sector, France Télévisions is boosting the cultural exposure of audiences with increasingly diverse and individualised lifestyles. In doing so, the public group is fulfilling its key role of delivering social value.

France Télévisions supports artistic creation in all its forms and in all geographic regions. Broadcasting both highly popular and extremely specialised events and partnering leading institutions, it prides itself on its constant connection to culture. In 2018, **732 cultural programmes, shown over 600 early evening slots, were broadcast across its channels.**

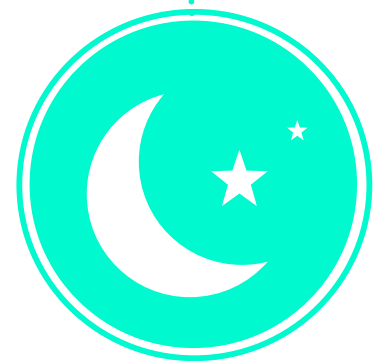
Musical evenings, live recordings, magazine shows (*Le Grand Échiquier*, *La Grande Librairie*, *Basique*, *Passage des arts*, *Stupéfiant !*, etc.), documentaries, adaptations of literary works, news reports, educational programmes, one-off events (*le Concert de Paris*, *le Grand Concours des chorales*, *la Cérémonie des Molières*, etc.): **from the most original to the most popular events, the public group enables viewers to discover or relive the intensity and diversity of culture.**

The cultural offer also occupies a special place on two france.tv digital platforms. On **franceinfo.fr**: critics, reports, interviews, reviews on music and literature, along with the weekly segment *Cultissime* and the magazine *Des mots de minuit*. The live video offer can be viewed in real time or in catch-up mode on **france.tv** (franceinfo culture):

+600
early evening
cultural slots per
year

major cultural events, theatre, dance, concerts, as well as Culture Prime videos.

With the goal of showcasing all aspects of culture, the group has also decided to bring together its range of cultural programmes under the same name, **france.tv arts**, which gathers together the entirety of its cultural offer on social media. These original video segments or clips of programmes include vignettes, interviews, art history, literary explorations, visual arts, photography, dance, music, theatre, cinema, and more besides.



#CulturePrime

Culture is for sharing!



Culture Prime is the leading cultural social network in the French public audiovisual sector. Launched in November 2018 by Radio France, France Télévisions, France Médias Monde, TV5 Monde, Arte and l'INA, **it aims to make knowledge accessible to as many people as possible.** Every day, topical editorialised cultural videos are posted on Facebook, Twitter and YouTube. In 13 months, the 222 videos published online have received over 46.4 million views. As a result, Culture Prime won the Silver award for the best video strategy at the Grand Prix Stratégies de l'Innovation Médias (May 2019).



Special evening events

Committed to providing culture for all and a key partner of cultural events throughout the country,

France Télévisions energetically supports major events broadcast in the early evening all the way through the year. Awards ceremonies (*les Victoires de la Musique, la Nuit des Molières*) are therefore events which offer an ideal opportunity to

bring people together, shown live and featuring leading artists. The same can be said for music events such as *le Concert de Paris, la Fête de la musique, Eurovision, le Festival interceltique de Lorient, les Chorégies d'Orange* and the New Year's Eve Concert. Special evening events can also be held to mark the group's support for a landmark exhibition. For instance, Tutankhamun was the subject of an "Egypt of the Pharaohs" special episode of the magazine show *Secrets d'Histoire*, which helped it record its highest viewing figures of the season. In addition, France Télévisions rallied round after fire ravaged

Notre Dame cathedral in Paris, hosting a special live concert in the courtyard of Les Invalides.

Special evening events are also held in the form of landmark documentaries

(*Apocalypse, la paix impossible, La France de l'entre-deux-guerres*, etc.) and docu-dramas, such as *Victor Hugo, ennemi d'État*, which attracted 3 million viewers on average over two evenings. Finally, much like *Le Grand Échiquier*, the show *Le Grand Oral* (France 2) demonstrates the group's willingness to spread culture to all genres of programming. Praised by Quali TV for its originality, this speech competition broadcast in the early evening also prompted an unprecedented level of engagement on social media.

France Télévisions gives animation an outstanding level of exposure with programmes overflowing with creativity and diversity, bringing together a broad audience base across all platforms.

By guiding young children

By constantly exploring new formats and adapting to new viewing habits, the group is forging new links with children, thanks to the accessibility of its programming available across all platforms and ensuring complete safety.

In light of the shutdown of France 4, planned for September 2020, France Télévisions is now adopting a strategy to provide programmes structured around digital technology and a heightened presence on national channels at times when children are watching.

The new agreement with producers concluded in 2019 enables the broadcast of animated series to be ensured on both linear channels and on demand, while boosting the group's investment in French animation until 2022. Moreover, with the France tv slash platform, French animation is being made accessible to new audiences, now made up of young adults!

Key figures for animation

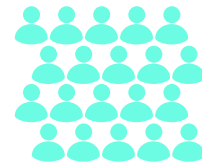
France Télévisions, number one partner and investor in the production of European animation



of investment in 2018, 50% of which was in original French creations (excluding films and acquisition)



of animated programmes broadcast in 2018, 56% of which were French productions



7 MILLION

viewers under 15 years every month across four screen types

80 programme brands

broadcast on its channels

70 series in production

and development in the line-up

8 feature-length

productions currently being developed

Okoo, a whole world in miniature

With the launch of **Okoo**, a unique and advert-free brand aimed at children, France Télévisions is radically changing its offer and strengthening its bond with its audience of 3-12-year-olds, while continuing to support French and European creation. In the same vein as France tv slash, which is aimed at young adults, **Okoo will be available everywhere and at all times**: on the channels of France Télévisions, at the times when children are watching; on demand; and even when offline on all screen types,

with an experience specially tailored to children. With cartoons, reports, experiments, programmes of discovery, and much more besides, the offer will feature series and cartoons previously shown on France 4, Zouzous and Ludo, with a grand total of 5,000 episodes and 100 or so heroes. It will provide easier and safer access to all the videos children love. **Indeed, a range of parental controls will allow the experience to be personalised to the requirements of each individual family.** Its launch is planned for December 2019.

Because education lies at the heart of France Télévisions' work, the group is offering programmes which allow as many people as possible to learn about, re-examine and understand the world.

France tv éducation

The learning platform France tv éducation attracts 1 million visits on average per month (an increase of 50% in two years).

Some of its **biggest successes in 2018** were *La Grande Explication* (documentary web-series analysing key moments through history), *La Collab' de l'info* (collaboration between journalists from France Télévisions and youtubers on education about the media) and *Data Science vs Fake*, combatting fake news in science. To help students prepare effectively for their exams, the platform also offers advice on study methods, modules, videos and quizzes related to the school curriculum.

But France tv éducation is also strongly committed to various major issues: child protection with *1 jour, 1 question* and *Décod'actu*; combatting discrimination of all kinds with *Histoires d'une nation*, *Baisers cachés*, *Will*; environmental protection with *Animaux en danger*; education about the media with *Mon fil info*, *Journaliste pas si simple*, *Les Clés des médias*, and more. With the goal of becoming a space of education and culture for as many people as possible, the group is planning to launch a **bolstered platform** in the coming months, created thanks to a collaboration between various stakeholders in the public audiovisual sector. Structured around the national education system and offering a genuine alternative to YouTube and Wikipédia, this free platform

will have no adverts, and will offer expert-approved content aimed at all stakeholders in the education sector and all children too. By streamlining the existing educational options, **the goal is to create a link between schools and society, bearing the label of "public service education"**. Close to the teaching community, which it meets with frequently and with which it has strong ties, its current offer also includes a free learning platform for teachers (*lesite.tv*) and a film platform, aimed at middle- and high-school pupils. France Télévisions is positioning itself as the leader of this new strategic project for the French public audiovisual service.

Meeting young audiences



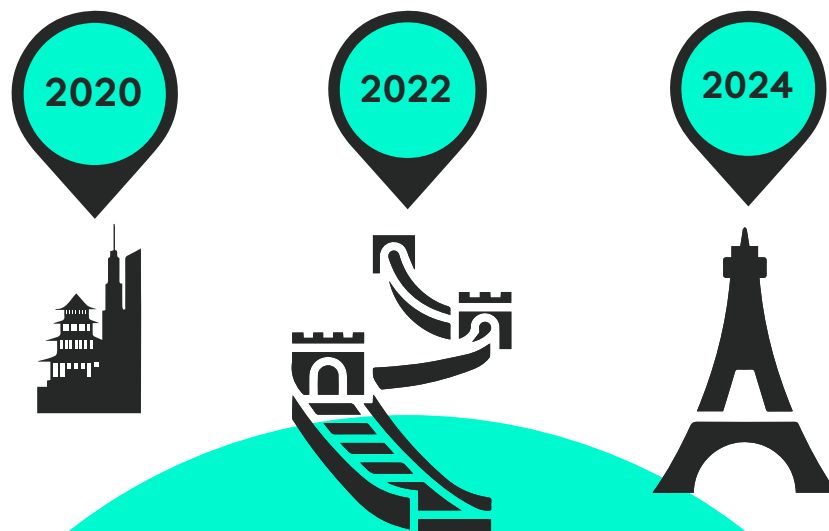
Throughout the year all over the country, France tv éducation organises **meetings with young viewers** to stimulate debate and encourage reflection on social issues. Immigration, the radicalisation of children, illiteracy, harassment and slavery are just some of the subjects discussed in recent months, in connection with programmes broadcast on the group's channels. Since 2017, France tv éducation has also been organising **Education week**- an annual event including debates, master classes, meetings and workshops. In 2018, 2,500 students and teachers took part and debated the role of the media, the creation of information and the fight against discrimination.

On the top step of the podium when it comes to programmes which bring the nation together, sport is a key ingredient of France Télévisions' channels - "the most comprehensive free-to-view sports offering" across the audiovisual sector.

By broadcasting sports events to the largest audiences

Thanks to the unrivalled depth of choice on offer, the public audiovisual group broadcasts sport in all its diversity. While promoting disabled sports, it also opens up its channels to underexposed sports and rolls out its offer across digital platforms (France tv sport and france.tv), by developing new formats suited to video platforms and social media.

In addition, the group is continuing to enhance its portfolio of rights to broadcast a wide range of sports. Indeed, it recently renewed its rights to show the European Athletics Championships 2020/2023, the European Swimming Championships 2021/2024 and the European Multisport Championships 2022.



The Olympics: a wonderful moment bringing everyone together

Long-time partner of the Olympic Games, France Télévisions won the exclusive free-to-view television rights to show the Winter Olympics in Beijing in 2022 and the Summer Games in Paris in 2024! All the events will be broadcast free-of-charge on France 2, France 3, France.tv and les 1^{ères} for overseas territories. On digital platforms, a channel will be specially broadcast for viewers on the move. France Télévisions will also be broadcasting the Paralympic Games.





Putting the
audience first

Nothing can be done without you

A central priority for French people is to see a closer relationship with the audience, which has become essential in a time of hyper connectivity and personalised marketing. It is a central pillar of France Télévisions' strategy, which is creating various initiatives to encourage exchanges with its viewers and take their opinions into account.



For greater dialogue

For France Télévisions, listening to viewers and putting their concerns in the spotlight is a key conviction which guides everything we do and who we are. This special relationship with the audience is unique in the French audiovisual sector. The decision in autumn 2018 to organise a large-scale citizens' consultation, "**Ma télé demain**" ("The future of my TV"), was also unprecedented, gathering over 120,000 anonymous responses.

This survey was taken into account when creating the line-ups for the autumn-winter 2019-2020 season. It supplemented the lessons learned during the **Conseil consultatif des programmes (CCP/Programme Advisory Board)**. This body meets every year, made up of around 30 volunteers representing French TV viewers, invited to give their opinions and recommendations on issues related to public audiovisual services.

In order to better grasp the challenges of the sector, the members of each board are asked to watch programmes and offer their thoughts on the platform provided.

To take these opinions on-board, face-to-face meetings are also held at France Télévisions throughout the year. **At the end of these meetings, their opinions are published in a report submitted to the National Assembly and the Senate.** In 2018, the 10th Advisory Board was different in that it gathered together young people from 18 to 35 years old. Some of the recommendations issued by this youthful group included: "*publicise the group's offer using the social networks which their generation uses*"; "*make entertainment not simply a genre in itself, but an overarching and inclusive televisual concept*"; "*address cultural topics from different angles and in new ways which make it seem less distant and more accessible*"; and "*get under the skin of how information is produced in order to increase transparency and provide education about how the media works*".

This participatory approach is used systematically by France Télévisions in the creation of new projects.

An insatiable appetite for series



#MA
TÉLÉ
DEMAIN

**What are the priorities?
Combatting false information**

Investigation: 43%

Fighting fake news: 47%

Decoding the news: 40%

**Which programmes?
Priority for live shows and a variety of programmes**

For a greater variety of topics and genres: 71%

More live shows: 72%

Even more cultural initiatives: 67%

Ma télé demain

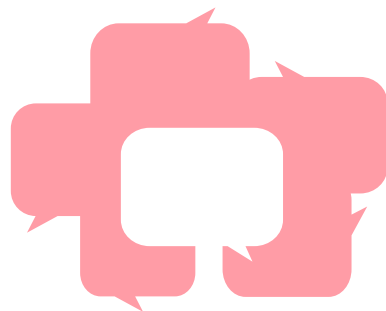
Although France Télévisions had already been attentive to the views of the audience through meetings and forums held since 2016 across the country, the initiative known as "Ma télé demain" ("The future of my TV"), launched with Radio France in 2018, was the first of its kind.

According to the 127,000 responses received via the online platform, news appears to be a key issue for viewers, who want "reliable and high-quality information", a genuine combat against fake news, and more investigative journalism and news analysis.

They also express a wish for more cultural programmes and, especially for younger viewers, more programmes on the environment (44% of respondents and 52% of 25-34-year-olds). This consultation also revealed an eagerness for series among younger viewers: 58% of 16-24-year-olds believe it is the top priority genre to be developed.

Since December 2016, France Télévisions has been engaging in **an in-depth dialogue with its audience to gain a better understanding of its expectations.** The group wants to take their views into account to continue developing its programmes, its identity and its unique features. These meetings supplement existing approaches, such as the programme advisory board, audience relations service, Francetv le club, digital participatory devices, etc.

Meeting viewers



rencontres
téléspectateurs
france•tv

The *Rencontres téléspectateurs* (Meetings with viewers), which brought together several thousand participants, took the form of:

— **Forums:** large public debates between viewers of France Télévisions and its Directors, in the presence of the group's partners.

— **Round tables:** discussions on various themes (information, drama, culture, magazines, documentaries) between viewers and public television professionals.

— **Creative workshops:** discussion groups and think tanks for inventing the future of television.

A meeting place

between viewers and
their public television

on - via social media, with special content for each platform, which can be used to publicise and develop communities around different areas of interest, as well as boosting the visibility of the group's digital brands.

Since they allow people to interact, make suggestions and consult information, these platforms are also an ideal space for developing approaches to attract new audiences, especially the younger generations.

France Télévisions is therefore pursuing a policy of editorial innovation involving new formats (France tv slash and Culture Prime), but also new writing styles and media, such as the daily France tv sport show developed on Snapchat during Roland-Garros 2019 and the Tour de France 2019.

France tv le club

In the fullness of time, France tv le club will be a key part of France tv & vous. A space designed to encourage dialogue between viewers and the public television service, it is a genuinely original initiative in the French audiovisual sector. Free and open to all, it gives TV fans exclusive offers and unique experiences: the opportunity to go behind-the-scenes of various programmes, private tours to see programmes being filmed, meet-and-greets with actors, invitations to a range of events, film premiers, plays, exhibitions, as well as high-tech gifts, DVDs,

books and other spin-off products. Its members also benefit from a special selection of games according to where they live and their interests. In addition, they also get exclusive access to reserved games with VIP gifts on offer! **Thanks to the club, they can also take part in discussions about developments within France Télévisions,** since some of its members make up the programme advisory board, which consists of different participants every year. News about France Télévisions programmes and events can be followed - and commented



Because a public service must also involve its users and allow them to participate, France Télévisions is forging close links with its audience, which plays an active role in television's development.

France tv & vous

Constantly committed to providing greater transparency for viewers, in April 2019, France Télévisions launched a new website dedicated to news about the public audiovisual group, its programmes and its various media platforms (channels, websites and mobile apps).

It is called France tv & vous, and it **offers content aimed at a wide audience, focusing on what happens behind the scenes of various programmes,**

with special features on the group's presenters and journalists, as well as sneak previews of news before it is released anywhere else. The aim is to showcase the inner workings of television, but also to trigger a dialogue with the audience.

With clean and simple graphics, France tv & vous can be accessed from a computer, tablet or smartphone. New features coming soon will allow visitors to take part in the shows themselves via a separate section on the site and will enable a more direct dialogue with visitors through a virtual assistant.

For greater representation

French people want to know what is happening close to home, be kept up-to-date about cultural and sporting events in their region, and have access to media which deals with issues affecting their everyday life. France Télévisions is working on a range of initiatives to strengthen this kind of local offer.



Nearly a third of the programmes on France 3 include a regional dimension:

local programming across its 24 regional channels, regional programmes broadcast nationally, and national programmes with a regional flavour. The channel with a local focus, and an interest in communities and regional interaction aims to offer **6 hours of regional programmes every day by 2022.**

A regional and overseas offer

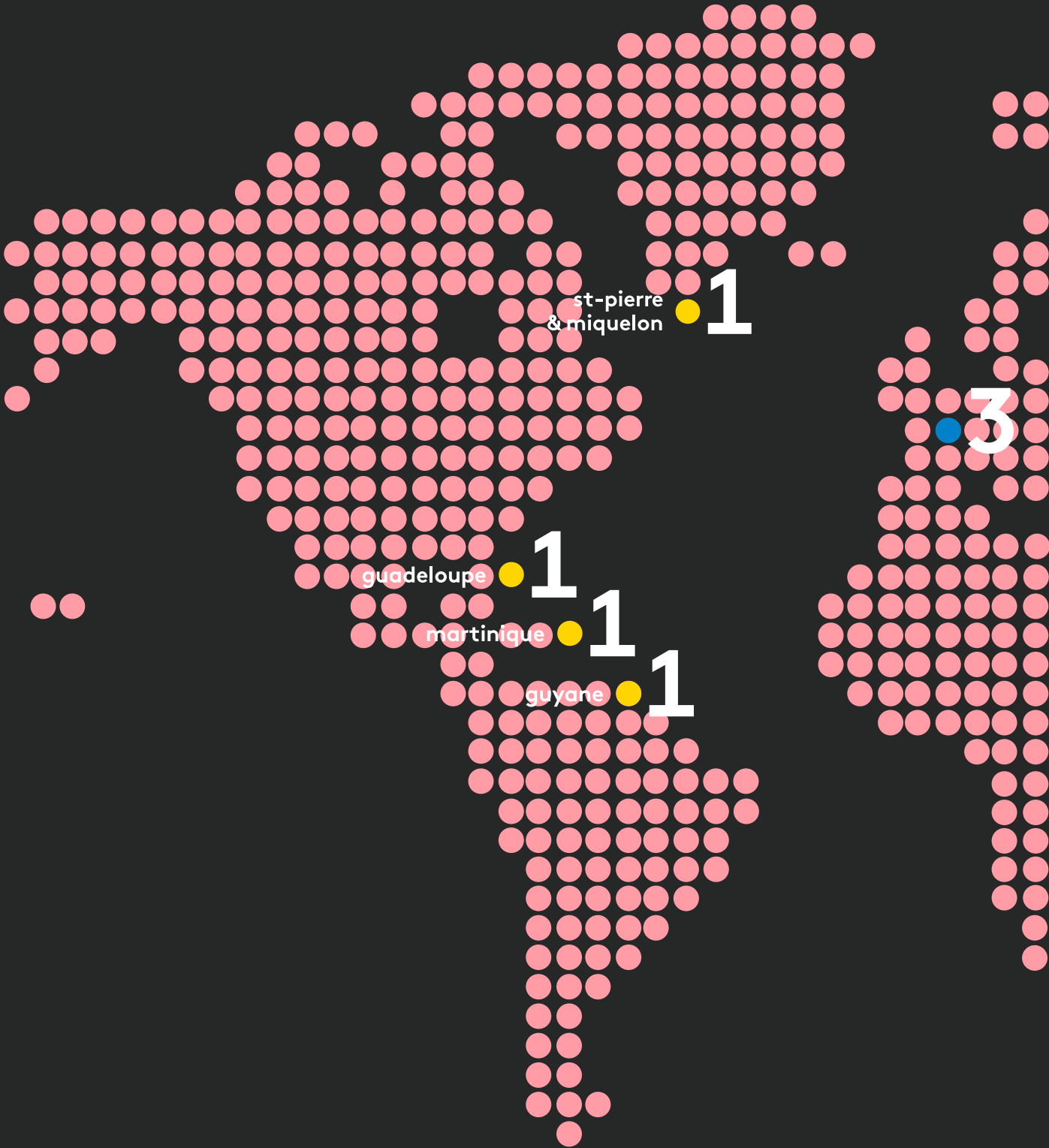
The regional focus is demonstrated both through its programmes, but also on its national channels, where the group is giving greater prominence to regional issues by highlighting all of the country's territories, especially in drama, documentaries and magazine shows. In recent months, the local offer has been strengthened through **regional morning programming on France 3**, and the broadcasting – in Toulouse, Nice, Guéret and Lille – **of shared morning programming between France 3 and France Bleu.**

This pooling of expertise between France Télévisions and the local Radio France network during morning programmes (from 7am to 9am) will continue in the coming months, **with the aim of reaching 44 joint programmes by 2022.**

The regions of mainland France and those overseas also have unrivalled visibility on Franceinfo canal 27, which uses the group's territorial networks to provide outstanding coverage of local events, as well as analysis shows such as *Vu des régions*, *Outre-mer Express*, *Décryptage Outre-mer*.

In addition, since the visibility of overseas territories is essential, France Télévisions plans to consolidate an overseas element – both internally and towards its audience – across all of its channels. Consequently, **in July 2019, the group signed a Pact for the visibility of overseas territories, in which it highlighted specific commitments on the broadcasting of overseas programming on its linear channels and digital platforms.** In order to achieve this, it will be setting up a Directorate of overseas programming.

Map of the regional and overseas network





mayotte ● 1
réunion ● 1

wallis & futuna ● 1
nouvelle calédonie ● 1
polynésie ● 1

NoA, the 100% regional channel

In September 2018, France 3 launched a 100% regional channel broadcast in the Nouvelle-Aquitaine region, 24/7 on set-top boxes, the internet and smartphones. Called "NoA", which stands for Nouvelle-Aquitaine, it is aimed at the 6 million people who live in the region. **NoA is a local channel which aims to shine a light on all areas of the region and break down barriers for rural communities, while acting as a showcase of creativity and digital innovation.** The channel features dramas filmed in the Nouvelle-Aquitaine region, documentaries, repeat broadcasts of regional news and local news shows. Three times a day, thanks to cutting-edge broadcasting equipment, it shows a live sequence called "*Tous les chemins mènent à vous*" ("All roads lead to you"), filmed from an area in the region where the media rarely goes. The channel's programming is complemented by original magazine shows. After ViaStella, NoA is the second full-time channel created by France 3.

Book 1000 talents



Initiatives for greater diversity – The "Book 1000 Talents".

France Télévisions has always been committed to showcasing the talent of the future, and in January 2019 it launched the "Book 1000 Talents".

TV which reflects its audience

Provided to its programming departments and partner producers, this "book" aims to highlight and demonstrate the wealth of talent available, including in the country's regions and overseas, in order to enhance casting for drama and magazine shows. It presents actors and/or presenters of different origins, ages, social backgrounds and experiences. To create this new tool, reserved for professionals within the organisation, France Télévisions teamed up with the production company Eloa Prod

and the Centre national du cinéma et de l'image animée (CNC). Eloa Prod constantly promotes the diversity of talent in the audiovisual sector, while the CNC set up the "*Talents en court*" system, which aims to spot and support talented young people with artistic potential who find it difficult to access professional networks for social and geographical reasons.

Aimed at directors and scriptwriters of short films aged between 18 and 35 years, **the Jeunes Talents competition looks to highlight emerging young talent, in both writing and directing, with a view to showing ethnic, social and cultural diversity on television.** To create this new award, France Télévisions teamed up with the Funding Committee for Images of Diversity (*Commission du fonds Images de la diversité*), managed by the *Centre national du cinéma et de l'image animée* (CNC) and the General Commission for Territorial Equality (*Commissariat général à l'égalité des territoires/CGET*).

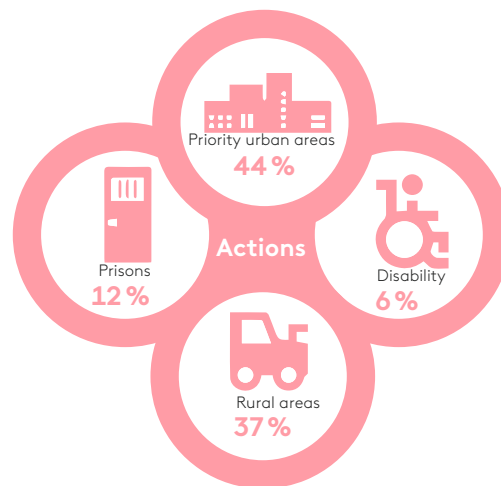
Jeunes Talents Competition

Every year, two awards will be handed out, one for best scriptwriter and the other for best director. A judging panel of six people with equal representation from France Télévisions and the Funding Committee for Images of Diversity will name two winners, whose projects were supported by the fund and produced thereafter. **By awarding these prizes, France Télévisions commits to fund the next short film of the winning director and winning scriptwriter.** In addition, the CNC will give a residency grant to the winner of the best

scriptwriter award to enable them to write their next film. For its first edition, in 2019, the Jeunes Talents competition was won by Nathan Carli, as best director for his film *Malik*, and Coralie Majouga, for her scriptwriting on the film *Au revoir Paris!*, with a special mention given to *Toprak*, directed by Onur Yagiz. The chair of the judging panel was Lucien Jean-Baptiste (director), accompanied by France Zobda (Eloa Prod) and Alexandre Gavras (producer of the film *Jusqu'à la garde*).



9 charity



projects to support equal opportunities in 2019

The France Télévisions Foundation

The France Télévisions Foundation funds patronage work and general interest initiatives in the audiovisual and digital sectors, by supporting associations which operate throughout the territory (Mainland France and overseas, priority urban areas and rural zones).

These initiatives demonstrate the commitment of France Télévisions and help to improve community integration of young people faced with social or cultural challenges, thus reflecting the values of public service.

In particular, in 2019, the Foundation supported:

— **9 charity projects to promote equal opportunities** in the audiovisual and digital sectors to combat exclusion among young people in disadvantaged situations. For the first time, the selection of these projects was the subject of collaborative and participatory work of France TV employees. Employees volunteered to take part in the pre-selection process to choose 40 projects (out of over 200 received in total). Ultimately, nine of them were selected to receive significant financial support between €40k and €50k (Eden School, Wake Up Café, Chemins d'avenir, la Cité des arts visuels Kourtrajmé, Par le monde, l'Institut Télémaque, ID6);

— the operation **Filme ton quartier** (Film your local area) (France 3, Nouvelles Écritures) awarded the Foundation's award to a young collective from Mayotte;

— **the commitment of employees** who wanted to get involved in the social economy through campaigns encouraging people to make small donations from their salary (any France TV employee can, if they wish, donate a few cents or €1 per month via the Microdon app to one of the six charities selected by a vote among employees). With the support of the group's human resources department, this is the first initiative of its kind launched by a stakeholder in the public audiovisual sector;

— **skills-based sponsorship** (an employee gives their time and skills to help a charity supported by the Foundation).

Technology, data, artificial intelligence, augmented reality: innovation lies at the heart of France Télévisions' strategy. It is pivotal in order to keep up to speed with our times, catch onto emerging habits, anticipate what may come next and become more agile, with a view to inventing the future of television.

Inventing the future of television

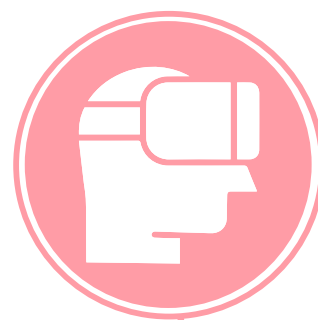
Thanks to its open innovation policy with **start-ups**, France Télévisions is the leading audiovisual company in terms of innovation: the group supports projects from budding ideas all the way through to their completion by providing a professional environment, technological collaboration, heightened visibility and commercial support. It benefits from two key advantages:

on one hand, **it helps to drive the development of the company culture and highlights its role in a constantly changing system;** on the other hand, it can test and approve new services and formats with different audiences, while identifying and promoting the people behind these innovative solutions.

Since the end of 2017, the public group has set up a new type of collaboration with start-ups which focuses on acceleration. This approach, adopted as a trial during its first season, enabled the news department to host

the start-up Newsbridge for several months, and to organise workshops and test sessions bringing together startups and experts in the field of information.

This approach led to the co-development of a solution for image analysis, the automatic indexing of journalists' rushes and a semantic search engine. This tool meets the needs of modern editing to support the creation of information. France Télévisions also supported the start-up in helping it develop so that it can play an important role within the innovation system. **In October 2019, France Télévisions was proud to receive two awards** as part of MediaRoad, the European project focusing on innovation in the media. One award recognised the dynamic nature of its work with start-ups, and the other acknowledged the acceleration project carried out with the start-up Newsbridge.



Innovation at the heart of the group's strategy

Collaboration between the start-up Streamroot and France Télévisions dates back a number of years, having worked together on broadcasting in Ultra HD 4K. The pledge was to improve the user experience while reducing broadcasting costs of live or VOD content. In the same vein as "Peer to Peer Ultra-HD", **its broadcasting technology allows exchanges of information to be decentralised without requiring servers.**

Thanks in particular to its early collaboration with France Télévisions, which enabled it to fine-tune its service, Streamroot has become a highly-renowned start-up, which now works with big

names in media around the world, including TF1, Canal+, RTVE, Eurosport, RT and LSD Live, a broadcasting agency for the Latin American market.

Another hugely successful start-up is Leankr. France Télévisions had already collaborated with Leankr on a video search engine for France Télévisions replays. **Using artificial intelligence technology, it has now developed a new search engine** and is working on a facial recognition solution to improve the effectiveness of searches for online videos.

Remaining true to its demand for quality, France Télévisions is investing in new services and technological standards, creating new editorial content and promoting more flexible working practices.

Using technology to support storytelling and information

Innovation at France Télévisions is also about **finding the narrative**. Under the leadership of the "narrative research" section of the innovation and planning department, France Télévisions is creating dramas on new devices with the viewer at the centre, incorporating their own feelings and imagination.

This novel approach is a way of breaking the fourth wall and enabling viewers to be part of the story, simply by using their smartphone or VR headset! With total immersion and in interaction with the plot, **République** lets us relive the traumatic events of recent history; **7 Lives**, the first virtual reality production from the film-maker Jan Kounen,

immerses the viewer in a dreamlike experience, and **Dans la peau de Thomas Pesquet** allows us to experience an incredible adventure in the immensity of space, leading to an unforgettable encounter with Earth...

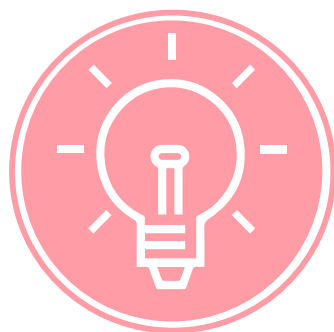
The information MediaLab meanwhile has been continuing its task of digital integration by developing new formats and tools to support storytelling through information: 360° videos, an interactive hub, virtual reality on the 8pm evening news and a



virtual touchscreen for decoding political information in real time and ensuring information transparency. MediaLab is carrying out training sessions with editorial boards, helping and inspiring the teams to broadcast new interactive formats to deliver information.

Méta-Media, which is a blog, social network, trendbook and French-language point of reference for the future of the media, has been investigating trends to stay one step ahead of the game when it comes to the information revolution.

Artificial intelligence is now at the heart of these issues, and is having an impact on the entire media value chain. In a brand new survey of AI apps in the media, Méta-Media identified cases which contribute to the debate on the use of AI in the media, especially in public services.

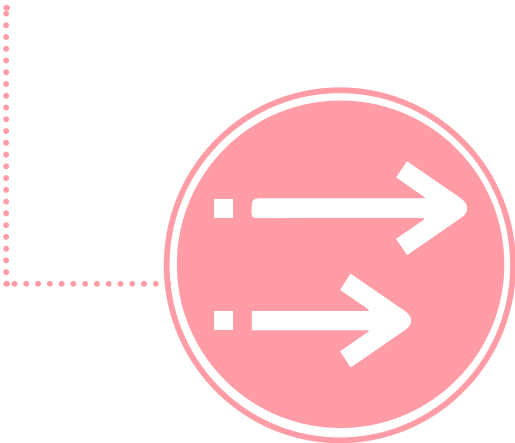


Trialling an idea accelerator

France Télévisions is also relying on its employees to transform the company. The idea is a simple one: by using their expertise, skills and knowledge of the company and the sector, **employees of the group get the chance to suggest projects which fit with the strategic direction of France Télévisions** and to develop a prototype of their project. The clear aim of this approach is to help the company develop to improve its agility, promote more efficient working methods and unshackle creativity, while ensuring that the core principle is respected at all times: the audience must always be placed front and centre of our

plans and projects. **From the end of 2019, France Télévisions will be repeating this approach and will team up with Radio France and RTBF to create a European system** promoting interaction between the key stakeholders in public audiovisual services. **This year's topic is green innovation.**

Because it is essential to speed up the changes in our practices and production methods, France Télévisions is inventing new ways of creating content.



France Télévisions, whose programmes give significant visibility to dealing with environmental issues, has always striven to innovate when it comes to social and environmental responsibility (SER). This explains the group's particularly strong focus on alternative production methods, which do not harm ecosystems. As a result, **awareness of environmental impact now extends to many production sets**, where plans to reduce greenhouse gas emissions, paper consumption,

New eco-responsible practices

and waste production are drawn up as a matter of course. Known as "eco-production", the soap opera *Un si grand soleil* is a perfect example of this approach. On set, in the Hérault department, various commitments have been taken to limit the impact of production activities, and to boost the economy in the local area.

In addition, France Télévisions is a partner of the **Act4nature initiative, which aims to integrate biodiversity into company strategies**. Launched in 2018, Act4nature sets out commitments shared by all partners (companies, NGOs, etc.) as well as individual pledges. For France Télévisions, the focus is on implementing a voluntary zero pesticide target across the sites it manages directly, and increasing the number of production companies which have signed the Ecoprod

charter. **Indeed, back in 2009, the public group was behind the Écoprod collective, created to raise awareness about ecological practices among stakeholders in the audiovisual sector**. As a member of its steering committee, it has worked to develop a range of activities to raise awareness among professionals on the impact of the audiovisual sector, both in terms of production and writing methods.



france.tv nature

Eco-friendly filming

France Télévisions' ecological production policy takes a step forward every year, leading to a **growing number of productions which are committed to this approach**. As a consequence, on the sets of dramas (*Cassandra*, *Magellan*, *Illettré*, etc.) and magazine shows produced by Fabrique France tv (the entity which oversees all our internal production resources), various methods have been implemented to control these environmental impacts.

When filming the entertainment show *Premier de cordée* at high altitude, the production team replaced electricity generators with batteries and ensured that all the equipment was transported in a single trip. No vehicles were required, bivouacs were used for sleeping and all waste was collected and brought back down the mountain.

50%

of programmes will be ecologically produced by 2022

In addition, aimed at the staff of Fabrique France Télévisions, the Université France Télévisions is now offering a training module addressing the key issues around sustainable development and the environmentally-friendly production of content.



Moreover, for each wining team, **a donation was made to a local environmental protection association.** For film sets on series such as *Plus belle la vie* or *Un si grand soleil*, the use of plastic cups and disposable bottles has been more than halved. In control rooms and canteens, separate waste collection is now commonplace, as is centralised procurement and the removal of individual packs and superfluous packaging. **These steps clearly demonstrate good social and environmental sense, and often help internal teams to bond, allowing them to pride themselves on their environmentally friendly processes.**

France Télévisions, an environmentally-responsible company

Towards the public

- Educational initiatives for young children;
- Screenings and debates for all viewers in Paris and the regions.

Towards its teams

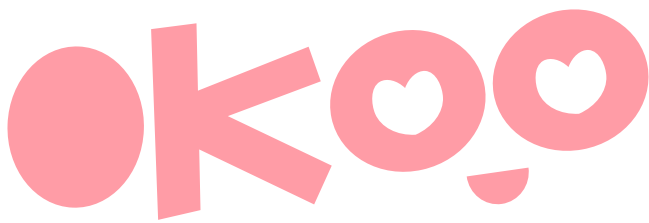
- Conferences and workshops for less energy-intensive practices;
- Gradual reduction of single-use plastics with the provision of glass cups to all employees;
- Implementation of a device to restrict and support the correct use of messaging services to limit their environmental impact;

- Ideas accelerator for green innovation: competition open to all employees to enable them to suggest innovative ideas and transform them into practical actions;
- Systematic assessment of the carbon footprint of programmes made for France Télévisions.

17% increase in digital budgets

■ A digital, editorial and internal transformation: France Télévisions is radically overhauling its model to prepare for changes in the sector.





Digital transformation

The best information media outlet for French people and the number one supporter of audiovisual creation, France Télévisions is also leading the way among audiovisual companies when it comes to innovation. Nevertheless, given the emergence of new practices (catch-up TV, pre-broadcasting, internet screens and new competitors), it now needs to rethink its relationship with its audience and, even more drastically, change the way it makes television. This is why the group has planned to undertake a major overhaul, with 2019 marking the first step in this process.

This plan has led to an overall increase of 17% in the digital budgets, enabling the launch of the first strategic projects in the digital transformation: as well as the continuation of **Culture Prime**, the group's focus is on developing new offers for children and overseas viewers in light of the shutdown of France 4 and France Ô in 2020.

With the launch of **Okoo**, the new free platform for children aged 3 to 12, and the redesign of the offer from **France tv éducation**, with the increased focus on **France tv slash**, targeted specifically at young adults, France Télévisions is aiming to win back the younger generation. It also plans to make France.tv the group's flagship platform and, eventually, the leading free digital media platform. Various projects are therefore ongoing, involving the simplification of digital offers, content creation, programmes available on catch-up, and the presence of brands on social media. Through this aggressive digital strategy, France Télévisions hopes to offer everyone easy access to its content, while guaranteeing security, especially in relation to data protection. Eventually, it aims to be present on both linear and digital platforms, with free distribution on the France.tv website and pay-to-access SVOD through the **Salto** platform, which has been developed in collaboration with TF1 and M6. This project was examined by the competition authority, which subsequently gave it the green light.



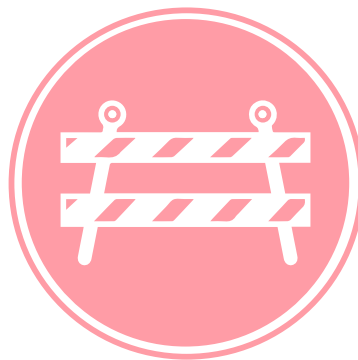
media outlet for French people

France Télévisions has started a process of major editorial transformation. In three years, Franceinfo has become the number one information platform for French people.

Editorial transformation

The group is increasing its initiatives to continue to provide trustworthy and reliable information, which meets the requirements of the French people. Using an unrivalled territorial network, it also plans to bolster its local news to showcase stories from around the country.

The leading supporter of French productions, it is continuing its work to boost the diversity of its programmes (entertainment, documentaries, drama, sport, local and regional news) and promote a bolder approach to creativity. In partnership with its European counterparts - particularly RAI and ZDF - it has begun to co-produce European series which may well create an alternative to the new global stakeholders in the sector.



With the goal of providing powerful content, bringing audiences together across all platforms, this editorial overhaul also includes the launch of new formats, more special event programmes involving all the channels, the promotion of new talents to showcase the diversity of our society, and a brand new offer for young children.

These varied editorial projects go hand-in-hand with the group's internal transformation, which

involves a reorganisation of its services brought about by changes to its selection of channels (France 2, France 3, France 5, Réseau Outre-mer 1^{ère}). The branch and programme departments are no longer organised by channel but by programme unit, so that the content of the editorial offer can be placed front and centre of the group's concerns.

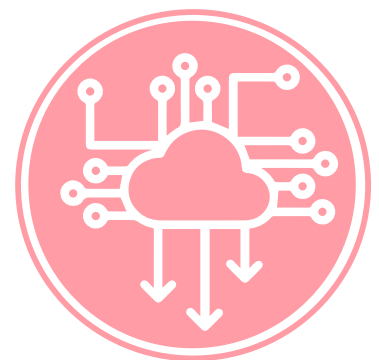
While the power of Franceinfo has been increased, the editing of national news shows has also been shaken up, and the content teams have been strengthened.

Internal transformation

Long term partnerships with other audiovisual stakeholders have also been bolstered (culture, education, etc.) **In order to be at the forefront of future technological projects, priority areas of focus were identified for every department, such as the development of the France.tv platform** and a review of linear and non-linear broadcasting.

These major changes are being undertaken while the organisation itself becomes more streamlined and the internal production methods are reorganised. **They are also accompanied by initiatives intended to strengthen the relationship between the audiovisual group and its audience through permanent dialogue and genuine transparency.** As a civic organisation, France Télévisions

strives to act as a role-model, both through its management discipline and its compliance with ethical commitments. This ambition means that it must constantly evolve to allow it to reassert its role as France's leading audiovisual group, upholding values of independence and universality, and ensuring the highest possible standards.



A transformed budget for 2019

The France Télévisions budget for 2019 is balanced for the fourth year in a row. **This is part of continued management efforts undertaken since 2015 to improve and consolidate the group's financial situation.**

Nevertheless, the group continues to set itself ambitious editorial goals in four priority areas: news, audiovisual and cinematographic creation, forging closer connections with the audience, and digital technology.



This budget also relies on an ambitious objective to increase revenues from commercial endeavours, aided by good linear and non-linear viewing figures for the group's programmes and the dynamic nature of its subsidiaries, which are committed to a strategy to boost the value created through France Télévisions' offers.

It is worth recalling that the 2018 budget of the public audiovisual group was €2.8bn (including commercial revenues). The reduction in public calls for tender will equate to €160m by 2022. However, the group's actual financial contribution is closer to €400m, if the natural slippage of expenses and the necessary investment in digital technology are taken into account.

Budget 2018

€2.8
bn

France Télévisions seeks to shoulder all of its responsibilities: a public media outlet which plays a key role in supporting democracy, and a leading media group which needs to strengthen its bond of trust with citizens, both through the quality of its programmes and its ethical internal practices.

A civic organisation

— **Greater transparency in its accounting and expenses, which are now accessible to all.**

In 2018, for the fourth year in a row, France Télévisions recorded a net profit (+€3.5m before non-recurring items) and a balanced operating result (+€0.4m) for the third year in a row, in the context of a reduction in turnover of €35m.

— **An anti-corruption code of conduct to prevent and combat conflicts of interest.**

This code applies to all its employees, regardless of their position in the company and the nature of their role.

— **An ethical charter implemented since 2017.**

Internally, France Télévisions also promotes best practices related to, for instance, respecting people and the environment, combatting fraud, and practices in the event of gifts and invitations.

"Nothing can be done without you"



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