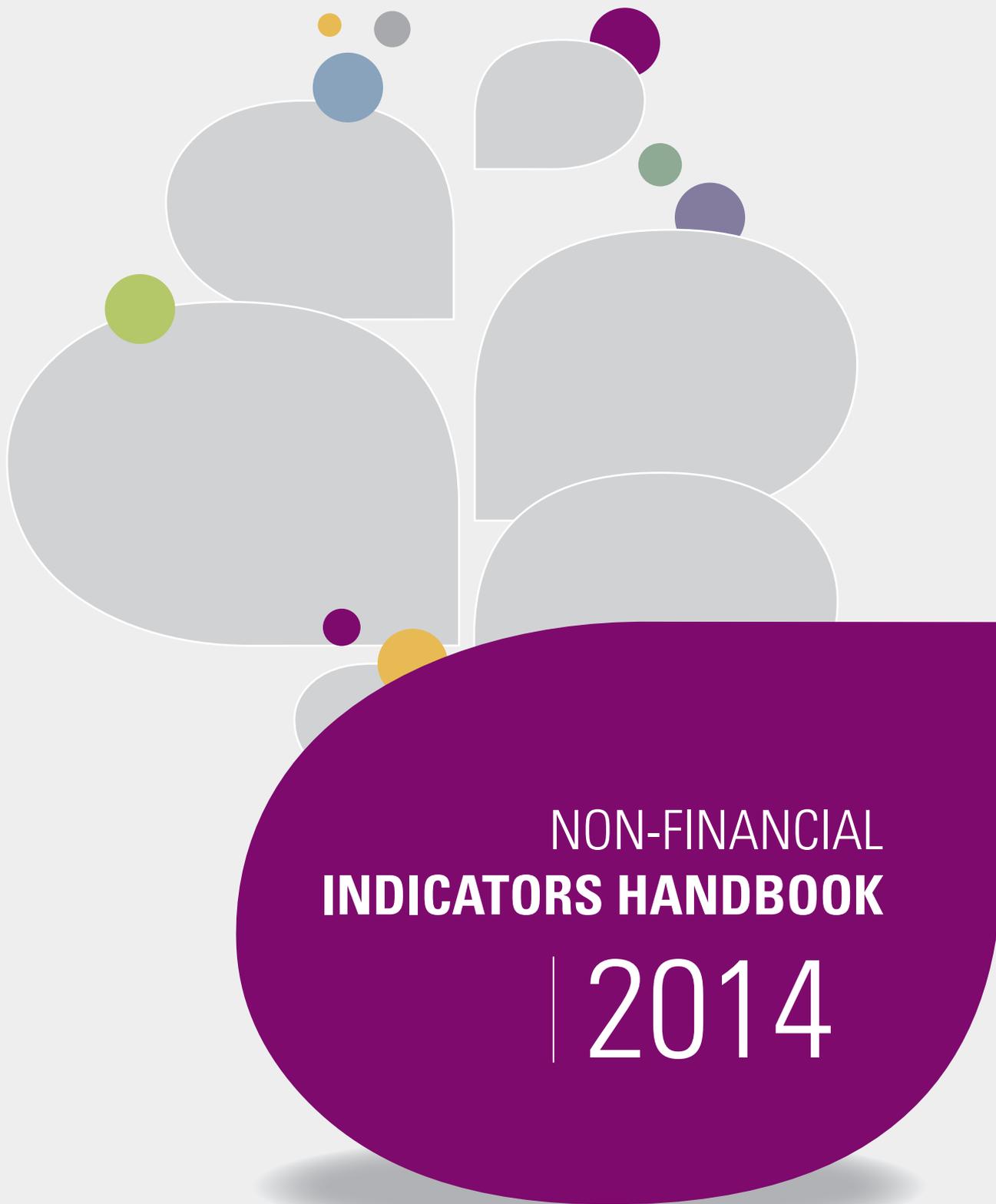


vivendi



NON-FINANCIAL
INDICATORS HANDBOOK

| 2014

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NON-FINANCIAL INDICATORS HANDBOOK | 2014

The data and indicators noted with a  2014 were published in Vivendi's Annual Report 2014 (AR 2014) and have accordingly been subject to verification by one of Vivendi's Statutory Auditors. The attestation and limited assurance report presented pp. 57-58 relates exclusively to these matters.

The information noted with a  and the indicators noted with a  identify the additional information specially prepared for this Handbook.

NOTES AND LEGENDS

- Societal, social and environmental indicators are presented in compliance with the French Grenelle II law.
- Unless otherwise stated, data is consolidated as of December 31, 2014.
- Cross-referencing with the principal non-financial reporting references is provided for each indicator. Under each indicator, the following references are used:
 - “GRI”: the guidelines of the Global Reporting Initiative (G4 version), including the Media Sector Supplement (MSS);
 - “UNGC”: the principles of the United Nations Global Compact; and
 - “OECD”: the OECD Guidelines for Multinational Enterprises.

The complete table of cross-references to the GRI guidelines is also available in the CSR section of Vivendi's website, where the eight CSR priority issues of the group are listed.

- For 2014 and 2013, data is consolidated. After the disposal of SFR and the Maroc Telecom group, the 2014 non-financial data does not include data relating to these entities. The 2013 data was restated accordingly for pro forma analysis.

2014 data is broken down by subsidiary for certain indicators :

- “C+G”: Canal+ Group;
- “UMG”: Universal Music Group;
- “GVT”: GVT (sale underway, see Chapter 4, Section 1.1.3 of the Financial Report of Vivendi's Annual Report 2014);
- “Vivendi Village”: Digitick, See Tickets, Wengo, Watchever; and
- “Corporate”: Paris headquarters for societal and environmental reporting / Paris and New York headquarters for social reporting.

Similarly, the charts illustrating some indicators relate to 2014 data.

- “na”: not applicable or not available.

1

ECONOMIC INDICATORS

1.1.	Breakdown of Revenues	04
1.2.	Investments in Content	05
1.3.	Impact and Audience	05

1.1. Breakdown of Revenues

The economic indicators presented hereafter are extracted from the Consolidated Financial Statements for the year-end December 31, 2014, prepared in accordance with International Financial Reporting Standards (IFRS). Therefore, in compliance with IFRS 5, GVT (as from the third quarter of 2014), SFR (as from the first quarter of 2014) as well as Maroc Telecom group and Activision Blizzard (as from the second quarter of 2013) have been reported in Vivendi's Consolidated Financial Statements as discontinued operations. Vivendi deconsolidated SFR, Maroc Telecom group and Activision Blizzard as from November 27, 2014, May 14, 2014, and October 11, 2013, respectively. In practice, income and charges from these four businesses have been reported as follows:

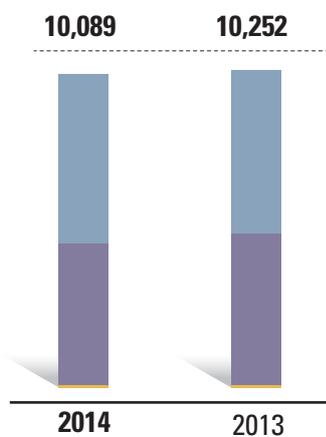
- their contribution until the effective divestiture, if any, to each line of Vivendi's Consolidated Statement of Earnings (before non-controlling

interests) has been reported on the line "Earnings from discontinued operations";

- in accordance with IFRS 5, these adjustments have been applied to all periods presented to ensure consistency of information; and
- their share of net income has been excluded from Vivendi's adjusted net income.

Revenues by business segment

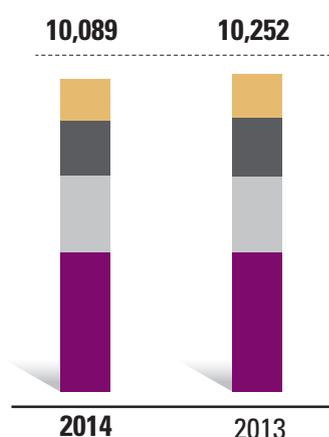
(December 31 – in millions of euros)



	2014	2013
● Canal+ Group	5,456	5,311
● Universal Music Group	4,557	4,886
● Vivendi Village	96	71
Elimination of intersegment transactions	(20)	(16)
TOTAL	10,089	10,252

Revenues by geographic area

(December 31 – in millions of euros)



	2014	2013
● France	4,482	4,491
● Rest of Europe	2,505	2,462
● USA	1,748	1,883
● Rest of the world	1,354	1,416
TOTAL	10,089	10,252

1.2. Investments in Content

Gross investments in content (in millions of euros)

A²⁰¹⁴

GRI	UNGC	OECD
G4-DMA EC Economic performance aspect, G4-EC1	1, 2	IV
	2014	2013
Consolidated data	2,333	2,435
C+G	1,740	1,783
UMG	570	625
Watchever	23	27

Gross investments in content represent the films, television and sports rights paid by Canal+ Group, advances paid by UMG to artists, as well as the investments in content realized by Vivendi Village's entity Watchever which is developing in the online video segment.

Given Vivendi's shift in focus to media and content, a decision was made to stop disclosing industrial investments in this Handbook, as this indicator is no longer relevant after the disposal of the telecommunication subsidiaries (Maroc Telecom group, SFR and GVT). To keep track of Vivendi's industrial investments, please refer to the Annual Report 2014 (Chapter 1 Section 1.6, Section 3 of the Financial Report and Notes 2 and 25 to the Consolidated Financial Statements).

1.3. Impact and Audience

Number of subscriptions in Canal+ Group (thousands)

A²⁰¹⁴

GRI	UNGC	OECD
G4-6, G4-8, G4-DMA EC Market presence aspect	-	-
	2014	2013
C+G	15,349	14,671

This indicator does not apply to UMG. As of December 31, 2014, are measured in this indicator Canal+ Group's pay-TV subscribers around the world (France, Overseas, Africa, Vietnam and Poland).

The impact of UMG is reflected by the global market share held by the group. With a diverse range of labels in the major music markets and direct representation in approximately 60 countries across the globe, UMG has a global market share of more than 30% and holds market-leading positions in most of the world's major music markets, including the United States, the United Kingdom, France and Germany.

2

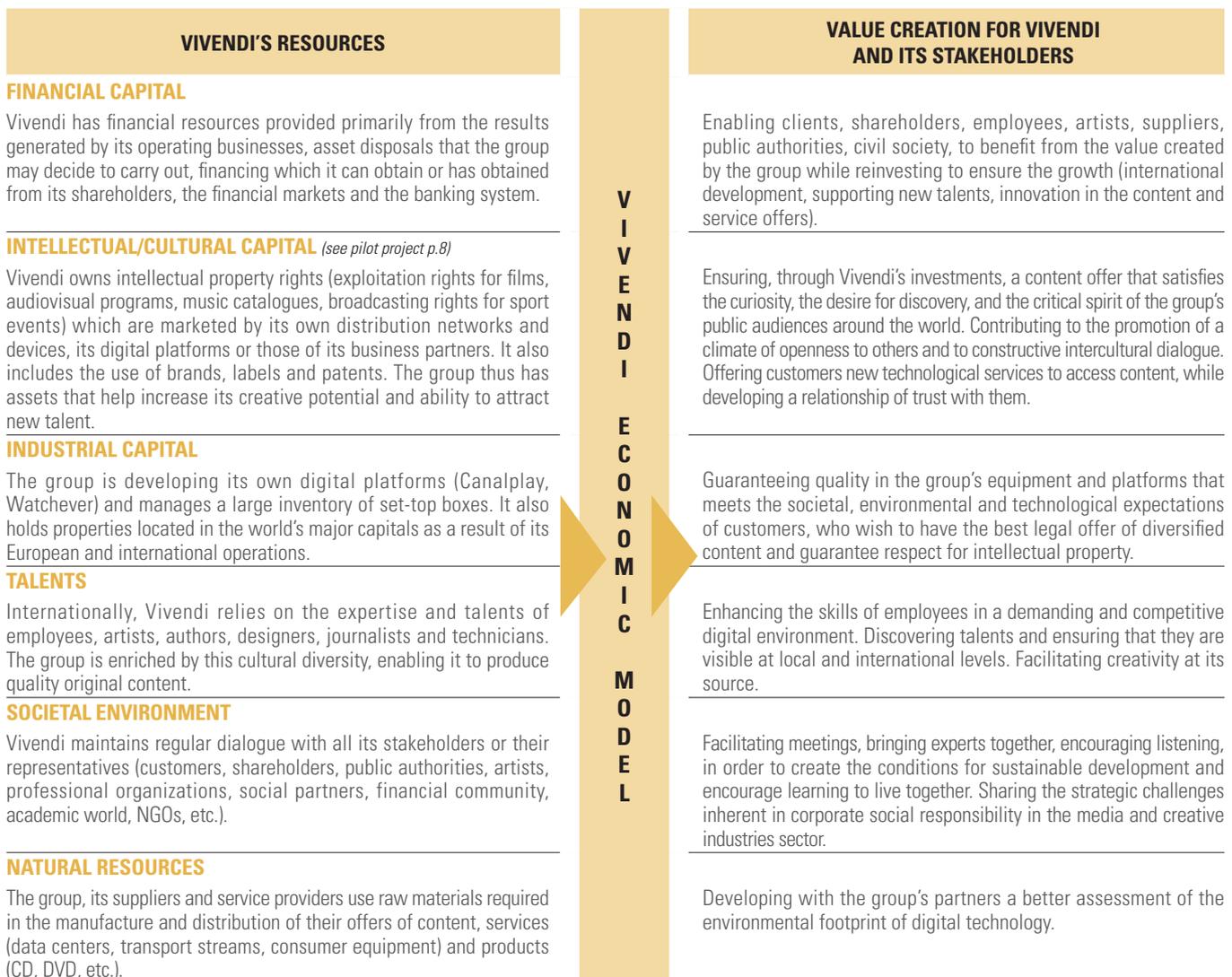
AN INTEGRATED REPORTING APPROACH

Vivendi has initiated a pragmatic, integrated reporting approach to highlight the financial or non-financial mainsprings at the core of its strategy. This exercise gives stakeholders a summary grid to read the group's performance, growth drivers, corporate social responsibility (CSR) commitments, and the value it generated.

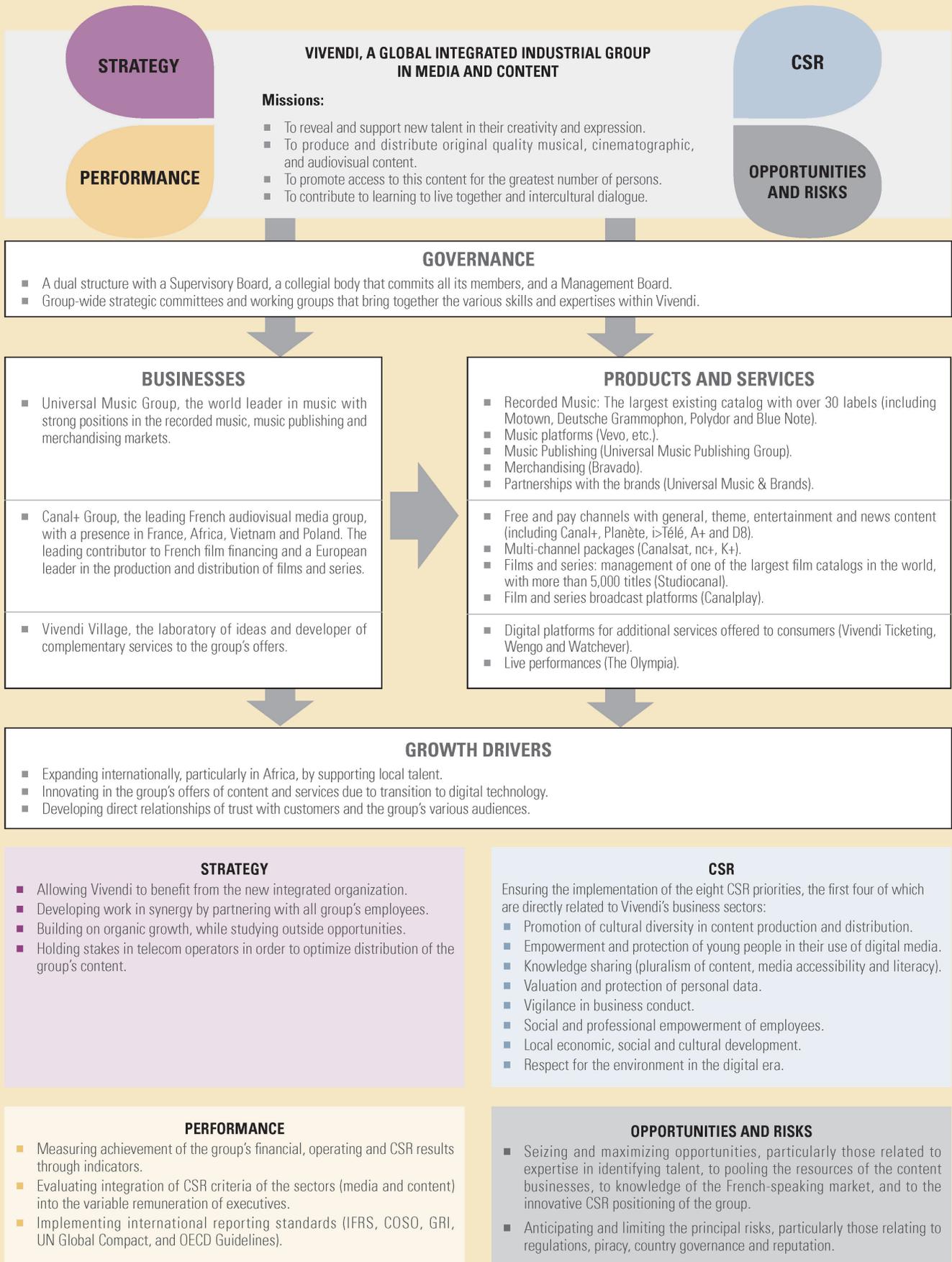
This approach illustrates the materiality of the CSR issues directly related to the group's activity, which exerts a human, cultural and intellectual influence over millions of customers and citizens. Societal priorities are, in fact, at the top of the group's concerns and commitments. It is therefore important for Vivendi, in a highly competitive international environment, to maintain a high standard for innovation, not only in

its ability to discover and empower talent, in its offers of services and musical, cinematographic or audiovisual content, but also in its vision and responsibility to society. The media and cultural industries sector, while contributing to the revitalization of the economy, also contributes to the harmonious development of the world and to learning to live together.

These three pages (pp. 6 to 8) illustrate this dynamic process, which will enhance the group's integrated reporting in the coming years. The pilot project launched in 2013 and focused on the cultural capital that is the mainspring of Vivendi's financial and social performance, has been widened to become an international scope and is now inserted within integrated management of the company.



VIVENDI ECONOMIC MODEL



INTEGRATED REPORTING PILOT PROJECT

Intangible Cultural Capital: the Impact of the Group's Investment in Diversity of Content on Value Creation

Vivendi, a global integrated industrial group in content and media, has implemented an integrated reporting pilot project to illustrate how promoting cultural diversity, one of Vivendi's strategic CSR issues, creates societal and financial value while preventing risks and opening up opportunities to win markets.

The Challenge

Vivendi exerts a human, cultural and intellectual influence on the lives of millions of customers and citizens worldwide due to the activities of the Universal Music Group, the world leader in music; the Canal+ Group, the leading French audiovisual media group also active in French-speaking Africa as well as Poland and Vietnam, and its subsidiary Studiocanal, which is a leading European player in the production, acquisition, and international distribution and sales of films and TV series. Vivendi has a societal responsibility to satisfy the curiosity of its audiences on all continents, to reveal their talent, to help them achieve their full potential, and to provide the necessary conditions for them to become open to the world and exercise their critical spirit.

In addition, cultural diversity is at the heart of Vivendi's businesses: music, television and film. Providing rich, original content; signing new artists in all categories; avoiding creative talent drain; meeting the expectations of subscribers; making the group's platforms attractive in a digital environment where existing methods are being revolutionized – these are the goals being pursued by our businesses as they strive to preserve their leading position in their respective markets (please refer to diagram below).

The Approach

As a first step, in 2013, Vivendi decided to take a pragmatic approach to this initiative and to implement it initially on a limited basis at Universal Music France, Canal+ in France, and Studiocanal. Led by Vivendi's Corporate Social Responsibility (CSR) department, this endeavor brought together the managers in charge of Finance and Strategy of these three entities of the group and analysts representing the investment community (Amundi, Groupama AM, and Oddo Securities). Indicators establishing the link between investments in diversity of content and returns were chosen then submitted to analysts for review (please refer to diagram below).

The Chief Financial Officers of Vivendi's businesses have welcomed and given their full support to this approach and the analysts whose views were sought believe it to be innovative, scalable and fully integrated into the strategy of Vivendi, a key player in the media sector.

In 2014, the scope of the exercise was expanded to include an international dimension in line with previous undertakings. The Management Board and General Management supported the project by making it part of the integrated management of the business (see previous double page).

Contribution to Value Creation of Investment in Diversity of Content (2014 figures)

CSR ISSUE

- To promote cultural diversity in the content offering.
- To invest in new talent and sign new artists.
- To promote cultural heritage by exploiting an exceptional catalogue of content.

SOCIETAL VALUE

- To encourage the group's audiences participation in cultural life, a source of personal enrichment.
- To facilitate increased access to knowledge and entertainment.
- To foster mutual understanding, social ties and learning to live together.

FINANCIAL VALUE

►► To increase revenues ►► To improve profitability ►► To enhance exposure of the brands ►► To create value

UNIVERSAL MUSIC GROUP (excluding publishing)

- Amount of marketing investment dedicated to new talent⁽¹⁾ as a percentage of total investment (scope: France): 28% (21% in 2013).
- Average percentage of revenue generated by new talent (scope: top five countries in terms of revenue: United States, Japan, United Kingdom, Germany and France): 14%.
- Percentage of UMG physical sales generated by the catalogue⁽²⁾ (scope: 59 countries): 27%.
- Percentage of UMG digital sales generated by the catalogue⁽²⁾ (scope: 59 countries): 49%.
- Percentage of sales generated by local artists in their own country (scope: 59 countries): 60% (61% in 2013).

Source: UMG

Universal Music Group's investments drive musical creativity by identifying and supporting new talent in all countries where the group operates. Mobilizing its financial resources and its employees' know-how in this way helps to increase revenue while updating its listings to satisfy wide-ranging audience tastes on a global scale. It also supports the attractiveness of local artists who are keen to be signed by prestigious labels with an international sphere of influence. Finally, the investments made to digitize the catalogue meet two requirements: an economic one, since the revenue generated by digital sales is playing an increasingly important role in UMG's financial results, and a societal one, since the digitization of musical works that are no longer accessible in physical form generates value from the asset represented by UMG's exceptional catalogue in all genres: pop, classical, jazz, rock and more. It also presents an opportunity to share musical emotions across the generations.

(1) New talent is defined as artists releasing their first album.
(2) The catalogue lists works marketed for more than two years.

CANAL + GROUP

CANAL+

- Survey of Canal+ subscribers: "Canal+ is a leading channel for films": 84% of subscribers agreed with this statement in 2014 (vs. 85% in 2013).
- Canal+ Group investments in local African content in absolute value and percentage terms: €3 million invested in African production (films, audiovisual programs, Afrik'Art, A+ etc.) out of €29 million invested in programs broadcast in Africa (excluding sporting rights), or 10%.

Source: Canal+

STUDIOCANAL

- Investments in European works in absolute value and percentage terms: €173 million or 79% (71% in 2013).

Source: Studiocanal

The fact that Canal+ is described as a "leading channel for films" by 84% of subscribers establishes a direct relationship between the exclusive selection of films shown by the channel and its level of customer satisfaction. Building local capacity for content production in Africa is one of the Canal+ Group's ambitions and it aims to increase its market share on the continent by relying on its experience in supporting the creativity of local artists and pooling the group's various areas of expertise. Studiocanal's investments in European works is helping to develop an offering that complements that of the major American studios on the international market and is more suitable to its direct distribution areas, namely France, Germany and the United Kingdom. Studiocanal is securing its pipeline by helping to keep talented Europeans in Europe and achieves higher profitability than the average of its competitors.

CORPORATE GOVERNANCE INDICATORS

3

3.1. Independence	09
3.2. Involvement in Decisions	10

Vivendi fully adheres to AFEP and MEDEF Corporate Governance Code of listed corporations (further referred to as AFEP/MEDEF Code) as regards corporate governance and remunerations of its Corporate Officers. This Code constitutes the Corporate Governance Code to which Vivendi has voluntarily agreed to abide. For more information on corporate governance, please refer to Chapter 4 of the Annual Report 2014 (p. 92-156).

3.1. Independence

3.1.1. Independence of the Members of the Supervisory Board

Presence of at least 50% independent members⁽¹⁾ on the Supervisory Board⁽²⁾, at least 50% on the Remuneration Committee⁽²⁾ and 66.66% on the Audit Committee⁽²⁾

A²⁰¹⁴

GRI	UNGC	OECD
G4-38, G4-41	-	II.6 & 7, III
		2014 2013
Supervisory Board		83.3% 70%
Audit Committee ⁽³⁾		66.7% ⁽⁴⁾ 80%
Human Resources Committee ⁽³⁾		71.4% 71%
Corporate Governance and Nomination Committee ⁽³⁾⁽⁵⁾		66.7% 67%
Corporate Governance, Nominations and Remuneration Committee ⁽³⁾		100% ⁽⁶⁾ -

Maximum average term of office of five years for members of the Supervisory Board⁽²⁾

A²⁰¹⁴

GRI	UNGC	OECD
G4-38, G4-41	-	II.6 & 7, III

The term of office of the members of the Supervisory Board is set at four years (Article 7 of the by-laws).

3.1.2. Independence of Members of the Supervisory Board towards Each Other

Publish the proportion of members of the Supervisory Board who have no crossholdings, who do not sit on the same Boards and who have no common origins (training, career, family)⁽¹⁾⁽⁷⁾

A²⁰¹⁴

GRI	UNGC	OECD
G4-38, G4-40, G4-41	-	II.6 & 7, III
		2014 2013
Proportion		100% 100%

(1) Definition in the AFEP/MEDEF Code: not to be or have been an employee or Corporate Officer of a group company during the previous five years; not to be under the control of the executive of another company; not to have had commercial relations with one of the Group's customers or suppliers; not to have close family ties with the CEO, not to be a member of the Board of the company for more than twelve years. Beyond the recommendations of the AFEP/MEDEF Code, the extended definition takes into account common university and professional origins, frequently encountered among French Board members.

(2) AFEP/MEDEF Code.

(3) Since June 24, 2014, only two specialized committees have been assisting the Supervisory Board in fulfilling its duties : the Audit Committee and the Corporate Governance, Nominations and Remuneration Committee.

(4) Since June 24, 2014. Until June 24, the Audit Committee comprised 80% independent members.

(5) Nominations to the Supervisory Board were examined by the Corporate Governance and Nomination Committee.

(6) With the exception of the employee representative.

(7) Other issues put forward by stakeholders.

3.1.3. Independence of Auditors in Relation to Management

Publish a breakdown of the auditors' audit and consulting assignments



GRI	UNGC	OECD
G4-33, G4-41	-	II.6 & 7, III
		2014
		2013
		Note 28 (AR 2014 p.289)
		Note 30 (AR 2013 p.318)

Information published in the Consolidated Financial Statements of the Annual Report

Publish the number of meetings between auditors and members of the Supervisory Board without presence of the Management Board⁽¹⁾



GRI	UNGC	OECD
G4-41	-	II.6 & 7, III
		2014
		2013
Number of meetings	0	0

3.2. Involvement in Decisions

3.2.1. Involvement in decisions of the members of the Supervisory Board

Maximum of five terms of office cumulated per member of the Supervisory Board (excluding non-French companies)⁽¹⁾



GRI	UNGC	OECD
G4-41	-	II.6 & 7, III

In compliance.

Evaluate the operation of the Supervisory Board every three years⁽¹⁾



GRI	UNGC	OECD
G4-40, G4-44	-	II.6 & 7, III
		2014
		2013
Last assessment date	February 2015 (please refer to Chapter 3, Section 3.1.1.12 of AR 2014 p.120)	January 2012 (please refer to Chapter 3, Section 3.1.1.12 of AR 2013 p.133)

Publish the number of meetings and average attendance rate of the Supervisory Board⁽²⁾ and the different Committees that make it up⁽¹⁾



GRI	UNGC	OECD
G4-45, G4-47	-	II.6 & 7, III
		2014
		2013
Supervisory Board	10 meetings Attendance rate: 92,4%	11 meetings Attendance rate: 85%
Audit Committee	6 meetings Attendance rate: 81,1%	4 meetings Attendance rate: 95%
Human Resources Committee	3 meetings Attendance rate: 69,8%	3 meetings Attendance rate: 81%
Corporate Governance and Nomination Committee ⁽³⁾	2 meetings Attendance rate: 100%	7 meetings Attendance rate: 84%
Corporate Governance, Nominations and Remuneration Committee	2 meetings Attendance rate: 92,8%	-

Existence of internal regulations for the Supervisory Board and for each of its Committees.

(1) AFEP/MEDEF Code.

(2) Other issues put forward by stakeholders.

(3) Nominations to the Supervisory Board were examined by the Corporate Governance and Nomination Committee.

3.2.2. Involvement in Decisions of the Members of Management Board

Maximum of five terms of office cumulated per member of the Management Board (excluding non-French companies)

A²⁰¹⁴

GRI	UNGC	OECD
G4-41	-	II.6 & 7, III

In compliance.

Publish the number of meetings and average attendance rate of the members of the Management Board

A²⁰¹⁴

GRI	UNGC	OECD
G4-41, G4-45	-	II.6 & 7, III

	2014	2013
Number of meetings and attendance rate	20 (100%)	17 (100%)

3.2.3. Involvement in Decisions of Shareholders

Publish shareholders' attendance rate in Annual General Shareholders' Meeting ⁽¹⁾
Publish ballot results of the resolutions submitted to shareholders ⁽¹⁾

A²⁰¹⁴

GRI	UNGC	OECD
G4-26, G4-40, G4-53	-	II.6 & 7, III

Published the day of Annual Shareholders' Meetings on the website www.vivendi.com.

3.2.4. Involvement in Decisions of Other Stakeholders

Operations on company shares

A²⁰¹⁴

GRI	UNGC	OECD
-	-	II.6 & 7, III

Operations on shares are prohibited for a period of 30 calendar days preceding and including the day of publication of the company's quarterly, half-yearly and annual financial statements, as well as in the case of awareness of information which, if made public, would have an impact on the company's share price. All hedging operations are prohibited.

Representation of employee shareholders at the Supervisory Board

A²⁰¹⁴

GRI	UNGC	OECD
G4-26, G4-40	-	II.6 & 7, III

The Combined General Shareholders' Meeting held on April 30, 2013 approved the appointment of an employee shareholding representative subject to the provisions of Article L.225-71 of the French Commercial Code and the Company's by-laws, which enable this kind of appointment when the employee shareholding reaches 3%.

Performance conditions related to performance shares ⁽²⁾

A²⁰¹⁴

GRI	UNGC	OECD
-	-	II.6 & 7, III

	2014	2013
Performance shares	(Please refer to Chapter 3, Section 3.4 of AR 2014 p.140-142)	(Please refer to Chapter 3, Section 3.4 of AR 2013 p.152-155)

The grant of performance shares is subject to external and internal criteria evaluated during two years (three years for the grants to be approved in 2015).

Percentage of questions on corporate social responsibility at Annual Shareholders' Meeting ⁽³⁾

A²⁰¹⁴

GRI	UNGC	OECD
G4-26, G4-27, G4-49	-	II.6 & 7, III

	2014	2013
Percentage of questions	26%	21%

(1) Within 15 days following the General Meeting (Article R.225-106-1 of the French Commercial Code).

(2) The company no longer grants stock options since 2013.

(3) Other issues put forward by stakeholders.

4

SOCIETAL INDICATORS

4.1.	Vivendi's Four "Core" Issues relating to Human Rights	13
4.2.	Local, Economic and Social Impact of Business Activity	23
4.3.	Relations with Stakeholders	26
4.4.	CSR Criteria as Part of Purchasing Policy and in Relations with Suppliers and Subcontractors	27
4.5.	Fair Business Practices	29

In 2011, the United Nations Council on Human Rights approved the Guiding Principles on Business and Human Rights.

Being aware of the human and cultural influence exerted by the group over millions of customers and citizens, and of the role it can play in promoting learning to live together, Vivendi has defined four CSR strategic "core" issues relating to human rights:

- promoting cultural diversity in content production and distribution;
- empowering and protecting young people in their use of digital media;
- fostering knowledge sharing which includes pluralism of content, media accessibility and literacy; and
- valuating and protecting personal data.

These issues, which since 2004 have been rigorously reported, are part of the societal component of French Grenelle II law, under the heading on information relating to action taken in support of human rights (see Section 4.1).

Data regarding compliance with the fundamental conventions of the International Labor Organization (ILO) is discussed in the suppliers and sub-contractors section (see Section 4.4) and in the "Social Indicators" section of this Handbook (see Section 5.7).

The abbreviations or acronyms used under the title of the indicators are provided in detail on p.3.

The societal data is based on the following scopes of consolidation, which are detailed in the indicators and in the Methodology Note (see Section 7.1):

- Canal+ Group (entities located in France, Poland, Africa and Vietnam), except for certain indicators that apply only to France;
- Universal Music Group, limited to a focus group of nine countries, accounting for 81% of total revenue of that group (Australia, Brazil, France, Germany, Japan, Netherlands, South Africa, the United Kingdom and the United States). For some indicators, this scope is expanded to include other entities that show noteworthy initiatives;
- GVT (sale underway, see Chapter 4, Section 1.1.3 of the Financial Report of Vivendi's Annual Report 2014);
- Corporate (Paris headquarters).

4.1. Vivendi's Four "Core" Issues relating to Human Rights

4.1.1. Promoting Cultural Diversity in Content Production and Distribution

Since 2003, promoting cultural diversity has been one of Vivendi's societal priorities. The group aims to encourage diversity in music catalogues and cinematographic expression, discover and empower new talent, promote local artists and enhance cultural heritage.

As demonstrated by the integrated reporting pilot project, the promotion of cultural diversity creates both societal and financial value (see Section 2). Since 2010, this issue has been part of the CSR criteria which are taken into account when considering the variable compensation of the group's senior executives.

In 2012, to illustrate in a concrete way the major role played by culture in stimulating economic growth and strengthening social cohesion, Vivendi launched the site *Culture(s) with Vivendi* (cultureswithvivendi.com). With a focus on cultural diversity, this site provides a unique insight into the cultural industries and the media sector:

- the "Artist Inspiration" heading enables a better understanding of the diversity of musical and cinematographic influences on artistic creation by offering web users a chance to explore the world of artists of different genres and to have access to a diverse range of music and film catalogs, which are sometimes little known;
- the "Creative Jobs" heading shows the value chain and the broad range of career paths which are offered in the cultural industries and the media sector, through interviews with professionals;
- the "Intercultural Dialog" heading uses numerous testimonials by artists, students or experts to explain how culture promotes mutual understanding and learning to live together; and
- the "De Facto" heading uses facts and figures, testimonials and research to place culture at the heart of sustainable development. This is a special forum for anyone wishing to demonstrate the link between culture, human development, openness toward others, access to knowledge and the fight against poverty.

4.1.1.1. Cinematographic and Audiovisual Diversity

As the chief contributor to audiovisual and cinematographic expression in France (mainland France and the overseas departments and territories), Canal+ Group, through its subsidiaries, also plays a significant role in Europe and Africa. Cinematographic diversity is one of the pillars of the editorial line of its Canal+ channel (see Integrated Reporting Pilot Project, Section 2 p.8).

■ Supporting cinematographic creation in France

Percentage of CNC-approved French-initiative films financed by Canal+ and associated amounts

GRI	UNGC	OECD	Scope covered
MSS M3	1, 2	II, IV	Canal+
		2014	2013
Canal+	40% (€132 million)	54% (€153 million)	

In 2014, Canal+ remained a special partner of French cinema. It actively supported creation by financing 40% of French films approved by the CNC (the French National Center for Cinema and the Animated Image)

for €132 million. The decline in 2014 compared to the previous year is not related to the acquisition policy of Canal+, but reflects film production in general, in particular the delay of filming big-budget movies in 2015.

A Canal+ has been the faithful partner of Cannes Festival for 21 years: this major 7th art event provides Canal+ with an opportunity to show its attachment to the big screen and independent art cinema. The group's channels devote a large part of their programme schedule to this event, which has an international profile. Among other things, Canal+ produces and broadcasts the opening and closing ceremonies free-to-air.

■ Discovering new talent and empowering young filmmakers

Canal+ Group has a particular focus on the discovery of new talent. The channel empowers young filmmakers by financing their first and/or second films.

Number of first and second films financed by Canal+			
GRI	UNGC	OECD	Scope covered
MSS M3	1, 2	II, IV	Canal+
		2014	2013
Canal+	27 first films & 15 second films		32 first films & 20 second films

Committed to a policy of expanding the broadcasting of its content on the open Internet (OTT), Canal+ has developed a new label for artistic promotion and expression, aimed at talented individual on television and the web, Canalfactory. This new label gives talented individuals a chance to build up their audience and receive assistance in producing and promoting unpublished programs. Canalfactory also provides an opportunity to experiment with various short formats and original productions developed specifically for the web.

In 2014, Canal+ Group acquired a majority stake in Studio Bagel, the leading comedy channel network on YouTube in France. Created in 2012, Studio Bagel groups together the most popular talents on YouTube and produces highly popular channels with a total of nearly six million subscribers, recording more than 40 million views per month.

In addition to the artistic watchdog *Repérages*, the channel is also developing programs based specifically around the discovery of new talent, such as the *L'Afrique au féminin* project.

A *L'Afrique au féminin* was led by Canal+ Africa and Canal France International. A competition of short programs was opened to young African women filmmakers on the topic "Succeeding today in Africa". Of the hundreds of applications received, fifteen women filmmakers from thirteen French-speaking sub-Saharan African countries were selected to participate in the project and received training in writing and editing. Eleven of their films were selected for broadcasting on the channel. This project, which focuses on discovering new audiovisual talent among African women, demonstrates the desire of Canal+ Africa to support projects involving the African cinema and the training of women. The purpose of the *L'Afrique au féminin* project is to encourage women to become involved in audiovisual creation while at the same time contributing to the professionalization of the local cultural sector.

■ Enhancing audiovisual and cinematographic influence abroad and showcasing cultural heritage

Initiatives by Canal+ Group aimed at enhancing audiovisual and cinematographic influence abroad (young talent, local talent, digitization of cultural assets) and at showcasing cultural heritage



GRI	UNGC	OECD	Scope covered
MSS M3	1, 2	II, IV	Canal+ Group

Canal+ Group has developed a number of initiatives aimed at enhancing the influence of audiovisual and cinematographic media abroad and showcasing cultural heritage.

Canal+ Africa supports numerous African cinematographic productions: since 2005, more than 50 films have been co-produced or co-financed. The channel broadcasts twelve African films every year. Six films and series will be in competition at the 2015 FESPACO (the Ouagadougou Pan-African Film Festival). In 2014, Canal+ Africa supported, among others, the following African films: *La Fugitive* by Boubacar Diallo (Burkina Faso), *Soleils* by Dani Kouyaté and Olivier Delahaye (France/Burkina Faso) and *Félicité* by Alain Gomis (Senegal).

In 2014, Canal+ Africa also launched A+, a new 100% African channel broadcast through the Canalsat package in more than 20 countries in West and Central Africa. A+ aims to become the benchmark channel for French-speaking Africa, to reflect the identities and special characteristics of the continent and to focus firmly on the Africa of the future. Two-thirds of the broadcasts will be devoted to African and African-American films as well as TV series and films for television.

A Since its launch in October 2014, A+ has coproduced and participated in the financing of over eight productions including Yolande Bogui's *Histoire d'une vie*.

A Moreover, Canal+ Africa has contributed to the influence and development of African cinema by supporting three major festivals for some years now:

- the *Festival Clap Ivoire*, a competitive festival for fiction and documentaries open since 2004 to young technicians and producers from members of the West African Economic and Monetary Union. In 2014, Canal+ Africa offered films from the *L'Afrique au féminin* programme and awarded prizes in five categories (best female and male performance, best script, best sound and best image). The director of the documentary *Nana Benz, the Queens of African Textile*, winner of the major Kodjo Eboucle Clap Ivoire prize, was also awarded a grant;
- the *Festival Écrans Noirs*, the 18th of which was held in Yaoundé (Cameroon) in July 2014, with the support of Canal+ Africa;
- the aforementioned FESPACO festival which takes place biennially and was held for the 24th time from February 23 to March 2, 2015.

Studiocanal, which includes the French entity as well as its British and German subsidiaries and which is also active in Australia and New Zealand, has established itself as a leading European player in the co-production, acquisition and distribution of films. In 2014, Studiocanal invested €173 million in European works (See Integrated Reporting Pilot Project, Section 2 p.8) and consolidated its position as a European leader through production partnerships launched in Scandinavia.

In 2014, Studiocanal films were selected in the major film festivals: the Oscars (*Ernest & Célestine*), the Berlin International Film Festival (*Two Faces of January* and *The Hundred-Year-Old Man Who Climbed Out the Window and Disappeared*), the Toronto International Film Festival (*Imitation Game*, winner of the People's Choice Award), and the Golden

Globes (16 nominations for the films *Imitation Game*, *Selma*, and *Foxcatcher*).

A During the course of 2014, Studiocanal produced 15 feature-length films by filmmakers of 5 different nationalities. The studio also produced the subtitled version of 30 recently released films and dubbed 25 recent films into 3 different languages. In addition, 32 back catalogue films were dubbed in 6 different languages and 88 back catalogue films were subtitled in 15 different languages in 2014.

Studiocanal is also involved in promoting and preserving film heritage. In 2014, Studiocanal restored two films (*Le Jour se lève [Daybreak]* by Marcel Carné and *Les Contes d'Hoffman [Tales of Hoffman]* by Michael Powell and Emeric Pressburger) and digitized 21, including the masterpieces of Jacques Tati and also *The Seventh Seal* by Ingmar Bergman. On the Cine+ channels, Canal+ Group devoted part of its programming to the broadcasting of works that are part of cinema heritage, including a François Truffaut cycle, a Jean Epstein cycle and a Marguerite Duras evening.

A The work of digitizing Studiocanal's catalogue began in 2005: to date in France, 2,000 films are available digitally of which almost 1,000 are in HD. Studiocanal's Restoration department is in charge of preserving and enriching a catalogue of over 5,000 European and American titles. Because restoring a film means bringing it back to life in its most original form possible, the new version of Marcel Carné's *Le Jour se lève (Day Breaks)*, restored in 4K by Studiocanal and Eclair laboratories, contains scenes that were censored under the Vichy regime, then reincorporated: one scene with Arletty naked in the shower, another suggesting the police are fascist thugs. The film, presented at Cannes Film Festival as part of Cannes Classic, then re-released in France in September 2014, 75 years after it first came out, will also be distributed in the United States, United Kingdom and Germany. In addition, Studiocanal remastered 47 films in high definition in 2014, including 32 films remastered from 35 mm negatives in France.

The series production company Tandem, a subsidiary of Studiocanal, develops, finances, produces and distributes prime-time programs for the global market, such as *Pillars of the Earth* and *World Without End*: series that won an Emmy Award and a Gemini Award and were nominated for Golden Globes.

4.1.1.2. Musical Diversity

Cultural diversity is at the heart of Universal Music Group's business, which owns more than fifty labels. UMG offers a vast catalog covering every variety of musical genre. It bases its growth policy not only on developing its roster of international artists, but also on spotting and promoting local talent, whether it is young artists or best-selling acts, to maintain its leadership position in its different national markets (See Integrated Reporting Pilot Project, Section 2 p.8). In 2014, UMG signed local artists in 59 countries; the albums recorded represent over 44 languages altogether.

■ Investing in creation and local talent

Percentage of sales accounted for by local repertoires in their own countries



GRI	UNGC	OECD	Scope covered
MSS M3	1, 2	II, IV	UMG (59 countries)
		2014	2013
UMG		60%	61%

In 2014, young UMG artists once again received numerous awards: at the *Victoires* award ceremony, the album *Psycho Tropical Berlin* by the group La Femme was named Album Revelation of the Year, while Stromae, the 29-year-old Belgian-Rwandan singer, a major favorite of the ceremony, won three Victoire awards. Lorde, the 18-year-old New Zealand songwriter, won Grammy Awards for her title track "Royals" which was named Song of the Year and Best Pop Solo Performance.

In September 2014, at the Gramophone Awards (the equivalent of the Academy Awards for classical music), UMG again stood out: the Decca and Deutsche Grammophon labels won four prestigious awards, including Artist of the Year, which went to Greek violinist Leonidas Kavakos.

In 2014, UMG also boasted a number of successes in China and Southeast Asia. The EMI label signed the mandopop superstar A-Mei, a genuine icon of the Chinese musical scene, and Show Lo and Rainie Yang, two other key artists in the region.

Universal Music France has numerous African artists signed to labels and in its catalog, such as Ayo (Nigeria), Benjamin Clementine (Ghana) and Tiken Jah Fakoly (Ivory Coast). In 2014, it launched the first pan-African musical talent contest "Island Africa Talent," co-produced with Canal+ and aired on the new A+ channel. A tour with the four finalists will also be organized in French-speaking Africa. In order to strengthen its local presence, Universal Music France launched the Island Africa label of the same name: Baloji, a rapper of Congolese origin, was the first artist signed.

A In South Africa, UMG supports local creativity by signing artists who reflect the country's variety of musical and linguistic traditions. Consequently, the albums that came out in 2014 gave pride of place to repertoire sung in the Zulu, Xhosa, Nguni, Tsonga and Afrikaans languages in styles as diverse as Jazz, Hip Hop, traditional music and Gospel.

A In India, UMG has entered into a partnership with Peninsula Studio, a studio for artists whose objective is to promote traditional Indian music. UMG publishes, markets and distributes productions from this studio.

Showcasing musical heritage

Showcasing musical heritage is a priority for UMG's business. Therefore, the group is developing platforms and applications in order to exploit its exceptional artists and catalog, while continuing with its investments.

Actions taken by UMG in favor of promoting musical heritage (youth talent, local talent, digitization of heritage works)



GRI	UNGC	OECD	Scope covered
MSS M3	1, 2	II, IV	UMG (9 focus group countries)

In 2014, UMG introduced uDiscover, a free-to-consumer global platform offering new ways to explore the catalog and to discover Universal Music artists. With more than 600,000 unique visitors per month, uDiscover is a new platform for discovering legendary UMG artists, thus helping to diversify the musical culture of listeners.

In the United States, to celebrate the 75th anniversary of the Blue Note label, UMG introduced a Blue Note 75 application devoted to the iconic jazz label. The application, which is available on iTunes, Spotify, Deezer and Rdio, encourages listeners to rediscover the vast Blue Note catalog, including an interactive timeline of cover art flow that traces the evolution of the label from early jazz into today's modern explorations.

In November 2014, UMG's Decca Records, Deutsche Grammophon and Mercury Classics joined forces with Global Radio's Classic FM to launch the application Composed in the United Kingdom. Composed is a streaming service offering classical music lovers a chance to find their listening choices from among the vast repertoire of the finest recordings ever made by the labels. Furthermore, UMG launched Sinfini Music in Australia in 2014, after first launching it in the United Kingdom in 2013. Sinfini Music is a site that brings classical music to a broad and diverse audience. It was enormously successful (100,000 unique visitors per month) due to a rich offering of music and published content (local composers and artists, events and participation in educational projects in partnership with music schools). The development of a dedicated mobile application and a web-TV also facilitate access to the classical repertoire.

A As part of the same approach to engage a broader audience for classical music and young people in particular, Deutsche Grammophon, a Universal Classics label, launched the Yellow Lounge. The purpose of this unique concept is to move classical music out of traditional concert halls and into the hippest clubs where internationally renowned classical artists such as Hélène Grimaud and Anne-Sophie Mutter perform alongside DJs and video-jockeys (VJs) who project their performances live. The concept has been deployed in Germany, the United Kingdom, Sweden, Argentina, Holland, Spain, France and South Korea.

A In Germany, Deutsche Grammophon engages music lovers with two innovative mobile applications: an immersive Beethoven's *Ninth Symphony* and Vivaldi's *Four Seasons*. The first makes it possible to listen and find out about four different versions of the *Ninth Symphony* through information on the work, parts and comments by experts and famous conductors; the other makes it possible to listen to a version of Vivaldi's *Four Seasons* side by side with the *Recomposed* version re-worked by composer Max Richter.

A In France, UMG is equipped with a ten-person "Back Catalogue" team whose role is to foster knowledge and enjoyment of the works of all of the artists that comprise the repertoire of the group's various labels on a daily basis. This is how the anthologies of prestigious French and international artists came about (Jacques Brel, Barbara, Georges Brassens, the Rolling Stones etc.). It would not be possible to unlock the potential of this exceptional heritage were it not for the existence of the "bunker", where all of the tapes produced dating back several generations are archived, and the work of digitizing and preserving this heritage undertaken by the studios called upon by UMG.

A UMG is the owner of the celebrated EMI Archives, which constitute one of the most beautiful repositories of music, instruments, equipment and other artefacts in the world. There are projects underway to protect, develop and enhance objects of scientific, cultural or historic importance so that today's and future generations have access to them. Projects currently underway or scheduled by EMI Archives include the exhibition of unpublished Motown label photographs and the Memories on Film project, which immortalizes in video accounts relating to the rich history of the label, its artists and its studios. An "EMI authentication seal" guarantees the provenance of historic photographs and other artefacts.

4.1.1.3. Respect of Intellectual Property and supporting Artists

Tools deployed and used against piracy in addition to the support given to public administrations for the sustenance of artistic creation



GRI	UNGC	OECD	Scope covered
DMA HR MSS Intellectual property aspect	1, 2	II, IV	Canal+ Group UMG (9 focus group countries)

Respect for intellectual property, a condition of the permanent funding of artistic creation, is a major issue for Vivendi and its subsidiaries, and is included in the group's Data and Content Protection Charter. Subsidiaries ensure these intellectual property rights are respected, while satisfying consumers seeking new uses.

In France, Canal+ Group regularly collaborates with the initiatives of French authority Hadopi to combat piracy and promote the development of legal content offerings. As part of its risk management policy, the group is developing plans of action in the areas of innovation and technological monitoring in order to combat the audiovisual piracy it faces. The group's New Content and Industrial Protection departments manage and develop tools to identify illegal content in order to proceed with its immediate removal from the main digital platforms (known as the "fast-track" approach). Canal+ Group also employs digital fingerprint generation technology to protect its content, including in Africa where fingerprinting technology is used to identify and sanction smartcards shared illegally by the administrators of cardsharing pirate networks. Finally, Canal+ Group tasks service providers with the detection and notification of links facilitating piracy by live streaming of its content.

UMG acts on a number of fronts against piracy often in co-operation with the rest of the music industry and other players in the entertainment industry. Industry level action is co-ordinated by global and national industry associations (such as the IFPI) with whom UMG works very closely. This action includes dialogue with governments on regulation and protection of intellectual property (for further information see also Sections 4.3 and 4.5.2). Raising consumer awareness is a major part of the efforts against piracy and testament to this are the "Why Music Matters" and "Playfair" campaigns (see Section 4.1.2.2). On the technical side UMG uses tools to identify and remove illegal content both directly and via industry bodies such as the RIAA (Recording Industry Association of America).

The delivery of compelling musical and audiovisual offerings (see Sections 4.1.1.1 and 4.1.1.2) is another element of this strategy. Vivendi's subsidiaries are at the forefront of these efforts, driving innovation and in turn facilitating greater investment in artistic creation over the long term (see opposite).

Innovative strategic partnerships enabling the broadcast of a large spectrum of artistic creation



GRI	UNGC	OECD	Scope covered
DMA PR MSS Content dissemination aspect	1, 2	II, IV	Canal+ Group UMG (9 focus group countries)

For Canal+ Group, digital technologies provide an essential tool with which to raise the profile of cinema and reach an increasingly vast and diversified public to satisfy its "thirst" for audiovisual and cinematographic content. This purpose is served by the strategic partnerships that Canal+ Group enters into with digital distribution stakeholders: an example of this is the agreement with Youtube on the launch of 15 channels that make it possible to broadcast the channel's talents and programmes over the Internet; or the partnership between Studiocanal and Amazon to distribute the studio's films on the platform in the United Kingdom and Germany, which has made hundreds of titles, including works like *Apocalypse Now* and *Tinker Tailor Soldier Spy* accessible on over 400 devices. In 2014, Studiocanal also signed multi-year subscription video on demand (SVOD) distribution agreements with two Chinese operators. The video platform, Youku.com, has acquired SVOD rights to over 50 major classics including *Chaplin*, *Gouttes d'eau sur pierres brûlantes*, *Mulholland Dr.* and *The Pianist*. Studiocanal has also negotiated the distribution of many of its titles via SVOD with BesTV, a subsidiary of Shanghai Media Group, which has some 20 million subscribers in the country. This type of agreement facilitates Canal+ Group's capacity to build bridges between cultures.

Partnerships with global brands form part of UMG's determination to make its catalogue accessible to all "consumers" beyond borders and cultural barriers. In 2014, more than 145 partnerships were entered into by UMG's dedicated Brands Division, particularly with banks, telecom operators (see also Section 4.1.3.2) and companies from the electronics and fast-moving consumer goods sector. These partnerships take the form of the creation of dedicated services and special operations that are free to consumers, particularly in emerging markets and in countries with rapid growth (Africa, India, Middle East, Eastern Europe and Latin America) where music is not widely accessible.

A few examples:

- UMG Middle East renewed their partnership with the Coke Studio television show for the third consecutive year: the show promotes local artists and international stars;
- the partnership with Turkish Airlines, which provides passengers with an opportunity to discover the heritage of the city they are flying to through music playlists and interviews with artists;
- global partnerships with HP, enabling consumers to take part in private concerts and to access the UMG catalogue via streaming.

UMG also enables artists the world over to be heard in regions where they have never been distributed before via music bundle deals with local telecom or brand partnerships with local companies, ensuring that all consumers are able to enjoy UMG's diverse catalogue. This contributes to the discovery of new artists and local repertoire that can be promoted in the future.

4.1.2. Empowering and Protecting Young People in their Use of Digital Media

In a digital environment that is dramatically changing cultural practices and the way in which the media is used, Vivendi has a major role to play in assisting young people in their quest for self-fulfillment, in expressing their creativity and in accessing knowledge. This is why, since 2003, Vivendi has defined the empowerment and protection of young people as a strategic "core" issue of its CSR policy (see Section 1.1.1 p.42). Since 2010, this objective has been part of the CSR criteria taken into account in the variable compensation of the group's senior executives.

A In a similar vein, Canal+ Africa supports the Tremplin prize for the social entrepreneurship of young people and a culture of peace in Africa. This is a CEPS (*Centre d'étude et de prospective stratégique*), Phoenix Capital Management and UNESCO initiative. By means of this prize, the aim is to support young economic players who, by creating and developing spaces of sociability, economy and employment, contribute, in their way, to the establishment of a context of peace.

4.1.2.1. Empowering Young Audiences

Initiatives aimed at enabling young people to exercise their creativity and their status as citizens



GRI	UNGC	OECD	Scope covered
MSS M7	1, 2	II, IV	Corporate Canal+ Group UMG (9 focus group countries) GVT

Vivendi has entered into a partnership with the European Youth Parliament (EYP). 150 young people met on the occasion of the Caen International Forum, which was held from May 29 to June 8, 2014, to celebrate the seventieth anniversary of the Normandy Landing. Following the example of members of the EU Parliament, in two interactive workshops sponsored by Vivendi, they debated the following topics: "the role of culture in sustainable development" and "protecting privacy in the digital world." Their resolutions were submitted to the heads of state attending the official ceremonies. The site *Culture(s) with Vivendi* published a summary of these exchanges and continues to provide a regular platform for these young Europeans.

On November 20, 2014, for the third consecutive year, Vivendi was a partner in France's National Youth Day. Vivendi invited three classes to learn about career paths in the cultural industries and media sectors. The event was attended by executives from Universal Music France, Canal+ and Studiocanal. Almost one hundred young people had a chance to look more closely at a professional milieu that was previously unknown to them.

In 2014, Vivendi also embarked on the topic of empowering young audiences on its CSR web radio platform Vivoice in a special broadcast devoted to the topic on February 11, for Safer Internet Day. The discussion focused on three topics: "A Safer Internet", "A Digital World respecting the Rights of Children" and "A Creative Internet: a Lever of Expression and Employability for Young People." The French Children's Advocate and representatives from associations (Transapi, Simplon.co, Web@cadémie), UNICEF and the French General Commission for Strategy and Outlook participated in these discussions.

In 2014, Canal+ celebrated its thirtieth anniversary, an appropriate occasion for recognizing creativity on the web, with the operation "30 seconds for 30 years". This contest, organized by Canalfactory, the Canal+ label for new talent on the web, invited web users to create 30-second videos for the channel's thirtieth anniversary. The winning video was aired on November 10 during the show *L'Œil de Links*.

In addition, Canal+ Group has launched a structure called CanalStart that is designed to support initiatives and projects by young entrepreneurs in the world of media and new technologies to assist them in their development. A total of 150 projects were reviewed, 30 start-ups were identified and four initial partnerships entered into.

A Canal+ Group sets out to offer quality content suitable for young audiences on its channels. To this end, the group has enriched its television educational recommendation engine, "Campus". This service places the quality and variety of the content of Canal+ Group's channels at the service of education, making it possible to easily find all programmes related to educational curricula from the sixth through to the final grades, by level and subject. Special *Brevet* (French higher secondary school qualification) and *Baccalauréat* (further education entrance qualification) programming supports pupils at the end of the school year. The provision of animated programmes on the Canal+ Family channel fulfils the same quality and creativity requirements, and focuses on original creations; this policy was distinguished during the 2014 edition of the Cartoon Forum, a European showcase for the co-production of animated series in Toulouse.

UMG is behind a number of initiatives to encourage the expression of creative talent. In 2014, the group continued to develop Spinnup, a platform for young unsigned artists to distribute their music to major digital music distributors. Located in Sweden, the United Kingdom and Germany, Spinnup also has a network of scouts who identify the best artists, to offer them assistance and advice. In exchange for this global exposure, the artists pay a low annual fee and all royalties are paid through to them. Two Spinnup artists have now been signed directly to UMG Sweden and have won several platinum awards.

In 2014, Universal Music Group also introduced Sinfini for Schools, which offers free educational resources on masterpieces of classical music for teachers with pupils aged between 11 and 14.

A In the domain of classical music, UMG and Miami's Frost School of Music have been cooperating since 2014 on the "U-Frost" initiative. This is a research partnership involving students, school researchers, UMG professionals and artists to explore opportunities for innovation in classical music in four main areas: the concert experience, training of performers, the role of the record label, and building of a worldwide network of young composers. This is a unique opportunity for students to talk to professionals and express their expectations, whilst benefiting from lessons learned at the forefront of innovation (programming, audience development, entrepreneurship, long term career development, etc.) given, specifically, as part of a new master's degree in performance co-developed by UMG.

A UMG empowers young audiences through their apprenticeships in both creating music and in the professional world through numerous other educational programmes that bring UMG professionals into contact with young audiences interested in the music business (see Section 4.2.2.3).

A At a time when amateur videos inspired by songs are increasing on digital platforms, UMG also supports new audiovisual talent (directors, editors and producers). The group is working with Genero.tv, a participative community site that brings together UMG signed musicians and video makers by organizing video competitions. The video director who wins the competition is awarded a sum of money and is given major visibility since his/her work becomes the artist's official video: in this way, the platform contributes to the discovery and professionalization of new talent.

In Brazil, GVT continued its Responsible Internet program in cooperation with the NGO SaferNet and with CDI (Committee for Democratization of the Internet). Training sessions were held in São Paulo and Curitiba, where, due to online resources available on a dedicated platform, young people were able to learn and develop mobile applications "with a social impact."

4.1.2.2. Protecting Young Audiences

In 2008 Vivendi adopted a Data and Content Protection Charter, in which the group states that it respects freedom of expression, while preventing the spread of unlawful material, particularly with regard to children.

To achieve this balance, Vivendi commits to the following:

- promoting methods for choosing or controlling content (filtering tools and other selection methods);
- cooperating actively with the competent authorities in the fight against illegal content;
- promoting ethical standards in support of its activities; and
- raising the awareness of parents and children on the uses of new media.

Vivendi contributes to public debate and participates in different events related to this topic. For example, for Study Day "Children online: education in the digital era", which was held on October 9, 2014 by the University of Poitiers in collaboration with the CEMEA (Training Centers in Active Education Methods), Vivendi participated in the round table discussion on the responsibility of citizens, the media and the government, with regard to children. This conference provided an opportunity to compare the views of researchers, child and media specialists with those of content producers, while defining the current status of national and European regulations on the protection of children.

Existence of a formal commitment to ethics covering content (production and/or distribution), part of which specifically concerns protection of young audiences



GRI	UNGC	OECD	Scope covered
G4-56, DMA PR MSS Content creation and distribution aspect	1, 2	II, IV, VIII	Corporate Canal+ Group UMG (9 focus group countries) GVT

Initiatives aimed at raising the awareness of young users and their entourage about responsible uses of products and services



GRI	UNGC	OECD	Scope covered
G4-PR3, MSS M4	1, 2	II, IV, VIII	Corporate Canal+ Group UMG (9 focus group countries) GVT

Vivendi's subsidiaries provide their audiences with a number of tools to help them master the use of the group's products and services.

Canal+ Group's Ethics Charter stipulates that "the channels shall ensure the protection of children and young people, and to this effect shall apply a program classification reflecting degrees of appreciation and appropriateness of programs with regard to the protection of childhood

and youth through the application of corresponding standards." This applies to all new media, including on-demand audiovisual media services.

- Canal+ Africa has likewise undertaken to ensure that "its programs and offshoots of these programs do not breach the rights of children or young people, and has undertaken to inform its subscribers of any programs that could harm the sensitivity of children or young people." This principle is enshrined in the conventions signed with the audiovisual regulatory authorities in the following countries: Benin, Burkina Faso, Chad, Congo, Djibouti, Gabon, Guinea Conakry, Ivory Coast, Madagascar, Mali, Niger, Central African Republic, Democratic Republic of Congo, Senegal and Togo.
- In addition, after designing a secure young people's space in its VOD Canalplay platform, Canal+ Group designed a derived mobile application Canalplay Kids in 2014. Parental control is password-protected and can be set to suit the child's age and the desired viewing time through the application. Likewise, Canal+ Africa subscribers subscribing for content reserved for an adult audience must enter a confidential parent code to access it.
- In Poland, the activity of nc+, on linear television as for on-demand audiovisual media services, complies with local regulations for the protection of minors concerning the classification of programs, time spots and commercials. In October 2014, the nc+ channel was a co-signatory of a self-regulation agreement covering commercials, along with the country's seven other main broadcasters: any advertising for food and beverages the overconsumption of which could be considered as unhealthy will no longer be permitted in the time slots of programs designed for children age 12 or younger.



On the edutainment channel, *Mon Nickelodeon junior*, Canal+ Group continues to offer what is known as the "TV perso" service, which allows parents to configure the desired viewing time.



Adverts on Piwi+ and Télétoon+ children's channels in France are bound by commitments enshrined in the conventions between these channels and French broadcasting authority, the *Conseil supérieur de l'audiovisuel* (CSA), including: advert breaks lasting less than two minutes, clear identification of advertising slots (credits of a minimum four seconds comprising visual and sound elements to enable young audiences to recognize them easily), moderation of the terms of programme sponsorship, no TV shop broadcasting.

In addition to complying with local regulations, UMG takes steps to promote the responsible use of its services.

- UMG in the United Kingdom ran a pilot age-rating scheme for video clips made available on the Youtube and Vevo platforms. Between October and December 2014, 24 video clips were submitted to the British Board of Film Classification to be age rated and only one out of 24 has been rated 18. UMG plans to expand this good practice.
- In the United States, along with the RIAA (Recording Industry Association of America), UMG participates in the "Pause Parent Play" program, which provides parents with online resources to guide their choices of media consumption for their families. And in the United States, as well as in Germany, UMG is partnering with the campaigns of the RIAA and the IFPI (International Federation of Phonographic Industry) called "Why Music Matters" and "Playfair" which are raising the awareness of young audiences regarding the importance of legal music consumption.



In the United States and the United Kingdom, UMG is part of the IFPI, RIAA and BPI (British Phonographic Industry) campaign which requires "Parental Advisory – Explicit content" signage being affixed to CDs with language that may be inappropriate.

UMG includes the information in metadata of files to ensure that the signage is, in fact, present throughout the supply chain, including digital distribution.

A In the United Kingdom, UMG continues to offer a Safe Surfing Guide on its website to help young users manage their Internet experience. The guide recommends, for example, that young users do not give out their personal information on the Internet, do not agree to meet with people they have found through a chat forum, and to report abusive messages. The guide is also aimed at parents advising them to ask their children questions about their Internet use

GVT has incorporated parental control tools into its pay-TV services in compliance with the local regulations in force, such as software applications and a rating system designed to prevent young people below the age of 18 from being exposed to inappropriate content. On its telecommunications carrier services, GVT also offers parents the option of filtering the content provided to their children. Moreover, there is an active 24-hour help line to assist consumers using digital media.

- As part of its program for a responsible Internet, GVT is developing the website Internetresponsavel.com.br and a blog providing young people and their parents with advice for responsible Internet use. Concomitantly, a guide to responsible Internet use is distributed throughout Brazil and is available online. During the World Cup, GVT,

in partnership with SaferNet, launched an awareness campaign on the web, *Contra Pedofilia*, condemning cyber-crime.

Description of mechanisms for implementing and monitoring this commitment



GRI	UNGC	OECD	Scope covered
MSS M2 and M4	1, 2	II, IV, VIII	Canal+ Group UMG (9 focus group countries) GVT

Every subsidiary has set up internal and/or external systems to ensure compliance with and to follow-up on this commitment:

- specific internal or external control body (C+G, UMG);
- a dedicated officer appointed to oversee this issue (C+G, UMG, GVT);
- involvement of an internal or external mediator (C+G); and
- alert procedure (C+G, GVT).

4.1.3. Fostering Knowledge Sharing: Pluralism of Content, Media Accessibility and Literacy

A third CSR strategic issue identified by Vivendi concerns pluralism of content, media accessibility and literacy. Driven by the desire to contribute to learning to live together and to promote access to its content by the largest number of users, the group has become part of various initiatives in order to expand the scope of its reflection and the actions it undertakes.

4.1.3.1. Pluralism of Content

Vivendi ensures pluralistic expression of thoughts and opinions in accordance with the principle of equal treatment. Respect for freedom of expression is enshrined in Vivendi's Data and Content Protection Charter.

In Vivendi's Reporting Protocol, pluralism is defined as follows: "The goal of pluralism is to guarantee that customers, subscribers, consumers, viewers and listeners have diversified information, especially political information, which does not deprive them of the capacity to exercise their freedom of opinion and choice. A pluralistic media offering therefore results from a plurality of independent and autonomous media reflecting the broadest possible diversity of opinions and ideas."

Vivendi, which is in the process of shifting the focus of its activities toward the media sector, uses this shared definition to encourage and monitor the efforts of its subsidiaries in this area.

Through the production of its documentaries, its round-the-clock television news channel i>Télé and all the international channels comprising the Canal+ Overseas packages, Canal+ Group occupies a leading position in the audiovisual scene. Accordingly, it plays a major role in nurturing the critical mind of its audiences.

Canal+ Group, through its Ethics Charter, is committed to pluralism of content through an editorial policy common to all channels.

In addition, in France, the CSA (the French Broadcasting Authority) has signed an agreement with Canal+ under which the channel "ensures pluralism in the expression of thoughts and opinions, particularly in the context of recommendations formulated by the CSA. It strives to respect this pluralism under conditions of comparable programming. Journalists, news anchors, moderators and on-air employees work to provide a fair presentation of controversial issues and to ensure that differing viewpoints are expressed." (Article 8)

A The news channel iTélé (which also produces the news programmes broadcast on the Canal+ channel), is bound by its convention with the CSA to preserve its editorial independence by the following means:

- editorial staff comprising journalists and chief editors, who report to management, that has no hierarchical relationship with Canal+ Group;
- relations between the channel and various Canal+ Group companies are formalized by contracts entered into under market terms validated, if necessary, by Statutory Auditors.

Existence of a formal commitment in favor of pluralism of content and freedom of expression



GRI	UNGC	OECD	Scope covered
G4-56, DMA HR MSS, DMA PR MSS Content creation aspect	1, 2	II, IV	Canal+ Group

Existence of a formal commitment guaranteeing balanced representation of society's diversity in content and programs



GRI	UNGC	OECD	Scope covered
G4-56, DMA HR MSS, DMA PR MSS Content creation aspect	1, 2	II, IV	Canal+ Group UMG (9 focus group countries)

By signing and implementing an Ethics Charter, Canal+ Group is committed to respecting diversity in its editorial offerings and within its teams. This commitment is reflected in a proactive policy aimed at strengthening gender equality and social diversity on its channels, so that both on-air content and the men and women presenting it illustrate the diversity existing within the company. By entering into agreements with the CSA, the Canal+ Group's channels in France are committed to respecting the representation of diversity of genres, origins and cultures and gender equality.

As the leading satellite pay-TV provider in Africa for over 20 years, Canal+ Overseas, a subsidiary of Canal+ Group, also contributes to promoting diversity of content due to the variety provided by its package of around 160 channels and radio stations, including some thirty local African channels.

A In France, according to a study on the presence of women in news bulletins during the first quarter of 2014 which was carried out for the second year running by INA (French audiovisual institute) and requested by the CSA, Canal+ registered a 5.19 point increase compared with 2013 for the presence of female experts – not including journalists or presenters – on air. Female presenters, for their part, are very much in the majority (72.6% compared with 11.9% men for all bulletins broadcast during the period studied).

Today's music business requires that UMG's catalog reflects the world's diversity of genres, origins and cultures. This is demonstrated by the signing of local artists in 59 countries and the exposure given to repertoire performed in over 44 languages by UMG artists. In 2014, UMG's 2014 Top 50 album bestsellers globally featured performers who were one-third female artists, one-third male artists and one-third mixed groups.

4.1.3.2. Media Accessibility and Literacy

Vivendi aims to facilitate accessibility of the group's products and services so that the most isolated audiences, regardless of where they live, their age or financial position, can share the benefits of this rich audiovisual, cinematographic and musical offering.

Initiatives in favor of accessibility of offerings, products and services (including customer service)



GRI	UNGC	OECD	Scope covered
G4-EC8, MSS M4	1, 2	II, IV	Corporate Canal+ Group UMG (9 focus group countries) GVT

The Canal+ Group's channels offer their subscribers the following two systems: close captioning for the deaf or hearing impaired (100% of the Canal+ channel's programs in France) and audio description for the blind

or visually impaired. In 2014, the Polish subsidiary, in collaboration with the Widzialni ("Visible") Foundation, participated in the development of a sign language version of the children's channels MiniMini+ and Télétoon+ programs.

Canal+ Group also strives to improve its satellite coverage to provide better access to audiovisual content.

- Overseas, Canal+ Overseas offers Canalsat programs in Australia, Vanuatu, the Comoros, Haiti and the Dominican Republic. These offers are adapted to suit the material conditions of the population, such as the monthly offer with no commitment in the Comoros and the prepaid offers in Vanuatu. In Vietnam, the package price is affordable for a very large number of people.

A On the technical side, in Poland, the satellite operator Eutelsat and nc+ signed the renewal of the nc+ package's satellite broadcasting contract in 2014. This is a major contract for the renewal of nine transponders (transmitters/receivers) at Eutelstat's Hot Bird satellite network. Furthermore, Canal+ Group is making long term investments in order to increase the geographical area covered in the French overseas departments and territories in particular (see also Chapter 4, Note 4, Section "Additional information on operating expenses" and Note 25, Section 25.1.1 "Off-balance sheet commercial commitments" of Vivendi's Annual Report 2014).

UMG contributes to the promotion of music with a diverse audience, the main objectives being to ensure that all audiences have access to music and to design educational tools to assist young listeners. The fact that UMG has digitized its exceptional catalog of musical works provides a unique way for accessing thousands of recordings that are unavailable in any physical medium. UMG is developing or partnering with digital music services in the territories where it is active, which makes its offerings more accessible.

- The KLEEK, a pan-African mobile streaming service developed in 39 countries, also helps in improving accessibility to musical content at a low cost by offering thousands of titles by local and international artists, enriched with exclusive content. In countries that are poorly equipped with infrastructure, the partnerships between UMG and telecommunications operators for the creation of music bundles are helping to improve accessibility to musical content for geographically isolated populations.

A Partnerships with telecom operators enable artists all over the world to be publicized in regions they have never visited and where access to music is hampered by low broadband penetration rates and the absence of credit card payment facilities. These partnerships also make it possible to contribute to finding the best artists and local repertoire for promotion. Partnerships of this type are operating in Brazil, Peru, Argentina and Cambodia, amongst others.

- In France, UMG has teamed up with the carrier La Poste Mobile to offer unlimited listening to songs from its vast catalog coupled with a mobile plan at reduced rate (less than €10 per month) for young people between the ages of 12 and 24. Likewise, under a strategic partnership with Société Générale, UMG offers young holders of the So Music! card (which is free to the young person for the first year) unlimited access to its catalog through the site of the same name and the mobile phone application introduced in 2014.

A As part of the UMG supported Bristol Proms classical music festival, UMG applies preferential rates (tickets at £5.00 for all performances) to promote access to live music for young people and people on low incomes. In addition, UMG offered its audiences over 30 free-to-consumer concerts in 2014 thanks to strategic partnerships with brands (see Section 4.1.1.3).

In Brazil, high-speed Internet is considered an opportunity for accessing knowledge and a key to upward mobility for the middle class. According to the latest study by the IBGE (the Brazilian Institute of Geography and Statistics) based on data from 2011, this middle class is the one using the Internet the most. GVT applies special terms to low-income customers, as well as offering billing in Braille and a customer service adapted to its deaf and hearing-impaired customers.

A In 2014, GVT opened its networks in Gravatá and Vitória de Santo Antão, two cities situated in the state of Pernambuco in the North East of Brazil. The operator invested 13 million *reais* in putting its high speed Internet, fixed telephony and pay TV services in place, providing an initial capacity of 9,000 telecoms terminals to fulfill the needs of the two cities' subscribers. GVT has been present in Pernambuco since 2009, where it began to operate in Recife, and currently provides its services there in six other cities: Recife, Camaragibe, Caruaru, Jaboatão Guararapes, Olinda and Paulista.

In addition, Vivendi has partnered with the first European Forum on media and information literacy. This forum, which was held in May 2014 at the initiative of the European Commission and UNESCO, brought together members of governments, audiovisual authorities, institutions, teachers, media professionals, researchers and associations to promote media and information literacy in Europe, discuss MIL (*Media and Information Literacy*) within the EU, and encourage cooperation and initiatives at national and European level. Vivendi participated in the drafting committee for the Declaration "Media and information literacy in the digital age" that was announced at the close of the Forum.

As a partner in the UNESCO Chair "Forwardance in sustainable digital development," Vivendi has contributed to the work on communication and creative practices in the digital age according to the gender. The speakers at the symposium meeting in December 2014 in Rouen discussed gender inequality in interactive relationships (particularly on social networks) and in the way young women and men approach the technical professions.

Content and programming contributing to raising the public's awareness of sustainable development issues



GRI	UNGC	OECD	Scope covered
DMA MSS Content creation and dissemination aspect, MSS M3	1, 2	II, IV	Canal+ Group UMG (9 focus group countries)

4.1.4. Valuating and Protecting Personal Data

Personal data protection is a strategic issue for the group, which must build relationships of trust with its audiences. It is one of Vivendi's four "core" issues. In 2015, it will be among the CSR criteria included in the variable compensation of senior executives. The Data and Content Protection Charter adopted in 2008 defines Vivendi's commitments in terms of gathering and managing customers' personal data and the protection of content. It is applied within each subsidiary.

Thanks to its committed documentary policy, which reflects today's world, Canal+ Group is contributing to raising its subscribers' awareness of sustainable development issues, as diverse as they can be. Accordingly, in 2014, Canal+ implemented a comprehensive program to raise awareness of the sharing economy and the fight against waste on the occasion of the broadcast of the *Global Partage* (Global Sharing) documentary. The channel also focused the spotlight on economic globalization with the *Made in France* documentary, in which a young journalist, Benjamin Carle, carries out an experiment by living for nine months using only French products. In Poland, nc+ offers its audiences a window on the world by supporting two major events: the Planete+ Doc Film Festival, one of Europe's principal documentary film festivals, which in 2014 reached over 20 towns in Poland, and the Kitchen+ Food Film Fest, offering reflection on responsible food consumption and the discovery of foreign culinary traditions with the films on the bill and numerous associated events.

Action reflecting Canal+'s commitment beyond the screen was taken through the running of the "Kindia 2015" project. "Kindia 2015" is an original television adventure: for four years, the channel's teams have followed development projects carried out by NGOs in the region of Kindia in Guinea-Conakry. In three years, significant progress has been made in healthcare, education and environmental programs: 9 schools have been built and 12 healthcare centers renovated. Parallel to the editorial coverage provided by Canal+ (one documentary per year to follow the progress of the projects), subscribers to the channel can contribute to the funding of the projects through the Kindia Fund. The documentary was awarded the 2014 prize for Innovation from *Reporters d'Espoirs*.

UMG supports its artists with commitments to various good causes. For example, the group provides executive and material support (researching partnerships, fund raising, mobilization of artists, promotion) to ONE, the NGO co-founded by Bono, the lead singer of U2, which calls for an end to extreme poverty and avoidable diseases, particularly in Africa. In 2014, UMG also supported the producer and musician, Bob Geldof, in his desire to record a song to raise funds to help victims of the Ebola virus by renewing his Band Aid initiative, which, in 1984, brought together British pop stars to produce a track against famine in Ethiopia. Similarly, UMG supported the promotion and distribution of *Africa Stop Ebola*, a song recorded by a team of African artists (Tiken Jah Fakoly, Amadou & Mariam, Oumou Sangaré, among others) to raise awareness in Western Africa of the Ebola epidemic and support work by *Médecins Sans Frontières*. In addition, in the United Kingdom, UMG contributed to the recording and distribution of *God Only Knows*, a reworking of the Beach Boys classic, the proceeds of which went to the BBC Children in Need Foundation.

Existence of a formal commitment to protect personal data



GRI	UNGC	OECD	Scope covered
G4-DMA PR Customer privacy aspect, DMA HR MSS	1, 2	IV, VIII.6	Canal+ Group UMG (9 focus group countries) GVT

Canal+ Group complies with the French Act on Information Technology, Data Files and Civil Liberties, which requires organizations engaged in the processing or handling of data files to guarantee the security of those files. Thus a dedicated team within the group's legal department develops the personal data protection policy, monitors it, and manages relations with the CNIL (French National Commission on Freedom of Information).

- In its relations with third parties such as distributors and mobile operators that have access to subscribers' personal data, Canal+ Africa includes contractual provisions requiring them to agree to the confidentiality of that data.

In its Code of Conduct distributed in all countries where the group operates, UMG points out the need to protect its customers' personal data. In the United States, the group is in the process of revising all of its websites with the aim of obtaining "TRUSTe" certification, which attests to the implementation of best practices in the area of confidentiality and personal data protection. In the United Kingdom, UMG produced a document in 2014 called "Consumer Data Protection Policy Day-to-Day Guidelines" which outlines the best practices to apply on a daily basis to preserve the security of customer data.

GVT reiterates the duty of confidentiality regarding data bases and customer lists in its Code of Ethics and Conduct. This information may be communicated to third parties only after obtaining authorization and the signing of a confidentiality agreement. The group has set up a strong data protection system, and every year it trains its employees in best practices for safeguarding sensitive information.

Actions for raising the awareness of users, particularly young audiences, regarding personal data and information concerning private life online



GRI	UNGC	OECD	Scope covered
G4-DMA PR Customer privacy aspect, DMA HR MSS	1, 2	IV, VIII.6	Canal+ Group UMG (9 focus group countries) GVT

By having clear and precise general terms of use, Canal+ Group makes its best efforts to ensure that its subscribers have all the information they need for handling their personal data. Moreover, the group has developed a dedicated space for children on its video-on-demand service Canalplay, featuring suitable programs with simplified browsing, all within a secure space. The parents configure access to the programs based on their children's age, and exiting Kids mode is secured by authentication with a password.

UMG displays the obligatory legal notices on its websites regarding respect for privacy, explaining clearly to consumers the company's policies concerning privacy and personal data protection (e.g., www.umusic.co.uk/privacy.html). For young audiences, UMG requires consent by a parent or guardian when web users between the ages of 13 and 16 subscribe to its online music sites.

GVT has reinforced its initiatives to raise the awareness of responsible Internet use through advice and information specifically intended for educators who have direct and close contact with young people. Along these same lines, GTV publishes an annual comic strip that is written in language easily understood by children, illustrating the questions of security and responsibility that arise through Internet use and, more widely, through the use of new technologies. Once again in 2014, GVT

supported the Safer Internet Day and implemented actions to raise awareness of the issue in São Paulo, Curitiba and Salvador, reaching over 880 people. Throughout the year, GVT has supported more than 140 similar events through its partnership with the NGO SaferNet.

Employees trained in processes for protecting and securing personal data



GRI	UNGC	OECD	Scope covered
G4-DMA PR Customer privacy aspect, DMA HR MSS	1, 2	IV, VIII.6	Canal+ Group UMG (9 focus group countries) GVT

At Canal+ Group, employees involved with customer personal data protection are kept informed by Legal departments and the security pole. On the one hand, the group's Legal departments ensure strict compliance with applicable regulations and provide internal training specifically to tackle the problems encountered by operational departments. On the other hand, the Information Systems department's security pole ensures all employees are made aware of the importance of guaranteeing the confidentiality of client data and that good practice is adopted by publishing articles on employee Intranet. In the Polish subsidiary of Canal+ Group, each new employee tasked with processing personal data is given specific training on the Act on the Protection of Personal Data in force in Poland, among other things.

In the United States, UMG teams followed an on-line training course (Security Awareness Training), the contents of which included the protection of sensitive data and personal data. A training session on this issue also took place in the Netherlands in December 2014. In the United Kingdom, marketing and digital teams, who are particularly concerned with the processing of customer data, are made aware of the "Consumer Data Protection Policy Day-to-Day Guidelines" (see opposite). In France, UMG reminds staff of the provisions of the Data and Content Protection Charter once a year via an internal communication.

GVT regularly informs its employees of good safety practice relating to sensitive information (see opposite), and in 2014, focused its employees' attention on the following subjects: data security mechanisms, the correct use of electronic equipment and the protection of privacy on social networks, among others. In addition, all employees are made aware of the data security policy via the group Intranet, and they must adhere to it electronically.

Existence of a DOP (data protection officer) or a designated person to manage the risks related to personal data



GRI	UNGC	OECD	Scope covered
G4-DMA PR Customer privacy aspect, DMA HR MSS	1, 2	IV, VIII.6	Canal+ Group UMG (9 focus group countries) GVT

Canal+ Group and UMG have an entity that deals with matters relating to the collection, processing and storage of customers' personal data.

4.2. Local, Economic and Social Impact of Business Activity

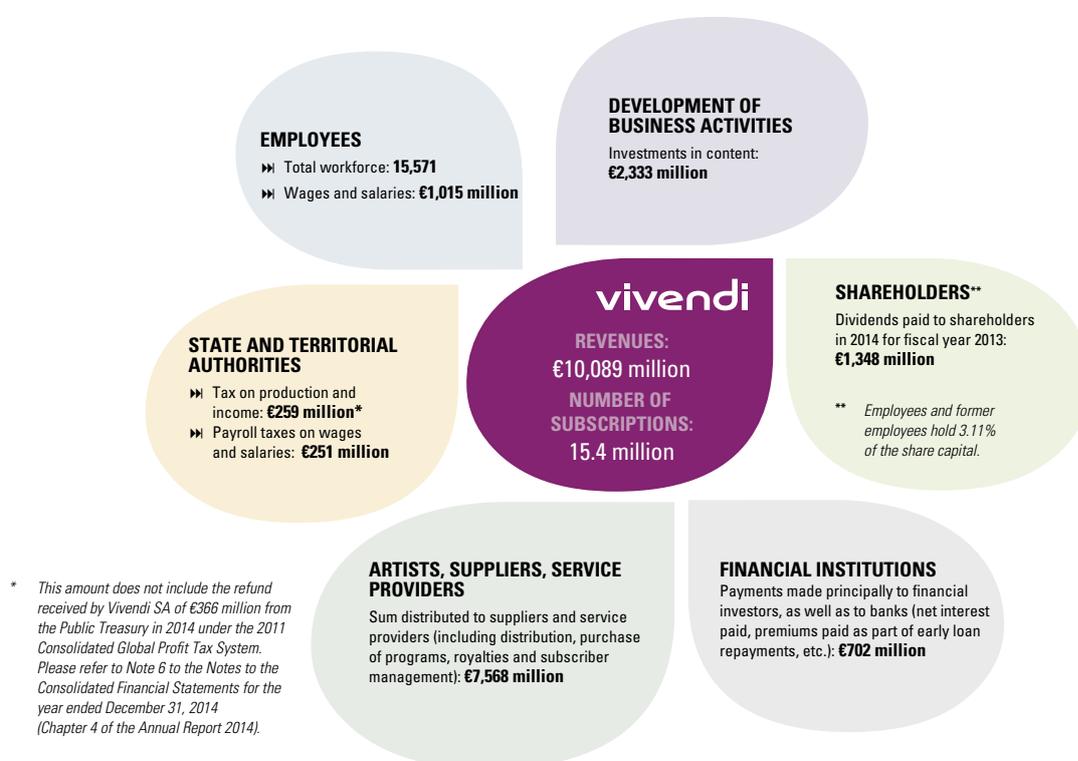
Vivendi plays a major role in the development of the territories in which it operates. Through its various subsidiaries, the group is a key partner of local economic players, as evidenced by the following:

- sharing the value produced by Vivendi with its principal stakeholders; and
- contributing to local economic, social and cultural development.

4.2.1. Sharing the Value Produced

The chart below schematically shows the distribution among major stakeholders of the value produced by Vivendi. For compliance with financial reporting, the data below (as of year-end 2014) refers to the following operations: Canal+ Group, UMG, Vivendi Village, and Corporate.

The data from SFR and GVT, activities sold, or in the process of being sold in 2014, are not included. Therefore the scope of this chart differs from the other societal information found in Chapter 4, which covers the scope defined in the Methodology Note (see Section 7.1).



4.2.2. Local Economic, Social and Cultural Development

Vivendi strives to assess its contribution to the development of the territories in which it operates through the indirect jobs it helps to create, through its supply chain, and through its partnerships with civil society.

4.2.2.1. Indirect Jobs

Owing to the variety of jobs and geographic locations represented by the group, each subsidiary has used its own methodology for estimating the number of indirect jobs created (see Methodology Note, Section 7.1).

During 2014, it is estimated that the group's subsidiaries sustained nearly 90,000 indirect jobs. These are upstream jobs within the industry: supply chain (see Section 4.4); downstream commercial services (distributors, resellers, call centers); jobs in real estate services; jobs in related commercial services, excluding temporary jobs (such as legal advisers, insurance, banking and catering).

Estimation of the number of indirect jobs created locally



GRI	UNGC	OECD	Scope covered
G4-EC8	-	II.A.3, IV, V.5	Canal+ Group UMG (9 focus group countries) GVT
2014			
C+G			36,264
UMG			4,145
Sub-total			40,409
GVT			49,380
Total			89,789

NB: 2013 data not available on a like-for-like basis (in 2013, the analysis focused solely on three geographic areas: France, Africa, and Brazil).

4.2.2.2. Contribution to Local Economies

The group has analyzed the purchases made with suppliers and subcontractors accounting for at least 75% of the overall expenditure of each of the subsidiaries (see Section 4.4). More than 80% of the purchases made by Canal+ Group, UMG and GVT are made from local suppliers.

To better assess the impact of the supply chain on the local economy, a breakdown by geographic area and by category (raw materials, finished products, professional services, content and other) is under review.

Percentage of purchases made from local suppliers



GRI	UNGC	OECD	Scope covered
G4-EC9	-	II.A.3	Canal+ Group UMG (9 focus group countries) GVT

A Canal+ Group also contributes to economic development through the training it gives to local employees (see also Section 5.5). For instance, in 2014, the group pursued its training program for sales teams in Africa. The program was structured around three main lines: internalizing the training of trainers through the appointment of five “super trainers” entitled to operate on the African continent to meet the significant training needs of the sales force; offering training sessions to twenty new business managers (in addition to a hundred managers who are already trainers); enhancing the skills of sector managers through the organization of workshops on business fundamentals, the store visit methodology and time management in all the group’s local subsidiaries. Besides, Canal+ Group in Africa has also launched a technical installer training and certification program: in 2014, 500 people benefited from this program developed by Canal+ Africa, which currently has a network of about 1,500 certified technicians and aims to reach 2,000 by the end of 2015.

A On the African continent, UMG, present in the territory through its South-African subsidiary, plays an important role in the development of the local musical ecosystem with numerous P&D (pressing and distribution) deals or joint ventures entered into with small independent labels (there were over 50 agreements of this type in 2014): agreements that enable the labels to benefit from UMG know-how, infrastructure and distribution networks, and have contributed to the on-going success of many independent labels.

4.2.2.3. Partnerships with Civil Society

Since 2008, at a corporate level, Vivendi has supported social initiatives for disadvantaged young people through its Create Joy program. With a steady budget since its creation, this program enables young people in difficult circumstances to develop by working as part of joint cultural projects associated with the group’s businesses, including film-making, training in digital tools, music appreciation and similar projects. In 2014, Create Joy supported nearly 40 charitable projects in France, Great Britain, the United States, and Africa, benefitting more than 100,000 young people.

Consolidated budget (excluding Corporate) allocated to enterprise foundations, solidarity programs and sponsorship actions (in €)



GRI	UNGC	OECD	Scope covered
G4-EC1, EC7, EC8, SO1	1	II.A.3 et 4, IV, IX.5	Canal+ Group UMG (9 focus group countries) GVT
2014			
C+G			2,584,734
UMG			1,002,688
Sub-total			3,587,422
GVT			2,988,852
Total			6,576,274
2013			
C+G			5,000,000
UMG			na
Sub-total			na
GVT			998,367
Total			na

NB: 2013 data not available on a like-for-like basis (9 focus group countries for UMG).

The subsidiaries implement their own solidarity and philanthropic programs.

Canal+ Group, which has maintained a unique connection with the cinema industry since its creation, supports the French organization Les Toiles enchantées (which travels around France offering films showing on the big screen free of charge to children and young people in hospital or handicapped) and Ensemble contre la récidive (with the production and airing of a documentary on soccer in prison, showcasing the work by this association). The budget reduction from 2013 to 2014 is a consequence of the planned reduction in financial assistance from the Canal+ Foundation for Cinema to cinema owners.

■ In Africa, among other projects, the Senegalese subsidiary actively participates in promoting and training young filmmakers during the *Moussa Invites* festival run by filmmaker Moussa Touré. In addition, the *Kindia 2015* editorial project, which was set up in 2012 by the Canal+ Documentary department, continued in 2014 (see Section 4.1.3.2).

A In France, as part of its effort to support the arts and heritage, Canal+ Group was the main patron of the François Truffaut exhibition at *Cinémathèque française*, tracking this great New Wave filmmaker’s career. Furthermore, in response to Canal+’s request, artist Xavier Veilhan has produced a work comprising a monumental fresco and a stage area that was exhibited in *Palais de Tokyo*, in Paris, to celebrate the channel’s 30th anniversary.

A Promoting media literacy and fostering the creativity of young disabled Polish viewers is one objective pursued by nc+ through “The Tale Without Barriers” workshops. For the operator, this entailed asking blind and deaf children to create the characters and scenery for a fairy tale that was then produced and distributed on the MiniMini+ channel. The initiative, directed in partnership with the Katarynka foundation, was sponsored by the Polish Ministry of Culture and National Heritage.

UMG undertakes numerous community support, partnership and philanthropic initiatives. These initiatives are carried out by each company within its country or region. Many of these initiatives are designed to help young people achieve their full potential through music or provide assistance to persons in difficulty.

- In the United Kingdom, UMG has entered into a partnership agreement with East London Arts & Music (ELAM), a new free school for young people between the ages of 16 and 19 whose curriculum makes music and the creative industries the focus of the education of young people to enable the expression of their artistic talent.
- In Brazil, UMG supports the school of symphonic music, song and theater that was founded in keeping with the wishes of Zeca Pagodinho, one of the iconic artists in the catalog, to help children and young people from a low-income neighborhood in Rio.
- In response to the Ebola epidemic, UMG took action, alongside its artists, in particular through its French subsidiary, which partnered with three charity initiatives including production of the *Stop Ebola* anthology, featuring 32 of the company's artists who participated on a voluntary basis.

A In the United Kingdom, UMG provides 100% sponsorship to EMI Music Sound Foundation, which supports 36 music and performing arts schools and provides individual bursaries for the purchase of musical instruments and teacher training amounting to £5.4 million from its foundation (£500,000 of which was allocated in 2014). UMG has also been supporting London's well known concert hall and studio, The Roundhouse, for a decade in its work with disadvantaged young people. More specifically, UMG funds the On Track project, a free six-week training programme that enables 20 unemployed people under 25 years of age to learn professional skills related to writing, performing, and studio and live recording of music. Similarly, UMG is a partner of the Junior Sparks programme offered by the Royal College of Music that enables children from disadvantaged backgrounds to have access to a three year tailored programme of musical education and training, again with a view to contributing to fulfilling the right of young people to benefit from a musical education. UMG supported the "Don't Stop The Music" campaign in 2014 promoted by pianist James Rhodes to encourage the British government to guarantee every child the right to learn to play a musical instrument. UMG, in particular, was involved in the renovation of 6,000 musical instruments gifted by the general public for redistribution in schools.

A UMG also supports a number of projects to help vulnerable people: for example, in the United States, UMG and its artists provide financial and executive assistance to Musicians on Call, an association that performs in hospital environments; similarly, UMG supports the *Solidarité SIDA* association in France and the Nordoff-Robbins charity (music therapy association) in the United Kingdom and Australia. UMG also supports the Telethon programme in countries in the Andean region (Ecuador, Colombia, Costa Rica, Guatemala, Panama, Honduras and Salvador), where nearly USD 11 million were collected in 2014.

GVT has significantly increased the resources it devotes to charitable work. It supports numerous music festivals as well as associations working to promote access to information technologies and social cohesion. In 2014, the Instituto Canta Gente Boa, of which GVT is a partner, held 35 music workshops for young people from communities in Rio de Janeiro. In addition to this, the volunteer initiatives carried out with the operator's partner associations received a boost through the creation of committees dedicated to organizing such initiatives in five cities where the company operates. Along with these committees, special

training courses are held for any employees wishing to become involved in the initiatives.

A During 2014, GVT volunteers were able to get involved in numerous projects such as "GVT na Praha" (in which GVT contributed to the revitalization of a number of public spaces near its offices in Sao Paolo) and "Massao Na Massa" (a project organized by the ASID association – Social Action for Equality of Differences – consisting of involvement in educational establishments for disabled children to improve infrastructure and advise managers on best practice for the management of these facilities).

A²⁰¹⁴
Policies and actions conducted in support of volunteer work by employees in the context of support, partnership and sponsorship actions

GRI	UNGC	OECD	Scope covered
G4-EC7, EC8, SO1	-	II.A.3, 4 & 5, IX.5	Canal+ Group UMG (9 focus group countries) GVT

In 2014, about 100 talents and employees from Canal+ Group took part in an event to raise awareness of the so-called sharing economy at Place de l'Hôtel de Ville, in Paris, to coincide with the broadcasting of the *Global Partage* documentary on the channel: the employees manned stands on the exchange of cultural assets and distributed unsold supermarket goods. Also, as part of the "Canal+ Xavier Veilhan" exhibition devised to mark Canal+'s 30th anniversary at *Palais de Tokyo*, several dozen employees were involved in hosting public events. These included: *Guignols* workshops, cinema master classes, a young talent audition and a meeting with the authors of the *Bref* series.

UMG has set up specific programmes to encourage its employees to get involved in solidarity activities (the "Give a Day Away" programme, launched in 2014 in the United Kingdom). In addition, group employees in numerous countries regularly go to meet audiences – young people in particular – interested in the music business. In the United Kingdom, the Utalks educational programme has facilitated numerous discussions between UMG employees and young people from all geographical, social and cultural backgrounds (young musicians at the National Festival of Music For Youth, students from Manchester University, new urban musical talent from Urban Development, participants of the Go Think Big project). In Germany, employees regularly take part in training provided by the Popakademie de Mannheim (a school UMG has provided support for since it was founded), as well as by Beuth University and the Berlin ESCP campus. In Japan, in 2014, UMG teams welcomed 100 young people to a presentation on the music business.

GVT has launched a portal dedicated to employee voluntary work (voluntariadogvt.v2v.net). It has a number of objectives: to provide information on initiatives in which employees can get involved (whether supported by GVT or on employees' initiative) with datasheets, articles and an appropriate search engine; follow the work of the five voluntary committees created in 2014 (see opposite); provide a secure space where employees can discuss projects; raise awareness of the rules of good conduct via a "guide to voluntary work" available on line. On the date this Handbook was drafted, over 550 employees were registered and information on 48 actions made available on the portal.

4.3. Relations with Stakeholders

Stakeholders consultation is at the heart of Vivendi's CSR policy (see Chapter 2 Section 1.2.4 of the Annual Report 2014). This approach establishes a general framework that is then adopted by each of the subsidiaries and adapted for its own stakeholders to suit local conditions.

Means of dialog with identified stakeholders put in place



GRI	UNGC	OECD	Scope covered
G4-26, G4-S01 and PR5, MSS M6	1, 2	II.A.3 and 14, IV, VIII, IX.5	Canal+ Group UMG (9 focus group countries) GVT

In June 2014, Canal+ Group held a plenary consultative meeting in France for consumer associations and the company's senior management. The meeting provided an opportunity to present the company's Consumers department, created in May 2014. Now, after an initial claim, customers have two levels of appeal, the Consumers department and then mediation, which is being reinforced by Canal+ Group. In December 2014, Canal+ Group's Customer Relations department received "Customer Relations" NF Service certification from AFNOR, a voluntary third-party certification mark which guarantees the quality, reliability and level of the service provided. Canal+ Group also participates in working groups held by the CSA on the protection of young audiences, representation of women and media literacy.

A Canal+ Group took part in the CSA working groups to reconsider the decision relating to the protection of young audiences, and participated in a consultation on the implementation of the Law of August 4, 2014, for real equality between women and men (a law entrusting the CSA with the task of monitoring the image of women in audiovisual programmes, in particular, by combating any sexist stereotypes conveyed through this media). Moreover, the Director of the Canal+ Discovery thematic channels, Christine Cauquelin, is a member of an observatory set up by the CSA in 2014 as part of the Audiovisual and Education working group.

Canal+ also conducts customer satisfaction surveys. These have confirmed the direct link between a diversified and original program offering and subscriber satisfaction (see Integrated Reporting Pilot Project, Section 2 p.8).

- Canal+ Group's Polish subsidiary maintains regular dialog with KRRIT (the Polish Radio and Television Board), UOKiK (the Polish Office of Competition and Consumer Protection) and UKE (the Polish Office of Electronic Communications).
- In Africa, Canal+ Côte d'Ivoire has taken charge of organizing the symposium of the HACA (Audiovisual Communications High Authority) and the REFRAM (Francophone Network of Media Regulators) on the topic of "Regulating audiovisual communications by satellite and the new broadcasting methods," in which 32 members of the RIARC (Network of African Communications Regulatory Agencies) took part.

A It is worth mentioning that in Africa, the approach of signing a convention with local audiovisual regulation authorities was initiated voluntarily by Canal+ Group in most of the countries where these conventions have now been entered into (see Section 4.1.2.2. for the full list). This enables the local regulation authorities to include such a practice in their relations with other audiovisual operators.

UMG has identified its principal stakeholders (artists, their managers, retailers, digital platforms, streaming services, and national and European authorities) and has instituted open and collaborative dialog. UMG maintains a structured dialog with all players in the music industry due to its participation in IFPI (International Federation of the Phonographic Industry) as an active member.

- In Canada discussions continued throughout the year with UMG's stakeholders for the exchange of views on copyright reform and the protection of intellectual property.
- The protection of broadcasting and public performance rights has been the focus of discussions in Indonesia (where these rights have been introduced for the first time) and in South Africa, on the occasion of reorganization of performers' royalty collection companies to ensure better compensation for right holders.

A Consumers, parents associations and professional organizations are key stakeholders for UMG. They include: the International Music Managers Forum (an organization that groups associations of managers of over 20 countries), the Educational Recording Agency (a British association that promotes the use of audiovisual content for educational purposes), the Musicians' Union (a British and European organization that represents musicians, present in many countries, including Sweden, Finland and Denmark) and Mumsnet, an advice sharing website for parents. Interaction with these stakeholders, which also include the media, take place regularly.

GVT has teams specializing in relations with its principal stakeholders (consumers associations, labor unions, local communities, NGOs, government agencies and municipal, state and federal regulatory agencies), which organize regular meetings, events and discussion forums. GVT also participates in the work of ANATEL, Brazil's telecom regulatory agency. At the same time, GVT has carried out a number of customer satisfaction surveys to gain a better understanding of their expectations. These efforts have been rewarded, since GVT was selected as the "most liked" high-speed Internet and landline brand by the 2014 "Marcas Mais Amadas" survey.

A Within the framework of its dialogue with ANATEL, GVT is participating, in particular, in an initiative consisting of the creation of regional consumers' committees (*conselho de usuarios*): the purpose of these committees, which are real spaces for social participation to which GVT contributes, is to structure discussion between Internet access providers, members of the public and consumer protection bodies with a view to improving the quality of telecoms services.

4.4. CSR Criteria as Part of Purchasing Policy and in Relations with Suppliers and Subcontractors

4.4.1. Importance of Purchasing and Subcontracting at Vivendi

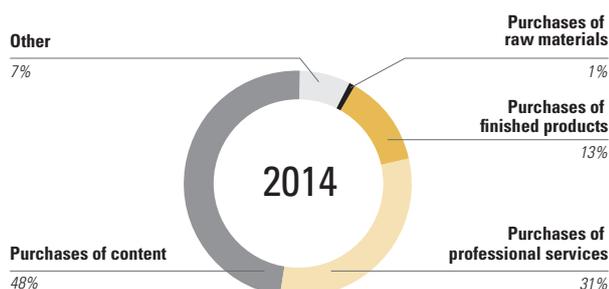
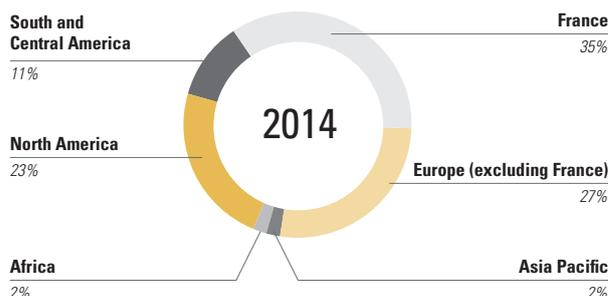
To obtain a better overall view of the risks related to the supply chain, the group has carried out an analysis of its purchases made with suppliers and subcontractors that account for at least 75% of the total expenditure of each of the subsidiaries.

The group purchases mainly content and professional services. Most of these purchases are made from suppliers from the Europe and North America regions.

Breakdown of purchases by main categories (amongst the suppliers and subcontractors with whom at least 75% of total purchasing amount is realized) made by each of the subsidiaries



GRI	UNGC	OECD	Scope covered
G4-12, G4-EC1	-	II.A.3 and 4	Canal+ Group UMG (9 focus group countries) GVT



All the subsidiaries use subcontracting. They expect their suppliers and subcontractors to comply with the principles set forth in Vivendi's Compliance Program and in the United Nations Global Compact, and with the values and rules of good conduct in their respective Codes of Ethics. Any violation of any of these principles is potential grounds for the group to terminate the contract with the supplier. Canal+ Group has two internal call centers for which it has obtained a renewal of the "Integrated Centers" Social Responsibility label, and also has outsourced call centers. GVT has its own call centers.

4.4.2. A Responsible Purchasing Policy Adopted by all the Subsidiaries

Vivendi is committed to increasing the awareness of its main suppliers and subcontractors regarding its social and environmental issues. The subsidiaries therefore ensure that their suppliers are part of the implementation of the group's commitments in these areas. Vivendi's Compliance Program includes a rule that reminds suppliers of their undertaking to provide services in compliance with the group's commercial and social ethical standards.

Each of the group's subsidiaries has made a formal commitment, in the form of a code, charter or clause, to incorporate social or environmental issues. This commitment refers particularly to fundamental principles such as the ones formulated by the ILO in its conventions, the United Nations Global Compact, or the OECD.

Besides the formal commitment of the group's subsidiaries to incorporate CSR issues into their purchasing policy, a number of them have gone a step further in their approach.

Existence of a formal commitment with reference to founding principles in the purchasing policy



GRI	UNGC	OECD	Scope covered
G4-56, G4-DMA Supplier assessment aspects	1-10	II.A.13, III, IV, VI.6.d	Canal+ Group UMG (9 focus group countries) GVT

Deployment of responsible purchasing approach amongst the suppliers and subcontractors with whom at least 75% of the total purchasing amount is realized



GRI	UNGC	OECD	Scope covered
G4-DMA Supplier assessment aspects	1, 2, 4, 5, 8, 10	II.A.12 and 13, II.B.2, IV, V.1.c. and d	Canal+ Group UMG (9 focus group countries) GVT

All the subsidiaries have adopted systems for gathering information and monitoring their suppliers to verify that the group's commitments are properly applied.

Purchases of audiovisual content (films, series, broadcasts, sports events and similar) which account for a substantial portion of the purchases made by Canal+ Group are made under terms and conditions defined by the rights-holders.

For relations with its other suppliers, Canal+ Group has established contractual prerequisites which insist on compliance with the provisions of the United Nations Global Compact, through the systematic insertion of a provision.

These contractual prerequisites are included in the Canal+ Group's bidding documents (calls for tenders) and in the contracts entered into with suppliers after the bidding process.

In addition, the group regularly requires the following of its suppliers:

- the call centers to which it assigns part of the management of its customer contacts must obtain and comply with the Social Responsibility Label;
- suppliers must follow its rules in relation to the protection of the personal data of its customers (including external call centers, technical service providers having access to information systems and business partners); and
- manufacturers of set-top boxes must implement waste management procedures.

When tendering and contracting with its principal suppliers in all its major territories, UMG includes a clause in the tender documents referring to UMG's CSR policy and to Vivendi's Compliance Program (see Chapter 2 Section 2.1.3 of the Annual Report 2014).

GVT, which became a signatory to the United Nations Global Compact in 2014, includes a specific provision in its supplier contracts pursuant to which its partner suppliers are bound to comply with its Code of Ethics and Conduct.

Lastly, the group's subsidiaries have all invested in training purchasing teams regarding the issues involved in a responsible policy, with a view to strengthening their performance in this area.

Percentage of employees on purchasing teams made aware of or trained in responsible purchasing



GRI	UNGC	OECD	Scope covered
G4-LA9, G4-DMA Supplier assessment aspects	6.8	II.A.8, VI.7	Canal+ Group UMG (9 focus group countries) GVT

Canal+ Group's purchasing teams in Poland have been sensitized to, among others, "fair purchasing". The purpose is to draw special attention to purchases for which the manufacturing process adheres to the principles of fair trade – that is, guaranteeing decent revenue for producers in the context of a long-term relationship. In France, employees in charge of purchasing are reminded regularly of fair practices with suppliers.

All UMG's purchasing staff are trained in responsible purchasing through the procurement system used throughout the group. This training is supplemented and formalized through the acquisition of specific professional qualifications.

In 2014, GVT continued raising the awareness of its teams as to responsible purchasing. In 2014, all the relevant employees attended a presentation on the CSR risks involved in relations with their suppliers and subcontractors.

4.5. Fair Business Practices

Since 2002, Vivendi has had a Compliance Program setting out the general rules of ethics applicable to every employee in the group regardless of his or her role or seniority. These rules of conduct cover the rights of employees, truth and protection of information, prevention of

conflicts of interest, commercial ethics and compliance with competition laws, the use of property and resources belonging to the group, financial ethics and respect for the environment. Following these rules is a condition for belonging to Vivendi.

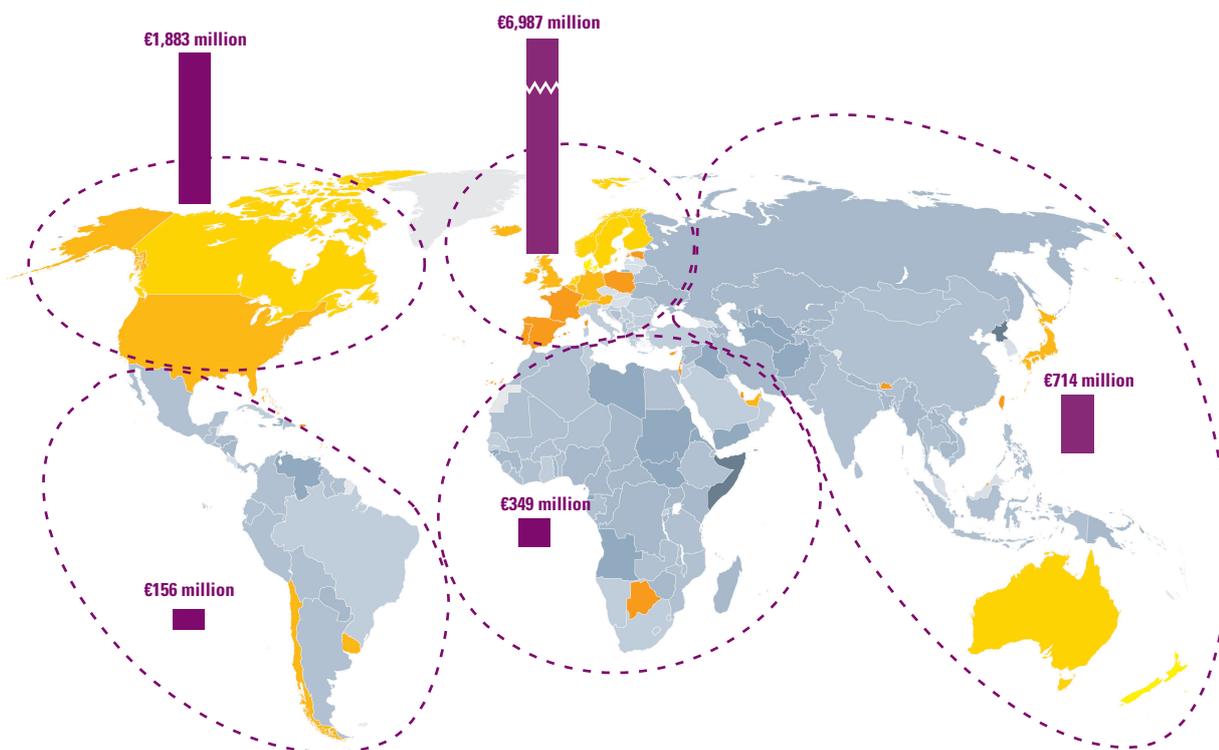
4.5.1. Action to Prevent Corruption

In 2014, the geographic distribution of the group's business activity showed that 91% of its revenues came from countries with low exposure to corruption, according to the Transparency International Index. Notwithstanding this result, the group remains vigilant and has taken steps to prevent any risks in this area.

Breakdown of the group's* revenues by country according to the risk of corruption as defined by Transparency International



GRI	UNGC	OECD	Scope covered
G4-DMA SO Corruption aspect, G4-EC1 and SO3	10	VII.2	Canal+ Group, UMG, Vivendi Village, Corporate

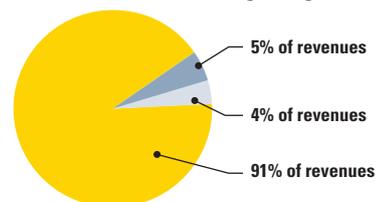


Revenues as of 12/31/2014

Corruption index of countries (2014)



Breakdown of sales according to degree of corruption



* To comply with financial reporting, the data refer to the scope of operations presented in Section 4.2.1. They do not include the data from SFR and GVT, which are activities sold or in the process of being sold in 2014.

Definition of the policy's priority axes concerning the struggle against corruption



GRI	UNGC	OECD	Scope covered
G4-DMA SO Corruption aspect	10	II, VII	Canal+ Group UMG (9 focus group countries) GVT

The subsidiaries manage their own anti-corruption policies based on the Compliance Program and on the United Nations Global Compact, of which the group is a signatory.

Canal+ Group has formalized its commitments in an Ethics Charter and devoted a training module to contractual risks. In June 2014, the Internal Auditing department issued a memorandum for its employees on fraud prevention.

- A** All employees of the Canal+ Group Purchasing department, Legal departments and Audit department are made aware of the fight against corruption. The Canal+ Group Internal Audit department takes a three-monthly inventory of fraud detected within the group, as well as the associated plans of action. This information is fed back by operational services following a group procedure to highlight fraud established by the Canal+ Group Internal Audit department. This procedure is available and published on Intranet with the option for employees to appeal to the secretary-general of the group in the event of difficulty. An email address is also available for reporting any breach of the Ethics Charter.

UMG is committed to adopting a "zero tolerance" approach to fraud and corruption and to acting in a professional manner and with integrity wherever the company operates, in accordance with local regulations and with the 2010 UK Bribery Act. UMG has introduced an early warning system available to its employees. All the group's employees have been instructed in the company's Code of Conduct which includes its anti-corruption policy and they must agree to abide by it.

- A** Employees located in North and Central America take a yearly online Code of Conduct training course. This session comprises sections relating to fraud and corruption, which enables employees in these regions to be continually tested in these issues. With regards to the UK Bribery Act, UMG has a specific policy that is available to employees on the

UMG Human Resources website. UMG has also developed fraud and corruption training programs. In 2014, all employees in China, Hong Kong and Taiwan received training on the Foreign Corrupt Practices Act, the UK Bribery Act and the UMG Code of Conduct. The meeting was held in Chinese to ensure that all employees fully understood the subjects covered.

- A** With the support of outside counsel, UMG has undertaken an approach to draft anti-corruption language which the group intends to include in its commercial contracts on a global basis. The language will require UMG vendors to comply with applicable local laws and will provide UMG the ability to terminate contracts or enforce another penalty in the event of non-compliance on the part of the supplier. China will be the first jurisdiction in which the measure will be adopted, followed by North America.

GVT, which signed the United Nations Global Compact in 2014, has held training sessions to inform and enlist the support of its senior executives in this fight against corruption. In addition, the Brazilian operator signed the "Call to Action: Anti-Corruption and the Global Development Agenda" issued by the United Nations Global Compact in December 2014 to celebrate the tenth anniversary of the tenth principle of the Compact.

- A** This Call to Action is an appeal by the private sector to governments to promote practices combating corruption and to establish policies of good governance, which are necessary conditions for promotion of a sustainable and inclusive global economy.

Total number of incidents having resulted in non-renewal of contract with commercial partners due to violations related to corruption



GRI	UNGC	OECD	Scope covered
G4-S05	10	II, VII	Canal+ Group UMG (9 focus group countries) GVT

During 2014, neither Canal+ Group nor UMG recorded any cases of corruption in connection with their commercial partners.

4.5.2. Contribution to Public Policy/Responsible Lobbying

Formal commitment in favor of responsible and transparent lobbying practices



GRI	UNGC	OECD	Scope covered
G4-DMA SO Public policy aspect	-	-	Canal+ Group UMG (9 focus group countries) GVT

Canal+ Group is a member of professional associations such as AFRC (French Association of Customer Relations) and FEVAD (Federation of E-Commerce and Distance Sales), which are lobbying, among other things, for changes in practices and in the regulations related to the activities of their sectors.

Moreover, at the time the inter-professional agreement on media chronology was being renegotiated, the group lobbied public authorities

to maintain the major balances in that system, which makes it possible to maximize the funding of cinematographic works, in particular through the exclusive window of pay-TV channels.

- In Poland, nc+ engaged in extensive dialog with its stakeholders involved in the fight against piracy.

- A** Among the numerous initiatives conducted by nc+ in 2014, a conference hosted by Signal (Polish association of TV broadcasters of which nc+ is a founding member) is worthy of note; it was organized in December 2014 on the subject of "Protecting intellectual property on the Internet, Poland's strength or weakness?". A number of major players from the media sector and representatives from the public sector came together at round tables to discuss the challenges to intellectual property in the digital age.

The lobbying activities of Universal Music Group are carried out mostly through professional associations of which the group is a member at global (IFPI) and local levels (such as BPI in the United Kingdom, SNEP in France, ABPD in Brazil, RIIA in Japan, PCCA/ARIA in Australia, BVMI in Germany and BREIN in the Netherlands).

- In the United States, all companies that engage in lobbying are legally required to file quarterly reports with the United States Congress that disclose their expenses relating to lobbying activities. The filings – which are completed by UMG’s Public Policy and Government Affairs Business Unit in consultation with an expert ethics counsel, include amounts spent on UMG employees, outside consultants, and trade associations.
- UMG lobbying activities focus mainly on drawing attention to the issue of intellectual property rights and combating illegal content. For example, UMG was a key driver in the IFPI campaign on the topic

of the European Union directive that establishes a term extension of copyright, from 50 to 70 years. This will provide longer term revenue for artists and record companies as well as providing a new revenue stream for session musicians as older recordings are released digitally. This measure serves and protects cultural diversity in Europe, allowing the recording industry to maintain its level of investment in new talent.

A GVT raises awareness among its managers to represent the interests of the group in an ethical and responsible manner, in accordance with Brazilian regulations concerning the professional ethics of public servants (Law No. 8,027 / 90 – Code of Ethics of public employees; Decree No. 1,171 / 94 – Code of Professional Ethics of the civil public servants of the federal executive branch) and the fight against corruption.

4.5.3. Responsible Communications and Marketing

Vivendi’s subsidiaries promote responsible communications and marketing, under codes, charters or special provisions.

Accordingly, this commitment is incorporated into several sections of the Canal+ Group Ethics Charter (particularly those relating to business ethics and environmental protection). Furthermore, in 2014, Canal+ Group signed “La Belle Competition” Charter proposed by the Advertisers Union in order to promote transparency and fairness in calls for tenders issued by advertising companies.

A In France, adverts are reviewed internally by Canal+ Group’s Legal departments. Externally, radio and television adverts are submitted to the *Autorité de régulation professionnelle de la publicité* or ARPP (the French authority for the professional regulation of advertising).

A Moreover, the ongoing digitalization of customer relations throughout the group (dematerialized contracts made available in France and, more recently, in French overseas departments and territories; “e-voucher” dematerialized subscription renewal system available in Senegal, Togo and Vietnam, etc.) considerably limits the environmental impact linked to paper consumption.

All the companies in UMG comply with its Code of Conduct. Most of them have set up an in-house committee in charge of validating all advertising and communications campaigns before launching them to ensure that they meet the requirements of the Code of Conduct.

In addition, UMG has chosen a media agency that is committed through a Code of Ethics to practicing responsible marketing

- In Spain, whenever contests or promotional activities target children below the age of 18, UMG proposes detailed general conditions specifying, if necessary, the need for parental approval.

- In the United Kingdom, ethical practices in the advertising based area of data collection have been discussed between UMG and the stakeholders in the Internet Advertising Bureau.

In Brazil, GVT follows the rules of the National Self-Regulating Advertising Council concerning the ethical standards applicable to advertising, especially with respect to young people. The Council bases itself on the principle that advertising must contribute to creating responsible citizens. Hence advertisements for products targeting young people must contribute to good relations between young people and their parents and teachers, encourage responsible behavior and must not urge them to consume the product by implying that this will improve the consumer’s situation.

Number of interventions by the CSA (warning - indictment - sanction) and measures taken in response



GRI	UNGC	OECD	Scope covered
G4-PR7	-	VIII.7	Canal+ Group
			2014
C+G			1

N.B. New indicator in 2014, no feedback for 2013

For all its channels together, Canal+ Group received only one warning from the CSA.

5

SOCIAL INDICATORS

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The abbreviations or acronyms used under the title of the indicators are provided in detail on page 3 of this Handbook. The report on social data was drawn-up in accordance with Articles L.233-3 and L.225-102-1 of the French Commercial Code (Article 225 of Law No. 2010-788 of July 12, 2010 establishing a National Commitment regarding the Environment, known as the Grenelle II law).

In the tables below, unless otherwise indicated, the heading "Corporate" refers to the headquarters in Paris and the New York office. The heading "Headquarters" refers to the corporate headquarters in Paris. The heading "Vivendi Village" refers to Vivendi Ticketing (Digitick and See Tickets), Wengo (Wengo Group, Juritravail, Devispresto and Wengo Participações) and Watchever. In accordance with the Reporting

Protocol for environmental, social and societal data of the Vivendi group companies, the new entities added to the reporting scope during the year appear only in the tables relating to the headcount. For 2014, this refers to Studio Bagel, Canal+ Congo, Mediacall (Mauritius), Mediaserv (Guadeloupe), Tandem (Studiocanal Germany) and Red (Studiocanal United Kingdom) for the Canal+ Group. In 2013, these were: Canal+ Burkina Faso, Studiocanal Australia/New Zealand for the Canal+ Group and Devispresto and Wengo Participações for Vivendi Village.

In addition, in 2014, Infoconcert, Satori Billetterie and Zepass merged with Digitick, a pre-existing company of the Vivendi group.

5.1. Employment

5.1.1. Headcount by Activity

As of December 31, 2014, the group employed a total workforce of 33,558 compared with 32,007 as of December 31, 2013. The growth in 2014 (an increase of 4.8%) results from the combined effect of the worldwide acquisitions by Canal+ Congo:Mediacall (Mauritius), Studiocanal: Tandem (Germany), Studiocanal: Red Production Company (United Kingdom) and, in France, of Mediaserv (Guadeloupe) and Studio Bagel by the Canal+ Group, as well as the continuing development of GVT in Brazil.

Headcount as of December 31, 2014



GRI	UNGC	OECD	
G4-10	-	V	
		2014	2013
C+G		7,033	6,017
UMG		7,592	7,649
Vivendi Village		748	726
Corporate		198	228
Sub-total		15,571	14,620
GVT		17,987	17,387
Total		33,558	32,007

5.1.2. Breakdown of Employees by Gender, Age and Geographic Region

Breakdown of Employees by Gender

In 2014, the employee breakdown by gender in the Vivendi group remained stable compared with 2013.

Headcount by Gender (%)



GRI	UNGC	OECD		
G4-10, G4-LA12	1, 6	V		
			2014	
			Women	Men
C+G			50%	50%
UMG			47%	53%
Vivendi Village			44%	56%
Corporate			57%	43%
Sub-total			48%	52%
GVT			38%	62%
Total			43%	57%

Headcount by Age

Headcount by age (%)



GRI	UNGC	OECD
G4-10, G4-LA12	1, 6	V

	2014					2013				
	Under 25	25-34	35-44	45-54	55 and over	Under 25	25-34	35-44	45-54	55 and over
C+G	8%	40%	34%	15%	3%	7%	38%	36%	16%	3%
UMG	6%	31%	32%	23%	8%	6%	31%	33%	23%	7%
Vivendi Village	13%	56%	24%	6%	1%	11%	58%	23%	7%	1%
Corporate	2%	15%	27%	33%	23%	3%	14%	29%	32%	22%
Sub-total	7%	36%	32%	19%	6%	6%	35%	34%	19%	6%
GVT	20%	49%	24%	6%	1%	20%	50%	23%	6%	1%
Total	14%	43%	28%	12%	3%	14%	43%	28%	12%	3%

Average age (years)



GRI	PM	OCDE
G4-10, G4-LA12	1, 6	IV, V.1e

	2014	2013
	C+G	36.1
UMG	39.3	38.9
Vivendi Village	32.6	32.8
Corporate	46.4	45.1
Subtotal	37.6	38.0
GVT	31.5	31.2
Total	34.4	34.3

Average seniority



GRI	PM	OCDE
G4-LA1	6	V

	2014	2013
	C+G	7.6
UMG	8.6	8.7
Vivendi Village	3.4	3.4
Corporate	15.2	14.2
Subtotal	8.0	8.4
GVT	2.5	2.2
Total	5.0	5.0

Average seniority at Vivendi remains stable. The relatively high ratio of turnover at GVT can be explained by the moderate level of seniority compared to the activities in the group.

Headcount by Geographic Region

The table below shows the group's headcount by geographic region as of December 31, 2014. The heading "France" covers the workforce of companies in mainland France and its overseas departments and territories.

Headcount by Geographic Region



GRI	UNGC	OECD
G4-10	-	V

	2014	2013
	Consolidated data	33,558
of which GVT	17,987	17,387

Europe (excluding France)

4,753 (14%)

Africa

937 (3%)

Asia-Pacific

1,388 (4%)

France

5,409 (16%)

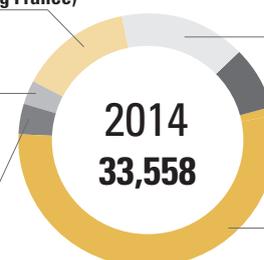
North America

2,725 (8%)

South and Central America

18,346 (55%)

of which GVT: 17,987



Average Weekly Duration of Working Time for Full-Time Employees*

The duration of working time for full-time employees is defined as the working hours most widespread within the company.

Average Weekly Duration of Working Time for Full-Time Employees (hours)



GRI	UNGC	OECD
-	-	V

	2014	2013
Consolidated data	39.1	39.0

* This data includes GVT.

This figure represents the average weighted working hours per week within the group for full-time employees. Working time varies according to country and company and varies between 35 hours, the legal working week in France and the overseas departments and territories and 48 hours in some South American countries. The median duration within the group is 40 hours. Overall, between 2013 and 2014, weekly working hours remained stable.

Average Yearly Duration, Full-Time Employees*

Average Yearly Duration, Full-Time Employees (hours)



GRI	UNGC	OECD
-	-	V

	2014	2013
Consolidated data	1,805	1,816

* This data includes GVT.

The table above shows the average weighted annual time worked by employees.

Overtime

Overtime



GRI	UNGC	OECD
-	-	V

Consolidated data	2014	2013
France	26,505	29,302
International	4,111,250	4,108,454

The use of overtime is closely related to the local culture, the specific needs of each company and the evolution of local legislation. For all of these reasons, a considerable variation is experienced from one year to the next. GVT accounted for 94.1% of the overtime hours in Vivendi's international units in 2014, and 92.3% in 2013.

Methods of Work Organization

Work organization practices have remained stable both in terms of length of time worked and proportion of employees working part-time. Changes in the organization of work are driven by the need to reconcile the demands of Vivendi's customers and the seasonal nature of business activities, as well as the necessary balance between the personal and professional lives of employees. New working arrangements, such as telecommuting and flexible working hours, are becoming more widespread within the group.

- A telecommuting agreement signed by three representative trade unions in the Canal+ Group facilitates the organization of work for employees, by allowing them to work regularly from home. The agreement is in force for the period 2012 to 2014.
- Universal Music Group encourages telecommuting and flexible working hours. This policy does not necessarily require signing collective agreements, given the diversity of regulations in the numerous countries where UMG is present.
- Depending on their specific needs, which are often related to customer service, a number of the group's companies use varied working time arrangements such as being on call and staggered working hours. This is the case, for example, for the call centers of ITI Neovision in Poland (Canal+ Group) and also for the production of television broadcasts or shows at UMG and for ticketing operations, so as to adapt to special events (festivals, shows and sports events) that are the main focus of their business. In 2014, a flex-time agreement was signed at Digitick.

5.2.2. Absenteeism within the Group

Absenteeism by Reason*

Absenteeism is defined as working days not worked, excluding paid leave, training courses, trade union absences, exceptional and standard leave and days of reduction in working time. Contract suspensions are not counted in the table below. However, all cases of sick leave, including long-term disability leave, have been included.

Days of absence are broken down by reason: illness, family reasons and workplace accidents (including commuting accidents in countries where this concept is recognized).

The category of "absence for other reasons" recognizes reasons reflecting cultural differences and differences in local regulations within the group. In particular, it covers absences for personal reasons, unpaid vacation and unpaid leave, redundancies or unauthorized absence (whether paid or unpaid), absence due to a child's illness or a family event (excluding maternity, paternity and adoption leave), and absences for examinations, bereavements, and unjustified absences.

Absenteeism by Reason (average days per employee)



GRI	UNGC	OECD
G4-LA6	-	V

Consolidated data	2014	2013
Absences for illness	4.46	4.31
Absences for family reasons	2.23	2.06
Absences for accidents	0.32	0.29
Absences for other reasons	(a) 3.32	(a) 2.50

* This data includes GVT.

(a) Excluding GVT (specific reasons related to local regulations governing work organization), the group's rate of absenteeism for "other reasons" is 0.74 in 2014 and 0.40 in 2013.

Calculation method: the absenteeism rate is equal to the number of days of absence divided by the average annual number of employees for the year.

5.3. Social Relations

5.3.1. Organization of Social Dialog

Social dialog takes place at all levels of the group. The Corporate Works Committee and the European Social Dialog Committee (ESDC) enable broad-ranging information and discussions on economic strategy and the main policy objectives of Vivendi's human resources policy (see Section 3.1.2 of Chapter 2 of Annual Report 2014).

Within the subsidiaries, dialog and social discussion are organized in line with the employment laws and regulations for each country, according to guidelines given to the human resources policy of each business unit.

In France, under the June 14, 2013 Employment Security Act, the Canal+ Group and Universal Music France set up Economic and Social Databases (ESDB) to make information available that would enable contributions to be made to social dialog related to the company's strategic guidelines and their effect on business activity, employment, changing trends in terms of jobs and skills, work organization and similar.

In 2015, this process will continue in all the group's companies.

5.3.2. Collective Bargaining Agreements

In 2014, 17 agreements or supplemental agreements were signed or renewed. Among those agreements, the following can be cited as representing ongoing social dialog within the group's different business units: the agreement on gender equality in the Canal+ Group, and the Digitick flex-time agreement.

With its new agreement on employing disabled workers in effect since January 1, 2014, and the signing on February 7, 2014 of its new agreement on gender equality, the Canal+ Group is moving ahead with its commitments to diversity and equal opportunity within the company.

The topics of gender equality and flex-time are raised every year by Universal Music France in its mandatory annual negotiations.

To take into account the nature of its operations as a provider of services linked to special events such as festivals, shows, sports events and similar, in complying with the wishes of its employees, Digiticks has indicated a desire to amend its current flexible work hours agreement in order to give employees more freedom in managing their work hours and their rest periods by means of, among other things, a time savings account, thus responding to a wish expressed by its employees.

Agreements on medical costs and insurance were also signed by Universal Music France and Vivendi to guarantee social protection and protection of the interests of its employees in a context of new legal restrictions.

Collective Bargaining Agreements Signed in France

Collective Bargaining Agreements Signed or Renewed



GRI	UNGC	OECD		
G4-11	3	V.8		
			2014	2013
C+G		10		14
UMG		2		2
Vivendi Village		1		1
Headquarters		4		4
Total		17		21

The scope selected for this table (France) is the area for which the group has comprehensive collective bargaining reporting. In numerous countries abroad, the notion of a collective bargaining agreement does not correspond to the definition in France. Agreements and supplemental agreements are counted in this table; those signed in an SEU (Social and Economic Unit) are counted only once.

Formal collective labor agreements and breakdown by theme



GRI	UNGC	OECD		
G4-11, G4-LA8	3	V.8, V.4.c		
			2014	2013
Compensation		65%		43%
Social dialogue		6%		5%
Health and safety		17%		14%
Restructuring		-		-
Other themes		12%		38%

Agreements and amendments to prior agreements concerning remuneration were still numerous in 2014. This category includes: mandatory or optional annual remuneration negotiations, various profit sharing programs (Canal+ Guadeloupe, Canal+ Overseas, etc.) and the implementation of a supplementary retirement program (UES Canal+). The category "other themes" includes, among others, an agreement on the implementation of a time saving account and on professional equality (UES Canal+) as well as an agreement on the organization of working time (Digitick).

Number of employee representatives



GRI	UNGC	OECD		
G4-LA11	-	V.1.b		
			2014	2013
Consolidated data		240		244

Included in this indicator are business units in France (on the European continent and overseas) as well as those Canal+ international subsidiaries organized on the French judicial model.

A number of initiatives were taken in 2014 in the area of workplace safety:

- new hires at the Canal+ Group's ITI Neovision Call Centers are trained as soon as they are hired; in all, 45% of the Canal+ Group's workforce in Poland has been trained. In Vietnam, the Canal+ Group has organized a safety training course for 12% of its employees;
- at UMG Australia, some employees have been trained in how to read the screens of the security cameras installed at their workplace; and
- at Vivendi's New York office, 100% of the employers are trained at least once during the year.

Various training courses are offered in the group every year to make managers and employees aware of the risks related to their activities and the applicable procedures to follow.

Number of Committees Dedicated to Monitoring Health and Safety

Vivendi has established various committees and organizations involving professionals and staff representatives. They are dedicated to studying Occupational Health and Safety issues, in strict compliance with local legislation in each country in which the group is present. This indicator shows the number of such committees.

Number of Health and Safety Committees

GRI	UNGC	OECD
G4-LA5	-	II.A.4, V.4.c, VI.7

	2014	2013
C+G	17	12
UMG	28	25
Vivendi Village	5	5
Corporate	1	1
Sub-total	51	43
GVT	435	275
Total	486	318

The increase in the number of Occupational Health and Safety Committees is predominantly due to continued efforts to comply with the regulations now in force in Brazil, which require that such committees be established in all operating units with more than 50 employees. In Brazil, 160 new committees were therefore created at GVT.

In addition, in 2014, five new committees were created in the Canal+ Group's subsidiaries: (i) one at Canal+ Congo, (ii) one at Mediacall and (iii) three at Mediaserv. In addition, a new committee was created at UMG in the Netherlands and two at UMG in Brazil.

5.4.2. Collective Agreements on Occupational Health, Safety and Working Conditions

In France

Collective Agreements on Health and Safety in France

GRI	UNGC	OECD
G4-LA8	3	V.4.c

	2014	2013
C+G	-	-
UMG	2	2
Vivendi Village	-	1
Headquarters	1	-
Total	3	3

For this indicator, a supplemental agreement signed is counted as one agreement.

5.4.3. Workplace Accidents and Occupational Illnesses

Frequency Rate of Workplace Accidents (with Work Days Lost)

Historically speaking, at Vivendi, the rate of workplace accidents remains moderate. In 2014, the frequency of workplace accidents (with work days lost) fell noticeably. Fluctuations are mainly attributable to the increase in telephone infrastructure employees at GVT, where the business lines are more exposed to risks.

It should be noted that a slight difference in absolute data in the smaller structures can lead to a significant variation in relative values.

Frequency Rate of Workplace Accidents (with Work Days Lost)

GRI	UNGC	OECD
G4-LA6	1	V

	2014	2013
C+G	3.25	3.50
UMG	0.66	0.81
Vivendi Village	0.90	1.02
Corporate	-	-
Sub-total	1.80	1.91
GVT	3.57	4.63
Total	2.76	3.35

Calculation method:
$$\frac{\text{Number of workplace accidents resulting in lost work time} \times 1,000,000}{\text{Average annual headcount} \times \text{annual hours worked}}$$

Severity Rate of Workplace Accidents (with Work Days Lost)

In 2014 the severity rate of workplace accidents (with lost work time) in the group was slightly up.

Similarly to the previous indicator, a slight difference in absolute data in the smaller structures can lead to a significant variation in relative values.

Severity Rate of Workplace Accidents (with Work Days Lost) 2014

GRI	UNGC	OECD		
G4-LA6	1	V		
			2014	2013
C+G		0.12		0.11
UMG		0.07		0.05
Vivendi Village		0.02		-
Corporate		-		-
Sub-total		0.09		0.07
GVT		0.18		0.14
Total		0.14		0.11

Calculation method:
$$\frac{\text{Number of days lost due to workplace accidents} \times 1,000}{\text{Average annual headcount} \times \text{annual hours worked}}$$

Occupational Illnesses*

In France, occupational illnesses are those officially reported and recognized by the French Social Security scheme. In other countries, occupational illnesses are defined in accordance with local laws or, if no such local laws exist, by the International Labor Organization (ILO)⁽¹⁾. On the whole, the group's businesses have little exposure to occupational illnesses.

Occupational Illnesses 2014

GRI	UNGC	OECD		
G4-LA6	1	V		
			2014	2013
Consolidated data		(a) 30		(a) 19

* This data includes GVT.

(a) Brazilian legislation gives a broad interpretation of this concept, which explains almost this entire figure in 2014 and the entire figure in 2013. Moreover, a change in the reporting of occupational illnesses was made between 2013 and 2014.

5.5. Training

5.5.1. Training Policies of the Business Units

Each of the group's major subsidiaries implements a vocational training policy suited to the requirements of its businesses and the rapid changes experienced by them, making skills development a major component of its HR policy.

- Canal+ Group gives priority to collective initiatives to meet business challenges as quickly and as efficiently as possible.

Its training teams have developed a new program, EXPERT+, to strengthen the business segment expertise of employees through specific models (such as "Media and Digital Marketing," "From Belief to Measurement," and "From Analysis to Recommendation").

Special emphasis has also been placed on digital through three inter-company themes:

- sharing a minimum knowledge base (including familiarity with the players, the new digital economic models and the revolution in uses),
- putting new tools into practice (such as web analytics), and
- supporting business transformation (including written and oral versatility in the Call Centers and working with trendsetters).

Training tools have been developed for managers. These are aimed at helping every employee to develop his or her skills so that they can attain their highest potential.

- At UMG, training methods are often individualized in such a way that the bulk of training is done gradually and in work situations. This means that substantial numbers of training hours are not recorded. Therefore, an assessment of the number of hours of training does not reflect the reality of the training efforts actually undertaken by the music companies. In 2014, training sessions were introduced on, among other topics, competition and monopolies (UMG China), intensive English (UMG Poland), marketing trends reflected in the social media, big data and visual technology (UMG South Korea). In addition, a dedicated international training team was established.
- At GVT, training is done on-site or remotely, using a modular approach and e-learning methods. It has three focuses: training in the skills needed in the different business lines, perfecting skills, and personal growth programs.

(1) For a complete list of these diseases see the ILO website.

5.5.2. Total Number of Training Hours

Total Number of Training Hours



GRI	UNGC	OECD		
G4-LA9	6	II.A.4		
			2014	2013
C+G			67,021	85,779
UMG			30,188	39,398
Vivendi Village			5,598	4,059
Corporate			842	1,134
Sub-total			103,649	130,370
GVT			1,375,611	1,359,952
Total			1,479,260	1,490,322

In 2014, the number of training hours received by the employees remained stable, confirming the importance attached to training by the group's companies. This increased investment in human capital is especially noticeable at the Canal+ Group and GVT, where all the employees enjoy exceptional training opportunities.

Total Number of Employees Who Have Received Training

The table below shows the number of employees who took at least one training course in the year. If an employee took more than one training course, he/she is only counted once.

Number of Employees Who Have Received Training



GRI	UNGC	OECD		
G4-LA9, G4-LA10	6	II.A.4		
			2014	2013
C+G			4,465	3,814
UMG			3,533	4,765
Vivendi Village			232	204
Corporate			50	59
Sub-total			8,280	8,842
GVT			21,152	21,266
Total			29,432	30,108

The high percentage of employees trained at least once in the year underscores Vivendi's commitment to developing skills and employability.

Hours of Training per Employee Trained

Hours of Training per Employee Trained



GRI	UNGC	OECD		
G4-LA9	6	II.A.4		
			2014	2013
C+G			15.0	22.5
UMG			8.5	8.3
Vivendi Village			24.1	19.9
Corporate			16.8	19.2
Sub-total			12.5	14.7
GVT			65.0	63.9
Total			50.3	49.5

Because of the Vivendi group's ongoing focus on training, the average number of training hours per employee remains high. The training indicators are substantially up due to GVT.

Breakdown by finality of training (%)



GRI	UNGC	OECD				
G4-LA9, G4-LA10	6	II.A.4 & 8				
			2014		2013	
			Training to do present job better	Skills development	Training to do present job better	Skills development
C+G			73.4%	26.6%	77.6%	22.4%
UMG			82.7%	17.3%	88.2%	11.8%
Vivendi Village			95.1%	4.9%	95.2%	4.8%
Corporate			29.0%	71.0%	21.7%	78.3%
Sub-total			76.9%	23.1%	82.2%	17.8%
GVT			92.7%	7.3%	93.2%	6.8%
Total			90.5%	9.5%	91.8%	8.2%

Corporate training programs are broken down into two major categories. The first covers training to improve work station output. The objective of this type of training is to adapt the professional competencies of staff members to the occupied position. The second type of training concerns acquiring additional professional capacities in preparation for professional evolution in or outside of the company.

5.6.2. Employment and Integration of Disabled Workers

Workers with Disabilities in France

Workers with Disabilities



GRI	UNGC	OECD
G4-LA12	1, 6	IV, V.1.e
		2014
		2013
C+G		90
UMG		10
Vivendi Village		5
Headquarters		-
Total		105
		85

In 2014, the number of workers with disabilities rose by 24% in Vivendi’s business units in France. This increase was due to the commitments made by the Canal+ Group under its agreement.

Employment and Integration of Workers with Disabilities

The definition of a “worker with disabilities” used in this indicator is the one defined by national legislation or, failing this, by Convention 159 of the International Labor Organization (ILO): “any individual whose prospects of securing, retaining and advancing in suitable employment are substantially reduced as a result of a duly recognized physical, sensory, intellectual or mental impairment”.

- As part of its corporate social responsibility, the Canal+ Group has been committed to a sustainable policy of hiring employees with disabilities for several years. By implementing a series of agreements on the hiring of employees with disabilities and with an awareness policy on this topic under the CanalHandi+ banner, co-workers are reminded of the group’s commitments in this area to recruit, integrate and retain disabled workers in jobs, as well as its participation in training disabled youth through internships or work/study programs.

The disability agreement currently in force was signed for a three-year period (from 2013 to 2015) by all the trade unions represented in the group, thus enhancing the commitments already made in previous years, such as:

- hiring 20 workers with a disability between 2013 and 2015, and a “discovery” policy for identifying young graduates with a disability through internships and work/study programs;

- participating in recruitment forums and maintaining specific partnerships such as *Handicafé*, *Forum Adapt*, *Osons!* and *Tremplin*;
- increasing business with the sheltered sector through increased communication starting from the Purchasing department and involving all employees;
- assisting a significant number of employees to report their disability, with the help of a social worker for administrative support;
- empowering disabled employees and keeping them on the payroll through various forms of assistance that have been reassessed:
 - authorized absences compensated (as part of procedures for recognition of disabled worker status, for medical care or a sick disabled child),
 - disability Universal Employment Service Checks (*Chèques Emploi Service Universel – CESU*) mainly funded by the company,
 - participation in funding assistance associated with disabled workers within the company;
- numerous communication initiatives carried out, in particular during National Disabled Employment Week. In 2014, programs were held to raise awareness of disability, featuring several topics such as “invisible” disabilities;
- information and awareness campaigns on the Intranet, and a disability referral agent network created among employees;
- disability awareness and training sessions held for employees and managers; and
- HR staff and managers trained in hiring disabled workers.

- UMG: in Germany a “Disabled Employee Officer” is in charge of handling the needs of disabled workers.
- Digitick works closely with the association *Accompagner la Réalisation des Projets d’Études de Jeunes Élèves et Étudiants Handicapés* (ARPEJEH) as concrete evidence of its commitment to an active policy promoting the employment of disabled young people, of equal opportunity, and diversity.

The integration of people with disabilities and non-discrimination are principles respected within every company in the group. In the recruitment process, the companies ensure equal treatment for applications and maintain strict respect for the individual. At the same time, the companies have developed specific training programs for employees and managers in order to raise awareness of disabilities.

5.7. Promotion of and Compliance with the Fundamental Principles of the ILO

As a signatory of the United Nations Global Compact, Vivendi agrees to comply with the fundamental principles of the ILO. In the area of labor law, these commitments require compliance with the four fundamental principles of the ILO: freedom of association and recognition of the right to collective bargaining, the elimination of all forms of forced or compulsory labor, combating child labor, and eliminating discrimination in the area of employment and profession. Two of these four principles (freedom of association and combating discrimination) are of particular relevance to Vivendi.

5.7.1. Respect for Freedom of Association and the Right to Collective Bargaining

With its social partners, Vivendi promotes social dialog and consultation at all levels (see Section 5.3 of this chapter). All employees based in France and in its overseas departments and territories are covered by collective bargaining agreements. The same is true worldwide, for 93% of corporate-level employees, 60% of Canal+ Group's employees and 100% of GVT's employees.

5.7.2. Eliminating Discrimination in Employment

Vivendi has affirmed its commitment to diversity in recruitment and combating discrimination in employment. The group's Compliance Program calls for active prevention of all forms of discrimination based on selection criteria such as gender, age, lifestyle, ethnic identity, nationality, disability, or religious, political or trade union opinions and commitments. These commitments are applied in practice through policies relating to gender (see Section 5.6.1 of this chapter), diversity and non-discrimination (see Section 5.6.3 of this chapter), and in the employment and job placement policies for workers with a disability (see Section 5.6.2 of this chapter).

5.7.3. Abolition of Forced or Compulsory Labor and Child Labor

The Vivendi group complies with the ILO conventions and bans all forms of forced labor. Child labor is strictly prohibited in the group. In certain specific cases, such as filmmaking or music recordings, where minors may be required to make a contribution, all regulatory requirements are strictly complied with (see Chapter 2 Sections 1 and/or 2 of Annual Report 2014).

6

ENVIRONMENTAL INDICATORS

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6.5.	Information Categories Deemed Irrelevant with regard to the Group's businesses	53

The abbreviations or acronyms used under the title of the indicators are provided in detail on p.3.

In 2014, Vivendi continued to improve the process of gathering environmental data by collecting more reliable data and also by expanding

the scope covered by reporting. For some data, this has resulted in a significant change in the figures compared with the previous year.

6.1. General Environmental Policy

The group's business units with little exposure to environmental risks prepare their own action plans to measure and control their impacts. The methods used include energy assessments, certifications, and training and information sessions for employees.

Energy assessment and evaluation of environmental impacts carried out (number of assessments)



GRI	UNGC	OECD	
G4-DMA Environment, G4-EN31	7, 8	VI.1.a	
			2014
			2013
C+G		0	0
UMG		6	2
Corporate		1	1
Sub-total		7	3
GVT		1	0
Total		8	3

In 2014, six energy assessments were carried out by UMG. They involved UMG's five main facilities in the United Kingdom and one in Poland. The assessments on UMG's four main facilities in the United Kingdom were conducted by the leading commercial real estate services firm, CBRE (CB

Richard Ellis). These assessments led to a detailed energy diagnostic with a view to investment during 2015 to reduce the energy imprint of those buildings.

GVT used an outside provider to conduct an energy assessment to evaluate possible cost reductions for 41 buildings across the country. The results will be known in early 2015.

Environmental certification (number of sites)



GRI	UNGC	OECD	
G4-DMA Environment	7, 8	-	
			2014
			2013
C+G		1	1
UMG		2	2
Corporate		1	1
Sub-total		4	4
GVT		0	0
Total		4	4

6.3. Sustainable Use of Resources

6.3.1. Consumption of Raw Materials and Measures to Improve Efficiency of Use

Purchases of paper for external use (kg)



GRI	UNGC	OECD
G4-EN1, G4-EN27	-	VI.1.a
	2014	2013
C+G	554,155	622,127
UMG	161,102	204,918
Corporate	9,830	9,900
Sub-total	725,087	836,945
GVT	765,662	2,452,058
Total	1,490,749	3,289,003

Canal+ and UMG have conducted several awareness campaigns amongst most of their employees to encourage them to use e-mail systematically, as opposed to regular mail (with a few exceptions).

For GVT, marketing campaigns using paper have been replaced by e-mail campaigns, thus explaining the sharp decrease in the amount of paper consumed.

Purchases of paper for internal use (office use, kg)



GRI	UNGC	OECD
G4-EN1	-	VI.1.a
	2014	2013
C+G	99,570	709,076
UMG	198,281	128,337
Corporate	15,128	16,932
Sub-total	312,979	854,345
GVT	139,039	83,930
Total	452,018	938,275

This indicator is used to assess paper consumption specifically intended for office use. The reduction in consumption by Canal+ Group is due mainly to improved reporting at the subsidiaries through the collection of real data as opposed to estimated data, as was previously done. GVT has moreover adopted a new purchasing policy, recommending FSC certified paper.

Purchases of plastics and acrylics used in the manufacturing of products put on the market (kg)



GRI	UNGC	OECD
G4-EN1	-	VI.1.a
	2014	2013
C+G	117,756	142,215
UMG	32,954,770	32,841,941
Corporate	na	na
Sub-total	33,072,526	32,984,156
GVT	na	na
Total	33,072,526	32,984,156

Data on the consumption of plastics relates to UMG's products (CDs and DVDs) and those of Canal+ Overseas (set-top boxes sold to customers). Set-top boxes and other products leased to customers are not counted in this indicator since the equipment is recycled by the business segments concerned. The new models of set-top boxes placed on the market include environmental criteria in the design which have made it possible to reduce the amount of plastic used. This accounts for the reduction in consumption at Canal+ Group. Improvements were also made in cardboard packaging, resulting in a reduction of approximately 15% in the amount used.

Digital development is making it possible to significantly limit the use of raw materials in the manufacture of content production media.

6.3.2. Energy Consumption and Measures Taken to Improve Energy Efficiency and the Use of Renewable Energy

Measures taken to improve energy efficiency and the use of renewable energy



GRI	UNGC	OECD
G4-EN6	8, 9	VI.6.b et d

The different entities in the group have continued to strive for greater energy efficiency in their infrastructures and equipment.

This indicator takes into account consumption of the following:

- electricity;
- natural gas;
- fuel oil;
- steam; and
- gasoline and diesel for vehicles.

Total energy consumption (MWh)



GRI	UNGC	OECD		
G4-EN3	-	VI.1.a		
			2014	2013
C+G			59,498	60,036
UMG			63,694	87,250
Corporate			4,129	4,755
Sub-total			127,321	152,041
GVT			322,817	275,447
Total			450,138	427,488

Electricity consumption (MWh)



GRI	UNGC	OECD		
G4-EN3	-	VI.1.a		
			2014	2013
C+G			49,594	51,227
UMG			45,171	63,816
Corporate			2,760	3,066
Sub-total			97,525	118,109
GVT			204,624	176,487
Total			302,149	294,596

Electricity consumption was down 4% between 2013 and 2014 due to GVT.

In New Caledonia, Canal+ Group installed a photovoltaic panel on the roof of its building. Nonetheless, energy production remains marginal (6%) when compared with electricity consumption in 2014. In Vietnam, 48% of the electrical energy purchased is hydro-energy. Other initiatives such as installing a lighting control system in the offices have been accompanied by increased efforts to raise the awareness of the employees, namely in Poland and Vietnam. Canal+ headquarters in Cameroon was equipped with a general lighting control system.

The decrease at UMG is due mainly to better management of the lighting in buildings and to replacing conventional CFL light bulbs with LED lights in many facilities in the United States and Europe. At some UMG facilities, more than 70% of the electricity consumed comes from renewable sources.

Natural gas consumption (MWh GCV – Gross calorific value)



GRI	UNGC	OECD		
G4-EN3	-	VI.1.a		
			2014	2013
C+G			235	298
UMG			9,611	14,417
Corporate			0	0
Sub-total			9,846	14,715
GVT			0	0
Total			9,846	14,715

Fuel oil consumption (liters)



GRI	UNGC	OECD		
G4-EN3	-	VI.1.a		
			2014	2013
C+G			13,863	12,947
UMG			88,238	96,914
Corporate			0	800
Sub-total			102,101	110,661
GVT			198,445	109,415
Total			300,546	220,076

The increase at GVT is due to the inclusion of the consumption of fuel oil by a large number of generators.

Steam used for space heating (MWh)



GRI	UNGC	OECD		
G4-EN3	-	VI.1.a		
			2014	2013
C+G			2,907	1,454
UMG			1,916	2,560
Corporate			1,039	1,313
Sub-total			5,862	5,327
GVT			0	0
Total			5,862	5,327

The increase in consolidated data is mainly due to an extension of scope following consolidation of the new sites of the subsidiaries of Canal+ Group in Africa and Europe.

6.4. Climate Change

CO₂ emissions due to usage of mobile sources (tCO₂eq)



GRI	UNGC	OECD	2014	2013
G4-EN3, EN15, EN16, EN30	-	VI.1.a		
C+G			1,871	1,980
UMG			1,685	1,514
Corporate			96	107
Sub-total			3,652	3,601
GVT*			23,197	20,866
Total			26,849	24,467

* The indirect emissions related to ethanol consumption are excluded from the scope in order to take into account the emissions of scope 1.

The amount of CO₂ emissions attributable to vehicles remains unchanged.

In France, Canal+ Group is continuing its efforts to replace its vehicles with greener vehicles, which has enabled it to reduce its CO₂ emissions by 30 g/km per vehicle over the past five years. Moreover, Canal+ has introduced an electric shuttle to enable employees to circulate between the Issy-les-Moulineaux and the Boulogne-Billancourt facilities. The employees receive training in eco-friendly behavior in a number of the Canal+ Group's subsidiaries in Poland and Asia.

UMG in Sweden has invested in electric vehicles, which are provided to its employees for business travel. UMG in California has included resources in its 2015 budget to install two recharging stations for electric or hybrid vehicles.

In order to limit the impact of business travel and commuting by its employees, which are the chief sources of GVT's CO₂ emissions, the company has made travel by its employees more efficient by converting part of its automobile fleet, nearly 30% of which now relies on ethanol.

Vivendi SA has introduced the use of hybrid vehicles.

CO₂ emissions due to usage of fixed sources (tCO₂eq)



GRI	UNGC	OECD	2014	2013
G4-EN3, EN15, EN16, EN30	-	VI.1.a		
Total			60,380	66,511
Electricity			50,206 (83%)	55,285 (83%)
Refrigerants			6,437 (11%)	6,938 (11%)
Domestic fuel			787 (1%)	496 (1%)
Other sources (steam, gas)			2,950 (5%)	3,792 (6%)

	2014		2013	
	Electricity	Other sources	Electricity	Other sources
C+G	11,347	2,598	10,930	1,615
UMG	22,069	3,051	29,820	4,724
Corporate	215	211	239	269
Sub-total	33,631	5,860	40,989	6,608
GVT	16,575	4,314	14,296	4,618
Total	50,206	10,174	55,285	11,226

In 2014, total CO₂ emissions represented 87,229 tCO₂eq of which:

Scope 1

Mobile sources	26,849
Fixed sources	8,984
of which refrigerants	6,437
of which domestic fuel	787
of which gas	1,760
Total	35,833

Scope 2

Fixed sources	51,395
of which electricity	50,206
of which steam	1,189
Total	51,395

CO₂ emissions relating to consumption from fixed sources are 80% attributable to electricity consumption.

The facility comprising all Canal+ Group's free channels is BREEAM (BRE Environmental Assessment Method) certified. This facility is equipped with free cooling generators using outdoor air to cool film sets and equipment. This leads to an average of 13% in annual energy savings, which is the equivalent of 100 tons of CO₂.

Several initiatives taken by Canal+ Group's subsidiaries are helping to reduce CO₂ emissions, such as reinforcing the insulation of offices and warehouses, in particular in Senegal. In Vietnam, the air conditioning system was replaced by a new more efficient system that uses a refrigerant that contributes less to greenhouse gases. At some UMG facilities, more than 70% of the electricity consumed comes from renewable sources. In terms of energy offsetting, Universal Music France is committed to diversifying its energy supply sources by purchasing EDF "Équilibre+" contracts.

6.5. Information Categories Deemed Irrelevant with regard to the Group's businesses

Measures to Prevent Environmental Risks and Pollution

This information category was deemed irrelevant in relation to the group's activities, which do not present any risk in terms of pollution.

Financial Provisions (and Guarantees) for Environmental Risks

This information category was deemed irrelevant with regard to the group's activities: the major risks associated with the group's activities are not related to environmental issues.

Prevention, Reduction or Remedying of Emissions into the Air, Water and Soil

This information category was deemed irrelevant with regard to the group's activities, which do not present any risk of air, water or soil pollution (aside from CO₂ emissions, which are discussed in Section 6.4).

Account Taken of Noise Pollution and any Other Form of Pollution Specific to an Activity

This information category was deemed irrelevant with regard to the group's activities, which do not present any risk of noise pollution or of any other form of specific pollution.

Land Use

This information category was deemed irrelevant as the group's activities do not present any risk in terms of soil pollution.

Adaptation to Climate Change

This information category was deemed irrelevant with regard to the group's activities. The group's activities are subject to few constraints related to climate change. The principal measures taken to adapt the technical centers and the data centers, which suffer the effects of heat, focus on the theme of cooling by means of natural ventilation ("free cooling"), discussed in the Annual Report 2014 (Chapter 2 Section 4.1.2 p.77).

Measures Taken to Preserve or Develop Biodiversity

Given the group's operations, biodiversity is not considered a major issue for which Vivendi must make specific investments.

7

VERIFICATION OF NON-FINANCIAL DATA

7.1.	Note on Non-Financial Reporting Methodology	54
7.2.	Independent Statutory Auditors' Report on Consolidated Societal, Social and Environmental Information Presented in the Management Report	57

This chapter includes the methodology note and the external auditor's report as published in the Annual Report 2014 (chapter 2 section 5). These versions prevail. This chapter's page references have been modified accordingly the Handbook paging.

7.1. Note on Non-Financial Reporting Methodology

Reference Framework

The reporting of non-financial indicators is based on the internal references developed by Vivendi, which are in turn based on national and international references. The correspondence between the societal, social and environmental indicators defined by Vivendi and the provisions of the Decree of April 24, 2012 and the Order of May 13, 2013 pursuant to the Law of July 12, 2010⁽¹⁾ on the national commitment to the environment (the Grenelle II Law), the guidelines of the Global Reporting Initiative (GRI)⁽²⁾ and the media sector supplement of the GRI issued on May 4, 2012⁽³⁾, the ten principles of the UN Global Compact, and the

OECD Guidelines for Multinational Enterprises are indicated within each indicator.

The internal reference, the "Reporting Protocol for environmental, social and societal data of the Vivendi group companies" (the "Reporting Protocol") is updated annually, and permits consistent application of definitions and rules for data gathering, validation and consolidation across the group's companies.

In 2014, the Reporting Protocol was completely revised to take into account the group's shift in focus to content and media activities.

Indicators

The societal, social and environmental indicators are presented in Sections 2, 3 and 4 of Chapter 2 of the Annual Report 2014. They are also presented in Sections 4, 5 and 6 of this Handbook. The CSR section, which is available online on the Vivendi website, also provides

a more complete presentation of the societal, social and environmental indicators as well as indicators of corporate governance and economic performance.

Reporting Scope

The reporting scope was established in accordance with the provisions of Articles L.233-1 and L.233-3 of the French Commercial Code, and concerns the subsidiaries and companies controlled with the exception of certain companies (see details below).

In addition, GVT is business in the process of disposal (see Section 1.1.3 of the Financial Report in Chapter 4 of the Annual Report 2014).

Following the sale of SFR and Maroc Telecom, the 2013 non-financial data were restated accordingly to present a pro forma analysis.

⁽¹⁾ Law establishing a national commitment regarding the environment, No. 2010-788 of July 12, 2010, Art. 225 (Grenelle II Law), Decree No. 2012-557 of April 24, 2012 and the Order of May 13, 2013.

⁽²⁾ Launched in 1997 by the Coalition for Environmentally Responsible Economies (CERES) in partnership with the United Nations Development Program for the Environment (UNEP), the GRI is a long-term international multiparty initiative aimed at developing and distributing guidelines for the voluntary production of reports on sustainable development by multi-national corporations wishing to report on the economic, environmental and social implications of their activities, products and services. The GRI has not verified the content of this report or the validity of the information provided therein (www.globalreporting.org).

⁽³⁾ The media sector supplement of the GRI structures the reporting process specific to the media industry at international level. Several themes are included such as freedom of expression, pluralism and quality of content, the representation of cultures, independence, protection of personal data, accessibility and media education.

It should be noted that changes in scope are the result of acquisitions and/or disposals between January 1 and December 31 of year N by the consolidated companies:

- in the case of a sale during year N, the data for the company will not be accounted for in the scope of year N; and
- in the case of acquisition of a company during year N, the data from year N will be fully integrated into the report for year N+1, unless the company being added to the scope can gather its information for year N. A detailed account of the workforce is however incorporated into the scope of year N.

Scope of Societal Reporting

The scope of societal reporting corresponds to all the group's business units with the exception of small companies (Digitick, See Tickets, Wengo, Watchever), subject to the following:

- in the case of Canal+ Group, the reporting scope applies to the companies located in France, Poland, Africa and Vietnam. For some indicators that specifically apply to the French entity the scope "Canal+" is included;
- in the case of UMG, unless otherwise indicated, the reporting scope applies to nine companies accounting for more than 81% of the group's revenues (South Africa, Germany, Australia, Brazil, Japan, France, the Netherlands, the United Kingdom and the United States). This scope is expanded to include a few companies outside of this core group if they show significant initiatives. The objective in 2015 is to expand the number of companies making up this core group; and
- in the case of GVT, the reporting scope applies to the company as a whole.

Reporting Period

Reporting of societal, social and environmental data is annual and concerns the period from January 1 to December 31, 2014.

Methodological Details and Limits in relation to Indicators

Societal, social and environmental indicators may generally reflect methodological limits due to the lack of harmonization of international and national definitions and legislation, and/or the qualitative and therefore subjective nature of certain data.

Societal Indicators

With regards the indicators "Breakdown of purchases by principal categories and geographic regions" and "Deployment of responsible purchasing policies with regard to suppliers and subcontractors" (see Section 4.4), UMG reports on suppliers and subcontractors representing more than 75% of total expenditures.

In relation to the indicator "Estimation of the number of indirect jobs" (see Section 4.2.2.1), the estimation provided by Canal+ Group is a consolidation of the data for France, Africa, Poland and Vietnam:

- in France, the number of indirect jobs corresponds to the jobs generated by the tier 1 content suppliers (direct suppliers). All the channels published and distributed in France and the cinematographic and sports segments are included;
- in Africa, the jobs counted as indirect are those generated by content suppliers and business service subcontractors (residential

For the indicators related to responsible purchasing (see Section 4.4), the scope is limited to suppliers and subcontractors accounting for at least 75% of total expenditures. This is to facilitate feedback by the business units.

Scope of Social Reporting

The scope of social reporting corresponds to all the companies in the group and covers 80% of the workforce.

Scope of Environmental Reporting

Within the overall scope of environmental reporting, the reporting data of the sites in the reporting scope are selected depending on the type of site: offices, warehouses, technical centers, data centers, etc. For Canal+ Group, UMG and GVT, offices with fewer than 50 people are excluded from the data gathered (see "Environmental Indicators" Section 6).

Following the group's shift in focus towards media and content, the decision was made to stop monitoring water consumption, quantities of toxic waste and business travel by train and plane (scope 3) since these indicators were no longer relevant following the sale of Maroc Telecom group and SFR. On the other hand, the monitoring of purchases of plastics and acrylics used in the manufacture of products intended for sale was stepped up and improved.

The indicator "Purchases of plastics and acrylics used in the manufacture of products intended for sale" (see Section 6.3.1) concerns only the quantities used for products and equipment placed on the market for sale. This concerns the DVDs and CDs marketed by UMG and the set-top boxes for Canal+ Overseas.

installations of satellite dishes, warehouse logistics, call centers, etc.);

- the Vietnamese subsidiary bases its estimate on the number of jobs generated by its upstream sales network; and
- the Polish subsidiary has taken into account all external employees that have a service agreement, or a "business-to-business" or "job order" contract.

The UMG subsidiaries that are part of the focus group have adopted three types of approach:

- by using sector studies available at national level; or
- by using the data sent by suppliers; or
- by estimating the number of indirect jobs generated based on the purchases made from the main suppliers and similar parties.

GVT bases its estimate on a study done by the Brazilian Development Bank (BNDES). For telecommunications services, this study reports a ratio of 2.7 between direct jobs and indirect jobs created.

Social Indicators

The methods used to calculate absenteeism rates, accident frequency and severity rates are specified in the section on social information.

Calculations of work-related accident rates (frequency and severity) were improved in 2014 and now take into account the number of hours actually worked.

Environmental Indicators

For the environmental scope, the methodology used for data collection takes into account the nature of the site in terms of its contribution to electricity consumption. Data is collected on the basis of sites that contribute the most, in order to achieve a representation of over 90% of real data compared to total estimated electricity consumption.

Emissions are calculated based on emission factors, using the French Environmental and Energy Management Agency (ADEME) tool for calculating Carbon Footprint®.

Any missing data on indicators such as electricity, gas, fuel and steam are estimated using methodologies based on ADEME factors where these are applicable, or based on available data (for example, ratios of 10 months out of 12 or ratio per square meter, per person, etc.).

With regard to data on electricity consumption, the quantities reported correspond to the quantities invoiced. In cases where data is not available (in particular, for certain sites not owned by the group), consumption is estimated based on conversion factors (kW/m², kWh/ft²). The conversion factors used for the energy consumption indicators are standard values. They differ depending on the geographic location of the entities and come from recognized reference guides. Total energy consumption is broken down to obtain a clearer explanation of the breakdown of the energy consumed.

In relation to fuel consumption (gasoline, diesel, propane and other fuels), the scope of the indicator "CO₂ emissions attributable to consumption from mobile sources (tCO₂eq)" covers directly-owned vehicles or vehicles used by the site under long-term leases.

CO₂ emissions are divided into two categories:

- scope 1 represents direct greenhouse gas emissions. Emissions associated with the consumption of natural gas, domestic heating oil and injections of refrigerant fluids during maintenance operations on air-conditioning installations at the sites are included. The emissions related to movements through consumption from mobile sources, for directly owned vehicles or vehicles on long-term leases over which the group has operational control, are also included; and
- scope 2 includes reports on indirect greenhouse gas emissions associated with the consumption of electricity and steam.

Reporting Tools, Consolidation and Controls

Using the data gathering tools developed by Vivendi's Information Systems department makes it possible for all data, consolidated and audited at different levels, to be reported:

- social data is gathered in the SIRIS tool and automatic consistency controls are made by the tool during data input. An initial validation is performed by each subsidiary. Consistency controls and a second validation are performed by each business unit. These indicators are then grouped together and controlled at the group's headquarters, where a third validation is performed during consolidation. Finally, a general control ensures the overall consistency of workforce flows between year N-1 and year N;
- in 2014, for societal and environmental data, the data was gathered using Excel spread sheets, and a consistency check was made by the representative in charge of consolidation at the headquarters. The answers to the questions asked by headquarters are tracked.

Report by One of the Statutory Auditors

Since 2008, a selection of the group's non-financial data has been subject to verification at a level of moderate assurance by one of Vivendi's Statutory Auditors (see Section 7.2 p.57). In 2014, pursuant to Articles L.225-102-1 and R.225-105-2 of the French Commercial Code, the attestation and the report cover the societal, social and environmental information presented in Chapter 2 of the Annual Report, as specified in the report on p.57.

7.2. Independent Statutory Auditors' Report on Consolidated Societal, Social and Environmental Information Presented in the Management Report

This is a free translation into English of the original report issued in the French language and it is provided solely for the convenience of English speaking users. This report should be read in conjunction with, and construed in accordance with, French law and professional standards applicable in France.

To the shareholders,

In our capacity as auditors of the Vivendi corporation and designated as an independent third party agency accredited by COFRAC ⁽¹⁾ under number 3-1065, we present our report on the consolidated societal, social and environmental information for the year ended December 31, 2014, presented in Chapter 2 of the management report (hereinafter "CSR information"), pursuant to the provisions of Article L.225-102-1 of the French Commercial Code.

Responsibility of the Company

It is the responsibility of the Management Board to prepare a management report including the CSR Information referred to in Article R.225-105-1 of the French Commercial Code, in accordance with the reference standard used by the company, consisting of the "Reporting Protocol for societal, social and environmental data of the Vivendi group companies – 2014", in its version dated November 3, 2014 (hereinafter "the Criteria"), a summary of which is included in Chapter 2, Section 5.1 of the Management Report and is available on request.

Independence and Quality Control

Our independence is defined by regulatory requirements, the Code of Ethics of our profession, and the provisions of Article L.822-11 of the French Commercial Code. In addition, we have implemented a quality control system that includes documented policies and procedures

intended to ensure compliance with ethical standards, professional standards ⁽²⁾ and applicable laws and regulations.

Responsibility of the Independent Statutory Auditor

It is our role, based on our work:

- to attest whether the required CSR Information is present in the management report or, if it is omitted, that an explanation has been provided in accordance with the third paragraph of R.225-105 of the French Commercial Code (Attestation of presence of CSR Information); and
- to express a conclusion of limited assurance that, overall, the CSR Information is fairly presented in all material aspects, in accordance with the Criteria (limited assurance on CSR information),

Our verification work was undertaken by a team of five persons between September 2014 and February 2015, over an estimated cumulative duration of 12 weeks. To assist us in carrying out our task we involved CSR experts.

We conducted the work described below in accordance with the professional standards applicable in France and the Order of May 13, 2013 determining the conditions under which an independent third-party verifier performs its task and, in relation to the opinion on fairness, in accordance with international standard ISAE 3000 ⁽³⁾.

1. Attestation of presence of CSR Information

Based on interviews with the management of relevant departments, we were able to gain an understanding of the company's strategy on sustainable development based on the social and environmental consequences linked to the activities of the company and its societal commitments, and also, where appropriate, resulting actions or programs.

We have compared the CSR information presented in the Management Report with the list as provided for in Article R.225-105-1 of the French Commercial Code.

In cases where certain consolidated information was absent, we have verified that the explanations were provided in accordance with the provisions in Article R.225-105, paragraph 3, of the French Commercial Code.

We verified that the CSR information covered the consolidated scope, namely the company and its subsidiaries, within the meaning of Article L.233-1 of the French Commercial Code, and the entities which it controls, within the meaning of Article L.233-3 of the French Commercial Code, with the limits specified in the note on methodology in Chapter 2 Section 5.1 of the Management Report.

Based on this work, and taking account of the limits mentioned above, we confirm that the required CSR information is present in the Management Report.

2. Reasoned opinion on the fairness of CSR information

Nature and Scope of the Work

We undertook five interviews at the consolidated entity level, in the CSR and Human Resources departments, with the persons responsible for preparation of the CSR information, those in charge of the data collection

process and, where applicable, with the persons responsible for internal control processes and risk management, in order to:

- assess the suitability of the Reference Standard for reporting, in respect of its relevance, completeness, reliability, neutrality, and

⁽¹⁾ Accreditation scope available on www.cofrac.fr.

⁽²⁾ In particular the business practices standard applied to services related to social and environmental information that is part of the work directly related to the Auditor's engagement: NEP 9090.

⁽³⁾ ISAE 3000 – Assurance engagements other than audits or reviews of historical information.

comprehensiveness, taking industry standards into consideration where relevant; and

- verify implementation of the process of collection, compilation, processing and control to ensure completeness and consistency of the CSR information and to obtain an understanding of the procedures for internal control and risk management related to the preparation of the CSR information.

We determined the nature and extent of our tests and checks based on the nature and significance of the CSR information, taking into account the characteristics of the company, the social and environmental issues linked to its activities, its strategy in relation to sustainable development, and industry best practices.

For the CSR information which we considered the most important ⁽⁴⁾:

- at the level of the consolidated entity and of a selection of business units, we consulted documentary sources and conducted interviews to corroborate the qualitative information (organization, policies, actions, etc.), we implemented analytical procedures on the quantitative information and verified, on a sample basis, the calculations and the compilation of data, and also verified their coherence and consistency with the other information presented in the management report;
- at the level of a representative sample of business units ⁽⁵⁾ and operational entities that we selected ⁽⁶⁾ based on their activity, their contribution to the consolidated indicators, their location, and a risk

analysis, we conducted approximately fifteen interviews to verify the correct application of the procedures, and undertook detailed tests on the basis of samples, consisting in verifying the calculations made and linking them with supporting documentation. The sample of the entities selected in respect to social information represented 80% of the total workforce and the one selected in respect to environmental information represented between 14% and 79% of the quantitative environmental information ⁽⁷⁾.

For the other consolidated CSR information, we assessed their consistency in relation to our knowledge of the company.

Finally, we assessed the relevance of the explanations provided, where appropriate, in the partial or total absence of certain information.

We consider that the sample methods and sizes of the samples that we considered, exercising our professional judgment, allow us to express a conclusion of limited assurance; a higher level of assurance would have required more extensive verification work. Due to the necessary use of sampling techniques and other limits inherent in the functioning of any information and internal control system, the risk of non-detection of a significant anomaly in the CSR information cannot be entirely eliminated.

Conclusion

Based on our work, we have not identified any significant misstatement that causes us to believe that the CSR information, taken as a whole, has not been fairly presented, in compliance with the Criteria.

Paris-La Défense, February 27, 2015

Statutory Auditors

ERNST & YOUNG and Associates

Jean-Yves Jégourel
Associate

Eric Mugnier
CSR Expert

(4) Societal information:

- **Quantitative information:** actions taken to promote human rights (percentage of CNC-approved French initiatives films financed by Canal+; number of first and second films financed by Canal+; actions for raising the awareness of users, and in particular young audiences, regarding personal data and information related to on-line privacy); breakdown of generated value by stakeholders.
- **Qualitative information:** taking social and environmental issues into account in the purchasing policy (existence of a formal commitment with reference to the founding principles in the purchasing policy); importance of subcontracting and of taking into account the CSR of suppliers and subcontractors (deployment of the responsible purchasing approach amongst the suppliers and subcontractors with whom at least 75% of the total purchasing amount is realized); actions taken in favor of human rights (existence of a formal commitment to ethics covering content - production and/or distribution, part of which specifically concerns protection of young audiences; description of the mechanisms for implementing and monitoring this commitment; actions taken by UMG in favor of promoting musical heritage; initiatives taken by Canal+ Group for the promotion of cinema and audiovisual heritage; existence of a formal commitment in favor of pluralism of content and freedom of expression; initiatives in favor of accessibility of offers, products and services; and the existence of a formal commitment to protect personal data).

Social information:

- **Quantitative information:** total workforce and breakdown by gender, age and geographical region; total new hires and breakdown of departures by reason (including individual and economic redundancies).
- **Qualitative information:** new hires and redundancies; health and safety conditions and workplace safety (business policy on health and workplace safety); social relations and work organization.

Environmental information:

- **Quantitative information:** quantities of business and household WEEE produced; total energy consumption (electricity, natural gas, fuel oil, etc.); consumption of fuel (gasoline, diesel fuel, etc.); CO₂ emissions attributable to fixed sources (scopes 1 and 2); CO₂ emissions attributable to consumption from mobile sources (scope 1).
- **Qualitative information:** preventive measures, recycling and elimination of waste (description of processes for recovering household EEEW); measures taken to improve energy efficiency and use of renewable energy; greenhouse gas emissions (Carbon Footprint®).

(5) Canal+ Group; UMG, GVT.

(6) For the environmental indicators, the entities concerned are the sites of "Lumières et Eiffel" (Canal+ Group), Canal+ Senegal (Canal+ Group), ITI Néovision (Canal+ Group), Los Angeles (UMG) and GVT; for the social indicators: UES Canal+ (Canal+ Group), Canal+ Senegal (Canal+ Group), ITI Néovision (Canal+ Group), UMG UK, UMG Inc. (North America) and GVT; for the societal indicators: the three business units selected.

(7) The coverage rate of the chief quantitative environmental indicators is 14% for professional WEEE, 77% for electricity consumption, 79% for scope 1 CO₂ emissions and 50% for scope 2 CO₂ emissions.

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