SECTION 4. CSR COMMITMENTS

Vivendi redefined its CSR program in 2020, setting out an initial plan for the entire group to be implemented by 2025. This new program, Creation for the Future, is divided into three pillars: Creation for the Planet, "Innovating to protect the planet"; Creation for Society, "Imagining the society of tomorrow"; Creation With All, "Building a more responsible world together" (see Section 1.1.2 of this chapter for more details).

4.1. Creation for the Planet: Innovating to protect the planet

4.1.1. OUR PRIORITY: REACH NET ZERO CARBON BY 2025

Compounded with the human tragedy and consequences on nature and biodiversity, climate change generates a financial cost that continues to rise. A case in point: the ten costliest weather disasters in 2020 totaled nearly $150 billion in insured damage worldwide. That figure reflects the growing impact of climate change.

Although the negative externalities caused by Vivendi’s businesses are relatively low— at year-end 2019, Vivendi represented 0.01% of all greenhouse gas emissions from companies listed in France’s CAC 40 stock market index (1)—environmental protection and the fight against climate change have long been a major focus of Vivendi’s corporate social responsibility policy.

As part of its Creation for the Planet program, Vivendi decided in 2020 to redouble its efforts to reduce its greenhouse gas emissions by formulating a climate strategy for 2020-2035 consistent with the 2015 Paris Agreement (to limit the rise in global temperatures to below 2 °C, or ideally 1.5 °C, by 2100).

With this strategy in mind, in October 2020, Vivendi signed up to the Science-Based Targets initiative, which calls on companies to set emissions reduction targets derived through climate science. The group will submit its low-carbon pathway to meet the targets set forth in the Paris Agreement to the Science-Based Targets initiative for validation in 2021.

Vivendi has taken its commitment to the next level by aiming to achieve carbon neutrality (net zero carbon emissions) as of 2025, bearing in mind that some group entities, including the Vivendi and Canal+ France headquarters, are already carbon neutral.

To that end, Vivendi has decided to implement a two-phase approach. First, the group will focus on intrinsically reducing its greenhouse gas emissions via four pathways of action driven by each business line (described in Section 4.1.2.1). Then, as of 2025, the group plans to offset its residual emissions through eco-friendly projects, some of which also aim to meet social objectives.

Throughout this period, the group will continue to raise public awareness about climate issues and solutions to help reshape behavior. Vivendi will also implement, or with its ecosystem participate in, collective initiatives to define a more sustainable model for a healthy environment.

(1) Figure calculated based on aggregate Scope 1 and Scope 2 data published in the 2019 Universal Registration Documents of CAC 40 companies. Overall, 2020 data is considered less relevant due to the Covid-19 pandemic.

4.1.2. REDUCTION OF THE DIRECT AND INDIRECT CARBON FOOTPRINT OF OUR ACTIVITIES

The first phase in Vivendi’s environmental strategy entails finding ways to reduce the group’s internal emissions.

To support this strategy, Vivendi has improved its environmental reporting system. In 2020, the reporting scope covered over 90% of the group’s workforce and comprised a network of more than 300 contributors in 73 countries.

The group monitors the following indicators to measure its performance and the efforts made to manage climate-related risks:

- Scope 1 and 2 greenhouse gas (GHG) emissions (including consumption of fuel, electricity and heating);
- Scope 3 GHG emissions (including GHG emissions from raw materials acquisition, employee travel and waste); and
- Share of energy consumption from renewable energy sources.

In December 2020, Vivendi contributed to the recommendations from the Task Force on Climate-Related Financial Disclosures (TCFD). The TCFD was created in line with the Financial Stability Board of the G20 during the COP21. It provides guidance on estimating and quantifying climate-related risk, and incorporating this into the company’s strategic decisions, while promoting a more informed and more efficient capital allocation, thus facilitating the transition to a lower-carbon economy.

This initiative reflects the group’s commitment to building a more resilient financial system and protecting itself against climate-related risk by disclosing more accurate and relevant financial information (see also the list of the main climate-related risks in Section 2.2 of this chapter and the TCFD concordance table in Section 6.2).
### 4.1.2.1. Our pathways of action

**Business travel**

Vivendi’s various businesses involve a great amount of business travel, often essential for establishing and maintaining effective and productive relationships with the group’s artists, clients and business partners. In 2019, business travel accounted for nearly 50% of the group’s greenhouse gas emissions (2020 data is considered less relevant as it was heavily impacted by the Covid-19 pandemic).

The group plans to ramp up its efforts in 2021 to significantly reduce its CO2 emissions from business travel. This will entail enforcing a more restrictive travel policy and using more digital solutions such as messaging, audio and video conferencing, and remote collaborative brainstorming tools.

In parallel, the Purchasing Department will work with the business divisions to continue reducing the carbon footprint of the group’s company cars. These efforts began several years ago as vehicles in use were gradually replaced with models that pollute less. For example, 29% of the models available in the catalog of company cars in France are hybrid and electric vehicles, and diesel models are no longer included.

Lastly, other solutions will continue to be rolled out to limit business travel that causes pollution. Some of these solutions have already been implemented at certain entities. For instance, Editions introduced a carpooling system at its headquarters in Paris to facilitate employee commutes. BETC agencies operating out of the Magasins Généraux building have a fleet of self-service scooters, enabling people to get to nearby metro stations more quickly. To encourage people to use bicycles, Canal+ organized a bike repair workshop at its Eiffel et Lumière sites in partnership with the organization Soulcycle.

**Resource use and the circular economy**

For Vivendi, optimizing the use of natural resources is a key factor in protecting the environment. The main types of raw materials used at group subsidiaries (in volume) are plastic (for Canal+ set-top-boxes, UMG’s CDs and educational material at Editions) and paper (for Editions books, advertising materials and administrative activities).

The group has been taking action for several years to improve the use of resources and promote the circular economy. Vivendi entities systematically ensure the treatment of waste in compliance with the local environmental standards in force.

**Paper, the group’s most widely used resource**

Paper is the most widely used resource in the group (over 35,000 tons was used in 2020). It is used for office tasks, external communication materials (brochures, flyers, CD and DVD sleeves), and predominantly to print books at Editions.

Whenever possible, the group sources paper with PEFC (Programme for the Endorsement of Forest Certification) or FSC® (Forest Stewardship Council) certification. These independent certification systems guarantee that forests are sustainably managed.

In France, Editions is currently the only publisher that is a member of the FSC®. All the stationery providers used by the group are European (producing 20% of their paper in France) and all the paper used by Editions and its subsidiaries is FSC® certified.

**Other resources and circular economy initiatives**

Streaming remains the most popular way of listening to music these days (generating nearly half of the revenue in the music industry worldwide), but sales of physical formats, such as CDs and vinyl records, have been rising in recent years. As they use plastic and packaging, their production has an impact on the environment. To reduce these impacts, Universal Music France launched the Green Packaging initiative, which guarantees that packaging is made with paper and cardboard from sustainably managed forests and responsible sources. The inks used in printing are plant-based with no added mineral oil. The cellophane used is in polyethylene, made from biobased ethanol, of which over 40% is derived from sugar cane, and is recyclable. As it is lighter in weight than plastic cases, Green Packaging also reduces the amount of CO2 released from transport. Since the summer of 2020, over 830,000 Green Packaging CDs have replaced traditional products.

Canal+ Group applies eco-design principles in manufacturing its next-generation set-top boxes. Its 4K set-top box (OS model) launched in 2018 is smaller and more lightweight, requiring less plastic than the previous version. In addition to limiting the amount of materials used, the new version of the box reduces the CO2 emissions from shipping. The cardboard packaging and documents shipped with set-top boxes are FSC® or PEFC certified. Any equipment returned by subscribers is tested and reconditioned. If it meets the group’s technical requirements, it is shipped back out for use, thereby optimizing the product life cycle. If equipment cannot be reconditioned for further use, Canal+ Group collects and processes end-of-life equipment returned by its customers, calling on qualified external partners or collective networks when possible. In France, all discarded equipment is treated by an ISO 14001 certified service provider, which recycles the raw materials. In Benin, Gabon and Togo, Canal+ Group works with a company that recycles waste electronics. Through this partnership, almost 20,000 set-top boxes have been recycled since 2018, representing 10 tons of material collected.

At Editions, the educational furniture designed and marketed by Nathan has been tested by laboratories that meet French and European standards (EN 1729, EN16121, EN 1021-1 and 2). It is designed for classrooms and therefore for intensive group use. When the furniture needs replacing, it is recycled in line with the Extended Producer Responsibility (EPR) strategy. In 2019, over 250 tons of waste was collected through the eco-friendly organization Valdélie, which Nathan has joined. In addition to initiatives specific to each business line, a growing number of group entities are finding ways to remove single-use plastics from everyday life and, more generally, eliminate the use of raw materials. These actions include discontinuing the use of plastic water bottles by replacing them with reusable alternatives, giving employees cups to reduce the use of disposable ones, converting documents into digital format, and adopting purchasing policies that promote eco-friendly products (e.g., envelopes, paper and cleaning products).
Managing and reducing energy consumption

Energy consumption is another key source of Vivendi’s greenhouse gas emissions. This consumption is due to the buildings that the group owns or rents to accommodate employees and customers (e.g., office space, warehouses, stores and performance venues).

That is why the group firmly believes in the importance of obtaining environmental management certification for its buildings, as certification helps to more accurately assess the environmental impact of an operating site and how to reduce that impact. In 2020, over 27% of the group’s workforce was covered by environmental certification (environmental management certification, such as ISO 14001, or sustainable construction certification, e.g., H2E® or LEED®).

Over 70 Havas Group agencies, thus covering 30% of Havas employees, are ISO 14001 certified, which is the most widely recognized environmental management system worldwide. In addition to guaranteeing a continuous improvement approach to environmental performance, this certification increases the group’s visibility when bidding on contracts and helps the group meet customer expectations. Over the next few years, certification will be extended to more agencies. In 2020, Vivendi’s head office in Paris renewed its EMAS (Eco-Management and Audit Scheme) certification for the eleventh consecutive year and its ISO 50001 certification for the fifth year running. In continuity with this approach, the head office will be audited in 2021 as part of the process to obtain ISO 14001 certification.

Several group sites have earned other types of certifications, such as environmental assessments for buildings or certifications and labels (e.g., generalist, sector-based and local) including an environmental component. For instance, the new Edits head office in Paris, the UMG site in Brussels, the M7 (Canal+ Group) location in Luxembourg, and the Havas office in Warsaw have been awarded BREEAM® (Building Research Establishment Environmental Assessment Method) certification. Havas has offices in San Francisco and Mumbai that are in LEED® (Leadership in Energy and Environmental Design) certified buildings. The offices of Havas London and Havas Lernz in Amsterdam have B-Corp certification.

In addition to certifications and labels, various solutions have been implemented to reduce building energy consumption and the carbon impact of the energy mix. Several entities have upgraded their lighting systems by installing more energy efficient LED solutions (Vivendi head office) or presence detectors in the common areas of buildings (UMG in France and Germany, Gameloft in Mexico, and elsewhere). This type of action has divided electricity consumption from lighting in common areas and meeting rooms at the group’s head office by four (excluding the impact of the health crisis on building occupancy rates). Building technical management (GTR, GTC) and automation systems that schedule the shutdown of computer and temperature control systems (UMG in London, Canal+ in Poland, Gameloft in Vietnam) also contribute to reducing the energy consumption of sites.

The use of low-carbon energy provides an efficient way of combating the greenhouse effect and the release of CO₂ emissions into the atmosphere. Several group sites use renewable energy to supply electricity, especially in Austria, Canada, Spain, Sweden, Switzerland and the United Kingdom. In the Democratic Republic of the Congo, Canal+ HDC implemented a project to switch all of its stores to solar energy supply. At year-end 2020, 11 of its 14 stores had installed photovoltaic systems.

In 2020, over 16% of the electricity used by the group was generated using renewable energy sources.

The environmental impact of content

With over 18% of emissions for the entire audiovisual and film industry caused directly by content production, Vivendi is aware of the environmental footprint of its creative works and pledges to take proactive steps to reduce their environmental impact.

Canal+ Group

In December 2019, Canal+ joined Ecopeod (a collective bringing together public and private broadcasters, production support structures, government experts and other stakeholders), which aims to encourage the audiovisual sector to take its environmental footprint into account.

For example, the following measures were taken to reduce the environmental impact of production on the Studio canal series Neuf meufs (planned for release in 2021): it is to be only set in Paris without disposable props, waste sorting, reusable dishes, no electric generators, limited travel, etc. This resulted in a CO₂ impact of about 450 kg/minute of production, and measures were taken to offset CO₂ emissions. For the series OVNI(s), shot in Belgium, carbon offsetting measures were taken for all travel in partnership with GoodPlanet.

Canal+ Group’s support for Ecopeod has also been reflected in the past several months through awareness workshops held internally for production crews. Ten workshops were organized in 2020, and more are to come in 2021.

Havas Group

In partnership with the consulting firm EcoAct, the Havas Group’s Media division developed a system in 2020 to measure the impact of its clients’ campaigns across all formats (press, television, radio, advertising and digital). As such, Havas Media can inform the latter about the carbon footprint of each campaign and offer corrective actions to reduce their impact, for instance by using media solutions that pollute less.

As part of its ISO 14001 certification process, Havas introduced a set of internal guidelines in 2020 for the creation and traceability of eco-friendly creative and media campaigns. An eco-friendly campaign is a responsible campaign in which the impact on the environment is minimized and CSR considerations are incorporated into the brief. This involves defining a number of minimum criteria that must be met with regard to the use of digital technology, shoots, and print campaigns.
Lastly, Havas Events has undertaken to build its approach to organizing events according to a management system that meets ISO 20121 requirements. This standard is recognized worldwide for event activities and aims to promote sustainability management for events organized by event venues, charity organizations and consulting firms. Havas Events will have its management system certified by an independent organization in 2021.

**Editions**

Primarily focusing on environmental issues, Tana Editions, one of the 49 publishers in the Editis group, produces books in line with the principles of its content. Each aspect of the production process is analyzed including: standardized formats to leverage paper purchases and inventories; FSC® certified paper; optimal distance between stations and printers; Imprim'Vert labeled printers that use plant-based ink; reasonable total ink coverage rates, no foil, laminating or UV coating; warehouse delivery in cardboard packaging without plastic film.

Bearing in mind that all products have an environmental impact, and taking steps to remain consistent with the educational content that it offers consumers, Nathan creates sustainable, eco-designed and environmentally friendly products. Its products are manufactured by maximizing the use of eco-friendly materials, such as wood sourced from sustainably managed forests and water-based paint, whenever possible. As part of its responsible purchasing policy, Nathan also prioritizes manufacturers with an environmental program.

### 4.1.2.2. The environmental challenges of digital content

Driving social and economic development, the digital transition is perceived as a means of reducing energy consumption, but the direct and indirect negative environmental externalities are often underestimated.

According to the report from the think tank The Shift Project, "Climate Crisis: The Un-Innovatable Uses of Online Video" (2019), online videos alone generate almost 60% of the world’s data traffic and over 300 million tons of CO2 per year.

Within the group, the technical and digital teams are developing ambitious solutions to limit the consumption of bandwidth and increase the energy efficiency of equipment and network infrastructure.

One example of this is myCanal, which displays the CO2 equivalent of the different data quality options that subscribers can choose from. The player displays the equivalence in grams of CO2 per hour of video for each resolution setting, i.e., 4K, 1080p or 720p. (a resolution of 720p uses 35% less CO2 than the maximum resolution). In addition, the Canal+ technical teams in France partnered with Greeninspector, a startup specializing in software eco-design, to determine how to program the myCanal application to be more energy efficient based on the type of device it is installed on.

Greeninspector also worked with UMG France to estimate the CO2 impact of listening to music on five streaming platforms. This study aimed to better understand the environmental impact of streaming based on quantitative measures to then determine what actions to implement with UMG's partners.

Dailymotion joined the movement to reduce the bandwidth available for videos on its website for several weeks at the beginning of the Covid-19 pandemic. During this period, when online video consumption increased dramatically, the videos available in UHD (4K), Full HD (1080p) and HD (720p) were automatically streamed in standard definition (SD).

### 4.1.3. USING OUR INFLUENCE TO RAISE AWARENESS ABOUT THE CLIMATE EMERGENCY

As an entertainment leader, whose creative works reach millions of people worldwide, Vivendi has a responsibility to use its voice to contribute to building a more sustainable world.

Canal+ launched two major initiatives in 2020. First, a new collection of short films, "We Adapt", focused on the social and ecological transition. The objective was to try to imagine what our societies will be like in 10, 20 or 30 years based on our current knowledge grounded in natural and social science. A call for projects drew a response of over 250 scenarios, of which ten were selected by a panel of judges from the movie industry and scientific professions. The short films are currently in production and will be aired by Canal+ in 2021. In 2020, myCanal also opened its "myCanal sees green" space for films, documentaries and series dedicated to the environment.

In addition, Canal+ Group rolled out the “Superheroes for the Planet” program on its children’s channels, featuring shows that educate young children on the environment, sustainable development and recycling in fun, entertaining ways. The show C'était caché, for example, demonstrates how little habits and everyday items can cause pollution, in a light-hearted, informative way.

The publishing businesses are also active in educating people about the climate emergency. In 2020, over 80 books (novels, essays, children’s books) on the environment were released by Editis’s publishing houses (compared with 68 in 2018). The science fiction novel Nous sommes l’ennemie by Vincent Vilemio, published by Pocket Jeunesse (Editis), won the best environmental novel award in 2020. Created in 2018, this annual award aims to raise awareness about ecology and is presented to a French-language author. Furthermore, the publisher First (Editis) teamed up with the #onestrip collective — well known for its environmental and climate action, and supported by many YouTubers — to publish #onestrip: Cahier de vacances éco, a fun, easy-to-understand travel journal to understand and learn about environmental issues (e.g., biodiversity, natural medicine, the ocean and food).

Sharing this same drive to teach children about the environment, Vivendi, in collaboration with Unicef, worked with Ricky Kej, an Indian-American singer-songwriter, music producer, 2015 Grammy Award winner, and creator of the My Earth Concert for Kids project. The concert was streamed worldwide for World Music Day in June 2020 with the participation of the Havas Group and Dailymotion. Artists from around the world performed for children with catchy tunes and simple terms on environmental protection and sustainable development. The songs will be translated into several languages and sent to schools across the world with the help of Unicef.
The group has also been a partner of the Deauville Green Awards Festival since 2018 through Universal Music France subsidiary Kapaguma. This festival aims to bring together audiovisual companies concerned about the environment and sustainable development to promote all initiatives taken to raise awareness about environmental protection, the climate change challenge and the well-being of future generations. In 2020, over 500 films produced in 35 countries were in competition. UMG also supported Greta Thunberg’s Face the Climate campaign, with several of the company’s artists, such as HAIM, Sigrid, Mike Skinner, Ben Howard, Sam Fender and Annie Lennox, taking part.

In 2020, Havas Group carried out several campaigns on behalf of its clients to raise awareness about the climate emergency or on protecting the environment and biodiversity. Among its key operations, Havas Hamburg and Havas Düsseldorf launched a campaign for Reckitt Benckiser to educate citizens about using water responsibly. The campaign involved gathering a group of scientists to conduct a study with Reckitt Benckiser on water use in Germany. Top experts were also interviewed to draw attention to the issue. As another example, BETC developed a campaign for the E. Leclerc hypermarket chain about the challenges of changing consumer habits. It urged consumers to buy more local and more organic products, to sort waste, and to read labels in order to eat a healthier diet, protect their health, the health of their children and the environment.

4.1.4. WORKING WITH OUR ECOSYSTEM TO BUILD A MORE SUSTAINABLE MODEL

With its subsidiaries, Vivendi also seeks to get involved in collective initiatives, by engaging its employees, customers, peers in their sectors and other players within their respective ecosystems, to build a more sustainable model for the environment.

4.1.4.1. Employee awareness and engagement

Vivendi entities implement initiatives to make sure that their employees have the information they need about the environmental impacts of their activities and actions taken to reduce those impacts.

Dedicated structures

Many group entities have created internal structures made up of employees from different departments to draw up action plans addressing issues such as energy savings, reducing environmental impacts and raising awareness of eco-behaviors in the workplace. In 2020, over 80 group entities had a structural unit or function in charge of coordinating their environmental initiatives.

Canal+ Group has set up several environmental steering bodies (e.g., the "Wb your planet?" committee in France, Green Canal+ in Poland, Thema Green at Thema and Canal+ Green Team in Myanmar) with a shared goal: to unite their efforts to accelerate the transition towards even more eco-friendly internal practices.

At Editis, in addition to creating the new CSR Director position in 2020, a CSR committee of about 10 members from several group entities meets once a month to discuss environmental projects.

At UMG UK, Team Green meets every quarter to define action plans that lead the company towards operating in more responsible ways. In 2020, areas of action focused on divesting companies involved in the extraction of fossil fuels from UMG’s pension funds and on developing a sustainable sourcing policy.

Havas Group also has Green Teams in seven countries, covering some 50 agencies.

A Green Team was set up at Vivendi’s head office over ten years ago. Lastly, a multi-business Planet Task Force is being formed to implement the Creation for the Planet roadmap.

Awareness initiatives

Worldwide, Vivendi employees receive training and are encouraged to implement environmentally friendly behavior (e.g., using electronic documents and water fountains, or discontinuing the use of plastic cups) to help reduce the environmental footprint of operating sites through information meetings, internal newsletters, and e-mail and poster campaigns.

To raise awareness further, an e-learning module was created specifically on the environmental impact of digital technology. It will be rolled out to all group employees in 2021. The module covers key concepts on environmental issues and highlights good practices that people can adopt to become more responsible digital citizens, along with examples of initiatives taken by group entities to produce content in more environmentally-friendly ways or implement actions to fight climate change.

The group’s businesses round out these initiatives at their level. For European Sustainable Development Week in 2020, Canal+ in France held several conferences aimed at employees on environmental issues, the role of the media, pollution, digital ecology and daily habits to reduce waste. Hosted with well-known personalities (Anne-Sophie Nové, Philippe Bihoux, Inès Leonarduzzi, Fanny Moritz), these talks also provided employees with the opportunity to discuss these topics, which remain poorly understood. UMG UK’s Team Green also organized a series of talks for London Climate Action Week on areas such as understanding the climate emergency and sustainable fashion. In July 2020, Havas Poland launched the #LessIsMoreChallenge. For one month, employees were challenged not to buy new clothes, in order to raise awareness about water consumption and the environmental impacts of the textile industry. By the end of the campaign, employees had saved the equivalent of nearly 270,000 liters of water.
4.1.4.2. Getting customers involved

Customers of group entities are also involved in efforts to fight climate change.

Through its Climate Solidarity initiative, the Havas Group (Havas Paris, Havas Events and BETC) created a system in which clients can offset CO₂ emissions from campaigns designed for them. With the client’s agreement, the carbon cost of each production (technical expenses only) is added to the cost of the production and invested in agroforestry projects in Peru and France managed by the operator PUR Projet, which is then authorized to issue a carbon certificate that the agencies send to their clients. In 2020, 87 clients committed to the initiative, offsetting over 3,200 tons of CO₂.

4.1.4.3. Collaboration with peers

The Vivendi group also works with its peers in analyzing the broader implications of the environmental impact of the creative industries.

In 2020, Vivendi joined the Planet Tech’Care initiative, which assists companies working to integrate digital technology into their environmental strategy and supports training organizations in developing expertise in the responsible use of digital technology, as well as the French environmental organization EPNP (Entreprises pour l’environnement). Vivendi also actively contributed to the conversation initiated by LINCC, an innovation platform dedicated to cultural and creative industries of which the group is a founding member (see Section 1.2.4 of this chapter), to rethink innovation and support the entire ecosystem (startups, large groups, institutions) in changing practices as part of the ecological transition.

Group businesses in turn adapt this approach to the ecosystem in their respective industries.

As part of its commitment to the Icoprod collective (see Section 4.1.2.1), Canal+ Group established an eco-production charter and urges partner production companies to apply its recommendations to help reduce the environmental impact of television production.

UMG UK is a signatory of Music Declares Emergency, a movement that calls on music professionals to reduce the environmental impact of the music industry and informs the opinion of the general public and governments to these issues. In Germany, UMG joined the Leaders for Climate Action initiative, a community of entrepreneurs united for climate action.

In France, BETC (Havas Group) teamed up with the French Association of Advertising Agencies (AACC) and France’s Environmental and Energy Management Agency (Ademe) to develop a free online course on responsible communication, produced in association with the French advertising self-regulatory organization (ARPP). The aim of the course is to teach students from communications, advertising and marketing schools and communications agency professionals about eco-design in advertising and marketing.

4.1.4.4. Collaboration with partners

The Vivendi group develops partnerships with organizations and companies to support efforts to protect the environment.

In Africa (Democratic Republic of the Congo and Togo), Canal+ Group signed a partnership agreement with energy financing specialist Bboxx. This deal will make it possible to give populations off the traditional electric power grid access to paid television content and solar energy.

In 2020, the publisher 10/18 (Edito) and organization Planète Urgence launched a solidarity initiative to restore Madagascar’s ecosystem. For the purchase of two 10/18 books, Planète Urgence would plant a tapia, a tree species endemic to Madagascar and main food supply of the wild silkworm. The TAPIA project aims to rebuild tapia forests, which have been ravaged by human activity, and restore Madagascar’s ecosystem while supporting the development of the wild silk industry.
4.2. Creation for Society: Imagining the society of tomorrow

4.2.1. OUR PRIORITY: MAKE CULTURE AND EDUCATION MORE ACCESSIBLE

The very nature of Vivendi’s business requires the group to take critical responsibilities. Culture is both a cornerstone of life in society and an important way of empowering people at an individual level. The current health crisis has emphasized the key role that the group’s businesses play in people’s daily lives. These are times in which Vivendi’s responsibility, in terms of the stories and events it produces and broadcasts, has never been so essential.

With its growing investment in content (€4 billion in 2020), Vivendi believes in supporting ambitious, multi-faceted creative content. Promoting all cultures and sensibilities, providing quality entertainment and education, and responding to the major challenges of the 21st century are all ways, expressed through its core business, in which the group contributes to building more open, emancipated societies.

Vivendi is moving forward on this pathway with its Creation for Society program. As the world adapts to the consequences of the crisis, the group strives to reach specific goals by 2025 including ramping up its action to make culture and education more accessible and supporting the emergence of stories that help imagine and build the societies of tomorrow.

4.2.2. PROMOTING AND PROTECTING ALL CULTURES AND SENSIBILITIES

4.2.2.1. Fostering a diversity of cultures and supporting creativity

Identifying and attracting talent worldwide

Discovering and investing in new talents, by guaranteeing that their promotion potential will be maximized, creates value in two ways: for Vivendi’s business model and for renewing the cultural landscape of the countries where it operates. Vivendi entities that go about this by drawing on external talent use the tools and channels specific to their business.

At UMG, the goal of the A&R (Artists & Repertoire) teams is to sign talented artists around the world who will contribute to the enduring value of the group’s music catalog. The first steps in spotting new talent are the usual channels, from live events to social media and more.

Discovering talent is equally essential in the audiovisual business as it is in publishing. Its short-form content (Cher Journal, Céline fait un film) gives Canal+ France the chance to assess the artists it identifies by having them collaborate on other projects. Canal+ Group rounds out this approach by supporting festivals in France (Cannes, Clermont-Ferrand) and attending events worldwide every year to find new talent. For example, Canal’s film purchasing teams sit on judging panels in several competitions and film prizes that seek to promote emerging talent (Grand Prix du scénario — formerly the Sopadin Prize, Emergence, and more).

Managing one of the world’s largest catalogs and offering quality films for international audiences, StudioCanal boasts unique appeal. Every year, groups of experts in film and series production review proposals received (averaging 600 projects per year) to subsequently present a shortlist to the investment committee.

Internationally, Canal+ Group signs talent through calls for projects, competitions featuring young talent; castings, meetings, development agreements, orders of pilot series, and so on. The group’s employees share a list of identified talent that is updated almost daily.

Detecting talent also often means identifying untapped potential and helping it mature. Canal+ Group supports young filmmakers, screenwriters and songwriters in their creative endeavors through a variety of training formats, including residence-based writing workshops such as Talent Unlimited (an ambitious project of international residence-based screenwriting workshops for feature films and television series implemented in 2018 by Vivendi and Canal+ Group in collaboration with the Canneseries festival), writing and television series production workshops (organized by Canal+ Africa in partnership with CPI, the French media cooperation agency) and talent incubator programs (So Film, Jeune Public Folimuge).

Editis’s 49 publishing houses receive a large number of manuscripts, which represent an initial talent base. They also lead a talent watch on their contribution platforms (journals, blogs on the Nouvelle Revue Pédagogique and Lea.fr working groups), on social media, at conferences and industry trade shows in France and around the world. Editis uses literary scouts outside France, especially in the United States and United Kingdom, to gain early access to the rights to promising novels. Publishing houses themselves train teachers on the specifics of writing textbooks.

In order to break down potential barriers, cast a wider net when it comes to recruiting new talent and adapt practices to today’s digital world, Vivendi’s entities are also stepping up their use of less traditional initiatives and platforms to seek out new artists. This is the main role of UMG’s distribution platform, Spinup, which offers a space for independent artists to express themselves and be seen and heard. Spinup had its best year yet in 2020, helping the group sign 24 artists in various countries (Denmark, France, Germany, Japan, New Zealand, Singapore, Sweden, the United Kingdom and the United States).