



*MEDIASET*españa.

ANNUAL CORPORATE REPORT

2020

NON-FINANCIAL INFORMATION STATEMENT 2020



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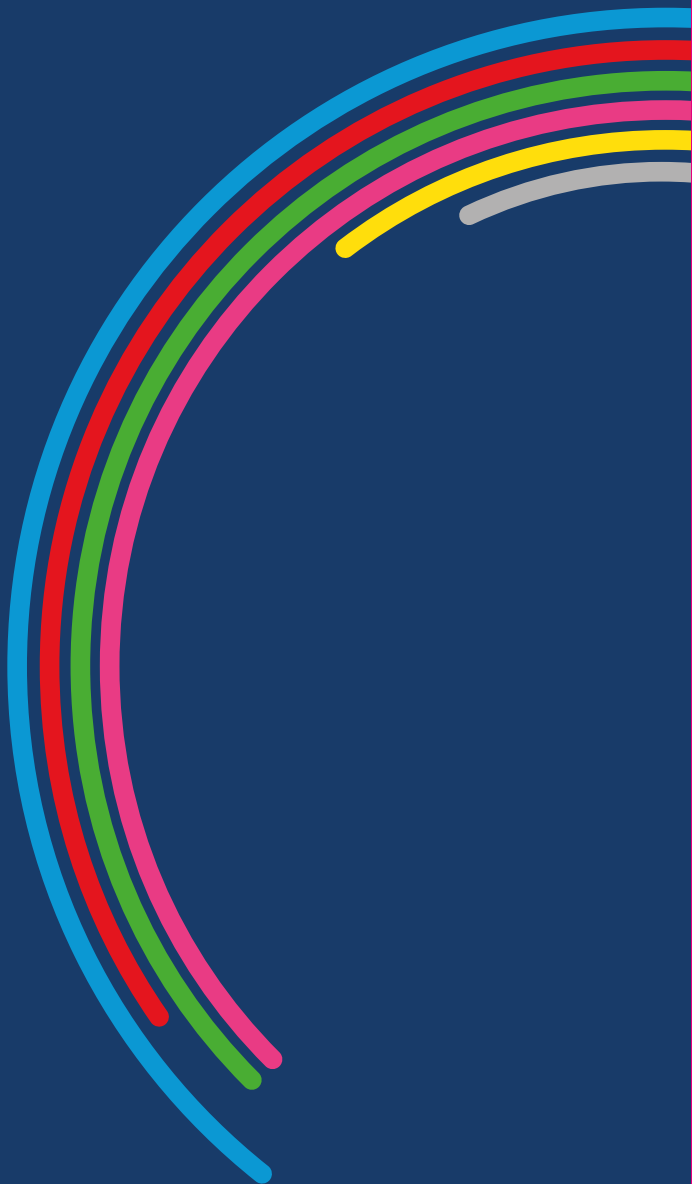
This report is available in an online version, for smartphones and tablets (interactive browsable and downloadable PDF)



More information



Access additional information that may be of interest to you



FOREWORD

MEDIASETespaña.

SCOPE

Since 2005, Mediaset España has published information on the economic, social, environmental and ethical performance of the Mediaset España Group, information which, since 2009, has been verified annually by an independent external auditor.

The purpose of this Annual Corporate Report is to report in a transparent, accurate, clear and consistent manner on the integrated management of the financial and non-financial aspects of the business and its value creation in the short, medium and long term, for the period from 1 January to 31 December 2020.

The scope of this Report is limited to the fully consolidated companies of the Mediaset España Group, which is referred to as Mediaset España, the Mediaset España Group or the Group interchangeably. If the information has a scope that is different from that mentioned above, it is explained in an explanatory note.

In 2020 there were no significant changes in the criteria and bases for including the information reported with respect to previous years. In turn, any changes in the formulas used for the calculation of the data reported are indicated in the appropriate section. In this regard, any changes are due to the process of continuous improvement in the reporting of non-financial information carried out by the company, with the aim of presenting the relevant information as accurately as possible.

The Board of Directors of Mediaset España is the body responsible for preparing this report, which forms part of the Consolidated Directors' Report of the Mediaset España Group for 2020.

STANDARDS

This document has been prepared taking into account current regulations, including Spanish Law 11/2018 on disclosure of non-financial information and diversity.

In turn, the GRI Standards for Sustainability Reporting, in its GRI Standards version, together with the GRI G4 media sector supplement, both issued by the Global Reporting Initiative, have been followed, as well as the recommendations of the International Integrated Reporting Council's International Integrated Reporting Framework (<IR> Framework).

In this regard, Mediaset España considers that its Annual Corporate Report follows the requirements of the <IR> Framework and, therefore, presents its value creation over time in a cohesive manner.

Mediaset España's ability to create value is determined by its understanding and robust response to the business context (p. XVI) and its response to the COVID-19 pandemic (p. VIII-XIII), the relevant identification of strategic priorities and opportunities (p. 22-23) and the effective alignment of the business model (p. 15-16), the conservative management of key business risks (p. 25-31), as well as the responsiveness to material issues of key stakeholders (p.137-138).

Furthermore, in accordance with the externally validated self-assessment carried out by Mediaset España, this report has been prepared in accordance with the GRI Standards (comprehensive option).

To respond to the reporting requirements of the various initiatives to which the company reports, Mediaset España responds to all the GRI indicators, detailing this information in the GRI Content Index.

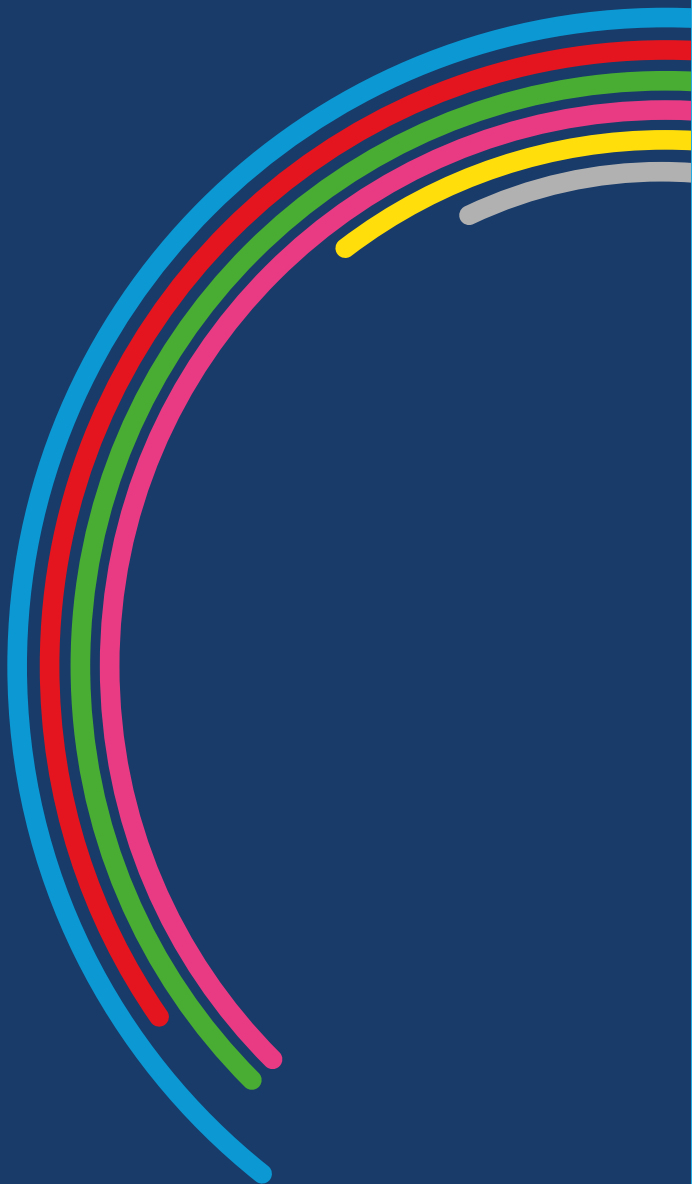


Current
regulations

GRI Standards
(comprehensive)

Media Sector
Supplement
GRI-G4

<IR> Framework




PRESENTATION

MEDIASETespaña.


MEDIASET ESPAÑA IN 2020

JANUARY



Première of ADÚ, one of the most unique films produced by Telecinco Cinema and the launch of a **social and solidarity campaign** to invite reflection on the phenomenon of migration and the reality of the African continent.

FEBRUARY




Agreement with Amazon Prime Video for the **première in Spain** of four fictions and two docuseries before their free-to-air première on the group's channels.

Paolo Vasile, chosen by FORBES as Spanish media's best CEO of the decade. He also received the First Amendment Award from the Spanish Eisenhower Fellowships Association in recognition of the free, independent and informative work of the media he manages.

Mediaset España is the first organisation in the audiovisual sector to receive **AENOR Certification** based on UNE 19601, **of the crime prevention and detection model**.

MARCH




Channels and content made available as a matter of urgency and priority to inform about COVID-19 and contribute to **mitigating the number of infections and launch the campaigns** "Algun@s pueden curar, pero tod@s podemos prevenir" ("Only some can cure, but everyone can prevent") and #DeBalcónABalcón (FromBalconyToBalcony).

As an activity considered essential during the State of Alarm, Mediaset España adapted its work processes to the security protocols to ensure that its information and entertainment offer remained unchanged, with more than 20 hours of live, in-house production per day.

Commemoration of 30 years **of Telecinco broadcasts**.


"Don't delete it" and "Locked up in my show" produced by Mandarin, selected as two of the most attractive and interesting for the market by Fresh TV Formats of MIPTV 2020.

APRIL



Mediaset España joined the "**Esto no tiene que parar**" (**This doesn't have to stop**), initiative, launched with the aim of streamlining and energising the Spanish economy during the COVID-19 crisis.

MAY



Informativos Telecinco received a Special Prize awarded by Dircom, for its reporting during the COVID-19 pandemic.

**JUNE**

Creation of **VALOR MEDIASET**, a new corporate logo designed to support brands in their corporate responsibility strategy.

Relaunch of 12 Meses social media campaign **"You are perfect for others" (Eres perfecto para otros)** in recognition of the donors and health professionals who made 379 transplants possible during the first State of Alarm.

The first State of Alarm in the history of Spanish democracy ended with Telecinco as the top **television channel during lockdown**, thanks to television viewers and digital users unanimously choosing this channel.

First anniversary of the **Uppers portal**, with which Mediaset España's digital offer covers a new and interesting target, the over 45 audience.

**JULY**

Mediaset España became the first communications group to obtain **AENOR certification for its COVID-19 protocols**.

**AUGUST**

The **Mitele CLUB**, a platform for subscribers to the Mitele PLUS annual plan through which they can participate in exclusive experiences and access special offers and promotions on all kinds of products and services, was launched.

**SEPTEMBER**

Mediaset España strengthens its presence in the social media advertising market with the **acquisition of BE A LION**, a company specialising in social media communication solutions.

NIUS, Mediaset España's free native digital newspaper, celebrates its first anniversary with a growing audience.

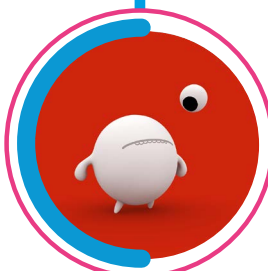
"Solo/Sola", the first reality TV format created and developed entirely by Mediaset España for Mitele PLUS, its premium content platform, selected among the 2020 FreshTV Formats at MIPCOM Online+.

**OCTOBER**

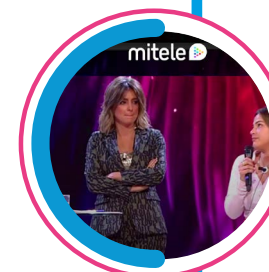
Telecinco, was the only media company ranked among the most valuable Spanish brands in the 2020 BrandZ™ study by Kantar.

Boing celebrated ten years of broadcasting, becoming the leading children's channel on commercial television for the seventh consecutive year.

Start of the **11th edition of Mediaset España's Master's Degree in Audiovisual Content Creation and Management** in collaboration with the European University of Madrid.

**NOVEMBER**

Cuatro, the generalist channel with the best commercial target conversion during prime time with 6.7%, celebrated its 15th anniversary

**DECEMBER**

Mediaset España ended the year as the leading television group for the 10th consecutive year, with a 28.4% share.

Telecinco obtained its 21st consecutive victory among commercial television channels at the end of the year with 14.6%, a historic milestone in its 30 years of broadcasting.

Mitele was once again the most consumed television platform in Spain in 2020, with 2,976 million videos watched.

Mtmad beat its all-time high with an annual cumulative total of 347 million views.

MEDIASET ESPAÑA AND COVID-19

With the arrival of the pandemic and the declaration of the state of alarm, the activity of the Mediaset España Group became an essential service and agile and effective measures had to be implemented to guarantee the continuity of the audiovisual business, as well as the safety and health of employees and workers in a business model in which live programmes dominate.

- Adoption of measures to ensure continuity of the broadcasting operations of Mediaset España's main channels with the least possible risk by implementing a plan to reduce resources by programme.
- Development of technological alternatives to enable minimum remote broadcasting.
- Duplication of broadcast and pre-broadcast controls.
- Establishment of contingency systems in Operations areas (Studios, Controls, Central Broadcasting and Control, Post-production and Graphics, News, etc.).
- Acquisition of 5 air surface disinfection units. Purchase and delivery of foam, hand-held microphones and mini headphones. Installation of transparent (plastic or methacrylate) protective screens in technical operation work stations. Disinfection of shared equipment in works stations with rotating staff.

- Establishment of guidelines for safe recording at facilities.
- Elimination of on-set audiences.
- Health checks on presenters, collaborators and production and broadcasting staff.
- Performance and recording protocols for production companies.
- Use of disposable and personalised material in hair and make-up.
- Use of textile disinfection products and sorting and separation of garments without a certificate of disinfection in wardrobe and styling.

Mediaset España produced different messages to accompany, help and encourage viewers during the coronavirus crisis: a total of 66 spots between the months of March and November 2020 and 7,708 showings broadcast on all linear channels (except Boing). 12 Meses foresaw the state of alarm thanks to its know-how of more than 20 years in social communication and broadcast the first spot, before any other TV channel.

PHASE 1 STAY AT HOME.

- This group of spots established an objective: by staying at home you protect yourself and others
- The channel's stars participated in this phase of the campaign, starring in spots with this message
- 12 Meses encouraged viewers to send initiatives from their own homes to weave a social network
- Broadcasting of institutional spots with basic precautions
- 38 spots including corporate self-promotions, bumpers and 12 Meses spots
- 6,005 showings broadcast on Mediaset España's linear channels

PHASE 2 THANK YOU.

- Phase consisting primarily of messages of thanks to all essential workers who remained in their jobs despite the situation.
- Self-promotions began to include the famous applause of citizens from their windows and balconies in recognition of the heroes of the pandemic.
- 1,404 showings broadcast on Mediaset España's linear channels.

PHASE 3 MEDIASET AND ITS EMPLOYEES.

- A tribute to the television professionals who continued to work during the coronavirus pandemic.
- The audience chose obtain their news and entertainment from Mediaset and that is why the company sent a message to viewers highlighting its commitment to them.
- The people who make Mediaset España are its greatest asset which was reflected in its viewership. Both the professionals who were on the front line, as well as the teams who stayed at home telecommuting.
- 3 spots were the foundation of this wave and were broadcast 1,250 times on shows of the linear channels.

PHASE 4 THE END OF LOCKDOWN IS NEAR.

- New lines of communication were opened. Start of easing of restrictions. Spain was approaching the "new normal".
- Mother's Day was celebrated in an exceptional way.
- The return to routine was highlighted: "it's finally Monday".
- Always stressing the importance of protecting yourself and staying at home while offering the best entertainment.
- Life is going to change, but Mediaset España has always been by your side, it never abandoned us.
- The different spots that formed the backbone of this phase were broadcast on the various channels on 2,152 occasions.

PHASE 5 BE WISE TO BE FREE.

- With the new normal also came the first new outbreaks of coronavirus. In view of the situation, Mediaset España sent a message to be cautious when returning to our regular routines and stressed the importance of respecting the rules.
- The Antena Division produced 6 bumpers that were broadcast 1,253 times.

PHASE 6 IT'S UP TO YOU.

- The second wave became reality and in October and November Mediaset España launched a message about the importance of using masks and respecting protective measures to take care of ourselves and others.
- These pieces starred well-known faces and were very much aimed at a young audience. Mediaset used an aesthetic similar to that used in social networks.
- 9 bumpers that the Group's linear channels broadcast 987 times.



Anti-COVID actions were staunchly supported with **4,946 actions** totalling **3,104 minutes broadcast on all the Group's channels**. These campaigns achieved **more than 186 million impacts** on the Spanish population as a whole.

An significant part of this **support** focused on the most prescriptive audience: **children**. On **Boing** there were approximately **1,000 showings**, representing **20%** of the total actions. Young people were one of the key audiences in the fight against the pandemic. **FDF**, the leading youth-focused channel, contributed with **23%** of the actions broadcast.

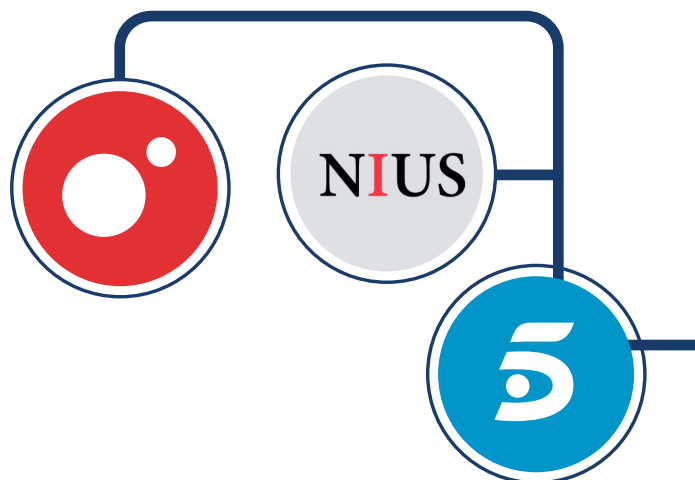
These actions included **free advertising space for the** the Government of Spain, the Community of Madrid, the WHO, as well as the Mediaset Group's own communication.

Mediaset España also joined various actions and initiatives promoted by **brands and companies** aimed at boosting the country's economic activity and promoting entertainment and healthy habits, especially among children, during lockdown

Launch, together with the toy company, Hasbro, of the **"JUGAR EN CASA MOLA"** ("Playing at Home is Cool") initiative to promote family leisure during the pandemic-induced lockdown period. Through the microsite [//www.telecinco.es/jugarencasamolas](http://www.telecinco.es/jugarencasamolas) Mediaset España provided children and adults with tips, challenges, quizzes and activity ideas for the whole family.

Participation in the **"ESTO NO TIENE QUE PARA"** initiative promoted by more than 2,000 large companies and SMEs aimed at streamlining and energising the Spanish economy during the COVID-19 crisis. Mediaset España put all the Group's channels at the disposal of the initiative by launching messages and creating a range of content in all its programmes.

Mediaset joined the **"FLUYE"** action, part of the "Alimentando el Cambio" ("Fuelling Change") movement promoted by Danone, in collaboration with Fundación Trilema, Edelvives, Ashoka, SEEDO and the Ministry of Education and Vocational Training, to promote the physical, mental and emotional health of children during lockdown. To that end, Mediaset España's digital media and the Be Mad channel, through its new thematic section "MINI mini MAD", broadcast the animated series "FLUYE", with its playful and educational methods to show children how to overcome the fear of the unknown, discover the origin of the healthiest foods and the importance of dedicating time to oneself.



The Informativos Telecinco, Cuatro al día and Nius **websites** monitored the daily evolution of the pandemic, sending push notifications to users, practical guides on the disease and how to prevent it, information on the progress of vaccines and various scientific studies on the virus' behaviour etc. Uppers, the website specialising in the over 45 age group, also provided special coverage with reports and interviews with people involved in and affected by the pandemic.



Mediaset España was one day ahead of the declaration of the state of alarm with its social media project, **12 Meses**, which broadcast on all channels an institutional spot with essential advice for preventing COVID-19, including hand washing, the use of masks and social distancing. This message is still relevant today. For four months, from March to June, 12 Meses Mediaset España broadcast 30 awareness-raising spots in all time slots and on all channels, including Boing, with the aim of raising awareness of the importance of social and personal responsibility. The tone of the spots were positive and friendly in an effort to reach all viewers.

Adaptation of the **news schedule**. More than 70% of the news was dedicated to COVID for months.

The news gathered information from the points of view of institutions, organisations and citizens: the data in Spain, in the world, on the occupancy of hospitals, ICUs; from the work of healthcare workers, on deaths in nursing homes, on the closure of establishments, on temporary layoffs at companies, on the unemployed, on queues at food banks, on vaccine progress, etc.

Interviews with virologists, scientists, politicians, doctors, psychologists, entrepreneurs, trade unions... and with trustworthy organisations that were providing information on the evolution of the pandemic and how to prevent the spread of the virus.



Prioritisation of telecommuting. More than 66% of the workforce telecommuting.

At the same time, we opted to have all functions not directly related to the production of programmes **telecommute** and preventative health measures were established for those workers who continued to carry out their professional tasks at Mediaset España's facilities.

More than **700,000 euros** invested in: office and network equipment, purchase of licenses for virtual meetings, reinforcement of the in-house IT service for user support, implementation of the digital signature system and virtual clocking, cloud processing systems and cameras to measure body temperature.

Strengthening of IT controls to manage the technological risk associated with telecommuting: providing workers with secure equipment and adequate training in IT security issues, both in the use of devices and in the handling of information. Monitoring of remote connection systems.

Mediaset España became the **first company in the sector to become AENOR certified** for its COVID-19 prevention systems.

Implementation of health control systems administration of rapid antibody screening tests every 20 days to the entire workforce — temporary staff, staff from external companies accessing workplaces and the audience. Reporting and monitoring of positive cases. Arrangement with laboratories for the administration of PCR tests at the company's expense, in suspected cases. Acquisition of rapid antibody and antigen tests. Provision of additional human resources to manage the entire process of taking temperatures, administering tests and providing healthcare for staff.

- Adaptation of work stations in view of COVID risks (installation of physical barriers, modification or reduction of tasks, others). Self-assessment of telecommuting staff positions.
- Signposting of the different premises warning people to practice social distancing, the obligatory use of masks, preventive measures, etc.
- Reorganisation of common areas such as the canteen to maintain the appropriate social distance and incorporate capacity management.
- Distribution of masks, disinfectant gel and products for cleaning equipment and spaces.
- Disinfection of critical areas with dry aerosol generators.

Agreement with **legal representatives** to adopt exceptional measures to minimise the risks of infection, such as: Modification of the distribution of the working day by adapting working hours, schedules/shifts; social distancing measures and reorganisation of work stations; application of sanitary measures: taking temperatures at the entrances to the facilities, provision of masks, safety screens and other protective equipment, etc.

Adaptation of hiring procedures such as virtual on-boarding plans for new recruits through Teams.

Continued collaboration with educational partners in the training of new talent.

Training programme on prevention, safety and emotional management.

COVID-19 Communication Plan for workers and the creation of an information space on the Group's internal network including protocols, reminders, safety regulations, preventive measures, plan for easing lockdown restrictions, infographics, etc.



The Mediaset Group reinforced its liquidity lines in 2020 by increasing the total amount available from 255 million to 300 million, which would allow the group to have access to sufficient financial resources under competitive conditions even in the most negative pandemic scenarios.

Controls were intensified to ensure the receipt of collections for advertising sales and other rights and services in anticipation of an increase in late payments due to the deterioration of the economic situation. It should be noted that, as observed in previous crises (mainly the 2009-2013 recession), the adjustment to the new conditions on the part of advertising clients occurred mainly on the sales side and not on the collections side, so that default rates have remained very similar to pre-COVID rates.

Action was taken in relation to the Group's cost base to adapt operating expenses to the new business conditions resulting from the pandemic in an effort to protect the Group's operating margins and cash flow generation, while simultaneously maintaining its goals of leading in both audience and advertising market share that are inherent to its business strategy.

**REASSESSMENT OF
THE MEDIASET ESPAÑA
GROUP'S RISK MAP.**

**VIRTUAL MEETINGS
OF THE COMPANY'S
GOVERNING BODIES:
ANNUAL GENERAL
MEETING, BOARD
OF DIRECTORS AND
COMMITTEES.**

**IMPLEMENTATION OF
SPECIFIC PRIVACY
CONTROLS FOR
PROCESSING PERSONAL
HEALTH DATA.**

**ACTIVE COMMUNICATION POLICY
WITH SHAREHOLDERS AND
INVESTORS TO INFORM THEM OF
ADAPTATIONS AND CHANGES
MADE TO OPERATIONS, BOTH
IN TERMS OF STAFF SAFETY
AND MAINTAINING BUSINESS
PROFITABILITY.**



LETTER FROM THE CHAIRMAN

ALEJANDRO ECHEVARRÍA BUSQUET

MEDIASET ESPAÑA ACHIEVED A PERFECT BALANCE
BETWEEN GOOD MANAGEMENT, GOOD GOVERNANCE
AND RESPONSIBILITY

Dear Shareholders,

It is inevitable that I begin this letter by noting that 2020 has been a unique year. The pandemic that has affected, and continues to affect, the country, together with the corresponding restrictions dictated by the different regional governments, has had a profound impact on all aspects of our family, social, economic and professional activities, among others.

They have been, and continue to be, very hard times, which have made us change our habits and behaviours to avoid, as far as possible, infection, convalescence, death... Even so, we have not been able to totally free ourselves from the effects of this disease and we have all suffered to a greater or lesser extent.

They all have our support, condolences and solidarity. And, at the same time, we are grateful and recognise the work done by all the people who have remained on the "front lines" — the health personnel, law enforcement, those responsible for the supply of basic necessities, cleaning, transport and other essential services. And, of course, a very special thanks to Mediaset España's workers and collaborators, whose sacrifice, tenacity and dedication have allowed television — our television — to continue functioning under such exceptional circumstances.

This special thanks to the Mediaset "family"; normally relegated to the end of my letter, is not without significance. In times as hard as these, television has fully revealed itself as an essential service, as it has been classified.

The information we provide society on the characteristics of the disease, on the evolution of the health situation, on the preventive and reactive measures to be adopted, on the guidelines adopted by the different authorities and, in short, on the

necessary awareness of the behaviour to be followed has been and continues to be essential.

The work of entertainment during the worst moments of the pandemic has been and still is essential. While we were relegated to periods of lockdown that seemed more like a bad nightmare or far-fetched fiction, we kept so many people company in the solitude of their homes and helped them, if even just for a moment, to escape from the harsh reality.

In this difficult context, viewers reaffirmed their preference for the audiovisual offerings of Mediaset España. The Group has now been the leader in commercial television for a decade, with 28.4% cumulative audience share for all its channels — with Telecinco at the top of the list (14.6%) —, 21 years of leadership among commercial channels and 30 years of existence.

That's right. On 3 March 2020, we will celebrate the 30th anniversary of Telecinco, the channel that marked the beginning, and is now the face of the Mediaset España Group. We have been keeping viewers company through quality, lively, intimate, independent and diverse programming for 30 years; for 30 years we have been the most well-known advertising medium, with commercial formats in constant development; 30 years building commercial television in Spain and promoting the audiovisual sector.

However, Mediaset España is not limited to Telecinco and Cuatro. It is proud and fortunate to have the most watched thematic channels on free-to-air television, with 80 months of consecutive leadership. The five thematic channels edited and broadcast by Mediaset España, with their variety of profiles and content, obtained an average audience share of 28.4%.

It has demonstrated its leadership in the television sphere, as well as in the digital sphere. Mediaset España has continued its work to transform itself into an audiovisual company, consolidating its supremacy among all Spanish media in 2020 by positioning itself for yet another year as the television company with the highest number of videos viewed. In 2020 we had an accumulated 5,221 million videos viewed, 9% more than in 2019; a figure that places us in third position in the global ranking of video consumption, surpassed only by Google and VEVO.

This has undoubtedly been helped by the spectacular data obtained by the websites of each and every one of our channels, but also by our content platform Mitele.es, which repeats yet another year as the most consumed platform in Spain, with 2,976 million videos viewed, 13% more than the previous year. It is also important to highlight the loyalty and attraction strategy followed by the "Mitele PLUS" subscription platform that allowed it to reach 180,242 subscribers in August, an all-time record.

In 2020 the Company was once again able to transfer the solidity of its leadership in audiovisual audiences to the advertising sphere, becoming, with its commercial management model, the benchmark media in advertising investment in general and in television in particular. At the date of preparation of this document, the advertising distribution data for the year have not yet been made public; however, no major variations are expected with respect to the data reported by Infoadex for the first nine months of 2020, which attributed to us a 43.3% share, placing us in a position of undisputed and prolonged leadership — at a considerable distance from our competitors.

In a very difficult context from all points of view, the financial results obtained once again demonstrate the excellence of both Mediaset España's management model and our management team. A comparison of the Group's results in 2020 with those for 2019 shows that operating income fell from 946.2 million euros to 836.6 million euros, due to the pandemic-induced decline in the advertising market.

However, this drop in advertising revenues has been more than offset by a parallel reduction in operating expenses, which have fallen from 681.3 million euros in 2019 to 606.1 million euros in 2020, the result of another example of adaptation to the reality of the market without compromising its leading position in audience and advertising share.

This resulted in net profit attributable to the Company of 178.7 million euros in 2020, compared to the 211.7 million euros recorded in 2019. A truly significant figure considering the difficulties of the past year.

Our business management continues to be based on a solid corporate governance system and a cross-cutting sustainability management structure, on which we are constantly working.

In 2020 the company's good governance rules were thoroughly reviewed to adapt them to legislative changes and, above all, to the new corporate governance recommendations to thus maintain a governance framework in line with best practices. In 2020, renewing our commitment to the United Nations Global Compact and its Ten Principles for yet another year, a materiality analysis was carried out to identify the relevant issues for Mediaset España and its main stakeholders, i.e., those issues that reflect the impact of the business on the economy, the environment and people, taking into account internal and external information sources.

We obtained AENOR crime prevention certification for organisations in accordance with UNE 19601, making the company the first organisation in the audiovisual sector to pass the criteria established for obtaining it. We are also the first company in the sector to obtain AENOR certification for our COVID-19 prevention systems, which attests to the effectiveness of the protocols put in place to guarantee the health of our workers and collaborators.

And speaking of our employees, if there is one thing we can truly be pleased about in the area of sustainability, it is that we have kept our workforce intact during a particularly complex year, with no readjustments, no temporary layoffs.

I already mentioned the essential reporting and awareness-raising work carried out by Mediaset España during the pandemic. This work has been ongoing, breaking down information continuously on almost all our programmes. However, there have also been numerous one-off initiatives, taking advantage of the privilege of having a showcase in the homes of our viewers, among others: "Esto no tiene que parar", with the aim of boosting the economy during the crisis; "Jugar en casa mola", to promote family leisure **"FLUYE"**, to promote the physical, mental and emotional health of children. In addition to, 12 Meses initiatives such as **"Muchos pueden curar, pero todos podemos prevenir"**, which appealed to a sense of civic responsibility; and **"¡Gracias por quedarte en casa!"** (**"Thank you for staying at home!"**), **"DeBalcónABalcón"**, **"Juntos avanzamos seguros"** (**"Together we move forward safely"**), and **"Más unidos que nunca volveremos"** (**"We will be back more united than ever"**), among others.

In short, as you will have seen after reading this letter, in 2020 Mediaset España achieved a perfect balance between good management, good governance and responsibility.

BUSINESS CONTEXT

2020 was marked by the global coronavirus pandemic. This resulted in initial growth forecasts, both globally and nationally, not materialising and the expected growth turning into double-digit falls in gross domestic product in countries such as Spain. Looking ahead to next year, there is a high level of uncertainty as it largely depends on the evolution of the health situation.

At the business level, lockdown restrictions in most of the world's countries caused content consumption data to skyrocket. In Spain, television consumption reached 241 minutes per person per day, a record not seen for more than a decade. In addition, OTT platforms also saw an increase in demand for content, which resulted in a greater appetite for local content on the part of global players.

In this environment the evolution of the advertising market became even more short term than usual. The development of the pandemic, the measures taken by governments to control it and any other aspect that could influence television consumption or campaign effectiveness led advertisers to manage their budgets, if possible, more actively. There were significant differences between sectors. Telecommunications and financial companies were the least penalised by the situation, while others, such as the automotive or food and beverages industries clearly suffered as a result of the mobility restrictions and social distancing measures imposed.

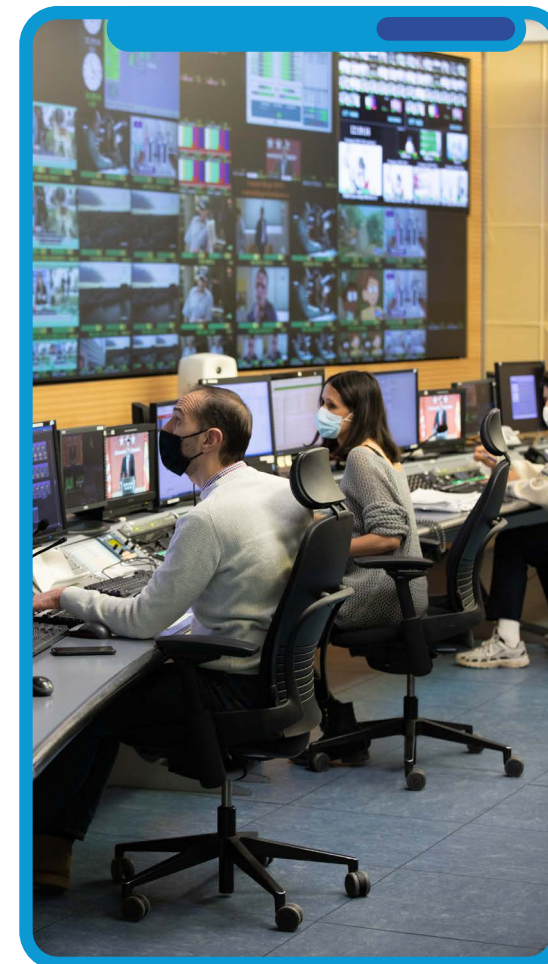
Mediaset España's main goal was to keep its employees and its business safe. The company decided to adopt telecommuting wherever possible, implement health safety measures (COVID testing, temperature taking, social distancing, etc.), reinforce IT services and ensure the proper functioning of customer and supplier relations. Financially, liquidity lines were reinforced and the company's income statement was actively managed in order to maintain adequate levels of cash generation and profitability. Likewise, controls were intensified to ensure the receipt of collections for advertising sales and other rights and services were received in accordance with the contractual terms arranged in anticipation of an increase in late payments due to the deterioration of the economic situation.

In terms of Mediaset España's lines of business, in 2020 the process of diversification of revenue sources initiated years ago was bolstered and, due to the aforementioned circumstances, was strengthened thanks to the healthy performance of content sales and digital revenues, which more than offset the lower revenues from television advertising and film premières that could not take place due to the restrictions imposed by the pandemic.

The company's objective is to maintain this trend in the coming years, within the transformation process in which Mediaset España is immersed and which allows it to continue to be the leading audiovisual operator in Spain, not only in terms of its traditional broadcasting business, but also as a media company in the broadest sense. For example, two relevant investments have been made. Firstly, Mediaset España acquired a stake in ProSieben and now holds 13.18% of its share capital after the latest acquisition in January 2021. The Group is now the main shareholder of the German operator, giving it access to one of the most important European markets. Secondly, it obtained a majority stake in the digital company, Bealion.

On the corporate front, in the summer of 2020 the merger process with Mediaset SpA was abandoned. This merger should have led to the creation of a pan-European company with a vocation for growth and greater scale in order to be able to compete with the new global players that are competing with us today. This operation had to be abandoned due to the legal complications in which the project was immersed.

However, it should be noted that the group's vision regarding the need for the consolidation of European media to meet the challenges posed by globalisation and the presence of international operators remains intact.



KEY PERFORMANCE INDICATORS

PROFIT FROM
OPERATIONS:
(MILLIONS OF EUROS)

230.5

2019: 264.9
2018: 256.9

NET PROFIT¹
(MILLIONS OF EUROS)

178.7

2019: 211.7
2018: 200.3

INVESTMENT IN
THIRD-PARTY
PRODUCTION
(MILLIONS OF EUROS)

57.4

2019: 91.5
2018: 91.6

INVESTMENT IN
FICTION PRODUCTION
(MILLIONS OF EUROS)

24.5

2019: 55.9
2018: 36.5

INVESTMENT IN
CO-PRODUCTION
(MILLIONS OF EUROS)

5.78

2019: 25.8
2018: 11.1

NET ADVERTISING
INCOME (MILLIONS OF
EUROS)

732

2019: 880
2018: 925

TECHNICAL
INVESTMENT
(MILLIONS OF EUROS)

8.8

2019: 11
2018: 10.0

AVERAGE HEADCOUNT
(NO. OF EMPLOYEES)

1,564

2019: 1,558.5
2018: 1,267

1. Attributable to shareholders of the Parent.

2. Includes linear consumption, deferred consumption, guests and second homes.

3. Includes the hours broadcast of content produced by the Mediaset España Group

TV CONSUMPTION SPAIN
(MINUTES)²

241

2019: 222
2018: 234

AVERAGE SCREEN
SHARE

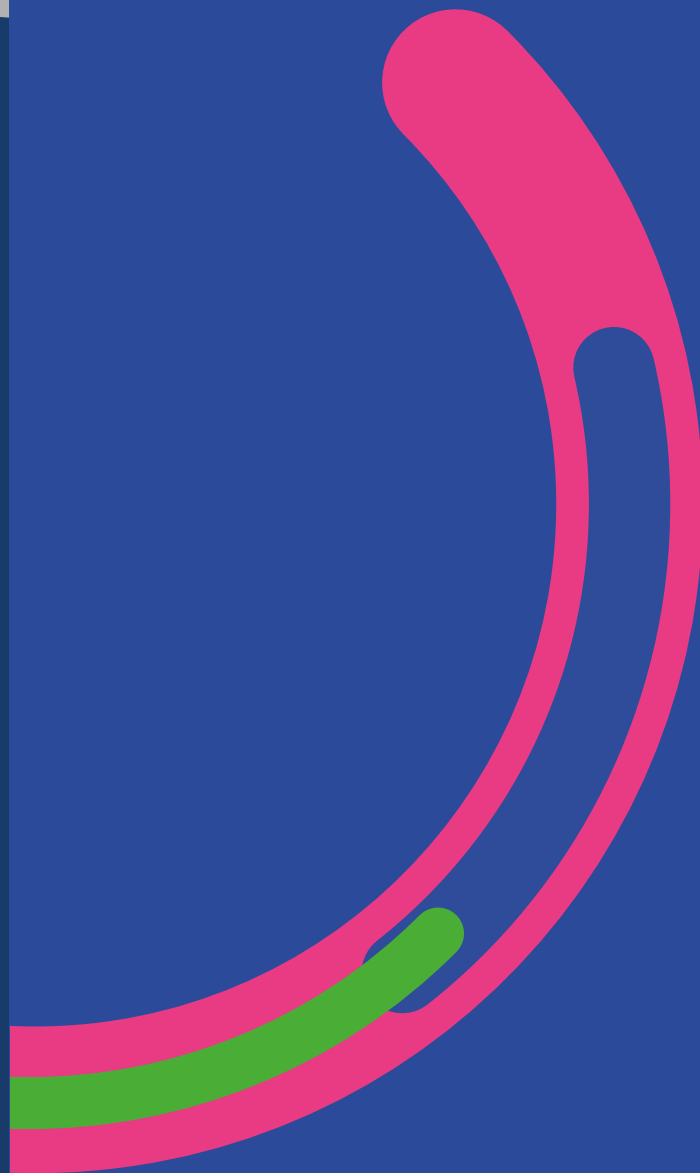
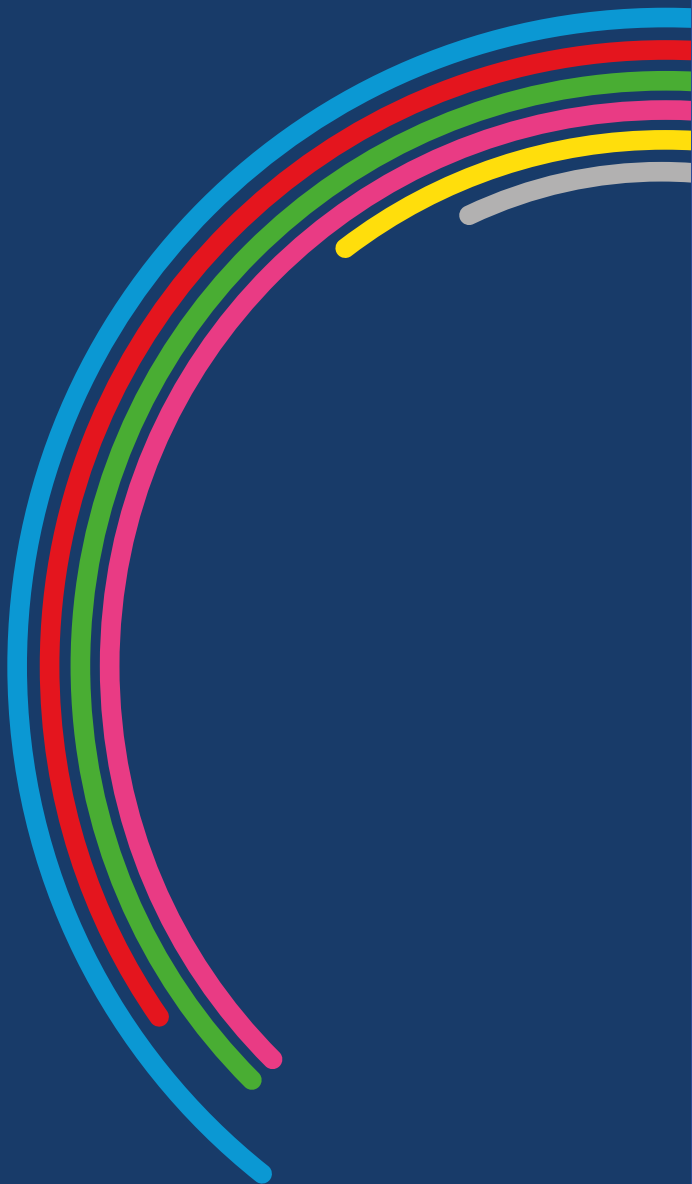
28.4%

2019: 28.9
2018: 28.8

HOURS OF OWN
CONTENT³

30,831

2019: 29,043
2018: 28,434



GOVERNANCE MODEL

MEDIASETespaña.

OWNERSHIP STRUCTURE

GROUP STRUCTURE

The Mediaset España Group is an audiovisual group comprised of a group of companies dedicated to the development of businesses related to the audiovisual sector, the activity of which is focused on the production and broadcasting of audiovisual content, as well as the exploitation of the advertising space of the television channels in which it operates.

The Company Mediaset España Comunicación, S.A. ("Mediaset España" or the "Company"), incorporated in Madrid on 10 March 1989, is the head of a group of companies known as Grupo Mediaset España Comunicación, S.A. ("Mediaset Group" or the "Group").

Mediaset España, the parent

Mediaset España's corporate purpose is the indirect management of the Public Television Service. At year end, it commercially operated the television channels Telecinco, Cuatro, Factoría de Ficción, Boing, Divinity, Energy and BeMad, with the corresponding licences granted to provide audiovisual communication services.

The company has its registered office at Carretera de Fuencarral a Alcobendas, 4, 28049, Madrid and was listed on the stock exchange on 24 June 2004. It is currently listed on the Madrid, Barcelona, Bilbao and Valencia stock exchanges and will be included in the IBEX35 index until 22 June 2020.

The Group's activity focuses on the advertising operation of the television channels for which it holds the concession, as well as the performance of similar and complementary activities related to this activity, such as audiovisual production, advertising promotion and news agency activities.

As the parent company, Mediaset España is obliged to prepare, in addition to its own financial statements, the consolidated financial statements of the Group.





The consolidated Group companies are as follows:

| Fully consolidated companies | Activity | Country | 2020 | 2019 |
|--|--|---------|--------|--------|
| Grupo Editorial Tele 5, S.A.U. | Management and exploitation of copyrights | Spain | 100% | 100% |
| Telecinco Cinema, S.A.U. ⁽³⁾ | Film production | Spain | 100% | 100% |
| Publiespaña, S.A.U. | Advertising sales | Spain | 100% | 100% |
| Conecta 5 Telecinco, S.A.U. | Distribution of audiovisual content on the Internet | Spain | 100% | 100% |
| Mediacinco Cartera, S.L.U. | Inactive holding company | Spain | 100% | 100% |
| Publimedia Gestión, S.A.U. ⁽¹⁾ | Advertising sales | Spain | 100% | 100% |
| Advertisement 4 Adventure, S.L.U. | Holding company for media for equity projects | Spain | 100% | 100% |
| Producción y Distribución de Contenidos Audiovisuales Mediterráneo, S.L.U. | Production and distribution of audiovisual content | Spain | 100% | 100% |
| Netsonic, S.L.U. ⁽¹⁾ | Online video advertising | Spain | 100% | 100% |
| Grupo Audiovisual Mediaset España Comunicación, S.A.U. | Games and contests | Spain | 100% | 100% |
| El Desmarque Portal Deportivo, S.L. ⁽³⁾ | Information and dissemination of current events | Spain | 60% | 60% |
| Megamedia Televisión, S.L. ⁽³⁾ | Creation, development, production and exploitation of multimedia audiovisual content | Spain | 100% | 65% |
| Supersport Televisión, S.L. ⁽³⁾ | Production of sports programmes | Spain | 62.50% | 62.50% |
| Aninpro Creative, S.L. ⁽¹⁾ | Sale of content and advertising actions and products | Spain | 51% | - |
| Be a Iguana, S.L. | Sale and management of advertising and sponsorship actions | Spain | 51% | - |
| Companies accounted for using the equity method | | Country | 2020 | 2019 |
| Producciones Mandarina, S.L. ⁽³⁾ | Creation, development, production and commercial exploitation of audiovisual content | Spain | 30% | 30% |
| La Fábrica de la Tele, S.L. ⁽³⁾ | Creation, development, production and commercial exploitation of audiovisual content | Spain | 30% | 30% |
| Furia de Titanes II, A.I.E. ⁽²⁾ | Telecommunication services and participation in the creation, production, distribution and exploitation of audiovisual works | Spain | | |
| Alea Media, S.A. ⁽³⁾ | Creation, acquisition and exploitation of literary, musical, graphic and audiovisual works | Spain | 40% | 40% |
| Melodía Producciones, S.L. ⁽⁴⁾ | Creation, acquisition and exploitation of literary, musical, graphic and audiovisual works | Spain | 40% | 40% |
| Alea La Maleta, S.L.U. ⁽⁶⁾ | Creation, acquisition and exploitation of literary, musical, graphic and audiovisual works | Spain | 40% | 40% |
| Pagoeta Media, S.L. U. ⁽⁶⁾ | Creation, acquisition and exploitation of literary, musical, graphic and audiovisual works | Spain | 40% | 40% |
| Adtech Ventures, S.p.A. ⁽¹⁾ | Sale of advertising in Italy and abroad | Italy | 50% | 50% |
| Bulldog TV Spain, S.L. ⁽³⁾ | Audiovisual production, creation and development of audiovisual content | Spain | 30% | 30% |
| Alma Productora Audiovisual, S.L. ⁽³⁾ | Production and distribution of audiovisual programmes and productions | Spain | 30% | 30% |
| Unicorn Content, S.L. ⁽³⁾ | Production and distribution of audiovisual programmes and productions. | Spain | 30% | 30% |
| Fénix Media Audiovisual, S.L. ⁽³⁾ | Production and distribution of audiovisual programmes and productions. | Spain | 40% | - |
| Campanilla Films, S.L. ⁽⁷⁾ | Production and distribution of audiovisual programmes and productions. | Spain | 30% | - |
| Aunia Publicidad Interactiva, S.L. ⁽¹⁾ | Audiovisual communication services | Spain | 50% | 50% |
| Joint Ventures | | Country | 2020 | 2019 |
| Telefónica Broadcast, S.L.U.–Supersport Televisión, S.L. (U.T.E.) ⁽⁵⁾ | Production and distribution of audiovisual programmes and productions. | Spain | 50% | 50% |

(1) The ownership interests in these companies are held through Publiespaña, S.A.U.

(2) The ownership interest in A.I.E. is held through Telecinco Cinema, S.A.U.

(3) The ownership interests in these companies are held through Producción y Distribución de Contenidos Audiovisuales Mediterráneo, S.L.U.

(4) As of 10 October 2018, this company is in liquidation.

(5) The ownership interest in these companies are held through Supersport Televisión, S.L.

(6) The ownership interest in these companies are held through Alea Media, S.A.

(7) The ownership interest in this company is held through Producciones Mandarina, S.L.

CHANGES IN THE SCOPE OF CONSOLIDATION FOR THE YEAR ENDED 31 DECEMBER 2020

- On 10 March 2020, the Group acquired a 40% ownership interest in Fénix Media Audiovisual, S.L., which is accounted for using the equity method.
- In July 2020, the Group acquired a 51% ownership interest in Aninpro Creative, S.L., which is now fully consolidated.
- On 26 October 2020, Producciones Mandarina, S.L. (accounted for up to 30%) incorporated a wholly-owned investee, Campanilla Films, S.L., which is now accounted for using the equity method.
- In November 2020, Aninpro Creative, S.L. (accounted for up to 51%) incorporated a wholly-owned investee, Be a Iguana, S.L.U., and this company is now accounted for using the equity method.

On 16 December 2020, the Group acquired the remaining 35% of Megamedia Televisión, S.L.U., thereby consolidating the Group's 100% ownership interest in the company.

SHAREHOLDER



42.4%

FREE FLOAT

53.2%

MEDIASET SPA

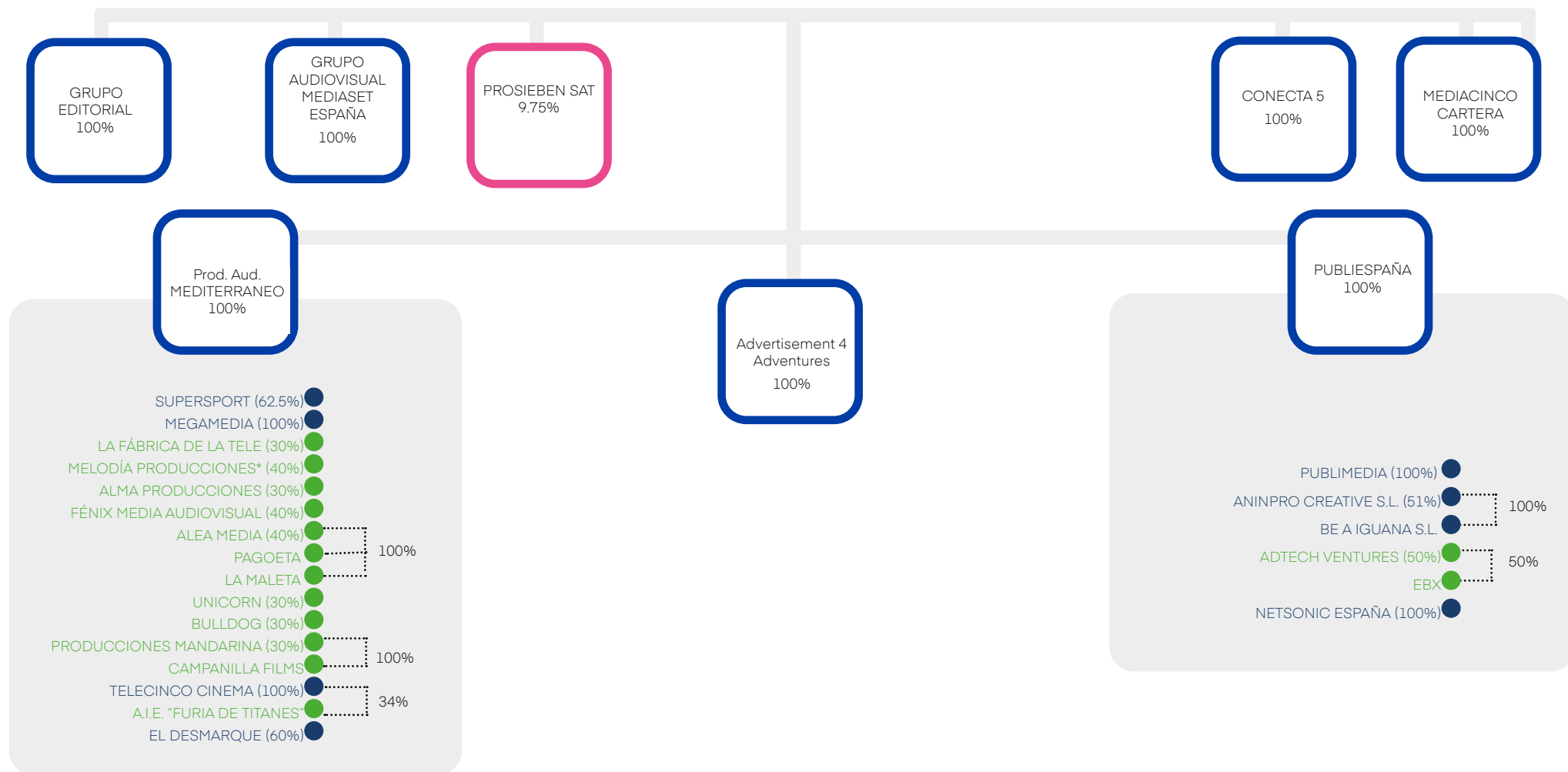
4.36%

TREASURY



SCOPE OF CONSOLIDATION MEDIASET ESPAÑA GROUP

MEDIASET ESPAÑA



Melodía Producciones is in liquidation.

● Fully consolidated ● Equity method ● Consolidation as a financial investment



GOVERNING BODIES

Mediaset's good governance is one of the Mediaset Group's priorities and the Corporate General Management ensures compliance with the applicable legislation and the best governance practices established by both the Spanish National Securities Market Commission (CNMV) and the main international standards.

In 2020 the corporate governance rules were thoroughly reviewed and updated to include the adaptations arising from the partial reform of the CNMV's Code of Good Governance of June 2020 and in keeping with this, CNMV Circular 1/2020, of 6 October, which modifies the models of the Annual Corporate Governance

Report and the Annual Report on Directors' Remuneration, as well as incorporating some specific modifications arising from other regulations in force (including the Spanish Corporate Enterprises Act (*Ley de Sociedades de Capital*)).

2020 MODIFICATION AND ADAPTATION OF GOOD GOVERNANCE REGULATIONS

MODIFICATION OF THE REGULATIONS OF THE BOARD OF DIRECTORS

Adaptation of Article 6 so that the Board of Directors has among its powers the power to approve a policy for hiring directors and diversity, as well as the policy on communication, contact and involvement with shareholders, institutional investors and voting advisors, including the policy on reporting of economic-financial, non-financial and corporate information. In application of these powers, the adaptation of these policies to the new corporate governance recommendations published on the company's website (https://www.mediaset.es/inversores/es/Políticas_Corporativas.html) were approved.

Adaptation of Article 13 to regulate the form and cases in which directors are obligated to notify the company when they find themselves in situations that could damage the company's reputation.

Adaptation of Article 19 to establish that there must be at least two non-executive directors on the executive committee and that at least one of them must be independent. The current composition of the Committee meets these criteria.

Adaptation of Article 21 so that the Audit and Compliance Committee supervises the financial and non-financial risk control and management systems, as well as the process of preparation and presentation of financial and non-financial information, as is the case at the company.

Adaptation of Article 22 on the powers of the Appointments and Remuneration Committee to include among them the power to assess the time and dedication of the directors necessary for them to carry out their duties effectively. The annual assessment of the directors monitors this.

Modification of Article 38 "Website" to adapt the wording to the requirements of the new wording of Recommendation 18 of the Code of Good Governance of June 2020.

Amendment of Article 40 "Relations with the securities markets" to adapt the wording to the provisions of Section 226 of the Spanish Securities Market Act (*Ley del Mercado de Valores*), Recommendation 42.1.a) of the Code of Good Governance of June 2020, Section 49.6 of the Spanish Commercial Code (*Código de Comercio*) and Section 529 ter.1.j) of the Corporate Enterprises Act, as amended by Spanish Law 11/2018.



MODIFICATION OF THE REGULATIONS OF THE AUDIT AND COMPLIANCE COMMITTEE

Adaptation of Article 3 so that its members as a whole, and especially its Chair, are appointed on the basis of their knowledge and experience in accounting, auditing, finance, risk management, both financial and non-financial.

Adaptation of Article 5, which includes the powers of this Committee, to include (i) supervision and evaluation of the process of preparation and integrity of financial and non-financial information; (ii) supervision and control so that Mediaset's risk control and management policy also includes risks related to corruption; both powers already exercised by the Committee.

(iii) the establishment of a mechanism to report any potentially significant irregularities, of a financial or accounting nature or of any other type, that may be detected within the Company or the Mediaset Group, and the authority to propose the appropriate actions to remedy them and reduce the risk of irregularities in the future. This mechanism should guarantee confidentiality and, in any case, provide for cases in which reports can be made anonymously, respecting the rights of the reporting party and the accused.

The current mailbox set up by the company complies with these requirements;

(iv) supervision of the Company's practices in environmental and social matters to ensure they are in keeping with the strategy and policy set and that the corporate responsibility and sustainability policy in environmental and social matters identifies and includes, at least: (a) principles, commitments, objectives and strategy regarding shareholders, employees, customers, suppliers, social issues, the environment, diversity, fiscal responsibility, respect for human rights and prevention of corruption and other illegal conduct; (b) methods or systems for monitoring compliance with policies, associated risks and their management; (c) mechanisms for monitoring non-financial risk, including those related to ethics and business conduct; (d) channels of communication, participation and dialogue with stakeholders; and (e) responsible communication practices that prevent the manipulation of information and protect integrity and honour.

The company currently has a corporate responsibility policy; however, in view of the new good governance requirements both the policy and its strategy and objectives must be reviewed.

Adaptation of Article 6 so that the minutes of the Committee's meetings record the arrival and departure of the various invitees.



MODIFICATION OF THE REGULATIONS OF THE APPOINTMENTS AND REMUNERATION COMMITTEE

Adaptation of Article 5 to include among its functions that of advising the Board of Directors on the preparation and implementation of the diversity and director hiring policy.

Regarding this power, the modifications to the diversity and director hiring policy, which has also been adapted to the new requirements, were submitted for the approval of the directors.

Adaptation of article 6 so that, as in the case of the Audit and Compliance Committee, the minutes of the Committee's meetings record the arrival and departure of the various invitees.

MODIFICATION OF THE BOARD DIVERSITY AND DIRECTOR HIRING POLICY.

Modification of the policy on communication, contact and involvement with shareholders, institutional investors, voting advisors and other stakeholders.



ANNUAL GENERAL MEETING

To prevent discrimination, guarantee equal treatment among shareholders and safeguard their health and the health of employees and other persons involved in the preparation and holding of the General Meeting, the company agreed that attendance at the Ordinary General Meeting held in 2020 would be exclusively by virtual means, with in-person attendance limited to collaborating staff who were essential to enable the meeting to be held. Virtual attendance was 0.032% and representation was 72.257%.

BOARD OF DIRECTORS

Non-executive
Chair

Less
than 15

Committees
chaired by
independent
directors

Annual activity
reports of the
Appointments
and Remuneration
Committee and
the Audit and
Compliance
Committee

Commitment not
to fund political
parties

Limitation on
the participation
of directors on
other Boards of
Directors.

Obligation to
inform the Board
of Directors of any
criminal cases in
which directors are
the accused.

Management
of situations of
conflicts of interest
through Mediaset
España's Internal
Code of Conduct
in relation to the
Securities Markets

Annual assessment
of the directors and
of the Committees

External Review
of Corporate
Governance and
Remuneration
Reports

Tax management
excluding tax
havens

SHAREHOLDERS

Electronic forum

One share one vote

Vote splitting

Continuous
communication
through the Investor
Relations area

Policies accessible
on the web

Remuneration of
directors, binding
annual vote and vote
in favour by 78.55% of
the shareholders.

Justification of the
proposals for the
appointment and
re-election of
directors.

Separate votes
on substantially
independent items

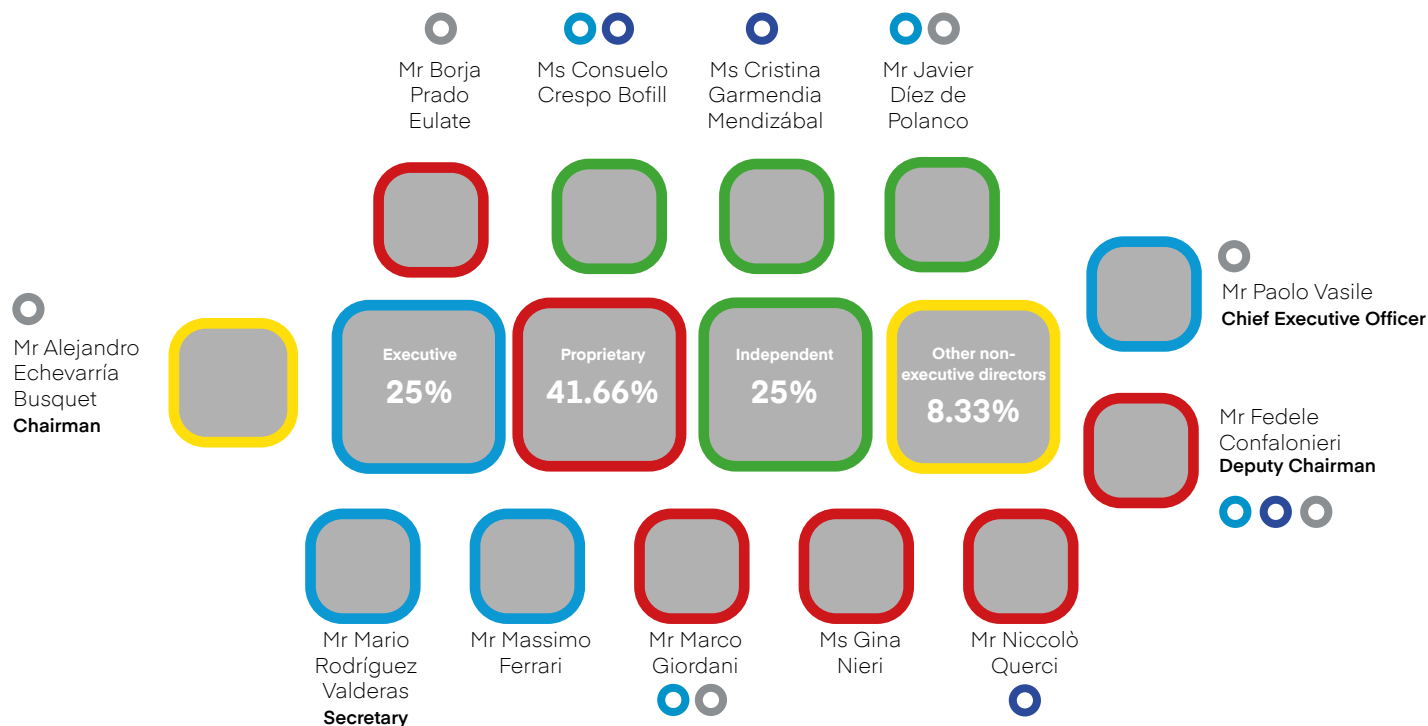


BOARD OF DIRECTORS

In 2020 Ms. Helena Revoredo Delvecchio resigned as an independent director of the company for personal reasons, which led to a reduction in the number of independent directors, as well as in the percentage of women on the Board of Directors. In 2021 the Company plans to promote the appointment of a new independent director, also implementing the hiring mechanisms that promote the diversity of its members.

In 2020 an external consultant with whom the Mediaset España Group does not carry out any commercial activity assessed how the Board of Directors operates. The self-assessment procedure of the Board of Directors, the Audit and Compliance Committee and the Appointments and Remuneration Committee. The self-assessment procedure was initiated in the Appointments and Remuneration Committee and was implemented using a questionnaire to which the directors responded.

The annual Board of Directors assessment process did not lead to significant changes due to the improvement process that has been in place for several years.



Executive Committee

It has been delegated the powers inherent to the Board, except those that cannot be delegated pursuant to law, the Articles of Association or regulations.

Executive: 16.66%
 Proprietary: 50%
 Independent: 16.66%
 Non-executive: 16.66%



Audit and Compliance Committee

Reporting directly to the Board of Directors, the Audit and Compliance Committee is the body in charge of, among other matters, supervising the financial and non-financial information published by the company, situations of conflicts of interest, relations with the auditor and supervision of the risk control and management policy, among others.

In accordance with good governance recommendations, it is chaired by an independent director.

Executive: 0%
 Proprietary: 40%
 Independent: 60%



Appointments and Remuneration Committee

Chaired by an independent director, the functions of the Appointments and Remuneration Committee include protecting the integrity of the director and senior executive hiring process, reporting to the Board of Directors on gender diversity issues, ensuring that when filling new vacancies the hiring procedures do not hinder the selection of female directors, assisting the Board of Directors in assessing the Chairman of the Board and the company's chief executives, as well as in setting and supervising the remuneration policy for directors and senior executives.

Executive: 0%
 Proprietary: 50%
 Independent: 50%



MAIN ISSUES ADDRESSED BY THE BOARD OF DIRECTORS

The activity of the Board of Directors of Mediaset España focuses on defining, overseeing and monitoring policies, strategies and key guidelines.

Monitoring of the Company's track record: the evolution of advertising revenue and audience results.

Monitoring of the Company's risk management: Analysis of the financial statements of the Company and its Group – Approval of the 2020 Budget.

Establishment of strategic objectives for 2020 – Establishment of the strategic objectives on which the Company's Risk Map is based.

Preparation and approval of the actions related to the Mediaset España draft terms of merger. Approval and communication of its cancellation.

Analysis of the impact of COVID-19 on the company – Adoption of the necessary decisions to guarantee continuity of the business and protect workers.

Remuneration of directors. Application of principles of balance and moderation to the remuneration of the Chairman, the Chief Executive Officer and members of the Board of Directors.

Analysis of the political situation and legislative changes. Preparation of internal actions for different political and/or legislative scenarios – Ensuring compliance with internal rules.

Supervision of the activity of the different areas of the company.

Promotion of Corporate Governance Approval of the Annual Corporate Report on Non-Financial Information.

SERVICES PROVIDED BY AUDITORS

AUDIT SERVICES €304 (thousands)

OTHER ASSURANCE SERVICES €43 (thousands)

Statement of Non-financial Information

Annual IPA Report 5% Cinema

Annual ICFR Report

Annual Report on Directors' Remuneration

Annual Corporate Governance Report



FOREWORD



PRESENTATION

GOVERNANCE
MODEL

BUSINESS MODEL

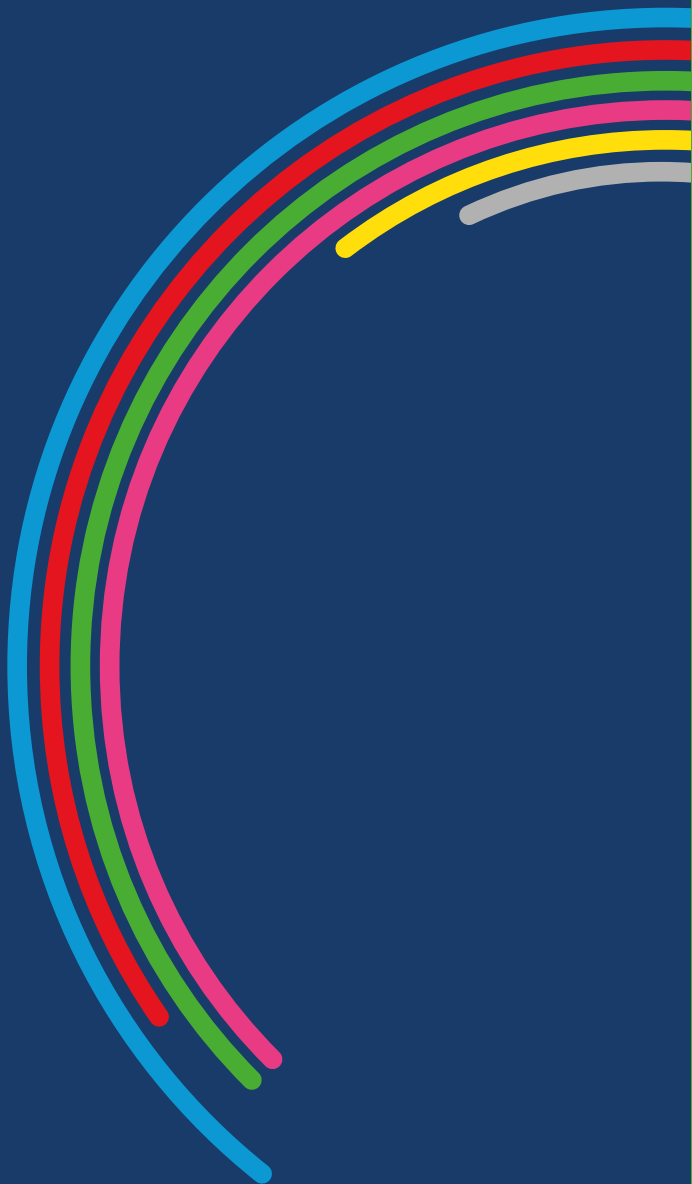
ABOUT
THIS REPORT

Summary of remuneration (thousands of euros)

| Name | Total 2020 cash remuneration | Gross profit from shares or consolidated financial instruments | Remuneration due to savings plans | Other remuneration | Total 2020 |
|----------------------------------|------------------------------|--|-----------------------------------|--------------------|--------------|
| MR ALEJANDRO ECHEVARRÍA BUSQUET | 1,025 | 29 | - | - | 1,054 |
| MR PAOLO VASILE | 1,902 | 94 | - | - | 1,996 |
| MR FEDELE CONFALONIERI | 139 | - | - | - | 139 |
| MR MASSIMO FERRARI | 975 | 13 | - | - | 988 |
| MR MARIO RODRÍGUEZ VALDERAS | 784 | 11 | - | - | 795 |
| MR MARCO GIORDANI | 123 | - | - | - | 123 |
| MR BORJA DE PRADO EULATE | 105 | - | - | - | 105 |
| MR NICCOLÒ QUERCI | 115 | - | - | - | 115 |
| MS GINA NIERI | 101 | - | - | - | 101 |
| MR JAVIER DíEZ DE POLANCO | 141 | - | - | - | 141 |
| MS CRISTINA GARMENDIA MENDIZABAL | 127 | - | - | - | 127 |
| MS CONSUELO CRESPO BOFILL | 147 | - | - | - | 147 |
| MS HELENA REVOREDO DELVECHIO (*) | 21 | - | - | - | 21 |
| TOTAL | 5,705 | 147 | - | - | 5,852 |

Note: Ms Helena Revoredo resigned as a director on 29 February 2020.

In 2019 directors received 5,679 thousand euros in cash remuneration, plus 386 thousand euros corresponding to the gross profits received from consolidated financial instruments for a total remuneration of 6,065 thousand euros.



BUSINESS MODEL

MEDIASETespaña.



SUCCESS MODEL

BUSINESS MODEL

KEY SUCCESS AND DIFFERENTIATION FACTORS

STAKEHOLDERS RELATIONS

PARTNERSHIPS FOR SUSTAINABILITY



BUSINESS MODEL

PURPOSE: TO KEEP CITIZENS COMPANY THROUGH ENTERTAINMENT

Main resources

Availability of **financial resources**

Technical and technological resources and cutting-edge infrastructure

Creative talent

Business relationships that ensure access to cutting-edge programming

Wide range of media outlets

Solid **business relationships** with advertisers

Constructive relationship with regulatory bodies in the audiovisual sector

Licensing of flagship programming

Sustainable use of **natural resources**

Sound management of the **supply chain**

What we do and how we do it

What sets us apart

VALUE CHAIN

CONTENT PRODUCTION

- Internal / external creators
 - Intellectual property
- Licenses and derivative products
- Trademarks

BROADCASTING AND DISTRIBUTION OF CONTENT.

- TDT
 - Webs/app
- Pay TV platforms, HbbTV, OTTs and international TV
- Cinema and home video
 - News agency

ADVERTISING SALES AND CONTENT

- Internal / external creation of TV and digital advertising pieces
- Sale of content

AUDIENCE ANALYSIS

- Analytics and Metadata

CONTENT PURCHASE

- Broadcast rights management

SUPPORTING CORPORATE AREAS

Attractive audiovisual content for the audience

Multi-channel and multi-platform offer

Cross-cutting nature of content

Solid financial position

Commercial policy of short blocks in prime time, multiplatform offer and superspot

Unique richness of targets

Ability to deal with change quickly

MANAGEMENT MODEL

ANNUAL CORPORATE GOVERNANCE REPORT

Board of Directors, Executive Committee, Audit and Compliance Committee, Appointments and Remuneration Committee

RISK MANAGEMENT

Risk Committee; Acquisitions Committee; Compliance and Prevention Unit; Security Management Committee, Data Protection Unit

CONTENT MANAGEMENT

Editorial Committee; Content Committee; Fiction Committee; Digital Committee

ADVERTISING MANAGEMENT

Advertising Committee

HUMAN RESOURCES MANAGEMENT

Workers' Committee; Equality Committee



FOREWORD



PRESENTATION

GOVERNANCE
MODEL

BUSINESS MODEL

ABOUT
THIS REPORT

VALUE CREATED

ENTERTAINMENT
VALUED BY THE
AUDIENCE
AVERAGE SCREEN
SHARE

28.4

SUPPORT FOR SOCIAL
CAUSES

€40,420

GOVERNMENT

€90,974

DIRECT
EMPLOYMENT

1,555

INVESTMENT IN
ENVIRONMENTAL
IMPROVEMENTS

29

SUPPLIERS

€315,853

INVESTMENT IN
AUDIOVISUAL
RIGHTS

€87,758

Data at 31/12/2020

The economic data are expressed in thousands of €.



MEDIASET ESPAÑA AROUND THE WORLD

CONTENTS:



Finished product refers to the sale of audiovisual content as broadcast in Spain, for its distribution. In 2020 content was sold in Albania, Belgium, Bosnia, Bulgaria, China, Dominican Republic, Finland, Georgia, Germany, Greece, LATAM, Montenegro, Mexico, Poland, Portugal, Russia and USA.

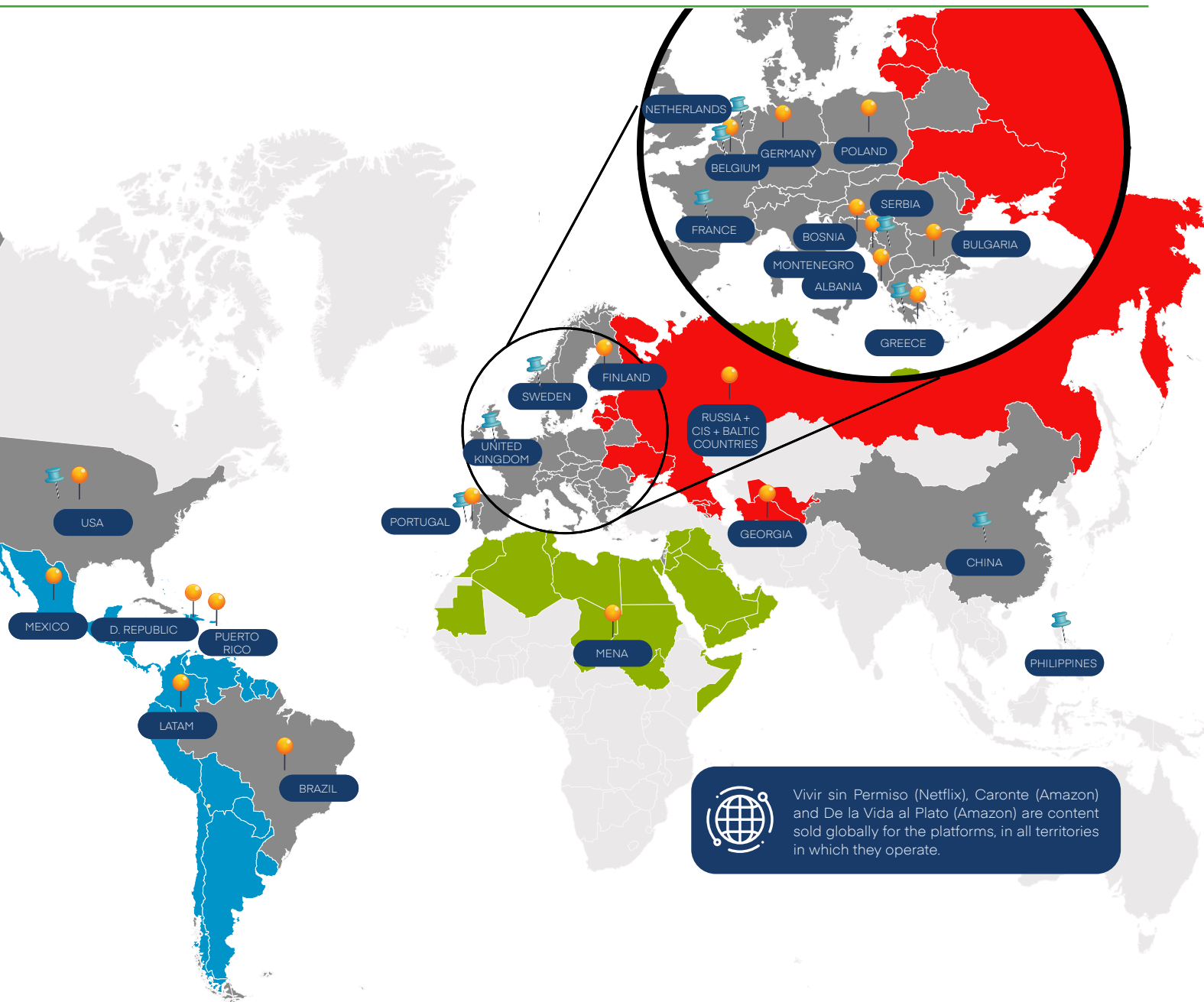
Format refers to the sale of rights for the adaptation of the original idea for the creation of a local version. In 2020 rights were sold in China, France, Greece, Portugal, Serbia and USA.

REGIONS:

● **LATAM:** Argentina, the Caribbean (Anguilla, Antigua & Barbuda, Aruba, Bahamas, Barbados, Bermuda, Virgin Islands, Cayman Islands, Dominica, Dominican Republic, Guadelupe, Grenada, Haiti, Jamaica, Montserrat, Martinica, Dutch Antilles, (Curaçao, Saba, St. Eustatius, St. Maarten), Puerto Rico, USA, St. Kitts and Nevis, St. Lucia, Saint Vincent and the Grenadines, Trinidad and Tobago, Turks and Caicos, Bolivia, Chile, Colombia, Ecuador, Paraguay, Peru, Uruguay, Venezuela

● **MENA:** Algeria, Bahrain, Comoros, Djibouti, Egypt, Iran, Iraq, Jordan, Kuwait, Lebanon, Libya, Mauritania, Morocco, Oman, Palestine, Qatar, Saudi Arabia, Syria, Somalia, Sudan (North and South), Tunisia, United Arab Emirates and Yemen

● **RUSSIA + CIS + Baltic States:** Russia, Armenia, Azerbaijan, Belarus, Georgia, Kazakhstan, Kyrgyzstan, Moldova, Tajikistan, Turkmenistan, Ukraine, Uzbekistan, Estonia, Latvia and Lithuania.



Vivir sin Permiso (Netflix), Caronte (Amazon) and De la Vida al Plato (Amazon) are content sold globally for the platforms, in all territories in which they operate.

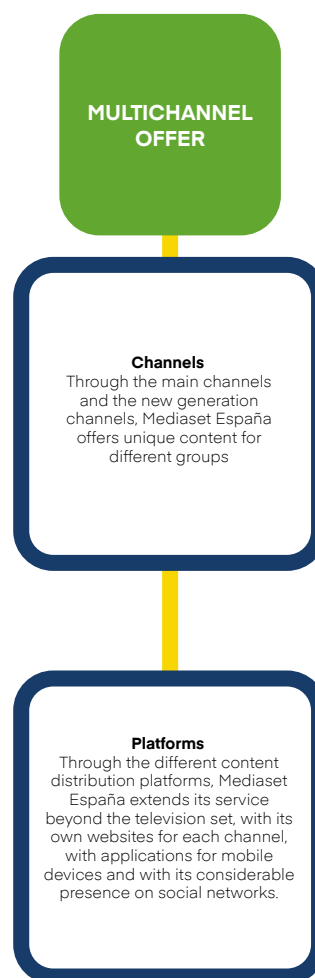


KEY SUCCESS AND DIFFERENTIATION FACTORS

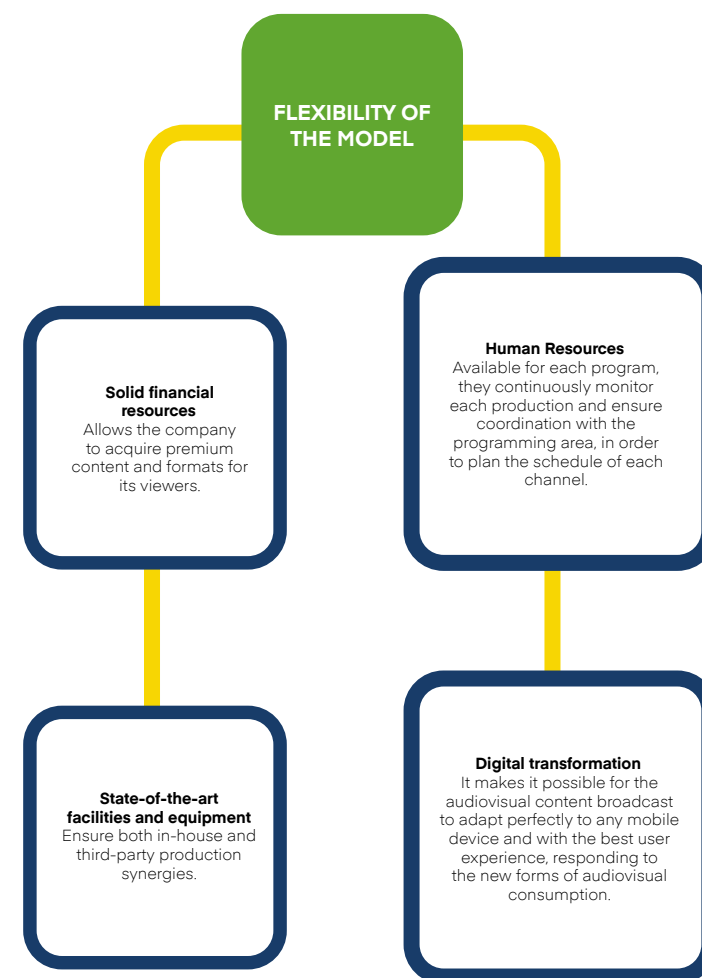
To ensure the sustainable development of its business project, Mediaset España must have a team with the skills and attitude necessary to successfully perform their assigned roles, who understand and are committed to the values and expected behaviour that must guide their actions.



The wide variety of content offered by Mediaset España to the market, through a diverse range of media that allow viewers to enjoy a unique experience according to their tastes, preferences and availability, is one of the fundamental elements underpinning the business' success.



The flexibility of its model, together with the speed with which it addresses changes, if a programme must be replaced or a new programme broadcast, enables Mediaset España to offer a wide range of programming.





STAKEHOLDER RELATIONS

Mediaset España has a wide range of groups that have an impact on the business' activities or are affected by them. The main business areas are involved in identifying these groups, under the coordination of Corporate General Management.

To understand and respond to the expectations of the main stakeholders, Mediaset España has established various channels of communication and dialogue, paying special attention to facilitating the most appropriate ones for each group.

MAIN STAKEHOLDERS AND TOOLS FOR COMMUNICATION AND DIALOGUE

EMPLOYEES

- ∞ HR Division
- ∞ Corporate Intranet
- ∞ Employee Portal
- ∞ Notice Boards
- ∞ HR App
- ∞ Equality Agent
- T Health and Safety Committees
- ∞ Workers' Committee and Trade Union Representatives
- ∞ Ethical mailbox

ARTISTS AND MEDIA PROFESSIONALS

- ∞ Artistic Hiring Dept.
- ∞ Special Productions Div.

SHAREHOLDERS AND INVESTORS

- A Annual Reports
- A Annual General Meeting
- T Presentation of results and webcast
- ∞ Roadshows
- ∞ Working breakfasts
- ∞ Meetings and conference calls
- ∞ Shareholders Office (T. 91 358 87 17)
- ∞ Investor Relations
inversores@mediaset.es
(T. 91 396 67 83)
- A Non-financial rating agencies

GOVERNMENT

- ∞ CNMV
- ∞ Spanish National Markets and Competition Commission (CNMC)
- ∞ Secretary of State for the Information Society and the Digital Agenda (Ministry of Economy and Business)
- ∞ Directorate General of Gaming Regulation (Ministry of Finance)
- ∞ Ministry of Culture
- ∞ Spanish Data Protection Agency (AEPD)

COMMUNITY

- ∞ Collaboration agreements with educational centres
- ∞ Social organisations:
Corporate General Mgmt.
corporativo@mediaset.es
- ∞ Employment Portal
<http://www.rrhhempleo.telecinco.es/>
- ∞ Exercising Privacy Rights
privacidad@mediaset.es
- ∞ Corporate Responsibility
corporativo@mediaset.es
- ∞ Communications Division
mediasetcom@mediaset.es
- ∞ Media
mediasetcom@mediaset.es

SUPPLIERS

- ∞ Purchasing and General Services Mgmt.
- ∞ Website with restricted for suppliers
- ∞ E-mail: comprasyservicios@telecinco.es

AUDIENCE

- ∞ Websites for programmes
- ∞ Social Networks
- ∞ Blogs, digital meetings, forums
- ∞ Opinion polls and audience measurement

COMPETITION

- ∞ Association of Commercial Television in Europe (ACT)
- C Joint Monitoring Committee of the Self-Regulation Code
- ∞ Responsible Media Forum

ADVERTISERS

- ∞ Publispaña General Commercial Mgmt.
- ∞ Association for the Self-Regulation of Commercial Communication (AUTOCONTROL)
- ∞ Media Agencies

UNIONS

- ∞ Notice Board
- ∞ Digital notice board on the corporate intranet
- ∞ Workers' Committee
- ∞ Social networks and own blogs

FREQUENCY

∞ Continuous A Annual T Quarterly C Three times a year



The **corporate responsibility mailbox** facilitates dialogue with those interested in the company's sustainable management.

The **employee portal and the corporate intranet** are the main channels of information for staff and their concerns and requests are gathered through the various committees.

Opinion **polls and audience measurement** allow the company to determine whether the content offered appeals to viewers.

The **ethical mailbox** allows people to report any concerns about business practices that are contrary to the values of the Code of Ethics, regulations and good faith.

Interaction with **advertisers is channelled** through media agencies.

The company communicates with shareholders and investors directly through the shareholders office and the investor relations area, as well as through **roadshows, webcasts** and other meetings organised by these areas.

RELATIONS WITH PUBLIC INSTITUTIONS

The Mediaset España Group conveys and pursues, directly or through its participation in sector-leading agents, its legitimate interests before the government and, in particular, the legislative and executive branches, at the state and European level, framing its actions within the framework of the company's Code of Ethics and the legislation in force.

PARTICIPATION IN SECTOR-LEADING AGENTS

- Association of Commercial Television in Europe (ACT)
- Self-Regulatory Committee and Joint Monitoring Committee on Television Content and Children
- Association for the Self-Regulation of Commercial Communication (AUTOCONTROL)
- European trade association for marketers of advertising solutions across (multiple) screens and/or audio platforms (EGTA)

In 2020 Mediaset España participated in the review and assessment of the draft bill for the new Audiovisual Communication Act. Likewise, it has represented its interests during the process of drafting the European Commission's regulatory package on digital services, considering it essential that this future regulation takes into account the significant market power of the large digital platforms in the digital value chain and how this power can negatively affect competition in the digital advertising market and in the provision of digital services.



PARTNERSHIPS FOR SUSTAINABILITY



Since 2009, Mediaset España has participated in the **Carbon Disclosure Project (CDP)** analysis process, responding to its questionnaire on Climate Change. The initiative launched by the United Nations in 2000 maintains the world's leading database of self-reported and business information on climate change, with the aim of providing solutions to climate change, revealing meaningful information for business, policy and investment decisions.



Since 2007 Mediaset España has been committed to adhering to the **United Nations Global Compact (UN Global Compact)**, an international initiative the purpose of which is the voluntary commitment to corporate social responsibility by entities, through the implementation of Ten Principles based on human, labour, environmental and anti-corruption rights.



Since 2017 Mediaset España has been a member of the **Responsible Media Forum**, an international partnership between the leading media companies to identify and take action on the social and environmental challenges facing the sector.



Since 2008 Mediaset España has been a member of the **FTSE4Good Index**, an index that recognises the levels of environmental management, human rights and labour policy, as well as compliance with certain standards in terms of working conditions in the supply chain and the rejection of corruption, among others.



Since 2016 Mediaset España has been a member of the **Climate Change Cluster**, a business forum for leadership, knowledge, exchange and dialogue on climate change, coordinated by Forética as the representative in Spain of the World Business Council for Sustainable Development.



Since 2016 Mediaset España has been a member of the **Transparency, Good Governance and Integrity Cluster**, a business forum for leadership, knowledge, exchange and dialogue in this area, with a special focus on the value of transparency and good governance in companies and their impact on the market.



Since 2012 Mediaset España has been a member of the **Association of Spanish Issuers**, the purpose of which is to promote measures that reinforce legal certainty in relation to the issuance of listed securities; to improve the legal framework and the development of high corporate governance standards; to improve communication between companies and their shareholders and to promote dialogue and cooperation with the government and, in particular, with the CNMV.



Mediaset España is a member of the **EGTA** which aims to help its members to protect, grow and diversify their business around content edited and broadcast on a linear basis by their TV channels and/or radio stations.



Since 2012 Mediaset España has been following the principles and guidelines defined by the **Global Reporting Initiative (GRI)** for the preparation of sustainability reports.



Mediaset España is a member of the **Fundación Seres**, which fosters the commitment of companies to improving society, through responsible actions aligned with the company's strategy, generating value for both society and the company. Since 2018 Mediaset España has been participating in the Laboratorio de Inversores which analyses and promotes socially responsible investing.



STRENGTH OF A COHERENT STRATEGY

2020 tested the strategy and responsiveness of all companies worldwide. In particular, Mediaset España demonstrated that the solidity of its strategic pillars allows it not only to achieve its objectives, but also to successfully develop its business in the face of an unexpectedly adverse context.

a. Maintaining the leading position in the television market: (i) audience, (ii) advertising share and revenue, and (iii) profitability.

Mediaset España Grupo has transformed itself into a leading audiovisual group. Bearing in mind that its origin and core business are those of a television station under the free TV model, its priority objective remains the same — to be a leader in profitability thanks to its excellent capacity to maximise advertising campaigns with an efficient and competitive programming/production cost structure. The cross-cutting television model implemented by Mediaset allows it to attract different and large audiences that are increasingly better served thanks to the diversity of content offered through its eight free-to-air channels, as well as its digital platforms. In addition, in 2020 Mediaset has continued to promote HbbTV technology, which has been another broadcasting window for all our content and has boosted the digital pay platform, MitelePlus, as an initiative to further boost its audiovisual business.

Mediaset has also launched and will continue to create new programme brands that will bolster its leadership as an audiovisual company. The leadership in advertising share, revenue and profitability is backed by the financial and operational data obtained.

b. Promoting profitability on the internet.

The internet is one of the strongest drivers in the growth of the Group's audiovisual offer. Mediaset is managing to balance the coexistence of television programmes and brands with their broadcasting on the MitelePlus platform. In addition, it has been able to create new specific content for the digital world that has been launched directly online.

All of the above has been achieved and will continue to be achieved under one principle: mandatory profitability, our Group's basic strategic objective. The Group's initiatives to strengthen its digital platforms through the distribution of its content have paid off. In this regard and taking into account that part of the strategy will revolve around the development of the digital business, the Group continued to increase coverage without jeopardising the profitability of the internet activity. Mediaset integrates the entire offer through its different channels through free-to-air services, its web platform, apps, platforms for mobile phones and tablets and other new types of distribution that may emerge.

As we mentioned in the previous section, the new open and pay digital platform is a vehicle for a multidisciplinary audiovisual offer. We have been able to incorporate new audiences that complement Mediaset's core audience.

In September 2020, Be a Lion was acquired which strengthened its presence in the social media advertising market and the sports website, El Desmarque — the most widely followed sports news platform in Spain — was consolidated.

c. Promoting partnerships in the production and exploitation of audiovisual content.

Mediaset España is a leading audiovisual company in broadcasting and content production. As a result of this and the emergence of new customers for audiovisual products, the Group has been promoting partnerships with them for the sale of series, films, programmes, etc., as well as formulas for the exploitation of these products.

Mediaset has a range of audiovisual products with a multiplatform approach. Broadcasting through its eight DTT channels, the launch of HbbTV, the Mitele and Mitele Plus platforms, the websites of its channels and agreements with major OTT players such as Netflix, Amazon and HBO have positioned Mediaset as the audiovisual leader in the Spanish market. In this regard, Mediaset España has continued to promote Mediterráneo, the first audiovisual conglomerate of production companies at the national level with expertise in diversified content such as entertainment, fiction, cinema, sporting events, digital native formats and branded content. Mediterráneo was launched with a client base that includes Mediaset España and other television channels such as TVE, Mediaset, Real Madrid TV, Telemadrid, Telefé and the BBC, as well as content distribution platforms such as HBO, Netflix and Amazon.

1. CULMINATION OF THE TRANSFORMATION OF MEDIASET ESPAÑA INTO AN AUDIOVISUAL COMPANY BASED ON THREE MAIN LINES OF ACTION

d. Promoting the necessary technological adaptation/evolution and the new ways of working brought about by the COVID-19 pandemic.

In 2020, Mediaset continued to invest in the necessary technology to enable the transformation to an audiovisual environment. The disruption to the way the way of working until the arrival of the Coronavirus pandemic posed a major challenge for the Company. In this connection, Mediaset was able to mobilise and adapt the necessary technological resources in a short period of time, providing continuity to the business without affecting any activity. From the very moment the state of alarm was declared by the authorities, Mediaset España was in a position to ensure the broadcasting of its content on our free-to-air channels and on our various digital platforms. We also ensured that all employees could telecommute if necessary.



2. MONITORING OF THE REGULATORY FRAMEWORK AND DEVELOPMENT OF RELATIONS WITH SUPERVISORY BODIES AND PUBLIC INSTITUTIONS.

In an environment of continuous regulatory changes, both sector-related and economic-financial (accounting, tax and labour), Mediaset España seeks to adapt itself in the most efficient way to these changes, prioritising strict compliance with the new regulations that come into force.

Mediaset has successfully completed the adaptations to all the new sectorial and competition regulations imposed by the regulator.

Mediaset España remains attentive to the regulation of gaming advertising on TV that may arise in the near future and is committed to implementing the new guidelines on the sale of advertising that came into force at the end of 2020.

3. SCALING OF THE ORGANISATION AND PROCESSES IN A WAY THAT IS APPROPRIATE TO THE COMPETITIVE LANDSCAPE AND THE CURRENT SITUATION DUE TO THE COVID-19 PANDEMIC.

Firstly, it is worth highlighting the Group's remarkable capacity to adapt to the consequences of the COVID-19 pandemic. Since the beginning of the pandemic, the Group has prioritised the occupational health of its workers. Likewise, Mediaset has always promoted the productivity of its organisation at all levels. This new situation has accelerated the implementation of new ways of working that the Group will gradually optimise. Furthermore, the aforementioned technological evolution, which is also characterised by its dizzying speed, requires the Group to maintain a workforce in keeping with the different transformation processes. Mediaset España wants to take care of its organisation based on the skills that its employees have demonstrated to date. It is their effort, flexibility, commitment, loyalty and productivity that has enabled the Group to remain a leader in the audiovisual sector.

Finally, Mediaset has been incorporating new employee profiles in line with the new content production needs and new advertising sales strategies. Digital transformation is accelerating this process. This workforce modernisation process includes specific training plans for groups of employees. These plans will be aimed at maintaining and improving knowledge in the company's core areas.



INTEGRATED RISK MANAGEMENT

The context in which Mediaset España develops its business is increasingly complex and the level of uncertainty is greater. Understanding and managing risk properly is therefore critical to the business' success.

The Mediaset Group has an Integrated Risk Management System, based on COSO II, which ensures integrated risk management and aims to identify, control and manage the risks that may impact the achievement of the objectives defined.

INTEGRATED RISK MANAGEMENT SYSTEM

BOARD OF DIRECTORS

Senior governing body. Among other duties, it is responsible for monitoring, following the report of the Audit and Compliance Committee, of the risk control and management policy, including tax risks, and the supervision of the internal information and control systems.

AUDIT AND COMPLIANCE COMMITTEE

Delegated body of the Board of Directors. Among other responsibilities, it is responsible for knowing, checking and supervising the adequacy and integrity of the process of preparing financial information, internal control and risk management systems, ensuring compliance with the Risk Policy.

RISK COMMITTEE

It reports to the Audit and Compliance Committee. This is the body through which the executive risk management functions are carried out in the company's day-to-day operations, establishing the framework for the Group's Integrated Risk Management.

COMPLIANCE AND PREVENTION UNIT

It reports to the Audit and Compliance Committee. Its duties include overseeing the application of the Code of Ethics by the Group's companies and assessing their degree of compliance, ensuring compliance with the Internal Code of Conduct, managing the ethics mailbox and internal investigations, establishing and updating the necessary controls for the prevention and detection of criminal conduct and fostering a culture of compliance.

ACQUISITIONS AND SALES COMMITTEE

It reports to the Risk Committee. It has the task of analysing the economic-financial information of any production, purchase of goods or contracting of services the amount of which exceeds €20,000 per year, or opportunities to buy/sell rights or any other type of sale.

SAFETY MANAGEMENT COMMITTEE

It reports to the Risk Committee. Its main functions include reviewing, approving and promoting the Security Policy, as well as monitoring critical security incidents that occur in the Group, proposing and carrying out security plans, verifying the technical security measures defined in the Policy.

DATA PROTECTION UNIT

It reports to Corporate General Management. It has the task of establishing and maintaining the Privacy Model for the processing of personal data.

CONTROL FRAMEWORK

FINANCIAL INFORMATION INTERNAL CONTROL SYSTEM

INTEGRATED RISK MANAGEMENT POLICY

CODE OF ETHICS

CRIME PREVENTION AND DETECTION MODEL

REGULATORY COMPLIANCE POLICY

CORPORATE SECURITY POLICY

INTERNAL REGULATIONS IN RELATION TO THE SECURITIES MARKET

OTHER POLICIES AND PROCEDURES

The Code of Ethics and the Regulatory Compliance Policy of the Mediaset España Group establishes the fundamental principles and values by which the company is governed and to which all employees, executives and members of the Board of Directors are subject, as well as subsidiaries and all those persons, natural or legal, who maintain any kind of relationship with Mediaset España in the performance of their professional or business activities.

PRINCIPLES AND VALUES OF THE CODE OF ETHICS

- Compliance with current legislation
- Corporate responsibility
- Freedom of information and opinion
- Equal opportunities and non-discrimination



INTEGRATED RISK MANAGEMENT POLICY

IDENTIFICATION

The “owners” of the business processes of the company’s value chain **identify the events** that, in the event they materialise, may affect the development of the processes and the fulfilment of the objectives of its Management

ASSESSMENT

The “managers” of the risks (those responsible for carrying out the actions that are part of the business process) **assess the risks** based on their probability of occurrence and their potential impact on the business

RISK MAP

The risk “managers”, together with the Internal Audit Department, **assess whether to include in the company’s risk map those events that pose a potential threat** to the achievement of Management’s objectives.

ACTION PLAN

Risk “owners” / “managers” **define the actions required** as specific control mechanisms for each risk identified.

MONITORING

The Internal Audit Department **supervises and monitors** the execution of the controls defined in the Action Plan. Reviews (half-yearly) and updates (annually) the Risk Map.

The **Integrated Risk Management Policy** establishes the risk assessment and identification guidelines, the responses to them, as well as the control and supervision activities. Under this framework, the company has mapped all the processes that involve business and structural operations, so that those that are key and critical to achieving the strategic objectives — and on which periodic tests are carried out to ensure they are properly fulfilled — are identified.

The range of **corruption risks** to which the Group may be exposed is very broad and includes, inter alia: bribery in all its forms, money laundering, conflicts of interest, distortion of market competition, financing of political parties, their candidates or their foundations, or influence peddling, among many other activities. The Code of Ethics, together with the Regulatory Compliance Policy and the Crime Detection and Prevention Protocol, establish the framework for action to prevent and avoid actions that could be considered corrupt practices or **any behaviour that could be considered a crime under the Criminal Code (Código Penal)**.

The purpose of Mediaset España’s management and fraud alert system is to prevent irregular practices or detect evidence of suspicious transactions. In turn, any employee, manager, director or collaborator of the Mediaset Group who has well-founded suspicions of the existence of practices contrary to the principles and values of the Code of Ethics or to ethics and good faith in business, may report them through the Ethics Mailbox.

ETHICAL MAILBOX

- Information is received by the Compliance and Prevention Unit, which assesses its veracity and credibility
- It submits those that it deems to be well-founded to the Audit and Compliance Committee, which assesses whether to initiate an investigation
- Obligation to guarantee and ensure the protection of the privacy and confidentiality of the information received and the persons involved
- Half-yearly dissemination through pop-up
- In 2020 a suggestion was received related to the protocols implemented to monitor COVID-19 cases.

On the other hand, the Code of Ethics, together with the Group’s Internal Code of Conduct, establishes the criteria and rules of conduct to avoid situations that may generate a **conflict of interest**. In turn, the Group has a series of procedures that mitigate the risk of conflicts of interest and encourage transparency and good management. In this regard, to avoid potential conflicts of interest in the creation of content and/or its distribution, all content creation assignments are reviewed, analysed and ultimately approved by the Group’s Acquisitions Committee. In the case of any related-party transaction (purchase and sale of content, loans, salaries, etc.) with a shareholder or investee of Mediaset España, such transaction must be authorised by the aforementioned Committee or by the Board of Directors in advance, if necessary. In turn, to detect and resolve possible conflicts of interest between the company and its directors and to avoid conduct that could be detrimental to the company or its shareholders, there are various mechanisms established in the Regulations of the Board of Directors.





The Compliance and Crime Prevention Unit is responsible for establishing controls for the prevention and detection of criminal conduct, such as corruption in business, influence peddling or fraud and for updating of the Criminal Risk Map annually. In 2020, the Compliance and Crime Prevention Unit did not receive any enquiries/complaints related to corruption or other issues.

The Internal Audit Department monitors the effective application of the corresponding procedures and codes, as well as the procedures in the event of any possible irregularity, fraud or corruption and must submit the case to the Audit and Compliance Committee. As part of the Annual Audit Plan, the risks related to corruption or other criminal behaviour are analysed in the lines of business that have the highest incidence in the Group. In 2020, these risks were reviewed in all the Group's business units and four potential risks were detected and mitigated by applying the corresponding control measures.



GROUP CONTROLS TO MITIGATE THE RISK OF CORRUPTION AND BRIBERY

- Powers of attorney matrix and usage policy
- Separation of duties
- Verification of collections and payments of income and expenditure transactions
- Acquisition process for broadcast and/or format rights
- Purchasing and acquisitions procedure
- Contract signing procedure
- Acquisitions and Sales Committee
- Supplier approval protocol
- Per diem and travel expense procedure
- Procedure for Giving and Receiving Gifts and Invitations
- Protocol for making donations and sponsorship management
- Contractual clauses related to criminal risk prevention in contracts with third parties
- Conventional advertising orders associated with a commercial agreement
- Guide to Criminal Compliance in investee companies (not subject to the effective management of the Group)

Any purchase of goods and services is regulated by the acquisition and contract signing procedures, and the Purchasing and General Services Department is in charge of supervising the management.

SUPPLY CHAIN MANAGEMENT CONTROLS

- Acquisition Committee: approval of all purchases over €20,000
- Contract signing: mandatory for all requests for the procurement of services and for the purchase of goods for an amount exceeding €150,000
- Supplier approval protocol prior to contracting of goods or services
- Personal Data Protection Clause in all contracts
- Assessment of the need to take out third-party liability and damage insurance
- Compliance with Occupational Hazard Prevention requirements for suppliers providing services at the Group's facilities
- Clauses to ensure responsible corporate behaviour

CONTROLS TO MITIGATE THE RISKS OF ANTI- COMPETITIVE BEHAVIOUR, UNFAIR COMPETITION OR MONOPOLISTIC PRACTICES

- Code of Ethics
- Regulatory Compliance Policy
- Internal guide on Publiespaña's commercial policy

2020 TRAINING IN ANTI-CORRUPTION PROCEDURES

GENERAL COMPLIANCE MODEL
CYBERSECURITY COMPLIANCE
PRIVACY AND DATA PROTECTION
COMPLIANCE

295
PARTICIPANTS

1,360
HOURS

CRIMINAL COMPLIANCE SYSTEM CERTIFICATION



RISK MAP

The risk map, which is approved annually by the Audit and Compliance Committee and addresses potential financial and non-financial business risks, is reviewed every six months in order to identify any risk factor that could have a negative impact on the Group's operations or results, and the review is also submitted to the Audit and Compliance Committee and the Board of Directors.

During the review process, the expectations that the main managers of key business areas, investors, regulators, customers and suppliers may have of the company are taken into account, as well as relevant internal or external events that could potentially impact the activity, legislative developments and recommendations for good practices that may be applicable to the management of the business.

In 2020, although its annual preparation occurred in February, given the particularity of the global context, the periodicity of the reviews and monitoring has been more frequent. The COVID-19 pandemic has resulted in risks related to worker health and business continuity being given greater weight than they had been afforded in the past.



MAIN RISKS AND MANAGEMENT MECHANISMS

| MAIN RISK | DESCRIPTION | STRATEGIC OBJECTIVE | MANAGEMENT MECHANISM | IMPLEMENTED | MANAGED | INDICATORS | IMPACT VELOCITY |
|---|---|---------------------|---|---|--|---|------------------|
| FAILURE TO COMPLY WITH THE REGULATORY FRAMEWORK | Significant regulatory changes or changes in the interpretation of existing regulations on accounting, tax, criminal, labour, competition and data protection matters, as well as the regulation of the audiovisual and advertising sector itself, which may affect the development of the business and the fulfilment of strategic objectives. | | <p>The Group has set up a working team where any regulatory change is analysed in detail by senior management, so that any unforeseen decision can be mitigated immediately, reducing its impact on the company as much as possible.</p> <p>At the same time, given the regulator's continuous monitoring of the content broadcast by the channels, the Group has developed the processes and implemented the appropriate precautionary measures at the editorial control level to ensure that the restrictions on broadcasting content during protected hours are not violated and that such content is duly catalogued and the viewer is notified in advance.</p> <p>The advertising management systems implement controls to comply with legal obligations regarding the advertising blocks that can be programmed into the grid.</p> <p>On the other hand, through the company's Institutional Relations area and as a member of leading sector associations, the Group participates in the development of regulatory frameworks related to business activities.</p> <p>However, it should be borne in mind that the criteria for assessing the broadcasting of content is entirely subjective and, therefore, it is difficult to eliminate this risk completely.</p> | Publication of Royal Decree 958/2020, of 3 November, on commercial communications for gaming activities, publication of Spanish Law 4/2020, of 15 October, on the Tax on Certain Digital Services (<i>Ley 4/2020, de 15 de octubre, del Impuesto sobre Determinados Servicios Digitales</i>) and of the Royal Decrees related to COVID-19 | With respect to the decree related to the restriction on the broadcasting of advertising for gaming activities, Mediaset is analysing alternative measures to optimise revenues in slots where such advertising may be broadcast. In relation to the new legislation on the new digital services tax, the company is analysing the possible impact this tax would have in 2021 if it were to apply. Lastly, Mediaset has rigorously complied with all legislation on occupational safety and prevention related to COVID-19 protocols. | <ol style="list-style-type: none"> 1. Advertising revenue from operators of gaming activities. 2. Digital services tax accrual expense 3. Number of cases of infection | FAST |
| LOSS OF TV COVERAGE AND A DROP IN CONSUMPTION ON OTHER PLATFORMS | The expansion of the TV offer with the incorporation of OTT platforms, together with new consumption patterns more focused on on-demand may lead to a decrease in TV consumption and, consequently, a loss of coverage and awareness of free-to-air TV. | | Mediaset is taking advantage of all the opportunities that the audiovisual market is offering in its transformation. Apart from consolidating its position as a leader in free-to-air television, the company has developed a strategy of consolidating its web platforms, creating new digital channels and strengthening social networks and partnerships with the main OTT platforms for the distribution of some of its content. | YES | Mediaset has increased investment to be able to offer its audiovisual products on other consumer platforms | Free-to-air TV consumption - Kantar Media and Comscore for digital audiences | FAST |
| ADVERSE POLITICAL AND MACROECONOMIC ENVIRONMENT | The television business is directly related to economic growth and, therefore, this is an external factor that has a direct impact on the business. The crisis caused by the COVID-19 pandemic has led to a sharp economic downturn in Spain and, therefore, a sharp decline in advertising investment | | Since the beginning of the crisis, the Group has adopted measures aimed at cost control, both in relation to its business and structure, which will be long-lasting given the current economic situation. Mediaset is also focusing on diversifying its dependence on advertising revenue, including the sale of content rights to OTT platforms and new digital revenue streams. | YES | Mediaset has applied its cost management know-how to minimise the impact of the pandemic on its income statement. It has also continued its commitment to revenue diversification with the acquisition of Be a Lion in September 2020. | <ol style="list-style-type: none"> 1. Evolution of advertising investment 2. Change in GDP | VERY FAST |



COMPLETION OF THE TRANSFORMATION INTO AN AUDIOVISUAL COMPANY



SCALING OF THE ORGANISATION



MONITORING OF THE REGULATORY FRAMEWORK

SLOW (>12 months) **FAST** (6-12 months) **VERY FAST** (< 6 months)



| MAIN RISK | DESCRIPTION | STRATEGIC OBJECTIVE | MANAGEMENT MECHANISM | IMPLEMENTED | MANAGED | INDICATORS | IMPACT VELOCITY |
|-----------------------------------|--|---------------------|--|-----------------------------------|---|--|-----------------|
| COMPETITORS AND MARKET CONDITIONS | Strong competition in the audiovisual sector where the high level of fragmentation is accentuated by the entry of new players in the market. Therefore, not only is there greater competition for acquiring attractive content for users and advantageous economic conditions for the company, but new creators and broadcasters of their own audiovisual content are also emerging. | | Mediaset España is strongly committed to the promotion of all content distribution platforms, with Television as the main platform. It is also pursuing initiatives that try to merge TV content with the digital environment. | New OTT competitors have appeared | Mediaset continues to focus on multimedia and, to that end, has created specific sales and marketing teams for the digital sphere. It continues to invest in the ongoing development of its multimedia platforms. | Audience data on DTT and on-line channels. Sales of fiction products and other programmes. | FAST |
| | At the same time, new content platforms are not subject to the same obligations and limits as television channels. | | Mediaset continues its strategy to boost its products with the purchase of new events, as well as to strengthen its entertainment and fiction products in order to successfully compete. | | | | |
| | These new platforms lead to a change in content consumption habits that impacts television consumption. | | Mediaset has created Producciones Audiovisuales Mediterráneo to promote the production of fiction series and other programmes, as well as the sale of these products. | | | | |
| LOSS OF LEADERSHIP | Threat of a possible loss of leadership in advertising share and/or profitability, arising from a change in the advertising rate strategies of its main competitors and/or due to its failure to adapt its advertising sales strategy as television consumption evolves. | | From a leadership in profitability standpoint, Mediaset España meticulously monitors the state of the advertising market, in order to achieve the right mix of billings - costs - profitability, without affecting its leadership in audience share. | NO | N/A | Value of advertising share achieved by the group with respect to total investment | FAST |
| | Mediaset España owns many brands, both corporate and product brands associated with its programmes, so it is exposed to situations that may threaten its corporate image, that of the channels it broadcasts and that of its programmes. | | The Communications Department is responsible for safeguarding the corporate image by continuously monitoring any news or activity that could lead to a crisis that could have an impact on the image of Mediaset España. In coordination with the Multiplatform Department, it also monitors any new developments on social networks. | | | | |
| REPUTATIONAL DAMAGE | | | The company has also improved coordination with programme producers to reduce its reaction time. | NO | N/A | Number of incidents affecting the Group's reputation. | VERY FAST |
| | | | As soon as a potential conflict is detected, the Communications Department coordinates, informs and advises the Chief Executive Officer in order to take the necessary measures in relation thereto. Mediaset collaborates through projects/campaigns related to equality, environmental protection, health protection, raising awareness regarding data protection and privacy, and is committed to education as a means to achieve a better society. | | | | |



COMPLETION OF THE TRANSFORMATION INTO AN AUDIOVISUAL COMPANY



SCALING OF THE ORGANISATION



MONITORING OF THE REGULATORY FRAMEWORK

SLOW (>12 months) FAST (6-12 months) VERY FAST (< 6 months)



| MAIN RISK | DESCRIPTION | STRATEGIC OBJECTIVE | MANAGEMENT MECHANISM | IMPLEMENTED | MANAGED | INDICATORS | IMPACT VELOCITY |
|----------------------|--|---------------------|--|---|---|--|-----------------|
| FINANCIAL | The crisis caused by the COVID-19 pandemic increases the liquidity and collection risk of the sales made. | | Mediaset España monitors the risk of its customers, classifying them according to risk and requesting sufficient guarantees to ensure that defaults are as low as possible. | NO | During the first half of 2020, it strengthened its sources of liquidity with banks. | 1. Percentage of uncollectible receivables. 2. Evolution of the exchange rate | FAST |
| | The appreciation of the Dollar against the Euro impacts the television business, since the company buys audiovisual rights in markets that operate with this currency. | | The company has contracted the appropriate hedging instruments and exchange rate insurance to mitigate a possible negative impact. | | | | |
| TECHNOLOGICAL CHANGE | The constant and ever faster technological evolution has an impact on the way we consume television. Failure to adapt infrastructures, systems, applications and platforms to this evolution can have a negative impact on the business' sustainability. | | Mediaset España monitors the evolution and the effect that technological change may have on television and makes the appropriate investments to develop adapted technologies and infrastructures. | NO | N/A | Percentage of approved investment | SLOW |
| | | | | | | | |
| PIRACY | Technological progress and the decline in associated costs increase the possibility of unauthorised access to musical and audiovisual content. This can lead to such content being shared rapidly by users of new technologies, without the authorisation of the legitimate owners of the rights and without paying the corresponding royalties. | | Mediaset España has solid contracts in place with leading providers for the hosting of its digital archive. | NO | N/A | Number of incidents caused by this risk. | FAST |
| | | | At the same time, it has defined procedures to control the flow of content to the different platforms and technical audits are carried out to review that they are properly applied. In addition, it has an external YouTube content monitoring service, by means of which all content owned by Mediaset is tracked and removed from this channel. In the case of films, the company has contracted a monitoring system to combat unauthorised access to the content produced during the period of time in which the film is shown in cinemas. | | | | |
| CYBER ATTACKS | Damage caused by third parties to the service platforms, resulting in an interruption in the services provided to customers and/or a data breach. | | Mediaset España has a Cybersecurity Risk Map for the Group and the corresponding controls and mitigation measures. | There were no material security incidents in 2020 | Mediaset continuously monitors new viruses/vulnerabilities as they appear. | Number of incidents caused by this risk. | VERY FAST |
| | | | It has also established periodic reviews, both of users and system vulnerabilities, as well as internal and external audits, and has procedures in place to ensure incidents are properly handled. The Group has a denial-of-service (DOS) attack mitigation service. | | | | |





| MAIN RISK | DESCRIPTION | STRATEGIC OBJECTIVE | MANAGEMENT MECHANISM | IMPLEMENTED | MANAGED | INDICATORS | IMPACT VELOCITY |
|---------------------------------------|--|---------------------|--|---|--|--|-----------------|
| LITIGATION | Litigation and disputes that the Group has or may have with third parties in labour, criminal, tax, judicial review or civil and corporate and commercial matters pending final resolution. | | Mediaset España, through its Directors and advisors, assesses the risk for all litigation and disputes and, in those cases in which the risk is probable and its economic effects are quantifiable, makes the appropriate provisions. | Yes. Although their impact has been immaterial. | The Legal Department and the rest of the areas affected continuously monitor ongoing litigation. | No. of new proceedings. | SLOW |
| LOSS OF INTEREST IN THE CONTENT OFFER | Acquisition and/or production of content and/or programming decisions that are not in the best interest of the audience. | | The Programming Department has a New Product Research unit that is continually looking at the market for new products. The Group uses Cuatro as an incubator for new programmes. The Group maintains the brands with the largest audience. | NO | N/A | Number of programmes that are cancelled. | FAST |
| INTERRUPTION OF BUSINESS | Failure in the operation of key business systems or infrastructures that may interrupt broadcasting, with the consequent impact on profitability. | | The Group has defined a business continuity plan that guarantees the immediate availability of the key personnel, systems and platforms necessary to continue broadcasting. To this end, it carries out training and makes the necessary investments in infrastructure and technology. | NO | N/A | Number of incidents | VERY FAST |
| DATA BREACH | Leakage of relevant confidential information (content, financial data, commercial policy or other sensitive business information), which may have a significant impact on the company's ability to achieve its strategic objectives. | | Mediaset has defined different protocols to ensure the confidentiality of its information. Code of Ethics, Corporate Security Policy, Protocol for reporting information to the CNMV. It also includes privacy clauses in contracts with its suppliers. | NO | N/A | Number of incidents resulting from data breaches | VERY FAST |

The risk associated with the possible impacts of climate change, both physical and transitional, exists and has been integrated into the Mediaset Group's Risk Management System, although, given the activity carried out, it does not have a significant strategic or financial impact on the development of the Mediaset Group's audiovisual business, according to management's assessment.



COMPLETION OF THE TRANSFORMATION INTO AN AUDIOVISUAL COMPANY



SCALING OF THE ORGANISATION



MONITORING OF THE REGULATORY FRAMEWORK



CONTENT MANAGEMENT

Mediaset España's audiovisual leadership in the Spanish market entails responsibly managing the content it broadcasts, to guarantee the sustainability of the business.

NEWS CONTENT

Mediaset España's news programmes offer viewers the data and information they need to critically evaluate the facts and draw their own conclusions. They do not express opinions, rather they carry out their journalistic activity in accordance **with the principles of truthfulness, objectivity and independence** in the information they transmit, and perform their work under the premise of **freedom of expression and information, professional secrecy and non-discrimination**.

At the same time, the company believes that any topic or issue addressed in the news requires giving voice to different points of view, so that viewers can compare and contrast different options and that criteria prevail over the noise that may arise from a particular piece of information.

CONTROL FRAMEWORK

Daily editors meetings
to review the contents to be broadcast and those already broadcast, analysing their alignment with the predefined editorial approach.

Weekly editorial committee with the company's top executives to review the news milestones.

Citation of sources when they are public and consent to be quoted; confidentiality of sources when requested.

Regular communication between journalists and those responsible for updating the information.

Control of the intellectual property of the contents, as a filter before and after broadcasting.

Public interest and relevance of the news guide information decisions, guaranteeing the exercise of freedom of expression.

Rectification (reply), broadcast through the same media as the information to which it refers was broadcast.

GENERAL ACT ON AUDIOVISUAL COMMUNICATION
(LEY GENERAL DE COMUNICACIÓN AUDIOVISUAL)

SELF-REGULATION CODE FOR TELEVISION CONTENT AND CHILDREN

KEY EDITORIAL MATTERS

CODE OF ETHICS

Note: In 2020, due to the COVID-19 pandemic, working meetings have been virtual.



RIGOUR IN REPORTING AND EDITORIAL INDEPENDENCE

To fulfil the objective of broadcasting **unbiased and credible information**, and given the immediacy of the information and the growing public concern about its veracity — given the significant volume of false news circulating — the newsroom of Mediaset España meticulously verifies the source and cross-checks it against other sources.

At the same time, it applies internal management mechanisms to **protect the generation of content from any political, shareholder, technical or** any other kind of interference, guaranteeing the editorial independence recognised and valued by its audience which is the key to securing the social licence to operate.

CONFIDENTIALITY OF SOURCES

To guarantee the protection of privacy on the one hand and the exercise of the right to information on the other, the Group's news programmes cite sources when they are public and consent to being quoted.

The right to information and freedom of expression prevail as long as the news is of public and general interest. However, the Group's news **guarantee the confidentiality** of those who wish to provide information anonymously, although in the case of a proven crime, the right to information always prevails. On the other hand, the identity of people who have suffered situations considered risky or sensitive, such as abuse, harassment or suicide, is never disclosed.



ENTERTAINMENT CONTENT

Entertainment has a strategic place in generalist television programming and its live format continues to be the most popular option among Spanish audiences. Mediaset España fulfils its objective of keeping people company through entertainment, with a strong focus on in-house content production and with live TV as its star format.

CONTROL FRAMEWORK

Production Committee: this committee decides and establishes the general lines of the weekly contents of the in-house programmes and supervises the progress of the productions underway.

Content Committee: addresses issues related to the contents and subject matters of the programmes on the Group's various channels, as well as their scheduling.

Content Department: defines the editorial lines and sends them to the production departments. In turn, they send the editorial lines to the producers so that they can follow them. The Executive Producers of the programmes are responsible for monitoring their proper implementation.

Antenna Division: provides guidelines on content development from a marketing perspective and develops programming strategies to optimise their performance.

Rating of the contents by age, both of in-house and third-party productions.

Daily analysis of programming and audiences, to establish programming guidelines and adapt the television offer to users' preferences.

Daily content meeting, to coordinate joint strategies for production, promotion and supervision of contents.

GENERAL ACT
ON AUDIOVISUAL
COMMUNICATION

SELF-REGULATION
CODE FOR
TELEVISION CONTENT
AND CHILDREN

CODE OF
ETHICS

EDITORIAL
LINES

PROGRAMMING
STRATEGY

CLASSIFICATION
OF CONTENT

Note: In 2020, due to the COVID-19 pandemic, working meetings have been virtual.



CLASSIFICATION OF TELEVISION CONTENT

- Application of the system for rating audiovisual products according to age - Self-Regulation Code
- Classification of all television content, except news programmes and live broadcasts (except those that require it)
- Analysis of the existence of any of the potentially harmful contents
- The time slot in which it may be broadcast is determined its rating.

Mediaset España has defined and implemented a control system to evaluate and monitor the content generated, to align the content creation with the company's values, its Code of Ethics and the Content Self-Regulation Code.

POTENTIALLY HARMFUL CONTENT

Violence

Fear or anguish

Language

Sex

Discrimination

Imitable behaviours

Drugs and toxic substances

CONTROL SYSTEMS

LIVE PROGRAMMING

Assessment and monitoring through **follow-up meetings** between the channel's management and the programme producers. In these meetings any aspect of the programme may be discussed, from the contents to be broadcast or the complaints received, to the images and signs to be used.

Supervision by the Executive Production, either by their presence on the set or supervision of the programme's production, or by direct viewing of the broadcast of the programme, sharing their observations with programme management if necessary.

PRE-RECORDED PROGRAMMING

Definition of the **guidelines for programme content** and communication thereof to the producers.

Viewing of Mediaset España programmes to assess whether they comply with the guidelines, the Code of Ethics, respect for human rights, the rights of minors and right to privacy of individuals.

Communication of **observations** to the producers, so that they can adapt the programme contents. Subsequently, further analysis and control by Mediaset España.

After the executive production editorial control, the programmes are delivered to the video library

REVIEWS OF SCRIPTS AND OUTLINES, VIEWING OF PROGRAMMES

In addition to the controls referred to, the Child Protection Division of the Crown Prosecution Service is informed before the programme is broadcast and, when required, the programme is sent; this control is normally carried out by the producers.

REVIEWS OF SCRIPTS AND OUTLINES, VIEWING OF PROGRAMMES

In their working meetings, the Executive Producers review scripts and outlines, and in the case of pre-recorded content they preview the programmes or videos to be used, applying their editorial criteria.

SELF-REGULATION COMMITTEE

- **Meets three times a year.**
- **Objective** to analyse the complaints and claims received.
- **Action:**
 - a) Review and respond to complaints received;
 - b) Defend the company against complaints/claims that it considers unfounded or, where appropriate, acceptance of the claim in the event that it is deemed appropriate;
 - c) The International Relations Area reports the results of the meetings to the Antenna Division and the Content Production Division, with a view to correcting and improving the content that can be better adapted in the future.

JOINT MONITORING COMMITTEE

- Analyses the application of the Self-Regulation Code and assesses compliance by each television operator.

Note: In 2020, due to the COVID-19 pandemic, the assessment, supervision and monitoring of contents, as well as working meetings, have virtual, except in exceptional cases, in which all prevention measures were implemented in accordance with the COVID-19 standard operating procedures.



MEASURES TO MITIGATE POTENTIAL CONFLICTS OF INTEREST IN THE CREATION AND DISSEMINATION OF CONTENT

- Code of Ethics
- Policies established
- Working meetings and committees
- Measures for data collection and analysis
- Analysis of potential conflicts (producer hired, format, content, potential partners and customers)
- Robustness of the news channels

FREEDOM OF EXPRESSION AND JOURNALISTIC INDEPENDENCE

Freedom of expression, together with journalistic independence, is reflected and guaranteed in the Group's Code of Ethics, which establishes that journalists must carry out their work in strict compliance with the principles of truthfulness, objectivity and independence in the information they broadcast.

To guarantee this freedom and avoid any manner of censorship, we always try to reflect all forms of thought, opinion and current trends that allow us to enjoy truthful information and the formation of a diverse opinion.

MUSIC CREATED FOR A MEDIASET ESPAÑA PROGRAMME

- The music becomes part of the Grupo Editorial Tele5 catalogue.
- An editorial contract is signed with the authors of the work.
- The work is registered in the SGAE, together with the score.

Mediaset España reports all the musical, audiovisual and dramatic content it uses to the SGAE, which subsequently distributes the rights generated accordingly.

PROTECTION OF INTELLECTUAL PROPERTY

The Intellectual Property Management Protocol establishes the framework for managing the rights and duties in this area.

Transfer contracts signed with the producers of the works

Registration, by Mediaset España, of the names of all the programmes (their trademarks)

Oversight of the Legal Department and the Rights Acquisition Division

AUDIENCE SATISFACTION

DAILY HOUSEHOLD CONSULTATION (THROUGH AUDIMETERS)

12,810
INDIVIDUALS
5,300
HOMES

QUALITATIVE STUDIES - FOCUS GROUP

3

INDIVIDUALS

1,154

ONLINE MARKETING STUDIES

1

DIGITAL CONTENTS

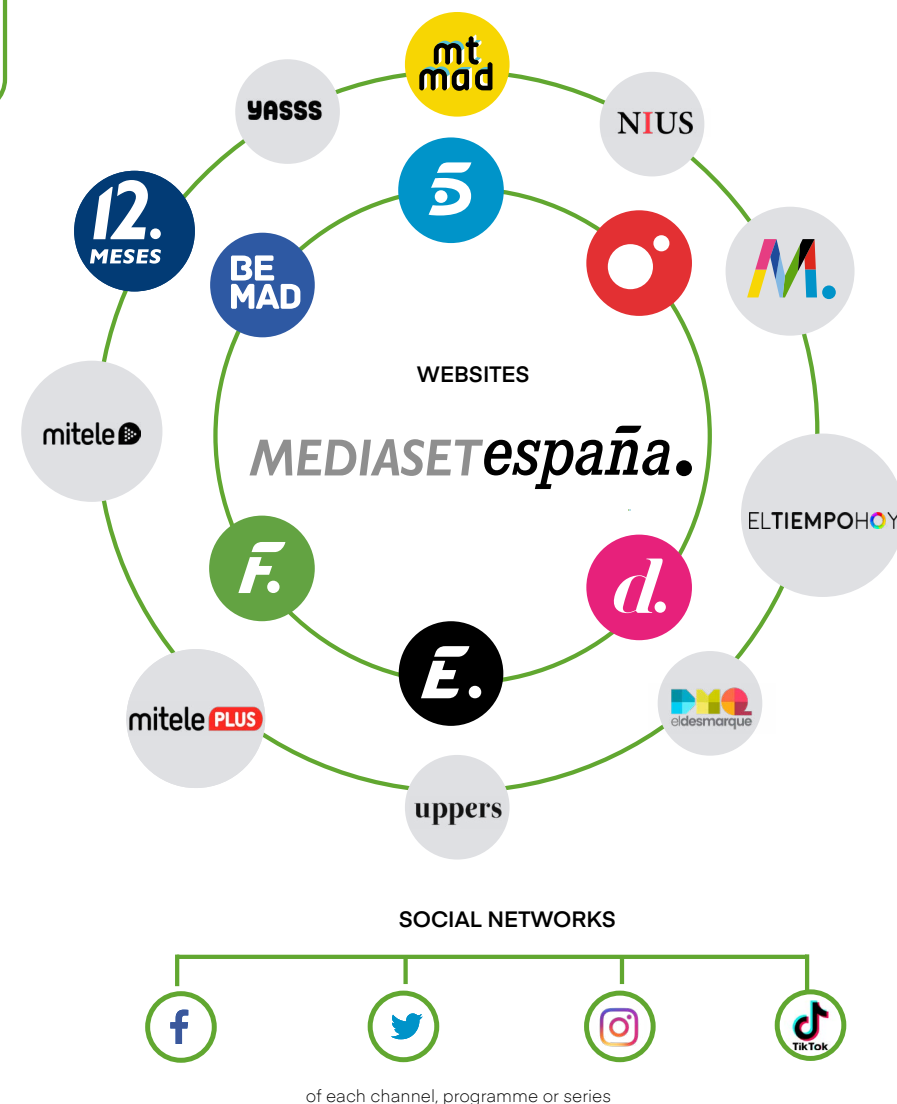
Mediaset España offers its audiovisual content in as many screens and on as many devices as possible so that users can enjoy it whenever and wherever they want and be an active participant.

The Group's digital platforms broadcast exclusive content and also reproduce the content broadcast on the Group's channels.

APPS



MEDIASET ESPAÑA'S MULTIMEDIA UNIVERSE



CONTROL FRAMEWORK

**SELF-REGULATION
CODE FOR
TELEVISION CONTENT
AND CHILDREN**

**CLASSIFICATION
OF CONTENT**

**CODE OF
ETHICS**

Content Committee: addresses issues relating to the Group's content.

Digital Committee: assesses the evolution of the digital environment.

Rating of content created for digital platforms according to age, using the "fly" to indicate the recommended age.

Automated filters by words, to avoid hate speech through comments posted on social networks or digital platforms.

Supervision and editing of content created for digital platforms, prior to publication, to ensure respect for corporate values related to content creation.



MECHANISMS OF PARTICIPATION AND INTERACTION WITH THE USERS

- **Customer service:** department created to respond to Mitele PLUS subscribers via telephone, email, chat or social networks.
- **Websites and apps:** the audience makes important decisions in the most watched programmes and can generate content by taking part in contests or initiatives that require their participation (sending answers or uploading content generated by them).
- **Social network presence and contact and email addresses for each programme:** users can share their opinions, complaints, suggestions or questions.
- **Surveys, trivia or interactive games** (through Playbuzz and Qualifio): users interact with the channels' contents.
- **Mitele Club:** a space for Mitele PLUS annual subscribers where they can comment on forums, participate in exclusive experiences related to the Group's programmes and characters.
- **Mitele PLUS Subscriber Satisfaction Surveys** in the event of a decline.

RATING OF CONTENT BY AGE

mitele

In VOD content, the rating associated with the programme is always displayed before the user accesses the content. In live broadcasts on linear TV channels, the rating appears permanently, just like on TV. In addition, Mitele has a parental control system for registered users that can be activated by the user if desired, and can be activated by age range using a parental PIN.

**mt
mad**

If the content is not suitable for all audiences, the recommended age is indicated in the video start frame, in the upper right corner.

NEW ENHANCED PROGRAMME GUIDE

Access to the next three days of programming for all channels, including exclusive channels, on Mitele

BROWSING IN A SECURE ENVIRONMENT

Targeted advertising on websites

Corporate Security Policy for the protection of personal data.

Parental control available at mitele.es.



EXCLUSIVE CONTENT FOR DIGITAL PLATFORMS

**mt
mad**

VIDEO CHANNELS OF THE PLATFORM'S DIFFERENT TALENTS

mitele

LIVE AND SPECIAL EVENTS OR DOCUMENTARIES RELATED TO THE PROGRAMMING

mitele PLUS

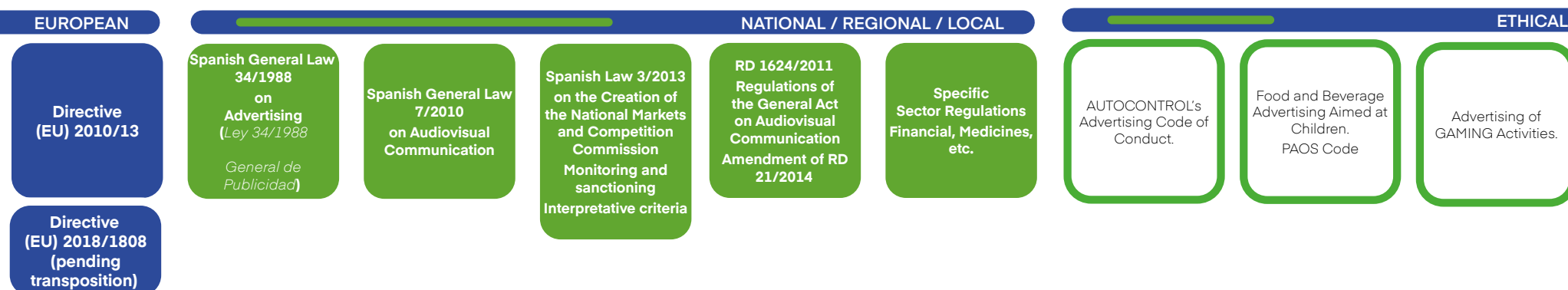
PREVIEWS, LIVE SHOWS AND EXCLUSIVE CONTENT FOR SUBSCRIBERS



ADVERTISING MANAGEMENT

Advertising is the main source of income for the production, acquisition and distribution of the audiovisual content that the Mediaset España Group offers its audience. As a result, the business' sustainability is contingent upon the responsible management of such advertising by Publiespaña.

APPLICABLE ETHICAL REGULATIONS AND PROVISIONS



CONTROL FRAMEWORK

ENDORSEMENT OF AUTOCONTROL'S ADVERTISING CODE OF CONDUCT.

Design of the commercial policy taking into account, mainly, the inventory capacity for broadcasting, client needs, the evolution of the advertising market itself, the legal framework and the recommended good practices.

Weekly review and monitoring of the commercial policy by General Management and the Departments that control its implementation.

On a weekly basis, the Management Committee coordinates all initiatives and possible synergies between the commercial and editorial areas, among other matters.

AUTOCONTROL is consulted regarding any ethical questions related to the regulation or self-regulation of advertising or its interpretation.

Before an advertisement requested by a client or by Publiespaña is broadcast, AUTOCONTROL is consulted and a report is requested from its Legal Department as to whether it complies with the ethical and legal requirements.

The report issued by AUTOCONTROL (COPY ADVICE) refers to the specific advertisement and its opinion is binding for the company.

Submission to independent control by AUTOCONTROL after the advertisement is broadcast in the event of possible controversies or claims filed by any consumer with a legitimate interest who considers that it is contrary to the Advertising Code of Conduct. The resolution issued by the advertising panel.



In 2020, with regard to self-regulation, there were changes in some advertising Codes of Conduct: in the Code for Enteral Nutrition Products, the Code for the Advertising of Medicinal Products to the Public and the Code for the Advertising of Wine. Likewise, new advertising Codes of Conduct have also been prepared in response to the rapid growth of the digital sphere, such as the Influencer Advertising Code of Conduct and the Code of Conduct for the processing of data in the advertising business.

With regard to new legal regulations on advertising approved in 2020, the Royal Decree on Gaming Advertising, the new Bank of Spain and the Spanish National Securities Market Commission (CNMV) Circulars on advertising, as well as the Draft Bill of the General Act on Audiovisual Communication have been approved.

In 2020 Publiespaña submitted 1,718 advertisement consultations to the Technical Office of Autocontrol before their broadcast (Copy Advice), either in the story phase or the final versions of the copy, to reflect what the final production of the piece will include before it is recorded and to evaluate its compliance with the regulations or self-regulation codes in force.

Publiespaña also submitted 60 legal consultations to the Technical Office (ethical consultations), prior to producing the advertising spots.

To avoid content that could be considered **false advertising**, Mediaset España submits any particularly sensitive advertising, such as that related to gaming and betting, food supplements or toys, inter alia, to AUTOCONTROL which then analyses it and issues a report.

To avoid **surreptitious advertising**, the commercial department that manages advertising and the Group's legal department work very closely together, ensuring that all advertising is duly identified in accordance with the regulations in force and that it does not occur under any circumstances.

In order to **target the most relevant advertisements to the most relevant audiences or segments**, in recent years Mediaset España has been firmly committed to advanced analytics projects and Big Data technologies. In this regard, for four years the Group has been tackling the challenge of profiling Mediaset España's browsers based on their digital behaviour (content, browsing channels, devices, schedules, etc.), using statistical methods and machine learning techniques. This has made it possible to increase the volume of segments, as well as to improve the profiling of the desired target, generating a large portfolio of socio-demographic and behavioural audiences and sophisticated profiles. The Group thus offers its advertisers the specific impact on the audiences that they truly consider their target audience, making campaigns more efficient.

PILLARS OF THE NEW CROSS-MEDIA PLANNING MODEL

- Supply of consistent premium video capable of delivering maximum awareness for advertisers and 4 to 5 times the awareness of display or outstream video
- Guaranteed and expanded brand safety environment
- Coverage capable of efficiently reaching 100% of the population in any of its targets, minimising duplicate impacts and optimising investment to the maximum.

The commercial activity is carried out in continuous communication with the clients who are provided with detailed information about their campaigns. The Terms and Conditions are published on the website and are available for consultation at any time. Any incident during that arises during the campaign is resolved by mutual agreement between the client and the Sales or Operations Department. At the end of the campaign, the proper execution of the campaign is confirmed.

2020 CONSULTATIONS

2020 CONSULTATIONS

1,718

1,169

THERE ARE NO OBJECTIONS TO THE CONTENT OF THE ADVERTISEMENT

496

CHANGES TO THE ADVERTISEMENT ARE RECOMMENDED

53

BROADCASTING OF THE ADVERTISEMENT IS DISCOURAGED

BRAND AWARENESS

- Tracking advertising effectiveness CIMEC
- Brandsafety Study with Neurológica
- The Cocktail study, analysing each of the formats and the audience's perception of them

VALUE OF PERSONAL DATA

Because personal data is very valuable for Mediaset España, for years the company has been investing heavily in technical resources to obtain increasingly robust data analysis and processing capabilities, which allow the data to be used while adequately managing its protection.

The new forms of consuming “cross-media” audiovisual content have driven the digital transformation of operations and conventional advertising products, making the activation of “Big Data” necessary to create a more valuable advertising product. Digital business requires “Big Data” and Data Mining technologies and tools to synthesise, identify and group behavioural patterns from a large volume of data.

Studying the data quality is a very important preliminary step in the data analysis process, since any strategy based on data analysis must be based on good data quality. The Group’s marketing area monetises, from an advertising standpoint, the result of the analysis of the content consumption by visitors to the Mediaset España websites and apps, whether they are registered users or anonymous visitors, subject to their explicit and informed consent.

In order to target the most relevant advertisements to the most relevant audiences or segments, in recent years Mediaset España has been firmly committed to advanced analytics projects and Big Data technologies. This has made it possible to increase the volume of segments, as well as to improve the profiling of the desired target, generating a large portfolio of socio-demographic and behavioural audiences and sophisticated profiles. The Group thus offers its advertisers the specific impact on the audiences that they truly consider their target audience, making campaigns more efficient.

In 2021 the personal data managed by the Group will become a key differential factor of the connected TV content offer (LovesTV, HbbTV and Mitele App on Smart TV) and not only of its websites and apps as it has been to date.

The whole data analysis process is always carried out ethically, responsibly and transparently with regard to the protection of the personal data of its users, complying with the laws in force at all times.

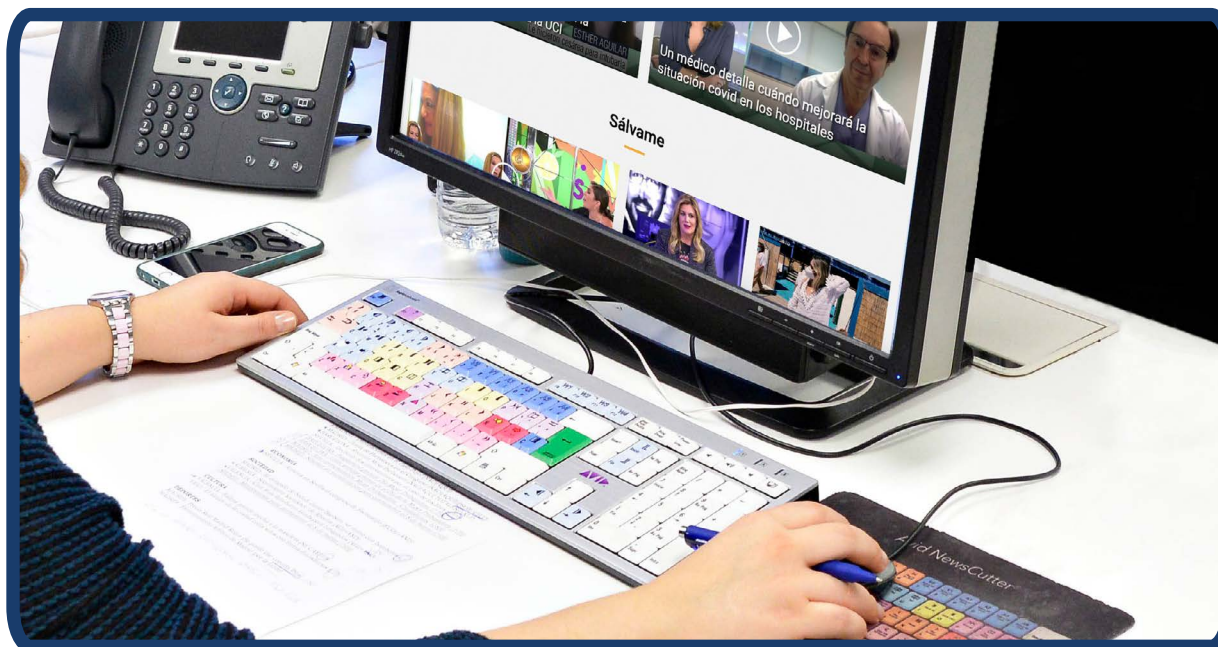
CONTENTS and
DATA



TECHNOLOGY and
ANALYSIS



Intelligent use of
data





For the proper **management of personal data**, the Mediaset Group has implemented a Personal Data Protection Model, together with specific processes and measures to ensure optimal and responsible management of data privacy and to comply with the applicable regulations. The Personal Data Protection Unit centrally manages data privacy for all Group companies, reporting directly to the senior management of the Mediaset Group.

PERSONAL DATA PROTECTION UNIT



REGULATORY FRAMEWORK AND GUIDELINES

General Data Protection Regulation

Spanish Organic Law on Personal Data Protection and the Guarantee of Digital Rights (*Ley Orgánica sobre la Protección de los Datos Personales y la Garantía de los Derechos Digitales*)

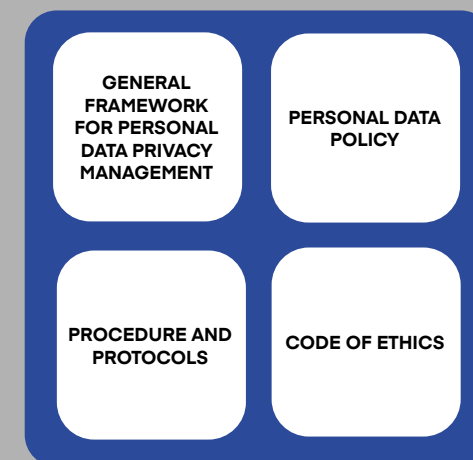
IAB Europe Transparency and Consent Framework

Spanish Data Protection Agency's Cookies Guide

Law 34/2002, of 11 July, on information society services and electronic commerce (*Ley 34/2002, de 11 de julio, de servicios de la sociedad de la información y de comercio electrónico*)

CONTROL FRAMEWORK

MAIN CONTROLS TO MITIGATE RISKS



Note: In 2020, due to the COVID-19 pandemic, working meetings have been virtual.



FOREWORD



PRESENTATION

GOVERNANCE
MODEL

BUSINESS MODEL

ABOUT
THIS REPORT

PROCEDURE FOR THE MANAGEMENT OF INCIDENTS INVOLVING PERSONAL DATA



CHANNELS THROUGH WHICH COMPLAINTS ARE RECEIVED

privacidad@mediaset.es

Ctra. Fuencarral-Alcobendas 4.
Madrid 28049

Personal Data Protection Agency

In 2020 Mediaset beefed up the process of managing data subjects' rights by streamlining the necessary procedure and speeding up response times. In addition, the entire process of managing the requested right is duly recorded. Likewise, the access controls of some of the company's key systems have been reinforced and the management of user consent has been updated on the Mediaset Group's web platforms and applications, as well as on the HbbTV platform, in accordance with IAB Europe Transparency and Consent Framework (TCF v2.0). The Cookies and Banner Policies have also been updated, in accordance with the updated Cookies Guide published by the Data Protection Agency in July 2020.

In 2020, 702 data subject rights (of access, of rectification, to erasure, to object, to data portability and to limitation of processing) management requests were received and handled in relation to the registration of users in the Mediaset Group's digital channels (web platforms, apps, etc.) and to the removal of images published on the Group's websites.

TRAINING SESSIONS

+ AWARENESS

campaigns regarding the processing of personal data and sensitive information.

CYBERSECURITY

The growing volume of information handled by the company, as well as the increasing use of technology both for information management and for the development of the business itself — which is constantly advancing in digital formats — require a security framework that guarantees the integrity, availability, confidentiality and access control of its information assets and the services provided by the Mediaset Group.

As for the infrastructure that supports and hosts the data, both virtualisation and cloud computing, duly aligned with the Corporate Security Policy and procedures, provide Mediaset with flexibility, operating cost savings and flexibility to boost digital transformation in all its facets and ensure high availability.

Cybersecurity is an extremely important factor in gaining and maintaining the trust of users and customers, as well as the sustainability of the business, and it is a shared function of growing complexity, so the management risk increases significantly and progressively. Thus, the Technology Division, from its IT Security area, coordinates and supervises the activity of the teams from the various disciplines involved in the security of the management and operations of all the Group's business areas.

The IT security management committee has, among other functions, the task of reviewing and updating the Security Policy, proposing and carrying out the approved security plans, as well as verifying the technical security measures established.

REGULATORY FRAMEWORK AND GUIDELINES

ISO 27001 (not certified)

ISO 27002 (not certified)

National Security Framework

IT SECURITY MANAGEMENT COMMITTEE

TECHNOLOGIES
DIVISION

IT SECURITY MANAGER

REPRESENTATIVE OF THE LEGAL
DEPARTMENT

DATA PROTECTION OFFICER

CONTROLLER OF THE FILE

PHYSICAL SECURITY MANAGER

INTERNAL AUDIT DEPARTMENT



CONTROL FRAMEWORK

MAIN CONTROLS AND RISK MITIGATION MEASURES

High availability and redundancy for services and information systems considered critical

Security audits specific to the different environments, networks and corporate systems, exposed to the internet or otherwise.

Vulnerability audits of systems and applications (periodically and also when new services are brought into production)

Access Control Procedure for applications, services and corporate reports

SECURITY POLICY

**TECHNICAL
PROTOCOLS AND
MANUALS**

SECURITY PLAN

**Internet Domain
Management Procedure**

**Application Management
Procedure**

**Security Incident
Management Procedure**

**Planned and effective
investment in security.**

Continuous training of systems operators and the staff involved in the management and administration of security

Training of users of the company's applications and systems

IT SECURITY INCIDENT MANAGEMENT PROCEDURE

Detection of the incident

Assessment by the person in charge of security

Mitigating measures

In the event of an incident affecting data:

Convening of the Security Committee

Information provided to the Data Protection Officer



In 2020, an exhaustive review was carried out of the main business processes at a technical level, with a view to updating the services and information systems considered critical and preparing new contingency test plans. Tests were also carried out to verify the degree to which staff is exposed to malware distribution campaigns through phishing campaigns, with a risk incidence among phishing emails sent, opened and linked with interaction of less than 2.6%.

Mediaset España participated as a guest commercial channel in the EBU Cybersecurity working group's annual meeting with the aim of sharing experiences and projects with the Heads of Cybersecurity at public service companies and commercial companies. In turn, it collaborated with ISMS Forum in its working group comprised of those responsible for information security and business continuity on the drafting of the "Protocol for action in the event of an incident at a supplier", which is intended to serve as guidelines for how to act when this type of situation arises and which companies can use as a framework for action or consultation.

To secure the information and communications infrastructures, the Mediaset Technology Division coordinates the activity of the teams from the various disciplines involved in the security management and operations of the Group's various business areas.

Business continuity plans (BCP) are in place to guarantee the immediate availability of key staff, systems and architectures necessary for the continuity of the various aspects of the company's activity. Thus, the BCP for Broadcasting, as the Company's main facet, has systems that benefit the entire television

production line, as well as the continuous availability of an alternative Broadcasting centre. The Multiplatform environment, which includes the drafting and systems of the internet sites and mobile applications, as well as all the infrastructure involved in the OTT subscription service, also has a BCP. These plans are reviewed and updated periodically.

TRAINING SESSIONS

CYBERSECURITY TRAINING CAMPAIGN AND INTERNAL SECURITY AND PRIVACY REGULATIONS

PARTICIPANTS

256

HOURS TAUGHT

1,024

ACTION TO RAISE AWARENESS AND MEASURE STAFF EXPOSURE TO PHISHING CAMPAIGNS.

MASTER'S DEGREE IN CYBERSECURITY AND PRIVACY

1 PERSON

180 HRS

IT SECURITY MANAGER

IT SECURITY DIRECTOR
APPROVED BY THE MINISTRY OF THE INTERIOR
CERTIFIED DATA PRIVACY PROFESSIONAL (ISMS
FORUM SPAIN)

VALUE OF THE HUMAN TEAM

Mediaset España's corporate culture is grounded in the ability to constantly adapt to the environment and innovation as a means of evolution and growth, both for the business and for the professionals who form part of the company. Participating in the sector's evolution is the hallmark of our corporate identity.

The employees of the Mediaset España Group companies are one of the key components in the achievement of the Group's strategic objectives and, therefore, its success as a business. They are very knowledgeable about the sector, have a strong commitment to the Group's business project and are highly adaptable. As a result, their responsible management is critical for the business' sustainability.

The digital transformation of the businesses, the diversity and decentralisation of the work teams, together with ensuring their health and safety, have been the focus of the Group's efforts in 2020, as well as the adaptation to the legislative changes that have occurred.

During the pandemic, the media's activity has been deemed essential, and every minute of broadcasting on all Mediaset España platforms has been assured by the professionalism, integrity and responsibility of the Group's entire team that the situation demands.

Since COVID-19 erupted in March, Mediaset España's main objective has been to ensure the health and well-being of all its workers at all times. To this end, numerous prevention and safety measures have been implemented in recent months.

As a result of the action plan developed by the Group, Mediaset España obtained AENOR certification in COVID-19 standard operating procedures. This certification is very important for the company, as it confirms that the measures adopted are appropriate.

CONTROL FRAMEWORK

CODE OF ETHICS

**COLLECTIVE
AGREEMENTS**

**ILO Fundamental
Conventions
ratified by Spain**

EQUALITY PLANS

**EMPLOYER
BRANDING
STRATEGY**

TRAINING PLANS

**PERFORMANCE
EVALUATION
SYSTEM**

**OCCUPATIONAL
HAZARD
PREVENTION
PLAN**





GEOGRAPHICAL DISTRIBUTION

TOTAL SPAIN

1,555 100%

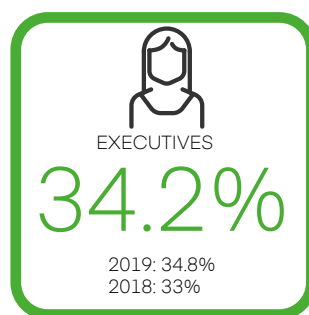
MADRID 1,485 95.5%
 BARCELONA 19 1.2%
 BILBAO 4 0.3%
 SEVILLE 47 3.0%

DISTRIBUTION OF STAFF BY AGE

| | | | Total |
|--------------|------------|------------|-------------|
| <30 | 73 | 37 | 110 |
| 30-50 | 431 | 475 | 906 |
| >50 | 306 | 233 | 539 |
| TOTAL | 810 | 745 | 1555 |

DISTRIBUTION OF STAFF BY JOB CATEGORY AND GENDER

| Executive | 79 | 41 |
|----------------|------------|------------|
| Dept. Head | 48 | 51 |
| Journalists | 152 | 144 |
| Employees | 515 | 509 |
| Manual workers | 16 | - |
| Total | 810 | 745 |



KEY PERFORMANCE INDICATORS

AVERAGE HEADCOUNT ⁽¹⁾

1,564

HEADCOUNT AT 31/12 ⁽²⁾

1,555

FEMALE EMPLOYMENT RATE (ANNUAL AVERAGE)

47.72%

AVERAGE AGE OF STAFF ⁽³⁾

45.21

PROPORTION OF WORKERS WITH INDEFINITE-TERM CONTRACTS ⁽⁴⁾

94.73%

AVERAGE LENGTH OF SERVICE

15.44
YEARS

EMPLOYMENT RATE

2.66

GRANT HOLDER ⁽⁵⁾

190

TRAINEES ⁽⁶⁾

34

(1) Includes average annual structural and temporary staff in 2020. Does not include temporary employment agency staff, grant holders and trainees.

(2) Corresponds to the sum of structural and temporary staff at 31 December 2020.

(3) Calculated at 31 December 2020.

(4) Corresponds to structural staff with indefinite-term contracts. Data calculated at 31 December 2020.

(5) Annual total.

(6) Annual total.

DISTRIBUTION OF STAFF BY CONTRACT TYPE

INDEFINITE-TERM

94.73%

TEMPORARY

5.27%

TOTAL SPAIN

INDEFINITE-TERM

1,473



712 761

TEMPORARY

82



33 49



DISTRIBUTION OF PART-TIME STAFF

| Executives | - | 3 |
|----------------|-----------|------------|
| Dept. Head | - | 6 |
| Journalists | 5 | 32 |
| Employees | 19 | 89 |
| Manual workers | 2 | - |
| TOTAL | 26 | 130 |

PARENTAL LEAVE

| | | | Total |
|--|-------|-------|-------|
| Employees who used their parental leave benefits | 12 | 17 | 29 |
| Employees who returned to work in 2020, after parental leave | 9 | 13 | 22 |
| Return to work and retention rate of employees that used their parental leave benefits | 75.0% | 76.5% | 75.9% |
| Employees who returned to work after parental leave and maintained their employment for the 12 months following their return to work | 23 | 21 | 44 |
| Retention rate of employees that used their parental leave benefits | 92.0% | 95.5% | 93.6% |

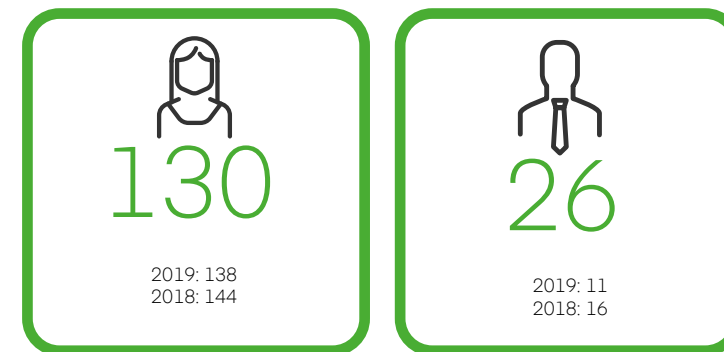
Note: All staff are entitled to request paternity or maternity leave

EXTERNAL COLLABORATORS ⁽¹⁾

| | | | Total |
|-----------------------------------|----|-----|-------|
| Grant holders | 76 | 114 | 190 |
| Trainees | 26 | 8 | 34 |
| Temporary employment agency staff | 89 | 78 | 167 |

(1) Cumulative data for natural persons during the year.

STAFF WITH REDUCED WORKING HOURS





INDUSTRIAL RELATIONS MANAGEMENT

Collective **bargaining** is widely recognised and guaranteed in Mediaset Group companies, which recognises the importance of dialogue and the role played by workers' representatives. The **Collective Agreements** signed at the company since 1992 are proof of this. These agreements regulate the rights and obligations of the employees of each Group company and contribute to creating a positive working environment, both for the company and its staff, and each agreement defines its own scope of application, providing for the exclusion of certain groups that, due to their uniqueness, have their own regulations.

Both **freedom of association** and **the right to organise** are fundamental rights that have always been recognised and respected by the company and this is reflected in the unitary and trade union representation of the workforce, exercised through the Workers' Committees and, where appropriate, the labour unions.

With the aim of offering support at the end of employees' careers, there is a **Pre-retirement Committee** to analyse and implement measures aimed at coordinating a voluntary pre-retirement system, although this Committee's work was suspended in 2020 due to the COVID-19 pandemic.



Information on the implementation of the fundamental ILO Conventions within the Mediaset Group Spain can be found here.

COLLECTIVE AGREEMENTS FOR PERMANENT AND TEMPORARY EMPLOYEES⁽¹⁾

MEDIASET ESPAÑA

12TH COLLECTIVE AGREEMENT. In force for the 2018-2021 period

92%
staff covered

PUBLIESPAÑA

COLLECTIVE AGREEMENT FOR THE ADVERTISING SECTOR.

In force in 2016 (In force, extended annually if neither party files a complaint)

100%
staff covered

CONECTA 5

COLLECTIVE AGREEMENT FOR OFFICES OF THE COMMUNITY OF MADRID.

In force for the 2019-2021 period

56%
staff covered

MEDITERRÁNEO

COLLECTIVE AGREEMENT FOR OFFICES OF THE COMMUNITY OF MADRID; however, employees are entitled to the improvements established by the Collective Bargaining of Mediaset España in force.

In force for the 2019-2021 period

72%
staff covered

TELECINCO CINEMA

COLLECTIVE AGREEMENT FOR OFFICES OF THE COMMUNITY OF MADRID; however, employees are entitled to the improvements established by the Collective Bargaining of Mediaset España in force.

In force for the 2019-2021 period

50%
staff covered

MEGAMEDIA

COLLECTIVE AGREEMENT FOR OFFICES OF THE COMMUNITY OF MADRID.

In force for the 2019-2021 period

98%
staff covered

SUPERSPORT

COLLECTIVE AGREEMENT FOR AUDIOVISUAL PRODUCERS

(In force, extended annually if neither party files a complaint)

100%
staff covered

EL DESMARQUE

COLLECTIVE AGREEMENT FOR THE DAILY PRESS.

In force until 2021

100%
staff covered

BE A LION

COLLECTIVE AGREEMENT FOR THE ADVERTISING SECTOR.

(In force, extended annually if neither party files a complaint)

100%
staff covered

(1) Scope: Mediaset España Group. Data at 31 December 2020.

(2) Applicable to Netsonic in Spain. Industrial relations and guarantees that the rights will be respected of the employees employed by Netsonic subsidiaries in each country are governed by their own legislation, which is strictly adhered to by the Netsonic Group.

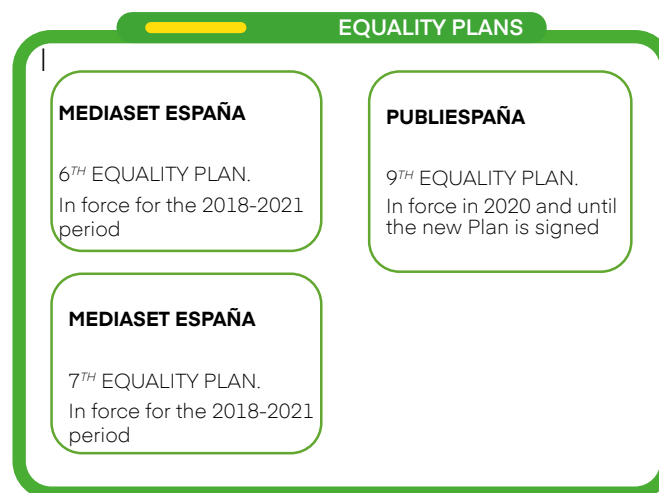
NOTE: Workers hired through temporary employment agencies are covered by the provisions of the agreement of the latter and by those that apply to them by law in the agreement of the user company.

EQUAL OPPORTUNITIES, NON-DISCRIMINATION AND ZERO TOLERANCE FOR HARASSMENT AT WORK

Equal opportunities, non-discrimination and the prevention of harassment in the workplace are included in Mediaset España's Code of Ethics and their effective application is guaranteed by the collective agreements in force, as well as through the implementation of the Equality Plans of the various Group companies and the Procedure for the Management of Psychosocial Risk and Harassment in the Workplace applicable to the entire Group. These are disseminated through internal communication channels, mainly the corporate intranet and the Employee Portal.

The Group's Code of Ethics establishes as principles and values non-discrimination on the grounds of race, nationality, ethnic origin, gender or disability, as well as on other grounds. Collective Agreements establish the framework for guaranteeing equal treatment in the remuneration of all workers according to their job category, as they officially set out the salary scales applicable to each professional category and implement the applicable remuneration system, indicating the salary supplements and their conditions. Exceptionally, some workers are assigned a supplement called an *ad-personam*, which is due to certain personal circumstances or to the position of trust that they occupy within the company. Thus, base salaries are assigned equally between men and women and salary supplements and their contractual conditions are assigned to the corresponding category, regardless of gender. A report is prepared annually to analyse remuneration according to gender. This report is submitted to the Equality Committee and, thus far, no situations have been detected in this analysis that could be considered discriminatory or constitute unequal remuneration in the workplace based on gender.

Likewise, the objective of the Equality Committees of the various group companies is to ensure equality in all Human Resources processes.



Meanwhile, as part of their measures to promote training, the equality plans of the Group companies provide access to everything related to the Training Plan through the Employee Portal. This includes both the catalogue of courses offered, as well as the online application. At the same time, all the information referring to the grants for staff is published through the internal means of communication. Mediaset España thus aims to guarantee equal access to the training programmes, internships and scholarships it offers. Meanwhile, the Master's Degree in Audiovisual Content Creation and Management is open to any group, with an egalitarian admission process for all those interested.

To ensure equal leadership opportunities within the Group and to "break" the glass ceiling, a management development **programme exclusively for women** with potential with positions of responsibility at the company has been in place since 2014. Since its launch, a total of 49 female employees from different Group companies have participated in this programme. In 2020 the programme was interrupted as a result of COVID-19 pandemic, although it is expected to resume in 2021 with a blended learning approach. As a result of internal promotions in 2020, one managerial position was filled and filled by a woman.

To date, it has not been necessary to implement gender-sensitive talent recruiting and retention practices, as gender equity has been maintained as a matter of course in these areas.

Mediaset España has a zero-tolerance policy with respect to any abusive, humiliating or offensive behaviour or behaviour that could be classified as harassment, both physical and psychological, especially those based on race, colour, sex, religion, ethnic origin, nationality, age, personal and family situation, sexual orientation, disability, physical condition or any other behaviour prohibited by law.

ZERO TOLERANCE FOR HARASSMENT IN THE WORKPLACE

CODE OF ETHICS

MANAGEMENT OF
PSYCHOSOCIAL RISKS
AND HARASSMENT IN THE
WORKPLACE

CHANNELS AVAILABLE TO WORKERS TO REPORT HARASSMENT

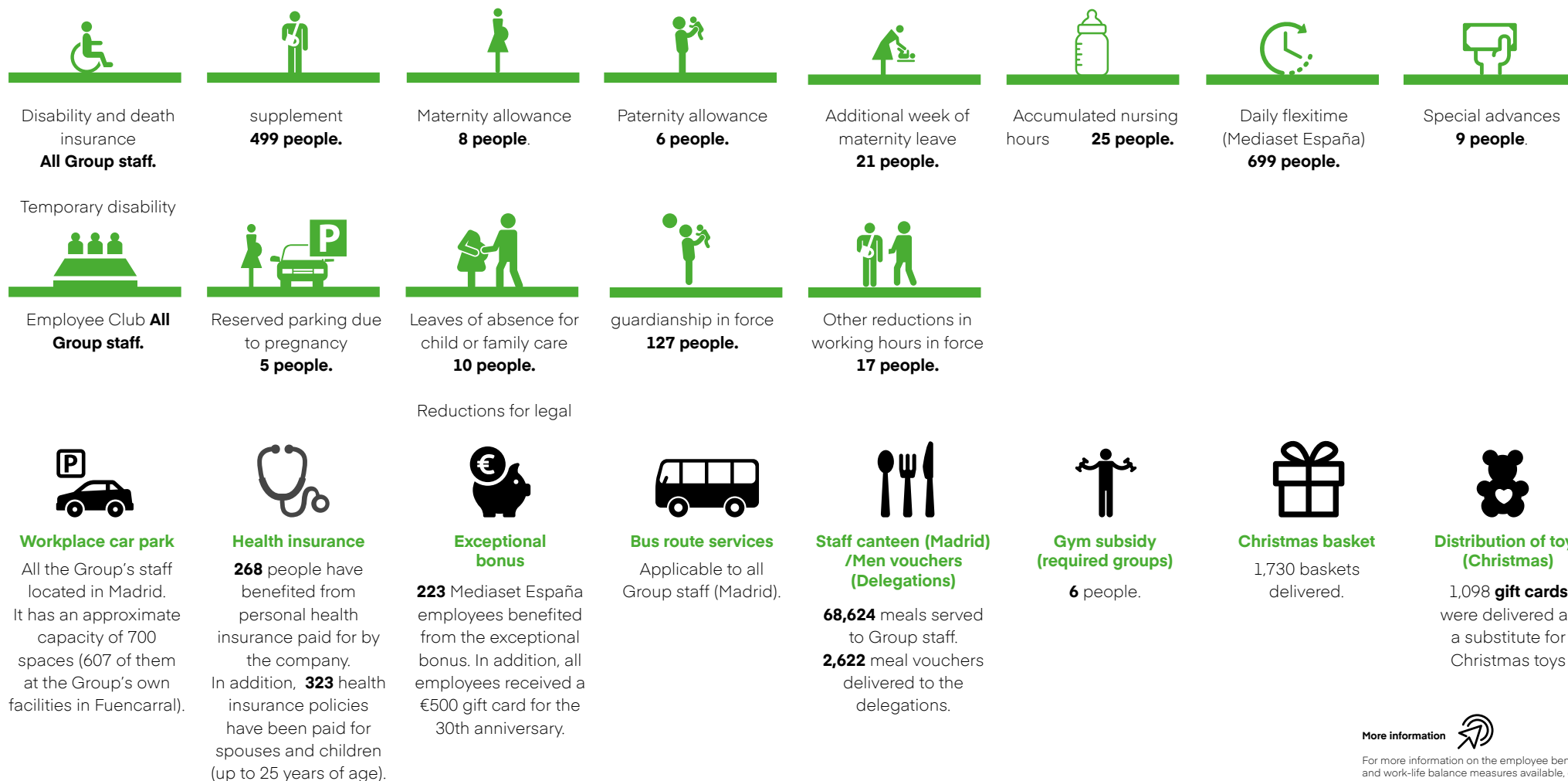
- Medical Service
- Industrial Relations Department
- Ethical Mailbox

No cases of discrimination in the workplace were reported in 2020; however, there was one complaint of workplace mobbing, which is currently being investigated internally.



2020 EMPLOYEE BENEFITS AND WORK-LIFE BALANCE MEASURES

With the aim of facilitating gender equality, improving employees' quality of life, promoting the health and well-being of staff and their environment, while providing a value proposition that is attractive and contributes to staff retention, Mediaset España voluntarily undertakes to offer its staff a range of employee benefits and work-life balance measures. These are granted regardless of the type of working day or employment contract, with the exception of certain company gifts not included in the Collective Agreement, such as the Christmas basket or toys, where all employees, whether permanent or temporary, must meet certain conditions to receive them. All benefits and measures are available to all staff on the corporate intranet. In 2020, employees enjoyed the following employee benefits and work-life balance measures:



More information



For more information on the employee benefits and work-life balance measures available, click here



TALENT MANAGEMENT

Talent management, a key component of the business' success, is based on three fundamental elements: developing the appropriate strategies to **attract** people with the right skills to successfully perform the business activities; continuously **refreshing** the skills required in the different positions as a result of the evolution of the market and offering a value proposition that allows us to **retain** talent and guarantee their commitment to the company's values. In this regard, the Group's value proposition focuses on meeting the needs of the business and the human team through flexible employment policies, training programmes, work-life balance measures and employee benefits and initiatives that provide value and development to employees, guarantee their health and safety and contribute to maintaining a stable and positive working environment for the staff and the business.

Staff **training** is essential to maximise the development of the skills and talent required to maintain the leadership that characterises the Group. As a result, an annual Training Plan is established based on the guidelines of the company's management and the demands generated by the evolution of the jobs.

The 2020 Training Plan was designed to address the development needs related to skills, technical matters and occupational hazard prevention, necessary for proper job performance and with the aim of producing a digital transformation in all areas of the Group. On the other hand, to provide safe and quality training, the training and the methods used had to be adapted to the peculiarities of the year.

The year's most relevant training areas were those related to the digital transformation and the actions addressing *compliance* with cybersecurity and Occupational Hazard Prevention. Meanwhile, training activities addressing other issues being postponed. In this regard, major training and development projects were undertaken in some areas of the company to digitally transform the people who currently collaborate on the creation and editing of pieces for the various programmes of the Group's channels. At the same time, a company-wide programme with a significant impact was the programme on prevention, safety and emotional management in the face of COVID-19. This training was designed to provide staff with the necessary knowledge to work and live safely during the pandemic and to assist them in the emotional management that the situation may require.

TALENT ATTRACTION

- LinkedIn Recruiter Service
- Mediaset España Application Mailbox
- Virtual Job Fair
- Collaboration agreements with educational centres
- Internal grants and trainee programme

TRAINING SESSIONS

EMPLOYEES TRAINED

1,424

TOTAL HOURS OF TRAINING

15,040

INVESTMENT IN EDUCATION GRANTS

68,197

INVESTMENT IN TRAINING

167,299





TRAINING BY JOB CATEGORY AND GENDER

| | 2020 (Hours) | | Ratio of training hours | | Total Hours | Ratio Total Hrs |
|---|-----------------|--------------|----------------------------|--------------|----------------|-----------------------|
| | | | | | | |
| Executives | 858 | 1,101 | 10.91 | 27.07 | 1,959 | 16.42 |
| Dept. Head | 1,301 | 1,172 | 27.10 | 23.21 | 2,473 | 25.11 |
| Journalists | 499 | 404 | 3.12 | 2.67 | 903 | 2.90 |
| Line personnel, employees and manual workers | 4,677 | 4,384 | 8.81 | 8.70 | 9,061 | 8.75 |
| External staff (Temporary Employment Agencies) | 136 | 508 | - | - | 644 | - |
| Total | 7,471 | 7,569 | 9.14 | 10.14 | 15,040 | 9.62 |

Note: with regard to the training offered to staff hired through temporary employment agencies, this is not taken into account in the training ratios, nor is it taken into account in the ratio of hours per person.

HOURS OF TRAINING PROVIDED 2020

15,040 HRS.

ADAPTATION TO
POSITION

651

SOFTWARE/
COMPUTER
TRAINING

1,719

DIGITAL SKILLS

2,362

OCCUPATIONAL
HAZARD
PREVENTION

2,933

SKILLS
DEVELOPMENT

3,350

JOB-SPECIFIC
TRAINING

1,884

LANGUAGE
TRAINING

1,998

DIGITAL
TRANSFORMATION

143

GRANTS AWARDED

105

PEOPLE WHO HAVE
BENEFITED

89

ICT

1,422 HRS.
135 PARTICIPANTSDIGITAL
TRANSFORMATION2,505 HRS.
523 PARTICIPANTS

SKILLS TRAINING PROGRAMMES

NUMBER OF
ACTIVITIES

35

HOURS

6,785

ATTENDANCE

401

Note: training actions that are different are taken into account, those that are repeated in the various Group companies are not.

TRAINING PROGRAMMES IN CROSS-CUTTING SKILLS

NUMBER OF
ACTIVITIES

29

HOURS

5,756

ATTENDANCE

121

Note: training actions that are different are taken into account, those that are repeated in the various Group companies are not.



The grant programme that enables Group employees to take part in the Master's Degree in Audiovisual Content Creation and Management provides them with multidisciplinary knowledge of the Group's activity from experienced faculty and helps them to acquire and develop key competencies and skills for their professional development in the audiovisual field.

In addition, Mediaset España contributes to knowledge creation in the audiovisual sector through the **Master's Degree in Audiovisual Content Creation and Management**, launched in 2009 in conjunction with the Universidad Europea de Madrid; the **Mediaset-UEM Chair** (Universidad Europea de Madrid), created in 2013 and already in its 11th edition; and the agreement with the **Escuela Superior de Imagen y Sonido CES** established in 2019, so that students in the Production Training Programme can be trained in the company's key areas and carry out traineeships at Group companies, which in September began its second edition.

At the same time, the **collaboration agreements with public and private universities, as well as with business schools**, through which the group offers students traineeships, promote the acquisition of technical and human skills among young people. This allows them to forge a path in the employment market, while building bridges for the creation of a future pool of new professionals that the company can access to meet its needs for new talent.

In 2020, 20 students participated in the 10th edition of the Master's Degree in Audiovisual Content Creation and Management. This edition had to be adapted to the circumstances arising from the pandemic and, therefore, from March onwards, was conducted virtually. In turn, 224 students from universities and vocational training institutions participated, 32 of whom have been hired through temporary employment agencies.

Added to all this is **"Showrunner: Aula de ficción"**, a two-year programme launched in October 2019 with the participation of 11 students, taught jointly by Mediaset España and the Escuela Superior de Cine y Audiovisuales de Cataluña (ESAC). In this programme, professionals active in the film and television industry provide exclusive training to students that allow them to acquire the experience and knowledge necessary to join the audiovisual industry developing, creating and producing fictional content. This in turn becomes a new way for Mediaset España to access new talent in fiction creation. Due to the health crisis in 2020, the programme has undergone some changes and adaptations, particularly in relation to practical sessions.





CAREER DEVELOPMENT



The Conversations for Development System allows the Group to analyse, in a systematic and structured manner, the activities and responsibilities undertaken throughout the year and, in turn, to define future actions for the development of the work teams. The system is implemented through a specific tool in the Employee Portal, making the process agile and affording reliability in the historical data and transparency in the results.



In 2020, in Publiespaña, 99.45% of staff was called to participate in the system, i.e., 182 of the 183 employees on the payroll as of 1 July.

More than ten years after its implementation, it has reached an optimum level of maturity in relation to awareness and execution among its participants. It has been integrated into the daily work flow and 90.66% of participants have been evaluated in the follow-up phase carried out in June and July. This system of conversations for development is mechanised through the Employee Portal, a measure that has made the evaluation more flexible and afforded reliability in the historical data and transparency in the results. The skills assessed are in line with the company's corporate culture and values.

In July a follow-up meeting was held in Publiespaña and in January 2021 a year-end meeting will be held and the Action Plan for the following year will be designed.

EMPLOYEES CONVENED

| PUBLIESPAÑA |  |  | Total |
|---|---|---|--------------|
| Executives | 17 | 11 | 28 |
| Dept. Heads | 8 | 9 | 17 |
| Account executives | 21 | 42 | 63 |
| Line personnel | 15 | 42 | 57 |
| Secretaries and Administrative Assistants | 1 | 16 | 17 |
| Total | 62 | 120 | 182 |

| MEDIASET ESPAÑA |  |  | Total |
|---|---|---|--------------|
| Executives | 51 | 25 | 76 |
| Dept. Heads | 7 | 5 | 12 |
| Journalists | 1 | - | 1 |
| Line personnel | 2 | 10 | 12 |
| Secretaries and Administrative Assistants | - | 3 | 3 |
| Total | 61 | 43 | 104 |



OCCUPATIONAL HAZARD PREVENTION

An essential part of responsibly managing the staff of the Group companies is their health and safety. As a result, the Group's Joint Prevention Service prepares the annual **Occupational Hazard Prevention Plan**. This plan is approved by the Health and Safety Committee and the Human Resources Department and is delivered to the Prevention Delegates. It constitutes the management framework for a safe and healthy working environment and guarantees compliance with current legislation and the requirements established in the ISO standard ISO 45001 on the prevention of occupational hazards.

The Plan is translated into activities to be carried out during the year, the progress of which is supervised on a quarterly basis by the **Health and Safety Committee**, a body that represents all Mediaset España staff — Publiespaña and Megamedia also have such committees. However, all Group company staff is guaranteed adequate health and safety protection through the Group's Joint Prevention Service.

This Occupational Health and Safety management system is designed to cover any employee, guest, visitor or member of the public who is on the Group's premises.

CHANNELS AVAILABLE TO EMPLOYEES TO COMMUNICATE DANGEROUS SITUATIONS IN THE WORKPLACE

- Joint Prevention Service
- Health and Safety Committee
- Suggestion box (anonymous)

The potential **risks linked to specific job positions** are identified in the assessments carried out by the Group's Joint Prevention Service and are recorded in the Worker Information Sheets and in the Technical Prevention Sheets. Based on the periodic medical examinations, the Medical Service complements its knowledge about the employee's aptitude for performing the tasks and functions of their position.

None of the Mediaset Group's workplaces currently have any activity classified as hazardous, nor are there any work activities with a high incidence or high risk of accident or occupational disease within the different business activities.

Anyone who comes to the Group's own premises may access the Joint Prevention Service, both for work-related accidents or diseases and for other personal health issues not related to or caused by work.

The fundamental change related to the performance of work activities in 2020 has been the implementation of telecommuting as a preferential organisational measure aimed at minimising the risks of infection among the staff of the various group companies due to the COVID-19 pandemic. This meant that in record time, 66% of staff began working from their place of residence.

The quality of the Occupational Health Services is measured annually through quality audits. In 2020, Mediaset España carried out the corresponding audit to maintain its ISO 45001 certification for its Fuencarral work centre, where 94% of the Group's total workforce carries out its activities. Likewise, the company's senior management receives an annual report on everything related to prevention and, in parallel, receives quarterly information on the results obtained in preventive matters, through a specific application on the intranet.

ACTIONS BY THE JOINT PREVENTION SERVICE IF IT DETECTS ANY WORK-RELATED RISKS IN ITS ASSESSMENTS

EMPLOYEES ARE TRAINED IN TASKS THAT REQUIRE TRAINING DUE TO THEIR RISK OR PURSUANT TO EXISTING LEGAL MEASURES

NECESSARY MEASURES ARE TAKEN TO AVOID IT OR MINIMISE ITS FREQUENCY AND CONSEQUENCES

STAFF ARE INFORMED OF THE EXISTING RISKS AND THE PREVENTIVE MEASURES ADOPTED IN EACH CASE

WORKERS ARE PROTECTED WITH APPROPRIATE EQUIPMENT IF NECESSARY

All persons who move to conflict areas are provided with appropriate regular training and are provided with the necessary PPE to carry out their work in those areas.

Mediaset España is part of the Ministry of Employment and Social Security's Healthy Companies Network and has expressed its commitment to the Luxembourg Declaration. As a Healthy Company, the company manages employee health through an integrated and comprehensive approach, considering health in all company policies, which is reflected in the Healthy Company Integrated Management System Manual.





FOREWORD



PRESENTATION

GOVERNANCE
MODEL

BUSINESS MODEL

ABOUT
THIS REPORT

HEALTH AND SAFETY CAMPAIGNS PROMOTED IN 2020

FLU VACCINATION

200

people

BLOOD DONATION

In collaboration with
the Spanish Red Cross
Donation Centre.

40

DONATIONS WITH WHICH
120 SICK PEOPLE
HAVE BEEN HELPED

PREVENTION AND EMOTIONAL MANAGEMENT OF COVID-19

- Development and implementation of protocols for access (measurement, body temperature, testing) and guidelines for secure recording at Mediaset's facilities
- Updated publication on the intranet of information on risks and measures to address COVID-19
- Adaptation of work stations in view of COVID risks (installation of physical barriers, modification or reduction of tasks, social distancing)
- Self-assessment of telecommuting staff positions
- Online course on prevention and emotional management of COVID-19
- Rapid antibody screening tests every 20 days are mandatory for all regular staff and employees hired through temporary employment agencies accessing the facilities
- Signposting warning people to practice social distancing, the use of masks, preventive measures, etc.
- Signposting of total capacity in rooms and control thereof
- Distribution of masks, disinfectant gel and cleaning products for equipment and spaces
- Disinfection of critical areas using dry aerosol generators
- Provision of equipment to work remotely.



**WORK ACCIDENTS****WORK ACCIDENT WITH LEAVE (ALCB)**

| | |
|----------|------|
| | |
| 1 | 3 |
| 4 | |
| 2018 | 2019 |
| 3 | 7 |

WORK ACCIDENT WHILE COMMUTING (ALII)

| | |
|----------|------|
| | |
| 2 | 1 |
| 3 | |
| 2018 | 2019 |
| 8 | 12 |

COMMON ILLNESS (EC)

| | |
|------------|------|
| | |
| 117 | 125 |
| 242 | |
| 2018 | 2019 |
| 265 | 395 |

NON-WORK ACCIDENT (ANL)

| | |
|----------|------|
| | |
| 0 | 0 |
| 0 | |
| 2018 | 2019 |
| 9 | 6 |

TOTAL DAYS MISSED ⁽¹⁾

| | |
|---------------|--------|
| | |
| 8,093 | 8,712 |
| 16,805 | |
| 2018 | 2019 |
| 14,770 | 19,152 |

TOTAL DAYS MISSED EXCLUDING MATERNITY / PATERNITY LEAVE

| | |
|---------------|--------|
| | |
| 7,337 | 6,535 |
| 13,872 | |
| 2018 | 2019 |
| 11,790 | 15,658 |

Scope: The Mediaset España Grupo, except for El Desmarque

(1) Includes data corresponding to work accidents with leave, work accidents while commuting, common illness (EC), non-work accidents (ANL) and also maternity/paternity and COVID-19 leaves (there were a total of 276 sick leaves due to COVID-19).

Note: In 2020 there were no deaths due to work accidents or occupational diseases, nor were there any high-impact accidents among regular employees or employees hired through temporary employment agencies. There were 42 sick leaves due to COVID-19 among employees hired through temporary employment agencies. The rate of recordable injuries for this group was 134.84. It should be borne in mind that this figure includes sick leave due COVID and no other type of work accident occurred during the year.

ACCIDENT RATE**FREQUENCY RATE****1.63**
2019: 2.92
2018 1.49
INCIDENT RATE**2.64**
2019: 4.67
2018 2.40
SEVERITY RATE**0.002**
2019: 0.11
2018 0.05
INCIDENT RATE OF OCCUPATIONAL DISEASES (TIEP)**0**
2019: 0
2018 0
RECORDABLE INJURY RATE**2.86**
2019: 7.92
WORK ACCIDENTS BY GENDER**I. FREQUENCY RATE**

| | |
|------|------|
| | |
| 0.79 | 2.52 |

I. SEVERITY

| | |
|-------|-------|
| | |
| 0.001 | 0.002 |

I. INCIDENCE RATE

| | |
|------|------|
| | |
| 1.29 | 4.05 |

Scope: The Mediaset España Grupo, except for El Desmarque

I. Frequency = no. ALCB x 1,000,000 / Hours worked in the year by the average headcount.

I. Incidence = no. ALCB x 1,000 / average headcount.

I. Severity = Days lost due to ALCB x 1,000 / Hours worked by the average headcount in the year.

TIEP = no. Occupational Diseases / average headcount x 1

Recordable injury rate = no. ALCB + ALII x 1,000,000 / hours worked in the year by the average headcount.

The hours worked have been estimated based on the annual hours of the Mediaset España Collective Bargaining Agreement and the average number of employees.

Despite having a comprehensive Occupational Hazard Prevention system in place, in 2020 there were 4 work accidents with sick leave (ALCB) and 7 without leave (ALSB); 2 of them in the studios during the recording of programmes. As a result, the signage regarding the unevenness of the stage has been increased. In addition, two accidents involving external staff (catering service providers) who fell in the kitchen due to slippery floors were investigated. As a result the kitchen floors were treated to increase their roughness to prevent slipping.

TRAINING PROVIDED, NUMBER OF PARTICIPANTS AND HOURS OF THE OHS COURSE

FIRE
PREVENTION

7

49 H

MANUAL
HANDLING

82

164 H

LOAD
SUPPORT

12

48 H

COVID-19
PREVENTION,
SAFETY
AND EMOTIONAL
MANAGEMENT

1,305

2,610 H

SAFETY AND
EMERGENCIES

62

62 H



BUSINESS PERFORMANCE

MEDIASET *españa.*

LEADING MULTICHANNEL OFFERING

AUDIENCE
TOTAL
28.4%

AUDIENCE
PRIME TIME
27.2%

AUDIENCE
DAYTIME
29%

THE AUDIOVISUAL BUSINESS

In 2020 viewers upheld their preference for Mediaset España's linear and digital media. In an extraordinary year marked by the global COVID-19 pandemic, lockdown, the economic and health crisis and the implementation of a new normal that has raised the consumption of audiovisual content to figures more reminiscent of other eras, the company has once again become the audience leader in all forms of distribution of its free-to-air content.

Telecinco has been the leading television audience in Spain for the last decade and was the most watched commercial channel for the 21st consecutive year, while Mitele emerged as the leading television content platform in digital consumption. These two milestones that have positioned all the genres of the company's wide range of content as the undisputed leaders.

In addition to linear, digital and on-demand broadcasting, Mediaset España also offers Mitele PLUS, a subscription platform for uninterrupted enjoyment of the entire Mitele offering, to which new products and exclusive content are gradually being added.

At the same time, the company has strengthened its brand in the distribution, sale and production of content to third parties with Mediterráneo Mediaset España Group. This company combines its network of investee production companies specialising in entertainment, fiction, sports and digital multimedia formats, and its film production company, Telecinco Cinema, through whose films, series and formats it is currently present in almost 200 areas around the world.

LINEAR TELEVISION

MEDIASET ESPAÑA, LEADER IN LINEAR AUDIENCE FOR 10 YEARS

With 28.4%, Mediaset España was the leading television group in total day for the 10th consecutive year, 2.1 points ahead of the second largest audiovisual group. Its channels, consisting of Telecinco, Cuatro, Factoría de Ficción, Divinity, Energy, Be Mad and Boing, were the leading multichannel offer in total day and also in prime time with 27.2% and 29% in *day*.

Its segmented and complementary offer for all types of audiences has allowed it to once again position itself as the leader of the commercial *target* for total day with 29.6%, for *prime time* with 28.3% and for *day* with 30.2%, proving itself as the preferred television group for 13-24 year olds with 32.6% and 25-34 year olds with 31.7%.





AUDIENCE
TOTAL

14.6%

AUDIENCE
PRIME TIME

13.8%

AUDIENCE
DAYTIME

14.9%

TELECINCO, 21 YEARS AS A LEADER OF COMMERCIAL TELEVISION IN SPAIN

Mediaset España's main channel celebrated its 30th anniversary on 3 March 2020, in the run-up to the start of the pandemic, having established itself as the Spanish audience's favourite channel. And so it has remained, as viewers have looked to Telecinco for information and entertainment in this complex year with extraordinary consistency. Of the 366 days disputed, it has led 334, a historic milestone in its 30 years of broadcasting, winning every month without exception. With 14.6%, it has scored its 21st consecutive victory among commercial television channels, 2.8 points ahead Antena 3, the second largest lead between the two channels in 10 years.

Telecinco has also won the commercial *target* with 14.3%, its best figure in 5 years, 3 points ahead of Antena 3. It also led among 13-24 year olds with 12.8% and 25-34 year olds with 14.1%.

Viewers' loyalty was evident all day long: *prime time* (13.8%), 1 point ahead of Antena 3; *day* (14.9%) 3.5 points ahead; in the morning (14.8%) it won by more than 4 points; afternoon (16.7%) by 3.5 points; and *late night* (15.5%) by 5.5 points.



Informativos Telecinco, the most watched in 14 years

The work carried out by Informativos Telecinco's entire newsroom of has been intense and focused on viewers' reporting needs with objective journalism, of opinions and positions aside. The effort produced the best viewer figures since 2006 in the average of its Monday to Sunday editions (15.2% and 2.1M), with the *prime time* editions (15% and 2,245,000) leading their time slot with the best figures in the last 4 years, and the afternoons (15.5% and 2M) with the best figures since 2006.

From Monday to Friday, the average number of viewers in the afternoons and evenings (15.5% and 2.2M) was the highest in the last 19 years. Pedro Piqueras' edition recorded 15.5% and 2.3M, while the afternoon edition (15.5% and 2M) had its best numbers since 2006.

On the weekends, the average of its editions (14.6% and 2M) was the first choice among its rivals with the best results since 2004 and the *prime time* edition as the absolute leader with 13.9% and 2M.

During the State of Alarm and lockdown between March and June, each of President Pedro Sánchez's multiple appearances generated a great deal of interest and Telecinco was the channel viewers chose most often to obtain their information, with results at times exceeding 3M followers.





The value of entertainment and cross-cutting content

In a year in which — more than ever — Spanish people needed distraction and entertainment to cope with the lockdown and worries arising from the pandemic, Telecinco demonstrated its proximity to its audience and its ability to keep viewers company. In 2020 it was once again the leader in *prime time* entertainment thanks to its successful and varied offer of live in-house productions and its fiction products.

As the undisputed leader when it comes to producing *reality shows*, Telecinco started the year with the premiere of **“La isla de las Tentaciones” (Temptation Island)**, a new and different type of programme content within the genre. The programme surprised the audience and has become a television milestone, crossing through the screen to become a social phenomenon that has resulted in a resounding 21.6% *share* and 2.7M viewers. The programme has also confirmed young audiences’ loyalty to linear television, achieving figures close to 40% of the audience *share* in the 16-34 age group. A clear example of the cross-cutting nature of Mediaset España’s content — the programme has been developed on Telecinco; on Cuatro, with **El debate de las tentaciones** (The Temptation Debate) (13.1% and 1.6M); and online, where it has also been massively consumed with great success — Telecinco premiered a second season this year, with which it has also led among its competitors with a 22.1% *share* and 2.9M viewers.



At the beginning of the year, Telecinco also broadcast the reality show, **“El tiempo del descuento”**, (*Overtime*) in which some of the celebrities who competed in the last edition of “GH VIP” (Big Brother VIP) had the opportunity to settle old scores. That programme signed off as the Sunday night leader with 18% and 2.2M and was the prelude to the premiere of **“Supervivientes 2020”** (2020 Survivors) which, thanks to the enormous technical and human effort of its production team, ended June as the most watched entertainment programme of the year with 28.9% and almost 3.5M, despite taking place during the toughest period of the pandemic.

The survival competition also achieved resounding success with **“Supervivientes: Conexión Honduras”** (Survivors: Honduras Connection), which beat its all-time record with 20.1% and almost 3M; and with “Supervivientes: Tierra de Nadie” (Survivors: No Man’s Land), broadcast on Cuatro and also leader in its broadcasting nights with 21.8% of the audience *share* and 2.7M.

Telecinco’s programmes have also been the most watched by young people, with a following of close to 40% in formats such as **“La isla de las tentaciones”** and **“Supervivientes”**, and the commercial *target*, where both formats have close to a 28% *share* followed by **“Cantora: la herencia envenenada”** (Singer: the poisoned inheritance) with 25.3%.

Telecinco has offered a varied *mix* of genres in which it has also stood out with shows such as **“La casa fuerte** (The Strong House) (19.8% and 1.8M), **“El tiempo del descuento”** (18% and 2.2M), **“La**

última cena” (The Last Supper) (16.3% and almost 2M) and **“Ven a cenar conmigo: gourmet edition” (Come dine with me: gourmet edition)** (12% and 1.6M). In the field of *variety shows*, **“Got Talent, lo mejor del mundo”** (Got Talent, the world’s best), obtained 11.7% and 1.3M, while **“Idol Kids”** is the most watched children’s *variety show* since **“La Voz Kids”** (The Voice Kids) aired on Telecinco with almost 2M and 16.6%.

They offer was completed with **“Sábado Deluxe”**, (Deluxe Saturday) — which with almost 2M and 16.8% obtained the best viewer results of the last 4 years —; **“Mi casa es la tuya”** (My House Is Your House) (12.6% and 1.7M), **“Volvete a ver”** (See You Again) (11.5% and 1.4M) and “Informe COVID” (COVID Report) (12.2% and 2M).

With regard to the fiction offer, despite the difficulty of producing new shows due to the restrictions imposed by the pandemic, Telecinco offered **“El Pueblo”** (The Town), (16.3% and 2.2M), which became the most watched comedy of the year, as well as the most watched film of the year, **“Cincuenta sombras más oscuras”** (Fifty Shades Darker) (20.1% and 3.3M). In this genre, it is also worth mentioning the results obtained by **“Vivir sin permiso”** (Unauthorized Living) (15% and 2M), **“La que se avecina”** (What’s Coming) (13.6% and 1.6M) and **“Madres”** (Mothers). **“Amor y vida”** (Love and Life) (12.2% and 1.2M), as well as the free-to-air premiere of the first episode of **“Patria”** (Homeland) (10.6% and 1.5M), with the latter being the fiction episode with the highest audience share of the year in *time shift* (553,000 viewers).





Daytime connected to the audience and the news

In 2020, from morning to night, the programmes produced by Telecinco's itself modulated their tone and content to meet the audience's needs with agility and efficiency, offering in an educational way all the current affairs of each day, and at the same time softening the harshness of reality through a careful combination of current affairs and entertainment. A highly demanding management exercise, in which Telecinco adapted work dynamics to the corresponding health protocols according to health recommendations and for which Telecinco received the support of the majority of viewers.

In the morning, **"El Programa de Ana Rosa"** (Ana Rosa's Program) with 18.2% was the *magazine* leader, almost 6 points ahead of **"Espejo Público"** (Public Mirror) with the best commercial *target* out of all the *daytime* programmes with 19.5%. In the afternoon, **"Ya es mediodía"** (It's Already Noon) broke records with an average of 13.8% and more than 1.3M.

In the evening, **"Sálvame"** (Save Me) (2M and 17.1%) led for the tenth year, unbeatable in all the *targets* with its best viewership and the biggest lead over Antena 3 in the last 9 years. **"Sálvame Naranja"** (Save me Orange) (18.3% and 2M) was the most competitive daytime programme.

On the weekend, **"Socialité"** by **Cazamariposas** led with its annual record (14.8% and 1.4M), as well as **"Viva la Vida"** (Long Live Life) (13.1% and 1.6M).

Free-to-air Sport

One of the areas most affected by COVID-19 has undoubtedly been major sporting events. World sport came to a standstill during the worst months of the pandemic and the vast majority of competitions were postponed or even suspended. Events of the magnitude of the Tokyo Olympics, ATP Tennis, the Grand Prix motorcycle racing, the American NBA, Eurobasket 2021 and UEFA Euro 2020, scheduled to be broadcast this year on Mediaset España channels, were not held due to the restrictions imposed to fight COVID-19.

Even so, the company remained faithful to its commitment to offer viewers the best sport and, despite the limitations, it was able to offer various matches of the **Copa del Rey** -(except for the final, which was postponed), the **UEFA Nations League**, the qualifying matches of the **Spanish Under-21 National Team** for the European Championship, international friendlies and two of Spain's qualifying matches for the **European Basketball Championship** which will finally be played in 2022.



AUDIENCE
TOTAL

5.4%

AUDIENCE
PRIME TIME

5.8%

THIRD MOST WATCHED
COMMERCIAL CHANNEL
AMONG 13-34 YEAR
OLDS

5.3%

YOUNG PEOPLE AND THE COMMERCIAL TARGET, CUATRO'S PROFILE

In 2020 Cuatro recorded 5.4% in total individuals, one tenth more than in 2019. In 2020 it was once again the generalist channel that best converts to *commercial target* in *prime time* with 5.8%. It also ended the year third among commercial channels in the 13-34 age group with 6.4%.

It broadcast innovative programmes and original productions that have been added to its own production portfolio, confirming the success of Mediaset España's cross-cutting programming. It is upheld by shows such as **"La isla de las tentaciones"**, the revelation format of the year with 21.6% and almost 2.7M and **"Supervivientes: Tierra de Nadie"** with 21.8% and 2.7M, the channel's two most watched programmes.

It has also offered a wide variety of genres on *prime time* with programmes such as **"Planeta Calleja"** (Calleja Planet) (7.6%), **"Volando voy"** (I'm Flying) (7.1%), **"Mzungu, Operación Congo"** (Mzungu, Operation Congo) (5.5%), **"Los Gipsy Kings"** (The Gypsy Kings) (5.4%), **"Viajeros Cuatro: Spain"** (Travellers Cuatro: Spain) (6%) or **"Un doctor en mi casa"** (A Doctor in My House) (5.5%), among others.

In access, **"First Dates"** has given the channel its best record in the time slot in 9 years with 7.1% and 1.2M, growing to 7.7% in the *commercial target*. In *late night* **"Cuarto Milenio"** (Fourth Millennium) (7.1% and almost 1M) had its most watched year out of the last 6.

Cuatro's current affairs programmes have also gained the public's support: **"Cuatro al día"** (Cuatro Daily) with 5.4% and 579,000 viewers; **"Cuatro al día fin de semana"**, (Cuatro Daily Weekend Edition) in its midday edition (6.7% and 676,000) **"Todo es mentira"** (Everything is a Lie) with 5.4% and 674,000 followers; and **"En el punto de mira"** (In the Spotlight) with 5%.

In terms of foreign fiction, the following stood out **"Criminal Minds"** with an average of 5.4% and 673,000 in its 15th and last season, and the miniseries **"The Hot Zone"** with 5.6% and 583,000.





MEDIASET ESPAÑA'S THEMATIC CHANNELS, LEADERS FOR EIGHT YEARS

Mediaset España ended 2020 with the most watched thematic channel offering on free-to-air television, accumulating 80 months of consecutive leadership. The five thematic channels together have an average audience share of 8.4%.

Factoría de Ficción (2.6%) is the leading thematic television channel thanks to its firm commitment to national comedy icons, comedy shows, emblematic international fiction content and *blockbusters*. It is the third most watched commercial channel among 13-24 year olds, with a 6.9% share and a commercial *target* of 3%.

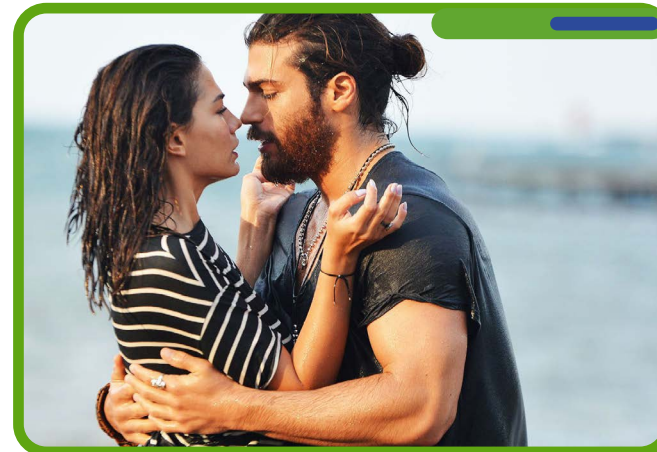
International fiction is the engine that drives **Energy** and that has captivated young male audiences to become the third most watched thematic channel with 2.3% and with a commercial *target* of 2.5%.

Mediaset España's women's channel aimed at young women, **Divinity**, is innovative and in constant evolution. International fiction premières, special programming events, *factual television*

and the live broadcasting of important musical events are part of its solid programming offer. **Divinity** (1.9%) was once again the leading female thematic channel in the commercial *target* (2.1%) and obtained 2.5% in its *core target* — women aged 16 to 44.

Be Mad, the first HD informational channel on free-to-air television, combines *factuals*, *docurrealities* and selected action films aimed at an urban and commercial audience. In its fifth year of operation, it closed with a yearly maximum of 0.7%, growing to 0.8% and 0.9% in commercial *target* and in men aged 16 to 44.

Boing has been the commercial network of choice for children for nearly a decade. Dynamic and adapted to the tastes of today's children, it brings together in its programming iconic animated series, free-to-air film premières and in-house productions. It has emerged as the leading children's channel in commercial television for the eighth consecutive year with 11.1% in the 4-12 age group and 1.1% in total individuals.




VIDEOS VIEWED
MEDIASET ESPAÑA5,221
MILLIONVIDEOS VIEWED
TELECINCO.ES1,112
MILLION

VIDEOS VIEWED MITELE

2,976
MILLION

DIGITAL OFFER

LEADING TELEVISION GROUP IN DIGITAL CONSUMPTION

In recent years, Mediaset España has undergone a profound transformation from a Spanish television channel to a multi-platform audiovisual group. The company has been producing television entertainment, fiction and cinema since its inception and now monetises that experience by thinking of all possible ways of exploiting the products, both in its own media and on other platforms.

The effort to provide quality content in secure environments, and to offer the market specialised and segmented media, has allowed **Mediaset España** to consolidate its digital hegemony among all Spanish media outlets, positioning itself for yet another year as the leading television company with an accumulated 5,221 million videos viewed — its all-time record.

Mediaset España has improved its consumption by 9% compared to 2019 and has surpassed Atresmedia by more than 1,700 million videos, with 3,516 million. In addition, it has quadrupled the figure recorded by RTVE (1,198 million).

By channel, the content offered by **Telecinco.es** was the most watched television channel with 1,112 million reproductions, 20% more than in 2019, more than tripling the 297 million recorded by Antena3.com. Telecinco.es has led traffic within the group with 10.4 million unique users per month, up 20% from 2019.

Cuatro.com ended the year with 225 million videos viewed and has improved its monthly average to 4 million unique users; as has **Divinity.es**, which grew 22% to a monthly average of 3 million.

MITELE, THE LEADING TELEVISION PLATFORM IN 2020

Mitele was the most consumed television platform by viewers in Spain in 2020, with a cumulative total of **2,976 million videos viewed, 13% more** than the previous year. It has surpassed Atresplayer by more than 1,000 million videos, which had a total of 1,900 million videos, according to data from ComScore's Videometrix Multiplatform. It also ended the year with an average of 2.5 million unique users per month, 2% more than in 2019.

Along with all its free-to-air content, the platform also offered previews for series such as "Habitación 309" (Room 309) and "En todas partes, tú" (Everywhere, you), the exclusive broadcast half an hour before its start in the linear television channel of "El debate de las tentaciones", one of the most successful formats in 2020 that has taken young people by storm, and special events for subscribers such as the meet and greet with actor Can Yaman and the Iker Jiménez special for "Cuarto Milenio" with Mitele subscribers as audience, among others.

In sports, it has offered sports content broadcast on free-to-air television both live and through VOD, such as several Copa del Rey and UEFA Nations League matches, the qualifying matches of the Spanish Under-21 national team for the European Championship, international friendlies and two of Spain's qualifying matches for the European Basketball Championship scheduled for 2022. During lockdown, it livened up the family appetizer time with live sessions of *house* music by Carlos Jean in "Kids in da house".





MITELE PLUS, THE PAY-PER-VIEW CONTENT PLATFORM IS COMMITTED TO IN-HOUSE PRODUCTION

Launched in 2019, in 2020 Mediaset España continued to develop its paid content distribution business through Mitele PLUS. The platform offers all of Mitele's programming through a subscription model without interruptions and with features such as offline downloading of content or the ability to return to the start of a live show. Its main attractions this year were football, reality TV, fiction and live content. Mitele users can log in on up to five devices at once, two of them simultaneously.

Mitele PLUS has several packages. Both Mitele PLUS Basic and International have a monthly or annual fee. Those who subscribe to the second option, obtain a free membership to Mitele Club, a platform where users can participate in exclusive experiences related to Mediaset España's programmes and characters, access special offers and promotions on all kinds of products and services, and take part in the debates generated in the community.

Mitele PLUS, which ended the year with close to 110,000 subscribers, has focused its catalogue on the production of its own content, which is in high demand and consumed both in Mediaset España's digital environment and on other platforms. Thus, in September it premiered the *reality show* "Solo/Sola" (Alone), available to *premium* platform subscribers and with the cross-cutting nature that characterises the company's content in all its media.

This premiere represented the launch of the first live, round-the-clock *reality show* exclusively for a paid platform where subscribers can follow the contestants' lives, live and make decisions about the day-to-day lives of the celebrities isolated in a house-set. Through the Mitele app, subscribers also have access to a calendar with the participants' most important daily activities and appointments and through Telecinco.es and the app, the audience can make decisions regarding different aspects of their daily lives, the challenges they face and the visits they receive from their sphere of influence. "Solo/Sola" was selected from

among the Fresh TV Formats at MIPCOM Online+ 2020, the first digital edition of this annual event that brings together the world's leading entertainment content creators, and from among the most innovative formats of Fresh TV at MIP Cancun.

In sports, it has had its own offer for the 2019/2020 season of the Champions League, Europa League and the Spanish Primera and Segunda División leagues, a great experience that served as a lever for the launch of the *premium platform*.





THE LAUNCH OF MITELE PLUS INTERNACIONAL

Mediaset España took another step forward in the paid content distribution business in 2020 with the launch of **Mitele PLUS Internacional** subscription platform available in practically every country in the world, through which subscribers can enjoy the entire Mitele PLUS Basic offer without interruption, plus certain additional exclusive content. This new form of international access includes the CincoMAS channel, which until now has been broadcast in linear format to the Spanish-speaking market in the Americas, and which has become part of Mediaset España's new commitment to global digital distribution.

The service offers all the live and on-demand content of the platform, with the possibility of downloading content onto mobile apps to enjoy *offline*, exclusive content and the *start over* feature to watch live broadcasts that has already started from the beginning, with access to the platform from social networks.

The catalogue of both live and on-demand content varies depending on the geolocation policy of each territory due to the exploitation rights and the sale of formats to other operators outside Spain by Mediterráneo Mediaset España Group in the case of its own productions or co-productions, particularly fiction. The platform allows the user to consult the content available in their territory, updating automatically as new content is added to the platform.

Its offer includes all the daily news from the various editions of Informativos Telecinco, a national news reference; programmes produced by Mediaset España itself, leaders in current affairs and entertainment throughout the entire *daytime* and *prime time* slots; a wide range of national and foreign fiction; a selection of films produced by Telecinco Cinema that are among the most watched films in the history of Spanish cinema, as well as numerous *docusoaps*, miniseries, competitions, *variety shows* and sporting events, among others.

MTMAD, INNOVATION, REALITY VLOGS AND POPULAR FACES, KEYS TO GROWTH

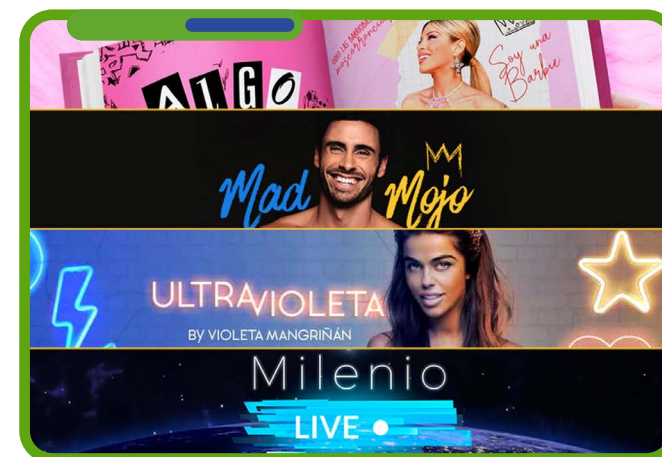
The platform of digital native content produced in-house is the third most watched video portal of all of Mediaset España's websites, behind Mitele and Telecinco. In 2020, it broke its all-time annual record with 347 million views, up 49% from 2019, and ended 2020 with an average of 1.2 million users per month.

Mtmad has continued to innovate in the creation of formats, introducing new audiovisual languages in Mediaset España's digital environment that complement the vast universe of characters from the content produced by the company, with the launch of *crossmedia* genres of a markedly innovative and pioneering nature in the area of *reality* vlogs. It has done so through faces from within the company's ranks in a universe that extends beyond their participation in television programmes, as well as through new talents from outside the Mediaset España ecosystem. The simple production of the formats has facilitated a very direct and effective communication between the stars and their fans, becoming one of the platform's greatest strengths.

The talent with the strongest draw has been joining Mtmad through video blogs. In 2020 the platform took advantage of the extraordinary digital following of programmes like "Mujeres y hombres y vice versa" (Women and Men and Viceversa) and "La Isla de las Tentaciones" to show the most authentic and personal side of participants, who have millions of followers on their social networks. This is true of Violeta Magriñán, Oriana, LoveYoli, Melyssa Pinto, Lola Ortiz, Steisy, Adara, Cristofer and Fani, Rafa Mora, Susana Molina, Noel, Violeta or Estela. In their reality vlogs they show their legion of fans their daily lives with spontaneity and sincerity.

It has also attracted new talent, such as influencers Jorge Cyrus, Ibán García, Lady Marrita, Danna Ponce and Natalia Osona, among others. These additions have made it possible to add new coverage to the digital universe, making its offer as a 24-hour content channel a varied and interesting platform from a commercial standpoint.

In 2020 Mediaset España also experimented with the Mtmad platform which offered its services to users during the months of lockdown with the broadcast of its first live contest, "Qarenta", hosted by Christian Gálvez via video call with contestants participating from their homes. Another new format with a large following was "Milenio Live" (Millennium Live), which is broadcast live and on-demand every Friday on both Mtmad and YouTube, and which has allowed Iker Jiménez and Carmen Porter to be in even closer contact with their followers from their home studio.





YASSS

YASSS, DIGITAL NATIVE CONTENT FOR MILLENNIALS

For an even younger audience than that of Mtmad, Mediaset España has increased its dedication to Yasss, the entertainment and information website aimed at *millennials* and *centennials*, who have led the website to record its highest ever figures in 2020, with 311,000 unique monthly users, up 7%.

Three years after its launch, Yasss has established its position by explaining with a tone, language and aesthetic aimed specifically at this demanding group, the topics that interest them most about music, series, social networks, technology, fashion, the environment, equality, psychology and relationships. To do this, Yasss has given voice to people with stories to tell and interviewed talented young people, in addition to entertaining its followers with games, quizzes and memes, and creating a community through its social networks.


EL DESMARQUE, THE LEADING DIGITALLY NATIVE SPORTS WEBSITE

In 2020 Eldesmarque.com positioned itself as one of the most followed sports news platforms at the national level with an accumulated 4.7 million unique users monthly, an all-time record since it joined Mediaset España. The *website* has surpassed other sports natives and now only trails the *websites* of the four leading printed publications.

The digital newspaper is committed to providing multidisciplinary sports news and to geographically segmenting the information through the 14 different local editions that are updated in detail daily. All of the editions offer all the latest news related to local, national and international football, basketball, tennis, cycling, athletics or motor racing, among other sports, with a unique focus on those of regional interest and especially on women's sports. The platform rounds out its offer with thematic *sites* dedicated to e-Sports, one of the entertainment sectors with the greatest growth potential, football and video game management leagues.

This year, the brand has also crossed over into television with the première of "El Desmarque de Cuatro" (Cuatro's Overtime), a sports news analysis programme with Luis García at the helm.

NIUS

NIUS, THE GENERALIST DIGITAL NEWSPAPER CELEBRATES ITS FIRST ANNIVERSARY

Mediaset España's free digitally native newspaper celebrated its first anniversary in 2020. It has been an extremely complex year from a news standpoint. The entire editorial staff has worked hard to carve out a niche for itself and establish its position among the news already available on the web.

The company's commitment to useful, simple, clear, concise information, without bias or opinion, has been endorsed by a growing audience that led it to reach one of its best records in the last 12 months at year end, with more than 3.3 million unique monthly users, with which it has expanded its qualitative commercial offer, enriching the *targets* of the group's digital universe.

Directed by Juan Pedro Valentín, it has an editorial staff made up of professionals with extensive audiovisual experience, with offices throughout Spain, correspondents in major cities around the world and experienced journalists with extensive knowledge in daily political and economic news, able to explain, translate and bring the most varied information in the clearest and quickest way possible, on issues related to politics, economics, health, the environment, energy, mobility, equality, education and consumption, society, culture and sport, at a time when the consumption of information is increasingly more immediate and *mobile*.

In 2020 NIUS launched its free app, available for IOS and Android, with all the information from its website and multiple features such as the ability to save news items, live broadcasts of press conferences, events and appearances and the option to activate a notification service so as not to miss any of the daily news, among other options.

uppers

UPPERS, A YEAR DEDICATED TO LEISURE AND INFORMATION FOR THE OVER 45 AGE GROUP

Mediaset España's *online* media aimed at satisfying the demand for content and information from people over the age of 45 celebrated its first anniversary in 2020 with over 600,000 monthly users. This corroborates the success at a commercial level of its commitment to this attractive segment of the public, interested in *lifestyle*, trends, cars, travel, technology, sport, healthy living and gastronomy, among other topics.

Focused on this group, with an *ad hoc* tone and an approach, Uppers has addressed exclusive topics developed by the editorial staff, through a network of collaborators, a very careful aesthetic and a differential presence on social networks, with character and genuine content.



ADVERTISING BUSINESS

In 2020, through the combination of its linear and digital television media, and after strengthening its commercial presence on social networks with the acquisition of one of the most important specialised companies in the market, Mediaset España confirmed that is the most efficient tool for communicating advertisers' campaigns, capable of achieving the highest speed in the construction of coverage and guaranteeing the highest levels of visibility and recall.

The company unified its global commercial offer with the launch of a cross-cutting advertising ecosystem that connects television to the digital environment, expanded its catalogue of advertising formats with the first spot for HbbTV and implemented the "Valor Mediaset" seal to help brands in their social media strategies.

In a context marked by the health crisis, Publiespaña collaborated with companies and advertisers to develop initiatives to alleviate the effects of lockdown and promote economic recovery. It kept up contact with the sector with on-site and virtual presentations of its new advertising initiatives, relevant research and studies on the efficiency and communication potential of television, available to its clients at www.publiesp.es in the LAB section.

MEDIASET ESPAÑA LEADS ADVERTISING RATINGS IN 2020

In 2020 Mediaset España's television channels remained the most visible. The company decisively led advertising *ratings* in total day, *daytime* and prime time, and its content led the *rankings* as the most watched spots of the year, becoming with its channels — especially with Telecinco — the most profitable and effective medium for advertisers, and with its digital offer, the medium with the highest video consumption of all television channels.

Mediaset España has found no rival in advertising ratings: the group's generalist and thematic channels led in total day, *prime time* and *daytime*, beating Atresmedia's channels in all time slots. In terms of channels, Telecinco was once again the TV channel with the highest return on investment for advertisers from morning to night. Its *prime time* formats were the content with the highest advertising *ratings*, making Telecinco's prime time the most profitable offer for any advertising campaign.

A solid victory that has once again demonstrated the advertising effectiveness of Mediaset España's programming model, based on short advertising blocks in *prime time* and on the broad coverage and impact of its variety of in-house production formats and its high percentage of live programming which allows for a wide range of special initiatives with a high level of integration and prescription power. In 2020 the combination of both strategies in content and advertising proved once again that it is the most efficient tool for communicating advertisers' campaigns, capable of achieving the highest speed in the construction of coverage and guaranteeing the highest levels of visibility and recall in the market.

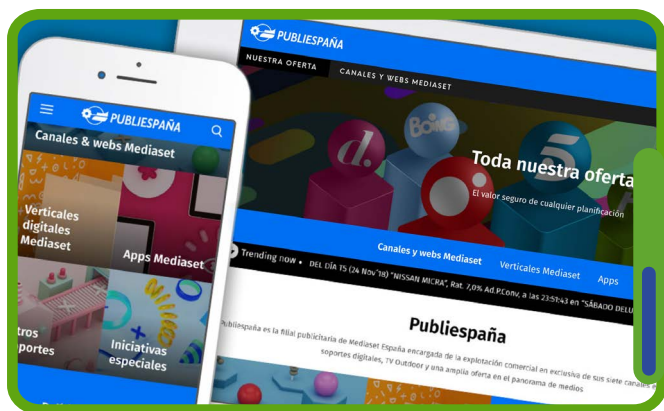
As has been the case for the last 10 years, the group has remained faithful to its commitment to offer 100% of the GRPs broadcast during *prime time* in blocks of less than 6 minutes. This pagination policy, together with the success of its contents, has made Mediaset España the undisputed *leader* of the most watched spots to date this year, having offered no less than 98% of such spots, with 85% on Telecinco and 8% on Cuatro.

In terms of fiction, Telecinco has also monopolised 7 of the top 10 national series with the highest *ratings* in free-to-air television.

MEDIASET ESPAÑA ACQUIRES BE A LION AND INCREASES ITS PRESENCE IN THE DIGITAL AND SOCIAL MEDIA MARKET

Mediaset España, a leader in linear and digital television audience, social impact and advertising investment and visibility, has strengthened its audiovisual dominance this year with the acquisition of BE A LION, a company specialising in communication solutions in the social media environment. With this transaction, it has added to its portfolio new commercial opportunities in the current digital scenario for advertisers to improve their social media campaigns, amplifying their messages, increasing the reach of their actions and impacting their target audience more effectively.

BE A LION, a benchmark company in the development of *branded content* and its dissemination on social networks, offers an integral model of audiovisual content management, exhaustive measurement of the commercial impact and the most efficient advertising optimisation in the market. As a specialists in video platforms, social networks and organic diffusion via *influencers*, it also plans and distributes campaigns in conventional and digital media.





REACHMEDIA, A UNIQUE CROSS-CUTTING ADVERTISING ECOSYSTEM THAT CONNECTS TELEVISION WITH THE DIGITAL ENVIRONMENT, IS LAUNCHED

With BE A LION already integrated into its organisation chart, Mediaset España, through Publiespaña, introduced to the market the first great initiative born of the union of both companies' strengths. As part of Inspirational 2020, an event organised by IAB Spain on innovation in digital communication, the company announced the launch of Reach Media, a cross-cutting advertising ecosystem capable of connecting television content to the digital environment, with the aim of expanding the possibilities of communication, consumption, coverage, visibility and prescription for brands.

The company is thus providing advertisers a new *cross-media* planning model through a homogeneous offer of premium video capable of generating 4 to 5 times greater visibility than that of *display* or *outstream* video in a *brand safety* environment guaranteed and extended beyond Mediaset España's media and coverage capable of efficiently reaching 100% of the population, optimising the investment to its fullest.

MARKET LAUNCH OF MEDIAMAX, A NEW ADVERTISING 'CHANNEL' TO UNIFY THE COMMERCIAL BLOCKS OF FDF, DIVINITY, ENERGY AND BE MAD

With the aim of continuing to offer its customers the most comprehensive commercial catalogue, capable of enhancing purchasing flexibility and simplifying its management and planning, in 2020 Mediaset España created MediaMax, a television commercial support product which *simulcasts* the advertising blocks of four of its thematic channels, Factoría de Ficción, Divinity, Energy and Be Mad, all of which have a complementary profile and a positive conversion rate to the commercial *target*.

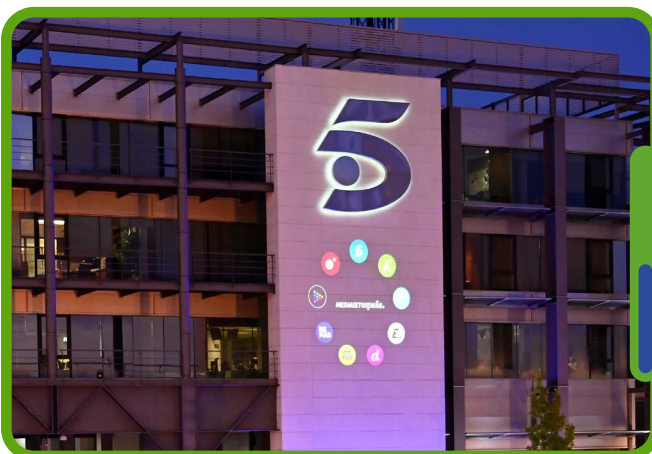
MediaMax has thus joined Mediaset España's commercial offer with a pagination model based on a careful advertising structure and an attractive proposal to enhance the recall of the spots, in addition to continuing to apply the policy of short blocks in *prime time*, one of Mediaset España's key distinguishing features over the last 10 years.

In addition, Publiespaña developed new commercial products in Boing, both for its linear and digital media, including "Escaparte Boing" (Boing Showcase), a communication window in the *online* environment to develop contests and games as promotional tools; and the exclusive product "Se lo merecen" (They Deserve It), based on the idea of rewarding children's behaviour during lockdown.

FIRST HbbTV ADVERTISING FORMAT ON LOVEStv

Mediaset España has also expanded its digital advertising inventory this year with the first spot for HbbTV on its LOVEStv channels, a joint content platform with the rest of free-to-air TV channels that offers, over linear broadcasting, on-demand access to the last seven days of programming or to watch a programme that has already started from the beginning. This spot, placed at the beginning and end of the viewing in any of these formats and in the *mid-roll* format for on-demand content, featured a Renault car model. With OMD in charge of the planning, the brand had the exclusive use of all the advertising inserts of the company's channels on the HbbTV platform for a month, increasing the campaign's coverage by creating synergies between Linear TV and Smart TV.

With this launch, Mediaset España consolidated its position as having the most visible channels with a new video advertising format for Smart TV which, according to *tracking* of advertising visibility by the CIMEC research institute is the most visible format in the digital ecosystem.



3. OTHER LINES OF BUSINESS

MEDITERRANEO MEDIASET ESPAÑA GROUP

Taking advantage of the explosion of the audiovisual market, Mediaset España decided to unite all the strength of its network of production companies to meet the challenge of creating and distributing all types of content for its own and other platforms and channels with freedom and independence.

Composed of the production companies, **Telecinco Cinema, Alea Media, Mandarin Producciones, La Fábrica de la Tele, Bulldog, Alma Producciones, Unicorn Content, Fénix Media, Megamedia, Supersport and Eldesmarque** Mediterráneo Mediaset España Group is the sum of the creativity, talent, diversity and success brought by each one in its genre. A leading national catalogue of cinema, fiction, entertainment, sport and digitally native formats that Mediaset España has made available to all the agents in the sector that have been emerging over the last few years, diversifying not only the offer, but also the business opportunities.

In just two years of activity, Mediaset España's distribution business has expanded through the sale, production and distribution of content to third parties, reaching — from its privileged position as an independent producer — agreements with major platforms such as Amazon Prime Video, Disney+, Netflix and HBO, and OTT service companies such as Movistar +, Vodafone, Viacom/CBS, Orange, Euskaltel, Direct TV and América Móvil, among others.

As a result, season 2 of "Señoras del (h)AMPA" (**Ladies of the (h) AMPA**), all off "La que se avecina", and season 1 and the first part of season 2 of "Madres: amor y vida" (**Mothers: love and live**), "Caronte" (**Charon**) and "Desaparecidos. La serie" (**The Disappeared: The series**) premièred exclusively on Amazon Prime Video.

All the fiction programmes premièring except "**Desaparecidos: la serie**" and "**Caronte**" were broadcast free-to-air on Mediaset España once Amazon Prime Video's period of exclusivity ended. A successful strategy that corroborates that, in the case offiction, offering the same content in a staggered manner on several platforms generates more conversation and increases the show's impact.

Audible, which belongs to Amazon Prime Video, included in its launch in Spain content created exclusively for "La que se avecina". In addition, coinciding with the arrival of Disney+ in Spain, Mediterráneo closed a deal to broadcast films such as "**Un monstruo viene a verme**" (**A Monster Calls**), "**Tadeo Jones**" and "**Ocho apellidos vascos**" (**Spanish Affair**), among others, on the Telecinco Cinema film platform. In addition, Netflix offers as part of its catalogue "Vivir sin permiso", which was in the top ten most watched series on the platform in Spain.

For HBO, Mediterráneo Mediaset España Group produced the acclaimed series "**Patria**", based on the *best selling* novel by Fernando Aramburu. After its eagerly awaited world première on HBO, and its well-received presentation at the San Sebastian International Film Festival, Telecinco offered the first of the eight instalments of the series created by *showrunner*, Aitor Gabilondo, on free-to-air television. The fiction series, which has received excellent reviews, deals with the Basque conflict from the point of view of two families from the same village. From the perspective of the parents and children, it narrates each one's life experience over several decades. "Patria" stars Basque actresses Elena Irureta and Ane Gabarain, both with solid careers in film and fiction. In addition to fiction content, Mediterráneo Mediaset España Group has reached an exclusive production agreement with Amazon Prime Video for the première of the docuseries "**De la vida al plato**" (**From Life to the Set**) and "**La familia del Baloncesto Español**" (**The Spanish Basketball Family**).



MEDITERRANEO.
MEDIASET *españa.* GROUP



In the international market, the series **“Señoras del (h)AMPA”**, winner of the Coup Le Cour at MIP TV 2019, has been sold in more than 40 territories and with new clients, as is the case of the acquisition of the series by the RTL group for broadcasting in German-speaking territories, the channel, RTBF, for broadcasting the series in French-speaking Belgium and the communication group for Russia, the Baltic states and the Commonwealth of Independent States (CIS). The series will also be broadcast in Latin America on On DIRECTV and Globosat in Brazil. The series’ format has also been optioned in several territories such as Italy, Greece, Hungary.

In Greece, a deal has been struck for the production of **“Cámbiame”** (Change Me) for Open TV, as well as the series “Gym Tony”. In the US, the variety show, **“Adivina qué hago esta noche”** (Game of Talents), begins its international trajectory with its production for Fox, and will also have its adaptations in the UK (ITV), Sweden (SVT), the Netherlands (RTL4) and Belgium (VTM). In addition, the French channel M6 and the Greek channel ALPHA TV have renewed the adaptation of “Escenas de matrimonio” (Marriage Scenes).

The company has confirmed its presence in Latin America with the premiere of **“Madres: amor y vida”** on DIRECTV and the agreement with HOLA TV! channel for the broadcasting in USA and Latin America of a miniseries package.

Therefore, in its first two years, it has achieved the objectives set when it was created, such as cost optimisation, increasing sales and distribution revenues inside and outside Spain, increasing the production companies’ access to international formats and markets, and promoting the development of new initiatives in digital and television productions. All of this strengthens the model of coexistence between broadcasting the group’s content on Mediaset España’s platforms and channels, making it a winning formula for both parties.

TELECINCO
CINEMA

TELECINCO CINEMA

The film sector has also been impacted by the pandemic. It was forced to suspend filming and cinemas were closed on a massive scale — many of which remained closed at the end of this year. In this context, Mediaset España continued to fulfil its obligation to the film industry, through its subsidiary Telecinco Cinema, part of the Mediaset España Group network of production companies. 2020 was a year which kicked off with the premiere of **“ADÚ”**, continued with the postponement until 2021 of the rest of the planned releases — **“Operación Camarón” (Operation Shrimp)**, **“Malnazidos”** and **“Way Down”** — and in which the company continued to make progress on the design, development and pre-production of new projects that will soon begin filming.

“**ADÚ**”, one of the most special projects produced by Telecinco Cinema, directed by Salvador Calvo and starring Luis Tosar, Anna Castillo, Álvaro Cervantes, Jesús Carroza, Miquel Fernández, Adam Nourou and the young actors, Moustapha Oumarou and Zayiddiya Disssou, premiered on 31 January. The film, which addressed the drama of immigration from the standpoint of two worlds separated by a fence, was released in tandem with a powerful promotional and *marketing campaign* that was in turn complemented by a social and solidarity campaign aimed at provoking reflection on the phenomenon of migration and the reality of the African continent.



Days before its release in cinemas, Mediaset España held a colloquium with its CEO, Paolo Vasile, the Honorary Chairman of the Board of Directors of the Spanish Committee of UNHCR, Antonio Garrigues Walker, the film’s director, Salvador Calvo, the presenter and UNHCR Goodwill Ambassador, Jesús Vázquez, the CEO of Telecinco Cinema, Ghislain Barrois, and film’s actress Bella Agossou. At the event, the company announced that, together with Yelmo Cines, it would donate a portion of the box office proceeds from “ADÚ” to the NGO Project Ditunga, as well as variety of on-air content to bring the debate to society.

The activities surrounding the premiere also included a special screening in the Republic of Benin, where most of the film was shot, which was attended by authorities, the local actors of the film and the production team, making it the first premiere in the country’s history. ADÚ’s box office debut was the best Spanish film opening of the year and was seen by more than 1 million cinemagoers, generating more than 6 million euros in proceeds, a success for this type of social film.

After this first premiere, health, safety and lockdown measures to protect the population from the coronavirus pandemic forced cinemas to close and numerous premieres to be postponed, including that of “Operación Camarón”. Filmed in Seville and





Cádiz, the action comedy directed by Carlos Therón ("Es por tu bien" [It's for Your Own Good] and "Lo dejo cuando quiera" [I Can Quit Whenever I want]) and starring Julián López, Natalia de Molina, Carlos Librado "Nene" and Miren Ibarguren, with the special collaboration of Paco Tous and the participation of Antonio Dechent, Alberto López, Julián Villagrán, Canco Rodríguez, Adelfa Calvo, Manuel Burque, Juanlu González and Xisco González, narrates the undercover mission of a rookie cop with an innocent appearance and the skills of a classical concert pianist in a flamenco-trap band hired for the wedding of the daughter of a local drug trafficker. Josep Gatell Manuel Burque was in charge of the script and Riki Rivera, the winner of a Goya for "El Niño" (The Kid), was in charge of the soundtrack, together with Violetta Ríaza.

Before its arrival on the big screen, also scheduled for 2021, "Malnazidos", an action-adventure film directed by Javier Ruiz Caldera and Alberto de Toro and starring Miki Esparbé, Aura Garrido, Luis Callejo, Álvaro Cervantes, Jesús Carroza and María Botto, had its world premiere in October, opening the 53rd Sitges - International Fantastic Film Festival of Catalonia, grabbing the attention of critics and the media and achieving an excellent reception from the audience. With screenplay by Jaime Marques Olarreaga and Cristian Conti from adapted from the novel "Noche de Difuntos del 38" by Manuel Martín Ferreras, the film, shot in Catalonia, involved a high level of production to recreate the thousands of dead in the trenches due to months of bloody fighting, and the struggle of the survivors of both sides against a new and unknown adversary, forming a united front to avoid becoming zombies.

"Malnazidos" will premiere in 2021 and will be accompanied by the launch of a video game that is the product of the agreement between Mediaset España and Sony Interactive Entertainment Spain, through PlayStation®Talents, which involved parlaying the film and its aesthetic and script potential into a *first-person shooter game*.

"Way Down" (The Vault), one of Spanish cinema's most ambitious projects for which Mediaset España joined forces with the leading audiovisual group in France, TF1 Studio, to be in charge of international sales, is also expected to be released in cinemas in 2021. Shot entirely in English and directed by Jaume Balagueró, it has a talented international and national cast made up of

Freddie Highmore, Astrid Bergès-Frisbey, Jose Coronado, Liam Cunningham, Sam Riley, Luis Tosar, Emilio Gutiérrez Caba, Axel Stein, Daniel Holguín and Famke Janssen. With a spectacular display of technical and human resources, the film narrates the meticulous plan of a brilliant engineer who intends to rob the impregnable Bank of Spain, taking advantage of the public and media attention garnered by the celebration of the 2010 World Cup in South Africa.

Precisely in the context of the pandemic and joining the joint campaign #Yovoyalcine of the Spanish Federation of Cinemas and the Federation of Film Distributors to encourage viewers to return to theatres, in July Telecinco Cinema re-released one of the most awarded films of his filmography, "El Laberinto del Fauno" (Pan's Labyrinth). Awarded three Oscars, three BAFTAs and seven Goyas, the fantastic story directed by Guillermo del Toro was screened in more than 125 theatres throughout Spain, giving viewers a new opportunity to enjoy the film almost 14 years after its Spanish premiere. In this connection, Telecinco Cinema, which promoted this re-release on air, also supported the lockdown measures ordered by the Spanish government with self-promotion through images of some of the most outstanding films of its filmography encouraging viewers to stay at home.



ATLAS, THE MOST WELL-ROUNDED OFFER OF NEWS AND SERVICES IN THE SPANISH AUDIOVISUAL SECTOR

ATLAS, Mediaset España's news agency and audiovisual services producer, has concluded a very demanding year in terms of news production and especially affected by the COVID-19 pandemic. A pandemic that has tested the response capacity in terms of news coverage and quality of technical and production services of content and service agencies and producers around the globe.

Through the three cornerstones of its business: News agency, broadcast services and audiovisual communication services, ATLAS has continued to make progress in the sector, especially in the digital environment. The more than 45,000 news items produced and distributed in 2020, in addition to the production of more than 15,000 live connections and signals, make it the leading audiovisual agency in Spain.

In particular, the pandemic conditioned the year's news coverage and, of course, the way content is produced. After the state of alarm was declared on March 14, 2020, ATLAS implemented a series of measures that would allow the company to continue carrying out its activity, while guaranteeing at all times the safety and health of the various teams and collaborators.

The SARS-CoV-2 virus was the main topic on which ATLAS provided complete news coverage, with the latest information throughout the entire first State of Alarm, during the easing of restrictions and during the second State of Alarm. However, ATLAS was also present for other relevant news and events of the year, covering all topics: politics, the economy, society, events, health, culture, international news, sports and local news. These include the swearing in of Pedro Sánchez as president, the King Emeritus' departure from Spain, the elections in the United States with the victory of Joe Biden, the development of COVID-19 vaccines, the regional elections in Galicia and the Basque Country, the no-confidence motion brought by Vox against the current government, the delivery of offices to the new judges with the absence of King Felipe IV, the departure of Albert Rivera, Alfonso Alonso or Borja Semper from politics, the disqualification of the Catalan regional president, Quim Torra, by the Supreme Court, the cancellation of the Mobile World Congress in Barcelona, the celebration of Women's Day, Storm Gloria hitting the coasts



of Denia with live images from drones, the alleged attempted murder of producer Josep Maria Mainat, Rodrigo Rato's release from prison, Iker Casillas' retirement and Lionel Messi's attempted departure from FC Barcelona.

In terms of its role in the international arena, ATLAS remains a benchmark among audiovisual agencies. With the help of important international agencies such as Reuters, ATLAS has already reached the world's major digital media and TV channels. Some of the channels that broadcast and publish the news produced by the agency are Caracol in Colombia, Canal 13 in Chile, The Economist in the UK, RAI in Italy, TVI in Portugal, Mega TV in the US and 20 Minutes in France.

In addition to the current news offered daily, it also offers a comprehensive photo archive service with news from the last 30 years. Content producers, TV channels, digital media, training companies and many other clients use this service for their production needs. Documentaries such as those on Sergio Ramos, Fernando Alonso and the Wanninkhof Case were produced with images from the ATLAS documentary collection.

The Broadcast Services area has continued to centralise and coordinate production and technical services: recording, live broadcasting, editing, sending images, streaming, demanded both within Mediaset España and by third parties. In this regard, within Mediaset España, ATLAS has continued to collaborate with Telecinco's news programmes and has continued to be the *in-house* provider of production services for the channel's current affairs and entertainment programmes. "El Programa de Ana Rosa", "Ya es mediodía", "Sálvame", "Viva la vida", "Cuatro al día", "Todo es mentira" or "En el punto de mira", are some of the programmes with which ATLAS collaborates closely on a daily basis. It has also continued to collaborate on activities produced by the group's Self-Promotions area, as well as campaigns and actions of the Communication area. Likewise, the daily collaboration with Publiespaña, Mediaset España's advertising subsidiary in charge of commercial exploitation, through the production of on-set and on-site advertising campaigns, video editing and post-production, copy and graphic design, script development and editorial content development, among other services, also continued.

In the area of audiovisual communication services, ATLAS has continued to expand its collaboration with companies and institutions. Collaboration agreements were entered into with Fundación San Pablo CEU, Fundación BBVA, Asociación Española Contra el Cáncer, Fundación La Caixa and Agencia Tinkle, in a year in which the pandemic has also conditioned its client's communication campaigns.



PUBLISHING BUSINESS DEPARTMENT, THE EXPLOITATION OF MEDIASET ESPAÑA'S BRANDS BEYOND ADVERTISING

Mediaset España's Publishing Business Department encompasses numerous activities aimed at generating revenue in addition to advertising revenue. The diversity of the areas in which it works allowed it to maximise its business in 2020, adapting to a complicated context as a result of the pandemic. In essence, the five strategic pillars of the area have been maintained with strategic reorientations in events, e-commerce, licensing, own and third-party music and interactivity with the audience.

Mediaset Events www.eventosmediaset.es. The organisation of events for external companies on Mediaset España's sets shifted its model away from in-person events and towards the organisation of virtual events, and later to hybrid events respecting anti-COVID protocols. As a result, in 2020 large companies continued hold their events with Mediaset España, allowing for growth in this line of business. The Best Cars Annual Gala, together with Motorpress Ibérica, to choose the best cars of the year, and companies such as Hyundai Motor España, Ferrero Ibérica, Bolton Cile, and Janssen and Allergan were some of its clients.

Following the cancellation of numerous sporting events due to the health crisis, the group closed *media partnership* agreements with the organisers of some of the major virtual races in Spain, such as the Carrera de la Mujer, with Motorpress Ibérica, EDP Rock & Roll Madrid Virtual Run and Madrid corre por Madrid, with Mapoma. With regard to events related to live music, theatre and expositions, the support that the "Taquilla Mediaset" programme has provided the industry — one of the most affected by the coronavirus — is noteworthy.



E-commerce. “Mejor llama a Kiko” (You Better Call Kiko), the home shopping programme together with Club Internacional del Libro, has solidified its position after its first anniversary, conquering new spaces during FDF’s schedules, on weekend mornings on Telecinco and during the mornings on Cuatro and Divinity. Alongside this, “Planes Cuatro” (Cuatro Plans), the brand created to monetise Mediaset España’s entire ecosystem of leisure and travel content, has become an ideal showcase for national tourist destinations. In 2020 the company entered the pet care industry, a booming sector, with the creation of “IUMIUKI”. On the other hand, with the intention of proposing a leisure alternative during lockdown, the Publishing Business Department also ventured into *escape rooms* with a virtual initiative linked to the programme “Todo es mentira”.

Parallel to the success of the programme “Mónica y el Sexo” (Monica and Sex), Mediaset España and *Platanomelón*, a leader in erotic toy sales, created a collection of products “inspired” by the contents of the programme, under the brand “Los juguetes de Mónica”, with their own website where they can be purchased. Together with Grupo Incentivo Regalo (GIR), it also launched Club Viva la Vida, with benefits and discounts on household goods, travel, electronics and fashion, as well as other products.

Licences. Mediaset España’s association with the publishing sector continued to grow in 2020. In addition to the launch of books linked to the company’s contents such as “El loco del Congo”, “Quijotes del siglo XXI”, “Con M de Mujer”, “El Plan de Sálvame para Curvys” and the cookbook, “La última Cena”, publishing projects have been promoted with presenters and collaborators such as Sandra Barneda, Sonsoles Onega, Toñi Moreno and Christian Gálvez. As for the literary agendas, the already consolidated “Mil palabras &+” (A thousand words &+) launched “Mil palabras &+ Woman” (A thousand words &+ Woman) and “Mil palabras &+ Kids” (A thousand words &+ Kids) in 2020, aimed at encouraging reading among children. The “Colección Mil Amores” (One Thousand Loves Collection), specialising in romantic novels, was also created together with the publishing house Lantia.

Along with the magazine “Viva la vida”, this year the official monthly magazine “Más Que Coches” hit the news stands to coincide with the celebration of the 25th anniversary of the longest-running programme on commercial television, and the partnership with the publisher Keesing has been strengthened with the launch of a new magazine specialising in all kinds of word searches such as “Pasatiempos Telecinco” (Telecinco Hobbies), “Pasatiempos Sálvame” (Sálvame Hobbies) and “Sopas de letras Telecinco” (Telecinco Word Searches).

Music. The pandemic has changed recorded music consumption habits in Spain. The rise of *streaming* has been able to partly offset the decline of the physical format in Spain. As a result, Mediaset España has been quick to adapt to this growth by offering the record industry the ability to communicate releases on its media and directing viewers to digital music platforms. Some of these national and international artists include Morat, Aitana, David Bisbal, Sebastián Yatra, Carlos Jean and Dvicio, among others. Once again this year, Mediaset España’s major formats have also become a fundamental platform for integrating the most important musical releases into their content, such as “Supervivientes”, “El tiempo del descuento”, “La Casa Fuerte” and “La Isla de las Tentaciones”.

In addition, in 2020, Grupo Editorial Telecinco (GET) released the soundtracks of Telecinco Cinema’s films, “Operación Camarón” — the theme song of which “Chico perfecto” recorded nearly one million *plays* on Spotify, and the *video clip* more than one million plays — and “Adú”, created by award-winning composer Roque Baños. It also made it possible for the song “Ruido” by Amaral to be the theme music for the series “Madres” and launched the OST of the programme “Mzungu, Operación Congo”, with distribution on all digital platforms.

In addition, in 2020 more than 2,300 new musical works of all styles were added to Mediaset’s catalogue to cover the needs of all its content. These works were composed by more than 160 different composers, of which almost a third joined Grupo Editorial Telecinco (GET) in the last year as new composers. Of all the music broadcast on the main channels, 84% on Telecinco and 66% on Cuatro belong to the catalogue of own music generated by this area.

Interactivity with the audience. Telephone polling was implemented in four *reality shows*, including the second edition of “La Casa Fuerte”, and the finale of “La Última Cena”. By telephone, the audience has been able to continue deciding on the development of the contestants in each programme and to choose the winners of each of the formats. The year ended with more than 100 contests organised to award money and other prizes, with more than one million participants, a figure that attests to the extraordinary relevance of this type of relationship with the audience, especially significant during the various contests organised during the State of Alarm.

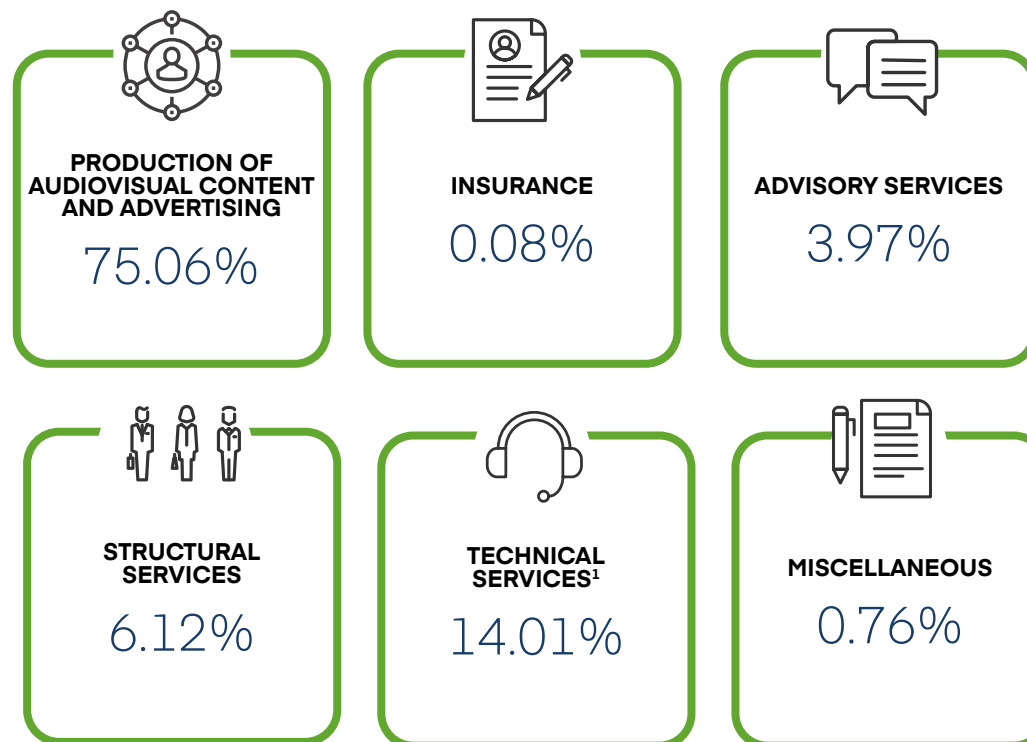


SUPPLY CHAIN MANAGEMENT

Management of the supply chain is part of the responsible and sustainable management of Mediaset España's business. Therefore, the company promotes responsible practices within its sphere of influence, transferring its commitment to environmental, social and ethical standards to its supply chain.

Mediaset España includes clauses in its contracts that guarantee responsible business practices throughout its value chain, so that all partner companies agree to act in an ethical and responsible manner.

Among others, it calls for respect for the labour and trade union rights of its workers, not to use child labour, to reject any kind of forced labour, to prohibit any kind of discrimination, to comply with legislation on the prevention of occupational hazards, to ensure the safety of its workers in the exercise of their professional duties and to expressly prohibit any behaviour involving corruption, bribery or extortion. In addition, they are required to make a statement that they will respect environmental legislation, as well as promote the efficient use of limited natural resources.



(1) Technical services mainly include technical connection services, while structural services mainly include office supplies, consumables, courier services, telephony, travel and accommodation, catering and supplies.

In 2020, the main expenditure was concentrated in audiovisual content production and advertising, core areas of the business. Likewise, during the year, the Group's main company (Mediaset España), which accounts for more than 90% of spending on supplies and external services, worked with more than 1,100 different suppliers.



FOREWORD



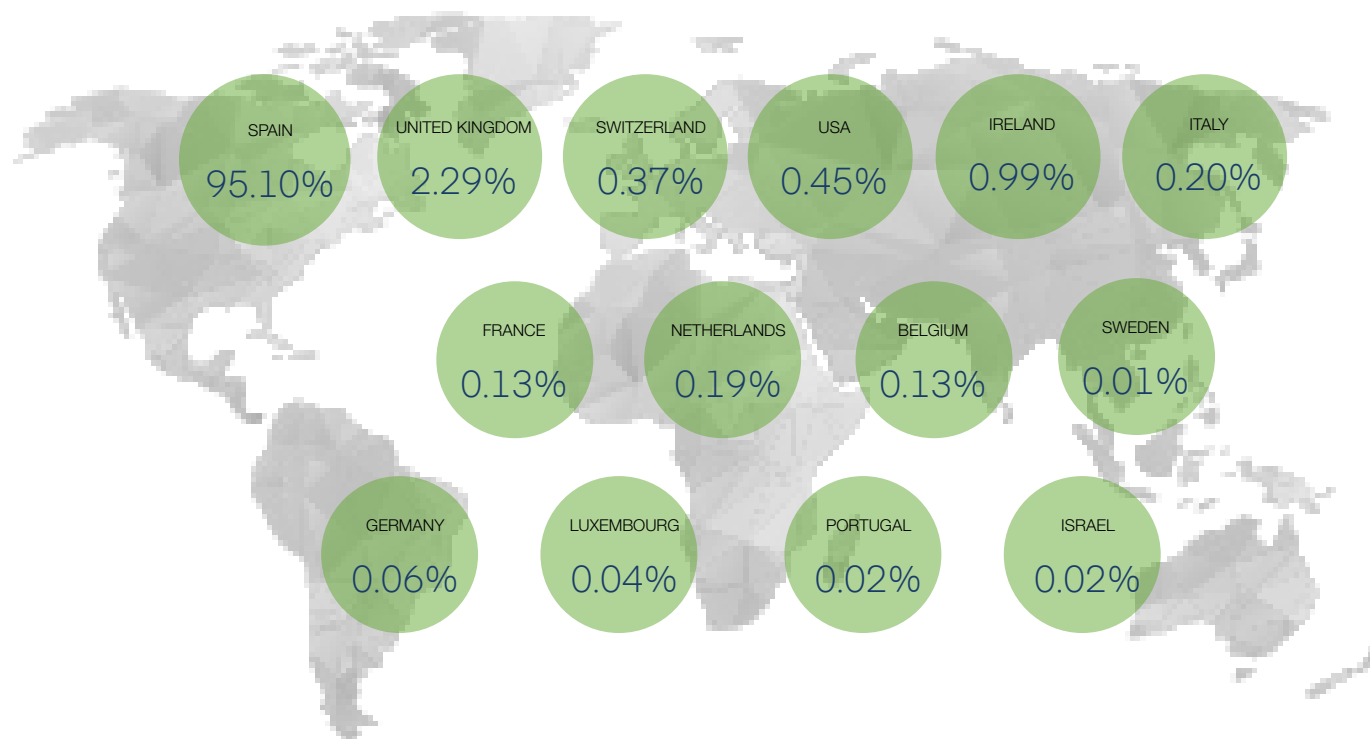
PRESENTATION

GOVERNANCE
MODEL

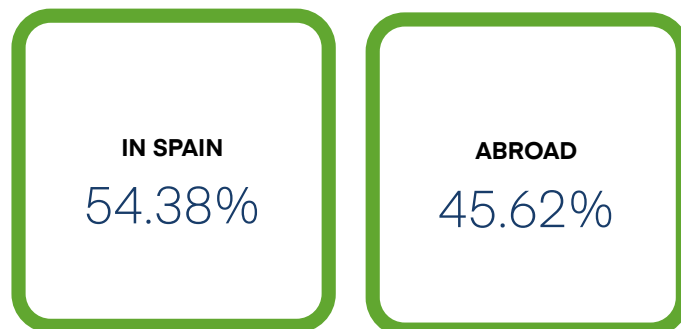
BUSINESS MODEL

ABOUT
THIS REPORT

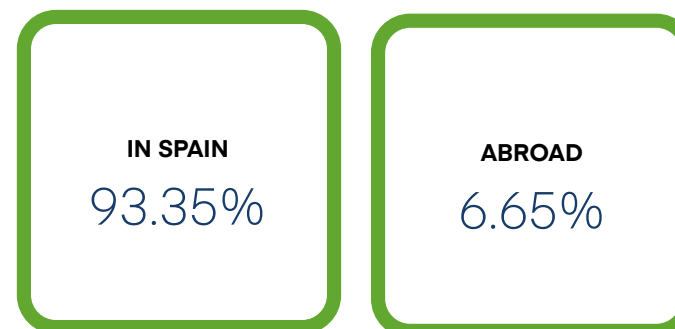
Geographical distribution of spending on suppliers



Investment in Audiovisual Rights



Technical investments



MANAGEMENT OF INVESTEE PRODUCTION COMPANIES

The responsible management of the business by the investee production companies, insofar as they generate audiovisual content for the Group, is a relevant element in Mediaset España's value chain and its management is framed within the Group's code of ethics and values.

MEDITERRÁNEO.

MEDIASET *españa.* GROUP





In their management, the investee production companies take the following relevant areas into account:

EDITORIAL INDEPENDENCE

This is guaranteed by the full autonomy and discretion of the programme director to decide on the editorial content of the programme.

FREEDOM OF EXPRESSION

This is a fundamental value, with no restrictions other than those legally established to protect the privacy, honour and image of third parties.

PLURALITY AND DIVERSITY, NON-DISCRIMINATION

The profile of the programmes is very diverse; however, respect for plurality and diversity of opinions is maintained in all of them.

In current affairs programmes, the variety of the sources consulted and adherence to the reality of the news are valued; in entertainment or magazine programmes, the diversity of the panel of guests; and in fiction, they are included through the narrative approach of the scripts.

INTELLECTUAL PROPERTY RIGHTS

These rights are guaranteed in the service contracts with authors, artists, performers, presenters, collaborators and other participants in a production.

CRIME PREVENTION

Adherence to the Group's code of ethics

Signing of clauses related to crime prevention

Criminal Risk Prevention Model (Bulldog)

Security/Criminal Committee (Unicorn, Bulldog)

RIGHT TO PRIVACY AND HONOUR

The collaborators and/or participants in the programmes are contractually obliged not to violate the rights to privacy or honour of third parties, assuming liability in the event of violation of any of these rights.

PERSONAL DATA PROTECTION

The necessary technical and organisational systems have been implemented to guarantee the security of personal data and compliance with current legislation.

JOB STABILITY

Despite the temporary nature of the activity, production companies try to hire workers who have collaborated on previous projects, provided that the profiles required allow them to do so.

OCCUPATIONAL HAZARD PREVENTION

Staff attend courses related to the activity they carry out, such as fire emergency plans and office and safety training.

ACTION AND SAFETY PROTOCOL FOR COVID-19.

Quick guide to recording



FISCAL TRANSPARENCY

Mediaset España's fiscal strategy and policy are approved by the Board of Directors and published on its website⁽¹⁾

The Group's Finance Department implements tax policy with the support of the Group's legal and tax advisors. The Board of Directors, through the Audit and Compliance Committee, is responsible for supervising the aforementioned implementation. The Board of Directors, following a report from the Audit and Compliance Committee, is responsible for approving and monitoring the risk control and management policy, including tax risks, as well as supervising the internal information and control systems. Periodically, at least once a year, the Group's performance in tax matters is reported to the Audit and Compliance Committee.

The Finance Department is responsible for identifying and managing tax risks in coordination with the Tax Department. In turn, tax risks are integrated into the corporate risk management system and are monitored regularly by the Risk Management, Compliance and Internal Audit functions. The tax risk map is monitored quarterly and updated annually.

The Mediaset España Group is committed to compliance with tax regulations, transparency in communicating compliance with its tax obligations and collaboration with the Tax Authorities based on faithful compliance with legislation, dialogue, reciprocity and good faith. Mediaset España complies with the "OECD Guidelines for Multinational Enterprises" and adheres to the Spanish tax authorities' "Code of Best Tax Practices". The Group discloses its main tax figures through the publication of information on the payment of taxes applicable to all the Group's companies in the jurisdictions in which it operates.

On the other hand, through the Compliance and Prevention Unit, any employee, supplier or other stakeholder may report any concerns related to conduct that is linked to the integrity of the organisation in relation to taxation. This Unit reports directly to the Audit Committee. In addition, a transfer pricing report is prepared annually on the Group's commercial transactions in related activities.

The Group's tax strategy is focused on optimising the level of tax contribution under the premise of strict compliance with tax regulations and the elimination of any risk that might arise from any margin of interpretation of the tax regulations.

Presence in tax havens is increasingly penalised, even when carrying out lawful commercial or industrial activities. As a result, the Mediaset Group pays special attention to any possible activity that may take place in jurisdictions or countries considered tax havens. Accordingly, the Group understands that the concept of tax haven encompasses the European Union's blacklist of non-cooperative jurisdictions for tax purposes and the list periodically updated by the AEAT in Spain.

PRINCIPLES OF OPERATION OF THE MEDIASET ESPAÑA GROUP'S TAX POLICY AND STRATEGY

- Strict compliance with applicable tax regulations
- Fulfilment of the obligation to pay the corresponding taxes
- Collaboration with the tax authorities
- Transparency in communicating compliance with applicable tax obligations.
- Commitment not to implement or use opaque corporate structures for tax purposes.
- Approval by the Board of Directors of transactions with a tax impact and/or which could present a special tax risk
- Control and prevention of fiscal risk
- Compliance with the "OECD Guidelines for Multinational Enterprises"
- Adherence to the Spanish tax authorities' "Code of Best Tax Practices"



TAXES PAID BY THE MEDIASET ESPAÑA GROUP

| | |
|---|--------------------|
| Radio Spectrum Use Tax | 729,575 |
| Property Tax | 329,732 |
| Tax on Economic Activities | 93,917 |
| Personal Income Tax on Property Income | 363,509 |
| Value Added Tax (VAT) | 86,510,550 |
| Canary Islands (IGIC) and Ceuta and Melilla (IPSI) Indirect Taxes | 53,058 |
| Non-resident Income Tax | 1,754,787 |
| Personal Income Tax on Lease Income | 1,578 |
| Personal Income Tax on Earned Income, Economic Activities, Prizes | 26,457,812 |
| Urban Solid Waste Tax | 43,129 |
| Vehicle Entry Tax | 12,405 |
| Contribution to Financing RTVE | 19,487,341 |
| CNMV Fee | 20,402 |
| Other | 8,351 |
| Income tax prepayments | 37,781,687 |
| Corporation tax ⁽¹⁾ | -4,280,485 |
| TOTAL TAX CONTRIBUTION IN SPAIN IN 2020 | 169,367,348 |

(1) Corporation tax refundable.

TAXES PAID¹
(THOUSANDS OF EUROS)54,226
32%TAXES COLLECTED²
(THOUSANDS OF EUROS)115,141
68%

(1) Taxes paid: Radio Spectrum Use Tax; Property Tax; Tax on Economic Activities, Value Added Tax (VAT); Canary Islands (IGIC) and Ceuta and Melilla (IPSI) Indirect Taxes; Corporation Tax; Urban Solid Waste Tax; Vehicle Entry Tax; Contribution to Financing RTVE; CNMV Fee.

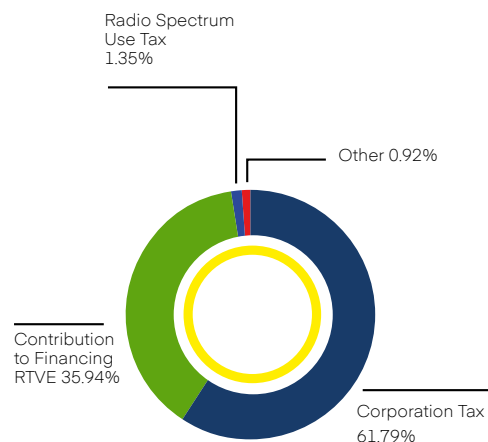
(2) Taxes collected/withheld: Personal Income Tax on Property Income; Non-Resident Income Tax; Personal Income Tax on Lease Income; Personal Income Tax on Earned Income, Economic Activities, Prizes; Value Added Tax (VAT).

In 2020, Mediaset España began marking box 069 on its corporation tax return, thereby, allocating 0.7% of the total tax payable for social purposes.

The contribution corresponding to the corporation tax filed in 2020 for this concept was €324,613.

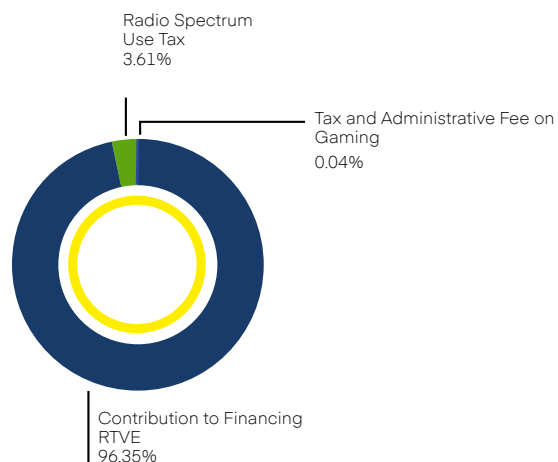
TAXES PAID BY THE MEDIASET ESPAÑA GROUP IN 2020

The taxes paid by the Mediaset España Group in 2020 amounted to more than 54 million euros, more than 60% of which corresponded to Corporate Income Tax and almost 36% to the Contribution to Financing of Radio y Televisión Española (RTVE).



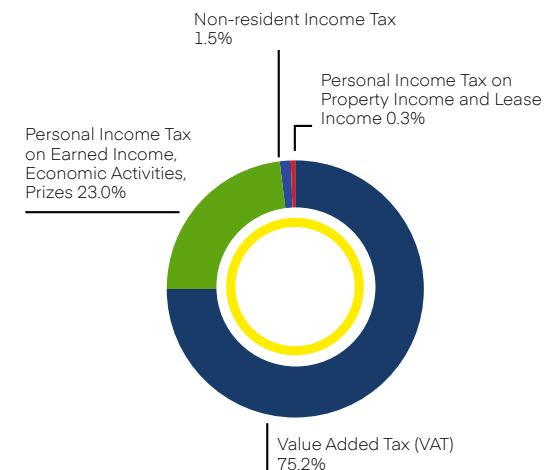
TAXES/FEES SPECIFIC TO THE BUSINESS ACTIVITY

The fees and taxes for specific activities paid in 2020 exceeded 20 million Euros, and 96% corresponded to the contribution to the financing of RTVE.



TAXES COLLECTED/WITHHELD

Taxes collected/withheld by the Mediaset España Group in 2020 exceeded 115 million euros, where more than 75% of the tax contribution corresponded to VAT and 23% to Personal Income Tax on Earned Income, Economic Activities, Prizes.



MEDIASET GROUP'S TAX CONTRIBUTION WITH RESPECT TO 2020 REVENUE

20% of the Mediaset Group's revenue is allocated to the payment of taxes, of which 7% corresponds to taxes paid and 14% to taxes collected/withheld.

TOTAL TAX CONTRIBUTION RATIO IN 2020

In 2020 the Total Tax Contribution ratio of the Mediaset Group in Spain amounted to 23%. In other words, of the total consolidated profit before tax, taxes paid represent 23%.

RECONCILIATION OF PROFIT FOR THE YEAR BEFORE TAX AND CORPORATION TAX (THOUSANDS OF EUROS)

| | 2020 |
|---|----------------|
| Consolidated accounting profit before tax | 231,381 |
| Consolidation adjustments | 4,089 |
| Permanent differences | (4,979) |
| Temporary differences | (22,590) |
| Taxable profit | 207,901 |
| Taxable profit | 207,901 |
| Gross tax payable (25%) | 51,975 |
| Offset of tax losses | (7,501) |
| Tax credits and tax relief ⁽¹⁾ | (10,973) |
| Withholdings | (37,781) |
| Corporation tax refundable | (4,280) |

(1) Corresponds to the tax relief and tax credits applied in the year.

EFFECTIVE
TAX RATE
21.8%

NOMINAL
TAX RATE
25%

GRANTS RECEIVED IN 2020 (THOUSANDS OF EUROS)

AID FROM GOVERNMENT
AGENCIES

3,002¹

FUNDING RECEIVED FROM
NON-GOVERNMENTAL
SOURCES

0

(1) Corresponds to the tax relief for the continuous training plans of the Fundación Tripartita and the aid received from the Ministry of Economic Affairs and Digital Transformation, for the adaptation to the new frequencies (2nd digital dividend)

TAX EXEMPTION ON DIVIDENDS

€68,645
(THOUSANDS)

TAX LOSSES NOT RECOGNISED (THOUSANDS OF EUROS)

CONNECT5

4,515

NETSONIC

1,167

UNUSED TAX CREDITS AND TAX RELIEF (THOUSANDS)

€37,463
(THOUSANDS)

TAX CONTRIBUTION ABROAD

Following the formalisation of the closure and liquidation processes carried out in 2020 of the Netsonic Group's subsidiaries with registered offices in Colombia, Mexico, USA and Peru, which ceased to be operational from the beginning of the year, the Mediaset España Group companies do not make tax contributions abroad. It should be noted that, as a result of the closure and liquidation, these companies have been removed from the audited consolidated financial statements for the year and there are no entries for these companies in the consolidated financial statements, leaving the tax jurisdictions without effect.

Note: The effective tax rate differs from the nominal tax rate due to audiovisual production tax credits.



CREATING VALUE FOR SHAREHOLDERS AND INVESTORS

Mediaset España follows the criteria established for listed companies by the regulator — which in this area is the CNMV —, the Group's Code of Ethics and best practices in communication and investor relations to disclose corporate information without distortion or asymmetry among shareholders and potential investors.

Communication and information with shareholders and investors in 2020 has been shaped by the COVID-19 pandemic. Following the publication of its annual results at the end of February, the company used to hold roadshows in the main financial markets. The arrival of the pandemic quickly changed the habits of both brokers and companies, leading to virtual meetings and conferences. Traditional events such as the AGM were affected both in form (from physical to virtual meeting format) and time (from April to May) by the pandemic.

MEDIASET ESPAÑA ON THE STOCK EXCHANGE

Mediaset España started 2020 with a share price of €5.66 per share, reaching its maximum annual value on 7 January 2020, trading at €5.67 per share.

At the beginning of 2020 and due to COVID-19, the share suffered a major correction in March, in line with that suffered by its European peers and which led it to record its annual low on 23 March 2020 at €2.67 per share. The severe punishment inflicted by the pandemic on the company's capitalisation, as well as the significant drop in the stock's trading volumes, led the Ibex Technical Advisory Committee to announce, on 11 June, the delisting of Mediaset España from the Spanish Ibex35 index, effective 22 June. Since then, Mediaset España has formed part of the Ibex Medium Cap index.

In 2020 the volume of Mediaset España shares traded on the BME platform amounted to 184.96 million shares, much lower

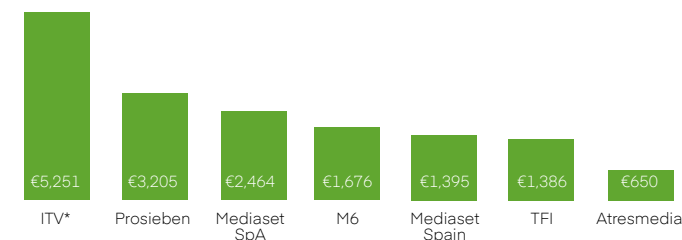
on average than in previous years, largely due to the number of shares that were subject to the right of withdrawal as a result of the merger project and which were therefore immobilised in their depositories. These shares initially corresponded to 39 million shares which, after the end of the first voluntary revocation period on 3 March, were reduced to 35 million shares and after a second voluntary revocation period in May, fell to 32 million shares. In August, following the announcement of the suspension of the merger project, all shares released in full.

At 31 December 2020, the share price was €4.26, down 24.7% for the year and up 37.3% from the March lows, following the severe impact of the pandemic. Mediaset España's capitalisation at 2020 year end amounted to €1,395 million.

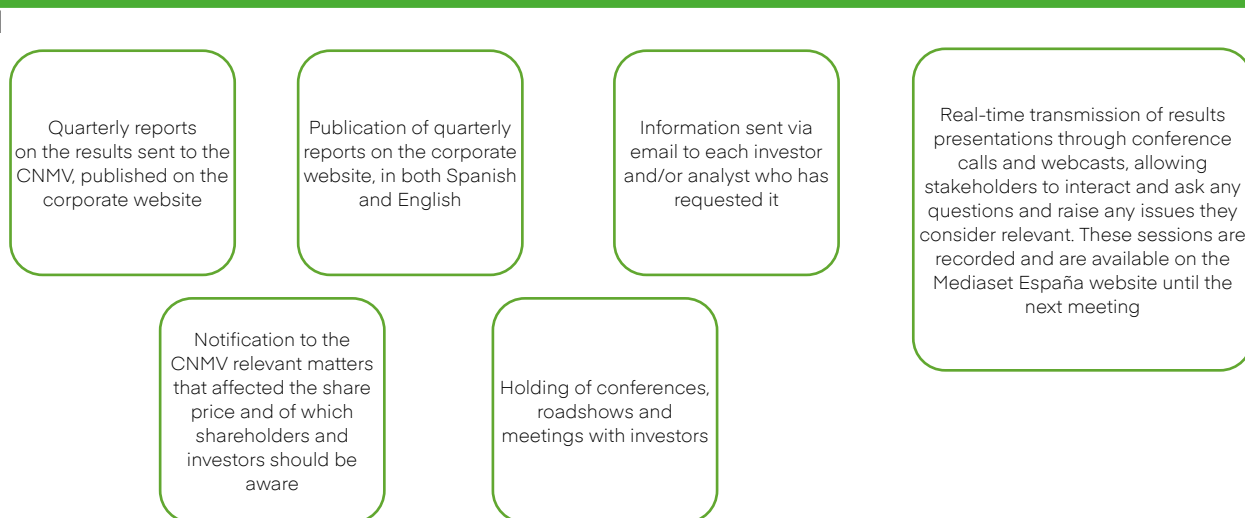
CAPITALISATION OF THE MAIN EUROPEAN COMPANIES IN THE AUDIOVISUAL SECTOR

Due to the major impact of COVID-19 on the various European comparables, the performance of companies in 2020 was uneven. At 2020 year end, ProSieben was the European operator with the best performance in 2020, with a decline of 1.1% in the year.

The capitalisation of the main broadcasting companies as at 31 December 2020 was as follows:



Source: Thomson Reuters
*ITV in € (exchange rate euro / £ - 0.8218)





CREATING VALUE FOR SOCIETY

COMMITTED TO SOCIETY

ACCESSIBILITY OF CONTENT

ASSIGNMENT OF ADVERTISING SPACE

SOCIAL COMMUNICATION CAMPAIGNS

MEDIASET VALUE SEAL

VALUE GENERATED AND DISTRIBUTED

COMPLIANCE WITH THE GLOBAL COMPACT

COMMITMENT TO THE SDGs



MEDIASET ESPAÑA, COMMITTED TO SOCIETY

In 2020 Mediaset España remained faithful to its goal of keeping the audience company through entertainment and even more so in a year shaped by COVID-19. Therefore, it focused on improving live television while continuing to address social and environmental issues of concern to society. Its content reflected the gender gap and the diversity of society, promoted talent and creativity, offered psychological support through analysis and advice from specialists and addressed the climate crisis and the small and large gestures that are in everyone's power to contribute to reducing environmental impact.

All this while providing quick, accurate, verified and useful information for citizens, at a time of major uncertainty.



GENDER EQUALITY

EL PROGRAMA DE ANA ROSA

In 2020 the programme addressed various equality-related issues.

- The programme spoke with victims of sexual extortion or sextortion, a form of sexual exploitation in which a person is blackmailed, usually by internet messaging applications, with an intimate image or video that is usually shared for the purpose of going viral. It also discussed the issue with police who specialise in this type of crime.
- The programme gave voice to the achievements of women's sport by giving them visibility.
- In terms of gender violence, it denounced the proliferation of the so-called "wolf packs", groups that sexually assault women and girls.
- It addressed crimes against sexual freedom, which have become more complex with new technologies being used as tools to commit these types of actions against women.
- Echoing the findings of the Crown Prosecution Service, in a report and with the subsequent debate with collaborators, the programme condemned male chauvinism in certain traffic signs.
- The programme discussed the advantages of inclusive language for gender equality.
- Measures to combat gender inequality, including measures to address the gender pay gap, were frequently addressed in the policy section.
- M^a Luisa Segoviano, the first woman to preside over a Division of the Supreme Court, specifically the Labour Division, was interviewed on the show. This was a real milestone, as it was a first in the more than 200 year history of the Supreme Court.

VIVA LA VIDA

There were many instances in which women were the protagonists of the programme in 2020, especially in relation to the drama of gender violence and prostitution.

- Disappeared from Barajas, reported the disappearance of Estela, 21, when she arrived at Barajas Airport from Brazil
- Prostitution in Puente de Vallecas, echoed the concern about the proliferation of brothels in the area, where drugs are also sold.
- Online gender-based violence, which includes practices such as monitoring photos that a partner shares on their social networks, requiring a partner to share their geolocation, spying on a partner's mobile phone, among other practices. This phenomenon seems to affect women to a greater extent and to understand this new reality, Francisco Canals, a journalist specialising in cybercrime, and Miriam, a victim of cyberbullying, were invited to the set.
- Abuse, experiences of women victims of male violence.





SÁLVAME- SECTION "CON M DE MUJER" ("W" AS IN WOMAN)

Every week the journalist, Geles Hornedo, analysed issues related to feminism, equality and female empowerment, with the aim of increasing our understanding of feminism with everyday examples of microaggressions that go unnoticed in society and that prevent women from moving towards equality.

MI CASA ES LA TUYA

Many women were the protagonists of the various episodes of the new season, women with character, with initiative, who paved their own way in their own way and who spoke about how they overcame the difficulties they encountered in their time, because they were women.



QUIJOTES DEL SIGLO XXI (QUIJOTES OF THE 21ST CENTURY)

The show, which premiered in 2020 on late night television, shared amazing stories starring anonymous people who fought and will continue to do so, against the system, against the establishment, against what has been loss. The women in each story showed courage, daring and an indescribable capacity for struggle, becoming, without intending to, authentic symbols of female empowerment.

YA ES MEDIODÍA

The programme's editorial line and the team's firm commitment is to report cases of gender violence to condemn them and raise awareness of the need to eradicate this terrible scourge. In addition, in such cases, the helpline number 016 is always displayed on the screen.

In 2020 the programme addressed countless cases of gender violence, before and during the pandemic, emphasising that such reports should not be forgotten, recalling the data that affect the victims.

TODO ES MENTIRA

The defence of equality and the fight against discrimination, denouncing any situation of violation of women's rights has always been at the programme's core.

- The Real Academia Española (RAE) and the Asociación de Academias de la Lengua Española (ASALE) presented "El libro de estilo de la lengua española según la norma panhispánica" which in its first chapter expresses its rejection of inclusive language considering it unnecessary. The programme analysed the controversy. It gathered the opinion of all the political parties, held a round table debate with the collaborators and reported on the need for inclusive language.
- "Informe TEM: Mujer contra Mujer" (The TEM Report: Women Against Women, analysed all the current strands of feminism and their different arguments.



SAMANTA Y LA VIDA DE.... (SAMANTA AND THE LIFE OF...)

Of the 6 episodes of the 2020 season, 5 had a female protagonist; empowered women, with inspirational stories of self-improvement.

EN EL PUNTO DE MIRA

In the programme "Dinero Sucio" (Dirty Money), the sexual exploitation of women in private flats was investigated and reported. The reporters mapped the areas of Madrid most affected and summarised hundreds of advertisements offering sexual services, with the help of police and sexual exploitation experts.

CUATRO AL DÍA

On many occasions throughout 2020, the programme focused on the fight against inequalities and gender-based violence.

- Complaints of gender inequality in the workplace.
- Reports of male violence, where almost every day a woman dies at the hands of her partner.
- Gender perspective in traffic signs.
- Wage gap and the measures taken by the Council of Ministers to combat it.

IN-HOUSE PRODUCTION OF FICTION PROGRAMMES

In 2020, in the series produced in-house, emphasis was put on portraying the various roles played by women, both in the workplace and in their personal lives, avoiding stereotypes, but without distancing themselves from the different social realities of women in Spanish society today.

- MADRES, Amor y Vida – The team is headed by women; all the directors of the series are women and both the main casting and the stories star women.
- Señoras del (h)Ampa – This is a dark comedy where roles normally identified with male characters (assassins, leaders of the underworld), are written and portrayed by women, without avoiding the characteristics of female characters.

INTERNATIONAL WOMEN'S DAY

SOCIALITÉ

At the end of the programme, María Patiño asked all her colleagues to join her on the set to say goodbye to this edition on such an important date. *"All of these women woke up this morning to do something we love, with the privilege we have. I just want to say one very important thing: respect us, don't harass us and don't kill us, because we want to live and we want to continue living. This is dedicated to all of you, especially for those of you who are no longer here and for those of you who have not been able to choose, like us, to do something that we like, our work. Thank you and thank you, friends. This is dedicated to all of you".*

VIVA LA VIDA

For this day, the programme turned purple: in the set design and in the back and forth commercial breaks, offering testimonies from the women who are part of the programme's team. Emma García and all the collaborators opened the doors of the programme to offer a declaration of intentions on this day, dedicating the programme to women. *"Every day of the year and this day in particular we have to remember that we are women, that we are people. It sounds obvious, but it's not so obvious. There are still places in the 21st century where the family code of conduct obliges women to obey their husbands; states where women can be punished for participating in sports or public events; areas where female genital mutilation is still practised and girls as young as 11 are allowed to marry; and closer to home in Spain where we continue to mourn victims of male violence and rape. Let's put an end to this scourge that doesn't distinguish between ideologies, but education, respect, freedom and love. Let's fight, women and men, for a fairer society, for women's rights and for every day to be March 8th. A special day for everyone".*

GIRLS POWER

To celebrate International Women's Day, the children's channel aired special programming dedicated to the power and strength of women: "GIRLS POWER", special programming with the channel's animations starring women. To launch the event, Boing prepared a piece with the following message: "They have more courage than anyone. More power than anyone. And they know how to have fun like no one else. If you think they need help, you don't know them yet. When the weekend comes, they're going to show you what real "Girls Power" is all about."

TODO ES MENTIRA

Throughout the week before Women's Day, the programme was the loudspeaker, through various videos and reports, of discrimination in many areas of society and the differences between different groups on issues such as prostitution, surrogacy and the Trans Act. The details and statements of the 8M demonstrations were collected in different reports, discussing the repercussions and the current state of feminist demands.





DIVERSITY

FIRST DATES

The diversity of the dates is part of the programme's DNA. In this regard, the programme has always been a space open to different forms of personal relationships where special importance has been given to dates that promote inclusion.

Meanwhile, "First Dates Cruceros" (First Dates Cruises) left the restaurant for a large ship, an idyllic setting for 100 single people to give love a chance while enjoying a spectacular cruise. On the ship they witnessed the great diversity of Spanish society through dates on which there were no distinctions in terms of gender, race or beliefs, between people who understand love in different ways.

YA ES MEDIODÍA

Throughout 2020, the show condemned situations of violence against and rejection of people of other races and ethnicities, explicitly condemning xenophobia. In addition, in view of the Celáa Act, the demands of people with special needs were heard as the Act would entail the closure of special schools.

EN EL PUNTO DE MIRA

An investigation was conducted on the labour exploitation of people with disabilities in Spain, uncovering the working conditions of this group in some parts of the country. Such exploitation is a violation of human and labour rights and a complaint was filed with the Labour Inspectorate, in order to bring this situation to an end.

CUATRO AL DÍA

Through reports, interviews and round-table discussions, topics such as discrimination based on disability, bullying among minors, abuse and neglect of the elderly in nursing homes, racism, xenophobia and intolerance were discussed.



SAMANTA Y LA VIDA DE....

Irene Villa gave a testimony of her life after the terrorist attack of which she was a victim. She talked about the after-effects and how she faced her new life with them, normalising and highlighting the respect that any person with a disability deserves.

Ruth Lorenzo, protagonist of another episode, shared her experience as a Mormon, normalising religious diversity

LOS GIPSY KINGS (THE GIPSY KINGS)

The programme once again gave visibility to the gypsy people through their customs, but also by observing their incorporation into 21st century society, where gypsy women play a leading role; women who set the pace of the family, who decide their own destinies and who are immersed in the working and professional spheres.

EL PROGRAMA DE ANA ROSA

Throughout 2020, the programme defended various groups, such as the elderly, condemning cases of abuse or neglect; children, condemning unfair situations experienced by minors and echoing the premiere of the programme "Acosados" (Bullied); condemning racist and xenophobic behaviour and attitudes; reporting the progress made in terms of the demands of LGBTI groups; condemning all manner of marginalisation of people with disabilities; bullying among minors, to raise awareness in society that these are not "kids being kids". Similarly, to improve the image that certain sectors of the population have of illegal immigrants, news items that depicted this group in a positive light were promoted to prevent their stigmatisation.





SÁBADO DELUXE (SATURDAY DELUXE)

The story of Mafalda Carbonell's triumph was worthy of being told. She suffers from Arthrogryposis Multiplex Congenita, a disease that only affects one in every 3,000 children born, but her mobility problems have not prevented her from fulfilling her dream: to be an actress, a job for which she has already had several television appearances.



QUIJOTES DEL SIGLO XXI

Various programmes gave voice to people fighting for diversity.

- Patricia, mother of a child with Down syndrome, aims to prevent the government from closing the Special Education Centres that have helped her daughter become a self-sufficient and empowered person.
- Víctor, a world-class water polo player, stands out not only for his sporting achievements, but also for his sexual orientation and his struggle to achieve inclusion in sport.
- Patricia, is fighting for an comprehensive plan for the treatment of eating disorders in Andalusia, as her daughter is suffering from anorexia in a clinic 250 km from her home.

SÁLVAME

On various shows, the programme addressed the life experiences of different people, reflecting the diversity of society, discussing among other topics anorexia, bipolar disorder, gay and lesbian lives, cancer and gendered ageism.

IDOL KIDS

The programme represents the diversity of Spanish society. Its protagonists include:

- Jhon Jairo, a 14 year old boy who lost his parents in a car accident, for whom music has been a refuge to overcome the loss.
- Sofia who, at only 8 years old has already been bullied at school, leading her to stay at home for 4 months and for whom music has served as a way to express herself.
- Eiden, who at the age of 15 gave a social and moral lesson by telling his own story. At a very early age he realised he was transsexual and was very happy to be able to verbalise it and make it public, thus contributing to the normalisation of the freedom of sexual identity.
- Alberto, who at the age of 11 told his story of being rejected at school for having a cleft lip.

IN-HOUSE PRODUCTION OF FICTION PROGRAMMES

Mediaset España's fiction also reflected society's diversity

- One of the regular roles in "Señoras del (h)AMPA" is a woman with Down syndrome — played by an actress with Down's Syndrome — whose character is a con artist and a cruel criminal. This depiction avoids taking a paternalistic view of disabilities.
- In the main cast of the series "Desaparecidos", one of the police detectives is a Muslim, and the storylines do not emphasise or feed any difference.



ADÚ

The film, inspired by millions of real stories from which a tale with three intertwined stories was woven, was released in theatres in 2020. Produced by Telecinco Cinema, the film drew attention to the drama of the migratory phenomenon and the reality of the African continent.

The Comisión Española de Ayuda al Refugiado (CEAR) collaborated in order to provide a better understanding and depiction of refugees, asylum applications and reception and support centres.

Annual LGBTI Pride Celebration

Coinciding with LGBTI Pride Week, Mediaset España channels joined this commemorative event with special content and initiatives in all its media.

- "First Dates", in its 28 and 29 June editions, revisited two shows made for Pride in which sexual diversity was the main protagonist.
- "El programa del verano" (The Summer Programme), in its July 3rd edition, showed the festive atmosphere experienced in Madrid's Chueca neighbourhood.
- "Ya es mediodía" reported on various events organised during Pride Week, affected by the pandemic caused by COVID-19.
- "Sálvame Diario" selected Madrid's candidate for Mister Gay Pride Spain next year.
- "Socialité" customised its graphic line for the occasion and offered a report on celebrities who spoke out in favour of equality and sexual and gender diversity.
- "Informativos Telecinco" and "Cuatro al Día Fin de Semana" offered extensive coverage of the different events organised.
- Mtmad offered new blogs, exclusive testimonials, a forum on LGBTI issues and, with the hashtag #MtmadOrgullosxs, joined the actions on social networks and the special initiatives of the digital native content platform.
- "Be Mad" celebrated LGBTI Pride week with a thematic marathon of "Conexión Samanta" (Samanta Connection); the "Especial Callejeros Orgullo gay" (Callejeros Gay Pride Special); a marathon of "Callejero Viajeros" (Callejero Travellers) in the United States, which included a visit to San Francisco, the "En el punto de mira" report on the Hazte Oír association; a series of "Planeta Calleja" shows with the group's own celebrities as adventurers; and the "Fuera de cobertura" (Out of Range) investigation in Russia, which showed the homophobia that exists there.



THE ENVIRONMENT/CLIMATE CHANGE

PLANET CALLEJA

In the seventh season of the programme, Jesús Calleja's guests saw first-hand the effects of climate change, visiting remote places around the globe that are changing due to extreme temperatures. In addition to climate change, the programme paid special attention to various ecological issues, such as the palm oil problem in Borneo or the sargassum crisis in the Caribbean.

- The starting point of the expedition with Ana Botín, Executive Chairman of Banco Santander, was the Qaleraliq glacier, from which point they hiked towards a nunatak — a mountain peak surrounded by continental ice. From there they were able to contemplate the Greenlandic ice cap, which covers about 80% of its territory and see how its thickness has been reduced in recent years. They also lived with a Greenlandic farming family to experience their way of life and learn about the changes in the climate in the area and collaborated with the Greenland Tree Project, which aims to plant trees on the island to try to neutralise greenhouse gas emissions. With Jason Box, the driving force behind the initiative and one of the world's leading climatologists, they discussed global warming and possible solutions.
- The journalist Sandra Barneda travelled to the island of Borneo to climb Mount Kinabalu, one of the highest mountains in Southeast Asia. They took advantage of the trip to get to know the flora and fauna of the island of Borneo, famous for its biodiversity and endemic species: Turtle Island, which is only accessible to 15 visitors a day and where hawksbill and green turtles arrive every night to lay their eggs on its beaches; Sepilok, a reserve of red orangutans, an endemic species of Borneo which have suffered due to deforestation caused by palm oil plantations and the Kinabatangan River, the second longest river in Malaysia and the wildest place in Borneo, where they had the chance to see the famous snub-nosed monkey, which can only be seen there.
- The comedy duo, Los Morancos, took a complete tour of Turkey, where they visited the Cappadocia region, an area characterised by unique geological formations that can only be found there.
- The aim of the trip with the actor Asier Atxearría was the heart of the African continent: Cameroon. There, they set out on an adventure to reach the Baka, a sub-group of nomadic pygmies who are hunter-gatherers. To do so, they walked long jungle trails and canoed through the Dja Faunal Reserve. They also had the opportunity to see the impressive waterfalls of the Lobé River, unique in the world because they flow directly into the sea. During their trip through Cameroon, Jesús and Asier also visited a gorilla and chimpanzee rehabilitation centre.
- The designer Lorenzo Caprile toured Seville, Burgos and Soria by land and air, in an adventure dedicated to learning about the area's birds, their protection and their importance for the environment.



- José Andrés, one of the most outstanding chefs in the world and famous for the humanitarian work he does with his NGO World Central Kitchen, visited Puerto Rico to show the island's natural wilderness and the effects of Hurricane Maria: descending the canyons of the Tanamá River, with a multitude of caves and rappelling into a cave from almost 40 meters up; hiking through El Yunque, the only tropical rainforest in the United States and diving in the south-west of the country, in one of the most spectacular dives in the Caribbean.
- The actress Malena Alterio visited the Aeolian archipelago, located north of Sicily. Formed by seven islands, among which is Stromboli and its famous volcano that is active and in the last year has had two violent eruptions. In the programme, Jesús Calleja and Malena Alterio ascended its almost thousand meters to see the eruptions of lava during the night and the explosions that occur in the crater every 15 minutes. On the island of Vulcano, they climbed up to the caldera of another volcano to the fumaroles that emit a large amount of steam and volcanic gas. Another stage of the trip took place in Lipari, the archipelago's most important island, where they fished squid during the night and went on a spectacular bicycle ride. On the island of Salina, where "Il Postino" was filmed, they attended the local feast of San Giuseppe celebrations.
- Calleja visited the United States with Sergio Boixo, a scientist from Leon who heads the project with which Google built the first quantum computer. Together they toured Google's facilities and showcased this cutting-edge technology, where Sergio talked about what the quantum computer would contribute to creating more efficient and sustainable forms of energy. The expedition ended in Joshua Tree National Park, where Sergio faced his first rock climb.



- With the actor Pablo Chiapella they visited Calakmul, one of the largest Mayan settlements, covering a 60-kilometre wide area, declared a Unesco World Heritage Site in 2002. After a tour through a jungle populated by hundreds of animal species, they arrived at the Mayan settlement and climbed Structure II, one of the tallest Mayan pyramids in the world. They were also able to see the consequences that climate change has brought to the areas' coasts invaded by sargassum, an algae that, due to the increase in sea temperature, is endangering Mexican beaches. With the help of a marine biologist, they learned about the problem and its possible solutions.

- Planeta Calleja's special prime-time programme on October 2, 2020 was a preview of its upcoming season. The protagonist was the Spanish epidemiologist and spokesman for the Ministry of Health in the fight against the COVID-19 pandemic, Fernando Simon. The programme combined issues related to the pandemic with a tour of the beautiful natural landscapes of the Balearic Islands. There they entered Ses Lágrimes, a cave that can be accessed by diving through a two-meter long siphon and holds impressive millennia-old rock formations in perfect condition. They dived in the waters of the Isla del Toro, seeing moray eels, barracudas, dentex and groupers up close. They climbed the Aguja de Cala Bóquer, a 70-metre wall, with the brothers Iker and Eneko Pou, two of the best climbers in the world and in Sant Llorenç de Cardassar, they visited Miquel Montoro, a 14-year-old YouTuber who went viral with his videos about things in the countryside and his mother's famous "pilotes" (meatballs).

EN EL PUNTO DE MIRA

The programme dedicated two broadcasts to environmental issues: one of them was dedicated to the Spain in danger of extinction, the emptied Spain, where over the last 20 years, some Spanish municipalities have lost practically all their inhabitants. Almost 2,000 towns and villages on the verge of disappearing due to the lack of inhabitants, very low birthrates, minimal services and scarce job opportunities. The programme investigated this phenomenon, showcasing Spanish municipalities in critical situations and the solutions proposed to stop this demographic change.

The second report investigated the animals that came to the cities, altering the environment.

VOLANDO VOY

The aim of the programme's sixth season was to promote rural repopulation. After lockdown, many people are looking to the countryside and villages wishing to live away from the big cities. "Volando Voy" highlighted the opportunities offered by the rural environment for those who are thinking about a life change. The chosen enclaves were Valle de Laciana (León), Valles Pasiegos (Cantabria), Arribes del Duero (Zamora) and La Alpujarra (Granada).

"Mzungu: Operación Congo"

In this documentary series, José Antonio Ruiz Díez recounts the vicissitudes of building a school in a dangerous village in the east of the Democratic Republic of Congo and filming it, where local corruption put not only the project at risk, but also the team's physical integrity.

- Living in the jungle with members of a tribe of pygmies, sharing their ancestral way of life.
- Visit to the fascinating active volcano of Nyiragongo and the mountain gorillas.



CUARTO MILENIO

The programme stands out for tackling a wide variety of subjects, usually related to the supernatural and enigmas, but it has also tackled issues related to the environment.

- Israeli scientists have discovered that some plants produce ultrasonic sounds, detectable from several meters away. The naturalist, Álex Lachhein, explained on set the "possible language" of plants, their sensitivity and the importance of taking care of the plant environment for the continuation of the human species.
- The detection, by a team of astronomers from Europe and the USA, of phosphine in the atmosphere of Venus, analysing the implications and importance of this discovery.
- To address the implications of the possible existence of an underground ocean of liquid water on Enceladus, one of Saturn's moons, the programme invited Mar Gomez, PhD in Physics and Meteorology.



QUIJOTES DEL SIGLO XXI

In one of its episodes, the programme gave voice to Beltrán Ceballos' story and the battle he is leading to conserve and recover Doñana National Park. Due to the illegal extraction of groundwater, its ecosystem is dying, the park is drying up and the birds are disappearing. Beltrán is rebuilding wetlands on his own and locating and reporting the wells that are drying up the park.



EL PROGRAMA DE ANA ROSA

Throughout 2020, the programme served as a loudspeaker for various environmental causes.

- The Spanish agricultural sector's struggle to defend its way of life and production in order to guarantee the subsistence and future of the countryside shaped the first months of the year with reports, live connections and interviews with the protagonists of one of the country's major economic sectors.
- In the politics section, the topic of the battle big cities are waging against pollution was discussed.
- It discussed a study by a scientist from the Gandia campus of the Universitat Politècnica de València which revealed that there is a high concentration of microplastics at the Serpis and Júcar river mouths which can enter the food chain.
- The "Chernobyl of Madrid" is located on the Guadarrama River, an area protected as a regional park, converted into a tip.
- Impact of the real estate boom and the housing construction boom in certain areas and the impact they can have on the ecosystem and the environment of the area.

#STOPBASURALEZA (Stop Littering) CAMPAIGN

Through its channels and programmes, Mediaset España launched the campaign #StopBasuraleza, together with the "Proyecto LIBERA, unidos contra la basuraleza" (Project LIBERA, united against litter), an initiative promoted by the NGO SEO/Birdlife in collaboration with Ecoembes.

The initiative, led by Isabel Jiménez and Santi Millán — two Mediaset España presenters particularly committed to the environmental causes — aimed to raise awareness and mobilise citizens to keep natural areas free of all types of waste, thus avoiding its harmful effect on the health of natural areas and living beings, as well as mitigating the aesthetic impact and alterations in nature. In addition, the initiative appealed to both social responsibility and the active role of each individual to join the "LIBERA Heroes", who undertake different actions to combat littering.

Mediaset España's **news programmes** continued their reporting work in 2020, serving as a loudspeaker to increase audiences' awareness of environmental issues and the need to adopt more sustainable habits.

EARTH HOUR

In 2020, with the planet immersed in a health emergency and with the slogan "Apaga la luz. Todo irá bien" (Switch off your lights. Everything is going to be OK), the NGO WWF asked people to collaborate with this small gesture to fight against climate change.

INTERNATIONAL MOTHER EARTH DAY

Earth is celebrated its best day in decades, because our absence due to lockdown gave the planet a new lease of life. Clean, smoke-free air in cities that used to be clouded by a layer of pollution. Activists want to remind us that there is still a climate emergency and that our home, our planet, is on fire.

WORLD ENVIRONMENT DAY

This day was celebrated under the slogan "La hora de la naturaleza" (Nature's Time). The United Nations asked everyone to listen to the messages sent by the planet, where the drastic reduction in mobility caused by the pandemic led to a 32% drop in the greenhouse gas emissions in Spain and 17% globally compared to 2019; however, experts warn that the return to normal will trigger pollution levels again.

WORLD OCEANS DAY

This day highlights the need to protect the oceans, which are particularly threatened by waste and now the number of masks and gloves that end up on the seabed.

INTERNATIONAL DAY AGAINST CLIMATE CHANGE

Global warming continues: last September was the hottest on record, with temperatures reaching 40 degrees Celsius in Siberia. 2020 was a key year; the Glasgow summit would have taken ambitious measures to curb rising temperatures, but the pandemic has delayed the summit until 2021. This day is a good time to reflect on the consequences of global warming and propose solutions.

POLLUTION

- Pollution kills. According to the WHO, 1 out of every 8 deaths in the world is related to pollution; in Spain, it is the cause of between 10,000 and 20,000 deaths. The most ambitious study carried out in 600 countries [*sic*] directly links the increase in particulate pollutants to the increase in deaths (4 more every day).
- A haze of pollution covers Granada, which together with Madrid and Barcelona, are the cities with the greatest pollution problems.
- The sun rises in Madrid under a haze of pollution, forcing the City Council to apply the scenario 1 of the anti-pollution protocol.
- Barcelona declares a climate emergency in the city and demands strict measures to fight pollution. To this end, they intend to reduce mobility by private car, promote solar energy in buildings and reduce noise pollution, among other measures.
- The COVID-19 pandemic has restricted citizens' movements, which had a direct impact on pollution: polluting gas emissions fell to historic levels in Madrid, Barcelona, Paris and Milan, where nitrogen dioxide concentrations are reduced as a result of the stoppage in production activity.
- GREEN DEAL – Europe proposed a "Green Deal"; the European Green Agreement, for economic recovery, where the key is the ecological transition and aid to countries would be subject to shifting their economic models towards a sustainable and efficient economy with regard to the use of resources.
- With the "new normal" big cities are once again suffering the effects of traffic and economic activity, warns the UN



WASTE

- Plastic oceans – where the light doesn't reach, plastics arrive, intrusive material that remains a thousand meters deep. In citizen beach cleaning campaigns containers up to 52 years old that have not yet decomposed have been found; plastic that enters the human food chain. According to WWF, 100 million tonnes of this plastic waste are dumped every year, 10 million tonnes reaching the sea.
- Coral reefs covered with plastic that becomes false food for species, seas that become death traps for marine animals.
- The Mar Menor – environmental associations denounce the presence of a group of microorganisms called phytoplankton.
- Around 25 million tonnes of plastic waste is generated in Europe every year. Spain is the fourth largest producer of packaging made of this material in the European Union and currently only around 40% is recycled. Finding new uses for it is one of the goals of a plant in Chiva, Valencia which produces flake that can be given a multitude of uses, including, textile uses.
- Plastic masks and gloves used to prevent the spread of COVID-19 may become the oceans' new pandemic, as many end up discarded on public roads and beaches, carelessness that can cause them to fly directly into the sea. Masks should be disposed of in the grey bin, as noted in the Ministry of Ecological Transition and Consumer Affairs' campaign.
- First draft bill that limits single-use plastics and says goodbye to straws, cotton swabs and disposable plates and cutlery, which will be banned in Spain from 3 July 2021.



- On World Beach Day, litter picks are organised on the coasts to raise awareness regarding the need to care for the environment. Queen Sofia participated in one of them.
- Tip along the Guadarrama River: piles of scrap metal and garbage invade the banks of the Guadarrama River, a protected natural park turned into a veritable illegal tip.
- Zaldivar Spoil Tip: the tragic collapse of the tip also exposed the threat of asbestos, setting of the contamination alarm.
- The European Commission has reprimanded Spain for about 60 tips that do not comply with the rules, and there have already been fines.
- Ecoembes solidarity initiative: our recycling can help the neediest families. Through this solidarity system implemented in various autonomous communities, points are obtained that can be transformed into food for NGOs.



FAUNA

- The planet is crying for help and the latest distress signal is devastating: in less than 50 years 68% of the Earth's wildlife has disappeared, according to a report by the WWF.
- The cities, deserted due to mobility restrictions, attracted new passers-by: peacocks walking through the lonely streets of Madrid, goats running through the square in Albacete, wild boar exploring the seafront in Malaga, etc.
- Known as the heart of Bolivia, the Zongo Valley hides secrets that were, until now, unknown to the world. High in these rugged mountains, researchers are discovering up to 20 new species of flora and fauna.
- Cleaner air due to human confinement is causing the resurgence of an insect of vital importance to ecosystems: bees, whose disappearance would affect the food security of 7.5 billion people.



- A plague of locusts that devastate all vegetation and crops in their path, capable of devouring in one day what 35 thousand people consume in the same period. An unprecedented threat to food security. The locust population has increased 8,000-fold in less than a year, experts say, due to a succession of weather-related effects.

CLIMATE CHANGE

- From the United Kingdom to Italy, the Netherlands, France, Portugal and Spain melt under a heat wave in which temperatures above 40 degrees were recorded; Bangladesh suffered the worst monsoon in the last two decades.
- Storm Alex wreaked havoc with flooding in both south-eastern France and the Piedmont region; "La Niña" left Cambodia with floods affecting more than 245,000 people; hurricane ETA, relentless as it passed through Central America, leaves devastation; the tremendous force of several tornadoes and storms hit New York, and numerous other countries were devastated.
- A huge iceberg the size of the island of La Gomera broke off from Antarctica, fragmenting into numerous blocks floating adrift in the ocean.
- Mont Blanc in the French Alps is thawing by leaps and bounds. If global warming is not slowed, by the end of this century it will have lost eighty percent of its surface area.
- To prevent the Presena, a glacier located in northern Italy, from melting with the arrival of summer, every year it is covered with fabrics to maintain the ice's temperature. This glacier has been melting non-stop for the past 20 plus years and has already lost almost a third of its volume.
- In the middle of the Arctic a man carried a box of great value: it contains seeds that are stored in the Global Vault, a facility built on an island halfway between Norway and the North Pole to protect the world's vital crops from a potential global disaster.

- The Arctic thaw and lack of food has made polar bear excursions to inhabited areas commonplace.
- The mass death of elephants in Botswana was due to a cyanobacterium found in the water, which, with rising temperatures, generates toxins.
- The fires that ravaged Australia left desolation and destruction of fauna and flora across a large swath of territory in its wake, causing an extreme and irreversible situation. A natural catastrophe caused serious health problems in Sydney, where the smoke covered the city, triggering the maximum allowed pollution levels. Experts say it is a new generation of forest fires, with greater capacity for destruction due to climate change.
- Fires spread leaving a cloud of smoke covering more than a thousand kilometres in the state of California in the United States, with the press referring to it as a "climate apocalypse".
- The Amazon is once again on fire, endangering the world's lungs in Brazil.

SUSTAINABLE FASHION

While New York Fashion Week exhibits opulence, other designers are focusing on recycled fabrics, defending sustainable, creative and healthy fashion for the planet, in an attempt to curb the impact of the textile industry, the second largest polluter.





The **digital platforms** of the Mediaset Group have also served as a medium for the dissemination of social and environmental issues.

THE ENVIRONMENT/CLIMATE CHANGE

Earth Day

Earth Day, pollution at record lows due to lockdown

World Environment Day

- Today is World Environment Day and the slogan is "La hora de la naturaleza".
- Ignacio Dean swam across 5 continents and crossed the globe on foot: "El planeta nos está devolviendo su estrés"

World Oceans Day

- Garbage fishermen: 152 tons of garbage pulled from the sea for recycling

International Day for the Preservation of the Ozone Layer

- Concern among scientists: ozone levels over Arctic reach record low
- The hole in the ozone layer over Antarctica is widening: the factors that are contributing to it

International Plastic Bag Free Day

The fear of coronavirus triggers the use of plastic bags:

POLLUTION

- The world's cleanest air is over the Antarctic Ocean
- Rising carbon dioxide levels could trigger "insect apocalypse".
- NASA studies relationship between environment and COVID, wildfires, pollution and more
- Deadlier than the coronavirus: pollution kills four million people a year

CLIMATE CHANGE

- Sir David Attenborough: "We are facing the real possibility of a sixth mass extinction".
- Greta Thunberg's powerful message: "We young people bring change and they silence us out of fear".
- Biodiversity Summit: "The climate emergency threatens our survival as a species."
- Antarctic ice has not been untouched for millions of years
- Melting statues: the latest in climate change awareness
- Climate change in the deep sea could be seven times faster in the second half of the century

- Africa is slowly splitting in two: a new ocean will be created, scientists say
- The mystery of the earth's oceans seems to be finally solved
- The Atlantic Ocean is undergoing a change not seen in 10,000 years
- September 2020: the hottest September on Earth
- Earth exceeds its natural capacity to regenerate resources in one year
- Is it true that the Sahara could be green again?
- Mega climate fires: the new climate disasters caused by global warming
- Fear of new floods: Spain's coastal towns most exposed to storms like Gloria
- Fire in Brazil's Pantanal region threatens the world's largest wetlands
- Zombie fires threaten the Arctic
- Farewell to the Daimiel wetland: the "chronic" drought is drying it up completely
- Forest baths: trees that heal emotions and senses
- Sea water transformed into safe drinking water
- "Por un futuro con agua": Mediaset joins campaign to raise awareness of water wastage

WASTE

- Distinguishing the symbols is essential for proper recycling:
- Soluble and non-toxic plastic for nature: the ecological invention of a Valencian company
- The 10 most polluting plastic objects collected on beaches
- A 22-year old bag of potato chips found on a beach in Alicante
- Plastic found in human tissues and organs, including the brain
- Plastic found inside the most consumed fish in the Mediterranean Sea
- Single-use packaging: fight against coronavirus triggers plastic tsunami
- The pandemic against the environment: gloves and masks are already beginning to be seen in the seas

GENDER EQUALITY

- Spain will not achieve wage equality until 2046: the Government's plans to tackle this scourge
- I'm stuck at home with him: the situation of gender-based violence quarantined by coronavirus
- At work, on social media or on the street: "We have been discriminated against for being women"
- Kathy Sullivan makes history again: she is the first woman to reach the deepest point of the ocean
- Roy Galán explains the concept of new masculinities: "The traditional idea of masculinity is a failure."
- A 1970 letter from Lego to parents on educating for equality that is needed today.
- Challenge accepted, the movement in black and white that demands sisterhood on Instagram
- Demet Özdemir raises her voice against male violence in Turkey: "I don't like strong men who subjugate women."
- Feminist quotes from VIPs to inspire you on International Women's Day

DIVERSITY

- When the diagnosis comes decades too late: "I'm 46 and I just found out I have ADHD."
- Quarantine with an adolescent with ADHD
- Roscón, Samantha Vallejo-Nágera's son with Down syndrome who has changed her life: "It's the ultimate."
- Edwards syndrome: what it is, why it occurs and how it is treated
- Politicians champion sexual diversity and the rights of the collective on LGTBI Pride Day
- Elsa Ruiz explains the meaning of "TERF": "Excluding trans women from feminism is wrong."
- International LGTBI Pride Day: six proud young people share their story
- They stand up for Lesbian Visibility
- Day against lgtbphobia: to have a better future we must remember
- From Shiloh Jolie to Violeta Vidal: when "children of" set milestones for trans kids



COVID COVERAGE

The Mediaset España channels also turned their attention COVID-19-related information, to shed some light among so much misinformation, fear and concern.

CUARTO MILENIO

The programme started the season with two specials on COVID-19, with the participation of renowned experts in virology, immunology and biotechnology. "Origen" (Origin) began with a journey to the epicentre of the coronavirus. Iker Jimenez went into a high-security laboratory in Madrid where the virus, preserved at 180° below zero, has been sequenced and isolated for study. A team from the programme went into the Wuhan market, as well as the Chinese hospital where the epidemic began to be treated and the Chinese Centre for Disease Control and Prevention. The programme also showed exclusive images of the P4 laboratory in Wuhan, a research centre authorised to handle the most dangerous and deadly pathogens and included testimonies from prominent dissidents who warned about the disappearance of researchers, journalists and YouTubers who publicly denounced the real situation in China.

"Horizonte" (Horizon) analysed the immediate future through interviews, testimonies and expert analysis to address the paradigm shifts that have occurred in the world as a result of the pandemic; patents, vaccines and possible treatments to combat the effects of the coronavirus; the management of the crisis and information related to COVID-19 in different countries. It also shared revealing testimonies from several people who had the virus who, after suffering from it, experienced different after-effects and addressed how one experiences the loss of loved ones without being able to say goodbye and what can be done to mitigate its effects. The programme reconvened the panel of experts who in February 2020 announced, before anyone else and amidst accusations of scaremongering, what might happen — which unfortunately did happen.

EN EL PUNTO DE MIRA

- "UN PAIS EN VELA" ("A SLEEPLESS COUNTRY"), a special report on insomnia in the population, which increased by 30% during lockdown, addressed the causes and consequences, as well as the increase in consultations related to this problem.
- "LA NUEVA CESTA DE LA COMPRA" (THE NEW SHOPPING BASKET), addressed the change in consumption habits due to the coronavirus, as well as in diet and in food prices.
- WHO, discussed the credibility of the organisation and the questioning of its usefulness, following its role in the COVID-19 crisis.
- "REINVENCIÓN EMPRESARIAL" (BUSINESS REINVENTION), analysed how companies in Spain were reinventing themselves as a result of the pandemic.
- "RESIDENCIAS" (NURSING HOMES), addressed the situation of nursing homes and their capacity to treat COVID-19 patients during the pandemic.
- "OPERACIÓN SALIDA" (OPERATION DEPARTURE) investigated how the easing of restrictions was being planned in the different regions of Spain and the security measures that were being studied for the first summer of the pandemic.

TODO ES MENTIRA

The programme analysed the veracity of the data provided by the authorities and various institutions, exposing possible failures in management.

- "TEM O NO TEM" (TEM OR NOT TEM), a section in which philosophers and sociologists provided their analysis and recommendations for confronting and overcoming lockdown.
- "PALABRAS MAYORES" (A BIG DEAL), a section in which Risto Mejide, via live video call, surprised an elderly person confined alone at home, encouraging them to overcome this difficult time.

PLANET CALLEJA

The programme featured a special instalment dedicated to COVID-19 vaccine research with the aim of shedding light on issues that may change the near-term future of humanity and about which there are doubts and uncertainties among the population. Calleja visited scientists in different parts of Spain and talked to them about COVID-19 vaccines. After exhaustive security measures, Jesús Calleja entered one of the level 3 plus biosecurity centres where, together with the Spanish National Research Council (CSIC), the most advanced vaccine against the coronavirus in Spain is being developed.

The then Minister of Health, Salvador Illa, and the Minister of Science and Innovation, Pedro Duque, also participated in the programme to answer questions related to the COVID-19 vaccines that would arrive in Spain.

Another special edition was dedicated to Dr. Fernando Simón, director of the Centre for Coordination of Health Alerts and Emergencies, and the most visible face of the government's official communiqués on the COVID-19 pandemic. Simon not only went on a sporting adventure with Calleja but also offered revealing statements about the past, present and future of the pandemic, a future not without hope and other issues related to the disease.





COVID REPORT WITH ÍKER JIMÉNEZ

Iker Jiménez, leading a group of renowned virologists, doctors and scientific researchers, analysed new unanswered questions about COVID-19: the incidence of the coronavirus in children and its derivation into different pathologies; the different routes of infection of the infectious agent; the effectiveness of the measures implemented, as well as the mistakes made; the false belief about the impossibility of being infected again by those who have overcome the virus; the after-effects of the disease; prevention in educational centres; a constantly changing virus. In the first exclusive interview she gave to European television, Dr Li-Meng Yan, the Chinese virologist who fled to the United States for fear of retaliation, was interviewed on the programme. Dr Li-Meng Yan was one of the virologists studying the coronavirus at a WHO reference laboratory at the Hong Kong University of Public Health, until her findings led her to flee China to the United States. In her interview with Iker Jiménez, the Asian virologist and immunologist explained how and why, in her opinion, the virus was knowingly released.

EL PROGRAMA DE ANA ROSA

On 29 January, when Europe was unaware that the pandemic was just around the corner and seemed to be a Chinese issue, the programme interviewed Fernando Simón, Director of the Centre for the Coordination of Alerts and Emergencies of the Ministry of Health.

From the beginning, the programme tackled the pandemic from all angles: scientific, health, victims, their families, the world of work, tourism, psychological, loneliness, changes in habits and the stressful return to school during a pandemic, among many other issues. A voice was given to researchers, epidemiologists, virologists, immunologists, politicians, doctors, patients with the virus, recovered patients with lingering after-effects, people in quarantine, relatives of people who died from the virus, all kinds of workers' associations, those who suffered the closure of establishments or temporary layoffs. Hunger queues and solidarity movements were also given a voice.

SALVAME

The protocols followed to continue broadcasting live led to dispense with the public, have fewer people in the team, fewer cameras and maintain appropriate safety distances. In one of the programmes, Jorge Javier Vázquez asked one of the cameramen to show the set, without an audience and, above all, with far fewer collaborators, to whom he addressed a message: "This is not the television we know, hopefully soon we will all be together celebrating life, we miss you so much, this is not the same without you."

During lockdown the programme tried to pay tribute to different collectives: Belén Esteban paid tribute to all the elderly people who were going through lockdown alone; Mila Ximénez wrote an emotional letter in which she thanked the health workers who were fighting on the front line against the virus; all those sectors that had to continue with their work so that the population could maintain lockdown in their homes without lacking anything were also highlighted. In this regard, special recognition was given to the work of the cleaning services who, on a daily basis, made it possible for the work of Mediaset España to go on non-stop.

It also had the intervention of specialists to understand how the period of confinement could affect society and what measures to take, addressing among other issues, the issue of sleep and guidelines to follow to sleep well. The section of Dr. Jesus Sanchez Martos was adapted to the coronavirus crisis to guide and offer advice to viewers. It also served as a loudspeaker to bring the testimonies of anonymous people, as well as personalities from sports, the media, art and well-known faces from different disciplines. The physical and emotional exhaustion suffered by the health personnel due to the uncertainty of the existence of sufficient health material and later, due to the avalanche of contagions and admissions to the ICU, was reflected in the programme, as well as the economic perspective and the possible alternatives after the crisis caused by the pandemic.

VIVA LA VIDA

The programme adapted its contents to the information needs, stressing the importance of respecting the rules of the state of alarm and sending a message to the public to stay at home unless strictly necessary. Among other contents, the programme addressed how the channel's various collaborators were handling the isolation; it followed a team of sanitary workers for 24 hours; it addressed the issue of temporary layoffs, the closing of businesses and the solidarity movements.





MEDIASET *españa.*

Through its channels, the company joined the #EstoNoTienequePARAR (ThisDOESN'ThaveToSTOP) initiative, to boost economic activity after the COVID-19 crisis. The Group's programmes worked to promote this initiative by broadcasting messages and building programme content around it. The initiative was launched to recognise the efforts of all those who did not stop their activity so that the economy would continue to function and the population would have its needs covered, thereby generating a tailwind so that, once the State of Alarm had passed, the Spanish economy and society could take off more quickly.

Together with the toy company, Hasbro, the company launched the "JUGAR EN CASA MOLA" (PLAYING AT HOME IS COOL) initiative to promote family leisure during the pandemic-induced lockdown period.

Through the microsite [//www.telecinco.es/jugarencasamolas](http://www.telecinco.es/jugarencasamolas) Mediaset España provided children and adults with tips, challenges, quizzes and activity ideas to make the time spent together at home as a family as pleasant as possible.

The Group's social media campaigns also reinforced messages of support and awareness of the pandemic. "Muchos pueden curar, pero todos podemos prevenir" ("Many can cure, but everyone can prevent") appealed to citizens' sense of responsibility to take extreme precautions against infection, focusing on the importance of following the rules decreed by the Ministry of Health to curb infections. "¡Gracias por quedarte en casa!" ("Thank you for staying at home!") thanked all viewers who, following the recommendations of the authorities, stayed at home to slow the spread of the disease. It was also a public recognition of the commendable work done by the health workers from the start of the health crisis. In turn, through the initiative "De balcón a balcón" ("From balcony to balcony"), Mediaset España offered its particular version of television and social networks to show the solidarity

initiatives that arose during lockdown. "Juntos avanzamos seguros" ("Together we move forward safely") gave advice on the use of masks, the safest way to greet family and friends, how to behave in the work environment and the right place to dispose of gloves and masks.

During the pandemic, the Group broadcast various pieces and self-promotions in support of citizens, encouragement in the face of confinement and support for workers in essential sectors. Among others:

- "YoMeQuedoEnCasa" (I'mStayingHome), with a positive and encouraging message through the Group's presenters.
- "TODOS JUNTOS LO CONSEGUIREMOS. GRACIAS" (TOGETHER WE CAN DO IT. THANK YOU.) in gratitude to the health workers, police, military, transporters, supermarket staff, pharmacists. To all those who have to go out to work and to all those who, acting responsibly, stay at home.
- "APLAUSOS" (APPLAUSES), a round of applause to the health workers in appreciation of their work.
- "MEDIASET, EL VALOR DE LA INFORMACIÓN" (MEDIASET, THE VALUE OF INFORMATION), a tribute to the television professionals who continue to work during the pandemic.
- "MEDIASET SIEMPRE CONTIGO" (MEDIASET ALWAYS WITH YOU), in such a complicated period for citizens, the Group aims to keep you company and make you happy.
- "ASÍ ES MEDIASET" (THIS IS MEDIASET), the people and professionals who make up the Mediaset family.
- "POR FIN ES LUNES" (IT'S FINALLY MONDAY), with a message of optimism before the arrival of the so-called "new normal".
- MOTHER'S DAY, special message to all mothers at a time when the hugs and kisses usually exchanged on Mother's Day had to

be saved for another year.

- STAY AT HOME, with a message offering companionship to viewers, encouraging them to stay home.
- CARLOS JEAN, KIDS IN DA HOUSE, with live house sessions by DJ Carlos Jean, for the whole family.
- MTMAD, "QARENTA" CONTEST, to make quarantine more enjoyable for viewers.
- "SE LIMPIO, SÉ GUAY" (BE CLEAN, BE COOL), offering advice in the form of a song, to raise awareness among children about how to protect themselves from the virus.
- #QUEDATEENCASACONBOING (STAYATHOMEWITHBOING), with direct messages to include children in the goal of not going outside during lockdown.
- "TOONIDEAS PARA HACER EN CASA" (TOONIDEAS TO DO AT HOME), with ideas for activities to do at home during the lockdown, related to the Boing characters and presented by Toony Tube.
- "NUNCA NOS HEMOS IDO" (WE NEVER LEFT), with the easing of restrictions and the arrival of the "new normal", Mediaset España remained at viewers' sides.
- "SÉ PRUDENTE PARA SER LIBRE" (BE WISE TO BE FREE), in view of the end of the easing of restrictions and the start of new outbreaks, messages about the importance of using masks, using alcohol-based hand sanitiser, ventilation, measures in public transport, etc. were incorporated. "It's up to me, it's up to you".
- "DEPENDEN DE MÍ, DEPENDEN DE TI" (IT'S UP TO ME, IT'S UP TO YOU), in which well-known young faces from Mediaset España send a message to all young people urging them to act responsibly in the face of the pandemic.

CHILD WELFARE AND PROTECTION MANAGEMENT

On current affairs programmes, such as “El programa de Ana Rosa”, “Ya es mediodía” “Cuatro al día” or magazines that include current affairs sections, such as “Viva la vida”, special attention is paid to any content relating to minors and the consequences that their exposure may have for them. Special emphasis is also placed on preserving the identity and data that may affect their integrity or that of other related persons. In this connection, many of these programmes work with digital editing programmes (X-Cloud) to improve and optimise audiovisual resources; media that allow the editor to use techniques, such as covering the faces of minors to protect their identity, hiding license plates, and distorting voices, without having to go through editing booths.

The editorial line of “Ya es Mediodía” is to protect the identity of minors involved in violent events or issues, but not to stop reporting the case.

In “Samanta y la vida de...”, protect their dignity and avoid stressful situations, the content department, production and assistant production worked together with the protagonists, their representatives and their families, with the aim of creating an atmosphere of mutual trust that allowed the filming to be carried out without any stress, anxiety or extreme situations for the people involved. As a result, the team received very good feedback from all the protagonists, who highlighted the tact with which all personal and family issues were dealt with.

In “Acosados”, the psychologist Cristina Peralvo took part in the programmes to explain what the harassment received by the protagonists of the programme (and ratified by the courts) entails on a psychological level. The participants reported that they needed psychological treatment while the harassment was going on and to avoid exposing them further to their experiences, the programme opted for fictionalised reconstructions of the events reported. In addition, to protect the stories of the protagonists, the exact locations where the events took place were not disclosed. In terms of the protection of minors, since the programme recounts very harsh experiences, especially in the field of sexual harassment, it was decided that it would be rated 16 and over at the time of broadcasting.

In Sálvame Diario, with the support of the coach Cristina Soria, the emotional state of the collaborators was looked after and they received her advice on how to face difficult moments, both personal and professional.

The section “Una preguntita, doctor” (Just a quick question, doctor) directed by Dr. Jesus Sanchez Martos, promoted and addressed COVID-19 prevention measures, medical issues and viewer questions.

In the normal course of its business, Mediaset España manages the participation of underage artists in its programmes strictly following the criteria and procedures established by the Department of Employment of the Community of Madrid, guaranteeing that their rights to education and to the enjoyment of their leisure time are not infringed. In turn, the Code of Ethics regulates individual conduct in order to avoid conduct that may qualify as corruption of minors. Mediaset España also constantly reviews its activities and the scenarios in which minors work to ensure their full safety and the absolute respect of their rights.



ACCESSIBILITY OF THE CONTENTS

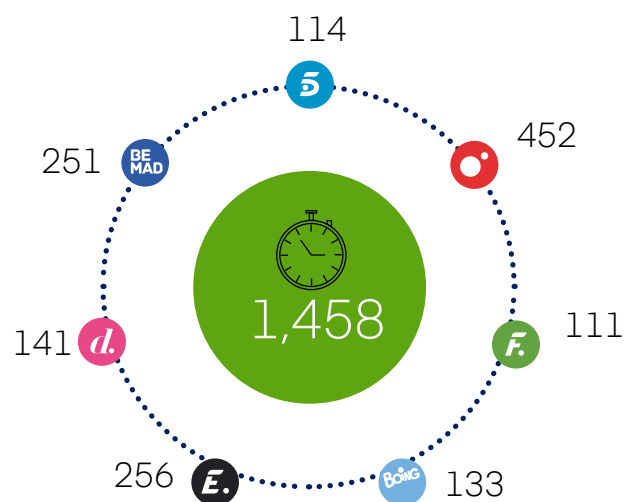
Offering accessible content is part of Mediaset España's commitment to keep people company through entertainment. For this reason, year after year it maintains its commitment to make its programming accessible to people with visual or hearing disabilities, as a tool for the social and cultural integration of these groups.

76% OF
SUBTITLING WAS BETWEEN 7 A.M. AND
12:00 A.M.

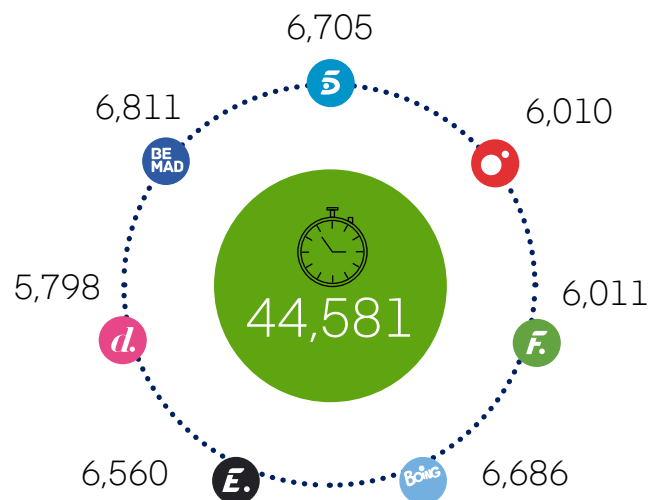
LIVE PROGRAMMES

5.960 HRS
SUBTITLED
22% NEWS
77% ENTERTAINMENT, MAGAZINES AND
CURRENT AFFAIRS

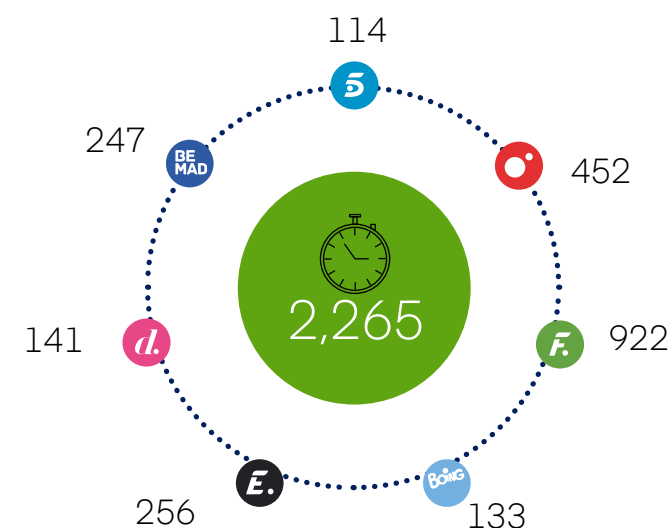
HOURS OF SIGN LANGUAGE CONTENT



HOURS OF SUBTITLED CONTENT IN 2020



HOURS OF CONTENT WITH AUDIO DESCRIPTION



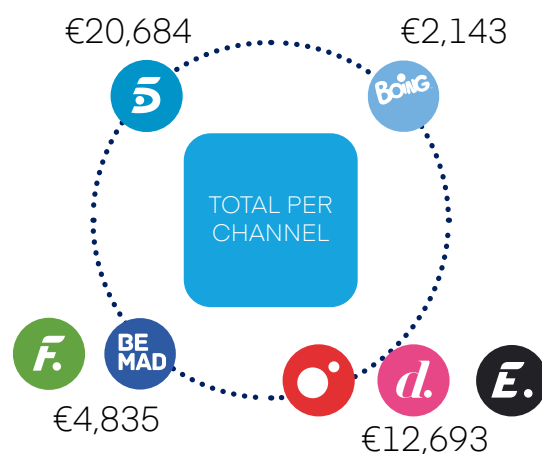
HOURS OF ACCESSIBLE CONTENT BROADCAST IN 2020

[illegible]

ASSIGNMENT OF ADVERTISING SPACE

In 2020 Mediaset España's was once again committed to the dissemination of the values associated with certain projects or non-profit institutions with which it collaborates, not only through the programming it broadcasts, but also through assigning advertising space free of charge.

ADVERTISING SPACE ASSIGNED IN 2020 (THOUSANDS OF EUROS)



CAMPAIGNS SUPPORTED IN 2020

| | | | | |
|--|---|--|---|--|
| ACCION CONTRA EL HAMBRE €407 | SPANISH DATA PROTECTION AGENCY €264 | AUTOCONTROL €740 | FUNDACIÓN AYUDA CONTRA LA DROGADICCIÓN €1,220 | FUNDACIÓN REINA SOFÍA €1,275 |
| FUNDACION HELP €1,057 | FUNDACION QUERER €299 | JUEGOTERAPIA €162 | PROMARCA €913 | MEDIASET ESPAÑA - SECOND DIGITAL DIVIDEND €1,061 |
| PLATAFORMA ONG DE ACCIÓN SOCIAL €191 | ASOCIACIÓN SÍNDROME DE DOWN €99 | 12 MESES "Eres perfecto para otros" ("You are perfect for others") €437 | 12 MESES "Jugueteamos" ("Let's play") €2,125 | 12 MESES "Comparte y recicla" ("Share and recycle") €1,122 |

In a year as unique as 2020, due to the outbreak of the COVID-19 pandemic, Mediaset España contributed its grain of salt and acted responsibly by providing advertising space valued at almost 29 million euros to different information, awareness and educational campaigns related to COVID-19.

| | | | | | |
|-------------------------------------|---|--|--|---|--|
| MEDIASET ESPAÑA €2,660 | AUTONOMOUS COMMUNITY OF MADRID €804 | WORLD HEALTH ORGANISATION €476 | GOVERNMENT OF SPAIN €15,391 | 12 MESES "De balcón a balcón" ("From balcony to balcony") €2,172 | 12 MESES "Volveremos" ("We'll be back") €7,478 |
|-------------------------------------|---|--|--|---|--|



SOCIAL COMMUNICATION CAMPAIGNS

For more than 20 years, 12 Meses has been constantly evolving to meet the changing needs of its viewers in terms of social awareness, with a communication mechanism that has allowed it to adapt in just a few days to the crisis generated by COVID-19. A day before the State of Alarm was decreed in March, Mediaset España pre-empted the rest of the media by launching a spot to draw attention to essential precautions. For this first response, it was able to use the language already created with viewers in previous high-profile campaigns and, thus, spoke of courage, generosity and solidarity given the need to adopt urgent precautionary measures to prevent infection.

From March to June, 12 Meses aired up to 30 different spots, with a pleasant and friendly aesthetic that used animation to convey very useful information to the viewer in a simple way. The visual resources, the music used and a children's voice-over sought to obtain the viewer's cooperation and instil hope and optimism in the face of such a serious and complicated global situation.

12 Meses launched the campaign "Many can cure, but everyone can prevent" that appealed to citizens' sense of responsibility to take precautions against infection. The spot's copy focused on the importance of following the rules decreed by the Ministry of Health to stop infections. It showed the actions as a symbol of courage, solidarity and generosity, providing basic and simple advice everyone could implement and that are still valid today: hand washing, use of masks, reducing social activity.

On 17 March, Mediaset España reinforced the 12 Meses initiative with the new piece "Thank you for staying at home!" as a sign of gratitude to all the viewers who, following the recommendations, stayed at home to slow down the spread of the virus. It also publicly recognised the commendable work carried out by the health workers since the beginning of the health crisis.

Beginning on March 24, 12 Meses went further and proposed a participatory initiative to viewers through which, from home and through social networks, they could contribute as members of society. Through the initiative "De balcón a balcón" ("From balcony to balcony"), Mediaset España offered its particular version of television and social networks to show the solidarity initiatives that arose during lockdown. On all Mediaset España channels, 18 participatory spots were broadcast, with viewers as the protagonists, showing activities from their homes so that others, from theirs, could emulate them. The aim was to invite viewers to weave a social network that would serve as a reference for people who had started their own initiatives, as well as for those who felt lonely, desperate or afraid at home.

During the month of May, following the campaign's same aesthetic, the company's efforts were focused on providing viewers with small tips for their daily lives, always in keeping with the Ministry of Health's recommendations. Thus, eight different spots were broadcast with the claim "Juntos avanzamos seguros" ("Together we move forward safely") gave advice on the use of masks — the use of which was later made mandatory —, on the safest way to greet family and friends, on how to behave in the work environment and the right place to dispose of gloves and masks.

In an effort to motivate viewers to move forward and instil a sense of optimism during such a complicated situation, the 12 MESES "Volveremos" ("We'll be back") campaign was then launched. The message appealed to a state of normalcy in which if anything had been learned, it was that nothing spreads faster than courage and nothing is more contagious than solidarity. The campaign claim "Más unidos que nunca volveremos" ("We'll be back more united than ever") is a hopeful message regarding that new normal everyone is hoping for. The spot also paid a heartfelt tribute to all those who had passed away due to the virus.





12 Meses “Eres perfecto para otros” (You’re perfect for others): a recognition of donors and healthcare workers

In addition to the campaigns aimed at providing information about COVID-19, 12 Meses also addressed other issues during this year.

Coinciding with the celebration of World Transplant Day, on 6 June, 12 Meses launched the campaign “12 Meses Eres perfecto para Otros” in collaboration with the Spanish National Transplant Organisation. Since 2012, when the first campaign with this organisation was carried out, there have been many 12 Meses initiatives aimed at promoting organ donation. This new campaign sought two goals: to encourage organ donation and to publicly recognise the work of transplant coordinators and teams that have made it possible to save up to 6 lives per donor in extremely adverse health conditions during the pandemic.

Share and recycle: your toys have a lot of play left in them

Children have shown themselves to be real heroes during the months of lockdown. Just one day before the three-month anniversary of the State of Alarm, during which the youngest members of the family got to play with their favourite toys and discover which ones had already been forgotten, 12 Meses joined the “Comparte y Recicla” (Share and Recycle) initiative, created in collaboration with the Fundación Crecer Jugando, Fundación Seur and Fundación Ecotic. The campaign highlighted the importance of giving a second life to toys that are no longer used and that can still give other children a lot of play time.

It was a 360° solidarity action aimed at collecting toys for subsequent donation to charities and to reach children in vulnerable situations during the holiday season. The toys suitable for reuse were organised in a toy bank, a special employment centre where people with physical and intellectual disabilities work, thus promoting their integration into the workplace. In addition, it was a sustainable action because toys that were in poor condition were recycled to give them a second life, thereby contributing to the protection of the environment. NGOs could request to have these toys delivered at Christmas at the web comparteyrecicla.com.

Thanks to 12 Meses’ 2020 toy donation appeal, a record 220 tonnes of toys were donated (51% up on 2019). The toys were distributed to 53 NGOs and reached 15,000 children at risk of vulnerability.





12 Meses “Stop basuraleza” (Stop litter): we are part of the problem but we are also part of the solution

In October, 12 Meses launched its “Stop Basuraleza” campaign to raise awareness among viewers about how to properly dispose of rubbish y using the proper bins. The campaign, developed in collaboration with Proyecto LIBERA created by SEO/Birdlife and Ecoembes, consisted of 2 spots and 4 bumpers starring Santi Millán and Isabel Jiménez, 2 of Mediaset’s most committed environmental prescribers.

Litter, the waste left by humans in nature, is not only an aesthetic problem, it is also a serious environmental problem as it affects all living beings. That is why it is vital to raise awareness about the importance of doing something as simple as not throwing anything on the ground. The message was positive and optimistic because human beings are part of the problem, but they are also part of the solution.

One of the main pillars of the campaign focused on the new waste generated by the pandemic: the massive use of gloves and masks by the population, most of which cannot be reused. 12 Meses and Proyecto LIBERA called on society to take full responsibility for this new waste disposing of it in the rubbish bin in the street or in the home and not on the ground in urban, peri-urban or rural areas, as it could become a new type of litter (rubbish abandoned in nature), and have a major impact, contaminating natural spaces.



12 Meses “Jugueteamos” (Let’s play): Do we play this game with toys?

The health crisis caused by COVID-19 has generated substantial changes in the habits and lifestyles of young people and children. A study by the Observatory of Children’s Play (Observatorio del Juego Infantil) and the Universidad Complutense de Madrid on the impact of the pandemic on children’s leisure time in recent months, concludes that it is increasingly individual, in small indoor spaces and that there has been a significant increase in screen time. A fact that undermines the learning derived from the roles of play, creativity, imagination and emotional intelligence of new generations.

In October, 12 Meses launched the campaign “Jugueteamos” (Let’s play), endorsed by the Observatory of Children’s Play that focused on the importance of monitoring play in order ensure the proper emotional and intellectual development of children. Playing with toys stimulates curiosity, learning and the desire to overcome and self-improvement. It helps to express feelings and strengthens children’s intellectual and social development. As part of this campaign, Mediaset España signed a manifesto created by the Fundación Crecer Jugando that calls for the 26 April to be designated as Children’s Day. The date was chosen because 26 April is the date on which children were able to go outside for the first time during lockdown.



Women making history

As part of the celebration of Women’s Day, 12 Meses Mediaset España carried out a new edition of the “Mujeres haciendo historia” (Women making history) campaign. This initiative, developed entirely for the web and social networks, arose with the aim of recognising the work of women (national and international) who, through their profession, are forging the path towards a more just, equitable and egalitarian society.

Due to the health crisis that began in 2020, the campaign focused decisively on the field of science, recognising the work and labour of women as important as the coronavirus researchers and experts Sonia Zúñiga and Isabel Sola Gurpegui, Chinese doctors Margaret Chan and Tu Youyou, biochemists Emmanuelle Charpentier and Elizabeth Blackburn, biologists Nuria Montserrat and Flora de Pablo, and the work of such important scientists as Marie Curie, Rita Levi-Montalcini, Maria Blasco and Margarita del Val.

12 Meses “Si hace daño no es amor” (If it hurts it’s not love)

Coinciding with the celebration of the Day Against Gender Violence, 12 Meses Mediaset España launched the campaign “Si hace daño no es amor” developed for the web and social networks. The aim of the 4 spots that made up the initiative was to raise awareness regarding cyberbullying through social networks. Belittling, controlling or digital harassment are incipient forms of gender-based violence and it is very important that teenagers know how to identify these signs in order to be able to stop them.

The spots, which recreated conversations between teenage couples on social networks with a youthful aesthetic and language, helped to identify sexist attitudes in order to reject them before it is too late because, if it hurts you, it’s not love.

LAUNCH OF THE “VALOR MEDIASET” SEAL TO SUPPORT BRANDS IN THEIR CORPORATE COMMUNICATION ACTIONS

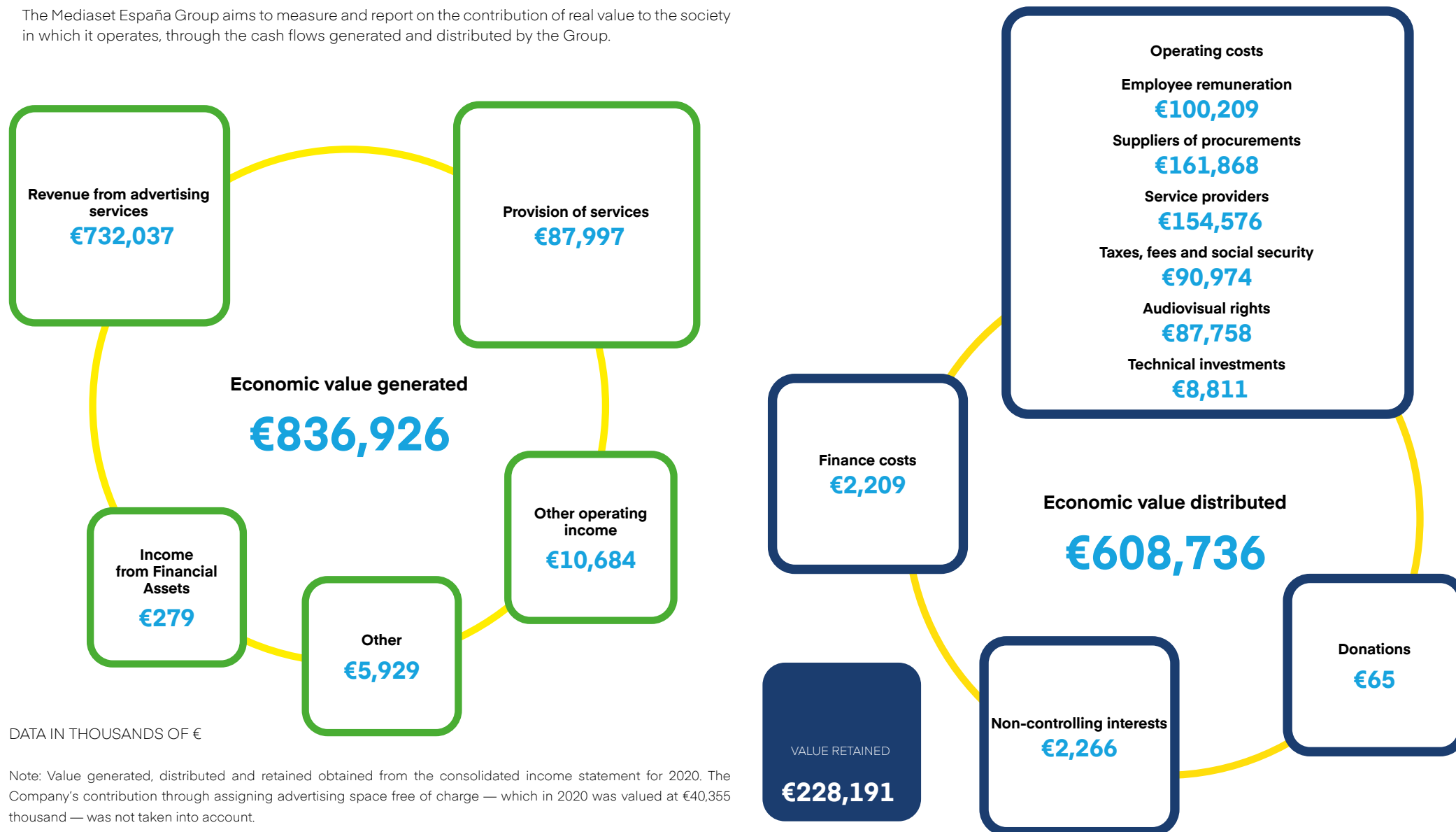
After more than two decades of intense experience in corporate communication through 12 Meses, in June Mediaset España launched VALOR MEDIASET, a new corporate seal created to support brands in their corporate responsibility strategies. The first campaign linked to this new company logo, presented at a virtual event coinciding with World Environment Day, was #PorUnFuturoConAgua (ForAFutureWithWater), together with Finish, a pioneer in backing a project linked to saving water as an added value to that of its own products.

To promote and encourage responsible use of this natural resource, Mediaset España offered editorial coverage with an exclusive section in the weather information segments and with the recommendations of Jesús Calleja in different telepromotions in programmes. National Geographic, Bosch and the Institute of Environmental Diagnosis and Water Studies (Instituto de Diagnóstico Ambiental y Estudios del Agua) of the CSIC also collaborated on the campaign.



SOCIAL VALUE GENERATED AND DISTRIBUTED

The Mediaset España Group aims to measure and report on the contribution of real value to the society in which it operates, through the cash flows generated and distributed by the Group.



DATA IN THOUSANDS OF €

Note: Value generated, distributed and retained obtained from the consolidated income statement for 2020. The Company's contribution through assigning advertising space free of charge — which in 2020 was valued at €40,355 thousand — was not taken into account.

COMPLIANCE WITH THE GLOBAL COMPACT



HUMAN RIGHTS

PRINCIPLE 1: Businesses should support and respect the protection of internationally proclaimed human rights within their sphere of influence.

Mediaset España Management:

Content Management
Value of the human team
Supplier chain

PRINCIPLE 2: Businesses should make sure that they are not complicit in human rights abuses.

Mediaset España Management:

Content Management
Value of the human team
Supplier chain



LABOUR

PRINCIPLE 3: Businesses should uphold the freedom of association and the effective recognition of the right to collective bargaining.

Mediaset España Management:

Value of the human team

PRINCIPLE 4: Businesses should uphold the elimination of all forms of forced and compulsory labour.

Mediaset España Management:

Value of the human team
Supplier chain

PRINCIPLE 5: Businesses should uphold the effective abolition of child labour.

Mediaset España Management:

Value of the human team
Supplier chain

PRINCIPLE 6: Businesses should uphold the elimination of discrimination in respect of employment and occupation.

Mediaset España Management:

Value of the human team
Supplier chain



ENVIRONMENT

PRINCIPLE 7: Businesses should support a precautionary approach to environmental challenges.

Mediaset España Management:

Environmental footprint management

PRINCIPLE 8: Businesses should undertake initiatives to promote greater environmental responsibility.

Mediaset España Management:

Environmental footprint management

PRINCIPLE 9: Businesses should encourage the development and diffusion of environmentally friendly technologies.

Mediaset España Management:

Environmental footprint management



ANTI-CORRUPTION

PRINCIPLE 10: Businesses should work against corruption in all its forms, including extortion and bribery.

Mediaset España Management:

Integrated Risk Management



This is our **Communication on Progress** in implementing the principles of the **United Nations Global Compact** and supporting broader UN goals.

We welcome feedback on its contents.

COMMITMENT TO THE SUSTAINABLE DEVELOPMENT GOALS (SDGs)



The 2030 Agenda for Sustainable Development is the agenda that outlines the goals for the international community in the 2016-2030 period to eradicate poverty and promote sustainable and equitable development.

Companies are called upon to play a fundamental role in promoting the fulfilment of the goals and within this framework, Mediaset España is committed to promoting this agenda.



MEDIASET ESPAÑA AND THE SDGs

The following SDGs are those where Mediaset España has the potential to generate the greatest positive impact.



— Direct contribution Indirect contribution 📹 Main SDGs for Communication Sector 2030 2030 Agenda for Spain



FOREWORD



PRESENTATION

GOVERNANCE
MODEL

BUSINESS MODEL

ABOUT
THIS REPORT

3 GOOD HEALTH AND WELL-BEING



Campaigns to promote healthy lifestyles
Work-life balance measures and employee benefits
Occupational hazard prevention measures
Medical service
Healthy Companies Network
ISO 45001

Target 3.4 Promote employee mental health and well-being

| 2020 INITIATIVES | INDICATOR |
|---|---|
| On-site medical service, available to all workers | Access to the medical service (p. 57) |
| Contribute to the well-being of children by supporting the well-being of parents and caregivers | Flexible working hours (p. 52) Full-time / part-time contract (p. 48-49) |
| Contribute to mental health during the pandemic | Course on prevention and emotional management of COVID-19 (p. 58) Updated information on COVID-19 on the intranet. |
| Vaccines offered (safe, effective and quality) | Type of vaccines offered and people vaccinated (p. 58) |

Target 3.8 Access to safe, effective, quality, and affordable essential medicines and vaccines

| 2020 INITIATIVES | INDICATOR |
|---|---|
| Provide accessible and affordable healthcare options to employees and their families; life insurance, short- and long-term disability coverage. | Workers (m/f) who have access to health services made available or paid for by the company due to work-related accidents or illnesses, % by gender (p. 57) Workers (m/f) who have access to health services made available or paid for by the company due to other personal health issues, % by gender (p. 57) |

4 QUALITY EDUCATION



Master's Degree in Audiovisual Content Creation and Management
 Collaboration Agreements with Universities and Business Schools
 Staff training
 Showrunner: Aula de ficción
 Dual Training Escuela Superior de Imagen y Sonido CES
 Mediaset-UEM Chair

Target 4.4 Increase the number of youth and adults who have relevant skills for employment, decent jobs and entrepreneurship

| 2020 INITIATIVES | INDICATOR |
|---|---|
| Offer training programmes that are available and accessible to all groups | Master's Degree in Audiovisual Content Creation and Management (p. 55) Showrunner: Aula de ficción (p. 55) Dual Training Escuela Superior de Imagen y Sonido CES (p. 55) Hrs. of staff training, broken down by gender and professional category (p. 55) Mediaset-UEM Chair (p. 55) |
| Provide incentives for employees to develop additional skills or continue their education | Educational grants (p. 54) Training hours (p. 53-54) |
| Internship programmes | Number of grant holders and trainees (p. 49) |

Target 4.5 Eliminate gender disparities and ensure equal access to education and vocational training for the vulnerable

| 2020 INITIATIVES | INDICATOR |
|--|---|
| Support the equal rights of men and women to access education and vocational training | Average hours of employee training, broken down by job category and gender (p. 54) Equal opportunities in accessing to the Master's Degree programme (p. 51) |
| Provide non-discriminatory access to employee training, internship programmes and grants | Equal opportunities in internship and grant programmes (p. 51) |
| Ensure equitable access to all company-supported education and training programmes | Average hours of employee training, broken down by job category and gender (p. 54) |

Target 4.7 Ensure all learners acquire knowledge and skills needed to promote sustainable development

| 2020 INITIATIVES | INDICATOR |
|---|--|
| Promote sustainable development through sustainability actions and communicate them to staff. | Sustainability actions communicated to staff (p. 120) Sustainability actions communicated to the audience (p. 88-102) |

5 GENDER EQUALITY



Collective Agreements
Equality Plans
EMPLOYEE BENEFITS AND WORK-
LIFE BALANCE MEASURES

Target 5.1 End discrimination against women

Target 5.4 Recognise and value unpaid care and domestic work, through the promotion of shared responsibility within the household and the family

Target 5.5 Ensure women's full and effective participation and equal opportunities for leadership at all levels

| 2020 INITIATIVES | INDICATOR |
|--|---|
| Integrate the principle of gender equality into policies and processes | Code of Ethics (p. 24) Equality Plans (p. 51) |
| Include non-discrimination clauses in the code of conduct | Code of Ethics (p. 24) |
| Respect women's rights and support their empowerment in the workplace | Starting wage vs. minimum wage (p. 129) Training hours by gender (p. 54) Proportion of female Board members (p. 10) Proportion of female executives (p. 48) Workforce by job category, gender, age group, type of contract and workday (p. 48-49, 126-127) Wage gap (p. 129) Number of reported cases of discrimination (p. 51) |
| Offer flexible work options, opportunities for leave and re-entry to positions of equal pay and status, to recognise the burden of unpaid work | Employee benefits and work-life balance measures (p. 52) Parental leave (p. 49) |
| Implement gender-sensitive talent recruitment and retention practices and ensure equal access to training programmes | Total number and rate of new hires by age group and gender (p. 127) Percentage of workers who have undergone a performance review by job category and gender (p. 56) |
| Empower women through targeted women's leadership programmes | Management development programme for women with potential (p. 51) Mediaset España committed to society (p. 88-90) |
| Regularly review respect for gender equality within the company | Annual Report on Equality in the Company (p. 51) |
| Establish a zero-tolerance policy towards all forms of violence in the workplace and prevent sexual harassment | Code of Ethics (p. 24) Procedure for the Management of Psychosocial Risk and Harassment in the Workplace (p. 51) |
| Establish support structures to report possible incidents of discrimination, violence or harassment | Confidential Reporting Channels (p. 51) Number of reported cases of sexual harassment (p. 51) Number of reported cases of discrimination (p. 51) |

8 DECENT WORK AND ECONOMIC GROWTH



Collective Agreements
EMPLOYEE BENEFITS AND WORK-
LIFE BALANCE MEASURES
Diversity and equal opportunity
Training Plan
Occupational hazard prevention
measures
Social value generated and distributed
Efficiency in resource consumption

Target 8.4 Improve resource efficiency in consumption and endeavour to decouple economic growth from environmental degradation

| 2020 INITIATIVES | INDICATOR |
|---|---|
| Improve efficiency in the use of energy, water, raw materials and other resources | Consumption of fuels from renewable and non-renewable sources (p. 122) Energy consumption inside and outside the organisation (p. 122) Energy intensity (p. 119) Energy efficiency measures (p. 119) Water consumption (p. 122) Materials used (p. 122, 133) |
| Assess and mitigate the environmental impacts of services | Waste generated (p. 123) Carbon footprint calculation (p. 121) |
| Responsibly influence consumption patterns and promote healthy and sustainable lifestyles | Mediaset España committed to society (p. 88-102) |

Target 8.5 Contribute to achieving full employment and decent work for all women and men

| 2020 INITIATIVES | INDICATOR |
|--|--|
| Offer the best possible wages, benefits and working conditions | Starting wage vs. minimum wage (p. 129) Employee benefits and work-life balance measures (p. 52) Total number and rate of new hires (p. 127) Total number and staff turnover rate (p. 128) Senior executives from the local community (p. 130) Staff by contract type (p. 48, 126) Benefits granted on a full-time vs. part-time basis (p. 52) Parental leave (p. 49) |
| Protect basic labour rights | Collective Agreements (p. 50) Equality plans (p. 51) |
| Contribution to job creation in the community | Investment in Southern Cardamom REDD+ Project (p. 120) |



8 DECENT WORK AND ECONOMIC GROWTH



Collective Agreements
EMPLOYEE BENEFITS AND WORK-
LIFE BALANCE MEASURES
Diversity and equal opportunity
Training Plan
Occupational hazard prevention
measures
Social value generated and distributed
Efficiency in resource consumption

Target 8.6 Reduce the proportion of youth not in employment, education or training

2020 INITIATIVES

Implement job-oriented training programmes or collaborate with education experts to increase the relevance of education in today's education systems

INDICATOR

Number and rate of new hires (p. 127)

Generation of knowledge in the audiovisual sector and grant or internship programmes (p. 55)

Target 8.7 Eradicate forced labour, end modern slavery and eliminate child labour

2020 INITIATIVES

Implement compliance mechanisms to eliminate forced labour, modern slavery and child labour

Develop procedures to address incidents or suspicions of incidents throughout business activities

INDICATOR

Code of Ethics (p. 24)

Collective Agreements (p. 50)

Clauses in contracts with suppliers (p. 78)

Management of artists who are minors (p. 102)

Parental controls (p. 38)

Ethical mailbox (p. 25)

Target 8.8 Protect labour rights and promote a safe and secure working environments of all workers

2020 INITIATIVES

Implement the commitment to labour rights, without discrimination

Introduce operational health and safety management systems

INDICATOR

Collective Agreements (p. 50)

Equality plans (p. 51)

Percentage of workers covered by Collective Agreements (p. 50)

Minimum notice periods (p. 130)

Health and Safety Committee (p. 57)

ISO 45001 (p. 57)

Types and rates of work accidents and occupational diseases (p. 59)

9 INDUSTRY, INNOVATION
AND INFRASTRUCTURE

Digital transformation in broadcasting
and content distribution
Creation of own digital content spaces
Energy efficiency initiatives

Target 9.4 Upgrade infrastructure and retrofit industries to make them sustainable**2020 INITIATIVES**

Modernise infrastructure through innovation and investment
to make them efficient and sustainable

INDICATOR

Economic value generated and distributed (p. 109)
Technical investments (p. 109) and environmental investments (p. 119)
Renewable energies (p. 120)

17 PARTNERSHIPS
FOR THE GOALS

Global Compact
Climate Change Cluster
Transparency, good governance and
integrity cluster
Responsible Media Forum
Socially Responsible Investment Lab
#EstoNOTienequePARAR
(ThisDOESN'THaveToSTOP)

Target 17.17 Encourage and promote effective partnerships**2020 INITIATIVES**

Transparent and accountable partnership with
governments, civil society and other relevant sustainable
development stakeholders

INDICATOR

Partnerships for Sustainability (p. 21)



13 CLIMATE ACTION



Responsible management of natural resources
Investment in energy efficiency
Campaigns and environmental information disseminated

Target 13.1 Strengthen resilience and adaptive capacity to climate related hazards

| 2020 INITIATIVES | INDICATOR |
|---|---|
| Investing in energy efficiency in buildings | Energy efficiency initiatives (p. 119) |
| | Scope 1, 2 and 3 GHG emissions (p. 121) |
| | Intensity of GHG emissions (p. 121)) |
| Reduce GHG emissions | Emission reduction initiatives (p. 120) |
| | Energy consumption and sources (p. 120, 122) |
| | Energy intensity (p. 119) |
| | Total fuel consumption (p. 122) |
| Voluntary emission offsets | Investment in projects that enhance natural carbon sinks (p. 120) |

Target 13.3 Improve education and awareness-raising on climate change mitigation

| 2020 INITIATIVES | INDICATOR |
|---|--|
| Raising awareness and understanding of climate change among customers, employees, investors, etc. | Environmental campaigns and programmes (p. 93-98) |
| Corporate adaptation strategies to climate risk | Energy efficiency (p. 119) |
| | Resource consumption and waste management (p. 122-123) |
| Collaboration with stakeholders to promote climate change knowledge networks | Partnerships for Sustainability (p. 21) |



ENVIRONMENTAL FOOTPRINT MANAGEMENT

Even though the audiovisual sector generates little direct environmental impact compared to other industries, Mediaset España is committed to managing its environmental footprint in a sustainable manner and implementing the necessary measures to reduce it.

The Board of Directors is responsible for assessing and approving the measures necessary for the appropriate management of impacts, including those related to climate change, while the Risk Committee is in charge of the executive function of risk management. The Integrated Risk Management System implemented in the Group since 2007 guarantees the identification, control and management of any risk, including environmental risks, that may affect the achievement of any of the strategic objectives established. The different areas responsible for environmental risk management have also been identified within the Group.

The risks and opportunities associated with the possible impacts of climate change exist and have been integrated into the Mediaset Group's Risk Management System, although, given the activity carried out and the management performed, it has managed to minimise the impact at a strategic, operational and financial level. In turn, Mediaset España is firmly committed to and conscious of maximising the opportunities arising from optimising environmental management.

As a result, for years the company has been making continuous efforts to improve energy efficiency in its facilities, reduce greenhouse gas emissions and reduce the consumption of natural resources and the generation of waste.

Applying the environmental precautionary principle set out in the Rio de Janeiro Declaration of the 1992 United Nations Conference on Environment and Development, the Group focuses its attention on managing its direct environmental footprint in terms of energy, water, waste and travel, with the main goal of reducing the impact of its operations, wherever it has operational control. In turn, for some years now it has been taking measures to reduce the indirect impact caused by the business activity, such as staff travel and business trips.

The company's main facilities, where 94% of the workforce is concentrated and where the most resource-intensive activities are carried out, are the offices and studios in Fuencarral and Villaviciosa, in Madrid.

ENVIRONMENTAL PRIORITIES

IMPROVE
ENERGY
EFFICIENCY

REDUCE
GREENHOUSE
GAS EMISSIONS

REDUCE
THE USE
OF NATURAL
RESOURCES
AND WASTE
GENERATION

CDP SCORE REPORT
CLIMATE CHANGE
2020

B

ENERGY EFFICIENCY

The main energy consumption comes from electricity consumption in the facilities and corresponds to the technical equipment in the studios, including recording, broadcasting and post-production equipment, as well as computer equipment and air conditioning in computer rooms. Mediaset España carries out continuous management actions to optimise energy use. Among others, it establishes measures for the balanced cooling of recording sets, limiting on/off times for air conditioning in studios, automated temperature control and lighting control during commercial breaks during live performances.

Another important aspect is lighting, which is why a plan has been in place for several years to replace it with more efficient and less energy-consuming lighting. In 2020, 816 lights and lighting fixtures were replaced with more efficient and less energy-consuming ones, both in decorations and in offices. Overall, the investments made in 2020 to improve the company's energy efficiency in terms of equipment and facilities, which were significantly lower than in previous years due to the reduced need to replace equipment, resulted in an estimated overall energy saving of 443 GJ and a cost of more than €29,000.

ENERGY INTENSITY

3.27
GJ/HR RECORDING

55,895 GJ (electricity consumption)
17,111 hr. studio recording



POLLUTING GAS EMISSIONS

Mediaset España has been measuring and managing the greenhouse gas emissions produced by the normal development of its activity since 2009.

Among the actions promoted by the Group to reduce its environmental footprint is the contracting of electricity with Guarantee of Origin, which guarantees that all the **electricity consumed** during the year in the facilities comes exclusively from **100% renewable sources**, which respect the environment and avoid CO₂ emissions and other polluting gases. All the electricity consumed in the Group's own facilities comes from renewable sources. These facilities are used for office activities and the development of the audiovisual activity and their consumption represents 87% of the total energy consumed by the Group. In this way, the Group contributes to the fight against greenhouse gases and other polluting emissions into the atmosphere, an objective achieved and sustained since 2016.

At the same time, the installation of solar panels at the facilities reinforces the commitment to clean energy. The Fuencarral headquarters has 48 solar panels installed, which produce an estimated 38.5 MWh of energy.

In addition, the Group promotes **sustainable mobility** among its employees, offering a bus service in Madrid that connects the company's facilities (Fuencarral and Villaviciosa) with train and metro stations, with a wide range of timetables, as a way of encouraging greater use of public transport and thus contributing to limiting polluting gas emissions from commuting. This service was maintained throughout the year, to assist employees who had to travel to the company's facilities during the pandemic.

In 2019 Mediaset España took its commitment to contribute to the Sustainable Development Goals with a **voluntary REDD+ Forest Conservation Emissions Offsetting project**, a commitment it maintained in 2020. Located in the south-west of the Kingdom of Cambodia, the Cardamom project contributes to the creation of employment in the community (SDG 8) and the fight against deforestation (SDG 15), as it is a valuable natural carbon sink for more than 3.5 million tons of CO₂ (SDG 13).

Thus, in 2020, it financed the reduction/sequestration of GHG emissions equivalent to its residual Scope 1+2 emissions, acquiring carbon credits corresponding to 600 tCO₂e in this project. Through this mechanism, the company has achieved net zero emissions from its direct operations, absorbing more emissions than it generates. This in no way replaces the Group's efforts to reduce these emissions each year.

TAPONES PARA UNA NUEVA VIDA®

In 2017 Mediaset España, in collaboration with the Fundación Seur, launched the solidarity initiative TAPONES PARA UNA NUEVA VIDA® (Caps For a New Life), which consists of collecting and delivering plastic caps to a recycling plant, to help children with serious health problems. This initiative aims, on the one hand, to collect and recycle plastic caps, thus preventing them from ending up in a tip, and on the other hand, to contribute to the medical treatment of children. Since its inception, the Group has recycled 656,035 plastic caps and avoided 1,969 kg of CO₂e.

CAPS
RECYCLED IN 2020

139,535

CO₂ AVOIDED IN 2020

419 KG

VOLUNTARY EMISSION OFFSETS

Aware of the important role that **carbon offsetting** plays in efforts to address the climate emergency, through the financing of projects aimed at reducing GHG emissions and enhancing natural or technological carbon sinks, in 2020 Mediaset España once again purchased carbon credits to absorb 600 tonne of CO₂, more than all of its Scope 1 and 2 emissions, in the Southern Cardamom REDD+ Project, in the south-west of the Kingdom of Cambodia.

The Cardamom Range stretches along the border with Thailand, home to the second largest virgin rainforest in Southeast Asia and is under severe threat from illegal logging and poaching. The offset project focuses on the southern portion of this region, with the aim of preserving biodiversity and the habitat of many native species, many of which are on the Red List of the International Union for Conservation of Nature.





FOREWORD



PRESENTATION

GOVERNANCE
MODEL

BUSINESS MODEL

ABOUT
THIS REPORT

Mediaset España reports its greenhouse gas emissions annually, responding since 2009 to the Carbon Disclosure Project's climate change questionnaire.

INVENTORY OF GHG EMISSIONS (IN TONNES OF CO₂ EQUIVALENT)



Scope 1: Direct emissions

OWN OR CONTROLLED EQUIPMENT

355.9

2019: 275.61
2018: 294.11

FLEET OF VEHICLES

40.19

2019: 69.94
2018: 101.30

AIR CONDITIONING AND REFRIGERANT GAS REFILLS

194.69

2019: 179.67
2018: 125.77

TOTAL: 590.78



Scope 2: Indirect emissions

MARKET BASED¹

0

2019: 0
2018: 0

TOTAL: 0

TOTAL SCOPE 1+2+3

80,920
tCO₂e

GREENHOUSE GAS EMISSIONS INTENSITY

1.32

80,920 tCO₂e emissions
61,488 HR programming in 2020

Notes

(1) Mediaset España has no Scope 2 emissions, as it purchases 100% of its electricity from certified renewable sources.



Scope 3: Other indirect emissions

BUSINESS TRAVEL BY AIR

174.54

2019: 495.62
2018: 364.81

BUSINESS TRAVEL BY RAIL TRANSPORT

2.56

2019: 9.49
2018: 21.64

BUSINESS TRAVEL BY GROUND TRANSPORT

249.22

2019: 259.03
2018: 464.43

TRAVEL OF COMMUTER STAFF

412.3

2019: 1,557.34
2018: 1,204.68

BUSINESS TRAVEL - HOTEL STAYS²

10.13

2019: 51.5
2018: 188.97

OTHER UPSTREAM EMISSIONS¹

30,551

2019: 35,979.19
2018: 90,613.60

DOWNSTREAM EMISSIONS²

48,930

2018: 68,764.84
2017: 75,820.20

TOTAL: 80,329

(1) Includes upstream emissions outside the organisation, calculated according to GHG Protocol Scope 3 categories. Includes emissions associated with suppliers, procurement of capital goods; energy emissions not included in the scope 1 and 2 footprint; transport services paid for by the company; waste from the organisation; and assets leased by Mediaset. The main emissions in 2020 corresponded to those associated with the purchase of goods and services.

(2) Includes downstream emissions outside the organisation, calculated according to GHG Protocol Scope 3 categories. This includes emissions associated with the use of products sold by Mediaset and the company's investments in audiovisual rights and cinema. Both categories account for approximately 53% of Scope 3 emissions in 2020.

(3) Until 2018 CEDA emission factors were used for the calculation of emissions; from 2019 the DEFRA emission factor has been used.



RESOURCE CONSUMPTION AND WASTE GENERATION

The consumption of resources in 2020 decreased in general terms in most cases, although it is necessary to bear in mind the peculiarity of the year due to the pandemic where, on the one hand, 66% of the staff was telecommuting since mid-March and, on the other hand, audiovisual activity did not stop, the recording studios and all associated activity remained operational throughout the year, allowing us to accompany and support citizens through entertainment.

Although recording hours in studios decreased by around 28% in 2020, energy consumption did not decrease in the same proportion, mainly due to the fact that the facilities used for support activities maintained certain minimum consumption levels that are essential to maintain the continuity of operations.

On the other hand, consumption directly linked to office activity, such as paper and toner, fell by 50%, reflecting the impact of telecommuting on resource consumption.

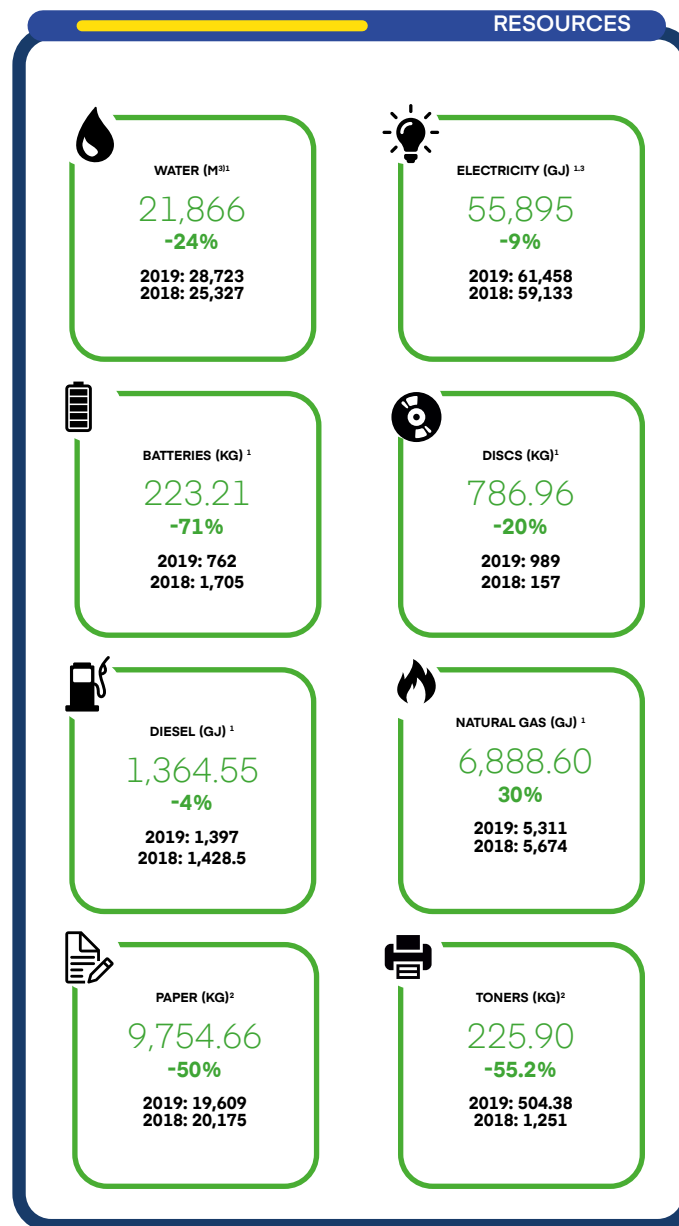
The increase in natural gas consumption was due to the commissioning of a new boiler for heating.

m³=cubic metres; GJ=Gigajoules; kg=kilograms

(1) Corresponds to the Fuencarral and Villaviciosa headquarters in Madrid, where 94% of the workforce is concentrated and where all activities related to audiovisual production are carried out.

(2) Corresponds to all work centres in Spain, as the purchase is made centrally.

(3) Includes the estimated electricity generated by the installed solar panels.



Water fountains were installed in the dining hall at the end of 2019, with the aim of encouraging less consumption of bottled drinks and their subsequent waste. In 2020 their consumption was significantly reduced: 27% less beverages in cans, 46% less plastic bottles and 69% less beverages in glass containers. This resulted in a total reduction in bottled beverage consumption of 165,994 units.

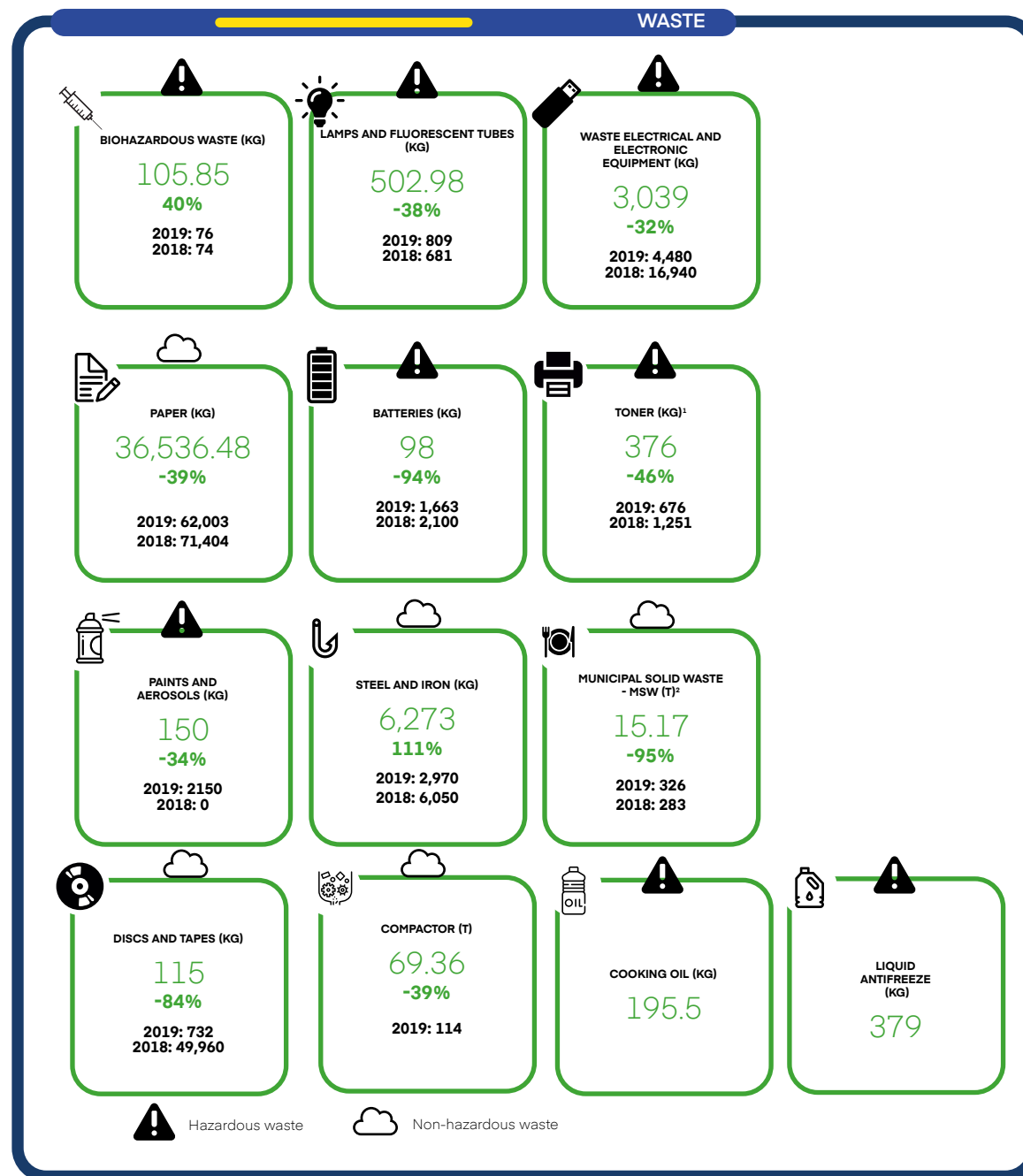
However, since 66% of the workforce has been telecommuting, it will be necessary to monitor consumption trends to assess the impact of this measure over time.



As in previous years, the generation of waste was due to the normal course of business, whether it was the audiovisual production activity, the office activity or the canteen for its employees. In this sense, all the waste generated has been managed appropriately, giving preference to recycling in those cases where the regulations allow it.

In compliance with the regulations governing hazardous and non-hazardous waste, Mediaset España delivers the waste in appropriate conditions to an authorised waste manager. In this sense, waste electrical and electronic equipment is managed through the technical warehouse; all technical equipment is acquired under RoHS regulations, paying at the time of purchase the cost of its removal at the end of its useful life, guaranteeing proper management of waste generated in the renewal process due to expected or unexpected technical obsolescence. Most of the solid urban waste is generated in the cafeteria-canteen area and the staff of this unit separates them according to their destination. (organic, plastic containers or glass). In the offices and other facilities, workers separate paper, batteries, tapes and packaging by depositing them in specific containers distributed throughout the company's facilities.

Since 2018, thanks to the catering service provider at the Fuencarral facilities, all cups, lids and other plastics used in the canteen are made of biodegradable materials.





RECORDINGS IN NATURAL ENVIRONMENTS

PLANET CALLEJA

Obtaining permits for filming in National Parks and areas of high biodiversity, where established protocols have been followed, including protocols related to waste collection or filming methods, such as not using drones in certain restricted areas.

VOLANDO VOY

Use of aluminium or stainless steel single-serve bottles, to avoid the use of plastics, which have even been filled directly from sources close to the recording sites

MZUNGU: OPERACIÓN CONGO

In the construction of the school, a voluntary commitment was made to use only those resources that were necessary and, whenever possible, natural or handcrafted. For example, rainwater was used, the wood came from trees provided by the community for the construction, the bricks were made from the clay soil in the area, the sand was taken from the river. The use of fuel was for the necessary transportation of the various materials.

While living with the Pygmies, they became aware of the environmental challenge they face, caused by deforestation (legal and illegal), which not only displaces the communities, but also greatly affects biodiversity.



SUPERVIVIENTES 2020

The adventure took place once again in Honduras, in an archipelago of keys and islands that make up a protected area that has been managed since 2006, integrating environmental care and respect, in strict compliance with the rules established by the Government of Honduras.

For the filming, there were two teams separated by more than 8,000 kilometres, with 200 people stationed in Honduras, more than 20 cameras, 4 of them underwater, 2 drones, 3 helicopters, about 20 boats to transport participants and the team and more than 4,000 metres of fibre optics, as well as different radio bridges to establish the connections between the keys and the continental coast of Honduras, as well as from Honduras and Spain.

- Design of a plan of measures to guarantee the health and risk prevention of the participants and the production team, in collaboration with the Honduran authorities, through the Ministry of Tourism, the Ministry of Security, the Fundación Cayos Cochinos and the country's Air and Naval Forces
- All contestants were given a medical examination before filming
- Coexistence with the ecosystem – the contestants and the programme team received instructions on how to act in the area, how to act in the event of an animal being found in the recording areas, how to mark the perimeter of a turtle nest, which species are protected, etc.
- Water is scarce and, therefore, its use is limited. There are no natural tributaries except for a small well that stores rainwater when the water table permits. In order not to use these resources, the water necessary for the hygiene of the contestants and the team stationed in Honduras was transported and stored in tanks.
- Hygiene and cleaning products: ecological and biodegradable products were used, approved by the Foundation that manages and cares for the protected area. Any action requiring other types of products was carried out in the facilities set up at the mainland hotel.

- Materials: the natural elements used both in the elaboration of the games and in the construction of shelters for the contestants, are not extracted from the protected area, but are acquired in the continent, from authorised companies or persons. These products receive a natural treatment prior to their introduction into the protected area, to clean them of any infection or non-native insects.
- Waste: the beaches are periodically cleaned thoroughly to remove the waste washed up by the sea, which is transported to the mainland for proper management.

QUIJOTES DEL SIGLO XXI

Filming in Doñana, in the Dehesa de Abajo Nature Reserve and in Finca Mimbrales, with authorisation and accompanied by the people in charge of the environment, reducing to a minimum the human team travelling to these areas and paying special not disturb the environment.

MI CASA ES LA TUYA

This season, for the first time, the episodes were filmed in natural locations of special significance for the guests.

- Parque de la Naturaleza de Cabárceno with Miguel Ángel Revilla – the filming was carried out respecting at all times the natural life of the animals living in semi-freedom and taking care of the environment so that absolutely no waste was left from the team's time in the area.





AWARDS RECEIVED BY MEDIASET ESPAÑA IN 2020

- Award **First Amendment Award** awarded annually by the Spanish Eisenhower Fellowships Association to **Paolo Vasile**, CEO of Mediaset España, in recognition of “the informative, independent and free work of the media he directs, mainly the television channels Telecinco and Cuatro, as well as the digital transformation of both channels”.
- Special **Ramón del Corral Award** awarded to **Mediaset España’s news programmes** for their coverage of COVID-19.
- “**Manuel Alonso Vicedo**” Communication Award to **Pedro Piqueras** for the “career, independence and professional style of the veteran journalist, one of Spain’s most prestigious television news broadcaster”. In addition, the jury gave a special award to Tele Gerena for its three decades of life and “for the role it played during lockdown at the service of the local community”.
- Communication **Award of the Colegio de Odontólogos de Madrid (Madrid Dental Association)** to **Silvia Asiain**, editor of Informativos Telecinco for her report on dental trauma in recognition of the work and commitment of Mediaset España’s news programmes to all issues affecting health and specifically oral health.
- “**8 de marzo**” Award awarded by the Department of Women’s Affairs of the Community of Madrid on International Women’s Day (8 March) to **Ana Rosa Quintana** in recognition of her contribution to the fight for equality between women and men.
- **Aquí TV Awards**
 - Best Actor: **Nacho Guerreros** for “Aquí no hay quien viva” on Telecinco.
 - Best Presenter: **Mónica Naranjo** for “La isla de las tentaciones” on Telecinco and Cuatro.
 - Best Entertainment Program: “**Ven a cenar conmigo: Gourmet Edition**” on Cuatro and Telecinco.
 - Best Current Affairs Program: “**Todo es mentira**” on Cuatro.
 - The Best Magazine: “**Viva la vida**” on Telecinco.
 - Best DTT Channel: **Factoría de Ficción**.
- Ourense Festival **Awards** on its 25th anniversary to “**La que se avecina**” for being the longest-running series in Spain.
- Prize of the **Universidad Europea** to **Mediaset España** as a “Challenge-based Learning” Collaborating Company.
- Mediaset España obtained **AENOR certification for its COVID-19 protocols and prevention system**, guaranteeing the effectiveness of the protocols implemented by the company to ensure the health of people and the sustainability of the business activity.
- Fotogramas de Plata **Award** for Best TV Actress to **Toni Acosta** for her role in “Señoras del (h)AMPA”.
- 2020 **Antena de Oro Award** in the Television category to **Ana Rosa Quintana and José Antonio Luque**.
- Fundación **Independiente de Periodismo Camilo José Cela Award** to **Ana Rosa Quintana** for “her extensive and successful career and her commitment to civil society”.





ADDITIONAL INFORMATION

STAFF

| | 2020 | 2019 | 2018 |
|---|----------|---------|--------|
| Average headcount ⁽¹⁾ | 1,564.08 | 1,558.5 | 1,267 |
| Headcount at end of year ⁽²⁾ | 1,555 | 1,551 | 1,258 |
| Grant holders ⁽³⁾ | 190 | 366 | 187 |
| Trainees ⁽⁴⁾ | 34 | 77 | 80 |
| Average age of staff (years) ⁽⁵⁾ | 45.21 | 44.8 | 46.21 |
| Female employment rate | 47.72% | 48.30% | 50.36% |
| Proportion of workers with indefinite-term contracts ⁽⁶⁾ | 94.7% | 94.1% | 99.84% |
| Average length of service of staff (years) | 15.44 | 14.69 | 16.96 |

(1) Includes average annual structural and temporary staff in 2020. Does not include temporary employment agency staff, grant holders and trainees.

(2) Corresponds to the sum of structural and temporary staff at 31 December 2020.

(3) Annual total

(4) Annual total

(5) Calculated at 31 December 2020.

(6) Corresponds to structural staff with indefinite-term contracts at 31/12/2020.

Distribution of staff by group company, job category and gender

| Structural staff | Executives | | Dept. Head | | Journalists | | Employees | | Manual workers | | Totals | |
|------------------------|------------|----|------------|----|-------------|-----|-----------|-----|----------------|---|--------|-----|
| | M | W | M | W | M | W | M | W | M | W | M | W |
| | | | | | | | | | | | | |
| Mediaset España | 47 | 22 | 33 | 36 | 54 | 81 | 377 | 334 | 15 | - | 526 | 473 |
| Publiespaña | 18 | 11 | 8 | 9 | - | - | 36 | 101 | 1 | - | 63 | 121 |
| Telecinco Cinema | 3 | 1 | - | 1 | - | - | 1 | 2 | - | - | 4 | 4 |
| Conecta 5 | 2 | 2 | - | 1 | - | - | 2 | 2 | - | - | 4 | 5 |
| Mediterraneo | - | 2 | - | - | - | - | - | 5 | - | - | - | 7 |
| Megamedia | 2 | 1 | 3 | 2 | 38 | 50 | 61 | 31 | - | - | 104 | 84 |
| Supersport | 1 | - | 2 | 2 | 26 | 8 | 13 | 11 | - | - | 42 | 21 |
| Eldesmarque | 1 | 1 | 2 | - | 34 | 5 | 4 | - | - | - | 41 | 6 |
| Be a Lion | 5 | 1 | - | - | - | - | 12 | 10 | - | - | 17 | 11 |
| Totals | 79 | 41 | 48 | 51 | 152 | 144 | 506 | 500 | 16 | - | 801 | 736 |
| Temporary staff | | | | | | | | | | | | |
| Mediaset España | - | - | - | - | - | - | 4 | 4 | - | - | 4 | 4 |
| Megamedia | - | - | - | - | - | - | 4 | 4 | - | - | 4 | 4 |
| Supersport | - | - | - | - | - | - | 1 | 1 | - | - | 1 | 1 |
| Totals | - | - | - | - | - | - | 9 | 9 | - | - | 9 | 9 |

TOTALS 79 41 48 51 152 144 515 509 16 - 810 745

*Structural personnel are those who have an indefinite-term or temporary contract and their job is considered structural; temporary personnel are those with a contract for work or a fixed-term contract.

Distribution of staff by job category, age and gender

| | Men | | | Women | | |
|------------------|-----------|------------|------------|-----------|------------|------------|
| | <30 | 30-50 | >50 | <30 | 30-50 | >50 |
| Executives | - | 37 | 42 | - | 21 | 20 |
| Department heads | - | 22 | 26 | - | 25 | 26 |
| Journalists | 35 | 95 | 22 | 16 | 111 | 19 |
| Employees | 38 | 265 | 212 | 21 | 318 | 168 |
| Manual workers | - | 12 | 4 | - | - | - |
| Total | 73 | 431 | 306 | 37 | 475 | 233 |

Distribution of staff by contract type and age

| Age range | Indefinite-term | | | Temporary | | |
|--------------|-----------------|------------|-------------|-----------|-----------|-----------|
| | M | W | TOTAL | M | W | TOTAL |
| <30 | 48 | 25 | 73 | 25 | 12 | 37 |
| 30-50 | 410 | 457 | 867 | 21 | 18 | 39 |
| >50 | 303 | 230 | 533 | 3 | 3 | 6 |
| Total | 761 | 712 | 1473 | 49 | 33 | 82 |

Distribution of staff by contract type and professional category

| | 2020 | | | | 2019 | | | |
|------------------|-----------------|-----|-----------|----|-----------------|-----|-----------|----|
| | Indefinite-term | | Temporary | | Indefinite-term | | Temporary | |
| | M | W | M | W | M | W | M | W |
| Executives | 79 | 41 | - | - | 73 | 39 | - | - |
| Department heads | 48 | 50 | - | 1 | 48 | 48 | - | - |
| Journalists | 125 | 129 | 27 | 15 | 122 | 138 | 39 | 20 |
| Employees | 493 | 492 | 22 | 17 | 492 | 479 | 23 | 14 |
| Manual workers | 16 | - | - | - | 16 | - | - | - |
| Totals | 1,473 | | 82 | | 1,455 | | 96 | |



Distribution of part-time staff

| | 2020 | | 2019 | | 2018 | | 2017 | |
|----------------|-----------|------------|-----------|------------|-----------|------------|-----------|------------|
| | M | W | M | W | M | W | M | W |
| Executive | - | 3 | - | 4 | - | 3 | - | 3 |
| Dept. Head | - | 6 | - | 6 | 1 | 5 | 1 | 5 |
| Journalists | 5 | 32 | 5 | 34 | 2 | 31 | 2 | 27 |
| Employees | 19 | 89 | 16 | 94 | 13 | 105 | 13 | 110 |
| Manual workers | 2 | - | 1 | - | - | - | - | - |
| Total | 26 | 130 | 22 | 138 | 16 | 144 | 16 | 145 |

Distribution of staff by workday, age and gender

| | Full time | | | Part time | | |
|--------------|------------|------------|-------------|-----------|------------|------------|
| Age range | M | W | TOTAL | M | W | TOTAL |
| under 30 | 70 | 35 | 105 | 3 | 2 | 5 |
| 30-50 | 417 | 367 | 784 | 14 | 108 | 122 |
| >50 | 297 | 213 | 510 | 9 | 20 | 29 |
| Total | 784 | 615 | 1399 | 26 | 130 | 156 |

New hires with indefinite-term contracts

| Age | M | W | TOTAL |
|----------------------|-----------|-----------|-----------|
| Spain | | | |
| under 30 | 10 | 5 | 15 |
| 30-50 | 12 | 10 | 22 |
| over 50 | 2 | - | 2 |
| Total | 24 | 15 | 39 |
| International | | | |
| under 30 | - | - | - |
| 30-50 | - | - | - |
| over 50 | - | - | - |
| Total | - | - | - |

Note: New employees hired with indefinite-term contracts in the year and employees who returned to work after a leave of absence or suspension of their contract have been considered.

Employment rate by age, gender and country

| | Spain | | |
|--------------|--------------|--------------|--------------|
| | M | W | TOTAL |
| under 30 | 20.30% | 18.13% | 19.52% |
| 30-50 | 2.85% | 2.14% | 2.48% |
| over 50 | 0.70% | 0% | 0.40% |
| Total | 3.17% | 2.11% | 2.66% |

Note: Calculated with respect to the average headcount with an indefinite-term contract, new hires, those of employees who join the company after a leave of absence or suspension of contract.

Distribution of departures by age, gender and country

| Age | M | W | TOTAL |
|-------------------------|-----------|-----------|-----------|
| Spain | | | |
| under 30 | 7 | 1 | 8 |
| 30-50 | 12 | 15 | 27 |
| over 50 | 10 | 2 | 12 |
| Total | 29 | 18 | 47 |
| International | | | |
| under 30 | - | - | - |
| 30-50 | 3 | 1 | 4 |
| over 50 | - | - | - |
| Total | 3 | 1 | 4 |
| TOTAL DEPARTURES | | | 51 |

Note: Departures of workers with indefinite-term contracts. Voluntary departures, dismissals, retirements, deaths, leaves of absence and contract suspensions of employees with permanent contracts are considered.

Distribution of dismissals by age, gender and professional category

| | Executives | Dept. Head | Journalists | Employees | Manual workers | Total |
|--------------|------------|------------|-------------|-----------|----------------|-----------|
| over 50 | - | - | - | 1 | - | 1 |
| M | - | - | - | 1 | - | 1 |
| W | - | - | - | - | - | - |
| 30-50 | - | - | 3 | 7 | - | 10 |
| M | - | - | 1 | 4 | - | 5 |
| W | - | - | 2 | 3 | - | 5 |
| under 30 | - | - | 1 | 3 | - | 4 |
| M | - | - | 1 | 3 | - | 4 |
| W | - | - | - | - | - | - |
| Total | - | - | 4 | 11 | - | 15 |



FOREWORD



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Rotation by age group and gender

| Age | M | W | TOTAL |
|--------------|--------------|--------------|--------------|
| under 30 | 14.21% | 3.63% | 10.41% |
| 30-50 | 3.57% | 3.41% | 3.49% |
| over 50 | 3.48% | 0.94% | 2.40% |
| Total | 4.23% | 2.68% | 3.48% |

Note: Calculated with respect to the average headcount with indefinite-term contract.

Rotation by age group, gender and country

| Age | M | W | TOTAL |
|----------------------|--------------|--------------|----------------|
| Spain | | | |
| under 30 | 14.21% | 3.63% | 10.41% |
| 30-50 | 2.85% | 3.20% | 3.04% |
| over 50 | 3.48% | 0.94% | 2.40% |
| Total | 3.83% | 2.54% | 3.21% |
| International | | | |
| under 30 | - | - | - |
| 30-50 | 1200% | 200% | 533.33% |
| over 50 | - | - | - |
| Total | 1200% | 200% | 533.33% |

Note: Calculated with respect to the average headcount with indefinite-term contract.

Staff with disabilities

| 2020 | M | W |
|--------------|----------|----------|
| Journalists | 1 | 1 |
| Employees | 4 | 3 |
| Total | 5 | 4 |

Absenteeism

| 2020 | M | W | TOTAL |
|------------|--------|--------|---------|
| Hours lost | 64,744 | 69,696 | 134,440 |

"Note: The hours lost due to common illness, non-work accident, work accident while commuting have been considered, work accident with leave and parental leave."

Scope: Mediaset España Group except for ElDesmarque

Hours worked

| | TOTAL 2020 |
|-----------------------------------|------------|
| Staff ¹ | 2,665,056 |
| Temporary employment agency staff | 311,486 |

(1) Note: the hours worked are an estimate based on the hours stipulated in the Mediaset España Collective Agreement and the average headcount for the year.

Hours of training by job category and gender

| | 2020 | | 2019 | |
|-----------------------------------|---------------|--------------|---------------|--------------|
| | M | W | M | W |
| Executive | 858 | 1,101 | 639 | 1,275 |
| Dept. Head | 1,301 | 1,172 | 1,024 | 1,077 |
| Journalist | 499 | 404 | 769 | 1,948 |
| Employees | 4,623 | 4,384 | 4,592 | 4,383 |
| Manual workers | 54 | - | 139 | 8 |
| Temporary employment agency staff | 136 | 508 | 320 | 735 |
| Total | 7,471 | 7,569 | 7,483 | 9,426 |
| | 15,040 | | 16,909 | |

Scope: Mediaset España Group.



In 2020, in the area of human rights training, 372 hours of training were provided to 13 participants in courses with related content. This training mainly focused on cybersecurity and privacy, team management and leadership.

In addition, all security personnel subcontracted by Mediaset España have received training in Human Rights, since they have their Professional Identity Card.

It should be noted that there are no significant investment agreements in Mediaset España.

The annual total compensation for the organisation's highest-paid individual in 2020 was 33.3 times higher than the average annual total compensation for staff. In 2019, it was 31.13 times higher than the average annual total compensation for staff in that year.

The information was calculated based on the average remuneration of employees at 31 December 2020, except for 8 temporary employees.

The remuneration of the highest paid person increased 12.95% compared to the previous year, while the average remuneration of staff increased by 5.6% in the same period.

The information was calculated based on the average remuneration of employees at 31 December 2020, except for 8 temporary employees.

The company does not provide workers with a pension plan structure as part of their employee benefits.

PAY GAP

The pay gap among management is limited to senior executives (16), with a percentage in this area of 28.8%, while for the rest of the executives (a total of 100 people), it amounts to 7.9%. This is due to the greater historical seniority of senior executives, whose were promoted or joined the company at an earlier point in time, when there were fewer women in management. This situation is being corrected over time, and the Group considers that it has almost been corrected at the other management levels.

Relationship between the entry level salary established in the Collective Agreement and the minimum salary for staff

| Conecta5 and Megamedia | | Publiespaña and netsonic | | Mediaset, Telecinco Cinema and Mediterraneo | | Supersport | | El Desmarque | |
|------------------------|------|--------------------------|------|---|------|------------|------|--------------|------|
| Level 1 | 1.44 | Level 1 | 1.68 | Level 1 | 3.26 | SP1 | 1.80 | Group 1 | 2.06 |
| Level 2 | 1.39 | Level 2 | 1.49 | Level 2 | 2.77 | SP2 | 1.54 | Group 2 | 1.82 |
| Level 3 | 1.34 | Level 3 | 1.42 | Level 3 | 2.53 | SP3 | 1.34 | Group 3 | 1.6 |
| Level 4 | 1.29 | Level 4 | 1.42 | Level 4 | 2.28 | SP4 | 1.21 | Group 4 | 1.39 |
| Level 5 | 1.19 | Level 5 | 1.41 | Level 5 | 2.04 | SP5 | 1.14 | Group 5 | 1.18 |
| Level 6 | 1.14 | Level 6 | 1.32 | Level 6 | 1.82 | SP6 | 1.08 | Group 6 | 1.01 |
| Level 7 | 1.09 | Level 7 | 1.31 | Level 7 | 1.63 | SP7 | 1.07 | | |
| Level 8 | 1.04 | Level 8 | 1.21 | Level 8 | 1.43 | SP8 | 1.05 | | |
| Level 9 | 1.00 | Level 9 | 1.18 | Level 9 | 1.23 | SP9 | 1.02 | | |
| | | Level 10 | 1.18 | Level 10 | 0.94 | | | | |
| | | Level 11 | 1.11 | | | | | | |

Average salary by professional category (thousands of euros)

| | 2019 | 2020 |
|----------------|------|------|
| Executive | 188 | 194 |
| Dept. Head | 71 | 73 |
| Journalists | 41 | 42 |
| Employees | 42 | 44 |
| Manual workers | 33 | 34 |

Average salary by age range (thousands of euros)

| | 2018 | 2019 | 2020 |
|-------|------|------|------|
| <30 | 25 | 18 | 23 |
| 30-50 | 52 | 48 | 49 |
| >50 | 80 | 76 | 77 |

Average salary by gender (thousands of euros)

| | 2019 | | 2020 | |
|------------------|------|-----|------|-----|
| | M | W | M | W |
| Executive | 218 | 133 | 221 | 143 |
| Other categories | 44 | 43 | 46 | 45 |

Note: The average remuneration was calculated for staff at 31 December 2020, except for 8 temporary employees.

| PAY GAP | 2020 |
|---------------------|-------|
| GENERAL MANAGERS* | |
| DIVISION EXECUTIVES | 28.8% |
| OTHER EXECUTIVES | 7.9% |
| NON-EXECUTIVES | 1.3% |

*All the General Managers are men.

Note: The pay gap was calculated for staff at 31 December 2020, except for 8 temporary employees.

(Average remuneration men - average remuneration women)

Average remuneration men



EMPLOYEE BENEFITS

Mediaset España does not provide workers with a pension plan structure as part of their employee benefits; however, it does offer an extensive range of employee benefits and work-life balance measures, which are detailed in the section of this document on the value of the human team (BUSINESS MODEL). The Group strives to improve the quality of life of its employees and, for this reason, the disconnection from work is facilitated through work-life balance measures and employee benefits.

EMPLOYEES HIRED THROUGH TEMPORARY EMPLOYMENT AGENCIES

At 31/12/2020, the ratio (days employed/annual period) of people hired through temporary employment agencies in all Group companies was 167. The figure is the result of the calculation according to the full time equivalent criteria. Therefore, an estimate has been made of all temporary hires by calculating their full-time equivalence. The application of this criteria and not head count, by unifying working days, makes it possible to compare temporary employees and regular workers, providing more realistic data on seasonality.

In 2020, a total of 311,486 hours were worked by temporary employment agency staff and there were 42 sick leaves due to COVID. The rate of recordable injuries in this group was 134.84. It should be borne in mind that this figure includes sick leave due to COVID — a total of 42 in 2020 — and no other type of work accident occurred during the year. This way of calculating work accidents justifies the increase in the injury rate compared to previous years.

OTHER HUMAN RESOURCES MANAGEMENT ISSUES

As for the **external collaborators**, Mediaset España considers that these categories include people hired through temporary employment agencies, grant holders and trainees. With respect to self-employed workers, the current information systems do not allow the information to be disaggregated, although Mediaset España is working to be able to report this information in coming years.

Within the framework of **executive selection processes**, the Mediaset Group continues to hire and appoint executives in a natural way and on the basis of their skills.

With regard to Senior Executives from local communities, the company does not have a specific policy for local recruitment of staff, different from its general recruitment policy, as it is considered that this could potentially lead to situations of discrimination.

The **minimum notice periods** that affect employees and the procedures for organisational changes are defined in the Workers' Statute, in the Collective Agreements in force or in any other applicable regulation, guaranteeing compliance with them through the application of the agreement or regulation in question.



More information

Information on the minimum notice periods for organisational changes can be found here

Distribution of TEMPORARY EMPLOYMENT AGENCY staff by job category

| | MEDIASET ESPAÑA | MEDITERRÁNEO | MEGAMEDIA | PUBLIESPAÑA | SUPERSPORT | TOTAL |
|----------------|-----------------|--------------|-----------|-------------|------------|------------|
| Employees | 117 | 3 | 11 | 7 | 2 | 140 |
| Manual workers | 9 | - | - | - | - | 9 |
| Journalists | 15 | - | 1 | - | 2 | 18 |
| Total | 141 | 3 | 12 | 7 | 4 | 167 |

TEMPORARY EMPLOYMENT AGENCY staff by age and gender

| | Men | | | Total Men | WOMEN | | | TOTAL WOMEN |
|-----------------|-----------|-----------|----------|-----------|-----------|-----------|----------|-------------|
| | <30 | 30-50 | >50 | | <30 | 30-50 | >50 | |
| MEDIASET ESPAÑA | 28.1 | 40.2 | 6.7 | 75 | 38.1 | 26.3 | 1.5 | 66 |
| MEDITERRANEO | 2.0 | | | 2 | 1.0 | | | 1 |
| MEGAMEDIA | 4.0 | 1.7 | 0.7 | 7 | 4.0 | 1.0 | | 5 |
| PUBLIESPAÑA | 1.8 | 1.2 | | 3 | 3.3 | 0.7 | | 4 |
| SUPERSPORT | 1.3 | 0.5 | 0.3 | 2 | 1.4 | 0.5 | 0.2 | 2 |
| TOTAL | 37 | 44 | 8 | 89 | 48 | 28 | 2 | 78 |



Both **freedom of association** and **the right to organise** are fundamental rights that have always been recognised and respected by Mediaset España and this is reflected in the unitary and trade union representation of the workforce, exercised through the Workers' Committees and, where appropriate, the labour unions. In 2020, no risk situation has arisen in relation to the exercise of these rights.

Mediaset España guarantees the absence of **forced labour** through the application of the Code of Ethics, internal procedures and regulations, the application of collective agreements, as well as strict compliance with existing legislation. Any worker can use the channels available to report any situation of this type: a) administrative channels, by filing a complaint with the Labour Inspectorate; b) judicial channels, by filing an administrative complaint with the corresponding Mediation, Conciliation and Arbitration Service.

The procedures that ensure compliance with **human rights** are fully implemented in the Mediaset España Group and are guaranteed by the management mechanisms that apply to each area: content, human resources, advertising, relations with stakeholders, etc., which are extensively described in this document.

Channels available to workers to raise possible human rights violations

- i. Ethical mailbox
- ii. Workers' Committee
- iii. Administrative channels
- iv. Judicial channels

The Group also has measures in place to minimise the risk of employees committing offences or assault. In this sense, the security personnel subcontracted by Mediaset España have the official title of Security Guard and all the guards have their Professional Identity Card and, therefore, have received training in Human Rights. In turn, offences or assaults committed in the workplace by any Group employee are duly sanctioned in accordance with the Disciplinary Regime of the applicable Collective Agreements.

Employees can raise possible breaches of human rights and have these analysed and resolved through the Workers' Committee and the formal mechanisms established in the Collective Agreements, as well as using the Ethical Mailbox, the Industrial Relations Department or the Medical Service.

Procedures for the **identification of hazards, risk assessment and investigation of incidents** are prepared by the Joint Prevention Service and subsequently reviewed by the HR Director. These are audited annually, both internally and externally. Accident investigations are carried out in accordance with the internal procedure in place for this purpose, with the participation of the injured party, their supervisor, members of the Health and Safety Committee and members of the Joint Prevention Service.

The communication by any worker of possible hazards or hazardous substances is channelled through the Prevention Representatives or directly to any member of the Joint Prevention Service. The legislation empowers the Prevention Representatives to stop a process or activity that they consider may cause harm or illness to employees, with the necessary legal safeguards so that no retaliation of any kind can be taken against them.

The Group guarantees the **confidentiality of information** on the health of employees by rigorously applying the GDPR, complying with current legislation and ensuring that the professionals who work in the Medical Service have taken the Hippocratic Oath.

ANTI-CORRUPTION AND UNFAIR COMPETITION

The Group's management mechanisms and policies established to **fight against corruption** are detailed in the Integrated Risk Management section of this document (BUSINESS MODEL). In 2020, training in this area was aimed at the entire workforce, with 295 people having been trained. In addition to training and informing the staff about these, the Chairman of the Audit Committee reports to the Board of Directors on the Committee's activities. It deals with the procedures and policies that frame the development of the Group's business. Accordingly, the Group's anti-corruption policies and procedures have been communicated to all Board members.

Mediaset España considers its business partners to be those in which the company has an impact on its management. In this context, the contracts signed by the production companies with Mediaset España include a clause whereby they undertake to comply with and ensure that their employees and collaborators comply with the provisions of current legislation on money laundering, financing of terrorism, fraud, corruption in business, influence peddling and bribery. In 2020 all the production companies in which Mediaset España has a shareholding that signed contracts with Mediaset España signed the anti-corruption clause.

Controls to mitigate money laundering risks

- i. Internal Control Over Financial Reporting (ICFR)
- ii. Regulatory Compliance Committee
- iii. Controls established for registering customers
- iv. Controls established in the financial area (lender-contractor-invoice-destination of funds)



To ensure that charitable **charitable donations and sponsorships** made to other organisations do not conceal a bribe, the Mediaset Group has a Policy on the Giving and Acceptance of Gifts, to avoid receiving or offering gifts that could represent a consideration to unduly favour oneself or a third party over others in the purchase or sale of goods, contracting of services or in commercial relations. In turn, the Group has a Procedure for the Sale of Background, Scenery and Costume Goods, which establishes the levels of approval in the event of a donation.

In addition, there is a chain of approval for the awarding of contracts, so that several people are aware of the purchase or request for services, there is separation of duties and different levels of authorisation. In turn, the Group has a Procedure for Signing Contracts, an official table of powers of attorney setting out the quantitative and qualitative limits of the various positions, as well as a Proxy Management Procedure.

Mediaset España has established a framework for action to prevent the occurrence of **unfair competition, monopolistic practices and/or practices against free competition** in the performance of business activities. In accordance with Mediaset España's Code of Ethics, all staff are obliged to take all appropriate measures to comply with current legislation, establishing that, in the event of any doubt that may arise from any action, the company's Corporate General Management must be consulted. It also establishes the duty that relations with all stakeholders are key to corporate reputation and profit and must be open, honest, loyal, respectful and ethical.

Mediaset España firmly believes in free and open competition. In this way, all prices are established according to the costs of the activity, market conditions, national and international references and free competition. Any type of act that contravenes current regulations on antitrust and unfair competition is prohibited.

In 2020 there were no proceedings for cases related to monopolistic practices and against free competition. The Group also made the appropriate modifications to its advertising space marketing policy, as well as the corresponding internal procedures, to adapt to the provisions of the CNMC Resolution of 12 November 2020.

Donations to political parties are prohibited in the Mediaset Group, in compliance with Spanish Organic Law 3/2015, of 30 March. Other contributions, financial or in kind, are regulated in the Code of Ethics, require the approval of the Chief Executive Officer and compliance with current legislation. The Group is not aware of any contributions having been made in 2020 to political parties and/or representatives — financial or in kind — directly or indirectly on behalf of Mediaset España.

MARKETING AND LABELLING

Within the framework of the normal development of its audiovisual business, Mediaset España follows a strict framework for labelling its audiovisual products and services, applying the legislation, codes and self-regulation agreements as well as specific guidelines for the sector, as detailed in the Content Management section of this document (BUSINESS MODEL).

Likewise, it strictly complies with current legislation and self-regulation guidelines on audiovisual commercial communication (advertising messages, promotion, sponsorship and product placement) and self-promotions, as described in the Advertising Management section of this document (BUSINESS MODEL).

However, despite the adoption of all possible measures to ensure responsible management of both the content and advertising broadcast, there have been situations in which the established procedures have not been able to mitigate possible situations of non-compliance.

As of the date of this Report, the 2020 Annual Report of the Joint Monitoring Committee of the Self-Regulation Code for Television Content and Children, which includes the complaints received through the form included on the website www.tvinfancia.es in relation to contents and programmes broadcast, has not yet been published. According to the provisional internal data relating to Mediaset España, 27 complaints were processed against the Group's programmes, and in one case the Self-Regulatory Committee found that the broadcasting of such content was not appropriate. As a result, Mediaset España took the appropriate measures to adapt the broadcast of such content to the provisions of the Code.

Regarding broadcast advertising, no complaints were received in 2020, nor were there any incidents of non-compliance with the Code, processed through the AUTOCONTROL Board.

Audience satisfaction is measured using the mechanisms described in the Content Management section of this document (BUSINESS MODEL) and the results are monitored on a daily basis by the ANTENA team, which adjusts the schedule accordingly. Mediaset España does not publicly disclose this information as it is considered sensitive business data.

HEALTH AND SAFETY OF PRODUCTS AND SERVICES

The evaluation of the possible impacts on the health and safety of the audience of the products or services offered (audiovisual content broadcast) is based on the company's compliance with all the legal requirements established in this regard and the application of the guidelines for action relating to the broadcast of audiovisual and advertising content, as described in the Content Management and Advertising Management sections of this document (BUSINESS MODEL).

In 2020, there were no incidents resulting in fines or financial penalties, warnings or incidents of non-compliance with voluntary codes on the impacts that the Group's products and services could have on the health and safety of the audience.



The products marketed by the company are subject to compliance with the applicable legislation. If in 2020 a product or programme had been involved litigation and there were well-founded reasons for such litigation, the company would have taken all the necessary precautionary measures to halt the marketing of the product or programme until the litigation was resolved.

SUPPLIER ASSESSMENT

Mediaset España does not carry out a formal analysis of its suppliers in terms of labour practices, human rights, social impacts or environmental performance. However, to guarantee the ethical performance of its supply chain, the company includes clause that must be complied with and respected by all its suppliers, which covers these matters. The Group transfers to its suppliers the commitment to respect, among other aspects, the labour and trade union rights of their workers, not to use child labour and to reject any kind of forced labour, as described in the Supply Chain Management section of this document (BUSINESS MODEL).

It should be noted that there are no significant investment agreements in Mediaset España.

LOCAL COMMUNITY

Mediaset España does not have an information system in place to obtain data on operations with local community participation, their impact assessments and/or development programmes.

However, bearing in mind the nature of the Group's activities, which are predominantly carried out in Spain, the involvement of the local community and interaction with its audiovisual business is well-known and the development of audiovisual productions is in line with the concerns and tastes of its local audience, and the support for social causes responds to the local needs identified by the company.

Given the nature of the company's core business, i.e. the audiovisual business, the main positive impacts on local communities are through the generation of direct and indirect employment, audience entertainment and information, and collaboration with social causes and organisations.

On the other hand, negative impacts could be generated as a result of audiovisual content broadcast. In this case, the company has control mechanisms in place to manage possible negative impacts, which are explained at length in the Content Management section of this document (BUSINESS MODEL).

ENVIRONMENT

The Group's main activity is the production and broadcasting of audiovisual content. Therefore, the packaging material waste produced is considered to be immaterial. However, the Group has covered its responsibilities as a waste producer, while managing all the waste produced by the products it purchases and calculating the associated CO₂ emissions, both upstream and downstream.

Mediaset España uses office supplies made from recycled materials, such as recycled paper and toner, wherever possible. In 2020, 1560 kg of recycled paper and 8 units of recycled toner were used.

For its part, Mediaset España has its headquarters on urban land, so both water collection and discharge are carried out through the urban network. The facilities managed directly by the Group are located in industrial estates or urban areas, far from protected natural spaces.

As it carries out its activities directly in urban areas, it has no impact on natural spaces, apart from the possible impacts produced by the recording of programmes in natural environments. These are managed taking into account their minimisation at all times, following strict compliance with current legislation and applying the appropriate protocols to guarantee their conservation and non-impact, as described in the section on Environmental Footprint Management — Management of the Impact of Programmes on Natural Environments, in this document.

Similarly, given the nature of the Group's activities, there is no significant risk of spills of hazardous substances, and no such situation is known to have occurred in 2020.

As mentioned above, the company carries out its audiovisual production and development activities in Spain. Therefore, the energy consumption occurs in Spain, where it purchases electricity from 100% renewable sources and, therefore, the indirect GHG emissions from generating this energy based on the market are 0. Off-site energy consumption is facilitated in terms of CO₂ emissions.

Taking into account the gross value of indirect GHG emissions when generating energy, depending on the location of the company's activities, these reach the values detailed below, taking into account the emission factors of Spain's Energy Mix published each year by the Spanish Ministry of Ecological Transition.

LOCATION BASED SCOPE 2

| | tCO ₂ e |
|------|--------------------|
| 2020 | 4,813 |
| 2019 | 6,999 |
| 2018 | 5,273 |

The refrigerant gases that Mediaset España uses in its air conditioning equipment have an ODP equal to zero and, therefore, do not damage the ozone layer.

In compliance with the regulations governing hazardous and non-hazardous waste, Mediaset España delivers the waste to an authorised waste manager for final disposal. To the company's knowledge, they have the following destinations:

| Type of waste | Final disposal |
|---|---|
| Special biohazardous waste | Sterilisation/ Destruction |
| Lamps and lights | Recycling/Recovery |
| Discs and tapes | Recycling |
| Batteries | Recycling |
| Paper | Recycling |
| WEEE: monitors, printers, scanners, mixed e-scrap | Recycling/Recovery |
| Mixed Municipal Waste - EWC Code 200301 | Disposal in controlled storage |
| Steel and Iron - EWC Code 191202 | Recycling/Recovery Final provision according to Appendix II of Spanish Law 22/2011 - R12 |
| Toner | Recycling |
| Edible oils and fats | Recycling |
| Compactor | Destruction |
| Antifreeze liquid | Recycling |
| Paint and solvent cans | Recycling |

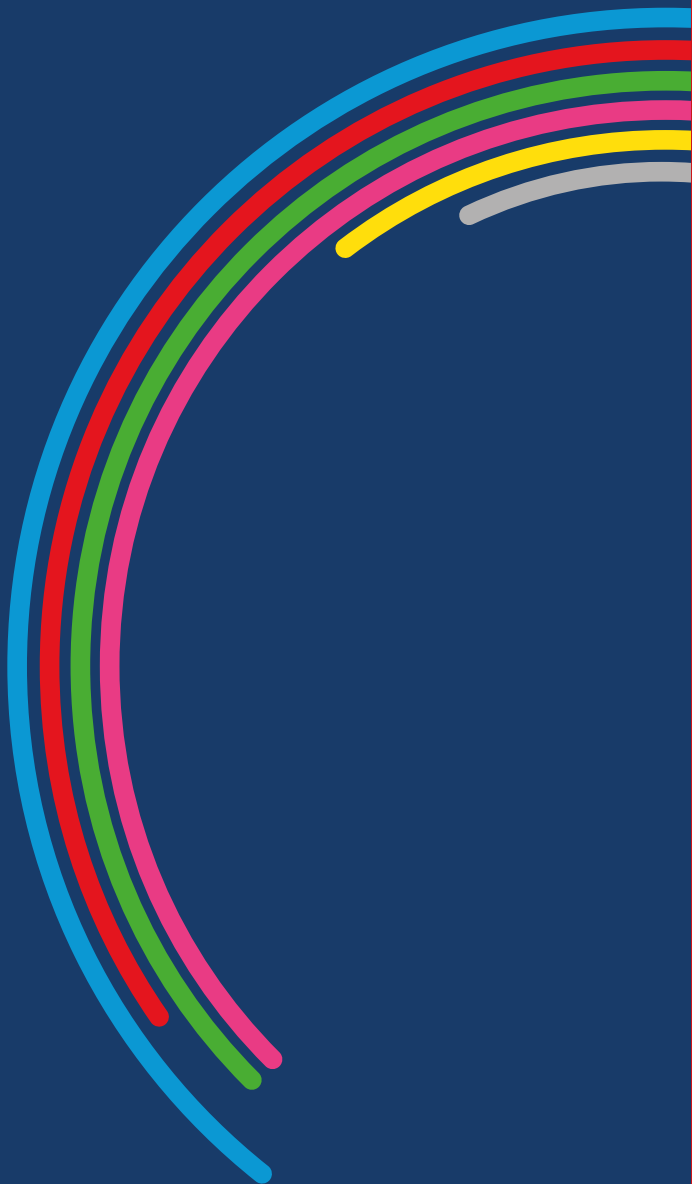
COMPLIANCE WITH LEGISLATION

Mediaset España did not received any environmental complaints in 2020 nor has it been subject to any significant fines or sanctions for non-compliance with environmental regulations.

There have also been no incidents involving violations of indigenous rights.

With regard to fines or penalties for non-compliance with the law or regulations in matters related to human resources, in 2020 there were no fines or penalties, and 14 labour claims were resolved, 8 of which were favourable to the Company and 6 of which were unfavourable, with 4 having been appealed.

There are no significant fines or penalties in 2020 other than those mentioned above and those detailed under MARKETING AND LABELLING in this section.



ABOUT THIS REPORT

MEDIASETespaña.



REPORT PREPARATION PROCESS

The contents of this Report respond to the information requirements defined in the Disclosure of Non-Financial Information Act (*Ley sobre Divulgación de Información no Financiera*) (Spanish Law 11/2018), to the relevant issues identified in the materiality analysis and to the information requirements of the initiatives to which Mediaset España adheres.

The Report has been prepared by Corporate General Management with the involvement and participation of all areas of the organisation and aims to address, with rigour and detail, the significant impacts generated by the issues relevant to its business, its management and its results.

This report responds to the sustainability reporting principles of the GRI Standards, in terms of determining the content of the report (inclusion of stakeholders, sustainability context, materiality, completeness) and the quality of the information (balance, comparability, accuracy, timeliness, clarity and reliability).

MATERIALITY ANALYSIS

In 2020, the corresponding materiality analysis was carried out to identify the relevant issues for Mediaset España and its main stakeholders, i.e. those issues that reflect the impacts of the business on the economy, the environment and people, taking into account internal and external sources of consultation.

On the one hand, an internal survey was carried out among the company's executives where they assessed the degree of relevance of 73 issues or topics related to labour, social, environmental, economic, ethical and good governance matters. On the basis of these assessments, the list of issues rated as important and very important by the executives was compiled.

On the other hand, a documentary analysis was carried out of the issues considered by the representatives of the main stakeholders for the Mediaset España Group, considering: international standards and CSR prescribers; the investment community; competitors and regulators (Spain and the European Union). Based on this analysis, 71 issues considered by the different stakeholders were identified, which were assessed in terms of the degree of importance that each agent assigns to each of them. Based on these assessments, the list of issues considered material (important and very important) by all the Group's stakeholders was compiled.

The following is a summary of material issues for Mediaset España.

STAKEHOLDER PRIORITIES

ENVIRONMENT

Impact management and reduction

PEOPLE MANAGEMENT

Gender equality – non-discrimination

Inclusion

Health and safety

CYBERSECURITY

Information security

SOCIAL IMPACT

Responsible advertising

Accessibility of products

Reflection of diversity in content

Community support

GOVERNANCE

Composition and transparency in the management of the Board of Directors

BASIC HUMAN RIGHTS

Freedom of expression

Right to privacy

ETHICS AND INTEGRITY

Transparency and integrity in business practices

Responsible management of the value chain

EXECUTIVE PRIORITIES

RESILIENCE

REGULATORY ENVIRONMENT

ETHICS AND INTEGRITY IN MANAGEMENT

Transparency and integrity in business practices

Risk management system

Independence of editorial content

Respect for the principles of free competition

Fiscal transparency

Responsible management of the value chain

GOVERNANCE

Composition of the Board of Directors and transparency in management

CYBERSECURITY

Information and infrastructure security

PERSONAL DATA

Transparency and accountability in the management of personal data

PEOPLE MANAGEMENT

Gender equality – non-discrimination

Inclusion

Talent management and career development

Performance evaluation and fair pay

Work-life balance measures

Health and safety

Social dialogue in the workplace

SOCIAL IMPACT

Trust in the media as a source of information

Secure access to content

Accessible contents

Management of the negative impacts of content

BASIC HUMAN RIGHTS

Freedom of expression

Privacy

Intellectual property

ENVIRONMENT

Impact management and reduction



FOREWORD



PRESENTATION

GOVERNANCE
MODEL

BUSINESS MODEL

ABOUT
THIS REPORT

IMPACT OF THE RELEVANT ISSUES ON STAKEHOLDERS

| RELEVANT ISSUE | STAKEHOLDER | MEDIASET ESPAÑA'S RESPONSE | GRI STANDARD | PAGE OF THE REPORT |
|--|-------------|---|---|--------------------------------|
| RESILIENCE | | Business context Strength of a coherent strategy Business performance Value generated and distributed | 102-6, 201-1, 401-1 | XV; 22-23; 61-77; 109 |
| REGULATORY ENVIRONMENT | | Relationship with public institutions Integrated Risk Management Content management Advertising management Value of personal data | 102-2, 417-3, 418-1, 419-1, 307-1 | 20; 24-31; 32-38; 39-40; 41-43 |
| PEOPLE MANAGEMENT | | | | |
| Gender equality – non-discrimination | | Value of the human team | 401-3, 405-1, 405-2, 406-1 | 24; 51-52; 88-90; 98 |
| Inclusion | | Value of the human team | 405-1, 405-2, 406-1 | 24; 51-52 |
| Health and safety | | Value of the human team | 403-1, 403-2, 403-3, 403-4, 403-5, 403-6, 403-7, 403-8 | 57-60 |
| Talent management and career development | | Value of the human team | 404-1, 404-2, 404-3 | 53-56 |
| Performance evaluation and fair pay | | Value of the human team | 404-3, 405-2 | 50-56 |
| Work-life balance measures | | Value of the human team | 401-1, 401-2, 401-3 | 52 |
| Social dialogue in the workplace | | Value of the human team | 402-1, 403-4 | 50-56 |
| ETHICS AND INTEGRITY IN MANAGEMENT | | | | |
| Transparency and integrity in business practices | | Integrated Risk Management | 102-16, 102-17, 102-18, 102-40, 102-42, 102-43, 102-44, 205-1, 205-2, 205-3, 206-1, 415-1, 417-1, 417-2 | 24-31; 41-43; 82-85 |
| Risk management system | | Integrated Risk Management | 102-3, 102-15, 102-29, 102-30, 201-2 | 6-12; 24-31; 82; 119-125 |
| Independence of editorial content | | Content management | M1, M2, M3 | 32-33 |
| Fiscal transparency | | Fiscal transparency | 201-4, 207-2 | 82-85 |
| Responsible management of the value chain | | Supplier chain | 102-9, 103-1, 103-2, 103-3, 204-1, 414-2, 407-1, 408-1, 409-1, 414-1, 414-2, 308-1, 308-2 | 78-81 |
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| Composition of the Board of Directors and transparency in management | | Corporate governance | 102-18, 102-20, 102-22, 102-23, 102-24, 102-26; 102-27, 102-28, 102-29 | 6-12; 82-83 |
| CYBERSECURITY | | | | |
| Information and infrastructure security | | Cybersecurity | 103-1, 103-2, 103-3, 418-1 | 27; 30; 44-46 |



Employees

Sector artists and
professionalsShareholders and
investors

Advertisers



Audience



Suppliers



Unions



Competition



Government



Community



| RELEVANT ISSUE | STAKEHOLDER | MEDIASET ESPAÑA'S RESPONSE | GRI STANDARD | PAGE OF THE REPORT |
|--|-------------|--|--|--------------------|
| PERSONAL DATA | | | | |
| Transparency and accountability in the management of personal data | | Value of personal data | 103-1, 103-2, 103-3, 418-1 | 41-43 |
| SOCIAL IMPACT | | | | |
| Trust in the media as a source of information | | News content Business performance | 103-1,103-2,103-3, 418-1 | 32-33; 62 |
| Secure access to content | | Content management | M4, M5, M6 | 32-38 |
| Accessible contents | | Accessibility of content | M4, M5 | 103 |
| Management of the negative impacts of content | | Child welfare and protection management Content management | M7 | 32-38; 102;132 |
| Responsible advertising | | Advertising management | 102-2, 416-1, 416-2, 417-3, M2,M3 | 39-40 |
| Reflection of diversity in content | | Mediaset España, committed to society | M2, M3 | 88-92 |
| Community support | | Assignment of advertising space Social communication campaigns Value generated and distributed | 201-1, 201-2, 201-3, 201-4, M7 | 104-108 |
| BASIC HUMAN RIGHTS | | | | |
| Freedom of expression | | Content management Value of the human team | M2, M3, 407-1 | 32-36 |
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Employees

Sector artists and
professionalsShareholders and
investors

Advertisers



Audience



Suppliers



Unions



Competition



Government



Community

DIALOGUE

The company makes its Report available to its stakeholders in digital format, browsable on the Internet with responsive technology, through the corporate website, available in Spanish and English.

www.mediaset.es/inversores/es/responsabilidad-corporativa.html

Mediaset España values and encourages stakeholder participation by providing them with a specific communication channel to gather their comments, concerns and requests for information, as well as to obtain feedback on the issues addressed in this Report, or others that they consider relevant from a sustainability perspective. The channel you can contact is:

Dirección General Corporativa

Carretera de Fuencarral a Alcobendas, 4
28049- Madrid
corporativo@mediaset.es

EXTERNAL REVIEW

Mediaset España submits this Report to independent external review. The non-financial information has been reviewed by Deloitte in accordance with ISAE 3000 Revised, whose assurance report is available at the end of this report.



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| Information on Environmental Policy | Sustainable use of resources | Water consumption and water supply according to local constraints | GRI 303-3 Water withdrawal GRI 303-5 Water consumption 122 |
| | | Consumption of raw materials and measures taken to improve the efficiency of their use | GRI 103-2 Management Approach (Environment) GRI 301-1 Materials used by weight or volume 122 |
| | | Energy; Consumption, direct and indirect; Measures taken to improve energy efficiency, Use of renewable energies | GRI 102-2 Management Approach (Energy) GRI 302-1 Energy consumption within the organisation (from renewable and non-renewable sources) GRI 302-2 Energy consumption outside of the organisation GRI 302-3 Energy intensity GRI 302-4 Reduction of energy consumption 119-122; 133; 134 |
| | Climate Change | Greenhouse Gas Emissions | GRI 305-1 Direct (Scope 1) GHG emissions GRI 305-2 Energy indirect (Scope 2) GHG emissions GRI 305-3 Other indirect (Scope 3) GHG emissions GRI 305-4 GHG emissions intensity 121; 133-134 |
| | | Measures taken to adapt to the consequences of Climate Change | GRI 102-15 Key impacts, risks, and opportunities GRI 103-2 The management approach and its components 31; 119-122 |
| | | Voluntary medium- and long-term reduction targets set to reduce GHG emissions and means implemented to do so. | GRI 103-2 Management Approach (Reduction of GHG Emissions) 119-120 |
| | Protection of biodiversity | Measures taken to preserve or restore biodiversity | GRI 103-2 Management Approach (Biodiversity) 120 |
| | | Impacts caused by activities or operations in protected areas | GRI 304-1 Operational sites owned, leased, managed in, or adjacent to, protected areas and areas of high biodiversity value outside protected areas s 120 |
| | Policies | Policies applied by the group, including the due diligence procedures applied for the identification, assessment, prevention and mitigation of significant risks and impacts, and for verification and control, as well as the measures that have been adopted. | GRI 103-2 The management approach and its components GRI 103-3 Evaluation of the management approach 11-12; 47 Regulations of the Board of Directors 27-29 |
| | | | GRI 102-35 Remuneration policies Articles of Association Articles 37.3 and 56 |
| Information on social and personnel matters | Key risks | Key risks related to these issues associated with the group's activities, including, where relevant and proportionate, its business relationships, products or services that could have an adverse effect on these areas, and how the group manages these risks, explaining the procedures used to identify and assess them in accordance with the national, European or international frameworks of reference for each area. Information should be included on the impacts that have been identified, providing a breakdown of these impacts, in particular the key short, medium and long-term risks. | GRI 102-15 Key impacts, risks, and opportunities 24-31 Regulations of the Board of Directors P. 5-8 |
| | | | GRI 102-30 Effectiveness of risk management processes |



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| Contents of Spanish Law 11/2018 NFI | | Standard used | P. Report |
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| Information on social and personnel matters | Employment | GRI 102-7 Scale of the organisation | |
| | | GRI 102-8 Information on employees and other workers | 48-49; 126-128 |
| | | GRI 405-1. b) Percentage of employees by job category for each of the following diversity categories: gender and age group | |
| | | GRI 102-8 Information on employees and other workers | 48-49; 126-128 |
| | | GRI 102-8 Information on employees and other workers | 48-49; 126-128 |
| | | GRI 401-1.b) Total number and rate of employee turnover during the reporting period, by age group, gender, and region (related to dismissals) | 128 |
| | | GRI 405-2: Ratio of basic salary and remuneration of women to men for each job category | 129 |
| | | GRI 405-2: Ratio of basic salary and remuneration of women to men for each job category. | 129 |
| | | GRI 202-1 Ratio of standard entry level wage by gender compared to local minimum wage | 129 |
| | | GRI 102-35 Remuneration policies | 11-12; 129 |
| | | GRI 102-36 Process for determining remuneration (for the management approach) | Regulations of the Board of Directors 26-28 |
| | The average remuneration of directors and executives, including variable remuneration, allowances, indemnities, payments to long-term savings schemes and any other payments broken down by gender | GRI 201-3 Defined benefit plan obligations and other retirement plans | Articles of Association Articles 37.3 and 56 Annual Report on Directors' Remuneration |
| | | Implementation of measures to disconnect from work | 130 |
| | | Disabled employees | 128 |
| | Organisation of work | GRI 102-8. c) Total number of employees by type of employment contract (full-time or part-time) and gender. | 48-49; 126-127 |
| | | GRI 103-2 Management Approach (Organisation of work) | |
| | | GRI 403-2 Types of accidents and rates of work-related injuries, occupational diseases, lost days, and absenteeism, and number of work- related fatalities (section a) | 59; 128 |
| Health and safety | Measures aimed at facilitating a work-life balance and encouraging the responsible exercise of these rights by both parents. | GRI 401-3 Parental leave | 49 |
| | | GRI 103-2 Management Approach | |
| | Occupational health and safety conditions | GRI 103-2 Management Approach (Health and Safety) | 57-59; 132-133 |
| | Work accidents (frequency and severity) disaggregated by sex | 403-9 Work-related injuries | 57-59; 132-133 |
| | Occupational diseases (frequency and severity) disaggregated by sex | 403-10 Work-related ill health | 59 |
| Labour Relations | Organisation of social dialogue, including procedures for informing and consulting with staff and negotiating with them | GRI 102-43 Approach to Stakeholder Engagement (related to trade unions and collective bargaining) | |
| | | GRI 402-1 Minimum notice periods regarding operational changes | 50; 52; 130 |
| | Percentage of employees covered by collective agreements by country | GRI 403-1 Workers representation in formal joint management worker health and safety committee | |
| | | GRI 102-41 Collective Bargaining Agreements | 50 |
| | Review of collective agreements, particularly in the field of occupational health and safety | GRI 403-1 Workers representation in formal joint management worker health and safety committee | 50; 57-58 |
| | | GRI 403-4 Health and safety topics covered in formal agreements with trade unions | |



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| | Contents of Spanish Law 11/2018 NFI | Standard used | P. Report |
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| Information on social and personnel matters | Training | GRI 103-2 Management Approach (Training and Education) | |
| | | GRI 404 -2 Programmes for upgrading employee skills and transition assistance programmes | 53-55 |
| | Accessibility | GRI 404-1 Average hours of training per year per employee | 54; 128 |
| | | GRI 103-2 Management Approach (Diversity and Equal Opportunity and Non-Discrimination) | 51; 128-129 |
| | Equality | GRI 103-2 Management Approach (Diversity and Equal Opportunity) | 51-55 |
| | | GRI 103-2 Management Approach (Diversity and Equal Opportunity and Non-Discrimination) | 51-55 |
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| | | GRI 404 -2 Programmes for upgrading employee skills and transition assistance programmes | 53-56 |
| | Equality | GRI 103-2 Management Approach (Diversity and Equal Opportunity and Non-Discrimination) | 51-55 |
| | | GRI 103-2 Management Approach (Diversity and Equal Opportunity and Non-Discrimination) | 51-55; 129 |
| Information on respect for human rights | Policies | GRI 103-2 Management Approach (Diversity and Equal Opportunity and Non-Discrimination) | 51-55 |
| | | GRI 406-1 Incidents of discrimination and corrective actions taken | |
| | Key risks | GRI 103-2 The management approach and its components | |
| | | GRI 103-3 Evaluation of the management approach | 41-43; 50; 128 |
| | Key risks | GRI 410-1 Security personnel trained in human rights policies or procedures | |
| | | GRI 412-2 Employee training on human rights policies or procedures | |
| | Key risks | GRI 102-15 Key impacts, risks, and opportunities | 28-31; 41-43; 50; 129 |
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| | Human Rights | GRI 103-2 Management Approach (Human Rights Assessment) | 24-27 |
| | | GRI 103-2 Management Approach (Human Rights Assessment) | |
| Information on respect for human rights | Human Rights | GRI 412-1 Operations that have been subject to human rights reviews or impact assessments | 24-27; 51; 128 |
| | | GRI 410-1 Security personnel trained in human rights policies or procedures | |
| | Human Rights | GRI 102-17 Mechanisms for advice and concerns about ethics | 24; 128; 130; 133-134 |
| | | GRI 103-2 Management Approach (Human Rights Assessment) | For more information see NOTE 16 of the Consolidated Financial Statements |
| | Human Rights | GRI 411-1 Rights of Indigenous Peoples | |
| | | GRI 419-1 Non-compliance with laws and regulations in the social and economic area | |
| | Human Rights | GRI 103-2 Management Approach (Non-discrimination; Freedom of Association and Collective Bargaining; Child Labour; Forced or Compulsory Labor and Human Rights) | 50 |
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| Information related to the fight against corruption and bribery | Policies | GRI 103-2 The management approach and its components | 24-31 |
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| | | GRI 102-30 Effectiveness of risk management processes | |
| | | GRI 205-1 Operations assessed for risks related to corruption | |
| | Corruption and bribery | GRI 103-2 Management Approach (with a view to GRI 205 Anti-Corruption) - If the entity submits 205-2, it also covers this indicator with this requirement of the law | 24-31 |
| | | GRI 103-2 Management Approach (Anti-Corruption) | 27; 131 |
| | | GRI 103-2 Management Approach (Anti-Corruption) | 109; 131 |
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| | | GRI 103-3 Evaluation of the management approach | |
| | Key risks | GRI 102-15 Key impacts, risks, and opportunities | 24-31; 132 |
| | | GRI 102-30 Effectiveness of risk management processes | |
| | Company commitments to sustainable development | GRI 203-1 Infrastructure investments and services supported | 15-16; 78-79; 109; 132 |
| | | GRI 203-2 Significant indirect economic impacts | |
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| | | GRI 201-1 Direct Economic Value Generated and Distributed (Community Investment) | 15-16; 78-79; 109; 132 |
| | | GRI 203-1 Infrastructure investments and services supported | |
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| | | GRI 413-2 Operations with significant actual and potential negative impacts on local communities | |
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| | | GRI 413-1 Operations with local community engagement, impact assessments, and development programs | 19-20 |
| | | GRI 102-13 Membership of associations | |
| | Partnership or sponsorship actions | GRI 203-1 Infrastructure investments and services supported | 21; 104; 109 |
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| | | GRI 407-1 Operations and suppliers in which the right to freedom of association and collective bargaining may be at risk | 26-27; 78-79; 133 |
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| | | GRI 416-1 Assessment of the health and safety impacts of product and service categories | |
| | | GRI 416-2 Incidents of non-compliance concerning the health and safety impacts of products and services | 34-36; 41-43; 133 |
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| | | GRI 102-17 Mechanisms for advice and concerns about ethics | |
| | Complaint systems, complaints received and their resolution | GRI 103-2 Management Approach (Customer Health and Safety) | |
| | | GRI 418-1 Substantiated complaints concerning breaches of customer privacy and losses of customer data. | 6-7; 25;36; 51; 130 |
| | | G4-M5 Number and nature of responses (feedback/complaints) related to content dissemination, including protection of vulnerable audiences and informed decision making and accessibility, and processes for addressing these responses. | |
| Tax information | Benefits obtained by country | GRI 207-4 Country-by-country reporting | XVII Consolidated Financial Statements |
| | Income tax paid | GRI 207-4 Country-by-country reporting | 82-84 Consolidated Financial Statements |
| | Government grants received | GRI 201-4 Financial assistance received from government | 85 Consolidated Financial Statements |
| | | | |



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**Mediaset Spain Communication,
S.A. and Subsidiaries**

Independent assurance report on the 2020
Annual Corporate Report of Mediaset Spain
Communication, S.A. and Subsidiaries

February 24th, 2021



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Translation of a report originally issued in Spanish. In the event of a discrepancy, the Spanish-language version prevails.

**INDEPENDENT ASSURANCE REPORT ON THE 2020 ANNUAL CORPORATE REPORT OF MEDIASET
SPAIN COMMUNICATION**

To the Shareholders of Mediaset Spain Communication, S.A.:

In accordance with Article 49 of the Spanish Commercial Code, we have performed the verification, with a scope of limited assurance, of the 2020 Annual Corporate Report (ACR), which contains the Consolidated Non-Financial Information Statement (NFIS) for the year ended 31 December 2020 of Mediaset Spain Communication, S.A. and subsidiaries ("Mediaset" or "the Group"), which forms part of Consolidated Management Report of Mediaset.

The ACR includes information, additional to that required by current Spanish corporate legislation relating to non-financial reporting and by the Global Reporting Initiative Standards for sustainability reporting ("GRI standards"), that was not the subject matter of our verification. In this regard, our work was limited solely to verification of the information identified in the tables "GRI Content Index" and the table of "Contents of the Statement of Non-Financial Information" of the chapter "About this Report" of the ACR.

Responsibilities of the Directors and Management

The preparation and content of the 2020 Corporate Annual Report, as well as its content, are the responsibility of the of the Board of Directors of Mediaset. The ACR was prepared in accordance with GRI standards. In addition, the NFIS included in the ACR was prepared in accordance with the content specified in current Spanish corporate legislation, and following the criteria of the selected GRI standards, as well as other criteria described as indicated for each matter in the table "Contents of the Statement of Non-Financial Information" of the chapter "About this Report" of the ACR.

These responsibilities also include the design, implementation and maintenance of such internal control as is determined to be necessary to enable the ACR and the NFIS to be free from material misstatement, whether due to fraud or error.

The Directors of Mediaset are also responsible for defining, implementing, adapting and maintaining the management systems from which the information necessary for the preparation of the ACR and the NFIS is obtained.



Our Independence and Quality Control

We have complied with the independence and other ethical requirements of the Code of Ethics for Professional Accountants issued by the International Ethics Standards Board for Accountants (IESBA), which is based on fundamental principles of integrity, objectivity, professional competence and due care, confidentiality and professional behaviour.

Our firm applies International Standard on Quality Control 1 (ISQC 1) and, accordingly, maintains a comprehensive system of quality control including documented policies and procedures regarding compliance with ethical requirements, professional standards and applicable legal and regulatory requirements.

Our engagement team consisted of professionals who are experts in reviews of non-financial information and, specifically, in information about economic, social and environmental performance.

Our Responsibility

Our responsibility is to express our conclusions in an independent limited assurance report based on the work performed.

We conducted our review in accordance with the requirements established in International Standard on Assurance Engagements (ISAE) 3000 Revised, Assurance Engagements other than Audits or Reviews of Historical Financial Information, issued by the International Auditing and Assurance Standards Board (IAASB) of the International Federation of Accountants (IFAC), and with the guidelines published by the Spanish Institute of Certified Public Accountants on attestation engagements on regarding non-financial information statements.

The procedures performed in a limited assurance engagement vary in nature and timing from and are less in extent than for a reasonable assurance engagement and, consequently, the level of assurance provided is also lower.

Our work consisted in requesting information from management and the various units of Mediaset that participated in the preparation of the ACR, reviewing the processes used to compile and validate the information presented in the ACR, and carrying out the following analytical procedures and sample-based review tests:

- Meetings held with Mediaset personnel to ascertain the business model, policies and management approaches applied, and the main risks relating to these matters, and to obtain the information required for the external verification.
- Analysis of the scope, relevance and completeness of the contents included in the ACR based on the materiality analysis performed by Mediaset and described in the chapter "About this report", also taking into account the contents required under current Spanish corporate legislation.

- Analysis of the processes used to compile and validate the data presented in the 2020 ACR.
- Review of the information relating to risks and the policies and management approaches applied in relation to the material matters described in the chapter "About this report" of the ACR.
- Verification, by means of sample-based review tests, of the non-financial information relating to the contents included in the 2020 ACR and the appropriate compilation thereof based on the data furnished by Mediaset information sources.
- Obtainment of a representation letter from the Directors and Management.

Conclusion

Based on the procedures performed and the evidence obtained, no matters have come to our attention that causes us to believe that:

A) The non-financial data included in the table "GRI Content Index" of the chapter "About this report" of the Mediaset ACR corresponding to the year ended 31 December 2020 has not been prepared, in all material respects, in accordance with the GRI standards.

B) Mediaset's NFIS for the year ended 31 December 2020 was not prepared, in all material respects, in accordance with the content specified in current Spanish corporate legislation and in keeping with the criteria of the selected GRI standards, as well as other criteria described as indicated for each matter in the table of "Contents of the Statement of Non-Financial Information" in the chapter "About this report" of the ACR.

Use and distribution

This report has been prepared in response to the requirement established in the commercial regulations in force in Spain, so it may not be suitable for other purposes and jurisdictions.

DELOITTE, S.L.

M^a Concepción Iglesias Jiménez

February 24th, 2021