



FOCUS
ENTERTAINMENT

CSR REPORT
2022/2023

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CORPORATE SOCIAL RESPONSIBILITY (CSR) REPORT

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MESSAGE FROM THE DEPUTY CEO

Social and environmental issues are rightfully becoming increasingly important to companies. I believe that respecting the environment, taking care of employees, and offering high-quality, fun, and safe games are just as important as a company's financial objectives.

This is why in 2020, we made a commitment to be an even more responsible company. To do so, we decided to construct an ambitious CSR strategy, seeking the assistance of our stakeholders.

This has allowed us to formalise our commitments and values through our very first CSR report. We continued these efforts throughout the 2021-22 and 2022-23 financial years. Each of the company's teams has contributed:

- At the start of the financial year, the Board of Directors of FOCUS ENTERTAINMENT set up a CSR committee, chaired by Mrs Irit Hillel.
- The executive team is regularly consulted about decisions to be taken and is fully involved in Focus's social engagement.
- The company's employees also bring this strategy to life every single day by serving as stakeholders of Focus's CSR strategy and by constantly challenging the company to do better.
- Our partners, who share their experience with us so that we can move forward with them.

This collective engagement has allowed us to maintain all the initiatives launched last year while strengthening some, such as:

- Initial efforts to educate our teams about accessibility in games.
- More broadly, educating people throughout the company about disabilities.
- Establishing a travel policy to limit short-distance travel.

Just as we had hoped to do last year, the first Group-wide initiatives were established. We want to accelerate those efforts so that we will be able to share more good news next year about all our initiatives, including those of our studios. We hope to live up to our ambitions, and I'm sure we will.

Christophe Nobileau, Deputy Chief Executive Officer of FOCUS ENTERTAINMENT

INTEGRATING CSR INTO FOCUS ENTERTAINMENT'S ACTIVITIES

OUR CSR AMBITION AND OUR VISION

As a French video game publisher with more than 20 years of experience, we (FOCUS ENTERTAINMENT, or FE) make our players and their satisfaction one of our top priorities. With numerous ambitious projects with both in-house and independent studios, we want to provide our players with a responsible, original and entertaining gaming experience. Through our CSR strategy, we would like to bring concrete answers to the various environmental, social, and societal issues faced by the video game industry, and respond to the main expectations of our stakeholders.

The foundations of our commitment and long-term vision were laid in our first report in 2021. The 2023 report aims to present how the work started two years ago has continued. For the first time, we will report consolidated social data from some of our studios. The ambition and effort for the years ahead is to accelerate CSR actions at the Group level and to create reference material to be shared with our studios based outside of France.

THE CHALLENGES IN OUR SECTOR

The video game industry is constantly changing, which creates many challenges and new issues for sustainability:

- The rise of a form of consumption different from that seen before the COVID-19 pandemic, which is shaking up the industry and forcing it to review its development, marketing, and sales practices.
- The environmental impact of digital technology is growing: the digital sector is responsible for 3% to 4% of global greenhouse gas emissions¹ and represents 2.5% of France's carbon footprint²; it therefore has a major role to play in the fight against climate change.
- The increase in the number of environmental regulations.
- The challenge of equality and gender diversity in a sector that is lagging behind in this area.
- The search for talent and building employee loyalty in a highly competitive market.
- The extremely rapid pace of change of skills in the sector.
- The necessity to anticipate trends in the consumption of our products.
- The increase in cyber attacks, risks of fraud and pirating.
- The growing burden of regulations on the protection of personal data.
- The growth of online communities and the prevention of toxic behaviours.

OUR APPROACH TO DEVELOPING OUR CSR STRATEGY

Our CSR issues and our contribution to the UN Sustainable Development Goals

During the 2020–2021 financial period, FOCUS ENTERTAINMENT (FE) identified the main non-financial challenges in its business sector and with respect to its size and growth ambitions. To do so, we conducted an internal documentary analysis, an analysis of the studies and standards in the industry on the subject, a benchmark of the companies in the industry, and a comparison of the non-financial standards applicable to our industry. These analyses allowed us to identify a list of 15 non-financial issues that are particularly important for our company. We have presented this list to our internal and external stakeholders in a series of interviews. On this basis, we have conducted a materiality analysis in order to identify the biggest issues (material issues) for the company and for our stakeholders.

As part of this analysis, FE also identified from the 17 United Nations Sustainable Development Goals (SDGs) the ones that fall into the scope in which FE has the greatest impact:



¹ <https://bibliothec.ademe.fr/cadic/6555/guide-en-route-vers-sobriete-numerique.pdf>

² https://www.arcep.fr/fileadmin/cru-1651234245/user_upload/04-22-version-francaise.pdf

Engaging with our stakeholders through an initial dialogue in 2020–2021

In 2020–2021, FOCUS ENTERTAINMENT conducted a mapping exercise for its stakeholders. The company considers all organisations or persons that have one or more direct or indirect interests in the company’s decisions or activity to be stakeholders.

FOCUS ENTERTAINMENT thus identified several categories of stakeholders:

Players	Individuals, teams, communities
Employees	Employees, interns, service providers, Social and Economic Committee (CSE)
Investors and shareholders	Shareholders, investors, banks, rating agencies
Partners	Development studios
Suppliers and subcontractors	Suppliers of computing equipment, software, services and other goods
Government, public agencies	Certification agencies, standards agencies, professional associations, CNC (National Centre for Cinema), media
Local communities	Local associations, schools

To identify the most important stakeholders to interview, FOCUS ENTERTAINMENT put in place an approach based on the analysis of two criteria:

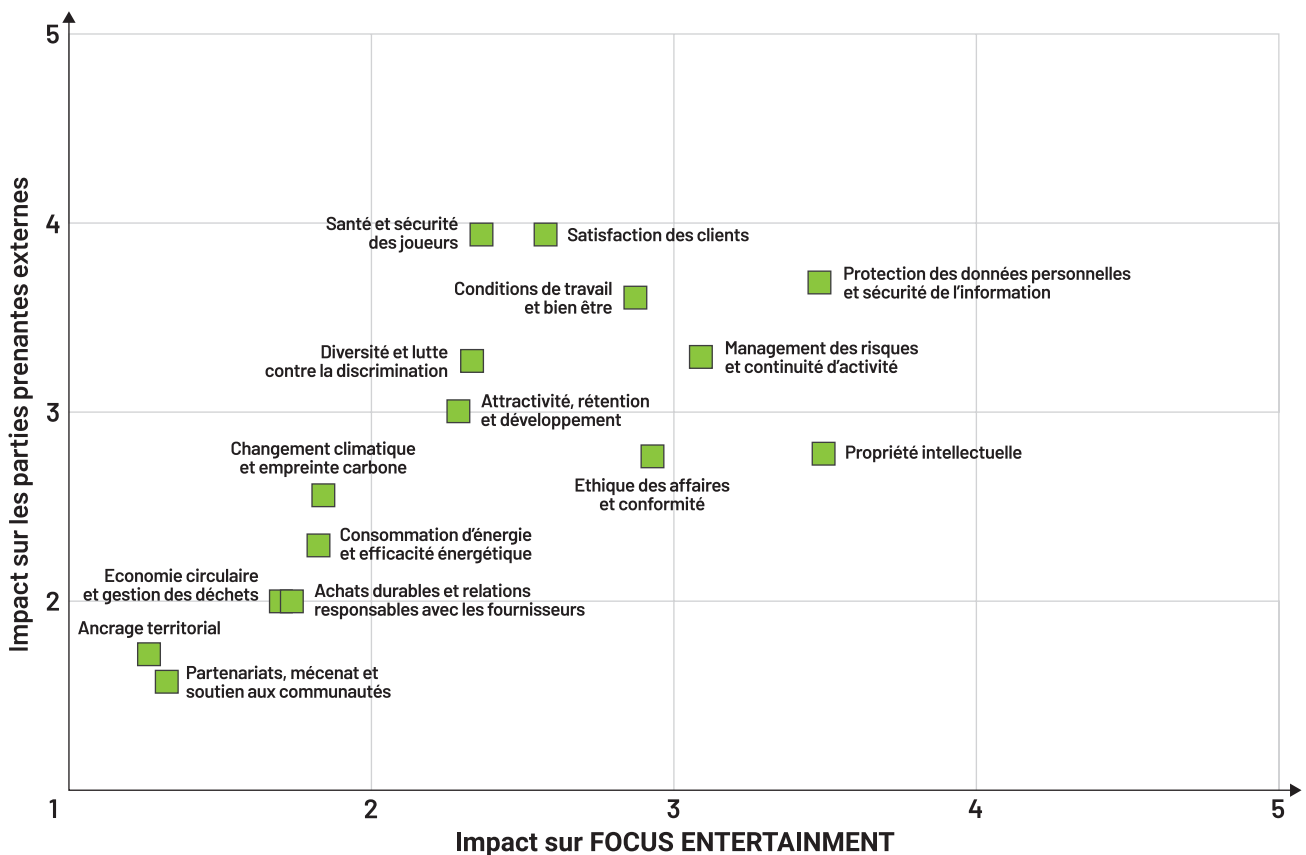
- The importance of the impacts of FOCUS ENTERTAINMENT on the stakeholder and the influence of that stakeholder on FOCUS ENTERTAINMENT
- The level of relations between FOCUS ENTERTAINMENT and the stakeholder

Following this analysis, FOCUS ENTERTAINMENT interviewed its stakeholders on the importance and the relevancy of its non-financial issues in order to build a materiality analysis. This materiality analysis was the opportunity to understand the expectations of its internal and external stakeholders and to create a first dialogue on the subject of CSR with them. The goal for FOCUS ENTERTAINMENT is to renew this initiative by creating a sustainable relationship and a regular dialogue with these stakeholders. These discussions will allow FOCUS ENTERTAINMENT to better understand the challenges and the expectations of its stakeholders and to share information on the CSR process.

Our materiality matrix, the foundation of our CSR strategy

As part of defining its CSR strategy, FOCUS ENTERTAINMENT conducted its first materiality analysis in order to define and to rank its CSR issues. This analysis was used to identify the most material issues and rank CSR actions while taking into account the expectations of its shareholders.

Through our materiality analysis, we have joined an internal vision of the importance of the non-financial issues with the expectations of the external shareholders. This has allowed us to select our main non-financial issues involving financial, regulatory, reputational, and business continuity risks. The results of this materiality analysis are presented below:



Following this materiality analysis, FOCUS ENTERTAINMENT decided to focus its CSR strategy on the material issues having the greatest impact for the company and for its stakeholders. From this, we identified nine strategic issues:

1. Player satisfaction and competitiveness.
2. Player health and safety.
3. Diversity and the fight against discrimination.
4. Protection of personal information and data security.
5. Risk management, business continuity, and business ethics.
6. Working conditions and well-being at work.
7. Attractiveness, employee retention, and career development.
8. Intellectual property.
9. Climate change and carbon footprint.

While carrying out this materiality analysis, it should be noted that each year, FOCUS ENTERTAINMENT also identifies risks in its financial report. The risks and uncertainties faced by the Company include non-financial aspects.

OUR CSR STRATEGY

As a result of our discussions with our stakeholders and then, in the co-construction with our teams, in 2020-21 FOCUS ENTERTAINMENT launched its CSR strategy founded on three pillars of commitment:

- 1. Be a publisher of entertaining video games that are safe and respectful of our players.**
- 2. Be an attractive and responsible employer.**
- 3. Be a company that is committed to the environment and society.**

We will detail these different pillars throughout the report, specifying the actions we have taken in over the last three years.

CSR governance at FOCUS ENTERTAINMENT

Each of the company's teams is involved in the CSR strategy. The CSR strategy is managed by a dedicated person within FOCUS ENTERTAINMENT, reporting to the Secretary General, a member of the FOCUS ENTERTAINMENT Executive Committee, to provide a cross-functional vision of the strategy.

In line with its involvement in developing the strategy initiated in early 2020, the Executive Committee plays a central role in the implementation and the decision-making involved with FOCUS ENTERTAINMENT Group's CSR strategy.

At the Shareholders' General Meeting held on 1 April 2022, the shareholders voted to change the mode of administration and leadership of FOCUS ENTERTAINMENT, which resulted in the change from a public limited company (*société anonyme*) with an Executive Board and Supervisory Board, to a public limited company with a Board of Directors. The Board also decided, taking into account the size of FOCUS ENTERTAINMENT and the number of its directors, not to create autonomous committees to prepare the Board's work in a given area, but rather to itself carry out the specific tasks of such committees by constituting, in plenary form, as applicable, an Audit Committee, an Appointments and Remuneration Committee, and a CSR Committee.

Mrs Irit Hillel has been appointed to chair the meetings of the Board of Directors when discussing CSR matters.

Our main key performance indicators (KPIs)

Since 2020-21, FOCUS ENTERTAINMENT has defined its strategy for each of its material issues in order to develop a roadmap for the coming years.

This long-term commitment is supported by the Company's General Management and is measured through the use of the indicators mentioned below:

1. Satisfaction survey: quality of life at work, working atmosphere, and recommendations.
2. Gender equality index.
3. Male/female employee turnover rate.
4. Carbon footprint by revenue and employee.

Shown below are indicators deriving from actions recently initiated or not yet implemented that we will be able to monitor starting from the next financial year:

1. % of employees who received awareness training in business ethics.
2. % of employees and internal studios who received awareness training in CSR and environmental protection.
3. Average number of hours of training per employee.

	2020-21	2021-22	2022-23
Satisfaction with quality of life at work* (%)	94	N/A ³	76
Satisfaction with the working environment (%)	91	N/A ³	90
FE recommendation (%)	89	N/A ³	73
Gender equality in the workplace index** (out of 100)	84	94	62
Staff turnover rate*** (%)	22.7 ⁴	28.5	23.8
Carbon footprint per employee (tonnes of CO ₂ eq. / employee)	20.39	N/A ³	N/A ⁴
Carbon footprint per revenue (kg of CO ₂ eq / € K)	19.42	N/A ³	N/A ⁵

³ We update these data resulting from our 2020 "social barometer" and the Bilan carbone® produced every two years.

⁴ The rate published (11.5%) in the 2020-21 report corresponded to the attrition rate; we have adjusted this figure.

⁵ Next renewal expected for 2023.

* Subject detailed in section 2.3.1.

** Subject detailed in section 2.4.1.

*** Explanation in section 4.5.2.

In addition to its CSR strategy, FOCUS ENTERTAINMENT carries out non-financial reporting that will be able to provide more information on its non-financial performance and thereby provide greater visibility to its stakeholders on the subject. FOCUS ENTERTAINMENT will monitor the Gaia ratings and Vigéo Eiris indexes⁶ to stay up to date on the progress of its commitments.

Years	2020	2021	2022
Gaia score (out of 100)	11 ⁶	60 ⁶	59
Years	2020	2020	2022
Vigéo score (out of 100)	13	N/A	30

PILLAR 1: BE A PUBLISHER OF ENTERTAINING VIDEO GAMES THAT ARE SAFE AND RESPECTFUL OF OUR PLAYERS

The video game industry is undergoing many changes, such as the growth in digital games, the increase in online communities, and the development of new “loot box” models. Faced with these challenges, the goal of FOCUS ENTERTAINMENT is to guarantee a high-quality gaming experience that is respectful of its players while promoting their safety, well-being and accessibility to games.

The satisfaction of our players, their health and safety and the protection of their personal data are the Company’s top priority, which is why FOCUS ENTERTAINMENT commits to:

- Increase the quality of games and guarantee a satisfactory gaming experience
- Provide a gaming environment that promotes the health and safety of players
- Provide game models that are respectful of players
- Ensure accessibility to its games
- Increase diversity of all kinds in its games

Action plans were approved in 2021 to respond to these long-term commitments. Prior to implementing these action plans, FOCUS ENTERTAINMENT already had many actions in progress on these issues.

1.1. DEVELOP HIGH-QUALITY GAMES AND ENSURE A SATISFACTORY, RESPECTFUL GAMING EXPERIENCE

1.1.1. Publish high-quality games

For many years now, FE’s editorial line has distinguished itself thanks to its innovative concepts, alternative gameplay, and original worlds that have received acclaim from both critics and players. With 20 years of experience, the company’s teams pour their passion and expertise into their creative endeavours, paying special attention to quality.

This commitment translated to a historic level of revenue in FY 2022-23, driven by a robust catalogue of diverse, bold releases, demonstrating the expertise of the Group and its teams with regard to editorial choices.

After exploring the darkest corners of a fictitious Wild West infested with vampires in *Evil West*, people around the world once again quivered with excitement and shared the poignant journey of the De Rune siblings in *A Plague Tale: Requiem*, the sequel in the hit saga launched in 2019. *Atomic Heart* wowed players with both its high-flying technical prowess and its off-kilter, dystopian universe with a bold creative vision.

Teenage Mutant Ninja Turtles: Shredder’s Revenge confirmed the success of the Dotemu acquisition with its excellent sales and unanimously positive reviews. Two other games, *SnowRunner*, released in April 2020, and *Insurgency: Sandstorm*, released in December 2018, also proved the staying power of their contributions to our editorial policy thanks to live content constantly offered to players.

With the upcoming releases of the tactical action game *Aliens: Dark Descent* from our partner Tindalos, the next action-RPG *Atlas Fallen*, the first game developed by Deck13 since the studio’s acquisition by FOCUS ENTERTAINMENT, and the ambitious adventure game *Banishers: Ghosts of New Eden*, developed by the studio DON’T NOD, we are reaffirming our editorial positioning by pushing ever farther into rich universes with captivating narrative possibilities.

International recognition for our games

In the Metacritic annual ranking, Focus Group came in at the excellent place of **4th best published in the world** based on the average of Metacritic reviews and ratings, including a mix of opinions from players and video game media. We are particularly proud of this ranking, which is a reward for our strategy of increasing human and financial resources to boost the quality of our games.

A Plague Tale: Requiem was nominated for the 2022 Video Game Awards, considered the industry’s highest annual distinction, in the following categories: **Best Performance (Charlotte McBurney as Amicia De Rune)**, **Best Action/Adventure Game**, **Best Score & Music (composed by Olivier Derivière)**, **Best Narrative**, and the most prestigious category of all: **Game of the Year 2022**.

The game was also nominated for other prestigious awards, such as the BAFTA Awards, the Pégases, the Tribeca Festival, the Golden Stick Awards, and many others. In total, 40 nominations for the Asobo Studio title and 15 or so awards won, a testament to the quality and artistic impact of the game on the media and players.

Evil West, in addition to its immediate commercial success, also won three NYX Awards in the categories Best PC Action Game, Game Design, and Game Advertising, the latter recognising the work of the title’s marketing teams.

Over the past financial year, other titles in the catalogue received awards for their success and quality: *BLACKTAIL* won six awards, *Chained Echoes* (Focus Group’s Deck13 Spotlight) won **seven awards, including Best German Game, and Teenage Mutant Ninja Turtles: Shredder’s Revenge (Focus Group’s Dotemu) won **three awards**.**

In total, Focus Group received over 80 nominations and won more than 35 awards worldwide.

⁶ The Gaia Rating changed its evaluation methodology in 2022. According to the new methodology, the rating for 2020 was adjusted from 31 to 11, and the 2021 rating from 62 to 60.

The games announced for the 2023-24 financial year also appear likely to receive some great awards, with conference awards (from media and/or players) already won by *Dordogne*, *Warhammer 40,000: Boltgun*, and *Aliens: Dark Descent* at the 2023 PAX East trade show. Recently released, these titles have already confirmed that enthusiastic reception, having received excellent ratings from media and players.

1.1.2. Publish games that respect consumers

It is important for us to maintain communication with our players throughout the life of a game. We take their opinions into account during game development, starting with test phases involving a panel of players. Our presence on social media and our website also help us answer players' questions and gather their feedback after a game is released.

Additionally, with the goal of offering our players better clarity, we undertook a revamp of our website in September 2021 and it has been regularly improved, notably with an overview page for each of our in-house studios.

A gaming environment that is respectful of players

FOCUS ENTERTAINMENT has always paid great attention to ensuring its gaming environment is fair for its players. We ensure that our business model does not interfere with our players' enjoyment and satisfaction, and does not imbalance the gaming experience. We also consider it important to be transparent for our players with regard to the commitments and tools that are used to monitor their experience.

1.2. PROVIDE A GAMING ENVIRONMENT THAT PROMOTES THE HEALTH AND SAFETY OF PLAYERS

1.2.1. Ensuring the health and safety of our online players

Reducing toxic behaviour

In order to provide a gaming environment that is enjoyable and safe for all players, it is essential to protect and moderate the players in our games. To fight against toxic or discriminatory behaviour and harassment, we implemented a behavioural protection system in our games, with several aims:

- Protecting young players: we limit online access for minors so they cannot access online content if their account is subject to parental control. This can involve preventing access to the multiplayer mode and content generated by other users, as well as blocking access to voice and/or text chatting, etc.
- Ensuring healthy behaviour among players: we provide tools to prevent toxic behaviour, like the anti-insult filter on the text chat. We also moderate UGC (user-generated content) to avoid any offensive text or content. Players can also block other players to avoid hearing them over voice chat. In some online games, like *Insurgency: Sandstorm*, servers can be blocked if an offensive term is visible in the server name.
- Moderation of game activities: a reporting system, required by the console manufacturers, allows players to report toxic behaviour of certain players based on various criteria. In addition, community managers, working with developers, can take appropriate action, ranging from a warning to temporary suspension or definitive removal of the account.

More generally, we take steps to ensure that the discussions on our official communication channels (Twitter, LinkedIn, Facebook, etc.) are conducted in a respectful manner.

Protect and raise awareness with all player groups

In order to protect the most sensitive members of the public, national and international agencies evaluate games in order to recommend, in the simplest manner, a minimum age for playing a game. This information is displayed in all communications regarding the game (such as in the trailer) and on the game boxes sold in shops or online.

This allows parents or consumers to quickly understand the contents of a title and be informed prior to making a purchase, with full transparency.

Here are several of the main advisory bodies:

- ESRB (Entertainment Software Rating Board) for distribution in North America
- PEGI (Pan European Game Information) in Europe
- ACB (Australian Classification Board) in Australia
- OFLC (Office of Film and Literature Classification) in New Zealand
- USK (Unterhaltungssoftware Selbstkontrolle; in English: "Entertainment Software Self-Regulation") for Germany
- CERO (Computer Entertainment Rating Organization) for Japan
- GRAC (Game Rating Administration Committee) for Korea.

In addition to these age-based classifications, we display infographics explaining the type of game and contents that our players may encounter and also to inform parents⁷.

More generally, through its involvement with the *Syndicat des Editeurs de Logiciels de Loisirs* (SELL), FOCUS ENTERTAINMENT supports actions to raise awareness and promote best practices in video games.

1.2.2. Protect the personal data of our players

FE takes very seriously the confidentiality of our players' information and the protection of their personal data. Since the entry into force of the EU's General Data Protection Regulation (GDPR), FE has strengthened its commitments and processes by deploying various compliance tools.

Our General Policy on Personal Data Protection⁸, available on our website and regularly updated, allows our players and partners to learn how their data is used, to understand their rights with regard to processing of their personal data, and to exercise those rights. Meanwhile, our Internal Policy on Personal Data Protection is intended for our employees and informs them of how their personal data is processed due to their duties within Focus Group.

The work of the dedicated data protection team – consisting of our Data Protection Officer (DPO) and a personal data legal advisor, with support from the entire Executive Committee – has also led to the establishment of new internal procedures during the past financial year, such as the data storage policy and the personal data management process for our production activities.

⁷ <https://pegi.info/what-do-the-labels-mean>

⁸ <https://www.focus-entmt.com/en/privacy-policy>

Furthermore, FE has begun deploying its compliance programme within its French subsidiaries. Pursuant to those efforts, FE is implementing an action plan developed with the individuals designated as data protection officers at each of those subsidiaries.

1.3. A COMMITMENT TO ACCESSIBILITY AND BOOSTING THE REPRESENTATION OF DIVERSITY IN OUR GAMES

FE would also like to share a multicultural vision of our society through the universes and characters in its games. In this way, FE aims to fight against stereotypes and transmit positive images of particular communities and minority groups. In our games released over the last few years, FE has already been determined to portray diverse characters (for example, non-stereotypical female protagonists in the games **A Plague Tale: Requiem** and **Blacktail**). However, FE is aware that there is still much work to be done in the fight against stereotypes and thus strives to better represent players in all their diversity. Our teams work with this in mind, with the help of outside experts, to improve the representation of gender and ethnic diversity in our future games.

For several years now, our teams have worked to improve the accessibility of our games for individuals with disabilities. Our goal is to make our games as accessible as possible and to minimise barriers in order to offer optimum gaming experiences. To provide support to game creation, in the past year, FE worked on several initiatives to bring about change and work towards more ambitious objectives.

1.3.1. Raising awareness and educating employees

In partnership with the non-profit organisation CapGame, we educated our content monitoring team about different ways of playing and the obstacles encountered by players with disabilities. After learning the theory, the team participated in role-playing exercises and discussed how they felt, as well as the barriers that exist and the technical solutions that could be implemented to remove those barriers. This training will help the team in the future better design solutions and better support our studios in order to make our games more accessible.

1.3.2. Processes and standardisation

Key actions were identified with the goal of incorporating considerations of accessibility and inclusivity into various stages of game development. Our teams have created a reference tool for the development phase of our future games and that tool is to be systematically used in all projects. As such, our most ambitious games to be released in financial year 2023-24 will offer subtitling options, customisation of game controls, and the possibility of changing settings to allow access for people with colour-blindness. In addition, we assist our partner studios during game design to make games intrinsically accessible.

In addition to our in-house tools, we turn to the expertise of partners specialising in accessibility, such as CapGame and Be Player One. We recently began having them assist with game development. They may assist in different ways: expert analysis of a game with the submission of a detailed report on the game's strengths and weaknesses, playtesting with players living with different disabilities, and monitoring of the implementation of components and features in a game.

1.3.3. In-house tools

Starting this past year, we began systematically offering a survey on accessibility and inclusivity to all volunteers doing playtesting of our games in development. Our playtests are open to all, without discrimination relating to gender, socio-demographics, or physical or cognitive abilities. The survey thus allows our 350 or so annual playtesters to anonymously express their opinions and detail the physical or mental-emotional barriers they may have encountered during playtesting. The survey's results are then shared with the development teams, who incorporate the feedback into their playtesting reports, thus helping us improve our games.

All of our efforts in this domain have begun to bear fruit in the games released this past year. For example, development teams worked on *Evil West* and **A Plague Tale: Requiem** to improve their accessibility, with various subtitle options for deaf players and sound options for players with visual impairment. The control buttons and sensitivity can be adapted to make the game accessible for each player.

We actively measure the progress we have made on the subjects of accessibility and diversity. What's more, we are thrilled to work with studios and partners who are interested in this subject and with whom we will set an even better example and who will help us go even further in future releases.

PILLAR 2: BE AN ATTRACTIVE AND RESPONSIBLE EMPLOYER

Aware of the rapid changes and the attractiveness of our sector, FE hopes to attract new talent and earn the loyalty of its employees by guaranteeing a flexible, balanced, and safe working environment. This also involves taking action against discrimination and ensuring diversity and inclusion within the company. The company makes it a priority to address the issues of working conditions and well-being at work, FE's attractiveness as an employer, retention and professional development of employees, diversity, and fighting discrimination. As such, FE undertakes:

1. To allow its employees to receive regular training and develop their skills
2. To provide working conditions that encourage work-life balance
3. To promote diversity, inclusivity, and equal opportunity

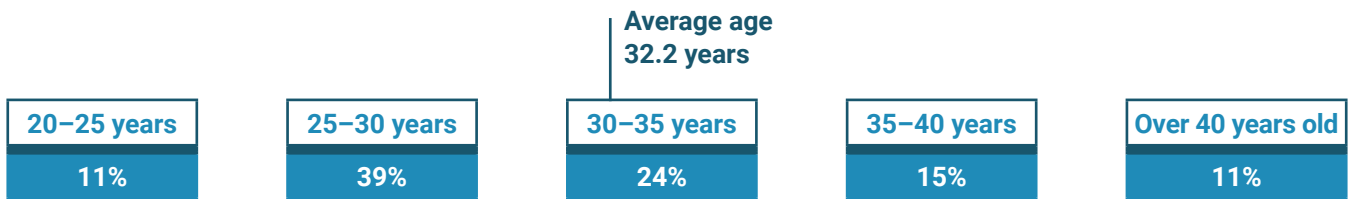
For the first time, we will be able to report consolidated figures on these issues, with the data including several of our studios (Douze Dixièmes, Dotemu, and Streum On). Some of the data only concern the entity FOCUS ENTERTAINMENT: we will note when this is the case.

2.1. AN ATTRACTIVE EMPLOYER WITH STRONG GROWTH

FE pursued its policy of recruiting new employees over the past financial year, including within our development studios. Indeed, the average workforce for FY 2022-23 was 269 employees (a figure that includes our subsidiaries Stream On, Douze Dixièmes, and Dotemu) with 27% being women and 73% being men.



The video game industry is relatively young, which explains the average age of our teams. This figure increased slightly compared to the previous year, 32.7 years old (as compared with 32.2 years old in 2021-22), with 74% of our employees aged under 35 years old.



Since 2020, FE has entered a pivotal era in its development, which has led to significant recruiting of new employees (50 in 2020-21 and 55 in 2021-22 in the entity FOCUS ENTERTAINMENT). This financial year saw the continuation of this development and the expansion of teams, with 89 new employees, of which 27% were women. With 39 employee departures, the rate of attrition was 15% over the period, down 9 percentage points compared to the previous year.

Of the 89 new hires, 26 are on fixed-term employment contracts and 63 have permanent contracts.

As of 31 March 2023, 88% of the workforce was hired on permanent contracts, 7% on fixed-term contracts, and 3% on apprenticeship/professional training contracts. This breakdown has improved given that as of 31 March 2022, 82% of employees were on permanent contracts and 15% on fixed-term contracts, which helps build employee loyalty and limit uncertainty in employment.

	Men	Women
Number of hires	65	24
Number of departures	28	11

2.2. ALLOW OUR EMPLOYEES TO GROW AND RECEIVE REGULAR TRAINING

The data in this section only concern the entity FOCUS ENTERTAINMENT.

2.2.1. Developing our employees' skills, a key factor for our success

It is important for each employee to grow and thrive at FE. For this reason, we have implemented a training policy, which we plan to ramp up over the years. The training plan deployed over the last several years has been enhanced so that as many employees as possible can benefit from it throughout the year. This year, 82 employees (compared with 61 last year) received training, representing 39% of eligible employees (versus 37% last year), for a total of 139 hours of training⁹. This corresponds to an average of just under two hours of training per employee trained.

2.2.2. Monitoring our employees' career progress and their loyalty

FE considers it very important to ensure that its employees have all the tools that they need to be well-equipped and as independent as possible in their work. For this reason, each manager holds an interview with each member of their team to see how satisfied they are and what difficulties they may be experiencing. This interview also provides an opportunity to discuss the employee's priorities and expected future and ensures a successful balance of the personal and working life of the employee, in line with expectations.

Over the past year and a half, the annual evaluation was improved and automated through our HR tool to facilitate data tracking. To date, 71% of our employees have had an annual interview. This figure is very close to the previous year's figure (72%). There is still work to be done in this area, but that is partly due to the fact that FE welcomed numerous new employees in the three months prior to the annual interview campaign. Only employees who have been with the company for more than three months take part in these interviews.

The average length of service remained at the same level as last year: 3.8 years. This figure can be explained, in particular, by the large number of new hires made by the company in the last three years, offsetting the data from long-time employees.

In terms of remuneration, FE hopes to boost its ability to retain employees over the long-term. FE gave its managers access to a share purchasing programme in 2020. This policy for assigning shares was expanded in 2022 to new employees, as well as to employees of the Group's French subsidiaries.

At the end of 2021, FE organised a campaign to invite all its employees to become shareholders, allowing them to buy shares at a preferential price subsidised by the company in order to further build the loyalty of its teams by helping them become Group shareholders. The company has also implemented a profit-sharing policy.

3.8 years
AVERAGE
LENGTH OF
SERVICE

⁹ This figure does not include awareness-raising initiatives like the one against harassment and sexism that we mention further on.

2.3. GUARANTEEING WORK CONDITIONS THAT RESPECT A BALANCE BETWEEN WORK AND PERSONAL LIFE

The data in this section only concern the entity FOCUS ENTERTAINMENT.

2.3.1. Improve quality of life and promote flexibility in working conditions

As an employer, FE takes great care to ensure that each employee feels at home in the company. As such, flexibility in the start and end times of each workday has been implemented and made official in company policy so that each employee can adapt their work time to their personal constraints (e.g. transportation, schedules, family).

As with all other companies, the COVID-19 pandemic required us to change the way our work is organised. While our teams were able to brilliantly adapt during this crisis, it also became apparent that a full teleworking solution was not an optimum solution for everyone. In fact, the importance of maintaining the social ties between all teams, which is key at FE, has proven to be essential. FE's flexibility has allowed workers to maintain a balance between teleworking and presence in the office, while guaranteeing the safety of all teams.

With this aim of striking a balance between work and personal life, a policy governing teleworking was enacted in agreement with the works council. This policy allows employees to work remotely two days a week. This will allow the company to further improve the balance between personal convenience and maintaining social ties.

In connection with the works council, various activities are offered throughout the year (e.g. rentals of sports facilities, participation in inter-company e-sports events). These essential initiatives allow teams to get together and become acquainted with one another, and thereby improve quality of life at work. The works council regularly offers fruit baskets, ice cream in summer, and chocolate fountains. FE also organises every year a summer soirée and a Christmas party, which are annual highlights for our employees. In particular, the Christmas party includes a raffle that is a favourite among our employees.

Another internal employee survey¹⁰ highlighted several positive aspects of FE's quality of life at work. Employees were surveyed anonymously at the end of 2022 by an external firm to assess their level of satisfaction on a number of matters related to FE's operations: communication, company strategy and vision, skills and career paths, and finally general satisfaction and employee engagement.

The results of this survey showed that 76% of employees consider FE's quality of life at work to be satisfactory or very satisfactory¹¹.

The survey also found that 90% of employees felt that there is a good working atmosphere at FE, and 99% said that this is the case within their team. These figures remained stable compared to the 2020 survey. Finally, 73% of employees would recommend working at FE. Our ratings for recommendation as an employer (89% in 2020) and quality of life (94% in 2020) saw decreases. In response, Focus quickly proposed measures that will help improve quality of life for employees. FE has since implemented solutions, offering new pay benefits and improving quality of life by increasing the teleworking from 1 April 2023. Finally, we will be moving to newly renovated offices in the first half of FY 2023-24, allowing us to quadruple the number of meeting rooms. This was a major source of frustration found in the survey on quality of life at the office. The move will also allow teams greater flexibility by enabling better organisation of work spaces.

These figures reflect the work environment that we try to create for our teams. Not all the responses were so positive, but they provide a foundation to build on, as we maintain the positives while focussing on areas that need improvement, notably the need to strengthen internal communications and training initiatives.

2.3.2. Preserve the health and safety of our employees

Guaranteeing a peaceful work environment also means fighting against all forms of harmful behaviour in the workplace (harassment, burnout, etc.). Concerning the fight against sexual harassment and sexism, a procedure was put in place in 2020 in the works council to allow anonymous reporting of any inappropriate behaviour or comments. As an additional response, seven volunteer employees from different departments received a day of training to increase the number of coordinators to eight people. These coordinators meet every month to discuss these subjects.

FE has launched a refresher training for first aid at work (an initiative for occupational health and safety), a voluntary programme that was a big success. Indeed, the number of employees trained was far above the minimum legal requirement.

Absenteeism, illnesses, and occupational accidents	'20-21	'21-22	'22-23
Rate of absenteeism for illness and occupational accidents	2%	3%	3.7%
Number of occupational accidents	0	0	1
Number of occupational illnesses	0	0	0
Frequency rate of occupational accidents with a medical leave of absence	0%	0%	0%
Severity rate of occupational accidents with a medical leave of absence	0%	0%	0%

As at the end of March 2023, one work accident had been recorded, which was an accident during the employee's commute. The rate of absenteeism for illness or occupational accidents was 3.7%. Just like last year, the fairly low figure is a result of safe working conditions. However, that rate increased; as such, we encourage our teams to be careful.

2.3.3. Employee dialogue within FOCUS ENTERTAINMENT

Good collaboration between teams and dialogue with management are key to promoting cohesive relations at work. To that end, we conducted an initial employee survey in 2020, then again in 2022. The results highlighted the need for better communication between teams. This led to the creation of a position dedicated to internal communication¹². To give a formal structure to our internal communication, we created a space for discussion, via an online meeting with the CEO and the Deputy CEO. They present the latest projects and news information from the Company to all teams and answer questions from employees.

All our employees are represented by the Social and Economic Committee (CSE). The Focus CSE and management meets every two months to foster an ongoing dialogue on changes in the Company, the expectations of employees and the overall functioning of the Company. In 2015 and 2017, employee representatives and management signed two collective agreements, one on investment and second on the organisation of work. As mentioned above, an agreement was stipulated on 2021 governing working from home.

The CSE put in place a dedicated channel on the Company network allowing simple dialogue with the teams and clear and transparent information sharing.

¹⁰ 87% of our employees responded to this anonymous internal survey, versus 85% in 2020.

¹¹ Score above 6/10.

¹² Survey, the results of which have been described in section 2.3.1. Improve quality of life and promote flexibility in working conditions.

2.4. COMMITTING TO A DIVERSITY OF PROFILES, INCLUSIVITY, AND EQUAL OPPORTUNITY

The data in this section only concern the entity FOCUS ENTERTAINMENT.

2.4.1. Promoting equality between men and women at work

The issue of women's inclusion in the video game industry is one that FE has been working on for several years. FE's workforce is made up 30% of women (27% when including our subsidiaries, a figure provided in 2.1). This number was down slightly, but is encouraging, and we hope to improve on it, in particular for positions related to production. Concerning management positions, 21% of managers were women in this period¹³. The index of gender equality in the workplace, which FE is required to publish, stands at 62/100. This is based on four major criteria: the difference in remuneration between women and men, the difference in the breakdown of individual raises, the number of women employees who received raises upon their return from maternity leave, and the level of parity among the 10 highest levels of remuneration¹⁴. Our index score was down, due in part to the lack of parity among our highest earners. The positive is that we have maintained a difference in remuneration between women and men of 1.4%.

We know that the decrease in our index score means that we must do better on this subject. We will take decisive action in this historically male-dominated industry and we will maintain our individual and collective efforts to increase women's inclusion at FE.

2.4.2. Promote all other forms of diversity

FE is a company with a great quality of life in which each difference is seen as a strength that adds to the personalities of our teams. We are doing everything we can to ensure that each person feels at ease in the work environment, regardless of their age, culture, or orientations.

There is, however, a point on which FE is less than exemplary, and that is in welcoming individuals with disabilities. To change this, the company launched an awareness-raising initiative for teams in partnership with the disability agency Diversidées and the disability-inclusive company Papillons du Jour. The awareness-raising event took place in two parts: a plenary session to break down common misperceptions about disabilities and a more hands-on session to show teams the difficulties that people with disabilities may encounter at work.

We hope to see initial results by hiring people with disabilities in the 2023-24 financial year. Currently, our actions to support people with disabilities consist of working with contractors certified by the French government as "Work Assistance Services and Establishments" (ESAT) and "adapted companies" (EA)¹⁵.

PILLAR 3: BE A PUBLISHER THAT IS COMMITTED TO THE ENVIRONMENT AND SOCIETY

At the centre of an ecosystem of players and development studios, and due to the nature of its activity, FOCUS ENTERTAINMENT hopes to develop its role as a responsible partner while remaining vigilant over the practices of its value chain. Moreover, the impact of the digital sector on the environment further increases our desire to limit our impact. This involves managing our waste and our energy consumption while raising the awareness of our employees and our studios. The Company is also committed to social and solidarity initiatives that benefit its local communities. FOCUS ENTERTAINMENT thus is committed to:

1. Increasing vigilance over its value chain.
2. Allowing employees to report practices that are contrary to business ethics and to be trained on the subject.
3. Guaranteeing remuneration to the creators.
4. Guaranteeing and providing information on personal data protection.
5. Raising awareness of employees and studios on climate change.
6. Fight against climate change and contribution to carbon neutrality.
7. Supporting initiatives for diversity, inclusion and local communities.

3.1. INCREASING VIGILANCE AND SUSTAINABLE RELATIONS ACROSS OUR VALUE CHAIN

As a game publisher, FE's business is based on contractual partnerships with many studios, supporting the development of their games. These partnerships are based on trust and FOCUS ENTERTAINMENT strives to treat its partners in a fair and respectful manner.

FE, in line with the standards of the International Labour Organization (ILO) and the principles of the United Nations Global Compact, undertakes to uphold and promote human rights, condemns child labour and forced labour, and respects the freedom of association and the right to collective bargaining. We make sure that our partners, particularly game studios, also comply with these principles. To do so, we include in our contracts a corporate social responsibility (CSR) clause that is binding on our partner studios and, accordingly, all players of their value chain, to ensure that they are in compliance with all of the applicable rules in Europe and the United States concerning child labour, human rights, respect for working hours, standards on health and safety in the workplace, disciplinary measures, minimum income, environmental protection, and waste recycling. FE does not, to date, have a specific responsible purchasing policy, though we implement several initiatives. Concerning our purchases of general services, we include environmental and social criteria whenever possible. This means that when selecting new service providers, we study the proposals of entities that are part of the Social and Solidarity Economy (SSE).

As regards our handicap sector, we have entered into contracts with two establishments and services assisting with work (ESATs) for caring for the plants in our offices and for collecting a portion of our waste. We also work on an as-needed basis with an ESAT for the collection of bulky waste and waste electronic and electrical equipment (WEEE), as well as with an EA for the provision of small work items and consumables.

More specifically, with regard to social inclusion through work, we occasionally work with two companies focussing on social inclusion, providing services for the collection of bulky waste and the placement of stickers. Additionally, we regularly work with a non-profit association that promotes workforce inclusion and covers our needs for moving heavy items.

In total for this financial year, we made €20,900 in purchases from players in the social and solidarity economy, with three ESATs, one adapted company, two social-inclusion companies, and one workforce inclusion association.

¹³ Management positions concern employees managing at least one other employee.

¹⁴ The fifth criterion, "the difference in the breakdown of promotions", is only accounted for in companies that have more than 250 employees. We have calculated the index for the entity FOCUS ENTERTAINMENT.

¹⁵ See 4.1. Increasing vigilance and sustainable relations across our value chain

3.2. PROMOTING BUSINESS ETHICS AND DATA SECURITY IN OUR ACTIVITIES

3.2.1. Compliance with national regulations

FOCUS ENTERTAINMENT complies with all national and European regulations, like the GDPR or the French Data Protection Act as well as with the rules laid down by the CNIL and foreign regulations applicable to it on the confidentiality of information regarding gamers and employees and the protection of their personal data.

As we distribute games throughout the world, we strive to comply with applicable local regulations governing marketing and the display of required age (Age Rating), which depends on the content of games and respect for rules setting limited playing time limited for minors in some countries (such as China).

3.2.2. Respect and promote the principles of our Ethics Charter

Our Ethics Charter, intended for all our stakeholders, will aim to promote actions to prevent corruption and violations of integrity (money laundering, tax evasion, fraud, etc.), as well as combat, at every level of our supply chain and distribution network for our products, unethical business practices.

It will also echo the procedures already in place, notably the commitment made by each employee and shareholder to the company and financial markets to prevent insider trading.

Finally, it will aim to put the values and principles protected by the company forward, like the promotion of the creation of games developed by and for enthusiasts, or the desire to develop a federation of talents at the service of a community of gamers making the most of quality games and a safe, respectful gaming environment.

The deployment of the Charter within the Group, then with external partners, is set to take place during the next financial year, using communication initiatives, training sessions for the most exposed employees, and awareness-raising initiatives for our other employees.

3.2.3. Training for our employees and the reporting system

FE has implemented an alert system to collect all reports regarding unethical or unlawful behaviour or events within the company.

This system is based on a digital platform that collects reports while guaranteeing the security and confidentiality of exchanges, as well as the anonymity of the whistleblower making an anonymous report.

The system also relies on the designation of a reporting reference person within FE who has been specifically trained to manage and process the reports received. Alternatively, the system allows for classic channels to be used to report information, such as hierarchical and managerial lines, or employee representatives.

3.3. FIGHT AGAINST CLIMATE CHANGE AND CONTRIBUTION TO CARBON NEUTRALITY

The digital sector is responsible for 3% to 4% of greenhouse gas emissions worldwide¹⁶ and therefore has a major role to play in the fight against climate change. FE is committed to reducing its impact on the environment with regard to its waste and its energy consumption, while working to raise awareness among its employees. Climate change and FE's carbon footprint are priority issues for the company.

3.3.1. FOCUS ENTERTAINMENT's carbon footprint

FOCUS ENTERTAINMENT carried out its first assessment of its carbon footprint in 2020, using the Bilan Carbone® methodology. This study of greenhouse gas (GHG) emissions linked to FOCUS ENTERTAINMENT's business in FY 2019-20 identified the main sources of emissions and helped to establish an action plan to reduce or offset its emissions. The scope of our Bilan Carbone® covers the following:

- **Scope 1:** direct emissions generated by the entity's resources using fossil fuels.
- **Scope 2:** indirect emissions linked to the purchase or production of electricity, heat, and steam.
- **Scope 3, excluding products¹⁷:** this is a more complete report that includes all other indirect emissions, including those upstream and downstream of the business itself (transport of video games throughout the world, business travel and daily commutes, purchases of goods and services, waste treatment, etc.).

Breakdown of CO₂ emissions by scope (in tonnes of CO₂ equivalent) – Excluding products

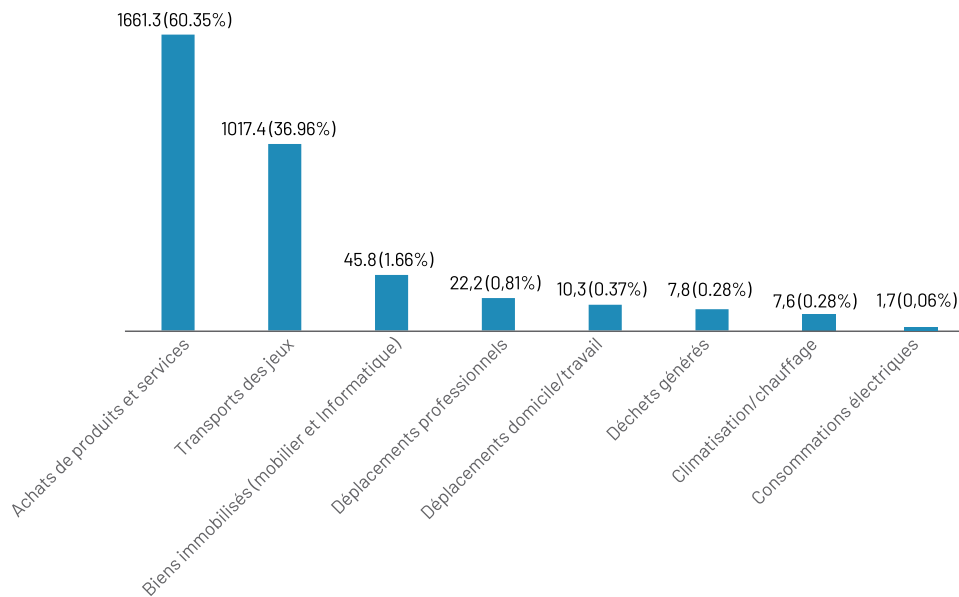


The total value of our emissions will obviously be important to monitor in the future. The growth of our Company will most likely lead to an increase in our emissions. This requires monitoring of other indicators (such as carbon intensity per employee, and intensity per thousand euros of revenue) which is used to evaluate the improvement and the impact of our efforts in the domain.

¹⁶ Source: Environmental footprint of the digital world, Green IT, September 2019.

¹⁷ We calculated all of our emissions, but we excluded data relating to the manufacturing of games and their use by our players. We provide the details here: 5.2 Reporting scope.

Breakdown of CO₂ emissions per category, in tonnes of CO₂ equivalent (t CO₂ eq) – Products portion excluded



Our emissions for the year 2019 reached 2,774 t CO₂ eq. This represents a carbon intensity of 20.39 t CO₂ eq per employee and a carbon intensity of 19.42 kg CO₂ eq per thousand euros of revenue. We expect to update our Bilan Carbone® in 2023, based on 2022 data.

Purchases

Focus's purchases represent the largest share of its emissions, up to 60% for 1,661.3 t CO₂ eq. All expenses linked to the marketing of our games as well as those of our suppliers and our subcontractors are included in this category.

Transport of our games

This part concerns the transport of our games from the manufacturing sites to our storage sites, then from the storage sites to the distribution shops. Our games are distributed throughout the world, and this constitutes our second-largest source of emissions since it represents 36.96% of our emissions. For several years now, when the conditions allow, our teams reflect on the most optimised solutions for transport, seeking new storage points closer to our distribution centres. In general, each year, the increasing digitalisation of sales of our games compared with our sales in boxes reduces our emissions from transport.

Energy consumption and buildings

FE's head office is established in two multi-tenant buildings. One of the two buildings has been restored in accordance with the French "High Environmental Quality" (HQE) standard. This involves more reduction in our energy consumption.

In our 2019 Bilan Carbone® (carbon footprint) data collection period, 79% of our electricity was of renewable origin. Since 2020, we had moved to obtaining 100% of our electricity consumed from renewable sources. The war in Ukraine brought about the bankruptcy of our provider, Planète Oui, which supplied power to some of our facilities. This forced us to change providers and use electricity from non-renewable sources. Our share of renewable electricity thus stands at 54.4%.

In 2022, we had higher electricity consumption than in previous years. This can be explained by the expansion of our workforce. Regarding our consumption of heat, energy conservation recommendations led us to keep temperatures at 19°C this past winter, which had a major effect on our consumption.

Our desire to reduce our consumption is supported by the collective effort initiated by our landlord, Icade, an effort which we fully support. The two buildings we occupy underwent energy audits in 2019. One of the two buildings is labelled HQE (High Quality Environment). It is also certified ISO 14,001. Thus the lights in our offices, the taps, and the air-conditioning, are managed by a presence detection system that is able to limit non-useful energy losses.

Energy data ⁽¹⁸⁾	2019	2020	2021	2022
Electricity consumption (kWh)	147,268	158,900	175,915	220,287
Electricity consumption per worker (kWh/employee)	1,156	1,077	1,055	1,153
Share of renewable electricity consumed	79%	100%	100%	54.4%
Heat consumption (kWh)	46,423	36,299	48,918	33,117
Water consumption (m ³)	618	632	649	481

¹⁸ The data concerning resource consumption (water, electricity, and waste) lack precision. The data provided by our landlord concern all of the multi-tenant buildings which we occupy. The data are therefore prorated according to the surface area that we occupy. It should be noted that for the years 2020 and 2021, our landlord readjusted the data. As such, they differ from those found in the report published in 2021-22.

Business travel: indicators, policy, and actions

FE works with partner studios throughout the world, and travel is therefore necessary. In the wake of the COVID-19 pandemic, FE adopted a video conferencing system that facilitates communication when we are unable to meet in person with our partners far away.

A travel policy went into effect in FY 2022-23. This policy encourages employees, whenever possible, to take trains when travelling in France and in neighbouring countries. For trips to visit our French, British, and German partners, travel by train has been the preferred choice for several years now¹⁹.

In km	2019 ²⁰
Distance travelled by aeroplane for business travel	72,730
Distance travelled by rail for business travel	40,300

Daily commutes

In March 2023, most of our employees used public transport as their main means to reach the workplace (86%). Around 4% used a motor vehicle (2% car and 2% motorcycle/scooter) for their commute. The remainder of employees commuted on foot (2%) or by bicycle (4%). It should be noted that 4% of our employees work remotely full-time, and thus do not have a daily commute between home and work. When they visit the office, they travel 100% by train. The issue for us is thus not strategic, but remains significant since it is a daily consideration for our teams. Promoting low-impact mobility intersects with questions of safety (commuting accidents) and health (benefits of bicycling and walking). It is for these reasons that we have joined the thinking of our lessor Icade as part of a mobility plan. Icade, for example, has set up charging terminals for electric cars available for site users. They also opened a parking area for electric bikes, as well as a changing room/shower for employees who wish to travel by bicycle.

Future actions

An action plan is being established to improve our carbon footprint. Among the actions envisioned to reduce our carbon footprint, we hope to continue our thinking on the storage areas for our games, on the organisation of remote meetings and on our efforts in recycling. Generally speaking, we hope for better awareness of our employees (concerning turning off their equipment for example).

3.3.2. Waste management at FOCUS ENTERTAINMENT

Waste management is very important for our company. FE has a waste sorting system in place in its offices, in a joint initiative with our landlord Icade, who is in charge of waste collection through its service provider. We have not estimated the weight of our waste collected by our landlord's partner, as the weight is calculated per building. Additionally, one of our buildings is occupied by a bread bakery, which generates a lot of waste. As such, the building figures are too open to chance and are dependent on the business of the bakery. However, we are looking at developing a method for next year.

Office waste

To make waste sorting more efficient for our teams, FE has replaced individual bins with sorting stations for voluntary contributions. The stations are located in strategic places to facilitate sorting. Five types of waste are now collected in the offices: paper, glass, and non-hazardous industrial waste are handled by Véolia, a service provider chosen by our landlord. The collection of cans and bottles, as well as batteries, is directly managed by our service provider Le Petit Plus.

In 2021, we signed a contract with Upcycle to collect our coffee grounds. This new form of waste sorting was adopted very quickly by our teams, drastically reducing the weight of our waste bins. In 2022, 758 kg of coffee grounds were collected. The really unique aspect of Upcycle is that they use these coffee grounds as a substrate in which to grow mushrooms. Thus, in exchange for these collections, we have been able to offer our employees free trays of oyster mushrooms (for a total of 50 kg), and we even hosted activities for creating boxes in which to plant their mushrooms. It's an initiative that teams have really enjoyed.

Furniture and waste from electrical and electronic equipment (WEEE)

Concerning furniture and obsolete computing equipment, first they are reassigned, when possible, for new uses. Then, for that which cannot be reused internally:

- For furniture, we offer it to neighbourhood associations. For everything else, we have it collected by companies that specialise in collection, recycling, and upcycling. In 2022-23, we worked with the company Tricycle Environnement, a company focussing on social inclusion that is a player in the social and solidarity economy.
- For WEEE, everything that cannot be reused and computing equipment at end-of-life is removed by a service provider that specialises in the collection and reconditioning of equipment. Everything containing data is destroyed for security reasons. Before being removed, When electrical equipment (e.g. coffee makers, microwaves) is still functional, it is offered to nearby non-profit organisations or hospitals. In 2022-23, we worked with the company Ecodair, a company focussing on social inclusion that is a player in the social and solidarity economy.

3.3.3. Our employee awareness actions

For a number of years now, the subject of environmental responsibility has been an issue of importance at FE. This took concrete form with the creation of an employee group called Focus Green. The purpose of the group is to come up with initiatives to launch and share best practices within the offices and raise awareness within our teams. Focus Green is behind the initiatives to display information on waste sorting in the offices, eliminate plastic disposable bottles and cups in the offices and raise awareness through a newsletter. By means of an internal newsletter, Focus Green spreads messages for awareness and good practices to the other employees.

3.4. SUPPORTING INITIATIVES TO PROMOTE DIVERSITY, INCLUSION, AND LOCAL COMMUNITIES

The Company is also involved in social and societal initiatives that benefit local communities and non-profit organisation, mainly in the form of donations. Each winter, around Christmas, the "défis du cœur" (challenges of the heart) initiative collects funds and food donations from employees. FE then monetarily matches those donations.

FE has supported the programme *Avenir en jeu*, aiming to give access to QA tester training to young people who are socially marginalised or have quit school.

¹⁹ Except for cases of strike, delayed departure, specific cases, etc.

²⁰ These data are updated upon release of the Bilan Carbone report and have therefore not been updated for the past year.

We are also a partner of CapGame, a non-profit organisation that promotes accessibility for people with disabilities. More generally, FE supports various local non-profits and hospitals whenever we can assist them by providing materials and equipment.

NOTE ON METHODOLOGY / ABOUT THIS REPORT

From the implementation of our CSR strategy to the publication of this report, we have been assisted by a firm called Tennaxia that specialises in CSR. They began helping us in 2020 and ended mid-2021. They also assisted us in carrying out our Bilan Carbone® in 2020.

4.1. DESCRIPTION OF FOCUS ENTERTAINMENT'S NON-FINANCIAL REPORTING

The indicators included in our reporting protocol and published in this report come from several workshops in which several managers of different FE departments (Production, Marketing, HR, Legal, and IT) participated. These indicators were then sorted into two categories: key performance indicators for the most important and monitoring indicators for the less strategic ones.

4.2. REPORTING SCOPE

The scope of reporting covers the entity FOCUS ENTERTAINMENT, except for CSR data. Regarding the CRS report, most of the data include the studios Dotemu, Douze Dixièmes, and Stream On. We expect to be able to add in data from the subsidiaries Deck 13, Leikir, Dovetail, and BlackMill when the data are collected in FY 2023-24.

4.3. REPORTING PERIOD

Nearly all of the data from our reporting were generated over the financial period from 1 April 2022 to 31 March 2023. The social barometer (2022) and Bilan Carbone® (2020, based on 2019 data) were prepared on the calendar years.

A new Bilan Carbone® will be prepared for FY 2023-24.

4.4. REPORTING PROCESS

Among the tools used for data collection, we use data extracted from our human resources information system. A reporting protocol was also created in which the list of CSR indicators as well as the definitions, the calculation methods, the scope and the sources of data are specified. It serves as a reference for the collection and consolidation of data.

4.5. INDICATOR METHODOLOGY

The ratio of men and women is calculated using the real workforce at 31/03/2023. The data collection was centralised by FE's CSR manager in cooperation with the departments concerned.

4.5.1. Environmental indicators

For the Bilan Carbone, only the Scope 1 (direct emissions generated by the resources of the entity using fossil fuels) and Scope 2 (indirect emissions linked to purchasing or to the production of electricity, heat and steam) emissions were retained. Scope 3 is only partly retained, since it includes the transportation portion for the distribution of our games but excludes the portion on the impact of playing time. A lack of visibility on the emissions linked to the manufacturing of games and too much uncertainty with regard to the emissions linked to the use by our players led us to exclude these results.

The Bilan Carbone® could not be updated in 2022, however, it will be in 2023. The indicators will therefore be renewed in the next CSR report.

For the Bilan Carbone® energy use data, the data from the two buildings of the Parisian head office have been taken into account.

4.5.2. Employee indicators

Total workforce

The total workforce includes all workers registered at the end of the period in permanent positions (CDI) and fixed-term positions (CDD), both full-time and part-time. Employees on parental leave, maternity/paternity leave, or sabbatical leave are also included. Interns, subcontractors, temporary workers, independent workers and occasional workers are not included.

Number of hires, departures, and staff turnover rate

The number of hires corresponds to the recruitment of employees in full-time positions, fixed-term positions and recruitment of employees in internships or apprenticeships. Renewals of fixed-term positions are not considered hires.

The number of departures corresponds to the following types of departures:

- Employee-initiated departures: end of contract (resignation, retirement).
- Employer-initiated departures (individual dismissal, economic redundancy).
- Departures by mutual agreement: contractual termination.
- Departures at end of contract: end of fixed-term contract, end of professional training contract.
- Departures for other causes: death.

The attrition rate is used to understand the rate of departures compared with the overall workforce of the company during the reporting year.

The staff turnover rate is used to understand the rate of new hires and departures compared with the overall workforce of the company during the reporting year.

Rate of absenteeism for illness and occupational accidents

Absences taken into account in this indicator are the following:

- absences due to illness and occupational illness.
- absences due to occupational accidents.
- other absences: without real constraining cause.

Maternal/paternal leave, family events, labour strikes or training leave are not included in the calculation.

Number of occupational accidents

Accidents considered here are accidents that occur at the workplace (occupational accident) or during travel from or to a place of work or to a work destination (travel accident). Accidents that occur while commuting, between residence and workplace, are also taken into account. The accident may involve death and may or may not involve a medical leave of absence.

Frequency rate of occupational accidents with a medical leave of absence

The rate measuring the degree of employee risk exposure, eliminating the effect of change in duration of work and number of employees.

Severity rate of occupational accidents with a medical leave of absence

The severity rate aims to express the severity of accidents according to the duration of the medical leave of absence.

Satisfaction survey: Quality of life at work, working atmosphere, and recommendations

The survey questions gave a choice between five different graduated responses: "totally disagree," "somewhat disagree," "somewhat agree," "totally agree," and "no opinion." The responses "somewhat agree" and "totally agree" are considered a positive opinion and the responses "totally disagree" and "somewhat disagree" are considered a negative opinion.

Percentage of female managers

Management positions concern employees who manage at least one other employee.



FOCUS ENTERTAINMENT

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