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ai				Separate and Consolidated Interim Financial
ai				Statements as at 30 June <b>2022</b>
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## Contents Introduction Corporate officers Organisational structure Introduction from the Chairperson of the Board of Directors Financial highlights 10 **15 Report on Operations** Mission 16 Market scenario 17 23 The Rai Group Television 45 Radio 109 Digital 129 Television production 144 Technology activities 145 Transmission and distribution activities 154 **Business** activities 155 Other activities 159 173 The Regulatory framework Corporate governance 178 Corporate Governance Report - the Rai Control Governance Model and the Internal Control and Risk Management System (SCIGR) 179

Other information

Safety & Security

Outlook of operations

Intercompany relations

Human Resources and Organisation

Significant events occurring after 30 June 2022

Real estate assets and services

185

185

192193

194

201

201

203 Interim Separate Financial Statements as at 30 June 2022 Analysis of the results and performance of economic and financial management of the first half of 2022 204 Financial Statements of Rai SpA 219 Notes to the Interim Separate Financial Statements as at 30 June 2022 224 271 Interim Consolidated Financial Statements as at 30 June 2022 Analysis of the consolidated results and performance of economic and financial management of the first half of 2022 272 287 Financial statements of the Rai Group Notes to the Interim Consolidated Financial Statements as at 30 June 2022 292 337 **Corporate Directory** 



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ai						
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Introduction

## Corporate officers

	Board of Directors
Chairman	Marinella Soldi
Chief Executive Officer	Carlo Fuortes
Directors	Simona Agnes Francesca Bria Igor De Biasio Alessandro di Majo Riccardo Laganà
Secretary	Anna Rita Fortuna

	Board of Statutory Auditors			
Chairman	<i>until 22 June 2022</i> Carmine di Nuzzo	starting from 23 June 2022  Carmine di Nuzzo		
Standing auditors	Giovanni Ciuffarella Maria Teresa Mazzitelli	Emanuela Capobianco Giovanni Caravetta		
Alternate auditors	Pietro Contaldi Antonella Damiotti	Pietro Contaldi Antonella Damiotti		

## **Independent auditors**

PricewaterhouseCoopers

## Organisational structure

(short form)

**Board** Chairman of Directors of the Board of Directors **Internal Audit** Supervisory Body **Chief Executive Officer General Management** Corporate CFO-Finance Television and Newspapers Genres and Planning and Magazines Artistic Resources Real estate CTO - Technological Radio TV production infrastructure Infrastructure and local offices RaiPlay Corporate & Digital and Support Rai Rai Cinema Rai Com Rai Way Pubblicità

Introduction

# Introduction from the Chairperson of the Board of Directors

**Financial Statements** 

as at 30 June 2022

After the heavy recession of 2020, the Italian economy experienced a vigorous recovery: six quarters of higher-than-expected growth, which in the second quarter of this year brought the GDP 0.6 percentage points above the average level of 2019, the year before the pandemic broke out. In a context of gradually overcoming the health emergency and related restrictions, the recovery, demonstrating the dynamism of the production system, was sustained not only by consumption but also by investments and exports.

The economic outlook, however, appears less positive. The summer months saw a decrease of business confidence and a decline in several economic indicators, including the industrial production index.

The global economy and the European economy are experiencing a marked slowdown. Signs of a possible reversal of the expansionary business cycle can be attributed to two factors. The first is the rise in energy prices, due not only to the recovery in global demand, but also and above all to the policy of rationing natural gas supplies to Europe undertaken, already last year, by Russia, and then tightened after the aggression against Ukraine, also in response to EU sanctions. The second cause of slowing global growth, closely linked to the first, is the sudden rise in interest rates in response to rising inflation. The latter reached the highest levels in forty years, and prompted several central banks to end expansionary policies, discontinuing or sharply reducing securities purchases and embarking on a series of unprecedented interest rate hikes in recent decades.

The first half of 2022 of the Rai Group showed a profit of  $\in$  45.9 million, an improvement compared to the corresponding period of the previous year ( $\in$  9.7 million).

In terms of revenues, overall stable compared to 30 June 2021, there was a modest increase in resources from licence fees, essentially attributable to licence fees referring to previous financial years, and a marked decline in the advertising component, in line with the market trend, with an aggravating factor determined by the effects of the new, more restrictive, concentration rates, which came into force on 1 January 2022.

In terms of costs, despite the negative effects of the increase in the energy component, overall, external costs showed a significant reduction compared to the comparative half-year, influenced by the impact of the European Football Championship 2020, postponed, due to the pandemic, to the following financial year and mainly concentrated in the first part of the year; HR costs also decreased.

The performance of these variables, in combination with an increase in amortisation and depreciation related to the editorial product, led to a significant increase in the Group's EBIT, amounting to around € 40 million.

At 30 June 2022, the consolidated net financial position was negative by  $\ \in \ 301$  million (- $\ \in \ 317.3$  million at 30 June 2021). Net of liabilities for operating leases, the Group's net financial debt amounted to  $\ \in \ 219.2$  million, an improvement of  $\ \in \ 279.5$  million compared to 31 December 2021, thanks to the cash flows in the first half of the year, characterised by down payments on ordinary licence fees of approximately  $\ \in \ 1,265$  million, equal to approximately 70% of the annual value.

From an editorial point of view, Rai maintains its leading position in terms of Group share on the Italian market, despite a slight decrease, which was also motivated by the good performance in terms of audience share of the UEFA Euro 2020 event that had characterised the first half of 2021. Rai's television ratings for the entire day stood at 35.8% compared to 36.3% in 2021 (-0.5 pp); prime time ratings showed a share of 37.4% compared to 37.7% in the corresponding period of the previous year (-0.3 pp).

In the first half of 2022, the television audience for the entire day shows a decrease, compared to the same period in 2021, of about 1.3 million viewers; the decrease is clearly more emphasised with reference to prime time, amounting to more than 3.5 million viewers. The contraction of the audience is mainly attributable to a physiological recomposition of television consumption as an effect of the overexposure to the medium following the lockdowns in 2020/21 and, to a lesser extent, to the methodological changes introduced by Auditel in its audience measurement systems.

As a result of the now structural change in the lifestyles and habits of citizens and consumers, with the strong push towards the digital economy in particular, the use of multimedia services and content also continues to show signs of growth.

Compared to the Rai world, in the first half of 2022, 11 million users connected on average at least once a month to one of the various Rai sites or apps (24.7% of the active population on the internet), slightly decreasing compared to 2021. As far as RaiPlay is concerned, the total time spent and the number of views increased significantly, taking into account that the typical formats of Rai's offering are "medium-long" ones, while consumers' preference, more focused on escapist content, is more oriented towards "short" ones.

In the first half of the year, the implementation of the new organisational model by "Genres" was progressively implemented and made operational, marking a fundamental moment of discontinuity, also with a view to accelerating Rai's digital transformation process. This process will be one of the fundamental commitments of the coming years, in order to ensure that the public service, even in the increasingly competitive multimedia and multiplatform environment, retains the relevance it has had in the Italian media system to date.

Marinella Soldi

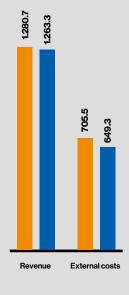
Interim Separate Financial Statements as at 30 June 2022

## Financial highlights

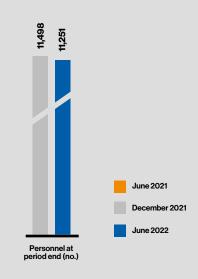
### Rai SpA

Introduction

(€/million)	June 2022	June 2021	Change
Revenue	1,263.3	1,280.7	(17.4)
External costs	(649.3)	(705.5)	56.2
HR expenses	(463.4)	(474.7)	11.3
Total operating costs	(1,112.7)	(1,180.2)	67.5
EBITDA	150.6	100.5	50.1
EBIT	1.1	(44.7)	45.8
Pre-tax profit/(loss)	69.7	22.2	47.5
Profit/(loss) for the period	77.2	29.8	47.4
	107.9	115.8	(7.9)
Technical Investments	30.8	35.5	(4.7)
Investments in lease rights of use	12.3	5.3	7.0
Total investments	151.0	156.6	(5.6)
(€/million)	30 June 2022	31 December 2021	Change
Equity	769.0	657.8	111.2
Net financial debt excluding operating lease liabilities	96.5	503.4	(406.9)
(no.)	30 June 2022	31 December 2021	Change
Permanent personnel as at	11,179	11,386	(207)
Temporary personnel as at	72	112	(40)
Permanent and temporary personnel as at	11,251	11,498	(247)

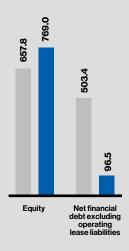


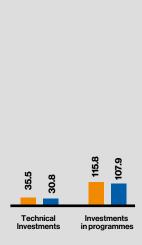




June 2021

June 2022

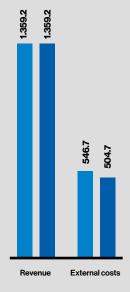




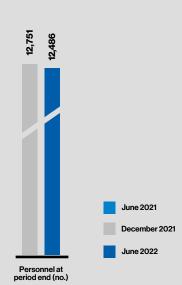
Interim Consolidated Financial Statements as at 30 June 2022

### Rai Group

(€/million)	June 2022	June 2021	Change
Revenue	1,359.2	1,359.2	0.0
External costs	(504.7)	(546.7)	42.0
HR expenses	(513.8)	(524.8)	11.0
Total operating costs	(1,018.5)	(1,071.5)	53.0
EBITDA	340.7	287.7	53.0
EBIT	60.7	21.4	39.3
Pre-tax profit/(loss)	53.2	18.5	34.7
Profit/(loss) for the period	45.9	9.7	36.2
	226.0	223.2	2.8
Technical Investments	58.2	66.4	(8.2)
Investments in lease rights of use	18.8	10.0	8.8
Total investments	303.0	299.6	3.4
(€/million)	30 June 2022	31 December 2021	Change
Equity	402.2	343.2	59.0
Net financial debt excluding operating lease liabilities	219.2	498.7	(279.5)
(no.)	30 June 2022	31 December 2021	Change
Permanent personnel as at	12,368	12,584	(216)
Temporary personnel as at	118	167	(49)
Permanent and temporary personnel as at	12,486	12,751	(265)

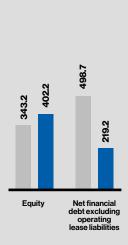






June 2021

June 2022





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### **Mission**

By Decree of the Italian Prime Minister, published in the Official Gazette No. 118 of 23 May 2017, Rai was established as the exclusive concession holder of the Public Radio, Television and Multimedia Service for a period of 10 years, starting from 30 April 2017, and the outline agreement attached to the concession was approved.

The subject of the concession is the radio, television and multimedia Public Broadcasting Service to be considered as a general interest service, consisting in production and broadcasting activity on all distribution platforms for direct audiovisual and multimedia contents, including through the use of new technologies, ensuring complete and impartial information, as well as to encourage education, civil growth, progress and social cohesion, promote the Italian language, culture and creativity, safeguard the national identity and ensure socially useful services.

The Service Agreement for the five-year period 2018-2022, published in the Official Gazette of 7 March 2018, was therefore signed.

#### Market scenario

In the first half of 2022, despite the fact that the national landscape is still very complex and uncertain due to the continuation of the pandemic and the escalation of international tensions, the Italian economy has benefited from renewed vigour, thanks to which, according to IMF estimates - *World Economic Outlook*, Italy should close 2022 with a GDP growth of 3% (+0.7 pp compared to April 2022 forecast) against Germany's +1.2% and France's +2.6%. However, expectations for 2023 tend to be more restrained, with Italian GDP at +0.7%, again according to Monetary Fund forecasts. Forecasts substantially confirmed at the end of September by the government itself in the Update Note to the Economic and Financial Document (NADEF): "the GDP growth forecast for this year is revised upwards to 3.3% from 3.1% in the DEF programme scenario, thanks to the higher-than-expected growth recorded in the first half of the year and despite a slight fall in GDP in the second half of the year. Affected by the weakening of the international and European cycle, however, is the growth forecast for 2023, which falls to 0.6% from the 2.4% indicated in the DEF. GDP growth forecasts for 2024 and 2025 remain unchanged from the DEF, at 1.8% and 1.5% respectively".

The global economy and the European economy are, in fact, experiencing a marked slowdown. The signs of a possible reversal of the expansionary business cycle can be attributed, once again according to the aforementioned NADEF, to two factors.

The first is the rise in energy prices, due not only to the recovery in global demand, but also and above all to the policy of rationing natural gas supplies to Europe undertaken, already last year, by Russia, and then tightened after the aggression against Ukraine, also in response to EU sanctions.

The second cause of slowing global growth, closely linked to the first, is the sudden rise in interest rates in response to rising inflation. The latter reached the highest levels in forty years, and prompted several central banks to end expansionary policies, discontinuing or sharply reducing securities purchases and embarking on a series of unprecedented interest rate hikes in recent decades, particularly in the case of the US Federal Reserve. The rate hike makes the economic outlook more complex, not least because of the speed with which it was implemented, and will have a depressive impact on economic activity and real estate markets.

The climate of uncertainty and concern outlined also affects consumer sentiment, as certified, for example, by the ongoing research *Social and Consumption Climate* conducted by the GfK Institute (summer 2022). The research highlights the growing conviction of citizens that they are facing a turning point in history (respondents declaring that nothing will be like before are 74%, +6% since the outbreak of war and +9% since the start of the pandemic). The survey marks a further sharp drop in the confidence of respondents who increasingly express concerns about the climate and environment, prices and the economic crisis.

With respect to the media market, globally and from an industrial perspective, important transactions were completed in the first half of the year.

The main one is undoubtedly the merger between Warner Media (specially spun off from AT&T, which had bought it in 2018) and Discovery, creating a giant in the entertainment world. The new Warner Bros. Discovery company has thus become a strategic player among global media, being able to count on: Warner Bros flm studios, Hbo, CNN, Cartoon Network television brands, as well as Warner Media's DC Comics franchises, and Discovery Group's Discovery Channel, Food Network, Animal Planet and Eurosport. Making the new group even more competitive are the two proprietary streaming platforms, Hbo Max and Discovery+.

Diversification strategies also among OTTs, the streaming giant Netflix, after a disappointing first half-year with a loss of about 1 million subscribers, announced its entry into new market segments. After opening up to gaming and advertising, scheduled for the end of 2022, the OTT platform is ready to implement its programming also with new entertainment content such as live shows.

For their part, companies owning the main competitors in the streaming landscape, such as Walt Disney, Warner Bros. Discovery and Apple continue to invest heavily in their streaming services, increasing revenues year after year. According to estimates by Ampere Analysis, Netflix is expected to end 2022 with around  $\in$  27 billion in revenues, up 11% on 2021, Amazon (Prime Video) with  $\in$  9.7 billion (+18.2%), Disney+ with  $\in$  6.2 billion (+30%), Apple Tv+ with  $\in$  1 billion (+111%) and Discovery+ with  $\in$  1.3 billion (+73%).

At the European level, with a view to counteracting competition from streaming operators, there was an attempted merger, which failed also in view of the remedies needed to overcome the various antitrust profiles, between the M6 and TF1 groups to create a French media giant in terms of both channel distribution, and ownership of audiovisual rights and sale of advertising space. For its part, *MFE-Media For Europe*, holding 100% of Mediaset and 24.6% of the German ProSieben.Sat.1, strengthened its control of Mediaset España to 82.92%.

Main television operators active in Italy - 2022

## Free-to-air TV

## **Digital Terrestrial (DTT)**

Rai

Mediaset

Discovery Italia (Warner Bros. Discovery)

Sky Italia (Comcast)

Cairo Communication

Paramount Global Italy (Paramount Global)

Gedi Gruppo Editoriale

Sciscione Group

## Satellite (DTH)

Rai

Mediaset

Discovery Italia (Warner Bros. Discovery)

Sky Italia (Comcast)

Cairo Communication

Paramount Global Italy (Paramount Global)

## Pay TV

## Digital Terrestrial (DTT) and Satellite (DTH)

Sky Italia (Comcast) DAZN Group

<sup>\*</sup> The publishing group declared bankruptcy on 12 February 2021.

Also in the domestic market the *streaming wars* is increasingly heated: the arrival of the Comcast-owned Peacock streaming platform in Italy in February 2022, two years after its US launch, accessible to all Sky and NOW subscribers, goes in this direction.

The growing expansion of the streaming market also emerges from estimates by Ampere Analysis that indicate a worldwide OTT subscriber volume of around 1.5 billion (+167 million, +12% compared to 2021) by the end of 2022. All major players are growing, with the Discovery+ platform that, getting a boost from the *Beijing 2022 Olympics*, could mark the biggest increase with +27%, reaching 25 million subscribers. Disney+ is supposed to grow by around 24% to 104 million subscribers, Prime Video is expected to grow by 12% to around 163 million, and AppleTv+ will be close to 33 million (+11%). Netflix, despite a slightly decline in the first half of the year, and with an estimate to the end of 2022 actually stable (+0.9%), remains firmly in first place with around € 224 million.

Slightly different dynamics can be seen at the national level with Disney+ marking +37%, Prime Video +29%, Discovery++27%, Dazn +13%, NowTv +12%, Netflix +7%; with negative AppleTv+-2% and Mediaset Infinity-7%. The scenario of digital content providers is becoming increasingly competitive; production and distribution are being facilitated by the use of innovative technologies, and incumbents and new players have expanded their offerings using different strategies to intercept the interest of consumers who are increasingly aware of, and accustomed to, an everyday life more and more mediated by digital interaction.

With regard to how and when digital content is enjoyed, the last two years have seen substantial changes in the media diet of Italians, as is well known, mainly attributable to the increase in time available due to lockdown periods, which have led to expansive dynamics, still ongoing, of the digital segment. This global trend is also confirmed by the studies of the Digital Content Observatory which, as part of the School of Management Digital Innovation Observatories of Politecnico di Milano, has highlighted some macro-trends in the video entertainment, audio (music, podcasts and audio books), publishing and information (E-Books, digital daily newspapers and magazines, and on-line information portals) and gaming segments. Analysts estimate that the growth of digital content will go beyond the health emergency. In particular, the consumption of digital content is expected to increase, both in terms of the number of users, and the amount of time spent, as well as expenditure and revenue. According to estimates by the Politecnico di Milano, in fact, by 2025 the digital content market will grow by 8.2% in the US, 10.8% in China and 7.3% in the EU with gaming and eSports, followed by live streaming, being the driving force behind this growth. Once again according to Politecnico analysts' Internet Media report: the market scenario and current 2022 trends (Osservatorio Internet Media) provide an interpretation of these first months of the year of the media market that should be read along three main lines: returning to normal life, digitalisation increasingly pervading consumers' lives, even outside the web/app context, and uncertainty determined by international tensions and interconnected socio-economic criticalities. With regard to the advertising market scenario, the Polytechnic researchers forecast a positive trend, but with growth varying from medium to medium. The estimate for the whole 2022 stands at € 9.6 billion (+35% compared to 2021) with TV and Digital retaining the lead, with Digital consolidating its share (48%) and TV possibly falling below 40%. It is confirmed, however, the fundamental role in the digital growth of large international players, the so-called GAMMAS (Google, Amazon, Meta, Microsoft, Apple and Spotify), which in Italy are worth around 80% of the entire digital sector. For the other segments of the advertising market, estimates indicate 7% for Press, 4% for Radio and Out of Home.

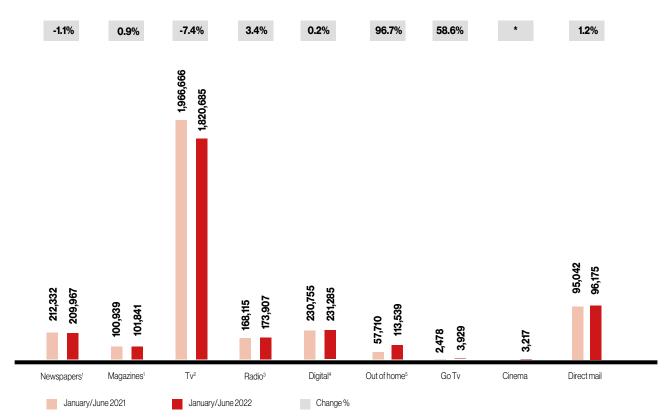
The increase in digital consumption is also affecting the traditional TV market. It's in this direction that the number of households subscribing to Sky pay-TV fell by 8% in the first half of 2022 compared to the same period in 2021, to 3.3 million (RdB Auditel). Again with regard to satellite use, growth is reported for the free TivùSat platform, which recorded an increase both in the number of active smart cards, rising from 4.2 million in first half of 2021 to 4.7 million in first half of 2022, and in the number of active users, which reached 2.9 million in June 2022 (2.7 million in period of 2021).

Nielsen estimates of the advertising market considered in its entirety - including the OTT component - show substantial stability in the first half of 2022 compared to the same period last year, reaching  $\in$  4.4 billion and being increasingly driven by the Digital segment (+4.6%). With respect to other segments, TV declined by 7.4%, Radio by + 3.4%, while Out of Home and Go TV made considerable progress with + 96.7% and + 58.6% respectively.

In the TV segment, net of minor adjustments, traditional publishers retain their respective market shares (Mediaset 56.8%, Rai 20.3%, Sky 11%, Discovery 7.2%, Cairo 4.6%); conversely, in the digital segment, the concentration to the advantage of the large international OTTs is growing steadily, estimated to be around 80% in the first half of 2022 (Osservatori Digital Innovation – Osservatorio Internet Media - Politecnico di Milano).

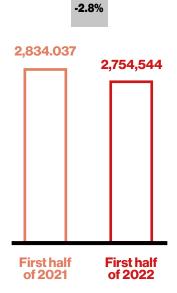
#### Changes in advertising revenue by medium

(values net of internet desk [search and social] source Nielsen, €/000)



### **Total advertising**

(source: Nielsen - €/000)

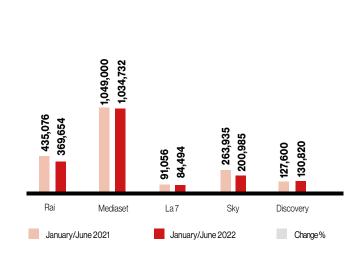


#### Estimate of the advertising market - TV

(net turnover, source Nielsen, €/000)

-1.4%

-15.0%



-7.2%

-23.9%

2.5%

The reference universe is that of the means recognised by Nielsen with the exception of Newspapers where FCP - Assoquotidiani data is used only for the following types: Local, Itemised and Service, and Radio where the FCP - Assoradio data are used only for Off-Schedule type (including a.c.).

- 1 The calculations were carried out with the contribution of FCP Assoquotidiani and FCP Assoperiodici. For the data on Local Commercial, Itemised and Service Newspapers the source is FCP Assoquotidiani.
- 2 This figure includes generalist, digital and satellite broadcasters.
- 3 The calculations were carried out with the contribution of FCP Assoradio.
- 4 The calculations were carried out with the contribution of FCP Assointernet.
- 5 The calculations were carried out with the contribution of Audioutdoor Outdoor and Transit.
- Non-homogeneous reference universe no turnovers from March 2020 to August 2021.

Considering the television market alone, in terms of advertising revenue compared to individual publishers, only Discovery, again based on Nielsen data, recorded a positive growth (+2.5%); on the other hand, the performances of Mediaset (-1.4%), La7 (-7.2%), Rai (-15%) and Sky (-23.9%) were negative.

In terms of competitive framework, the following events of some significance in the Italian media market during the first half of 2022 are highlighted:

#### January:

- Mediaset's Twentyseven new channel was launched, taking over from the discontinued Paramount Network (ViacomCBS Networks Italia) at LCN 27; Italia2 (Mediaset) abandoned LCN 66 and moved to LCN 49 following the closure of Spike (ViacomCBS Networks Italia). Position 66 is occupied by Radio 105 TV channel (formerly LCN 157); VH1 (Paramount Global Italy) moves from number 67 to 167, swapping its position with R101 TV;
- Sky Cinema 4K (channel 313) is launched, the first channel in Italy entirely dedicated to cinema in 4K HDR;
- the Rai group, in order to guarantee the viewing of its full offering, makes available to those who have difficulties in receiving programming during the transition to the new Digital Terrestrial TV, a smart card enabling them to watch Rai channels via satellite free of charge;
- Rai Pubblicità becomes the advertising concessionaire of Radio Italia;

#### February

 the Peacock streaming platform owned by NBCUniversal (Comcast group), launched in the US in April 2020, is made available in Italy on Sky;

#### March:

- also in Italy, Discovery and LG Electronics make the Discovery+ streaming service available through an app on LG Smart TVs:
- Rai Sport + HD moves to channel 58 while Rai Scuola is repositioned on channel 57; consequently, the standard definition (SD) version of Rai Sport moves to channel 146;

#### April:

 the merger between WarnerMedia and Discovery was completed and Warner Bros was born. Discovery, Inc. (WBD);

#### May

 Auditel's review of the perimeter for calculating TV audience shares, which excludes consumption attributable to the so-called *unrecognised* contents, comes into force;

#### June

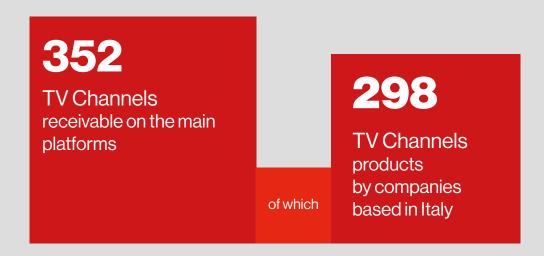
- Sky and Warner Bros. Discovery enter into an agreement making the Discovery+ streaming service available on Sky Q;
- Sky Media becomes the exclusive advertising concessionaire of the independent economics channel Pop Economy
- the refarming process of the 700 Mhz frequency on the digital terrestrial frequencies is concluded, as per the
  detailed roadmap communicated by the MISE; the MPEG-2 decommissioning is scheduled for December 2022,
  while the deadline for the transition to DVB-T2 remains to be defined.

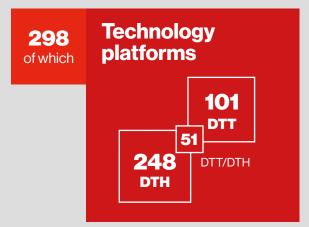
With regard to channels available on DTT and/or DTH, the first half of 2022 was characterised by the process of *refarming* which resulted in a rather dynamic, variable and still evolving situation. At present, TV channels available on DTT, DTH or both platforms and belonging to TV publishers based in Italy are - net of duplications - a total of 298, in sharp decline mainly due to the switch-off of some multiplexes of Mediaset, La3, Persidera and Premiata Ditta B&S in Turin, the closure of the Sky offer on DTT and the repositioning of some publishers on OTT, such as Paramount+. Of the total, 50 channels are available on the digital terrestrial platform, 197 on satellite (free and pay) and 51 on both platforms. In terms of the business model, there are 168 free channels available, 107 of which can bee seen on the TivùSat platform; there are 130 pay TV channels, 129 of which are offered by Sky, plus the DAZN channel. The high-definition offering (HD, Super HD, UHD-4K) increased to 123 channels, net of overlaps on the different platforms. Gross of duplications, there are 107 HD channels on satellite and 33 on the digital terrestrial platform (Source: Confindustria RadioTv).

TV channels in Italy

(source: Confindustria Radio Televisioni)

Introduction

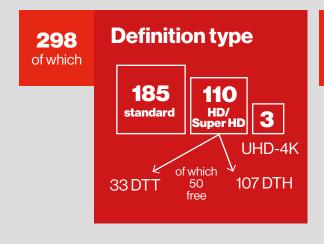


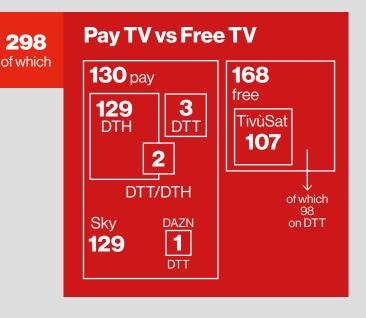


TV publishing groups based in Italy

63

Interim Separate Financial Statements as at 30 June 2022





### **The Rai Group**

The Rai Group ensures a vast and diversified Public Service offering, present on all platforms, able to address the public in all its forms, in line with the provisions of the Service Agreement. At the end of 2021, Rai approved the transition to the new organisational model by genres: the new *content-centric model* entailed the overcoming of the *channel-centric* organisation based on the Networks, and the establishment of the Genre Directorates, with the aim of enhancing editorial strategies from a cross media perspective and preserving the centrality of the Public Service in the multi platform context.

#### **Audience measurement systems**

In the first half of 2022, Rai, with reference to audience measurement systems in the communication fields in which it is mainly engaged (TV, Radio, Digital), continued to operate in line with the guidelines and directions of the competent Authority (AgCom). It is worth recalling that the latter, with Resolution 194/21/ CONS of 10/6/2021, provides "guidelines for survey companies in order to lay the foundations for an efficient rationalization of the audit system". In particular, AgCom has addressed several aspects, the most relevant of which are:

- governance of entities that carry out surveys, in the hope that these entities adopt the model known as the Joint Industry Committee (JIC), i.e., the one in which all the components of the reference industry for the surveyed medium are represented in the shareholding structure (publishers, advertising investors, agencies and media centres also through the respective trade associations);
- full traceability and replicability of measurement processes in order to simplify control procedures (audits);
- ownership of the intellectual property of the strategic assets underlying the surveys (software, databases, panels, technologies, algorithms) by the entities conducting the survey;
- wish for a progressive process of coordination and convergence of current measurement systems, in order to achieve unique metrics, the integration of measurement technologies and methodologies and the sharing of measurement assets, in a system logic and in a market perspective, so that advertising investors can make a unified and consistent assessment of their advertisements, regardless of the medium used to convey them;
- principles of fairness, equal treatment and non-discrimination towards all those involved, with regard to surveys and methodologies adopted;
- wish for the adoption of shared systems for the management of first-party data (of users), with a view to convergence, and in the light of the cookieless scenario; As is well known, the cookieless scenario is determined by the choice of the main web operators to progressively adopt systems in their browsers that impose limitations and/or blocks on cookies, in particular so-called "third-party" cookies, with the declared aim of protecting users' privacy. This choice has several negative consequences, especially for content providers/publishers and their respective advertising agencies, which, in order to preserve the value of the information collected on their digital properties, will have to identify alternative solutions precisely to support audience measurement and on-line advertising delivery activities;
- guarantee of the protection of users' privacy, at all stages of the survey.

It should also be noted that AgCom, by Resolution 262/22/CONS of 5 July 2022, and as provided for in the aforementioned resolution 194/21/CONS, launched a public consultation aimed at submitting questions to market operators on the main aspects of the current audience rating system. This consultation is intended to gather elements of evaluation with the aim of giving an account of the current process in order to assess whether the initiatives envisaged by the market respond to the guidelines formulated, also in the light of best international practices.

Below follows an overview of the main events that characterised the first half of half of 2022 for each of the three surveys (TV, Digital, and Radio). With particular reference to the governance of entities that carry out surveys, the aforementioned model, known as the Joint Industry Committee (JIC), is the one currently adopted by Auditel, to measure television ratings, and by Audiweb, for digital audiences. On the other hand, for radio, the company in charge of monitoring listening (TER – Tavolo Editori Radio) is set up as a Media Owned Committee, which brings together only the editorial part (national publishers and associations representing local broadcasting).

With regard to the survey of <u>TV audiences</u> by Auditel, the first half of 2022 was characterised by three important innovations: 1) the launch of the <u>Total Audience</u>; 2) the availability of an innovative video spot measurement system (<u>Unique Video Spot Code</u> - <u>CUSV</u>); 3) the reorganisation of the perimeter of reference for the television audience with the exclusion of consumption attributable to the so-called <u>unrecognised content</u>.

Report

on Operations

In particular, the *Total Audience*, through innovative methodologies developed by Auditel, makes it possible to s to add the audience of a programme, a specific content, and a commercial viewed on TV while watching the same programme, the same specific content, and the same specific commercial on each individual digital device. More specifically, the release of the solution in the first half of 2022 will be followed by others during the course of the year with the aim of extending the scope of measurement in terms of devices and types of content with an increasing level of detail. All data refer to individuals aged 4 years and older with gender and age attribution by classes.

Essential complement to the *Total Audience* on the advertising side is the *Unique Video Spot Code*. Thanks to it, Auditel is able to track every single video spot enjoyed on all platforms and devices (TV, PC, tablet and smartphone). Advertising investors thus have a tool to measure the actual delivery of a commercial, its actual viewing performance and the match with the editorial content with which it is associated.

Finally, starting from May 2022, the following are excluded from the TV audience: the ratings generated by subjects (publishers/broadcasters) who have not requested to be measured; the ratings of subjects measured "on a trial basis" or of content enjoyed more than 28 days after being broadcast on TV; the ratings resulting from the enjoyment of non-TV content via the TV screen. By way of example, non-TV content is understood as: the enjoyment of OTT content; the use of the screen for gaming / mirroring from mobile devices / video communication; the enjoyment of radio channels. This change will have two expected effects: a general reduction in TV audience volumes (an effect in addition to possible changes in the medium viewing habits) and, for the measured broadcasters, an increase in share values, their audience levels being equal.

These effects must therefore be taken into account in every comparison with back data.

With respect to the <u>digital audience</u> survey carried out by Audiweb, in the first half of 2022 the evolutionary path, started in December 2020, towards the new survey methodology, which came into force in July 2022, was completed. This evolution has mainly concerned the process of *individualisation of consumption* i.e. the transformation from data referring to devices to data referring to individuals. The completion of the methodological evolution will also make it possible to restore the production - from the second half of 2022 - of daily audience data profiled by gender and age, data necessary for what is not measured by Auditel, and useful to Rai to compare the different Rai brands (e.g. Rai News, RaiPlay, RaiPlay Sound) with those of all other digital market players. From a methodological point of view, it should also be noted that the individualisation process is carried out directly by the research partner supporting Audiweb, thanks to the contribution of a pool of external data providers to which no personal user data is transferred.

A further element to be noted, of a systemic nature, concerns the reform of the two entities that deal with the collection of measurement data from the daily and periodic press (Audipress Srl) and internet audience data in Italy (Audiweb Srl), with a planned merger between the two companies.. This project, launched in 2020 and interrupted in May 2021 by decision of the shareholders of the two survey companies (Fedoweb – Federation of web operators, Fieg – Italian Federation of Newspaper Publishers, UNA – United Communication Companies, and UPA – Associated advertising users) has been restarted and is expected to be completed in early 2023. The resumption of this project is part of the broader framework of the discussion, initiated in the second half of 2021, between the eight founding members of the three audi – UPA, UNA, Fieg, Fedoweb, Rai, Mediaset, La7, Confindustria Radio Televisioni – with the aim of outlining and coordinating a shared evolutionary path for the measurement systems adopted by Auditel, Audiweb and Audipress, in line with the aforementioned orientation of the Communications Guarantee Authority.

Finally, with regard to the measurement of <u>radio audiences</u>, within the company TER (Tavolo Editori Radio), mainly encouraged by Rai, the discussion promotion on the need to further develop the current survey methodology based on CATI telephone interviews continued. The aim, in order to overcome several critical aspects of the current research, is to develop a path-structured and shared by publishers-that can lead to a survey using automatic instruments (meters), capable of identifying and measuring the new listening modes, enhancing the increased presence of radio stations, especially Rai on media, social and digital platforms. Finally, such a development could also favour the involvement in TER's governance of the associations representing the advertising market (investors, agencies and media centres), ultimately moving towards a compromise with the governance guidelines expressed by AgCom. To conclude, considering that the survey of radio listeners is entirely based on CATI telephone interviews, and that the scope of the *Registro pubblico delle opposizioni* (Opt-out public record) has been extended to include fixed and mobile national numbers not contained in the lists (Presidential Decree No. 26 of 27 January 2022), TER, with the approval of AgCom, has activated with ISTAT the procedure for registering in the National Statistical System (SISTAN). The phone calls made by TER for the survey will therefore qualify as procedures carried out for statistical purposes, as they can also reach telephone numbers entered in the Opt-out public record, thus maintaining the possibility of interviewing the entire population.

#### Digital terrestrial and satellite television

Rai offers a wide range of channels on the DTT platform, with fourteen nationwide channels:

- · 3 Generalist networks: Rai1, Rai1, Rai3;
- 11 Semi-generalist or specialised networks: Rai4, Rai5, Rai Movie, Rai Premium, Rai News 24, Rai Storia, Rai Scuola, Rai Sport, Rai Sport + HD, Rai Gulp and Rai Yoyo.

The entire Rai television offer is also available free of charge via the TivùSat satellite platform. On this system, in addition to, and in support of, the linear television offer, Rai proposes interactive applications and on-demand video services via the Internet that can also be used on connected or connectible TVs (smart TVs or through certain types of interactive decoders).

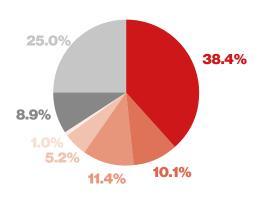
From an editorial point of view, the first half of 2022 was characterised by the gradual implementation of the profound review of the organisational model with the transition from the centrality of Networks to that of Genres, in an increasingly multi platform and content-centric logic. This change of perspective was driven primarily by the drama and entertainment genres, particularly in their digital version.

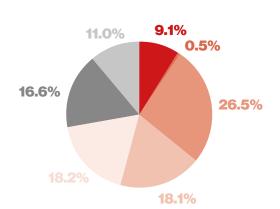
In terms of offering, Rai confirmed its centrality and its role as a public service, presiding over information, major political, cultural, religious and sporting events, both national and international, without neglecting, but rather enhancing, the spaces dedicated to culture, minorities, education and the increasingly central environmental and ethical issues.

## **Programming by genre Generalist networks**

(source: Rai)

#### **Programming by genre Specialised networks** (source: Rai)





- General and in-depth information
- Information programmes
- Cultural and entertainment programmes
- Sports information and programmes
- Programmes for minors
- European and Italian works
- Other genres

Generalist networks: Rai 1, Rai 2, Rai 3. Specialised networks: Rai 4, Rai 5, Rai Gulp. Rai Movie, Rai News 24, Rai Premium. Rai Scuola, Rai Sport, Rai Storia, Rai Yoyo.

Specifically, with regard to individual genres, the following should be noted.

**Information** - In the semester in question, Rai devoted, as usual, particular attention to national and international news, investigations, reportages, social, environmental, economic, political and scientific issues, both in Prime Time and Day Time. The ratings recorded by news programmes are confirmed at a very high level: the main editions of Tg1, lunchtime and evening, grew respectively by 0.6 and 0.4 percentage points in share compared to the same period in 2021; Tg2 at

Introduction

01.00 p.m. also gained 0.4 percentage points in share. The other editions of the news programmes (Tg2 08.30 p.m.; Tg3 02.30 p.m. and 07.00 p.m.; TgR 02.00 p.m. and 07.30 p.m.) recorded a drop of between one and two percentage points of share, particularly the regional editions; however, since the data are in line with the pre-pandemic ones, these drops would seem to be attributable to a lower demand for information. In addition to news programmes, Rai's news coverage has also been very successful with the offer of current affairs programmes (e.g. the *Porta a Porta a Porta* special dedicated to the conflict in Ukraine or the one broadcast for the *Rito della via Crucis*) and investigative programmes (*Report*). Furthermore, *Chi I'ha visto?* is confirmed to be one of the most watched and loved programmes by the public, as are the in-depth news programmes offered in Day Time (e.g. *Agora, Mezz'ora in più, Ore 14*) and, at the same time, programmes addressing wellness issues (e.g. *Buongiorno benessere, Elisir*), citizens' rights (*Mi manda Rai 3*) and stories of inclusion and authentic lives (*O anche no, Che ci faccio qui*).

**Drama** - The first half of 2022 was marked by a significant result for Rai dramas. As proof of its established strength, quality and identity of the brand on the international series market, Rai was the protagonist of the 75th edition of the Cannes Film Festival, with the world première of Esterno notte series-event by Marco Bellocchio. In fact, internationalisation is confirmed as a strategic asset of the Company, and in this regard, the continuation of the cooperation between Rai, France Télévisions and the German ZDF, within the framework of the European Alliance for various co-production projects, is worth mentioning. From the point of view of TV ratings, RAI Dramas achieved excellent results, confirming the strategic role of the genre within the overall offer. In the period from January to June 2022, in fact, the three generalist networks broadcast a total of 81 evenings devoted to the drama genre, including premières (67 evenings) and repeats (14 evenings). The top 10 dramas of the first half of the year are entirely occupied by Rai productions broadcast by the flagship network. In particular, the second season of Doc - Nelle tue mani confirmed itself as the most-watched title (over 6.8 million viewers with a 29.7% share). On top positions are two series starring idols of the general public: La sposa, starring Serena Rossi (6.7 million, 29.5% share) and Don Matteo 13 (6.3 million viewers and 30.7% share) with Terence Hill passing the baton to Raoul Bova. Even where the satellite pay-TV subscriber target was concerned, Rai titles for the first Channel occupied the first 10 dramas by share, including: Don Matteo, Doc - Nelle tue mani 2 e Màkari 2, showing that Rai Fiction's proposals continue to satisfy the tastes and expectations of the most demanding audience. This was also confirmed by the great streaming success of Mare Fuori, which for some time remained first in the ranking of the most watched series on Netflix among Italian audiences. It's worth mentioning also the good performance achieved by productions for the other Rai generalist networks: Volevo fare la rockstar 2 (with 1 million viewers and a share of 4.8%) made for Rai 2 and Germinal, a major European Alliance co-production based on the novel of the same name by Émile Zola, broadcast on Rai 3. Finally, the confirmation of the excellent performances achieved by Il Paradiso delle Signore, both on linear TV and Rai Play, where in the period under analysis exceeded 43 million Legitimate Streams confirming itself as the most viewed title.

Prime Time Entertainment - This type of product, conceived as the identity of each Channel, has been the subject of specific experimentation aimed at a multi platform expression. In particular, the first half of 2022 was characterised by two highly successful events: the 72nd Sanremo Music Festival - the most-watched edition since 1997 with 58.4% share - and the Eurovision Song Contest which represented not only a great return in terms of audience (over 6.5 million listeners with a 41.8% share for the final), but a splendid showcase for the entire Italian media system. The offer of this genre in Rai flagship prime time was also characterised by the attempt to involve all types of audiences: the big events, not only with brilliant performances in terms of TV ratings, but at the same time succeeding in winning over the youngest viewers, recorded unprecedented results on digital platforms. The topics covered have also been renewed and expanded, for example with products such as Ci vuole un fore, dedicated to sustainability and the environment, without forgetting the celebration of great artists of the past, with products such as the one dedicated to Lucio Dalla. The rethinking of the genre on Channel Two is significant, with the aim of intercepting contemporary languages and characters, repositioning consolidated titles such as Un'ora sola ti vorrei, Stasera tutto è possibile, Made in Sud, Boss in incognito, to which it should be added the innovative Dalla strada al palco programme bringing street artists into the TV studio. Finally, it is worth mentioning two novelties arrived in the summer second evenings of the third Rai network, addressing the young target audience of Generation Z and intended for strong cross-media exploitation: Imperfetti Sconosciuti and Sex.

**Day Time Entertainment** - Programmes within this genre see their results grow, consolidating audience loyalty. The editorial line, consistent with Servizio Pubblico's mission and always careful to inform, educate and entertain, contributes in an innovative and constant manner also to analyse social issues. The daytime entertainment offer is reconfirmed with historical titles of the generalist networks, first of all *Domenica In*, which exceeded 19% share, growing by one and a half points compared to the same period last year. The success of *Storie Vere* continues, which, with the episode dedicated

to Sanremo, is among the most watched titles of day time, with over 1.6 million listeners and over 24% share. Great success also for *La vita in diretta*, the programme hosted by Alberto Matano, which with its renewed informational cut confirmed the performance of the previous season; also in this case, the most viewed episode was the one dedicated to the Festival, exceeding 3 million listeners and 21.5% share. Confirming Rai's great attention to topics related to the environment and territory, the programming of titles such as *Linea Verde*, Linea *Verde Life* and *Linea Blue Line*. All programmes performed well, particularly those of *Linea Verde* which, at the end of the season, totalled 22.6% share, more than one point higher than in the winter-spring 2021 season. The success of *Oggi è un altro giorno* was confirmed (15% share, +1.7% compared to the first half of 2021), daily programme focusing on current affairs and public debate.

**Films and TV Series** - Among the most-watched films on generalist channels in the first half of 2022 are products designed for family viewing such as *Il ritorno di Mary Poppins* and *Heidi*. Good performance was recorded by *Lezioni di persiano*, film on the Shoah based on a true story scheduled on the occasion of the *Holocaust Remembrance Day*. Compared to specialised networks, the results of films broadcast in prime time on Rai Movie were good, especially those related to the western cycle such as *I magnifici* 7 and *Impiccalo più in alto*.

The TV Series segment is part of a market context that, as is well known, is experiencing an increasing level of competitive crowding - mainly due to the external pressure on the medium exerted by the large players through the various video streaming services, pay and free, from Netflix to Pluto TV, which is leading to a general decline in media attractiveness. However, the good results obtained by some of the titles broadcast by Rai should be mentioned, such as *FBI* and *S.W.A.T.* airing on Rai 2, and *Delitti* in paradiso and *Senza* traccia on Rai 4.

Sport - In the first half of 2022, the most important national and international sporting events were broadcast on Rai channels, narrated live, with in-depth coverage and enriched by comments from experts and former champions. Specifically, for example, ample space was dedicated on Rai 2 and Rai Sport+ HD to the Alpine Ski World Cup with live coverage of all men's and women's races, and to the Winter Olympic Games in Beijing (100 hours of live coverage), and the Paralympic Games. Rai continued to offer rich football programming that was very well received by the public: in the top 10, the World Cup qualifiers took first place in the ranking of the most viewed sporting events, while the UEFA Nations League and the CONMEBOL - UEFA Champions Cup reached well over 6 million listeners. RAI scheduled the Italian football championships of Serie B and Serie C including its play-offs and broadcast the European Qualifiers FIFA World Cup, the European U21 qualifiers and those of the European Women's Football, the Nations League, the European Under-19 Championships, both men's and women's. Rai Sport also broadcast live: numerous athletics events (e.g. Diamond League, World Athletics Indoor Championships in Belgrade) and swimming ones (e.g. Campionati Assoluti Italiani di Nuoto in Riccione, Budapest FINA World Championships). There is also a rich offer dedicated to the world of cycling with programmes and live events (e.g. Giro d'Italia). Ample space was reserved for the world of volleyball (e.g. Italian Volleyball Championship and Final Four men's and women's), and basketball (e.g. Italian Basketball Championship, FIBA Basketball Champions League). Moreover, in line with the mission of Servizio Pubblico, Rai's sports proposal has been supplemented with the programming of events and shows related to so-called minor sports, such as billiards, shooting, skating, gymnastics, horse riding, etc.. Finally, Rai's sports offer is completed with the programming of news and sports columns that, as usual, achieve significant audience results (e.g. La Domenica sportiva, La Grande sfida and 90° minuto).

**Culture** - In the first half of 2022, Rai continued to offer content dedicated to culture, the environment and the territory, including those by Alberto Angela such as *Meraviglie*, *la penisola dei tesori* and *Ulisse*, which achieved good results, as well as historical programmes such as *Geo*, *Kilimanjaro* and the more recent *Generazione bellezza* and *Città Segrete*. The musical offering continues to be a central point in Rai's cultural programming; events such as the *Concerto di Capodanno* from *La Fenice in Venice* broadcast by Rai 1, and the one conducted by Barenboim from Vienna on Rai 2, as well as the programme with Corrado Augias *La gioia della musica* follow this direction. In addition, Rai also continues to be a point of reference for religious programming, linked to worship and prayer, among the most popular ones: the *rito della via Crucis*, Easter *Urbi et Orbi* blessing and *Angelus* of 1 January. Events in the first half of 2022 include an interview with Pope Francis conducted by Fabio Fazio on *Che tempo che fa*, and the documentary aired on Easter Day with the participation of Roberto Benigni.

**Documentaries** - The offer of this genre is articulated in different formats depending on the channel and time slot, and devotes particular attention to the historical reconstruction of the events narrated also thanks to the rich archive material and the quality of the stories of the witnesses involved. Among the documentaries on offer in this first half of 2022 are: *Il coraggio di essere Franco*, the biography on Franco Battiato broadcast on Rai 1, which was watched by over 2 million viewers, and the reconstruction of the Costa Concordia shipwreck, *Costa Concordia: cronaca di un disastro* broadcast on Rai 2.

#### The Most viewed programmes (top 3)

Introduction

(Source: Auditel. For the programmes with various episodes, the audience of the most viewed episode is shown)

Title	Channel	Date	Audience	Share
Film				
Tolo Tolo	Canale 5	09/01/2022	5,399,000	22.6%
Il ritorno di Mary Poppins	Rai 1	03/01/2022	3,893,000	18.19
Heidi	Rai 1	05/01/2022	3,571,000	16.19
Drama				
Doc nelle tue mani - Season 2	Rai 1	13/01/2022	7,644,000	29.89
La sposa	Rai 1	30/01/2022	7,084,000	32.19
Don Matteo 13	Rai 1	31/03/2022	6,867,000	30.5%
Entertainment				
72 <sup>th</sup> Sanremo Music Festival	Rai 1	05/02/2022	13,303,000	64.9%
Eurovision Song Contest	Rai 1	14/05/2022	6,632,000	41.89
C'è Posta Per Te	Canale 5	08/01/2022	6,035,000	29.29
Sports special features				
Coppa Italia Live	Canale 5	11/05/2022	2,569,000	26.19
Champions League Live	Canale 5	28/05/2022	2,267,000	24.69
Processo alla tappa	Rai 2	28/05/2022	1,497,000	15.3%
Sport				
World Championship Qualifiers	Rai 1	24/03/2022	9,736,000	39.0%
Italian Cup	Canale 5	11/05/2022	8,706,000	41.29
Italian Supercup	Canale 5	12/01/2022	7,894,000	33.09
Religious programmes				
Rito della Via Crucis	Rai 1	15/04/2022	4,314,000	20.39
Urbi et Orbi blessing	Rai 1	17/04/2022	3,176,000	32.69
Angelus	Rai 1	01/01/2022	2,874,000	22.89

Title	Channel	Date	Audience	Share
Information programmes				
Chi l'ha visto?	Rai 3	19/01/2022	2,455,000	12.0%
Con il cuore nel nome di Francesco	Rai 1	10/06/2022	2,398,000	16.7%
Forum	Canale 5	21/01/2022	1,935,000	21.0%
Animation and cartoons				
Cattivissimo Me 3	Italia 1	29/01/2022	1,144,000	4.9%
Inside Out	Italia 1	05/03/2022	1,136,000	5.2%
Zootropolis	Italia1	08/01/2022	1,133,000	4.7%
Science and Environment				
Linea Verde	Rai 1	06/02/2022	3,505,000	22.4%
Linea Verde Life	Rai 1	05/02/2022	2,774,000	19.2%
Melaverde	Canale 5	09/01/2022	2,329,000	15.9%
Culture				
Meraviglie - La penisola dei tesori	Rai 1	04/01/2022	3,676,000	17.0%
Concerto di Capodanno	Rai 1	01/01/2022	3,665,000	23.4%
Contributo Benigni	Rai 1	17/04/2022	3,420,000	15.8%
Investigation				
Porta a Porta Special	Rai 1	15/04/2022	2,499,000	13.1%
Otto e mezzo	La7	28/01/2022	2,231,000	9.0%
Report	Rai 3	04/04/2022	2,202,000	9.5%
Current events				
Che tempo che fa	Rai 3	06/02/2022	4,593,000	19.6%
Tg1 - Verso il Quirinale	Rai 1	29/01/2022	3,379,000	17.2%
Tg1: Inauguration Ceremony of the Head of State	Rai 1	03/02/2022	3,150,000	25.5%

#### **Radio**

The radio, after a difficult two-year period, marked by the numerous periods of mobility restrictions which have contributed to the reduction in the number of listeners on an average day, registers growing audience figures, although still below pre-Covid levels. However, thanks to its traditional and proven vitality and innovativeness, the medium was able to renew itself and not reduce its market share, which remained unchanged at 4%, achieving, in terms of advertising revenue, a growth of +3.4% with a global volume of €174 million.

Interim Separate

**Financial Statements** 

as at 30 June 2022

As far as Rai is concerned, during the first half of 2022, the Rai Radio Directorate, which coordinates the editorial and commercial offer of Rai's 12 radio channels, as well as their linear and non-linear multi-platform distribution, continued its development and evolution activities in terms of both technology and editorial offer, also coordinating international projects. For instance, the design and production of original podcast series destined for the on-demand catalogue of the RaiPlay Sound platform (launched at the end of 2021) was increased, while the development of multiplatform radio focused on the forthcoming opening of Rai Radio2's satellite and TV channels, respectively on TivùSat (autumn 2022) and DTT (planned for 2023), as well as the enabling of Rai Radio2 via HBTTV. As part of the renovation process, the Saxa Rubra studios (Rai Radio1 and Rai Isoradio rooms) and the Milano-Sempione headquarters were digitised. In the broadband sphere, the implementation of the Radioplayer Italia App - which supports the 12 Rai Radio channels and about 240 national and local broadcasters - is moving forward, while the PER Player Editori Radio company, in which Rai also holds a stake, has concluded agreements with leading automotive groups for access to in-vehicle infotainment terminals. Rai Radio coordinates company communications across all radio channels in agreement with Rai per la Sostenibilità, with the aim of improving the multi-faceted implementation of awareness and fundraising campaigns, the promotion of initiatives, and public engagement with regard to social issues and third sector activities. Radio Rai has also participated in numerous festivals and competitions.

In detail, the Rai Radio offer is divided into 12 channels, broadcast on eight technological platforms, diversified by editorial mission and target audience, all active online and on social media:

- three generalist radio channels: Rai Radio1, Rai Radio2 and Rai Radio3;
- two special interest channels: Rai Isoradio (infomobility) and Rai Gr Parlamento (institutional);
- Seven specialised digital stations: Rai Radio Tutta Italiana, Rai Radio Classica, Rai Radio Live, Rai Radio Kids, Rai Radio Techetè, Rai Radio Sport and Rai Radio Indie.

The proposal of specialised channels complements the generalist and special interest channels, precisely to provide a complete and targeted offer capable of intercepting vertical audiences.

From an editorial perspective, the first half of 2022 was characterised as follows.

Rai Radio 1 reaffirmed its identity as a broadcaster of all news. Its information centres around the press review every hour with five main editions (7:00 am, 8:00 am, 1:00 pm, 7:00 pm and midnight).

As usual, information in all its forms filled the channel's offerings: political news (*Radio anch'io al mattino, Zapping la sera* and *Tra poco in edicola la notte*) and economic news (*Sportello Italia recovery* and *Gr1 Economia*), news, environment, social issues (employment, work, technology, health, human rights, gender violence) and territory with programmes such as *Moka, Che giorno è*, *Viva Voce, Il mix delle 5, Italia sotto inchiesta, Numeri Primi, Mangiafuoco, Green zone, L'aria che respiri, Formato famiglia*, in addition to political/institutional, national and European information, edited by Rai Gr Parlamento. Moreover, Rai Radio1 devoted ample space: to the war in Ukraine with *ad hoc* in-depth reports, direct connections, specials and focuses in the Gr stations and the various programmes; to the health emergency and the main events in Italy and around the world, such as the election of the President of the Republic (January), the presidential elections in France in April, and the government crisis. Ample space was dedicated to all institutional anniversaries. As well as information, sport is confirmed as the mainstay of Rai Radio1: football, Formula 1, MotoGp and cycling (*Giro d'Italia, Tour de France*) special events (*the Olympics* and the *Winter Paralympic Games in Beijing, European Women's Football Championship*). All sports are covered by very successful programmes, such as long-standing fixture *Tutto il calcio minuto per minuto* and other broadcasts such as: *Zona Cesarini, Extratime, Sabato e Domenica Sport.* Music plays a fundamental role in supporting the information and is offered throughout the day (*Radio1 music club, Stereonotte, VivaVoce, Disco sveglia, Sette su Sette*).

Rai Radio2 offers a diversified schedule throughout the day oriented towards escapism and entertainment, starting early in the morning with the press review of *Caterpillar AM*, and continues with *II Ruggito del Coniglio* and *Radio2 Social Club*, before moving on to *Nonè un Paese per Giovani*; the afternoon programming starts with *La Versione delle* 

due, the humour of Numeri Uni, Caterpillar in its PM version, Decanter and then the musical insights of Back2Back and Rock and Roll Circus to Pierluigi Diaco, on air with Tisento. The weekend programming is enriched by sports news and cult programmes such as Blackout and Lillo and Greg 610. The exclusive appointments from Sala B in Via Asiago continued with top artists from our national scene. Rai Radio 2 also devoted ample space to the events of the Eurovision Song Contest 2022, to Concerto del Primo Maggio and the 72th Sanremo Music Festival. In addition, the network was the protagonist, as usual, of many on the road and live appointments from around the country. In addition, Rai Radio2 has been at the forefront in promoting sustainability and fulfilling one of the fundamental tasks of the Public Service with the 18th edition of M'Illumino di meno: Day for Energy Saving. Finally, important cross-media editorial synergies were activated with television programming through the confirmation of programmes also broadcast on TV on Rai2, as well as with the various special initiatives (Radio2 Day and Live) from the studios of Via Asiago on air broadcast in streaming on Rai Play.

Rai Radio3 continued its mission as a channel dedicated to the major themes of cultural and civil debate, and strength-ened its musical offering, alternating classical and baroque music with contemporary music, ranging from jazz to song-writing. The broadcasting of live performances by the *Orchestra Sinfonica Nazionale Rai* and major Italian and international festivals, such as *Euroradio concerts* and the *concerti del Quirinale di Radio3*, the prestigious live review every Sunday morning from the Quirinale, continued. The Channel gave ample space to young talent with the programme *Voci in Barcaccia. Largo ai giovanil*, the first international competition for young opera voices promoted by the Italian radio after the historic Callas Prize in the 1980s. The *Future present programme follows this direction too: Nuove scritture per la scena italiana*, a contemporary dramaturgy review created in collaboration with some of the most important theatre institutions, aimed at understanding our time through the eyes of young Italian authors writing for the theatre. There is a growing focus on new formats and the needs of audiences who are increasingly choosing to listen to rebroadcast programmes and original podcasts. Particular care has been taken in the design of streamable content downloadable as podcasts, such as *Ad Alta Voce* and *Wikiradio*.

The offer of the public service channel Rai Isoradio, in the first half of 2022 too, was marked by the pandemic, with repercussions on its production methods and editorial offer; however, the broadcaster never interrupted its 24-hour flow programming. In addition, information from the territory was enhanced, with details on urban and extra-urban mobility, in Regions, Provinces, Municipalities.

The generalist offer, as mentioned above, is complemented by that of specialised channels, launched in 2017, which make a targeted offer aimed at intercepting audiences vertically. Also in the first half of 2022, several editorial innovations were introduced in terms of both design and production efforts.

#### Radio programming by genre

(broadcast time; source Rai)



8.1% News16.4% Information8.6% Culture10.8% Society

39.8% Music0.8% Service (excl. audiodescriptions)1.7% Pubblic broadcasting service13.8% Other genres

#### **Digital**

The Rai Digital offering, in a service logic, guarantees the distribution on IP platforms of multimedia content produced by the Company, and aims at defining a specific proposal mainly designed to intercept additional targets with respect to those already involved by traditional Rai channels, as well as promotion strategies of Rai's offer (editorial and corporate) on social media, managing digital campaigns, Rai social profiles and the various initiatives of traffic building, also on third-party profiles.

The Digital Rai proposal is as follows.

- Rai.it, the portal, divided into five areas (News, Sport, TV, Radio and Corporate), aggregates and makes easily accessible the Group's vast digital offering and also provides services such as the programming guide of Rai channels and access to the Company's corporate information;
- RaiPlay is the platform dedicated to video, giving access to Rai's offerings in the Digital world, featuring original
  content, titles from Rai's linear offerings and other offerings, starting with the extensive Teche catalogue;
- RaiPlay Sound, launched at the end of 2021, is Rai's platform dedicated to the world of audio that offers the public, in addition to live broadcasts of all Rai Radio channels, the chance to listen again to their favourite radio programmes, original content produced for RaiPlay Sound, such as podcasts ranging from entertainment to reality stories, from current affairs to music;
- Rainews.it/TGR web, the portal through which all RAI information can be accessed, also available in an App version:
- RaiPlay Yoyo, the App, entirely dedicated to children and without advertising interruptions, provides a rich ondemand thematic programme schedule articulated on two different targets, defined by age group, and updated weekly;
- Rai Cultura, the portal that aims to make Rai's cultural offer accessible and usable online with dedicated services, fed by the original contents, the thematic and generalist television programming, as well as by the great heritage of the Teche Rai archive.

In particular, in the first half of 2022 the offer strategy for the **RaiPlay** platform was arranged in order to provide editorial continuity with the previous two-year period through the narration of contemporaneity developed through a variety of narrative formats.

The scripted product was one of the key points for the platform to intercept the young audience, less and less oriented towards linear consumption. Purchase titles such as, for example, the second season of *Beforeigners*, or original productions such as *Bangla*, *Il Santone – #lepiùbellefrasidiOsho* and *Cabala – Le vergini del fuoco* follow this direction. The platform has also strengthened its cross-media strategy of product enhancement by proposing series as *boxset*, and enriched content compared to linear programming, such as the Oscar-winning series by Alejandro Amenábar, *La fortuna*, broadcast on Rai1 and simultaneously published on RaiPlay in its original format.

Drama continues to be the main driver of the traffic generated by RaiPlay; the offer is fuelled by highly successful titles and distributed live and on demand also in the audiodescription version, as well as exclusive previews such as: Doc – Nelle tue mani 2, L'amica geniale 3, Don Matteo 13.

Another key asset is the cinema offering, with a film catalogue consisting of more than 1,400 titles on demand, including the 100/150 titles available in catch-up mode on the basis of airing on linear channels, with major titles as exclusives or premières - among others: Sotto lo stesso tempo, Bangla, Coming Back, 2Night - Due nella notte, Nikola Tesla - L'uomo dal futuro, Parasite, as well as many art films.

RaiPlay also makes available the best of Rai's documentary offer proposed to users by following educational and thematic paths divided by genre (*The Story of Film: An Odyssey, Apnea, Inside Gemelli*).

The sports offer is also significant: the highlights of all matches of the 2021/2022 Serie A Football Championship, national team matches of the various categories, both men's and women's; major sporting events in the first half of 2022 (Ski World Cup, Beijing Winter Olympics, Water Polo World League, Volleyball with all major national and international competitions, athletics, cycling including the Giro d'Italia).

Added value is represented by the wide selection of programmes, variety shows, dramas, investigations made in the more than 60-year history of public TV and made available by Rai Teche.

In addition, the musical offer is extensive, both the *cultured* one, with the programme proposed by the *Orchestra Sinfonica Nazionale* and exclusive live broadcasts of important events, and the *pop* one, also distributed thanks to the synergy with the Rai Radio2 Live video channel.

Another cornerstone of the digital offer is the segment dedicated to children and young people, presided over by the

Corporate directory 33

#### **Digital - Main Player competition**



Report

RaiPlay platform with the *Children* and *Teen* sections, for which specific strategies have been further developed according to the different targets, as well as the *Learning* one, in cooperation with the MIUR.

On the new **RaiPlay Sound** platform a rich catalogue has been made available, navigable by genres, topics, recommended content or favourite programmes and audiobooks selected from the great classics of Italian and international literature. In addition, it is possible to listen to audio descriptions of dramas and TV series broadcast by Rai. The editorial offer also includes a series of "original" podcasts - first digitally distributed - offered in streaming or download mode (in app version). Among the titles offered: *Pointe Nini - Storie di montagna al femminile*, *La guerra di Gino*, *lo ero io il milanese*, *Ragazze con la pistola*, *Tutti gli uomini di Putin*, *Ucraina - il confltto*.

In addition, Rai's distribution strategy also confirmed its presence on the YouTube and MSN platforms: these channels, which recorded significant peaks in penetration among young people, were further leveraged and made it possible to expand the way audiences were engaged, facilitating contact with an increasingly large audience of users.

In the first half of 2022, Rai also consolidated its branding and traffic building strategies on social platforms, promoting its offer in line with the new Gender strategy adopted by the Company. In fact, the social strategy deployed on the various accounts has produced integrated communication plans, designed no longer by channel but by genre and differentiated by target, tone of voice e designing, precisely to articulate the product narrative on different accounts.

Also in the social sphere, in the six months under review, Rai's efforts to grow and consolidate the RaiPlay Sound accounts, through a strategy of enhancing the editorial programming offer, podcasts and original content by positioning the audio platform in the broader panorama of international players operating in the podcast sector (such as Spotify and Amazon Music) shall be noted. At the same time, Rai continued the reorganisation and renewal of Rainews.it social offer from an editorial point of view, and supported TgR in the process of distributing the local news offer not only on traditional channels and the web, but also in the world of social networks.

#### **International Offer**

The fully-owned subsidiary Rai Com SpA is tasked with the marketing of Rai's channels abroad. The subsidiary handles the European distribution of broadcasting rights for television and radio channels (Rai 1, Rai 2, Rai 3, Rai Storia, Rai Scuola, Rai News 24 and Rai Radio 1, Rai Radio 2, Rai Radio 3), as well as for the non-EU distribution of the channels: Rai Italia (a best of Rai productions plus original programmes for Italians abroad); Rai World Premium (the channel broadcasting original drama produced by Rai as well as two prime time shows a week dedicated to Italian cinema), and Rai News 24 (an all-news channel by Rai). Rai's offer across different territories is completed with three radio channels: Rai Radio1, Rai Radio2, Rai Radio3. The channels are currently broadcast through local television platforms—via cable, satellite or new media platforms—in various ways, both free and paid for and in progressive alignment with international developments in services and technologies, aimed at integrated the Italian range with non-linear content.

In the United States, Canada, Australia and Europe, the channels are offered to subscribers in Packages or Premium à la carte bundles. Users, therefore, pay a monthly fee, in addition to their subscription with their operator; in Asia, the Rai Italia channel is accessible in free-to-air mode; in Latin America, Africa and various European countries, the channels are offered in Basic or Extended Basic mode, which provide for a monthly subscription with no additional costs.

It should be noted that in autumn the European offer will be enriched by the Rai Italia channel, which is currently being promoted.

#### TV offer performance

The television audience estimated by Auditel for the first half of 2022 is 9.6 million average viewers throughout the day and 22.2 million in prime time, a decrease compared to the previous year of approximately 1.3 million and 3.6 million respectively. The contraction of the audience is mainly attributable to a physiological re-composition of television consumption as an effect of the overexposure to the medium following the lockdowns in 2020/21 and, to a lesser extent, to the methodological changes introduced by Auditel and highlighted above.

The Rai Group, again in terms of share, confirmed its role as market leader both throughout the day, with a 35.8% share (-0.6 pp), and in prime time, with 37.4% (-0.3 pp). Other TV stations continued their growth, reaching 34.7% throughout the day (+2.9 pp) and 35.1% in prime time (+3.3 pp).

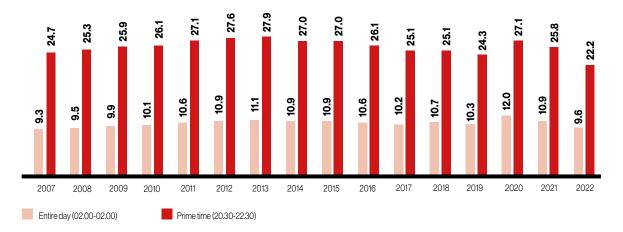
#### In detail:

- the traditional generalist networks (Rai1, Rai2, Rai3, Canale 5, Italia 1, Rete 4 and La7) together held a 58.5% share of the whole day (+1.7. pp compared to 2021) and 62.3% of prime time, with an increase of 2.1 pp;
- the semi-generalist networks (Tv 8, Nove, Rai4, Cielo, Real Time, Dmax, 20, Sky Uno and Sky Uno+1) are basically stable both in the whole day with 9% share and in prime time with 9.4% share (-0.2 pp);
- the specialised networks recorded an audience share of 24.2% throughout the day, remaining stable compared to the same period of 2021;, while in prime time the share was 20.6% (-0.4 pp);
- the other TV stations continued their growth, reaching 8.3% the whole day (-1.7% pp) and 7.8% in prime time (-1.4 pp).

The latter aggregate, in addition to representing the entire sector of local broadcasters, broadcasters not registered with Auditel, and other satellite broadcasters, also includes the consumption deriving from on-demand content (more than 7 days after their broadcast or exclusive digital) from the smart TV apps of registered publishers (such as RaiPlay and Mediaset Infinity) and the consumption of OTT content (such as Netflix and Amazon Prime Video).

#### Evolution of the average television audience in the 1st half

(source Auditel, figures in millions)



Compared to individual channels, always in terms of share:

- Rai1 was once again the most watched network both over the entire day, with a 18.1% share (+0.7 pp), and in prime time, with 20.8% (+1 pp);
- Rai2 recorded a share of 4.7% (-0.1 pp) over the entire day and 4.9% (-0.3 pp) in prime time;
- Rai3 was confirmed at 6.9% (-0.5 pp) in the whole day and 6.4% in prime time (-0.2 pp).

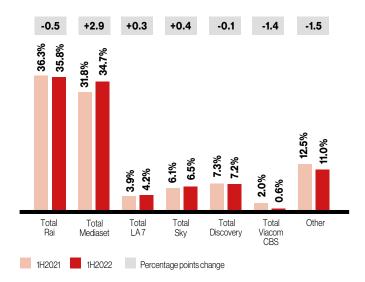
In terms of the performance of the competition's main channels during the period in question, the following results are reported, always reported as share:

- Canale 5 recorded a share of 16.7% (+1.2 pp) in the whole day and 15.5% (-1.1 pp) in prime time;
- Italia 1 had a 4.4% share (stable) over the entire day and a 5.5% share in prime time (+0.6 pp);
- Rete 4 stood at 3.9% (+0.1 pp) over the entire day and 4.5% in prime time (-0.1 pp);
- La7 recorded a 3.8% share over the entire day (+0.3 pp) and a 4.7% share in prime time (-0.1);
- TV8 stood at 1.9% in the whole day (+0.1 pp) and 2% in prime time (stable);
- NOVE remained stable throughout the day with 1.7%, and fell by 0.1 pp in prime time, stopping at 1.6%.

#### Share major publishers on average day generalist and specialised channels

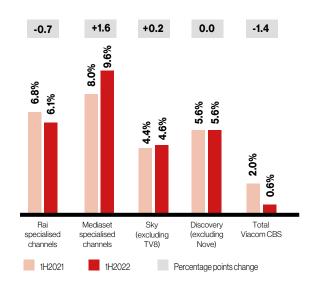
(time slot 02:00 - 02:00, source Auditel)

Introduction



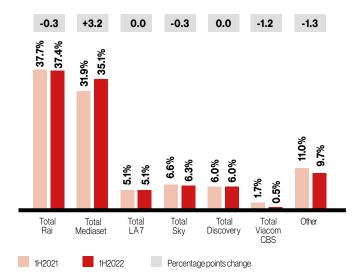
## Share of publishers on average day specialised channels

(time slot 02:00 - 02:00, source Auditel)



# Share of main publishers in prime time generalist and specialised channels

(time slot 20:30 - 22:30, source Auditel)



#### Average half-year share of TV channels

	Entire day (02:00-02:00)		Prime time (20:30-22:30)	
	First half of 2022	First half of 2021	First half of 2022	First half of 2021
Rai1	18.12%	17.40%	20.79%	19.81%
Rai2	4.67%	4.74%	4.93%	5.21%
Rai3	6.88%	7.41%	6.38%	6.58%
Rai Generalist	29.67%	29.55%	32.10%	31.60%
Rai4	1.09%	1.35%	1.17%	1.50%
Rai Premium	1.22%	1.40%	1.08%	1.31%
Rai Movie	1.02%	1.08%	1.07%	1.14%
Rai5	0.29%	0.36%	0.32%	0.41%
RaiStoria	0.21%	0.26%	0.24%	0.31%
RaiScuola	0.04%	0.02%	0.04%	0.02%
Rai Yoyo	0.78%	0.87%	0.64%	0.60%
Rai Gulp	0.16%	0.19%	0.16%	0.26%
RaiSport	0.60%	0.53%	0.35%	0.31%
Rai News 24	0.68%	0.70%	0.23%	0.22%
Rai Specialised	6.09%	6.76%	5.29%	6.08%
Total Rai	35.76%	36.31%	37.39%	37.68%
Canale 5	16.71%	15.54%	15.47%	14.33%
Italia1	4.44%	4.43%	5.50%	4.93%
Rete 4	3.94%	3.82%	4.47%	4.56%
Mediaset Generalist	25.10%	23.80%	25.45%	23.83%
Mediaset Specialised	9.60%	8.01%	9.69%	8.06%
Total Mediaset	34.70%	31.81%	35.14%	31.89%
La7	3.75%	3.48%	4.73%	4.80%
Other La7	0.44%	0.46%	0.34%	0.31%
Total La7	4.19%	3.94%	5.07%	5.11%
TotalSky	6.51%	6.14%	6.29%	6.62%
Total Warner Bros. Discovery	7.22%	7.33%	5.97%	6.01%
Total Viacom CBS	0.61%	1.98%	0.45%	1.70%
Other channels	11.01%	12.49%	9.69%	10.99%
Total TV	100.00%	100.00%	100.00%	100.00%

Note: following the review (May 2022) of the perimeter used by Auditel for the calculation of TV audience shares, the comparisons are to be considered as approximate only.

#### Radio offer performance

The results for the first half of 2022 (TER, 25 January to 20 June) show that, in terms of volumes, the radio registers a turnaround with audiences growing again, compared to the first half of 2021 (+1.3%), although volumes remain below pre-pandemic levels (33.6 million individuals on the average day compared to 34.8 in the corresponding period of 2019).

With respect to groups, in the ranking (band 6.00:24.00) - which, as usual, only takes into account broadcasters operating at national level - the Radio Mediaset group (Radio105, Virgin Radio, Radio 101 and Radio Montecarlo) is confirmed in first position with 995 thousand average listeners, equal to a share of 15.7% (+0.5 pp); the Gedi group (Radio Deejay, Radio Capital and M2o) is stable in second place with 702 thousand average listeners and an 11.3% share (+0.5 pp); thanks to the excellent results, the Rai Radio Group (Rai Radio Radio1, Rai Radio 2, Rai Radio 3, Isoradio) trails in third place with 694 thousand average listeners and an 11.1% share (-0.8 pp); the RTL group (RTL 102.5 and Radio Freccia) is confirmed in fourth place with 590 thousand average listeners and 9.5% share (-0.7 pp).

With regard to the top 10 individual broadcasters, again for the 6.00-24.00 band, Radio 105 (Radio Mediaset) took the lead with 502 thousand average listeners (+9.8%) and a share of 8.1% (+0.4 pp). In second place was RTL 102.5, which, with a further decline, yielded the first position and followed with 485 thousand average listeners (-5.5%) and a share of 7.8% (-0.8 pp). Radio Deejay is confirmed in third position with 474 thousand average listeners (+5.8%) and a share of 7.6% (+0.1 pp). Fourth place for RDS with 413 thousand average listeners (-5.1%) and a share of 6.6% (-0.7 pp). Radio Kiss Kiss climbs to the fifth place, which, thanks to an exceptional performance, reached 366,000 average listeners (+36.1%), a share of 5.9% (+1.4 pp). Radio Italia dropped to sixth position with 357,000 average listeners (+2.9%) and a share of 5.7% (-0.1 pp). Rai's first channel, Rai Radio1, confirmed its seventh position with 275,000 average listeners (-9.5% compared to the first half of 2021 that represented one of the best performances for the channel) and a share of 4.4% (-0.7 pp). Rai Radio2 follows, which with 256,000 average listeners (+5.8%) and a share of 4.1% (stable) and achieves the highest audience level since the start of TER to date. Finally, Virgin Radio was ninth with 212 thousand average listeners (+4.4%) and a share of 3.4% (stable), and Radio 24 tenth with 198 thousand average listeners (-4.9%) and a share of 3.1% (-0.3 pp). Rai Radio3 and Isoradio are in fifteenth and eighteenth position with 127,000 average listeners (+0.8%) and a share of 2% (-0.1 pp) and the latter—still partially penalised by mobility restrictions - with 36,000 average listeners (-2.7%) and a share of 0.6% (stable).

#### Main operators active in the radio market

(source: Rai)

# **National**

#### **RAI RADIO**

Rai Radio1 Rai Radio1 Sport Rai Radio2 Rai Radio2 Indie Rai Radio3 Rai Radio3 Classica Rai Isoradio Rai Gr Parlamento Rai Radio Kids Rai Radio Live Rai Radio Techetè Rai Radio Tutta Italiana

#### **MAIN PRIVATE PLAYERS**

#### **GEDI** DeeJay

Radio Capital M2O

#### **RTL 102.5**

RTL 102.5 Radio Freccia Radio Zeta

#### **RADIOMEDIASET**

R101 Radio105 Virgin Radio Radio Monte Carlo Radio Subasio (regional) Radio Dimensione Suono

Radio Italia

Radio Kiss Kiss

### IL SOLE 24 ORE

Radio24

## Local

Approximately 400 local and provincial broadcasters in all Regions

 $<sup>^{\</sup>star}$  Only the main national stations broadcast on FM were taken into consideration, excluding Radio Maria and Radio Radicale.

Introduction

#### **Digital and Social offer performance**

In first half of 2022, the Total Digital Audience measured by Audiweb reached 37.3 million unique users on the average day, stable compared to 2020. Each user spent an average of 2 hours and 31 minutes a day in the digital world ( $\pm$ 2.7%). There were 13.1 million Italians ( $\pm$ 4) who access an average day the internet on via PC ( $\pm$ 5.3% compared to 2021); 34.2 million (target 18+) via mobile (smartphone + tablet). Again according to the Audiweb survey, on a monthly basis, in the first half of 2022, an average of 44.3 million individuals, or approximately 75.2% of the Italian population, connected to the Internet at least once a month ( $\pm$ 1% compared to 2021). The number of users who surfed from PCs was 28.1 million ( $\pm$ 2% compared to 2021), those who connected to the Internet from mobile phones was around 39 million (stable compared to 2021).

Compared to the Rai world, in the same period, 11 million users connected on average at least once a month to one of the various Rai sites or apps (24.7% of the active population on the internet). This is down compared to 2021 (-5%). In the ranking of the leading online Groups active in Italy, Rai ranks 40<sup>th</sup>. At the top of the ranking are once again the big international players (Google, Facebook, Amazon and Microsoft) followed by RCS MediaGroup, CiaoPeople and Mediaset, which rises to the 6<sup>th</sup> position, topping the GEDI group for the first year. In this regard, it is worth mentioning the significant contribution that the properties *Meteo.it* and *Tgcom24.mediaset.it* make to the total traffic generated by the Mediaset group.

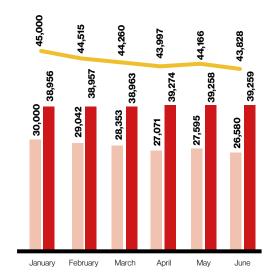
The Rai information portal, Rai News, stood at a monthly average of 2.3 million unique users, still highlighting ample space for growth compared to its competitors (Source: Audiweb).

With regard to the video portals of the major national players considered (RaiPlay, Mediaset Infinity, La7, Discovery+), in terms of unique users, these show declining results compared to 2021: Mediaset Infinity, although leading once again the ranking with 9.1 million unique users, registers a drop equal to -25% compared to 2021; RaiPlay is firmly in second place with 8.4 million, registering a fall of over -12%; in third position is La7 with 6.5 million unique users and a clearly positive growth (+37%), followed by Sky with 3.5 million (-23%). In terms of time spent by users on the same national players, RaiPlay leads the ranking with over 2 hours and 15 minutes, followed by Mediaset Infinity with 2 hours and 9 minutes; far behind the two market leaders are other players: La7 and Sky record a time spent of 24 minutes and 52 minutes respectively (Source: Audiweb).

As regards the details of the multimedia offering of video content, RaiPlay improved its own performance over the same period of 2021: a total of 11.6 million active users were registered (+12,6% compared to 2021) (Source: Mapp). In terms of genres used on the Rai player, drama was the most used with 52% of the total views on demand and 55% in terms of time spent. The most viewed titles were *Il paradiso delle signore*, *DOC - Nelle tue mani*, *Mare Fuori* (Source: Auditel Online).

## **Total Digital Audience per month First half of 2022**

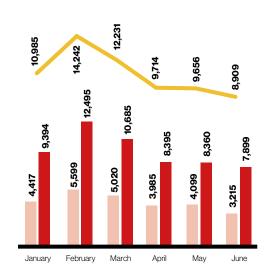
(unique contacts/000, source Audiweb)



All devices
PC
Mobile

### Total Digital Audience per month referring to Rai First half of 2022

(unique contacts/000, source Audiweb)



In the first half of 2022, the offer of Rai content on YouTube, through the two official channels—Rai channel and *Il Collegio* channel—generated 428 million views overall (source: YouTube Analytics).

Rai's three main mobile/AppTv applications (RaiPlay, RaiPlay Radio, RaiPlay Yoyo) totalled 5.4 million downloads overall during the first half of 2022: the RaiPlay app 4.3 million, RaiPlay Sound 950 thousand and RaiPlay Yoyo 108 thousand. The Rai News app, in the same period, recorded 352 thousand downloads. In the first half of 2022, the contents on the RaiPlay Yoyo app (live+on demand) generated about 28.5 million views (source: Mapp).

With regard to the social world, the 2022 first-half global volume ranking of traffic generated by TV publishers on social media, sees Sky (349 million interactions with a 49.1% share) and Mediaset (157 million, 22.1%) prevailing, followed by Rai (126.1 million, 17.8%). This positioning of Rai is affected by editorial aspects: Rai, compared to its competitors and in line with its public service mission, distributes a limited number of programmes of a sensationalist or scandal nature - that make people talk - such as Reality, Talent and Gossip shows; moreover, although live sporting events are excluded from the survey, all comments of the before and after are included in the count and this type of content is very present in the schedules of competitors. Again with regard to Rai's social offer, in terms of genres, Entertainment comes in first place (63.8% of the total), followed by "special events" (21.7%) and then by TV Series (9.4%). The most commented Rai titles of the half-year were: II Festival di Sanremo, Eurovision Song Contest 2022, Che tempo che fa, DOC - Nelle Tue Mani (source: Talkwalker).

With respect to the performance of Rai's offerings on the main social networks (Facebook, Twitter and Instagram), in the first half of 2022 the total number of pages and profiles offered by Rai grew again, from 403 in June 2021 to 445 in the period under review. This increase in offer was matched by a broadening of the reference fan base, specifically: on Facebook, with 193 pages, Rai reached around 27.6 million fans (compared to 25.1 million in the first half of 2021); on Instagram, with around 100 profiles, it reached 9.1 million followers (compared to 8 million); while on Twitter, with 152 profiles, it reached 10.3 million (compared to 9.6 million). Particularly significant is then the performance expressed on TikTok, joined by Rai at the beginning of the year. In 6 months of activity, it has gathered 25 thousand followers thanks to just 36 contents used more than 11 million times: a ratio underlining the high quality of the offer, i.e. the fundamental parameter adopted by TikTok's algorithm to trigger recommendation and circulation of contents among its users (source: Nielsen Social Content Ratings, FanPageKarma).

Compared to the data collected and published by the Auditel Online system, which measures the TV ratings of five publishers (Discovery, La 7, Mediaset, RAI and Sky) on digital devices, both via browser and App, the Public Service Publisher manages to win a significant space. In the first half of 2022, the total TTS (Total Time Spent) amounted to over 594 million hours: Rai 40%, Mediaset 41.4% and Sky 15%. This figure is the sum of hours spent consuming content in linear mode (214 million hours) and on demand mode (380 million hours). In linear mode, Mediaset led the way (41.9%), followed by Rai (32.1%) and Sky (18.4%); in on-demand mode, Rai garnered a 44.5% share, followed by Mediaset (41%) and Sky (13.1%). In the ranking of the most viewed programmes in on-demand mode, the first Rai title was II Paradiso delle signore, which ranked fourth with 16.5 million hours. In LS terms, the total for half-year was 7.7 billion streams: Mediaset 52.1%, Sky 28.8%, Rai 16.5%. This figure too is the sum of linear (1.5 billion) and on-demand use (6.2 billion). In linear mode, Mediaset remained in the lead with 65.2% of total LS, followed by Rai (18.6%) and Sky (12.7%). Mediaset's result was buoyed by the offer of TGCOM 24 (425 million views linear), Mediaset digital (156 million) and Canale 5 (122 million). With regard to on-demand mode, again in terms of LS, out of a total consumption of 6.1 billion, Mediaset garnered 49%, Sky reached 33% and Rai carved out a share of 16%. This distribution depends on the formats made available by operators, which, of course, rewards "short" contents over "medium-long" ones, especially when also distributed on a significant number of brands outside the original ones (embedding), distribution mode particularly relevant for Sky - which has agreements with more than 260 sites - and Mediaset (around 150 sites). In the consumption of "long" contents (>30') in on-demand mode, instead, Rai is the publisher with the largest market share, both in terms of TTS (54%) and in terms of LS (51%) (source: Auditel Online).

# Map of the Rai offer (as of 30/06/2022)

Introduction

#### **Television**

(Digital terrestrial and satellite)

#### Generalist

Rai 1, Rai 2, Rai 3, Rai 1 HD\*, Rai 2 HD\*, Rai 3 HD\*

#### Semi-generalist and specialised channels

Rai 4, Rai 5, Rai Premium, Rai Movie, Rai Gulp, Rai Yoyo, Rai News 24, Rai Storia, Rai Sport, Rai Sport+ HD, Rai Scuola, Rai4 HD\* Rai5 HD\*\*, Rai Movie HD\*\*, Rai Gulp HD\*\*, Rai Yoyo HD\*\*, Rai News 24 HD\*\*, Rai Storia HD\*\*, Rai Scuola HD\*\*, Rai Premium HD\*, Rai Sport+ HD\*, Rai 4K\*\*

Net of TgR, which continues to be broadcast in SD

#### TV channels available on RaiPlay

Rai 1, Rai 2, Rai 3,

Rai 4, Rai 5, Rai Premium, Rai Movie, Rai Gulp, Rai Yoyo, Rai News 24, Rai Storia, Rai Sport, Rai Sport+ HD, Rai Scuola

#### Radio

#### **Generalist channels**

Rai Radio 1, Rai Radio 2, Rai Radio 3

#### **Special interest channels**

Rai Isoradio, Rai Gr Parlamento

#### **Specialised digital stations**

Rai Radio 1 Sport, Rai Radio 2 Indie, Rai Radio 3 Classica, Rai Radio Live, Rai Radio Tutta Italiana, Rai Radio Techetè, Rai Radio Kids

#### Radio channels available on RaiPlay Sound

Rai Radio1, Rai Radio2, Rai Radio3

Rai Isoradio, Rai Gr Parlamento, Rai Radio 1 Sport, Rai Radio 2 Indie, Rai Radio 3 Classica, Rai Radio Tutta Italiana, Rai Radio Techetè, Rai Radio Live, Rai Radio Kids

<sup>\*</sup> Available on DTT and TivùSat.

<sup>\*\*</sup> Visible only on TivùSat.

#### **Information**

Tg1, Tg2, Tg3, TgR, Rai Sport, Rai Parlamento (Rai Gr Parlamento), Rai Mobilità, Rai News (Teletext), Rai Giornale Radio

#### **International Offer**

Rai Italia, Rai World Premium, Rai News 24

The Rai offer is also enriched by the repetition of some national channel broadcasts in different ways, depending on the region of the world

#### Internet

Rai.it, RaiPlay.it, RaiNews.it, RaiPlaySound.it, RaiCultura.it

#### App

RaiPlay, RaiPlay Sound, Rai News, Rai Yoyo

#### **Cinema**

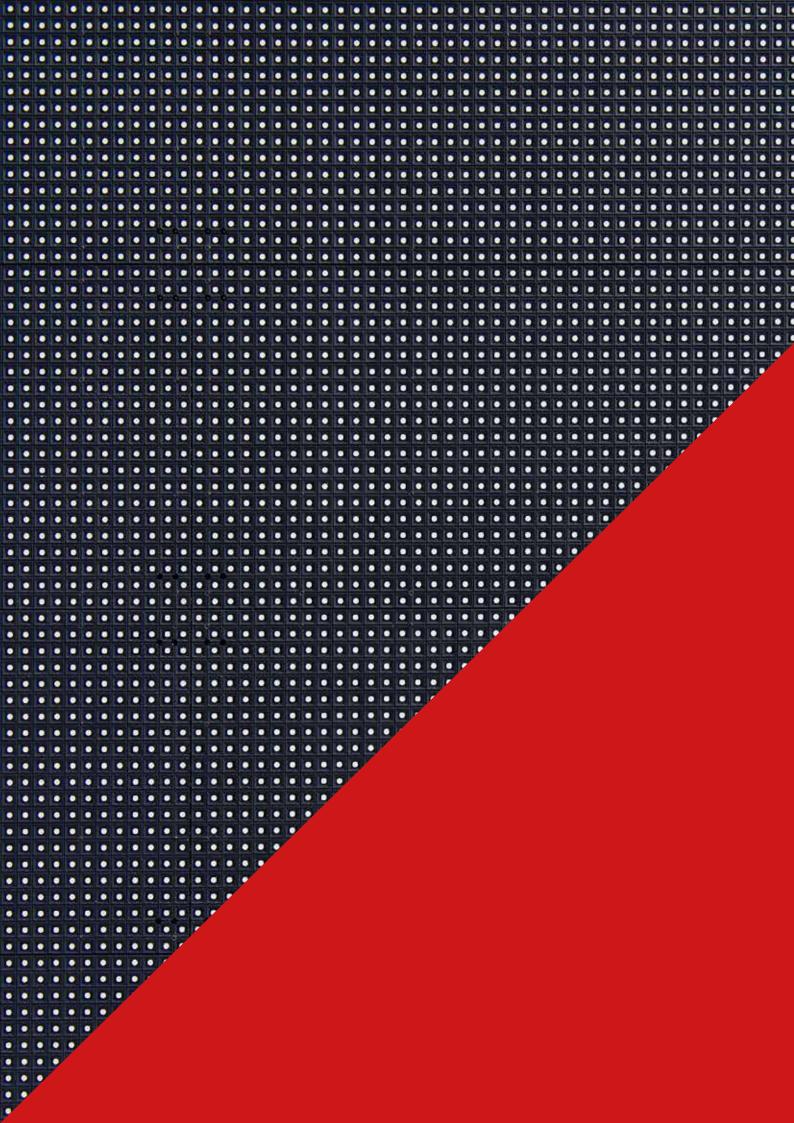
Rai Cinema, 01 Distribution

#### Home video

01 Distribution, Rai Com

#### **Publishing**

Rai Libri





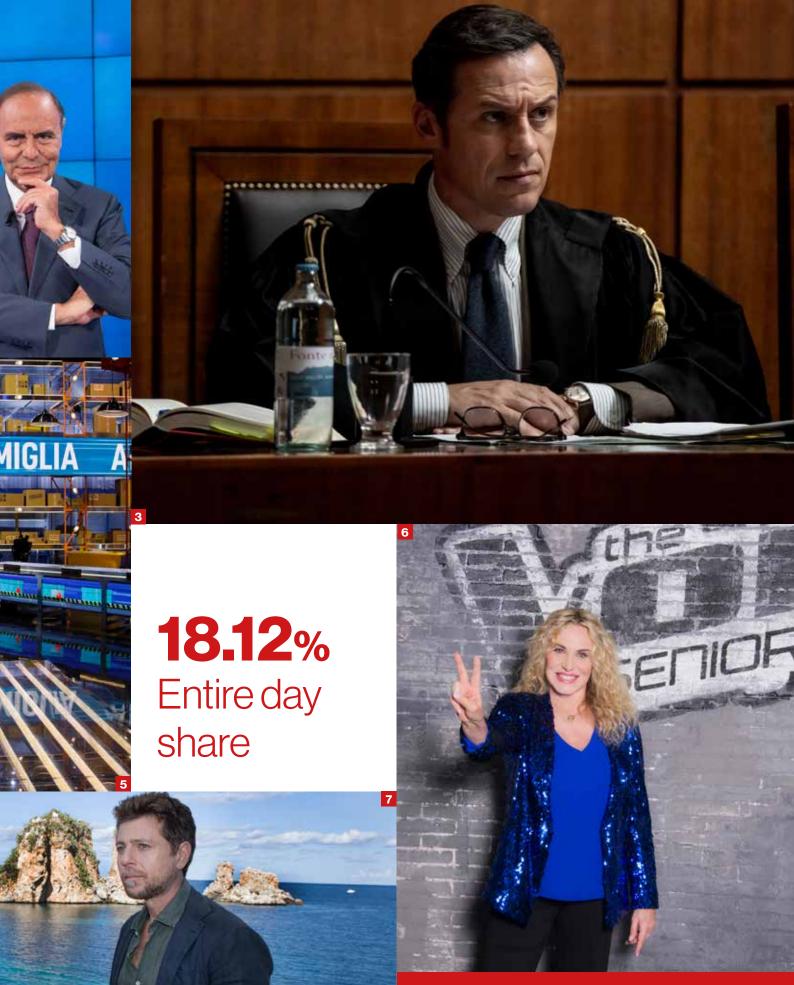
# Rai 1

"Rai 1 confirms its role as the leading channel of Italian television, able to guarantee shared and universal enjoyment, informing and entertaining Italian families in a spectacular way, with measure and a sense of responsibility"



- 1 Festival di Sanremo
- **2** Il coraggio di essere Franco
- **3** Eurovision Song Contest





- 1 Alberto Angela
- 2 Porta a Porta
- **3** Vostro onore
- **4** La sposa
- 5 Affari tuoi formato famiglia
- **6** The voice senior
- **7** Makari, season two

# LA LEGGE È UGUALE PER TUTTI

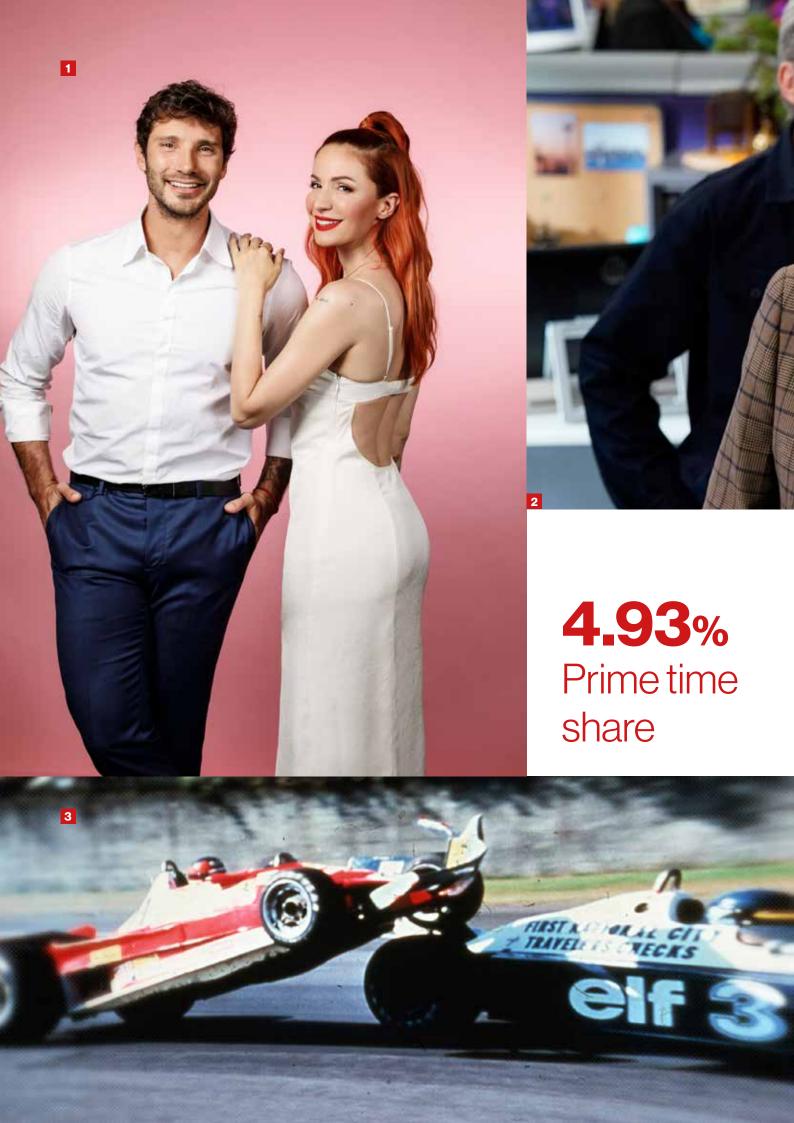






# Rai 2 "In an increasingly competitive and evolving television scenario, Rai 2 is evolving with new languages to amuse, inform, and entertain its viewers, paying particular attention to younger generations"

- 1 Germinal
- **2** Paola Severini Melograni hosts *O anche no*
- **3** Costa Concordia Cronaca di un disastro

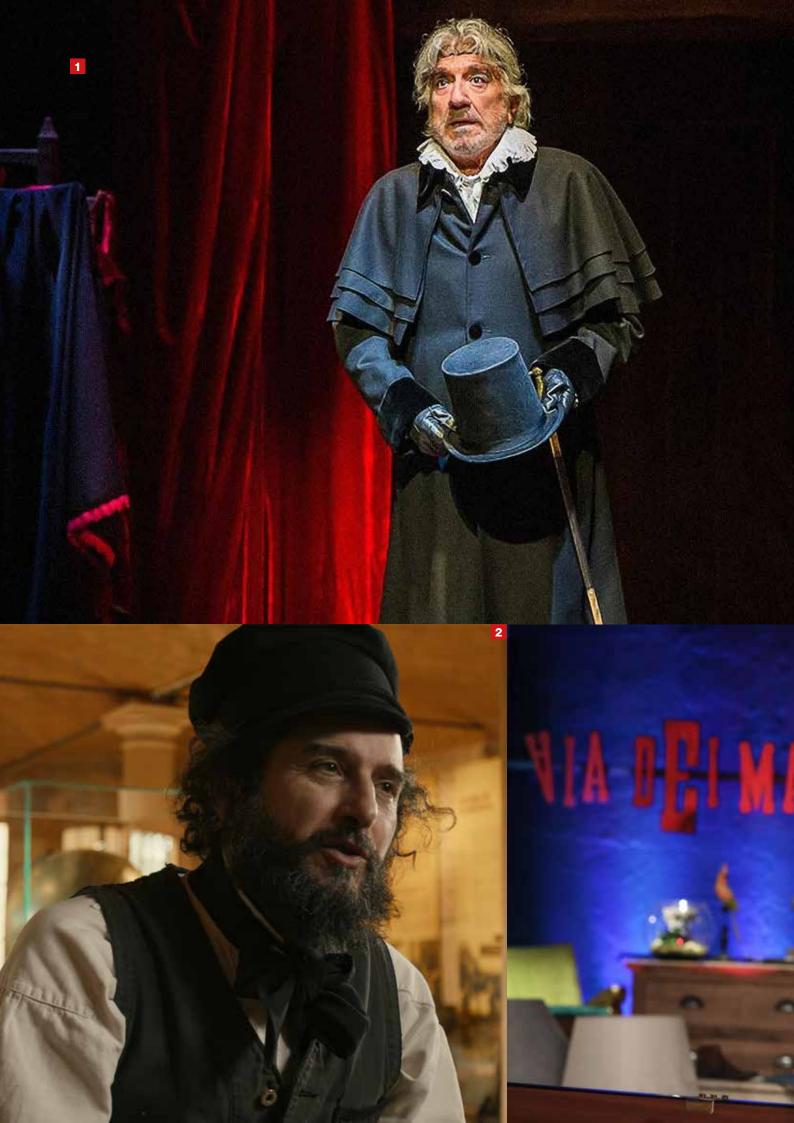




Entire day share

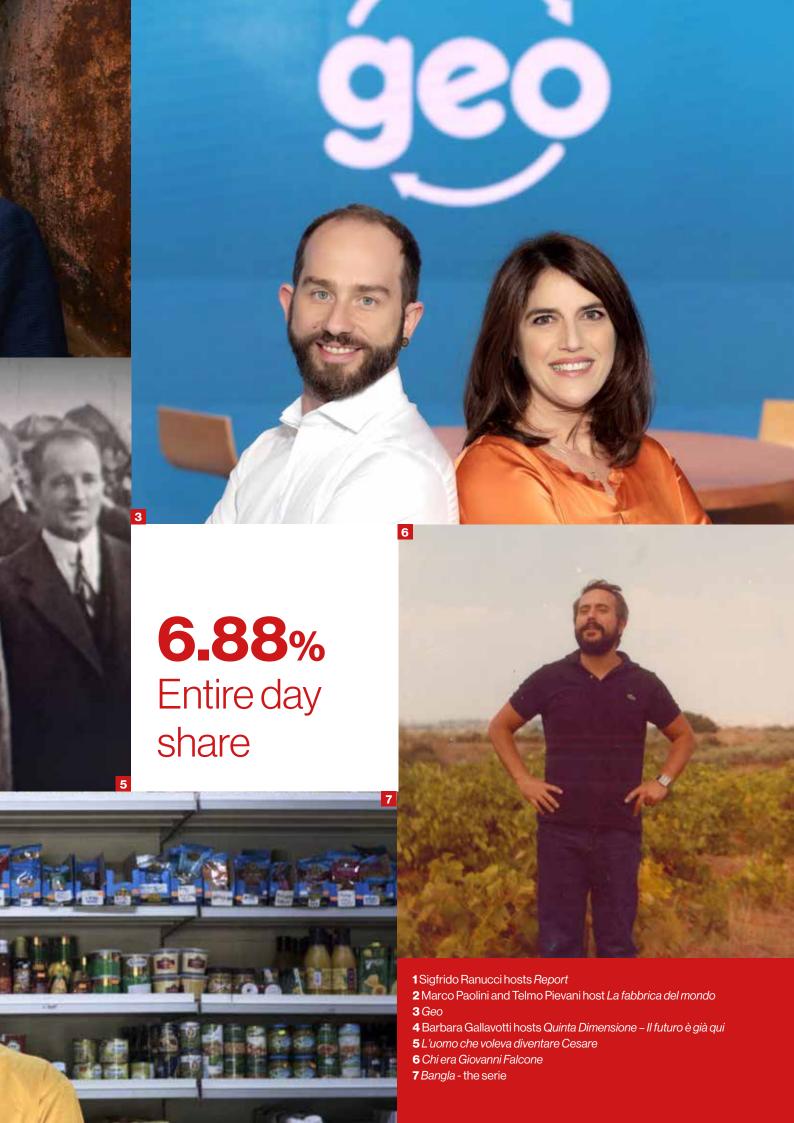
**3** Gilles Villeneuve

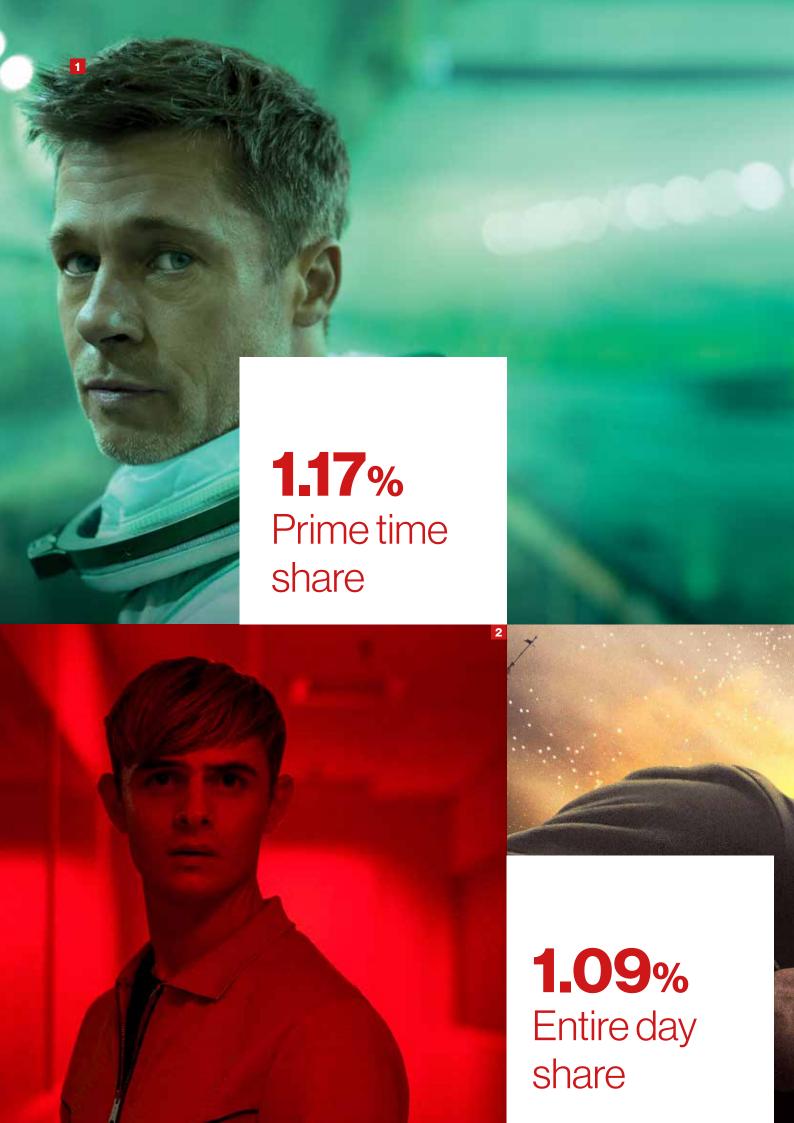
4 Dalla strada al palco











# Rai 4

"From science fiction to crime, from the epic genre to fantasy, from action to thriller, Rai 4 offers films and television series of modern language and international scope"



- 1 Ad Astra
- 2 47 metri uncaged
- 3 The equalizer





**0.29%**Entire day share







1.22% Entire day share

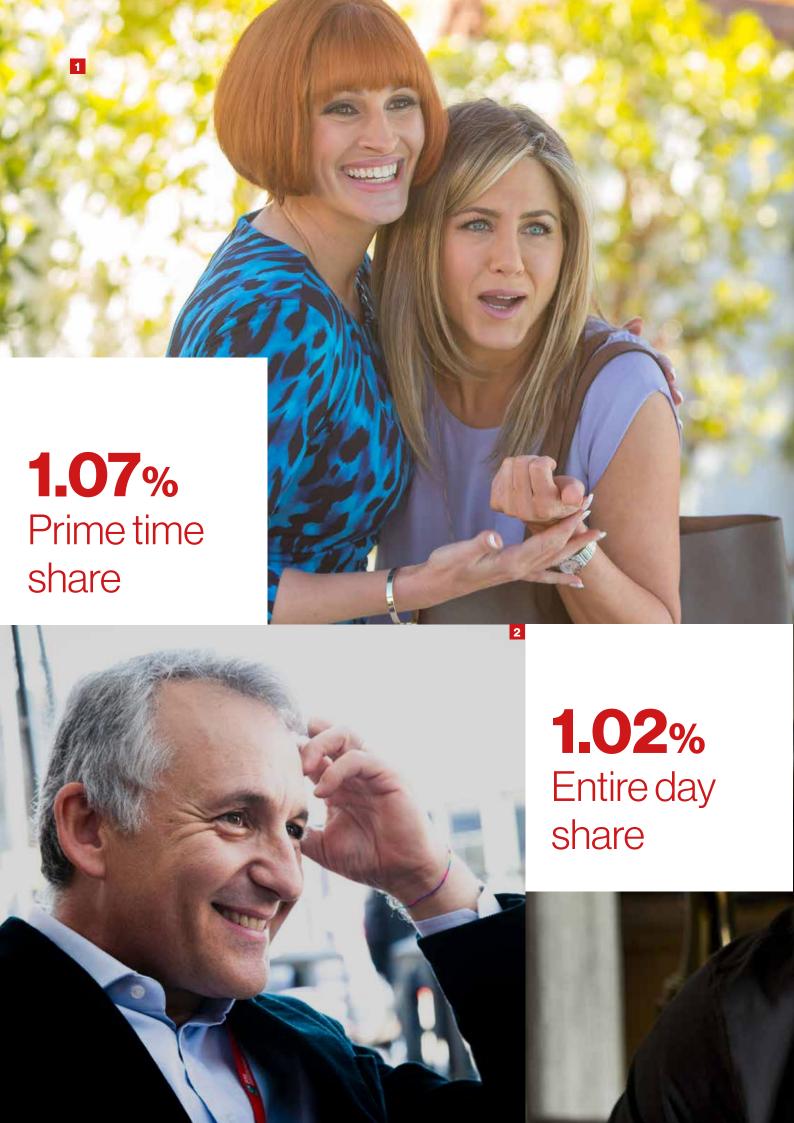




"The best dramas and the major entertainment successes of the past and present, long-running series, mini-series and TV movies, to experience and relive the emotions triggered by the Rai offering"



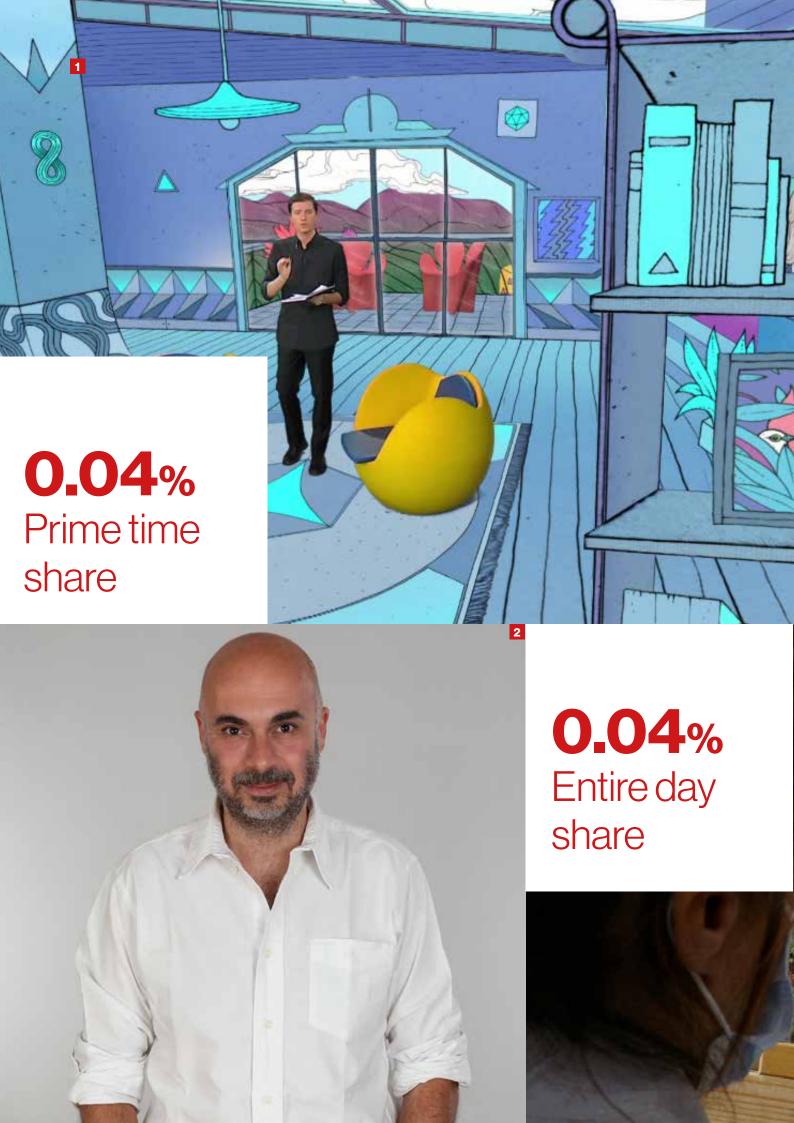
- **1**Le più grandi icone del mondo
- 2 A muso duro Campioni di vita
- 3 Nero a metà



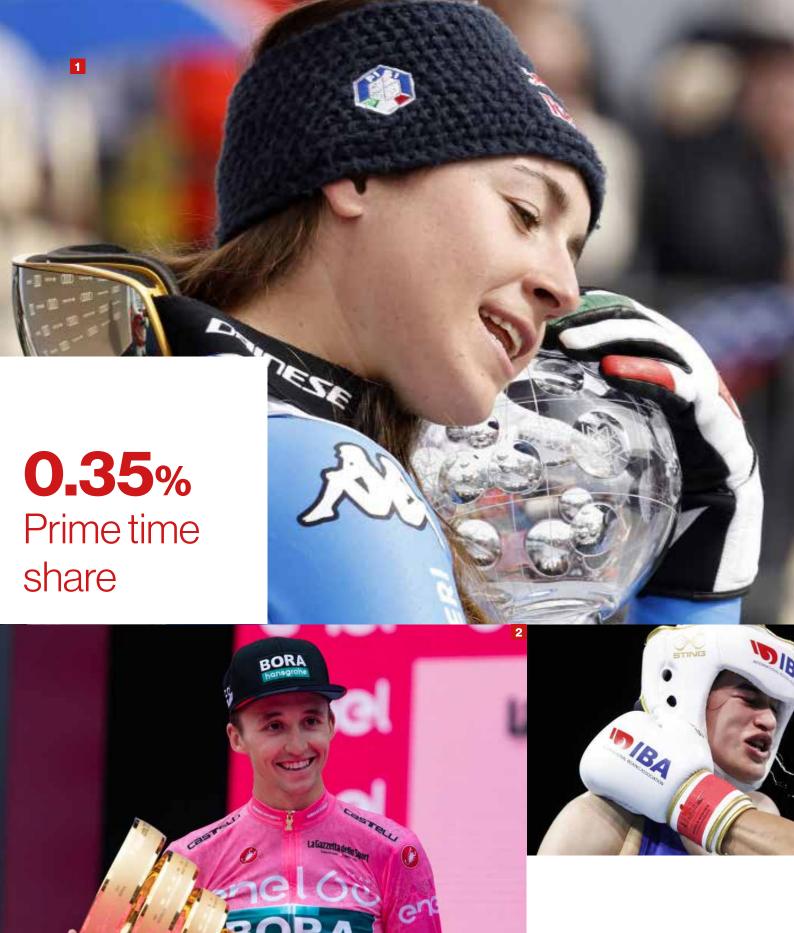




# Rai Storia "The big institutional appointments, the most significant anniversaries, celebrations worth remembering, become on Rai Storia crucial television events in the cultural tale of our country" 1 Alessandro Barbero hosts a.C.d.C. 2 Telemaco 3 Cristoforo Gorno hosts Cronache dall'antichità







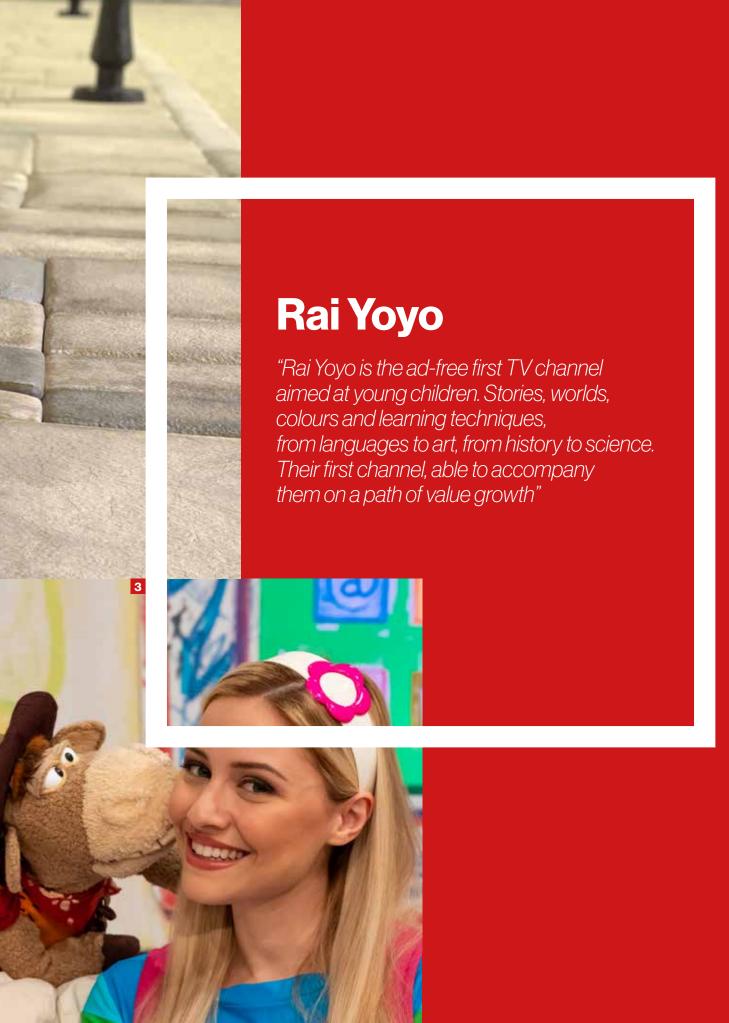
**0.60%**Entire day share



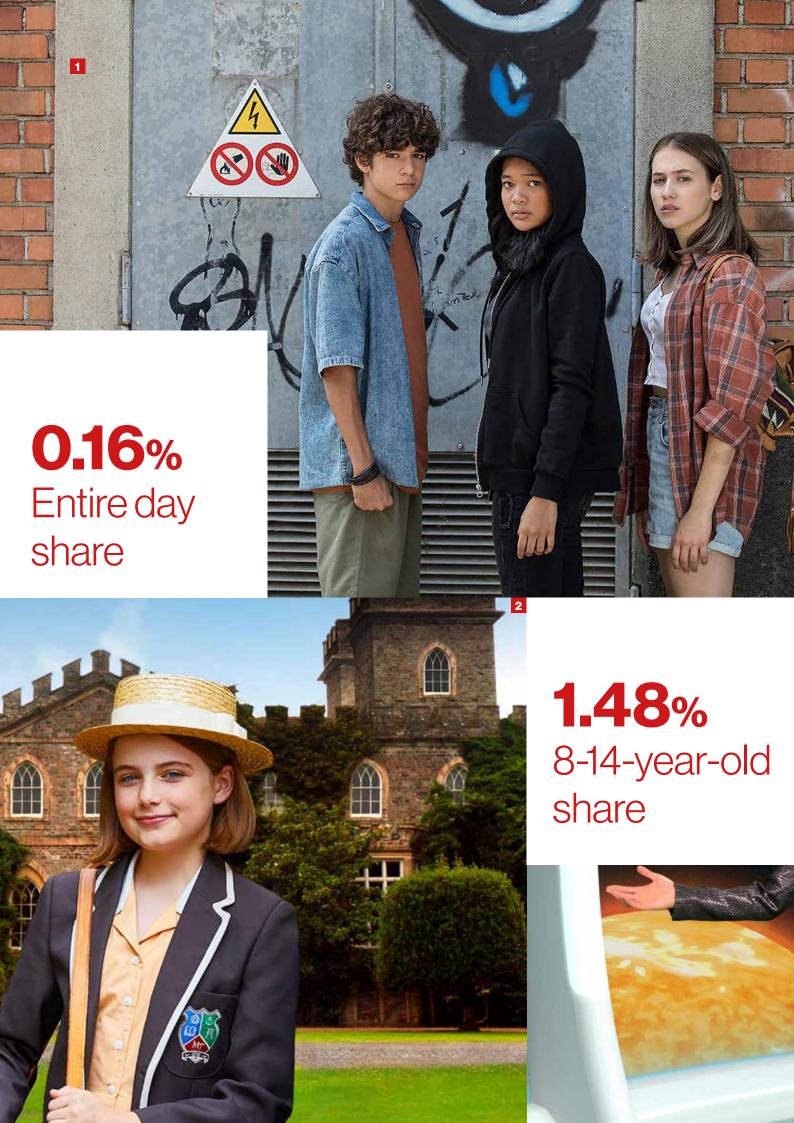








- 2 L'albero azzurro
- 3 La posta di Yoyo con Carolina e Lallo



# Rai Gulp "Rai Gulp is the channel with an offer open to all languages, in the name of contemporaneity, discovery, adventure and fun. Cartoons, TV series, production programmes, web content, intelligent and educational entertainment proposals that entertain and stimulate team culture"

1 Snow Black
2 Malory Tower
3 Meteo Spazio



#### **Television**

#### Genres

#### **Prime Time Entertainment**

In the first half of 2022, Rai, playing its role as a service, combined the ability to provide information and culture with that of accompanying the public with moments of entertainment and dissemination. It did so by introducing a new organisational model based on genres, transversal to broadcast channels. The Prime Time Entertainment Directorate has inherited an identity programming of each channel, but has also started experimenting with new and winning content not only across its reference target and its audience, but also paying more attention to the proposal aimed at multiplatform exploitation.

In the first half of 2022, in terms of individual channels, the Prime Time Entertainment genre on Rai 1 broadened its focus on broader types of audience, with projects that, on the one hand, could reassure the Network's most consistent and loyal targets, but on the other intercept more and more young and active ones from the perspective of a contemporary media company. With this spirit, Rai 1 has created entertainment programmes alternating tradition with new contaminations inspired by more modern and curious languages.

To already successful programmes such as *The Voice Senior* - a great celebration of music starring singers over 60 with great talent, passion and extraordinary stories - and *Il Cantante Mascherato* - a challenge to the last note between super-famous celebrities hidden by a mask - have been joined by new formats. Among them, *The Band*, an exciting challenge to win the title of "Band of the Year", with the guidance of an exceptional tutor and the evaluation of competent and inflexible judges; *Affari tuoi formato famiglia*, the new version of the famous game show with contestants accompanied by their relatives *Tali e quali*, the NIP version of the successful programme dedicated to VIP singing performances.

Big events were then a great success in terms of ratings, but also managed to conquer the younger and more appealing target groups, recording record results on digital platforms as well.

Notable is the case of the 2022 Sanremo Festival, back with a hall packed of spectators after a 2021 edition - due to the pandemic - extraordinarily lacking in audience, events and related programmes: Amadeus' third edition was in fact the most watched edition since 1997 with a 58.4% share.

The Eurovision Song Contest, one of the biggest television entertainment events in the world, hosted in Turin after the success of Maneskin the previous year, surprised both in the semi-finals and the final, for the spectacular nature of the event and for the share results exceeding all expectations (average of the 3 evenings 32.8% with the final at 41.2% share).

Ci vuole un fore, the first show on sustainability and the environment, a special evening with artists and scientists proving that Public Service content can also be addressed and conveyed by entertaining and using languages within the reach of the general public.

The shift to genres, with reference to prime time entertainment, mainly affected Rai 2, a channel that, in search of ratings and identity, had to rediscover its basic inspiration with an offer that could put it back at the centre of attention for its ability to intercept contemporary languages and characters, but also for that provocative vocation that has always been its most challenging characteristic. Rai 2 did this by starting the semester with famous titles such as, *Un'ora sola vi vorrei*, the one man show that reinterprets the world and contemporaneity with irony, a concentrate of laughter and stories that are never ordinary, of satire and tradition to have fun and reflect *Stasera tutto* è possibile, the comedy show that has made fun and merriment its selling points, with comedians, actors and showbiz personalities ready to try their hand at laugh-out-loud competitions; *Made in Sud* the variety show of comedy, laughter, music, colours and fun; *Boss in incognito* the docu-reality comparing entrepreneurs with their employees.

In the latter part of the half-year, experimentation with new formats, genres and faces began. including: *Dalla strada al palco* which brought street artists into the TV studio expressing their talent and the emotion of their stories, as well as launching a new host with great potential *TIM Summer Hits* the new musical event on Rai 2, great live music from Italy's most enchanting squares and featuring the summer's biggest hits. Both new programmes achieved results well above the channel's prime time averages.

Rai 3 maintained its role as Public Service, broadcasting historical information and dissemination programmes both in prime time and in the late night time slot. The bet in the field of prime time entertainment is to add ideas and content for an offer is characterised by combining tradition, innovation, quality, creativity and entertainment. The novelties came at the beginning of the summer on Fridays late night, with *Imperfetti sconosciuti*, a talk with parents and teenage children, full of encounters, disagreements, secrets and lies, in a no-holds-barred family conversation match. A format intended for strong cross-media exploitation, seeking a way to communicate and be, perhaps, a little less unknown.

#### **Daytime entertainment**

In an increasingly competitive and constantly evolving TV landscape, Rai 2 renewed its daytime entertainment programme offer while remaining faithful to the mission of the Public Service and to viewers. The editorial line, which has always been attentive to informing, educating and entertaining, has contributed in an innovative and constant way also to exploring social issues

Many successful daytime entertainment titles in the first half of 2022.

Report

The weekly offerings range from current affairs, to entertainment, to everyday little-big stories. From *Uno Mattina*, which, produced in collaboration with Tg1, opens the day for viewers with news, politics, culture, entertainment, medicine, economics, without neglecting in-depth coverage of social agenda topics, reportage and specials, to *Storie italiane*, continuing the morning with its topical issues; from the cooking show *È sempre mezzogiorno* which, with renewed enthusiasm, tempts viewers with menus to be discovered, to the game show *L'Eredità*, with the exciting challenges between its contestants, turning it into the longest-running quiz show on Italian television, to *Reazione a Catena* which, using logical word association, tests the mastery of the Italian language of participants and viewers alike.

Top programmes include Rai 2's historic daily morning appointment I fatti vostri, a programme with a unique style devoted to entertainment and the emotional aspect, with its square always filled with new stories, tales, live connections, reports, moments of play and highly successful columns on gardening, animals, health, science and advice for conscious and safe shopping. The most topical facts to reflect on the events of the day and the many stories, told by the protagonists themselves, allow the country's reality to be recounted with the curious, familiar and discursive eye that has created the style of I Fatti Vostri.

On Rai 1, Oggi è un altro giorno, talk show where guests, tales and discussions are part of a story that every day wants to narrate a country eager to find again normality. Celebrities and ordinary people to understand, share and learn about contemporaneity with an eye on current affairs and public debate, but also on politics, economics and social news. A programme that, with authority, thoroughness and clarity accompanies the afternoon audience to understand the "everyday public narrative".

Next, the afternoon of Rai 1 features *La vita in diretta*, a true rotogravure show with a renewed informational slant and a narrative focused on current affairs, news, investigation and in-depth journalism. A service programme informing in the most comprehensive and reliable way with real-time reporting of the day's events, a close look, a window always open on the country with live and filmed documents and the valuable contribution of RAI journalists from regional and foreign offices.

At the weekend, information, in-depth analyses and entertainment. Starting with *Uno Mattina in famiglia*, opening the weekend with news, in-depth reports, columns, entertainment, games, for light-hearted and engaging entertainment. But also *Domenica in*, the historic Sunday afternoon programme on Rai 1, an edition in line with the winning formula of recent seasons, enriched with numerous new features that increasingly characterise the identity of the programme built around its presenter and her "one to one" interviews. Meetings turning into true folk tales about the private and public lives of personalities from the worlds of entertainment, music, and green culture.

Always on Sundays and always on Rai 1, Da noi a ruota libera, with the story of the opportunities that can change everyone's life for the better. Celebrities and ordinary people, stories of everyday life amidst surprises and situations with different flavours, all told with good humour to close the week with positivity and reflection.

The Saturday afternoon show magazine is *Tv Talk*, the programme on Rai 3 that "takes apart" the Italian and international television week, analysing the relative highlight media events. Featuring guests, opinion leaders and experts from the worlds of communication, academia and research in television and mass media, the programme benefits from the

critical contribution of a group of young media analysts. The world of the internet and social media in their interaction with the television is also the subject of analysis and discussion in the study of *Tv Talk*.

Also in the weekend offer, mention should be made to *Linea verde*, a historic column that for more than half a century has reported on Italian agriculture and its excellence, the territory, and the food and wine sectors, pillars of the national economy. With a keen eye on new frontiers related to cultural, energy and ecological policies aimed at safeguarding and developing the territory, but also on the stories of those who live and work in an Italy that produces, *Linea Verde* travels around the Bel Paese to discover and recount its wonders through the beaten paths of literature, art, folklore and the history of the territory, reinterpreting the theme of cultural heritage under the banner of Italian beauty.

#### **Culture and Educational offerings**

Rai's cultural offering ranges from music, art, literature, theatre and nature, with a special focus on major productions, innovation and experimentation in the arts, and combines narrative power with rigorous scientific validation.

The programming speaks the language of contemporaneity and is present in all time slots and on all platforms, with a dissemination that enhances the connections between the various cultural spheres in a new world where, dance joins theatre, art meets history, the power of thought joins the energy of music.

Particularly on Rai 5, - a channel that is already, essentially, a genre in itself - the programme schedule is already structured with constant and well defined appointments throughout the week, with outdoor and environmental education, literature, international auteur cinema, cultured music, art and theatre, and opera.

In the first half of 2022, as far as literature is concerned, there were programmes dedicated to the anniversaries of Carlo Fruttero, Pier Paolo Pasolini, Beppe Fenoglio, Giovanni Pascoli, Giovanni Verga; as far as cultured music is concerned, there was an evening dedicated to Franco Zeffirelli, the complete cycle of Robert Schumann's symphonies with Raïs Orchestra Sinfonica Nazionale conducted by Daniele Gatti, the concert of Banda della Polizia dedicated to Ennio Morricone and recorded at Rai Radio studios in via Asiago, *Amorosa presenza*, Nicola Piovani's opera debut, the tribute to Renata Tebaldi on the centenary of her birth. As for the theatre, mention should be made of the cycles dedicated to Molière and Pasolini as part of their respective anniversaries and, for art, the episodes of *Art Night*, *Di là del fume e tra gli alberi*, also repeated on Rai 3.

Numerous thematic days were broadcast. These include one for the anniversary of Carmelo Bene, as well as those dedicated to Italian museums and dance.

The cultural offer dedicated to history and its protagonists is concentrated on Rai Storia, the channel dedicated to the in-depth study of our common past and its dissemination. Numerous thematic appointments, including: Passato e Presente, first broadcast on Rai 3 and then Rai Storia; Il Giorno e la Storia, day by day almanac of remarkable anniversaries and celebrations; Italiani, with the protagonists of our country's history; Italia, Viaggio nella Bellezza, for the promotion of cultural heritage; in-depth history with a.C.d.C., Cronache e Storie contemporanee. In addition to the very rich offer of the channel, there are appointments with historical cinema.

Also worth mentioning, among others, are the History Specials Giulio Cesare e la Gallia; Cronache dall'Impero Storia delle nostre città; La strage di Acerra, ottobre 1943; Francesca Morvillo, donna di legge; Cronache di donne leggendarie; La bussola e la clessidra; La Gran Bretagna della Belle Époque a colori; Sir Edmund Hillary; Missili a Cuba; Royals at war; Automania; Soviet car; Storia della medicina; Storie della Shoah-I complici; Donne di Calabria; La scuola in cammino; Il soffitto di cristallo; Telemaco; Cercasi talento; The Olympic Murderer, L'armata mortale di Hitler, Inferno sui mari; Storie Contemporanee; I mondi di ieri; Antoine il fortunato; Golpe in Grecia.

Programmes capable of combining high content with extraordinary ratings and great critic and image success characterised the cultural offering of this first half of 2022 on Rai 1. Stanotte a..., Meraviglie and Ulisse, in fact, have created a compelling tale able to navigate light-heartedly art, science and history with cinematic quality images.

On the occasion of Remembrance Day, a special episode of *Ulisse* entitled *Viaggio* senza ritorno, to recount the long journey of the Jewish women, children and men who on 16 October 1943 were captured in Rome by the SS and taken by train to Auschwitz and other extermination camps.

The cultural offer on air on Rai 3 is very rich and varied, and has been entrusted to established authors, but also to new faces and different languages, in order to give dissemination and current events a multi-faceted interpretation in every

Introduction

field. Starting with the recount of contemporaneity with Che tempo che fa, the weekly appointment that attentively and punctually follows the country's events with the best of the cultural, scientific, political, and sports scene. This season will feature many national and international stars and the historic interview with Pope Francis. Saturday evening, with Sapiens was dedicated to reflection and knowledge in all its fields, in a journey addressing crucial issues such as the survival of the planet, environmental emergencies, climate change, the wonders of nature, adventure and exploration. Also included in Rai 3's cultural offering are La fabbrica del mondo, an adventure across contemporaneity in search of answers, new questions and new stories Insider, a place where storytelling and interviews come together to take the viewer on an up-close discovery of the underground universe of mafias, among collaborators, witnesses and infiltrated policemen Quinta dimensione, an unpublished account of Covid, the big questions and challenges that animate science in all its disciplines, from chemistry to biology, and climate Generazione Bellezza, a programme to discover places, beauty as the key to enhancing territories and communities La Gioia della musica, a journey through classical music, the secrets of famous musical works and its great protagonists, Dilemmi, a different way to narrate society and the questions we face every day, with masters, guests and testimonies from the world of culture, art and science. But culture on Rai 3 was also music in all its forms, from the film-opera La bohème by Giacomo Puccini made in collab-

Interim Separate

**Financial Statements** 

as at 30 June 2022

oration with the Teatro dell'Opera in Rome, to film soundtracks with Via dei matti picture show.

The daytime offering alternated programmes - Quante Storie, Passato e presente, #Maestri, Geo, Kilimanjaro, to name but a few - who live the present and talk about books, history, travel and the great people who changed the country.

The Educational offer is dedicated to formal and informal education, digital, scientific and technological literacy: culture and learning at the heart of the Public Service function. Both on the TV channel Rai Scuola and on the internet portal, in continuity with 2021, lessons for students and adults were offered (La Scuola in tivù), integrated digital teaching support content (Laboratorio Scuola), guidance on technical and vocational training (Professione Futuro), digital skills (Digital World), confirming the Public Service offer as a point of reference not only for teachers and students but also for all those for whom knowledge is never enough.

Also worthy of note are the offer of programmes in English aimed at learning and improving the language; the space dedicated to science dissemination programmes, including - fresh from winning the prestigious Agnes Prize - Progetto Scienza-Newton Speciale Sostenibilità; the two-part journey La Musica Libera, around the world to recover scores and instruments that belonged to concentration camp inmates I segreti del colore, an art history programme; the over 100 10-minute episodes of RaiCultura.it series on art, literature, science, philosophy, theatre and dance, cinema, history and music.

The offer of information products, in-depth analysis and reporting on the events that animate the world of cinema is spread over several channels.

On Rai Movie, Movie Mag, Rai's longest-running film news and information weekly appointment, has accompanied, in these first six months of 2022, the, albeit weak, recovery of cinema, following, in particular, the Berlin and Cannes film festivals that have returned to normal after the restrictions due to the pandemic. There are many media partnerships, with a focus on gender issues in the case of the Visionarie Festival or that of Femminile Plurale, as well as renewed collaborations with Rendez Vous-Festival of New French Cinema, the Spello Festival or the Bellaria Festival, among others. And again cinema releases, with a focus on Italian films, and the celebration of anniversaries, from those of general relevance (such as the Day of Remembrance) to more sector-specific ones (the 70th anniversary of ANAC-National Association of Cinematographic Authors).

On Rai 4 Wonderland, the weekly magazine that ranges, among interviews, columns and reports, from cinema to television series, from comics to videogames, from publishing to music. On air for nine seasons, over 11 years of programming, Wonderland is also an institutional presence in specialised festivals and cultural events, such as the Far East Film Festival in Udine, Europe's largest kermesse on East Asian genre cinema, and the Trieste S+F Festival, which for several years now has awarded a prize to Rai 4.

#### Orchestra Sinfonica Nazionale Rai

The Orchestra Sinfonica Nazionale Rai was established in 1994 and, thanks to the presence of its concerts on radio and television schedules, has contributed to the dissemination of both the great symphonic repertoire and the pages of the historical and contemporary avant-garde, with concerts and first performances that have won artistic, editorial and recording awards.

Since the first concerts, conducted by Georges Prêtre and Giuseppe Sinopoli, the most prestigious international conductors have taken turns on the podium and it boasts many of the best musicians of the latest generations in its ranks. The Orchestra holds regular concert seasons and special cycles in Turin, in addition to numerous prestigious engagements in Italy and abroad.

The 2021-2022 Symphonic Season concluded at the Rai Arturo Toscanini Auditorium in Turin with the performance of 14 concerts between January and May 2022, under the baton of leading and established European and world-class conductors and featuring soloists and singers of the highest calibre.

Numerous extraordinary concerts in this first half of 2022 were held, including the customary *Concerto di Carnevale*, the *Concerto di Pasqua* and the one organised at the conclusion of the masterclass *Professione Orchestra*. At the end of the season, two concerts entitled *II ballo all'opera e al cinema*. The Orchestra was also involved in performances at the Teatro Municipale in Piacenza, the Teatro Pavarotti-Freni in Mantua and the Teatro alla Scala in Milan as part of the Milano Musica event.

As for chamber music, five concerts were performed for the cycle *Le domeniche all'Auditorium*, and 5 concerts at the Cappella Paolina del Quirinale, broadcast live on Rai Radio 3.

As part of the prestigious contemporary music season Rai Nuova Musica, four concerts were held, attended by a massive youth audience.

Educational activities saw the continuation, for the sixth consecutive year, of the educational project *Professione Orchestra* concluded with a concert of symphonic music. In addition, since the beginning of March, the Orchestra has been busy recording the 25 episodes of the television programme *La Gioia della Musica* broadcast on Rai 3. In June, from 21 to 26, in collaboration with the Ministry of Culture-Directorate of Performing Arts, the Orchestra Sinfonica Nazionale Rai, conducted by Maestro Axelrod, was engaged in the tour *Tour nella bellezza* with concerts in Catania, Catanzaro, Salerno, Matera and Brindisi.

#### Insight

In the new organisational model by genres, the Insight focuses on national and international news, investigations, reports, social, environmental, economic, political and scientific issues. The offer is diversified according to the target audience, while respecting the identity of the generalist channels it is aimed at, and is also available on the main digital channels.

In the first half of 2022, the daytime offer confirmed the historical titles aired on the generalist networks, with information and insight shaped on the talk and investigation show versions - *Ore 14* on Rai 2 and, on Rai 3, *Mi Manda Rai 3*, *Rebus* and *Agorà*, plus its spin-offs *Agorà Extra*, *Agorà Week-end* - and with the major themes of politics, news, economics and culture, including journalism insight by *Frontiere* and politics one, with a focus on foreign affairs, with *Mezz'ora in più*. Health topics were presented with *Buongiorno benessere* on Rai 1, the historic *Check up* on Rai 2 and *Elisir* on Rai 3. Also on Rai 3, solidarity and inclusion with *O anche no* which tackles the theme of disability in all its facets with intelligence and irony and *Il Posto Giusto*, a programme dedicated to the world of work that aims to inform a younger audience.

In the access time on Rai 3 *Le Parole* by Massimo Gramellini, where the identification of the key word of the week explores a hot topic of current affairs in its cultural, political, economic and social implications.

The offer is enriched in the prime time, which, in the first half of the year, is geared towards Rai 3 with Monday appointments and the major investigations of *Report* and *Presa Diretta*, on Tuesdays with the in-depth information of #Cartabianca and on Wednesdays with cases in the news coming to the fore with Chi I'ha visto?.

Saturday hosts Saviano and lannacone with two separate appointments: Insider and Checi faccio qui. The first proposes a face-to-face with the world of organised crime, the second is the recount of life stories, authentic portraits without mediation, without manipulation and without judgement to show the most hidden part of the human soul.

Among the novelties of the prime-time offer, *Filorosso*, the new format on Rai aiming to provide in-depth coverage of news and current affairs, with reports, interviews and reportages.

In the late night and over night slots, the offer is developed on the three generalist networks, from *Porta a Porta* with Bruno Vespa to *Via delle Storie* with Giorgia Cardinaletti on Rai 1, from *Restart* the economic information programme, to *Generazione Z*, on intergenerational dialogue on Rai 2, from the historic appointment in Italian courtrooms with *Un giorno in Pretura* to *Dilemmi* on Rai 3 on the ethical, cultural and social questions we encounter during the different stages of our existence.

#### **Drama**

Introduction

Drama is the genre directorate responsible for the production of dramas to be broadcast on the Rai Networks and on the digital platform RaiPlay. Rai's commitment to the promotion of Italian and European audiovisual production is one of the cornerstones of the mission of Public Service, to tell the story of Italy in its contemporaneity and history, to promote talent and the national audiovisual industry, to support innovation and the international showing of our works.

Interim Separate

**Financial Statements** 

as at 30 June 2022

The first half of 2022 was marked by a great result for Rai dramas, confirming the brand's established strength, quality and recognisability on the international series market. Nineteen years after the prestigious award *Un Certain Regard* to *La meglio gioventù* by Marco Tullio Giordana, Rai is back again at the 75th Cannes Film Festival with its world premiere in the section *Première* of the event series *Esterno notte* by Marco Bellocchio. In the work - starring, among others, Fabrizio Gifuni, Margherita Buy and Toni Servillo - the master of the Italian audiovisual industry tackles the tragic crux of Aldo Moro's kidnapping and assassination by the Brigate Rosse, experimenting with an original serial and narrative path that follows the point of view of the various personalities involved in the affair. Hailed by more than ten minutes of applause, the series received major reviews, earning the pages of the most famous international newspapers and giving prestige - particularly for its content - to Rai's work and the public service values that characterise its mission.

#### Internationalisation

The distribution of Italian works outside the domestic perimeter and internationalisation - understood as an active dialogue in which Rai engages in development and co-production activities with the many international and, above all, European realities - continue to be a strategic line.

In the first half of 2022, work continued within the framework of the European Alliance, in which Rai cooperates with France Télévisions (France) and ZDF (Germany). After defining the new strategic editorial lines in the second half of 2021 and closing the first call for projects at the beginning of this year, which saw the Alliance engage with EPC-The European Producers Club in scouting new projects, further calls are currently being studied with a view to an increasingly direct involvement of European audiovisual production companies.

In addition to the start of the development of original proposals, the filming of a new Italian-led title is nearing completion in the period under analysis, *Corpo libero*, based on the novel by Ilaria Bernardini. The series - a coming-of-age/thriller set in the world of artistic gymnastics made with ZDF - attracted the interest of a major international distributor, All3Media, right from the development stage.

In terms of programming, there are many titles planned for the coming season produced not only with ZDF, but also with France Télévisions: Sopravvissuti, mystery-drama conceived by a team of young authors trained at RAI Master's in Screenwriting of Perugia II giro del mondo in 80 giorni, from the Jules Verne classic of the same name; the thriller The Reunion from the best-seller La Jeune Fille et la Nuit by Guillaume Musso and II quinto giorno, from the science fiction best-seller The Swarm by Frank Schätzing, an ecological thriller dealing with the highly topical theme of nature's rebellion against mankind.

Again in terms of internationalisation, in the first half of 2022 Rai further extended its reach and was officially admitted into the EBU TV Fiction Experts Group. The group, which includes European public service broadcasters, is aimed at comparing and sharing best practices in the field of audiovisual series, and aims to foster the exchange of ideas and proposals. This participation is a further step towards establishing new exciting partnerships and strengthening the circulation of national serial products at European level.

#### Ratings

In terms of TV ratings, in line with previous years, Rai Dramas achieved excellent results, confirming the strategic role of the genre within the overall offer.

In the period from January to June 2022 the three generalist networks broadcast a total of 81 evenings devoted to the drama genre, including premières (67 evenings) and repeats (14 evenings).

Rai 1, in particular, broadcast 14 first-run fiction titles for a total of 60 evenings, achieving an average audience of 5.1 million viewers with a 23.8% share.

Importantly, the top 10 dramas of 2022 are entirely occupied by productions destined for the flagship network. In particular, the second season of *Doc-Nelle tue mani* confirmed itself as the most-watched title, with an overall audience average of over 6.8 million viewers and a 29.7% share. *La sposa*, with 6.7 million views and 29.5% share, and *Don Matteo* 13, with 6.3 million viewers, 30.7% share and Terence Hill passing the baton to Raoul Bova follow.

Even where the satellite pay-TV subscriber target was concerned, Rai titles destined for Rai 1 occupied the top10 dramas by share. On the podium we find the thirteenth season of *Don Matteo* (28.8% share), followed by the second season of *Doc-Nelle tue mani* (26.9% share) and the second season of *Màkari* (23.6% share). Data showing how, even in

the face of an offer as sophisticated as that of satellite pay-TV, Rai's drama proposals continue to satisfy the tastes and expectations of the most demanding audience.

In addition to the prime time figures, there are also those of the afternoon time slot, whose dominance is maintained thanks to the daily series *Il Paradiso delle Signore*, which obtained an average audience of 2 million viewers and an 18.4% share. This success is complemented by the more than positive response on RaiPlay, where it exceeded 43 million legitimate streams during the period under analysis, confirming itself as the most viewed title.

As for other networks, Rai 2 broadcast the second season of *Volevo fare la rockstar* for a total of four evenings with an average audience of over 1 million viewers and a share of 4.8%, and on Rai 3, in addition to the daily *Un posto al sole* (over 1.6 million viewers and a 7% share), the period drama *Germinal*, a major European Alliance co-production based on the novel of the same name by Émile Zola.

On RaiPlay, drama confirmed itself as the most viewed content with more than 516 million Legitimate Streams, equal to 55% of the total number of views, i.e. more than half of the VOD consumption on the public service platform.

In the Top20 most viewed programmes on RaiPlay in the period under analysis, seventeen positions are occupied by Rai drama titles. In first place is the daily series *Il Paradiso delle Signore*, (with over 43 million legitimate streams) and, in third position after the *Festival di Sanremo*, *Doc-Nelle tue mani* (with over 29.3 million legitimate streams).

The presence in the ranking of one of the most important titles of Rai's older serial series should be noted once again, *Un medico in famiglia*, proving the public's affection for a genre that, even in the long term, confirms itself as one of the main assets of the Public Service offer.

As for the originals, three new titles were released in the first half of 2022: Il Santone-#lepiùbellefrasidiOsho, a comedy loosely based on the social phenomenon created by Federico Palmaroli and centred on a antenna operator who, against his will, finds himself to be as a neighbourhood guru Bangla - La serie, premiered at the 39th edition of the Turin Film Festival, which, in the wake of the film of the same name continues the tale of the sentimental education of a 20-year-old second-generation Italian and practising Muslim Cabala-Le vergini del fuoco, winner of the second edition of the Premio Solinas Experimenta Serie, an urban fantasy that once again underlines the public service's desire to invest in new talents.

#### **Awards and Recognition**

In addition to ratings results, there are also important recognitions confirming the quality and value of the stories of the public service, its authors and all the talents involved.

Among the most important awards received in the first half of 2022 were the Nastro d'Argento awarded to the third series of *I bastardi di Pizzofalcone* (best crime series), to *Doc-Nelle tue mani 2* (best dramedy series), to *Bangla-La serie* (best comedy series) and to *Sabato, domenica e lunedi* (best TV film). The award was also given to a number of actors from the Italian scene, who have starred in successful Rai dramas. including: Luca Argentero (best leading actor for *Doc-Nelle tue mani 2*), Maria Chiara Giannetta (best leading actress for *Blanca*), Eduardo Scarpetta (best supporting actor for *L'amica geniale-Storia di chi fugge e di chi resta*). The Nastro d'Argento-Special Prize was awarded to Alessandro Gassmann (*I bastardi di Pizzofalcone-Third season, Un professore*), the author Lisa Nur Sultan and the entire female cast of *Studio Battaglia* (directed by Simone Spada); the Nastro d'Argento-Nuovo Imaie was awarded to the teen drama *Mare fuori 2*.

The MOIGE Award - given by the Parents Movement to television products dedicated to young people and families - was awarded to the titles *A muso duro*, *Fino all'ultimo battito* and *Noi. Non mi lasciare* was awarded with the Premio Speciale della Polizia Postale, and *Vostro onore* with the Premio Speciale della Polizia Stradale.

#### Work in progress

Despite the ongoing difficulties caused by the pandemic, the production of the new originals that will make up the offer of the next seasons continued with the opening of sets across the country, safeguarding the investments and operations of all the talents involved.

As far as events are concerned, the first take for *La Storia*, a major new Italian-French co-production based on Elsa Morante's masterpiece, with Francesca Archibugi behind the camera, an adaptation bringing to the screen a universal novel based on the history of our country and deeply rooted in the values of Public service.

Among the new series offerings, filming of several titles in the mystery/crime area has begun: *Il maresciallo Fenoglio*, from Gianrico Carofiglio's novels, about the disappearance of a boss's son against the backdrop of a war between criminal gangs; *Brennero*, a detective series on the search for a dangerous serial killer; *Black out*, a suspenseful drama in a beautiful location; *Fiori sopra l'inferno*, from llaria Tuti's best-seller, with an expert profiler grappling with a killer and

Introduction

the burden of a disabling illness; Sei donne, an all-female mystery. Among the sequels, filming has started on Le indagini di Lolita Lobosco 2, Il commissario Ricciardi 2, Rocco Schiavone and Che Dio ci aiuti 7.

Among the TV movies, Fernanda Wittgens, a biopic of the first director of the Pinacoteca di Brera engaged in the struggle to save a heritage of art and Jews from racial persecution. Among the comedies of the collection Purché finisca bene: La fortuna di Laura, the story of an interior decorator becoming a housekeeper, and Diversi come due gocce d'acqua.

Post-production works for upcoming series have started, or come to an end, in the first half of 2022: Il nostro generale, dedicated to General Carlo Alberto dalla Chiesa on the 40th anniversary of the Via Carini massacre; Vincenzo Malinconico-Avvocato d'insuccesso, from the novels of Diego De Silva, a precarious man in life and profession who sublimates his personal failure with ineffable philosophical lightness; Vivere non è un gioco da ragazzi, the difficult path of awareness and responsibility taken by a young man in danger of losing himself to drugs; Circeo, the story of the trial of the torturers of the Circeo crime and the demand of a woman's dignity in the confrontation between a lawyer and the survivor of the tragedy; Mina Settembre 2, the new episodes for the social worker of the Rione Sanità in Naples.

Among TV movies, the post-production of Se mi lasci ti sposo, about a fake marriage concocted to get some money, has come to an end.

As for docudrama, *Arnoldo Mondadori*. I libri per cambiare il mondo, on the personal and professional story of the Italian entrepreneur who created one of the most important publishing houses in Europe. A title premiered in Turin at the Book Fair

For Rai 2, the set has been opened for the third season of *Mare fuori*: the young inmates of a juvenile prison return to confront, this time, the power of love. Among the titles being finalised, in addition to the aforementioned European Alliance projects, the third season of *La porta rossa*, the series born from an original contamination of genres that innovated crime thriller by exploiting the great sentimental archetypes.

For Rai 3, new titles in the docudrama line have been launched: *Gardini*, the personal and professional story of the great Italian entrepreneur and the thick mystery surrounding his ending; *Zona protetta*, a group of young film-makers grappling with the story of teenagers with difficult lives, living in foster homes. Works on the new edition of *Dottori in corsia* with the stories of the young patients of the Bambino Gesù Children's Hospital in Rome, which is now involved in welcoming the victims of the war in Ukraine.

Work is also in progress on new projects for RaiPlay, in continuity with an editorial line based on a multi-platform proposal aimed at all audiences and responding to new modes of consumption. Among the novelties of the first half of 2022, *Cinque minuti prima*, a work exploring the generational relationship with sexuality and the complicated doorway to the first time.

#### **Cinema and TV Series**

Rai, with regard to the Cinema and TV Series genre, offers an articulate and comprehensive proposal as no other publisher on the national scene is able to do. The offer, spread over eight television channels and the digital platform RaiPlay, proposes differentiated and complementary programming, playing a unique and qualitatively attentive role in an increasingly competitive scenario. The product is selected from among the best national and international proposals and is allocated to the most suitable placement, consistently with the editorial line of the different channels/platforms. The seventh art is central in the collective imagination, its narrative potential continues to show great vitality and Rai, a public service company, fulfils its mission with a rich proposal, attentive to current affairs, history, major social issues and existential themes with which the most varied audience can identify.

International films and Italian cinematography, proposed through cycles and festivals, or linked to current events and anniversaries, make up the channels' offer, differentiating the programming, reaching audiences with mainstream titles, as well as audiences interested in niche products.

Seriality, the language of contemporaneity, plays a central role in the offer. The extraordinary explosion of new modes of storytelling has long since created a privileged relationship between the public and television series, which Rai has promptly and consistently supported. International series, miniseries, *cult* series are offered in their many variations, genres and sub-genres, with a recognisable focus on the quality of the stories and their production.

#### The offering

On Rai 1, the editorial proposal entertained the public with a rich offer, intercepting the tastes of the audience and strongly reaffirming the centrality of Public service mission.

The film-related proposal in many cases was distributed in cycles, as in *Scherzi del destino*, which recounted the irony of fate with four proposals of Italian films, and in *Donne straordinarie* in which all-female stories explored major topical issues. Within the framework of this cycle are the films: *Hidden figures*, nominated for three Academy Awards, the true story of the African-American scientist Katherine Johnson who collaborated with NASA defying racism; *The Help*, with the Oscar winner Octavia Spencer, the story of three courageous women in Mississippi in 1962 who changed the history of the African-American community; *The Wife - Vivere nell'ombra*, a tenacious wife by the side of an oppressive husband. On the occasion of Remembrance Day, the film *Lezioni di persiano* by Vadim Perelman, the story of a man who pretends to be Persian to survive in the concentration camp.

The offer of Rai 2, the TV series channel par excellence, was able to count on a rich variety of first-run titles, consolidated and appreciated by a now largely loyal audience. Exciting series that have been able to worthily stand up to the ever increasing and fierce competition such as *The Rookie*, *CSI Vegas* and *Blue Bloods* on Sundays, *The Good Doctor* and *The Resident* on Wednesdays, *Nois* and *Nois Hawaii* on Fridays and *FBI* and *FBI* International on Saturdays.

As far as cinema was concerned, Rai 2 ranged between different genres, from comedy to action to westerns, to which, a rich selection of Italian films with well-known actors was added: *Mister felicità* with Alessandro Siani, *Professor Cenerentolo* with Leonardo Pieraccioni, *Io sono tempesta* with Marco Giallini, the drama film *Copperman* with Luca Argentero.

Rai 3's prime-time programming continued along the line of quality cinema, giving space both to first viewings of works by great masters, and to important international productions hosted with prestigious premieres at major festivals. Among these, An officer and a spy by Roman Polanski and A Rainy Day in New York by Woody Allen. Among the international productions Bombshell and The Robbery of the Century. Other notable titles were Sorry We Missed You, Il signor Diavolo, Promise at Dawn and Parasite, the first non-American film to win at the Oscars. The latter, thanks to a collaboration with RaiPlay, was exceptionally offered in two versions: the theatrical version and the original, longer version, desired by the great Korean director.

The winter programming also featured documentary films, both cinematic - such as *Luigi Proietti detto Gigi* - as well as titles dedicated to well-known musicians on the Italian scene.

Dedicated programming was offered for special events and anniversaries, such as the world premiere of *La conferenza* on the occasion of Remembrance Day, of *Specials* for the World Autism Awareness Day, of *Sulla mia pelle*, for the definitive end of the Cucchi trial, and of *Quando c'era Berlinguer*, on the occasion of the centenary of his birth.

With respect to series, Rai 3 offered premieres of refined mini-series aimed at the channel's most demanding audience: Complotto contro l'America, based on Philip Roth's fictional-political novel of the same name, Frieden-II prezzo della Pace, set in Switzerland at the end of World War II, and finally Germinal, a major European co-production, based on the novel by Émile Zola describing the harsh world of miners in France at the time of the Second Industrial Revolution.

Rai 4, an up-to-date showcase of narrative genres that are increasingly central to the contemporary cultural imagination, offered free television audiences the premium television series reserved to satellite pay TV or streaming, proposing, among others, *Perry Mason*, an elegant prequel to the classic TV legal-drama, *Alex Rider*, an adventurous fusion of spy story and coming-of-age drama, the second season of *Warrior*, a costume action-crime saga inspired by a story by the great Bruce Lee, and the unreleased *Departure*, mystery-thriller series.

The primetime film offer has been organised in weekly themed appointments, with a wide range of titles from survival thrillers to action, from comedy to horror via science fiction and the epic genre.

Rai Movie confirms itself as a prestigious channel of classic cinema for fans and enthusiasts with its traditional appointments such as the western cycle on Mondays and the family premieres on Sundays.

Among the initiatives linked to specific periods, mention should be made of the programming linked to Remembrance Day, extended this year to the days before and after 27 January: from Bye bye Germany to Un sacchetto di biglie, via Lo stato contro Fritz Bauere, Operation finale and a classic like Mr. Klein by Joseph Losey. In May, coinciding with the Turin Book Fair, the programme offered titles related to the event, including the La Trilogia della Vita by Pier Paolo Pasolini, celebrated in Turin in the centenary of his birth.

The Easter period was marked by the completion and airing of the reconstruction of the twelve feature films of *Laurel* and *Hardy* offered for the first time in complete and restored editions, in double audio and with Italian subtitles for the hitherto unseen parts.

Auteur and quality cinema continues to be present on the Rai 5 cultural channel. The cycle *Nuovo Cinema Italia* was dedicated to the programming of first and second works by the most brilliant authors of Italian cinema of the new mil-

lennium, often presented in TV premieres and with commentary for visually impaired people. These include: L'uomo che comprò la Luna by Paolo Zucca, Figlia mia by Laura Bispuri, Martin Eden by Pietro Marcello, La Terra dell'Abbastanza by Damiano e Fabio D'Innocenzo, L'agnello by Mario Piredda, Genitori quasi perfetti by Laura Chiossone.

Interim Separate

**Financial Statements** 

as at 30 June 2022

As far as international auteur films are concerned, the selection proposed for Rai 5 programming continues to emphasise films that highlight the important role of film art in the world cultural scenario. Works that beautifully interweave different languages and complex forms of creativity: literature, theatre, photography, music, architecture and dance. These include: Don't Forget to Breathe by Martin Turk, 1945 by Ferenc Torok, Cosa dirà la gente Say by Iram Haq, La ragazza dei tulipani by Justin Chadwick, The Wife-Vivere nell'ombra by Björn Runge, History of Love by Sonja Prosenc, L'uomo fedele by Louis Garrel, Tutti pazzi a Tel Aviv by Sameh Zoabi, L'affido-Una storia di violenza by Xavier Legrand.

Films of historical interest are selected and broadcast on the Rai Storia channel, to offer food for thought on protagonists, relevant events and phenomena of the past, sometimes in conjunction with celebrations and anniversaries.

The cycle Cinema Italia presented Italian films telling the story of society from the second half of the 19th century onwards, with classic titles such as II mulino del Po by Alberto Lattuada, dedicated to the economic crisis of agriculture and the peasant revolt of the late 19th century in the lower Po Valley, and Le mani sulla città by Francesco Rosi, focusing on the so-called "sack of Naples" in the early 1960s.

The collection *Binario Cinema* has proposed films dedicated to the most important characters, episodes and situations in the history of mankind as a whole, just think of titles such as *Detroit*, a re-enactment of the brutal violence committed by a group of policemen on the night of 25 July 1967, or *The Eichman show*, a reconstruction of the television footage that allowed the whole world to witness the "trial of the century" against Adolf Eichmann.

Rai Premium has consolidated a varied and female-oriented programme schedule with TV movies and family series. These include *Katie Fforde*, TV adaptation of the romantic novels by the famous British author of the same name, *Crociere di nozze*, where love, divorce and marriage intertwine on the fabulous set of a cruise ship, and the detective series *Ransom*, *Professor T.*, and *Homicide Hills*.

The offer on RaiPlay consists of original products, exclusive to the platform, and a large catalogue of films and television series broadcast by linear channels. The film offer is organised according to paths reflecting specific editorial needs, also related to current events, and offers retrospectives and thematic routes also appealing to the platform's younger audience.

A particularly valuable initiative was the release, simultaneously with the broadcasting on Rai 3, of the film *Parasite* by Bong Joon-ho, Palme d'Or at Cannes in 2019 and Academy Award for Best Filmin 2020. The title has been made available on RaiPlay in the original multiaudio version with subtitles in Italian and for the deaf, and, in parallel, the black and white version, edited by the director with original Korean audio and Italian subtitles, has also been released exclusively. As for TV series, the second season of the Norwegian series *Beforeigners* was proposed in original mode, integrating reception and immigration issues in a narrative using the language of the science fiction thriller.

In addition, the proposal of series in *boxset* mode was promoted, with enriched content compared to linear programming, as in the case of the Spanish-American miniseries by Oscar winner Alejandro Amenábar, *La fortuna*, aired on Rai 1 and simultaneously published entirely on RaiPlay in its original version.

#### Purchase, production and distribution

The purchase, production and distribution of film and audiovisual content of the Rai Group are carried out by **Rai Cinema**, a company 100% controlled by Rai.

The first half of 2022, with the resumption of production film sets, and the consolidation of the reopening of cinemas, is characterised by an offer, in terms of the number of first-release films, returning to pre-pandemic levels. In this context, Rai Cinema continued its film and drama acquisition activities with the aim of adequately replenishing the stock for the programming of the television networks and the RaiPlay platform, while on the film production front, it continued to support independent producers in order to ensure that productions could be fully restarted.

#### **Purchases**

With regard to procurement activities for television channels, on the side of film product acquisition, Rai Cinema final-ised packages of first-run and *re run* films, *current* and *library*, by Italian independent distributors Vision Distribution, Lucky Red, Leone Film Group.

These are joined by ten feature-length films by Chaplin, from the 1920s to the late 1950s, restored by the rights-holding

company Fondazione Cineteca di Bologna for the exclusive use of the digital platform RaiPlay and a linear passage for the container *Fuori Orario*.

With regard to the more specifically television product, with the aim of strengthening the summer/autumn 2022 programming, a wide selection of both *first run* and *re run* was acquired from the German company ZDF, as well as targeted packages from partners Dall'Angelo, A&E, TF1 Studio-Newen Connect, Mondo Tv, and renewals from Paramount Pictures International of the series *Hawaii Five-O, Blue bloods* and *Medium* for programming on Rai 2 and Rai 4.

With regard to the product intended exclusively for RaiPlay, the rights to the Norwegian series *Beforeigners* by Warner, and of the series *Stalk* by the independent Italian provider GA&A were renewed. The series *Stalk* has been on the RaiPlay platform since autumn 2020 and season 2 was also recently acquired.

For the kids channels, new episodes of some animation series were acquired for Rai Yoyo.

With regard to the foreign product for distribution, there was an increase in production activities and the product finalisation that had been blocked due to the Covid-19 pandemic. Rai Cinema is evaluating the product coming from the world's leading sales agents, and at the last *Marché du Film* in Cannes it started negotiations for the acquisition of several films.

Rai Cinema renewed its agreement with Globalgate for another two years, managing to reduce the annual fee by 30%, while implementing exchange and option agreements for remake rights of films, including *Una famiglia mostruosa* by Volfango De Biasi.

#### Film production

During the first half of 2022, Rai Cinema contributed to the production of many titles that make up a wide and differentiated product offer.

Among the films in post-production or ready, waiting to be presented to the public: If sol dell'avvenire by Nanni Moretti; If punto di rugiada by Marco Risi; Misericordia by Emma Dante, a dramatic film set in a shanty town in Sicily; Dicono di te, the new comedy by Umberto Carteni; La memoria del mondo by Mirko Locatelli; If pataffio by Francesco Lagi, freely adapted from the novel of the same name by Luigi Malerba; The Boat, a claustrophobic thriller by Alessio Liguori; Ti mangio il cuore by Pippo Mezzapesa, a film about the "società foggiana", Italy's fourth mafia; L'ombra di Caravaggio by Michele Placido, a reconstruction of the dissolute life of the famous painter; Princess by Roberto De Paolis, a lucid snapshot of Nigerian prostitution in Italy; I profeti by Alessio Cremonini, about an Italian journalist kidnapped in Syria; Quasi orfano, a comedy by Umberto Carteni; Il maledetto by Giulio Base; Educazione fisica by Stefano Cipani, based on a screenplay by the D'Innocenzo brothers; I racconti della domenica by Giovanni Virgilio; My Soul Summer by Fabio Mollo; Mamma qui comando io by Federico Moccia; Mia drama film by Ivano De Matteo; Monica by Andrea Pallaoro, about the return home after years of a 40-year-old transsexual; Il ritorno by Stefano Chiantini, about the return home of a woman after a period of imprisonment.

Among debut films: Palazzina Laf, Michele Riondino's debut; Le proprietà dei metalli by Antonio Bigini; Bassifondi by Francesco Pividori (aka Trash Secco); Felicità by Micaela Ramazzotti; Pantafa by Emanuele Scaringi with Kasia Smutniak, a horror film linked to Abruzzo folklore; I pionieri by Luca Scivoletto, a coming-of-age set in a Sicily of 1990s; Margini by Niccolò Falsetti, a delicate provincial story about friendship, punk, and uncertainty about the future; The Land of Dreams by Nicola Abbatangelo, a musical in a New York of 1920s; Spaccaossa by Vincenzo Pirrotta, about a group of criminals from Palermo specialising in insurance fraud.

Among the second films: Te l'avevo detto by Ginevra Elkann; La lunga corsa by Andrea Magnani; lo e Spotty by Cosimo Gomez; Una boccata d'aria, comedy by Alessio Lauria; Uomini da marciapiede by Francesco Albanese, a full-of-adventure film about a group of gigolos; La prima regola by Massimiliano D'Epiro, about the relationship between a teacher and problematic students in a dystopian future.

Films that started filming in the first half of 2022 include: La Conversione, by Marco Bellocchio, on the famous case of the kidnapping of the Jewish child Edgardo Mortara by the Church in the second half of the 19th century; 2Win by Stefano Mordini; La seconda chance by Umberto Carteni; Superluna by Federico Bondi, which recounts the days following the Amatrice earthquake; Tramite amicizia, the new comedy by Alessandro Siani.

Among the developments completed in the first half of the year Almost home Carolina Pavone's debut; La grande ambizione by Andrea Segre, an account of Enrico Berlinguer's life ('73-'78) Comandante by Edoardo De Angelis, on the true story of the submarine Cappellini; Prima la vita, poi il cinema, an autobiographical project by Francesca Comencini; Anche le pulci hanno la tosse, a noir set during the first wave of the Covid-19 pandemic; Qualcosa di lilla, written by Maruska Albertazzi and Christian Bisceglia, a film about eating disorders.

















































#### **Documentary Production**

As far as reality and documentary cinema was concerned, in the first half of 2022, Rai Cinema activated 17 projects in continuity with its editorial lines and its mandate to support independent producers and authors.

Other authors include: Adele Tulli, Daniele Luchetti, Francesco Mattuzzi, Leandro Picarella, Valerio Jalongo, Alessandro Piva, Rafiki Fariala, Francesco Micciché, Augusto Contento, Marco Turco, Cyop&kaf, Daniele De Michele, Irene Dorigotti, Emanuele Mengotti, Fabrizio Ferri, Ciro Formisano.

The attendance at events of international relevance was always large: Nous, étudiants! by Rafiki Fariala at the Berlin Festival; Viaggio nel crepuscolo by Augusto Contento at the Rotterdam Festival and, together with Dal pianeta degli umani by Giovanni Cioni, at the Trieste Film Festival; Gianni Minà - una vita da giornalista by Loredana Macchietti at the Bifest in Bari; Rosso di sera by Emanuele Mengotti (Ucca Award, Audience Award) and After a revolution by Giovanni Buccomino (Best Film Award) at the Biografilm; Atlantide by Yuri Ancarani at the Festival Visions du Réel de Nyon; this was broadcast at the MoMa in New York and the Hammer Museum in Los Angeles.

This year's awards include the Nastri d'argento awarded to *Per Lucio* by Pietro Marcello (Cinema Spettacolo Cultura), *Luigi Proietti detto Gigi* by Edoardo Leo (Speciale Prize), *Cùntami* by Giovanna Taviani (Speciale Prize), *L'onda lunga, storia extra ordinaria di un'associazione* by Francesco Ranieri Martinotti (Speciale Prize), *Caterina Caselli. Una vita cento vite* by Renato De Maria (Protagonist of the year), *Se dicessimo la verità* by Emanuela Giordano (Nastro della legalità), *Los Zuluagas* by Flavia Montini (Valentina Pedicini Award).

In terms of television broadcasting, the presence of reality cinema in Rai's programming is increasingly widespread, in addition to the now established collaboration with the *Tg1 Special*; among the main audience figures: *Caterina Caselli. Una vita cento vite* (share 5,70%, ratings 1,384,236), *Luigi Proietti detto Gigi* (share 5,05%, ratings 1,030,228), *Per Lucio* (share 3,84%, ratings 960,880), *Paolo Conte*, *via con me* (share 3,41%, ratings 816,996), broadcast on Rai 3.

#### **Festivals**

Rai Cinema took part in the Berlinale with four films: Leonora addio by Paolo Taviani, selected in the competition, Calcinculo by Chiara Bellosi and the documentary film Nous, étudiants! by Rafiki Fariala in the section Panorama, Occhiali neri by Dario Argento at the Berlinale Special Gala.

Twelve titles were presented at the 13th edition of Bif&ST in Bari, including four premieres: Hill of Vision by Roberto Faenza, dedicated to the incredible story of Mario Capecchi, Nobel Prize winner for Medicine in 2007; the documentary film Gianni Minà: una vita da giornalista by Loredana Macchietti and two directorial debuts: that of Claudia Gerini with Tapirulàn and that of the screenwriter Giulia Louise Steigerwalt with Settembre.

At the Cannes Film Festival, Rai Cinema participated with three films (Les Amandiers by Valeria Bruni Tedeschi and Marcel! by Jasmine Trinca, respectively in competition and special show in the Official Selection; Le vele scarlatte by Pietro Marcello, opening film of the Quinzaine des Réalisateurs and 2 short films.

The David di Donatello Awards Ceremony gave Rai Cinema 15 statuettes: 6 to Freaks Out by Gabriele Mainetti, including Best Producer, and 2 to Ariaferma by Leonardo Di Costanzo and Quirido io by Mario Martone.

Countless Nastri d'Argento were awarded again this year by the Sindacato nazionale giornalisti cinematografici italiani. Among them: *Marx può aspettare* by Marco Bellocchio, awarded Film of the Year *Qui rido io* by Mario Martone, which won Best Director and Best Screenplay, *Settembre* by Giulia Louise Steigerwalt, awarded Best First-time Director and *A Chiara* by Jonas Carpignano, winner of the Nastro Speciale and the Graziella Bonacchi Prize.

#### Distribution

In the first half of 2022, the Italian film box office totalled € 140.7 million with approximately 20.5 million admissions.

01 Distribution placed fifth in the distributor ranking, preceded by the major companies Warner, Disney, Paramount/ Eagle and Universal, distributing 14 titles and achieving a market share of 6%. The best box office results are: Il lupo ed il leone by Gilles de Maistre with € 2.4 million, followed by Il sesso degli angeli by Leonardo Pieraccioni with € 1.5 million and Spencer by Pablo Larraín with € 0.9 million.

With regard to home video, Rai Cinema distributed 19 new releases of which 15 were Italian productions. The market share stands at 3.6%, due to the lack of international products with great commercial appeal.

#### **Commercial Agreements**

As part of the strategic partnership with Sky, under the agreement renewed in June 2021, nine first-pay titles were sold for theatrical distribution between the end of 2021 and the beginning of 2022: although theatrical results are not in line with pre-pandemic numbers, supply flows for subsequent windows have returned to normal. To these are added four titles, also sold to Sky, on the basis of *ad hoc* fees, negotiated out of agreement.

There are also Sky/Amazon and Sky/Netflix co-exclusive deals, with a view to maximising expected revenues.

In cooperation with Rai Com, three important agreements were reached with the Netflix, Amazon and TIM platforms for the sale of a total of 21 films, including *Hammamet*, *Gli anni più belli*, *Letto n. 6*, *Volevo nascondermi*, *I predatori*, *Notturno*, *Miss Marx*, *Lacci*, *La terra dei figli* and *Mondocane*.

#### Digital activities

In the first six months of 2022, promotion, marketing, innovation, and digital and social communication activities are consolidated, also thanks to the growth of the company's digital assets (website, company magazine, app and social channels).

In relation to experimentation with new languages and technologies, the following was presented at the Cannes Film Festival *Rai Cinema's first metaverse* thanks to the agreement with *The Nemesis*, a totally free and easily accessible 3D environment dedicated to cinema, with the possibility of accessing Rai Cinema's first NFT, a collage of 2,500 photos of the red carpets of the world's most important festivals. At Cannes the agreement with Aeroporti di Roma, for the first movie lounge inside Leonardo da Vinci Airport with linear content (shorts and documentaries) and VR, was also presented.

Rai Cinema is working to structure and optimise the VR network in cultural venues with new permanent spaces linked to the enjoyment of works in virtual reality such as at the Museum of Science and Technology and the Cineteca MIC in Milan. The project to create a VR room with a selection of VR content by Rai Cinema is also being arranged at MAXXI. Finally, the new contest *La Realtà che "non"* esiste with One More Pictures: lo script *La Bambola di Pezza* by Nicola Conversa on the theme of online grooming, winner of the 2022 edition, will be realised in different cross-media and multiplatform adjustments.

#### **Documentaries**

Rai Documentari produces, co-produces and pre-purchases documentaries for their placement in the schedule of generalist television networks and in the offer of the RaiPlay platform. The proposals recount our country's recent past, its emblematic events and personalities, with the aim of helping television viewers to better understand the world in which they live

The offer is divided into different formats and genres, depending on the channel and time slot, with the intention of reaching the largest number of viewers. A generalist vocation combined with constant attention to the historical reconstruction of the story told, which can count on a rich archive material and the plurality of positions of the witnesses interviewed. In other words: a popular proposal that embodies the spirit of Public Service.

In the first half of 2022, the editorial guidelines for the submission of co-production and pre-purchase proposals were renewed and published on the RAI portal, giving a new impetus to the proposal of new projects by Italian production companies, not excluding independent or beginner ones. All proposals submitted are read, examined and, if necessary, further investigated. In the first six months of this year, more than 500 have been uploaded to the portal, of which many have been deepened and some are currently being implemented.

The titles aired in the first half of 2022 represent a significant step forward for Rai's documentary genre.

On Rai 1 in prime time, starring Alessandro Preziosi, was aired *Il coraggio di essere Franco*, a biography on Franco Battiato one year after his death, which recorded a 13.1 % share and over two million viewers.

In prime time on Rai 2 the following programmes were broadcast: Costa Concordia: cronaca di un disastro, the reconstruction of the Costa Concordia shipwreck on the night of 13 January 2012; La voglia matta, a biopic about Ugo Tognazzi; Gilles Villeneuve-L'aviatore, a story dedicated to the now legendary Ferrari driver who died in an accident on 8 May 1982; Mediterraneo, a documentary that leads to the discovery of our sea with evocative footage and the narrating voice of Claudia Pandolfi

Rai 3 broadcast *Bella Ciao*, a documentary on the song that symbolised the Resistance, presented at the Bifest; *Chiedi chi era Giovanni Falcone*, an important memory of the judge killed by the Mafia on 23 May 1992 *L'uomo che inventò se stesso*, an original biography of d'Annunzio revealing the Italian writer under new and modern aspects *L'uomo che voleva diventare Cesare*, a historical documentary on the figure of Benito Mussolini, the first chapter of a trilogy of historical documentaries.

The first half of 2022 was then devoted to the development, production and promotion of documentaries that will be on the schedule from the autumn season. These include a series of crime documentaries and the biopic on Pio La Torre,

directed by Walter Veltroni: Sophia! a premiere evening event dedicated to Sophia Loren on the occasion of her birth-day I magnifici quattro della risata, a documentary dedicated to Benigni, Nuti, Troisi and Verdone II tempio della velocità, a tribute to the 100th anniversary of the Monza racetrack; L'arte della felicità, three evenings to discover emotions and feelings that can help us live in these difficult times.

#### **Kids**

Kids is the genre directorate responsible for the editorial offer of content aimed at the younger audience, and for their broadcasting through the specialised television channels Rai Yoyo (for children aged 4 to 7) and Rai Gulp (for children aged 8 to 14) and the generalist channels, the RaiPlay platform and the RaiPlay Yoyo app.

With styles and languages dedicated to its young audience, Kids, in addition to presiding over, and contributing to, the development of the Italian animation industry, offers original programmes made in Rai studios, co-produced and purchased cartoons and series, entertainment formats, game shows, infotainment and web and social contents.

In a landscape where the tastes and modes of enjoyment of television and audiovisual programmes are evolving rapidly, especially for children over the age of eight, the responsibilities and importance of the Public Service not only remain, but are growing.

The main guidelines of the Kids content production activity are:

Report

- editorial responsibility towards children and young people and their families, to provide high quality original
  production and a selection of the best international series that are educational, entertaining and stimulate critical
  thinking, imagination and taste for beauty;
- promoting the Italian creative industry, involving the best talents and national audiovisual companies of cartoons and children's series in a process of growth and internationalisation;
- constant innovation, proposing new forms, styles, languages, technologies and modes of interaction, in a highly evolving scenario.

The Rai Yoyo channel concentrates on the offer dedicated to younger children with a wide range of programmes combining a general storytelling of entertainment and learning values with productions featuring broad specificities, from language learning to art, history, science and mathematics.

Yoyo's audience goes from watching television programmes to playing on their parents' smartphones and immersing themselves in the touchscreens of tablets. In order to keep up with the speed of changing and multiple interests, the children's programming was immediately integrated with the non-linear offerings of social media, the RaiPlay Yoyo app and the RaiPlay platform, around affection titles, but always varied and inclusive.

In the offering of the first half of 2022, there were many entertainment productions with established titles - including La Posta di Yoyo and Albero Azzurro - but also with interesting new proposals such as Calzino and Pianeta Storie. There were numerous successful series, such as the new episodes of Peppa Pig, PJ Mask, Bing, Molang, Pocoyo and the new season of the European series of Le avventure di Paddington; Disney productions - Topolino Straordinarie Avventure, Mira, Dottoressa Peluche, Puppy Dog Pals - which, thanks to the continuity of the partnership with the major, have contributed to enriching the offer also for 2022 and have allowed for the first time the visibility of some on-demand titles on RaiPlay; proposals such as Pocoyo Nursery Rhymes, to introduce children to the English language; the series Pikwik Pack, to teach how important teamwork is in small and large enterprises; the animated specials Christmas Letter, Clown and Zibilla, in which artistic quality and messages of acceptance, tolerance and inclusion are integral parts of engaging and poetic stories.

Among the co-productions aired on Rai Yoyo, in addition to the established *The Sound Collector*, *Minicuccioli*, *Trullalleri*, *Topo Gigio*, *Winx Club*, *One Love* and *Incredible*; *Food Wizard*, an entertaining adventure into the human body, discovering what happens when you don't eat properly *Pipo Pepa e Pop*, to explain the basic principles of circular economy, savings and proper resource management *Il mondo di Leo*, tender stories also aimed at children with the autistic spectrum, for whom the cartoon has an important sensory and cognitive stimulating function *Mini eroi della foresta*, hilarious adventures of a group of little friends, animals of the forest, each endowed with a special mini power; *Gli Acchiappagiochi*, a fun reappraisal of farmyard games; *La Banda dei bambù*, amusing adventures of little patients in a fantastic hospital to live and manage their "ouchies".

The Kids offer for school-age children and pre-adolescents is focused on the Rai Gulp channel and combines entertainment with education, in order to motivate children to grow as aware citizens, to develop discernment and critical thinking, to reject discrimination and to promote self-confidence and self-esteem. Particular attention is paid to civic sense and acceptance of the new, but also to the rejection of bullying and gender stereotypes through programming designed to intelligently discourage them and demonstrate their inconsistency and uselessness.

The offer is open to all languages: from animation to drama, from studio programmes to documentaries and films, with an increasingly close connection between the TV channel and the online and social offer.

Many original productions ranging from sustainability topics (*Green Meteo* and *Meteo Spazio*) to the values of sport and the rejection of racism (*Offside Racism*), but also an in-depth look at youth issues in other European countries (*Kids Portraits*), without forgetting a look at current affairs, such as with *Tg Kids*, realised in collaboration with Rai News, and *Parole di Pace, Parole di Guerra* in collaboration with TgR, which, taking its cue from the conflict in Ukraine, aims to help the younger learn about and interpret international dynamics.

On offer in the first half of 2022 were numerous cartoons and series, such as new episodes of the comedy *Baby Boss di nuovo in affari* and of *Robin Hood*; Disney productions, the result of the ongoing collaboration between Rai and the American company, including new episodes of *Marvel*, *Spiderman*, *Star Wars*, *Resistance* and *Ducktales*; the live action series *Bia* and *Sydney to the Max*, produced by the BBC; the new season of *Jamie Johnson*, a series on youth football; *Malory Towers*, about a 12-year-old girl's dream of independence at a time when girls' ambitions are being steered in a very different direction; films such as *Triplo Guaio per tre* and *Jackie e Opjien*, engaging detective stories that bring boys closer to art. But also animated films that participated in major international festivals, such as *La Tartaruga Rossa* and *La canzone del mare*, stories rich in imagination encouraging to fully experience emotions and cultivate relationships with others.

Among the many co-productions aired on Rai Gulp in the first half of 2022, two special films on the theme of inclusion: *Nel mare ci sono i coccodrilli*, from Fabio Geda's best seller, the true story of an Afghan boy fleeing his country and the Taliban, and *La Custodia*, about the search for a better future away from war with the only baggage consisting of a violin case, an animated film that has won awards at numerous international festivals and events.

Mention should be made of *La Stella di Andra e Tati*, aired on 27 January 2022, Remembrance Day, an award-winning animated film explaining the Shoah to children.

In addition to the editorial offer on Rai Yoyo and Rai Gulp, popular animation products are also offered on the generalist networks to reach a wider audience of children and families.

With a view to synergy with the television offering, digital content intended for priority publication on RaiPlay is also developed and tailored.

#### **Digital Content**

Rai develops, selects and produces contents and products intended primarily for digital platforms with a view to cross-media exploitation. The editorial proposals, characterised by languages, formats and characters in line with the expectations of digital audiences, consist of highly innovative, natively multi-platform initiatives and experiments with different editorial genres.

The offer, always in line with the objectives of Servizio Pubblico, is realised in only-digital or digital-first modes for RaiPlay and Rai's other digital platforms.

In the first half of 2022 the original offer strategy for the RaiPlay platform was arranged in order to provide editorial continuity with the previous two-year period: the key element of the RaiPlay original programme schedule remains the narration of contemporaneity developed through a variety of narrative formats. A mix of content aiming to define a specific offer dedicated to additional targets compared to those involved in traditional Rai channels, and that adds to the vast on-demand catalogue of the RaiPlay platform consisting of almost 5,000 titles capable of intercepting all profiles of the traditional and digital audience.

In the first half of 2022 the original RaiPlay programme schedule was therefore characterised by an increasingly challenging mix, with products able to represent an alternative to the voluminous offer of the current audiovisual market thanks to the experimentation of everyday languages and immersive and emotional storytelling techniques giving RaiPlay products a stylistic signature functional to a direct and authentic dialogue with new generations.

Many original RaiPlay products were realised in the first half of 2022. These include, among others, entertainment titles (Fuori Festival, discovering what happens outside the Ariston Theatre during the Sanremo Festival, Eurovision Story-Corso accelerato per principianti and Eurovision Song Contest a casa The Jackal); docu-series and docu-reality (Scuola di danza, series set in the Dance School of Teatro dell'Opera in Rome, Apnea, the story of the rescue mission on the night of the Costa Concordia shipwreck); in-depth and topical (Ossi di Seppia, Scialla Italy, Racconti criminali: l'incredibile sequestro Casana, I Mestieri Di Mirko, rediscovering the trades that have made Italy the country of great craft traditions recognised throughout the world, I Film Della Mia Vita, Back2Back: Let's Play, Play Digital, the magazine dedicated to technology, Play Books).

RaiPlay also offers a rich catalogue of inclusive titles including *ConverseRai-Capire il mondo che cambia* now in its second season, to understand how the ecological transition and the digital revolution will affect people's lives, the community and the planet; the second season of *The Italian Network*, a container of stories of ordinary and extraordinary innovation; *Web Side Story; D-SIDE il lato diverso delle cose*, a debate between generations on gender identity, racism, disability, think different, gender stereotypes and body positivity *Progetto IDMO-Pillole contro la disinformazione*, 11 films to promote the development of critical thinking and digital literacy among citizens.

The digital content offer also includes a series of podcasts created for RaiPlay Sound, the platform launched in December 2021 and dedicated to the world of audio. The titles produced, ranging from entertainment to reality stories, from current affairs to music, are offered on RaiPlay Sound in streaming or download mode. Among others the following ones should be mentioned: I tipi pasoliniani, a special way of remembering an artist one hundred years after his birth Io ero io il milanese, to learn that hope must never fail; Come si farà? Il futuro in 20 minuti, a look at modern society and its evolution L'Arco di Chiara, a story full of aspects that need to be explored; La presa del potere, the decisive moments when the protagonists of the story came to power in the most diverse latitudes, from Europe to Latin America, from North Africa to China Tutti gli uomini di Putin, six episodes recounting the rise of the Russian leader and the construction of Putinism; Tutte le voci dell'orchestra, a behind-the-scenes look at the Rai Orchestra Ucraina, il conflitto, to recount the causes of the war and the strategic value of the dispute; Ragazze con la pistola, the story of six crime episodes with the voices of witnesses and protagonists retrieved from the Teche Rai and newspaper archives Storia di una canzone, the story of who recorded it, who wrote it and who sang it Italiane, in collaboration with the Department for Information and Publishing of the Presidency of the Council of Ministers, the Ministry for Equal Opportunities and Family, Rai Radio, Rai Play Sound and Rai per il Sociale, the story of our country through the lives of the Italian women who have contributed to the collective growth of women, to their emancipation and to the awareness of being protagonists.

#### **Sport**

Rai's sports offer, which is wide and varied and always free-to-air, with its broadcasts provides excitement and involvement to viewers, narrating sporting events and broadcasting in-depth and discussion programmes. Live commentaries, interviews, in-depth reports, columns and original content lend themselves to a great sports narrative of well-known and lesser-known disciplines to offer the public quality sports entertainment.

The first half of 2022 was also full of important national and international sporting events, recounted live on Rai channels and with in-depth reports by experts and former champions.

Winter sports opened the calendar year: ample space was dedicated on Rai 2 and Rai Sport+ HD to the Alpine Skiing World Cup, with live coverage of all men's and women's races, which gave Italy yet another Crystal Cup with Sofia Goggia in the Downhill and Federica Brignone in the Super-G. The winter sports narration has been enriched with additional events, such as the Cross-Country Ski World Cup, Nordic Combined, Ski Freestyle, Ski Jumping, Snowboarding and ISU GP of skating.

The season culminated, of course, in February with the Beijing Olympic Games: 100 hours of live action ended with 17 podiums for the Italian expedition, with the Azzurri at the 13th position in the overall medals table after winning 2 gold, 7 silver and 8 bronze medals.

Great satisfaction also came from the Paralympic Winter Games: Italy placed eleventh in the final medals table, winning a total of seven medals: 2 golds, 3 silvers and 2 bronzes, two more than those won in Pyeongchang 2018.

The football offer is also rich, which, besides reporting on the top Italian football championship, Serie B and Serie C including play-offs, followed the Italian national team's path with the European FIFA World Cup Qualifiers, the U21 European FIFA World Cup Resident Properties of the Italian national team's path with the European FIFA World Cup Resident Properties of the Italian national team's path with the European FIFA World Cup Resident Properties of the Italian national team's path with the European FIFA World Cup Resident Properties of the Italian national team's path with the European FIFA World Cup Resident Properties of the Italian national team's path with the European FIFA World Cup Resident Properties of the Italian national team's path with the European FIFA World Cup Resident Properties of the Italian national team's path with the European FIFA World Cup Resident Properties of the Italian national team's path with the European FIFA World Cup Resident Properties of the Italian national team's path with the European FIFA World Cup Resident Properties of the Italian national team's path with the European FIFA World Cup Resident Properties of the Italian national team's path with the European FIFA World Cup Resident Properties of the Italian national team's path with the European FIFA World Cup Resident Properties of the Italian national team's path with the European FIFA World Cup Resident Properties of the Italian national team's path with the European Resident Properties of the Italian National Resident Properties of the Italian Resident Properties of the I

pean Qualifiers, the U21 European Women's Football Qualifiers, the Nations League, the U19 Men's European Championship and the U19 Women's European Championship.

The year 2022 marked the return of great athletics after the Olympic triumphs in Tokyo: the Diamond League, the World Athletics Indoor Championships in Belgrade, the Oregon 2022 World Championships and the European Championships in Munich were followed live.

Rai was also present in swimming with the Italian Swimming Championships in Riccione, the World Swimming Championships in Budapest and the World Paralympic Swimming Championships in Madeira.

Rich offer for cycling as every year: Laiguelia, Strade Bianche, Tirreno-Adriatico, Milan-Sanremo; and then the Classics of the North: Tour of Flanders, Amstel Gold Race, Paris Roubaix, Liège-Bastogne-Liège. To end in May with the Giro d'Italia.

There was also ample space for volleyball and basketball: for volleyball, the Rai networks reported on the Men's and Women's Italian Championship, the Men's and Women's Italian Cup Final Four, and the Cev Volleyball Champions League, also for men and women.

For basketball, the Italian Championship, the Italian Cup Final 8 and the FIBA Basketball Champions League.

Besides covering Ferrari's return to the top of the F1 World Championship with its newscasts, with respect to motor-cycling, Rai Sport offered fans the MXGP Motocross World Championship and the Italian GT and Rally Championship (ACI Sport package).

Not to forget boxing with the Women's World Championships in Istanbul, and horse riding with the Prix d'Amérique and Piazza di Siena.

Channel Rai Sport HD also gave coverage to numerous other sporting disciplines such as snooker, horse racing and riding, shooting, skating, orienteering, hockey, frisbee, rowing, archery and gymnastics.

Report

on Operations

#### **Information**

#### Tg1

Rai's historic news programme Tg1,70 years after its birth, confirms the authoritativeness it has demonstrated over the decades within the Italian news landscape.

Also in the first half of 2022, the newspaper was at the forefront of information - aided by new narrative tools, such as graphics and the use of touchscreens - following and investigating the main events of the Italian and international scenarios. Extensive coverage has been given to the war in Ukraine since early February 2022, with correspondents both on the ground and in neighbouring countries, and with correspondents from Moscow, Brussels, Paris, Berlin, London, New York and Istanbul. A collaboration that also made use of the correspondents of the other Rai newspapers, and made it possible to maintain, over the long term, a varied and complete account of the events taking place.

At the same time, the work of Italian diplomacy, our defence and NATO was reported, and all the UN agencies involved in the different aspects of the emergency were given a voice: refugees, human rights, humanitarian assistance, nuclear safety. Great space was also given to experts in geopolitics, nuclear security, defence, etc.

With regard to information from abroad, there was no lack of in-depth coverage on topics such as the pandemic, international terrorism, political tensions in the Islamic world, balances in the Middle East, and the effects of global warming. Pope Francis' travels were documented, both in Italy and abroad, maintaining constant coverage with live broadcasts from St. Peter's Square, reports and interviews.

As far as domestic politics is concerned, the very important step concerning the election of the President of the Republic and the local and regional elections and referendums on justice was ensured. Daily reports were given on the activities of the government and the political debate centred on the management of the exit from the Covid emergency, the conflict in Ukraine, the anti-crisis measures for families and businesses, and the commitment concerning the implementation of the PNRR (National Recovery and Resilience Plan) targets.

The economic information was rich in insights. Among the many topics covered: the revolution in global value chains, the manufacture of microchips, inequality in the distribution of raw materials, changes in the balance between major economic powers and the new instability on the energy front. The most important economists on the planet, from Nobel Prize winner Joseph Stiglitz to former US Treasury Secretary Larry Summers, have been involved, "live" stories have been used - as with Italian energy infrastructures, from gas pipelines to methane storage, from electricity grids to regasifiers -, and the spotlight has been constantly turned on the entrepreneurial fabric of our country.

Much space was dedicated to the anniversaries of mournful and dramatic events that have occurred in recent decades in our country: from the Costa Concordia shipwreck in 2012, to the 30th anniversary of the start of the Mani pulite enquiry, from the 50th anniversary of the Calabresi crime to the 10th anniversary of the earthquake in Emilia-Romagna, from the first anniversary of the Mottarone cable car collapse to the 30th anniversary of the Capaci massacre.

On the cultural side, Tg1 documented the main events in the fields of cinema, music, theatre, literature, both in its daily coverage and in the planning and management of major events, including the *Sanremo Festival*, the *Eurovision Song Contest*, the Book Fair, the Cannes Film Festival, the Venice Film Festival, and the summer resumption of major concerts in stadiums after the pandemic stop.

The information offer of *Tv7* and *Speciale Tg1* in the first six months of 2022 has comprehensively followed both the outbreak and development of the war in Ukraine, as well as other topical issues such as the pandemic, the health emergency, inflation and high prices, poverty, drought and climate change, famine and hunger in sub-Saharan Africa and south-east Asia, energy policies, violence against women and the gender gap. But also trends in society - the digital revolution, the Metaverse and Web3 - and major portraits and anniversaries, such as those for Lucio Dalla, Valentino's 90th birthday and the centenary of Pasolini's birth.

Tg1 - 1.30 p.m.



3.6 mlr
DAILY
CONTACTS

24.8%

Tg1-8 p.m.



5.0 mln

DAILY CONTACTS



The confirmation of the narrative style of the stories of people committed to solidarity, and the construction of a sense of community marked by "us", in an attempt to overcome individualism, inequalities, social injustice and illegality also characterised the spaces of the *Tg1 Mattina* with the presence of third sector associations, trade unions, the world of business and religion, professional organisations, and with proposals from economists, sociologists, psychologists, intellectuals and scientists. Special attention was paid to the themes of remembrance, from the Shoah to other major national and international tragedies, with news stories not to be forgotten in order to prevent evil from happening again. The episodes of *Tg1 Dialogo*, a weekly column on religious topics, featured interviews and stories about, among other things, the dialogue between religions and the memory of some great figures of spirituality such as Padre Pio, David Maria Turoldo, Cardinal Carlo Maria Martini and Pope Luciani, the Church's new Blessed.

#### Tg2

In the national news scene, Tg2 is a point of reference for viewers thanks to its objective and pluralist information, always careful to offer quality content, in-depth analysis and food for thought, with a punctual account free of rhetoric and sensationalism.

The first half of the year was characterised by the serious international crisis at the heart of Europe. In all editions, Tg2 documented the dramatic events that led to the escalation of the Russian-Ukrainian conflict and its subsequent military, political, economic and social developments. The newspaper, distinguished by the quality of its correspondents' reports, has always avoided the rhetoric and propaganda of the main actors in the conflict.

In the evening news editions, specials and in-depth reports of *Tg2Post*, the story of the war in Ukraine was predominant, with services, live broadcasts and reports on the military operations, the dramatic flight of refugees from the most affected areas, the economic effects of the resulting gas, oil and grain crisis, and the delicate and weak international negotiations for a possible ceasefire. The viewer was provided with every element of knowledge with balance and quality, also thanks to the intervention and authoritativeness of prestigious guests and experts who spoke in the various insights.

At the same time, Tg2 devoted special attention to political information for the elections of the President of the Republic and for the local and municipal elections, for the 30th anniversary of the Capaci and Via D'Amelio massacres, to the progress plan of the National Recovery and Resilience Plan, to climate change issues, with in-depth coverage on the melting of glaciers in the Arctic through renewed collaboration with the CNR, to the Agenda 2030 objectives on sustainable development, and to the ever topical issue of containing the coronavirus pandemic. In this difficult context, Tg2 also kept the focus on other news: black, white and judicial news, international politics, economics, the third sector, culture and art.

A constantly new and stimulating range of information for an overall total, in the first half of the year, of around 600 hours of broadcasting including services, live broadcasts and reports in the news, columns, special editions, institutional appointments and commentaries. Punctual information at the service of citizens made possible also thanks to the capillary deployment of correspondents in the field, both in Italy and abroad, who ensured that communication was always consistent with the facts narrated. Something that also ensured the customary coverage of institutional events recounted with commentaries by the newspaper's editors assisted by experts, such as the annual report of the Governor of the Bank of Italy, Consob's annual meeting with the financial market, the inauguration of the judicial year and, subsequently, the Court of Auditors' Equalization Judgement, the Labour Day ceremony at the Quirinale, the extraordinary meeting of the Constitutional Court, the *Tg2 Special* on *Le Foibe* by the Senate of the Republic, to the inauguration of Procida Capital of Culture.









Positive is the share trend, both for the news editions and for the various columns of the newspaper. In these first six months of 2022, in fact, Tg2 has maintained its audience level with a steadily rising trend for both the morning edition and Tg2 Italia.

Among the columns a special mention goes to the in-depth historical space Tg2 Dossier which deals with important issues, both to keep the memory of our past alive and to look to the future awaiting next generations. Among the themes recounted in this semester are the memory of judges Falcone and Borsellino and the fresco by singer-songwriter Battiato, but also scientific themes such as the future of glaciers in the Arctic and the protection of our seas, or cultural themes such as the path of rebirth that promotes a virtuous path for the Municipalities candidates to become the Capital of Culture 2024.

Another cornerstone is the prime time slot of *Tg2 Post* where the hot topics of the day are discussed with distinguished quests from journalism, politics, economics and culture.

Mention shall be made to other columns that contribute to keeping the network's ratings high, such as *Tg2 Motori*, with its particular film style suitable for a young audience or *Tg2 Costume e Società*, another historical appointment of the newspaper.

#### Tg3

Introduction

Tg3 is the newspaper reporting the events of the day in a language always clear and direct, presenting all the news and trying to provide the tools to understand what is happening with analysis and insights.

With a recognisable brand and an audience that demands in-depth but clearly explained information, Tg3 is the only Rai news programme to have a national edition, the 12 noon edition, produced and broadcast from Milan. It is followed by 9.4% of the television audience and is characterised by the many live links from the territory to report on the events unfolding throughout the day. The 2.20 p.m. edition, which is particularly sensitive to the everyday problems of families and environmental issues, recorded an 11.5% share and over 1.5 million viewers in the first half of 2022; the evening edition at 7 p.m., with a share of 11.6%, offers in-depth coverage of the day's key events to give everyone the tools to form their own opinion in comprehensible language.

The newspaper's strengths are its depth and language in the reporting of events, its choice of topics, its vocation to give a voice to weak subjects and its focus on social problems. Choices that confirm public approval, 53.1% for the 12:00 edition, 52.4% for the 14:20 edition and 52.5% for the 19:00 evening edition. Viewers over 65 years of age are 70.8% at midday, 53.3% at 14:20 and 58.4% at 19:00. As for the geographical areas of major circulation, the 12:00 edition is followed by 25.6% in the North East and 22.4% in Lombardy; the 14:20 edition by 24.9% in the Centre South; the 19:00 edition by 25.1% in the North East. Finally, with regard to the level of education, Tg3, while having a balanced audience among viewers with various levels of education, confirms its preponderance in the higher education range, from 34.1% to 40.1% depending on the edition.

In addition to news programmes, the newspaper's information offerings include numerous columns, in-depth reports and specials. The first half of 2022 saw, as always, Tg3 at the forefront of providing objective information, with more than 545 hours of broadcasting including specials, news and columns. In addition, no less than 68 special live broadcasts were dedicated to domestic and international news events, 56 to the war in Ukraine, 12 to various political events and 10 to social events, totalling more than 94 hours of broadcasting time.

Tg3 - 2.20 p.m.



11.5% SHARE Tg3 - 7 p.m.



11.6%

The focus on international politics is also evidenced by the flattering results of *Tg3 Mondo* which is broadcast on Saturdays and Sundays with a 4.9% share and over half a million viewers.

Ample space is devoted to live daily highlights such as *Linea Notte*, offering analysis and debate followed by 5.1% of the audience, and *Fuori Tg*, which registers a 7.3% share. Weekly columns such as *Pixel, Persone, Agenda nel mondo, Chi è di scena, Fuori Linea*. Of particular significance was the broadcast of Tg3 in ISL with a 5.3% share and almost 600,000 viewers.

#### **TgR**

With its twenty-four editorial teams spread across all of the Italian regions, and a central web-social media editorial office, TgR guarantees a capillary, constant and widespread presence throughout the Italian territory, fulfilling not only its mission to provide proximity information, but increasingly playing a role of concrete support to the entire news organisation. In a time of great upheaval and epoch-making changes, TgR, thanks to its constant contact with local institutions and its capillary coverage of regional realities, is a constant point of reference for citizens, who can count on a reliable newspaper, on verified news and on concrete help in their daily need for information.

Also in the first half of 2022, at a crucial time witnessing the horror of the war in Ukraine added to the drama of the pandemic, TgR's regional editorial offices continued to report daily on the peculiarities and criticalities of the various communities in the area with an ever-present and timely news service. Among the news of the period was the worsening of the Italian water situation, which, from a local criticality, has become a national emergency with many regions in a state of alarm. Never as in this case, in fact, have the capillarity and the attachment to the territory of TgR's information proved to be invaluable tools for providing a detailed and always up-to-date picture of the water shortage that is gripping the entire country.

The web project, once again this year, has seen the further expansion of the number of online editorial offices and information offerings, proving to be a valuable reality in reaching a young and youthful user group, which sees the web tool as the preferred place on which to access Rai's qualified and certified information.

TgR web, accessible 24 hours a day, integrated and complemented the traditional forms of information, with a digital presence that achieved excellent results in terms of clicks and views in the first six months of 2022. In a universe as diverse and not always reliable as the Internet, TgR web is increasingly establishing itself as a valuable antidote to the fake news that too often pollutes the information of Internet users.

The newspaper's commitment was rewarded by listeners with a 16.5% share for the 2:00 p.m. news and 12.9% for the 7.35 p.m. news. Flattering results also in the morning slot with a 13.57% share of *Buongiorno Regione* and 12.58% of *Buongiorno Italia*, a programme capable of providing an overall national dimension to news of a regional nature.

Among the many columns that are the result of the commitment and professionalism of the editorial platform is the national prominence of the daily in-depth scientific, medical and technological coverage of *Tg Leonardo*, the thematic news programme that combines a focus on current affairs with the rigour of documentation and in-depth analysis, together with an accessible and accurate reporting capacity.

Among the recurring themes of TgR and its many columns - including *Regione Europa*, *Officina Italia* and *Est Ovest* - the green economy and initiatives that can raise awareness and educate citizens about safeguarding the planet.

2.3 min

CONTACTS

TgR-2p.m.

16.5% SHARE 2.4 min
DAILY
CONTACTS

TgR - 7.35 p.m.



#### Rai News24

Introduction

News, politics, the economy, foreign affairs, society, culture and sport: thanks to the work of its numerous correspondents and in synergy with other Rai's regional newsrooms and correspondents of offices, Rai News 24 broadcasts 24 hours a day. Rai's all news channel, it responds daily to a demanding audience that wants to be kept up-to-date at 360 degrees thanks to the continuous flow of news, live or with closed reports, with in-depth analysis and investigations.

The founding principle of the editorial line is that underpinning all news channels: not just news, but a stream of news, in-depth reports and dedicated spaces to understand, discuss, discover. To be ever faster but also ever more reliable, more timely and more thorough. But all news is also service: from traffic to weather, every day space is given to useful information for citizens.

The most popular time slot is in the morning, between 6 a.m. and 12 noon. While the night, between midnight and 6 a.m., remains Rai monitoring slot that also guarantees coverage for all other channels and networks. The collapse of the Marmolada glacier in recent months, but also the news, reports and live coverage from the Ukrainian war front, have provided Italians with the timeliness and images that only Rai News 24 can provide quickly and/or live.

Of course, the channel's main structure is composed of the news bulletins, which aim to update the user every hour, on the hour, always live, even at night. In the second half-hour, quick summaries and some in-depth reports or columns alternate to tell about the Italian system, the peculiarities of our country, but also the world.

Among the headings: *Tuttifrutti*, a programme of culture and entertainment, including books, theatre, opera and cinema; *Basta la salute*, which played a particularly delicate role during the pandemic; Futuro24, which talks about science and technology; Spotlight with its investigations into current affairs; Economia24 for stock market updates and economic and financial issues. And then columns about territory and food, ecological transition, care for planet earth, gender policies, work, family and rights. But also Europe, with *the state of the union*, and politics columns. And in the case of special events and extraordinary occurrences, Rai News 24 is always ready to go in-depth with dedicated programmes. Every day, then, the press review, which has a capillary importance in the newspaper's information, both for Italy and abroad, and - in the first evening slot, between 6 and 8 p.m. - a moment of reflection to accompany the viewer towards an understanding of the day's main events.

Next to the television channel stands Rainews.it, the web title that, with news, updates, photos, and products tailored specifically for the web, proves to be a necessary tool to guarantee a constant flow of news. Rainews.it is increasingly the public service's digital information collector with exclusives and appointments from all Rai channels. There is also the newspaper's presence on the main social networks, from Twitter to Instagram.

Alongside television images and the web is Televideo, the newspaper written on the screen, the simple and timely tool, appreciated by Italians for its authority, speed and reliability. With around 2.5 million daily contacts, Televideo is a viable alternative for users who do not choose the web to keep themselves informed.

#### **Rai Parlamento**

Rai Parlamento is the newspaper in charge of covering parliamentary work. A task performed daily with live broadcasts, specials, newscasts and the production of weekly in-depth reports -Settegiorni and Punto Europa - to inform citizens about the legislative activities of the Chamber of Deputies, the Senate of the Republic and the European Parliament.

The informative offer of the newspaper is characterised by the three daily news editions, the political-parliamentary appointments, such as the sessions dedicated to government communications, ministers' briefings and question times, in addition to the weekly columns, such as *Rai Parlamento Magazine*, to offer further in-depth coverage of European issues, culture, and the legislative activities of the national and European Parliament. Social issues find their way into programmes such as *Accesso regionale* and *Spaziolibero*, programmes that feature associations representing the third sector on a daily basis.

In the first half of 2022, Rai Parlamento's activities were characterised by a significant production and organisational activity dedicated to the abrogative referendums on justice with television discussions, self-managed messages on television and radio, publication on the website www.raiparlamento.rai.it of the *par condicio* monitoring data and of programmes carried out.

All content produced is streamed live and published on www.raiparlamento.rai.it. In addition, live broadcasts, including the programming dedicated to referendums in the first half of 2022, were translated into ISL.

# **Tg Parlamento**

9:30 a.m. news programme Rai 1

123 editions

**Share** 16.66%

6 p.m. news programme Rai 2

108 editions

**Share** 4.44%

3:15 p.m. news programme Rai 3

101 editions

Share 2.28%

# **Rai Parlamento Magazine**

64 episodes

**Share** 3.52%

(Filo Diretto con i Territori; Il Ritratto; Le parole della politica; Territori; Orizzonti d'Europa; Lavori in corso)

**Spaziolibero Radio** 

**Spaziolibero TV** 

**Settegiorni** 

**Punto Europa** 

18 episodes

21 episodes

48 episodes

8 episodes

45 episodes

Share 8.00%

Share 11.85%

Share

4.06%

Share

4.74%

# **Chamber of Deputies Question Time**

22 live broadcasts

**Share** Rai 21.27% Rai 3 3.14%

### **Senate Question Time**

8 live broadcasts

Rai 2 1.13% Rai 3 2.99%

# **Speciale Camera**

and Speciale Senato

15 live broadcasts

Share

# **Self-managed TV** messages

**Tribune Referendum** 

20 containers

## **Self-managed Radio** messages

20 containers

Share 3.98%

#### Foreign offering

Introduction

Rai Italia, the channel for Italians abroad and for the promotion of the Italian language and culture in the world, offers programming in four schedules (North and Central America, South America, Sub-Saharan Africa and Asia/Australia) adapted to the main time zones, and is broadcast through satellite, cable, Iptv and OTT platforms. It is available in encrypted and pay-as-you-go mode in North and South America, Sub-Saharan Africa and Australia, while it is free and direct broadcast via satellite on the Asian continent. All Rai Italia's original productions are also available in Italy and Europe - in addition to the Rai Italia website - through streaming on RaiPlay.

The programme schedule, in all its continental versions, until 24 February 2022 followed the format of past seasons, presenting the *best of* the Rai networks - with a repeat on the same day, or immediately following - of the most popular and successful programmes of the Rai generalist networks. Subsequently, the editorial offer was strongly influenced by the war conflict in Ukraine: starting on 24 February, in fact, first day of the invasion when the scheduled programming was interrupted in order to broadcast live specials on the war, schedules were adapted to the need to report on current events. Rai's selection of programmes on the war crisis was supplemented by original productions by Rai Italia for its worldwide audience, as stipulated in the agreement with the Presidency of the Council of Ministers.

L'Italia con Voi is the main programme produced by Rai Italia for and with Italians living and working abroad. The afternoon programme - broadcast from Monday to Friday - is produced with the participation of representatives of the Ministry of Foreign Affairs and International Cooperation (MAECI), the CGIE, the Comites, and the Dante Alighieri Society for the promotion of the Italian language, and, in representing and commenting on major international events, makes use of well-known names in journalism, sport and culture.

The format includes in-studio and live guests, columns - including *Sportello Italia*, in its new version inaugurated in the first half of 2022, where professional experts answer questions on taxation, pensions, protection measures, citizenship, rights, regulations, etc. - and services produced thanks to a network of video-makers who tell the stories and events of our communities and their protagonists around the world. Filmed contributions that feed into the traditional weekly *L'Italia con voi-Speciale Le Storie*.

The sports programming in collaboration with Rai Sport is very rich, with the matches of the national Under-21 football team, the men's and women's volleyball Superleague matches, the cycling classics, starting with the *Giro d'Italia*, to continue with the *Milan-Sanremo*, the *Strade Bianche* and the *Tirreno Adriatico*. For football, there is live coverage of the highly popular Palermo-Padova match, a decisive match for Serie B.

In terms of musical events, there were numerous live events with the *Eurovision Song Contest* from Turin, with the *San-* remo Festival, and with *Sanremo con Voi*, special for Italians abroad with commentaries, experts and interviews with the protagonists of the song contest.

The usual appointments with the historic programme *Cristianità* continued, as well as those with the Papal Angelus and the live Sunday Mass, and *I mercoledi di Francesco*, with the midweek papal audiences, produced in collaboration with Rai Vaticano.

Daytime programming focuses on audience loyalty with programmes suitable for the whole family: from soaps such as *Un Posto al sole* and *Il paradiso delle Signore daily*, to games to play with, such as *I soliti Ignoti*, passing through *I Fatti Vostri* and *Domenica In*. There was no shortage of historical containers such as *UnoMattina* and *La vita in diretta*.

Primetime programming ranged from evenings devoted to great Rai drama and new Italian cinema, to the infotainment of Che tempo che fa, to historical titles such as Il cantante mascherato or Tale e Quale Show.

Subtitled English-language broadcasts started in June, with two daily slots dedicated to the promotion of Made in Italy and Italian excellence.

# **Teche**

The Rai Group's immense audiovisual heritage consists of documents, images and sounds that represent real pages of history of our past. The Teche Rai, in fact, are the historical memory of the country and consist of the archives of everything that was broadcast on television and radio, and their repertoires.

An extraordinary source of material that reconstructs and documents our history from the 20th century to the present day and that daily feeds into broadcast programmes, the teaching of contemporary historians and that increasingly enriches museums, exhibitions and cultural events.

A past that is indispensable for building the future, so much so that Unesco has included the Teche Rai in the archive of the memory of Italy.

During the first half of 2022, a major review of the archive digitisation plan was initiated and the process of cataloguing and documenting the digitised material in the RAI Multimedia Catalogue (CMM) continued.

To date, there are more than 4.6 million hours of product searchable through the CMM for television and more than 2 million for radio; there are more than 173 million indexed documents for television and radio, plus approximately 92,000 books stored in the three Rai libraries in Rome and Turin, and 50,000 photographs. In continuity with past years, there are many agreements in place with universities, associations, foundations, institutions, museums, etc. to enable remote consultation of the CMM for educational and/or cultural purposes.

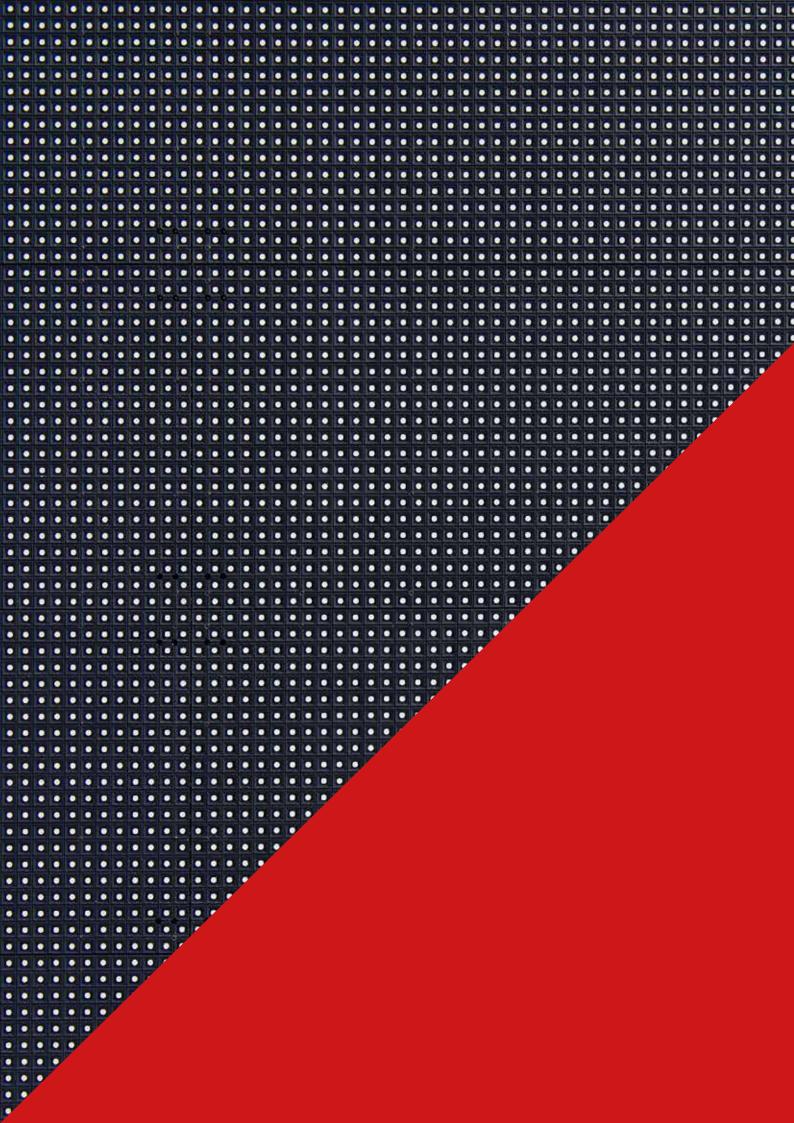
The Teche verify the availability of rights and constraints of the archive material both prior to broadcasting or publication on the web, and for the transfer of the products to third parties for commercial or institutional purposes. Always intense – also thanks to the presence of a highly professional team in the research of materials and the verification of rights – is the collaboration with all subjects that require the teca product for the realisation of publishing projects. Programmes in the first half of 2022 include, among others, *Chiedi chi era Giovanni Falcone* and *Caro Presidente*, aired on Rai 3.

The important activity of enhancing and exploiting the archive's historical titles through the selection and supply of programmes for the RaiPlay platform also continued. The section called *Teche Rai* continues to be one of the important keys of attraction for digital users.

With regard to the management of relations with the collecting societies for the use of works protected by copyright law, during the first half of 2022, negotiations were concluded and agreements formalised with Nuovo Imaie and Artisti 7607 for the remuneration due by RAI - pursuant to Article 84 of Law no. 633/1941, as amended and supplemented, to artists, interpreters and performers - for cinematographic and assimilated works in the context of TV and web programming for the years from 2017 to 2020. Subsequent years will be the subject of separate negotiations, based, inter alia, on the outcome of relevant reports. In addition, agreements were concluded with Itsright - for the payment of related rights owned by phonographic producers and performers of musical works - and with Evolution - a collecting society operating from 2022 - both for the fees due for the years 2022/2023.

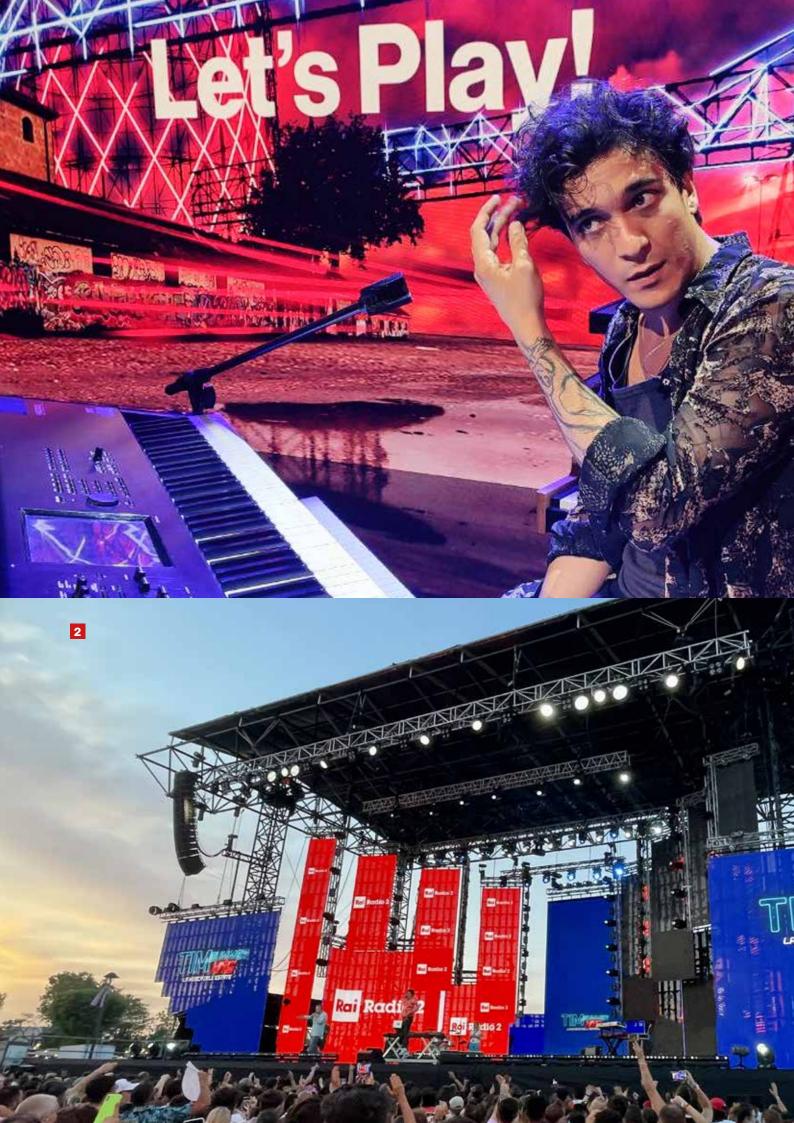
Negotiations continued with SIAE for the recognition of the remunerations provided for by the Copyright Law for repertoires protected by the aforementioned collecting society, and initiatives were started to improve the accounting process.

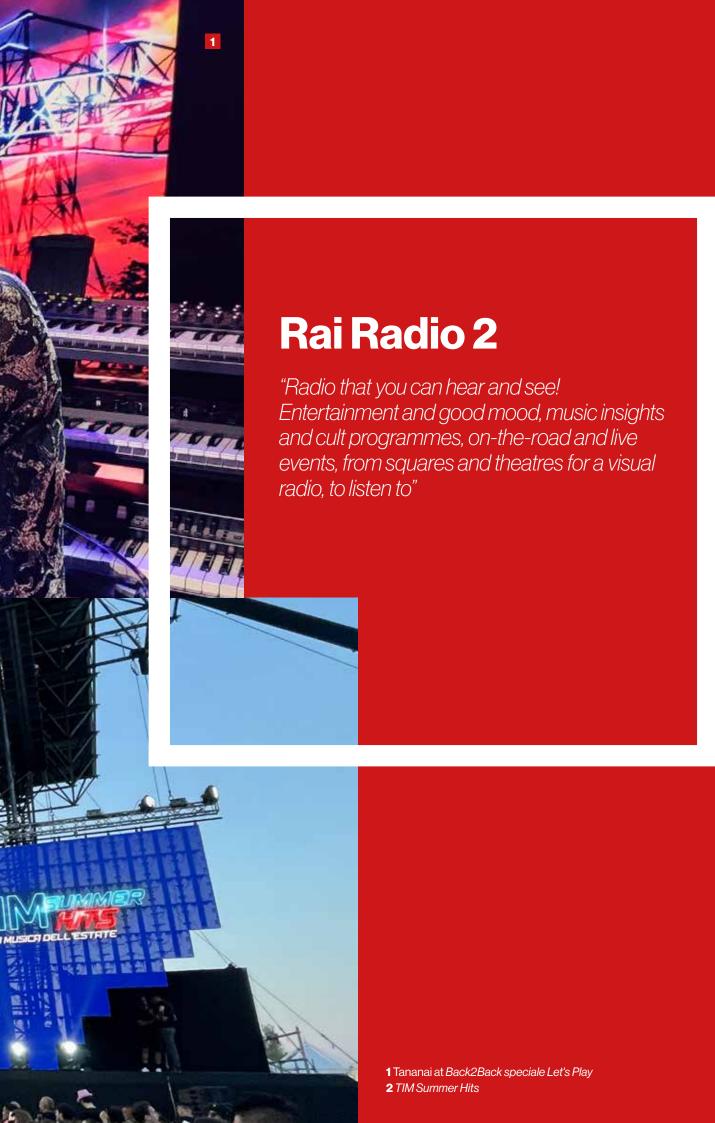
Finally, Teche, also in 2022, has continued with its important work of cultural valorisation of RAI's memory as a source of history and study for the entire country, increasing its use by Bodies, Museums, Schools, Universities, and public and private Foundations that, for any kind of celebration or anniversary of the contemporary age, refer to the Public Service as a repository of historical material of excellence. Rai Teche is now present in many Italian and foreign museums, Italian cultural institutes abroad, universities and libraries.















# Rai Radio 3

"Important musical choices, analysis programmes, live concerts and great attention to a demanding audience: Rai Radio 3 offers a rich programme schedule of wide-ranging and quality musical proposals without forgetting the major themes of cultural and civil debate"



- 1 Live music from Rai Radio 3 studios
- **2** The final of *Voci in Barcaccia*, the lyrical international competition of Rai Radio 3
- 3 Speciale Pasolini

# Rai Radio Tutta Italiana

"Light-heartened listening and brief insights for a radio featuring the most beautiful songs of the last fifty years"





# Rai Radio Techetè

"From theatre to music, from drama to comics, to sports stories, Rai Radio Techetè is the memory of Italian radio"





# Rai Radio Live

"Culture, tourism, food and wine, fashion and design. Rai Radio Live is the story of Italy"

# Rai Isoradio

"Channel dedicated to travellers and travelling with listeners, with infomobility as a common thread, together with a mix of music and programmes mapping and narrating the territory"



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# Rai Radio 2 Indie

"The channel of the new Italian independent and alternative rock, but also pop music: playlists, live and music programmes for nonstop listening"

# Rai Radio 1 Sport

"Football and beyond, live coverage and historical radio reports: Rai Radio 1 Sport brings sport into the homes of all Italians"



# Rai Gr Parlamento

"Institutional channel of parliamentary activities, Rai Gr Parlamento, with live links, in-depth columns and radio newspapers, tells the citizens the work of the institutions while everything happens"



# Rai Radio 3 Classica

"Music from the Middle Ages to the 21st century, monographic spaces and programming linked to major anniversaries, Rai Radio 3 Classica offers prestigious musical choices from the great instrumental, opera, symphonic, concert and chamber music repertoire"



# Radio

Rai Radio oversees a multiplicity of directions: coordinating the editorial and commercial offer of the 12 Channels broadcast on FM, Dab+, sat, web, app and social media; guiding the technological evolution of production systems; implementing linear and non-linear multi-platform distribution; setting up a cutting-edge cross-media production hub; coordinating social and institutional campaigns and activities as well as international projects and participation in festivals and competitions; to support the Company's strategic orientations with regard to broadcasting platforms and infrastructures, relations with institutions and the market, market surveys and audience research.

In the first half of 2022 the design and production of original podcast series destined for the on-demand catalogue of the RaiPlay Sound platform was increased, and the process of renovating and digitising the broadcasting studios continued, involving the Saxa Rubra sites (Rai Radio 1 and Rai Isoradio rooms) and the Milan-Sempione Headquarters. Communication and external relations activities also saw a development with the large rooms in Via Asiago busy with special projects, events and press conferences.

As for broadband, the implementation of the Radioplayer Italia app, supporting not only the 12 Rai Radio channels, but also about 240 national and local broadcasters, continues. In this context, it should be noted that the company PER-Player Editori Radio, a Rai subsidiary, has concluded agreements with leading automotive groups for access to in-vehicle infotainment terminals.

The development of multi-platform radio continues in view of upcoming events, including the opening of Rai Radio 2's satellite and television channel on both TivùSat and DTT, and the enabling Rai Radio 2 via HBTTV.

The editorial profile of the generalist channels was based around the genre quotas outlined in the Service Agreement: News, Information, Culture, Society, Music, Service, Public Utility. In the first half of 2022, the percentage composition is as follows:

•	News	8.1%
•	Information	16.4%
•	Culture	8.6%
•	Society	10.8%
•	Music	39.8%
•	Service	0.8%
•	Public broadcasting service function	1.7%
•	Other genres (variety)	13.8%

A significant proportion of local broadcast programming on Rai Radio 1 reinforced the position of radio in terms of local and community news, with information (three daily editions of the TGR Giornale Radio Regionale regional news programme) and affiliated programmes broadcast in special-statute regions and autonomous provinces to safeguard linguistic minorities in the Valle d'Aosta and Trentino-Alto Adige, the Provinces of Trento and Bolzano in Friuli-Venezia Giulia, Sardinia and Sicily.

Rai Radio coordinates company communications across all of the channels, in conjunction with Rai per la Sostenibilità, with the aim of improving the multi-faceted implementation of awareness and fundraising campaigns, the promotion of initiatives, and public engagement with regard to social issues and third sector activities. In the first half of 2022, 27 commercials were planned for the Prime Minister's Office for a total of 3,600 passages; 18 fundraising campaigns; 19 awareness-raising campaigns; 1 campaign by Pubblicità progresso and 2 by supranational agencies.

The TV audiodescription service for blind people is broadcast on Rai Radio 1 in medium wave. The most important TV drama and comedy shows and series have become accessible to those with sensory disabilities. A total of 325 hours was broadcast over the course of the first-half of 2022.

# **Generalist stations**

# Rai Radio 1

In the first six months of 2022, Rai Radio 1 reaffirmed its identity as a broadcaster of all news. Reliable and qualified, its information centres around the press review every hour (in addition to the 5:30 a.m. and 6:30 a.m. editions) with five main editions (7:00 a.m., 8:00 a.m., 1:00 p.m., 7:00 p.m. and midnight).

In the first part of the year, Rai Radio 1 reported on the war in Ukraine from day one: a timely account (if necessary with in-depth reports, direct connections and specials), in the Gr station and in all its broadcasts. It reported as well on what has been happening in Italy and around the world: from political news (*Radio anch'io* in the morning, *Zapping* in the evening and *Tra poco in edicola* at night), and economic news (*Sportello Italia recovery* and *Gr1 Economy*), to news topics, employment and work, respect for human rights, as well as the fight against crime and gender violence (*Moka, Che giorno è, VivaVoce, il Mix delle 5, Italia sotto inchiesta, Numeri Primi, Mangiafuoco*).

Ample space was given to the territory, with the daily programme Che giorno è, in which local realities were heard. Then, again, intelligent satire (Forrest and Un giorno da pecora), the environment (Green zone, L'aria che respiri, Gr1 Economia) and social issues (Che giorno è, Formato famiglia). In addition, the focus was on the health emergency and major events in Italy and around the world: the election of the President of the Republic in January, the presidential elections in France in April, the government crisis in July, to name a few. To this is the commitment of all programmes to always give great support and listening to the campaigns promoted by the Segretariato Sociale Rai shall be added.

As is the case every year, room was made in the schedule to mark all of the institutional anniversaries, including Holocaust Memorial Day (27 January), National Memorial Day of the Exiles and Foibe (10 February), the day of remembrance for mafia victims (21 March), Liberation Day (25 April), Labour Day (1 May), the day of remembrance for victims of terrorism (9 May), the Capaci attack (23 May), Republic Day (2 June) and the Ustica massacre (27 June).

Sport has been and remains a mainstay of Rai Radio 1 and the Gr, with a wide range of disciplines covered. There is a wide range on offer: football, Formula 1, MotoGP and cycling (with the Giro d'Italia and the Tour de France), through to special events such as the Beijing Winter Olympics and Paralympics and the European Women's Football Championship. All sports are covered by very successful programmes, such as long-standing fixture *Tutto il calcio minuto per minuto* and other broadcasts such as: *Zona Cesarini, Extratime, Sabato and Domenica Sport*.

The Rai Radio 1 programme schedule also includes columns dealing with a wide range of topics: health (Formato Famiglia Life), technology and innovation (Eta Beta), the sea (Radio di bordo), foreign affairs (Voci dal mondo and Caffè Europa), engines (Top Car), school (Tutti in classe), agriculture and environment (Green zone and L'aria che respiri), culture, entertainment and society (Prima Fila, Te la do io l'arte, Plot machine, Incontri d'autore, Mary pop Live), stories (Inviato speciale, Jack Folla, Il pescatore di perle, Numeri primi, Vittoria), religion (Ascolta si fa sera, Babele, Culto evangelico, In viaggio con Francesco, La finestra su San Pietro).

Music plays a fundamental role in supporting the information and is offered throughout the day (*Radio1 music club*, *Stereonotte*, *VivaVoce*, *Disco sveglia*, *Sette su Sette*).

There were also many media partnerships, including: Musicultura, Vinitaly, Premio Luchetta link festival in Trieste, the Festival of Economy in Turin and the Festival of Economy in Trento, Cibus, the international food fair, the international book fair in Turin, the "Voci per la libertà-una canzone per Amnesty" by Amnesty international, the MIMO (Milan-Monza motor show) in Milan.

As far as social networks are concerned, Rai Radio 1 confirms its commitment on all its Facebook, Twitter, and Instagram profiles promoting its broadcasts, relaunching news, guests, and the most important moments aired, and fuelling interaction with its listeners.

# Rai Radio 2

The first half of 2022 confirms Rai Radio 2's positive trend on all platforms. There were excellent results for visual radio and on social media, with Rai Radio 2's Facebook page conquering the first place in terms of number of interactions (over 5.5 million) and views among all national radio stations registered with TER. The performance on Instagram was also excellent, with a growth of +9% compared to last year's number of followers.

At dawn, Rai Radio 2 offered the press review of Caterpillar AM, Il Ruggito del Coniglio and Radio 2 Social Club, before moving on to Non è un Paese per giovani; the afternoon started with La Versione delle Due, the humour of the Numeri Uni, Caterpillar in the PM version, Decanter which became XL (on air Monday to Sunday) and then the music insights of Back2Back and Rock and Roll Circus, up to Ti sento.

Animating the weekend there were Diletta Parlangeli, Francesco De Carlo and DJ Osso, Pino Strabioli with *Grazie dei Fiori*, Ciccio Graziani with *Campioni del Mondo* to report on sporting news on Rai Radio 2, Francesca Fialdini with *Radio 2 a Ruota Libera* and Paola Perego and Elena Di Cioccio with *The Best Moment*. There were numerous cult programmes such as *Blackout* and *Lillo e Greg 610*, which provided entertainment and good humour. The night was also quite dynamic with *I Lunatici*, more than ever keeping company to night owls.

The exclusive appointments with Back2Back Speciale Let's Play!, from Sala B in Via Asiago, episodes in which the story

of Italian music was the protagonist through performances on Rai Radio 2 by leading artists of the national scene. In addition, live coverage of the semi-finals and final of the *Eurovision Song Contest 2022* and the *Concerto del Primo Maggio* from Piazza San Giovanni in Rome.

Substantial editorial and production efforts were made in Sanremo at the *Festival della Canzone Italiana*, of which Rai Radio 2 was the official radio station, with more than 50 hours of dedicated live broadcasts, 3 radio studios and 10 onfield talents, transversally involving all the programmes of the Network, live on air and in visual on RaiPlay.

Many appointments on the road and live, from squares and theatres, often thanks to the activation of media partner-ships, aimed at intercepting fans and new audiences on the territory. Worth mentioning is the well-known *CaterRaduno* a shared ethical project, a real festival en plein air in early summer with live broadcasts, live concerts, talks and games organised by *Caterpillar and Caterpillar AM*, which this year took place in the city of Pesaro.

Rai Radio 2 was, as always, at the forefront in promoting sustainability and fulfilling one of the fundamental tasks of the Public Service. March saw the 18th edition of *M'Illumino di meno*, energy Saving Day, launched and supported by *Caterpillar*, which for years has been the biggest radio campaign to raise awareness on energy consumption and sustainable mobility. For the 2022 edition, the project has also obtained the patronage of the highest offices of the state, and the involvement of the main Italian and European monuments as a symbolic energy-saving initiative.

There are also many special initiatives, including the *Radio2 Days*, days dedicated to great Italian music artists, and *Live* events, from the Via Asiago studios on air, and in streaming on RaiPlay. Important editorial synergies were activated in cooperation with television programming by broadcasting the season's major musical events at the same time.

The channel's cross-media offer saw the confirmation of no less than three programmes also broadcast on television, on Rai 2: *Radio2 Social Club*, *Back2Back Speciale Let's Play* and *I Lunatici*, with excellent results both in terms of listeners' ratings, with over 69% of respondents giving ratings between 8 and 10 to Rai Radio 2's offer.

# Rai Radio 3

Rai Radio3 has continued to devote attention to the major issues of the cultural and civic debate, while also consolidating the breadth and quality of its own musical offering. As usual, the link with listeners was consolidated through daily in-depth broadcasts, but also through prestigious musical selections. The broadcasting of live performances by the Orchestra Sinfonica Nazionale Rai and major Italian and international festivals continued, such as the Euroradio concerts and Rai Radio 3's I concerti del Quirinale, the prestigious review - broadcast live every Sunday, now in its 21st edition and counting over 500 concerts to date - that has launched young talents, hosted already renowned artists, and alternated classical and baroque music with contemporary production, jazz and songwriting. But, above all, Rai Radio 3 has chosen to focus on young talent through Voci in Barcaccia. Largo ai giovanil, the first international competition for young opera voices promoted by the Italian radio after the historic Callas Prize in the 1980s. The format, which was nominated for the prestigious Prix Italia and selected by the Euroradio circuit as an innovative radio programme for the popularisation of opera, attracted the attention of jurors representing the most important Italian musical institutions (Cecilia Gasdia, superintendent at the Arena di Verona, Michele dall'Ongaro, superintendent at the Accademia Santa Cecilia, Francesco Giambrone, superintendent at the Teatro dell'Opera di Roma and many others). And, as always, a focus on young people and new languages was given by FUTUROpresente: Nuove scritture per la scena italiana, a contemporary dramaturgy review created in collaboration with some of the most important theatre institutions, aimed at understanding our time through the eyes of young Italian authors writing for the theatre.

With Futuro in onda, furthermore, Rai Radio 3 proposed a series of live concerts from the Rai headquarters in Milan and via Asiago in Rome, to promote the talent of young Italian musicians, with masters of today meeting those of tomorrow. Special projects include the support and collaboration with the Turin Book Fair and the concert, live from the Auditorium Rai in Turin, Selvatico sacro. Improvvisazioni a tre voci, a project designed and proposed by Rai Radio 3, an unprecedented poetic reading that combined music and poetry.

In addition to concerts, Rai Radio 3 continued to offer a constant supply of in-depth coverage thanks to Wikimusic and the highly appreciated Lezioni di Musica.

For Remembrance Day, as usual, a special episode of *Wikiradio* entitled *Memorie della Shoah*. Live from the Shoah Museum Foundation of Rome, Casina dei Vallati, some aspects of the Holocaust tragedy were explored, recounting the places of extermination, the Shoah of children, but also the active Jewish resistance that, in various forms, was able to oppose the insane and criminal Nazi plan.

The 77th anniversary of 25 April 1945 was commemorated with Libertà è l'idea che ci avvicina. Canti sulla Resistenza: broadcasts on Rai Radio 3 (from Qui comincia to Radio 3 Suite") have featured songs about the Resistance, because small and large historical events have always been narrated by popular songs and chants that, passed on from mouth to mouth, from generation to generation, continue to tell the story to this day.

Introduction

On 23 May, the 30th anniversary of the Capaci massacre, Radio 3 Suite proposed the show Giovannuzzu Beddicchio. Throughout 2022, Rai Radio 3 confirmed its support for the most important cultural events. There is an ever-increasing focus on the needs of an audience that, alongside traditional forms of broadcasting, more frequently chooses to listen to deferred programmes and podcast originals. These include: Nove minuti, commentary on the geopolitical news of the week Ucraina, il conflitto, to recount the causes of the war, the strategic value of the dispute, the relevance of Ukraine as a borderland, Russia's claims, and the role of the West Tutti gli uomini di Putin, 6 episodes on the rise of the Russian leader and the construction of Putinism.

Particular care has been taken in the design of streamable content downloadable as podcasts, the results, a choice appreciated by users, as witnessed by the results obtained by the broadcasts *Ad Alta Voce* and *Wikiradio*.

# **Special interest channels**

## Rai Isoradio

Isoradio is the channel entirely dedicated to infomobility with stream programming, always live, every day and every night. Created in 1989 to cover the motorway network with high traffic density, it is now available in iso-frequency on most roads and motorways in Italy and in many metropolitan areas.

Traffic news alternates with music, useful information and brief insights designed to accompany all those on the road. The editorial offer is also rich in columns. These include: Colazione da Simona, every morning with simple answers to complex questions A chi tocca, a desk at the service of the listener Incroci, which every afternoon tackles the story of daily challenges through sports metaphors; L'Autostoppista, between entertainment and revival; Il Sorpasso, which deals with current political and economic issues; Camionisti, which has been on air since 2020 with an entirely new format completely focused on subjective storytelling.

The narration of the territory is entrusted to programmes such as Le Casellanti, Tesori nascosti, Radici and of course, music can't miss with Il mio Campo Libero and Sulle strade della Musica.

There were also many live interventions and in-depth discussions with representatives of the police forces, local administrations and civil protection.

# **Rai Gr Parlamento**

Rai Gr Parlamento is Rai Radio's institutional channel covering the parliamentary activities of the Senate of the Republic and the Chamber of Deputies, and reports on Italian society through institutional dynamics: political news, therefore, but also economics, the environment, labour, respect for human rights, the fight against crime and corruption, and social issues.

The programming is largely dedicated to live and deferred broadcasts from Halls and Committees of the Chamber of Deputies and the Senate with debates, sessions, parliamentary questions, question times with all the institutional information, without neglecting appointments and speeches by all the High Offices and other non-parliamentary institutions.

On the schedule, daily, 2 editions of *Gr1* and 5 editions of the *Notiziario Parlamentare*, plus numerous in-depth columns. These include: *Il Punto*, on the topic of the day with a parliamentarian, usually the rapporteur or first signatory of a piece of legislation *Focus*, where there is space for discussion between parliamentarians of different orientations together with experts or commentators *Le leggi di domani*, on the Committee ongoing works *I libri a GrP*, a window on new publications on institutional, political/parliamentary, economic and social issues *Parlamento 2.0*, a weekly magazine on technology and social issues in institutional communication and the development of the country system; *Geoparliament*, on international scenarios *Database*, analysis of a changing Italy.

In addition, the channel's programming includes interviews with political figures, high-profile institutional conferences, focuses and webinars, as well as every extraordinary political/institutional appointment or major event that is covered in depth in a *Filo diretto* or in a *Speciale*.

# Specialised networks

Specialised networks accompany generalist radio stations to create an offer aimed at intercepting vertical audiences. They can be listened to in Dab+, via the web, DTT, and with the RaiPlay Sound app.

# Rai Radio 1 Sport

Introduction

Radio Rai's sports offer is also present on Rai Radio 1 Sport, the digital channel inaugurated on the occasion of the Russia 2018 World Cup.

Every day Rai Radio 1 Sport is on air from 07:15 to 7:00 p.m. with an offer dedicated to football but also to other sports, with in-depth live coverage from 11:00 to 13:00 (*Palla al centro*) and from 5:00 to 7:00 p.m. (*Tempi supplementari*). Among the headings: *Tutto il calcio minuto per minuto vintage*, *Extratime*, *Numeri primi* and historical radio commentaries. At special events Rai Radio 1 Sport broadcasts exclusive content not aired on Rai Radio 1.

### Rai Radio 2 Indie

Rai Radio 2 Indie is the digital channel entirely dedicated to the new Italian independent and alternative rock, but also pop Italian music. Born in 2018, it offers a sophisticated and distinctive playlist of Italian and international songs, with live performances by up-and-coming artists and music programmes signed by the protagonists. An original offer dedicated to the most innovative music and the most exclusive live events, for uninterrupted listening.

### Rai Radio 3 Classica

Rai Radio 3 Classica's programming ranges from the Middle Ages to the 21st century across the instrumental, operatic, symphonic, concert and chamber music repertoire The programming offers pieces related to civil and religious anniversaries with a focus on live recordings and monographic spaces dedicated to eminent personalities from history and culture.

In this half-year 2022 Rai Radio 3 Classica celebrated the 80th birthday of Maurizio Pollini, the 85th birthday of Philip Glass and the 90th birthday of John Williams; it commemorated the death of pianist Radu Lupu, actress Monica Vitti, and the 100th birthday of Ugo Tognazzi.

On Remembrance Day, the programming was dedicated to the compositions that were called *Entartete Kunst*, to the works written in the Theresienstadt concentration camp, to the composers and musicians who were persecuted and murdered by the Nazi regime, to those who were forced to find salvation in exile, and to the few survivors.

On International Women's Day, the entire programme focused on pieces by female composers and musicians, and the Early Music Day was dedicated to repertoire from the Middle Ages to the late Baroque. On the Anniversary of the Liberation and on Republic Day, the programme focused on pieces by Italian composers and performers, bearing testimony to the creative and interpretive vitality of our culture over the centuries and to the essential freedom of expression necessary for human life. On the occasion of the International Music Festival, a sound atlas was offered, an example of the fertile and centuries-old cultural exchange between musicians dedicated to travelling and meeting different musical expressions.

# Rai Radio Kids

Rai Radio Kids offers fun, music and readings for the little ones.

A number of productions have been designed and realised for both radio and RaiPlay Sound, such as the programme *In viaggio con Laura e Andrea*, to solve and explain little big mysteries, and *L'asino che vola*, a programme debunking myths and false beliefs about animals.

Another important new feature is the *Kids Magazine* which points out events, exhibitions, festivals, cultural and recreational activities that children and adults can do together; a journey to discover the beauty of Italy, its artistic, cultural and natural heritage suitable for families.

This was followed by Cosa farò da grande: a new trivia format for young people to talk in a light and entertaining way

about the professions of today and yesterday, through trivia and anecdotes.

Programmes dedicated to learning while having fun continue as Mrs Spelling and i Fumbles, which aims to introducing children to English; while In cucina con Radio Kids suggests simple and quick but tasty dishes to prepare with children. Always great attention is paid to the world of reading with the great classics and many original productions, such as the Fiabe della Buonanotte, and the production of Le favole di Luis Sepùlveda, from Storia di una gabbianella e del gatto che le insegnò a volare to Storia di una lumaca che scoprì l'importanza della lentezza, the Chilean writer's most beautiful stories read by the voices of Radio Kids.

There is also a lot of music on the air with many programmes such as È arrivato un bastimento carico di canzoni, a format linked to the world of nursery rhymes, short stories and music, or *Pigiama Party*, to get children and parents dancing to the dance music of the 80s, 90s and 2000s.

### Rai Radio Live

Culture, tourism, food and wine, fashion and design. Rai Radio Live is the story of Italy.

In the first half of 2022, the channel continued to report on territory and institutional-type events. *Meravigliosi borghi, Paese mio, Patrimonio Italia, Il rifugio* are some of the formats that, in different ways, have dealt with spreading knowledge about the beauty of our country, as well as *Dieci passi nella storia*, related to the world of walking ways.

With Stazioni d'Italia, the journey to rediscover the immense heritage of railway stations in small towns was completed. And, then, programmes about fashion, design, food and wine, such as A spasso con Radic, in which the regions and provinces of Italy were told through a food and wine journey.

There was, of course, no shortage of music, in its various forms, from *Era ora*, a semi-serious music-talk about the great artists and new realities of Italian music, and music programmes from the RAI offices in Sicily and Sardinia.

## Rai Radio Techetè

The memory of Italian radio is entrusted to Rai Radio Techetè, with a programme schedule ranging from theatre to music, from fiction to comics and sports stories. With *Gli Speciali*, Rai Radio Techetè celebrates anniversaries through archive material, while *I grandi personaggi* recall the voices and stories that have made radio great.

There are many new features in the 2022 programme schedule. These include: I teatri alla radio, with a renewed space giving voice to the greatest playwrights, directors and actors of our scenes; Le storie della musica, with a series of programmes referring from time to time to the anniversaries of singers, bands and music that have become legends; Le storie della radio, a programme modernising characters and events of the past, with interviews with today's protagonists; Stendhal, a journey through an Italy of museums with interviews with directors, curators, archaeologists and superintendents; Storie di sport, with new tales of stories, athletes and great feats; La fiction alla radio, a series of radio dramas and stories to be told, never relaunched before; Via Asiago 10 with programmes that have made the Italian radio history; Damasco 50, novels, essays and poems in the memory and commentary of those who became someone else after reading them.

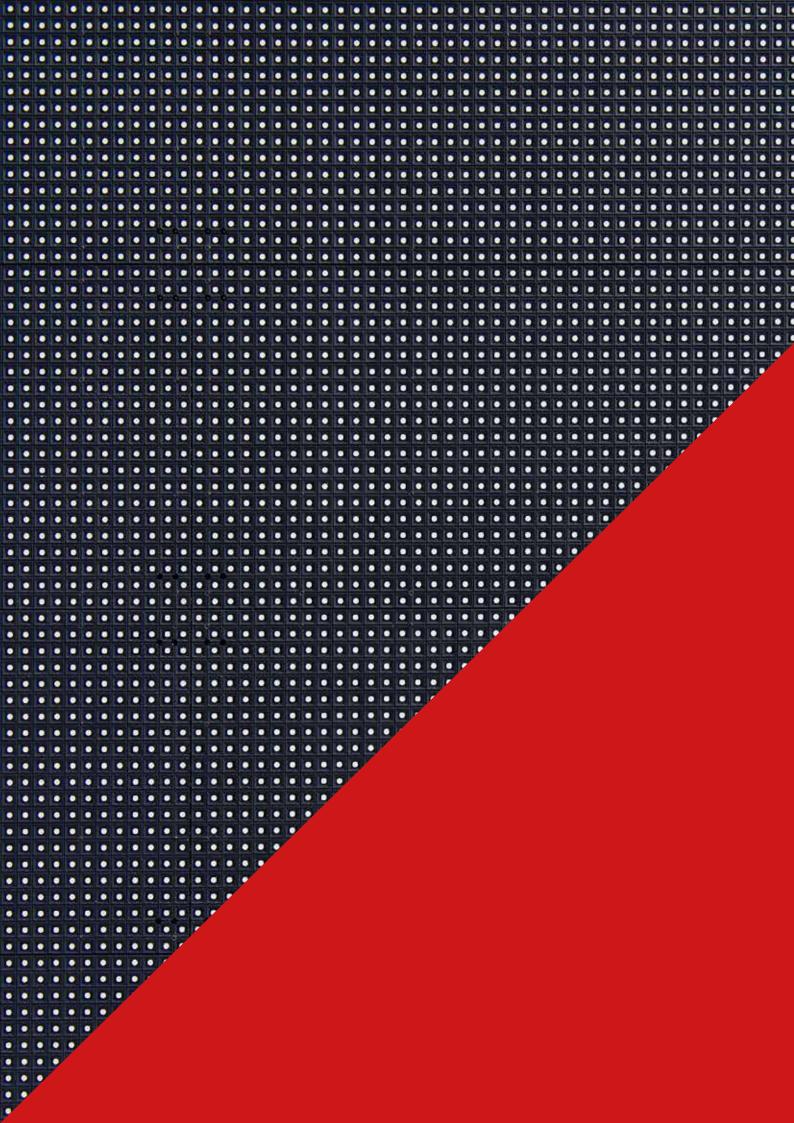
# Rai Radio Tutta Italiana

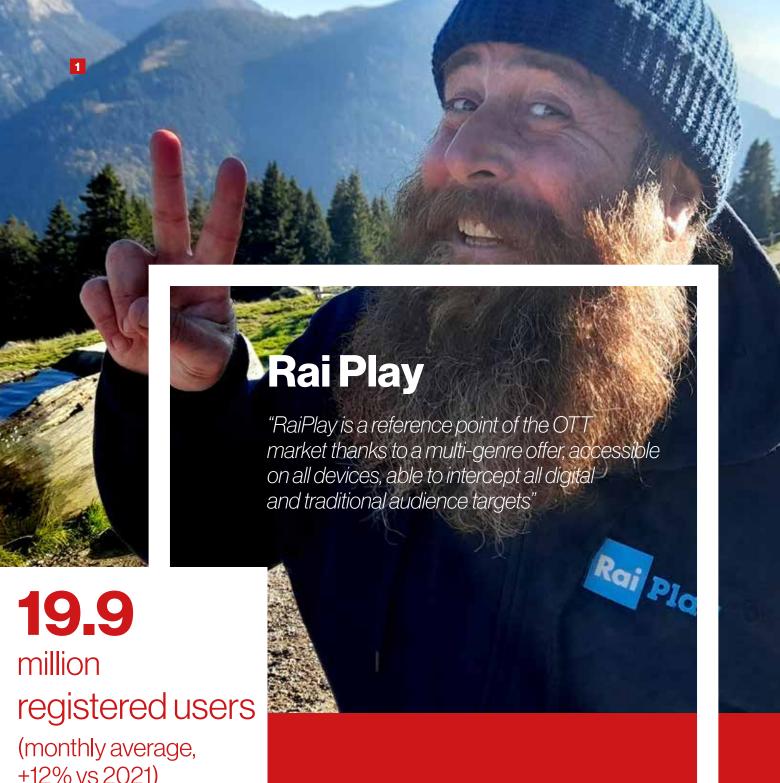
Rai Radio Tutta Italiana is known for its easy-listening style, with its rapid speech interventions, short analyses and programmes such as *Mi ritorni in mente*, which reviews the most important events year by year, *Cantare* è *d'amore*, which proposes the most beautiful love songs of the last fifty years, *Sanremo 70 e +*, a true sound encyclopaedia of the festival and hundreds of *Profli* dedicated to the big names of the song: 30 minutes with the most beautiful songs of the best-loved Italian artists, anticipated by their updated biography.

There is no shortage of space for new music and real-time charts. *Tutta Italiana Magazine*, a daily newspaper with the most popular artists and public utility services. There are also numerous specials prepared in real time on sudden events or anniversaries.

Also in 2022 the radio signed up with its format *Una serata Tutta Italiana* a series of events and concerts live from Sala a in via Asiago and across the territory, from Sanremo to Valle d'Aosta and Reggio Calabria, and Agerola with the Festival sul sentiero degli Dei in Costiera Amalfitana.

Rai Radio Tutta Italiana is also on Fm, on the Rai Gr Parlamento frequencies in the evening and night time.





+12% vs 2021)

113 million video views (monthly average, +27% vs 2021)

4.9
million
video views
(monthly average, +12% vs 2021)

# Rai Yoyo

"RaiPlay Yoyo is the child-friendly app, without advertising, with cartoons loved by children and various programmes for fun and learning. Thrills and games at the click of a mouse, through a constantly renewed video offer, in the company of today's animated favourites"













**18.4** million unique browsers (+62% vs June 2021)



# LILLO

# **Rai Play Sound**

"For those who feel emotions. Launched at the end of 2021, RaiPlay Sound is the portal of the public service radio and audio offer. 12 live streaming radio channels and over 300 radio programmes on demand. With over 100 original podcast titles, it appeals to a young and dynamic audience. More than 200 audio books are available and audio versions of over 250 TV programmes, dramas and films"

62 million page views +6% vs June 2021)



**18.4**million
unique browsers
(+62% vs June 2021)





# **Digital**

RaiPlay e Digital oversees, in liaison with Marketing and Distribution, the distribution strategy of Rai content on IP platforms (proprietary and third parties), identifying and defining the characteristics of the distribution products (portals, sites, apps, etc.) to be implemented and evolved. In addition, it interprets the genre requirement for the digital-only and digital-first product, and ensures the distribution on IP platforms of multimedia content derived from the linear TV and radio offer, and the digital-only and digital-first offer.

In liaison with Communication and the relevant Gender Directorates, RaiPlay and Digital also defines the promotion strategies for Rai's offer (editorial and corporate) on social media; it manages digital campaigns, Rai social profiles and traffic building campaigns on third-party profiles.

# **RaiPlay**

RaiPlay is the platform giving access to Rai's offerings in the Digital world, featuring original content, titles from Rai's linear offerings and other offerings, starting with the extensive.

# **TV** series

The original scripted product was one of the key points for Rai's OTT platform, which focused on high-impact titles for the millennial target, to intercept an audience not accustomed to linear consumption, yet to on-demand. In the world of TV series, the following were released in the first half of 2022: the second season of the HBO Europe production *Beforeigners* with six 45' episodes, a Norwegian crime series with fantasy shades, also available in the original version with Italian and English subtitles; *Bangla*, based on the film of the same name, whose events it continues; *Il Santone - #lepiùbellefrasidiOsho*, starring an antennist from Centocelle who suddenly becomes a wise and mysterious holy man *Cabala - Le vergini del fuoco*, a co-production winner of the Premio Solinas Experimenta Serie.

RaiPlay has also strengthened its cross-media strategy of product enhancement by proposing series in boxset mode and enriched content compared to linear programming. One example is the Oscar-winning series by Alejandro Amenábar, *La fortuna*, broadcast on Rai 1 and simultaneously published on RaiPlay in the original format consisting of six 50' episodes in dubbed, VO and TLA versions with subtitles.

# **Drama offering**

Drama continued to be the main driver of the traffic generated by RaiPlay, also fuelled by the highly successful titles from TV broadcasts and also available on the platform in the audiodescription version.

In addition to the usual live and on-demand access, exclusive previews of the first episodes of Rai's main drama titles were released. including: Doc-Nelle tue mani 2, L'amica geniale 3-Storia di chi fugge e di chi resta, Don Matteo 12, Non mi lasciare, Lea-Un nuovo giorno, Vostro Onore, Noi, Volevo fare la rockstar 2, the third season of Nero a metà.

## Cinema

Another key asset of the RaiPlay platform in the first half of 2022 was the cinema offer. RaiPlay, in fact, has made available to the public a catalogue of films consisting of over 1,400 titles on demand, including the 100/150 titles available weekly in catch-up mode based on the broadcast on TV channels. Of these, more than 400 films were also released in an audiodescription version and, where possible, in the original version with subtitles.

The film offer is organised according to paths that reflect specific editorial needs, including those related to current affairs, and with retrospectives and thematic routes that are also appealing to the platform's younger audience.

On RaiPlay there were numerous exclusive appointments such as Sabato Cinema, featuring quality films including original premieres, international blockbusters and great Italian cinema. The offer has been enriched with great titles exclusively or as premieres such as Sotto lo stesso tempo, Bangla, Coming Back, 2Night – Due nella notte, Nikola Tesla-L'uomo dal futuro, Magic Show, La nostra grande famiglia and others.

The cross-media strategy of enhancing the film product was also strengthened. An example is *Parasite*, the film Palme d'Or at Cannes in 2019 and Oscar winner in 2020: at the same time as it was broadcast on Rai 3, the film was made available on RaiPlay in its original multi-sound version with subtitles and, in parallel, a black-and-white version edited by the director with original Korean audio and Italian subtitles was also published - exclusively -.

Thanks to the collaboration with Fuori Orario, to which a space is reserved with films selected together with the editors of the historic film column, RaiPlay continues to be the place for auteur cinema.

### **Documentaries**

Introduction

Also of great importance for the platform are documentaries, including single contents and docuseries.

RaiPlay makes the best of Rai's documentary offerings available to users by following educational and thematic paths divided by genre: art, sport, cinema, literature, music, nature, history, society and travel.

In addition to titles from the TV broadcast, RaiPlay offers exclusive titles for the digital platform audience. These include: The Story of Film: An Odyssey, the docuseries released in HD, in double audio with subtitles, telling the story of cinema from its beginnings to the advent of digital technology; Apnea, about the Costa Concordia shipwreck on 13 January 2012; Inside Gemini, the docuseries telling true stories of treatment at the Policlinico Universitario A. Gemelli IRCCS in Rome; Giselle, a tribute to Carla Fracci; Tech.Emotion, a journey among the protagonists of Made in Italy in the docuseries where human potential, technology and emotions merge; La prima onda, the choral work of 57 directors and filmmakers who tell the story of Milan at the time of the first wave of Covid-19 Naviganti, the documentary talking about society without art after the pandemic; Fuoco sacro, the National Fire Brigade depicted through the voices of the protagonists who, in eighty years of history, have faced the greatest calamities that Italy has tragically experienced; iSola, the autobiographical story by Elisa Fuksas born during the pandemic, to defeat the fear of living and dying.

### **Sports offer**

In line with 2021, highlights of all matches of the 2021/2022 Serie A football championship were published, as well as national team matches of the different categories, both men's and women's. In addition, the platform hosted the biggest sporting events of the first half of 2022 such as *The men's and women's Ski World Cup*, *The Beijing Winter Olympics*, water polo with the World League, *The Italian Cup*, the championship and all major international matches, the motocross world championship, volleyball with all major national and international competitions, men's and women's, and, again, athletics, canoeing, and numerous cycling competitions including the *Giro d'Italia*, with dedicated sections and additional content.

### The original offer

As far as the original offer is concerned, the first half of 2022 was also characterised by a programme offering diversified in terms of target audience and genre, with increasingly challenging titles, thanks to the experimentation of every-day languages and immersive and emotional storytelling techniques.

Among the many original products produced in the first half of 2022, entertainment titles such as Fuori Festival, discovering what happens outside the Ariston Theatre during the Sanremo Festival; Eurovision Story-Corso accelerato per principianti and Eurovision Song Contest a casa The Jackal, two programmes linked to the great event of the Eurovision Song Contest 2022; docu-series and docu-reality such as Scuola di Danza, a series set in the Dance School of the Rome Opera House; the second season of Tu non sai chi sono io; in-depth report and current affairs such as Ossi di Seppia, Scialla Italia, Racconti criminali: l'incredibile sequestro Casana, I Mestieri di Mirko, I Film della mia vita, Back2Back: Let's Play, Play Digital, Play Books.

RaiPlay also offers a rich catalogue of inclusive titles including *ConverseRai - Capire il mondo che cambia*, to understand how the ecological transition and the digital revolution will affect people's lives, the community and the planet *The Italian Network*, a container of stories of ordinary and extraordinary innovation; *D-SIDE the different side of things*, a debate between generations on gender identity, racism and disability; *Progetto IDMO-Pillole contro la disinformazione* to promote the development of critical thinking and digital literacy of citizens.

# Children, teenagers and educational offer

A strategic asset of Rai's digital offerings is the segment dedicated to children and young people, which is presided over by the RaiPlay platform with the sections *Children*, *Teen* and *Learning*, as well as the RaiPlay Yoyo app.

**Children's Section.** The offer is aimed at a broad target group including children and families, and ranges across different entertainment genres: cartoons, films, short films, documentaries and programmes. The section presents a rich thematic offering with more than 250 on-demand titles distinguished by target group and genre, available on all devices. In the first half of 2022, the offer was further enriched with an important choice of titles in absolute exclusivity or box set previews compared to broadcast on linear channels. Among these, exclusive to RaiPlay are: Operation Ouch!, I Puffi, Grani di pepe, Minnie's Bow Toons, Street Football 4, Farhat, il principe del deserto, Gurugù, Mission Possible. Among the boxset titles premiered on linear channels: Vladi e Mirò, Pocoyo 4, Robin Hood 3, Pickwik Pack, Summer and Todd, Peppa Pig 9, lo alla tua età, Acchiappagiochi, Il mio cucciolosauro, Il villaggio incantato di Pinocchio, Le avventure di Paddington, Richard Scarry.

The offer is completed by new series and programmes from linear channels (Offside Racism, Tg Kids, Parole di pace, parole di guerra, Meteo Spazio, Meteo Green, L'Albero Azzurro, La Posta di Yoyo, La banda dei fuoriclasse, etc.)

and by a rich offer of films for children and families (*Il club dei brutti*, Rocca cambia il mondo, Bernie il delfino, Heidi, War game-giochi di guerra, Uccelli straordinari, Il serpente piumato, Triplo guaio per te, etc.).

There are also thematic offers designed for all celebrations (Christmas, Easter, Mother's Day, Father's Day, Grandparent's Day, Halloween, Carnival, etc.) and with different video playlists, always different every week, to talk to children about art, music and science with lightness and imagination.

Great space is also given to digital content accessible to all, with series and programmes translated into ISL, accompanied by audio descriptions and subtitles, and the video section dedicated to English language learning *Hello Kids!*, where children can find songs, nursery rhymes, cartoons and games to learn English while having fun.

**Teen section.** Launched in March 2020, the section presents a rich and articulated offer with programming ranging from cartoons to films, from live action to dramas with young people as protagonists, from documentaries to music, for a total of more than 220 titles on demand sorted by target and genre and available on all devices.

Each month, the offer is enriched with at least 2 titles in exclusive or exclusive preview box sets. Among the preview titles are *Hoodie*, *I diari di Esther*, *JAMS 4*, *Snow Black*, *Next Level*, *Malory Tower*, *Come foglie al vento* and *L'Anfora di Clio*. Many and much loved by youngsters are the new original titles, such as *Scialla Italia*, *A scuola di danza* and the second season of *Tu non sai chi sono io*.

The programme schedule is renewed every week with thematic slots of videos created ad hoc, with series to watch together with friends or alone to talk about friendship and love, passions linked to sport, fashion or music, but also to address the complex issues linked to adolescence such as bullying and cyberbullying or existential anxieties.

Finally, the catalogue offer dedicated to films includes some of the most popular films of recent years, such as *Mia e il leone bianco*, *La nostra grande famiglia*, *La profezia dell'armadillo*, *La land*, *Valerian e la città mille pianeti* and many others.

**Learning Section.** RaiPlay has joined the project since early March 2020 the MIUR project #LaScuolaNonSi-Ferma, providing an offer dedicated to the younger generations, parents and teachers to enrich the experience of distance and classroom teaching. A section created to support children and young people in schools of all levels, from kindergarten to high school, through documentaries, interviews, films, news reports, programmes, cartoons carefully selected with school curricula in mind.

The Learning section represents an ideal journey into school subjects told to children and young people through:

- programmes by subject: literature & theatre, history, science, humanities, geography, art history, foreign languages and music & performing arts;
- around 100 thematic collections created specifically for pre-school, primary and high school children;
- more than 600 video playlists dedicated to the eight school subjects, which are renewed from week to week, creating a kind of digital magazine dedicated to the world of school and to those who like to continue to study and learn.
- new programmes created ad hoc, with audio descriptions, subtitles and, in some cases, translation into ISL;
- new slots dedicated to university and work orientation, psychophysical wellbeing, the issue of pollution and global warming, which is very much felt by this target audience, the future, including inventions and discoveries, and in-depth study, as well as theatre, music and literature, and characters, historians, politicians and ordinary people of great courage who can be an inspiration to young people.

**App RaiPlay Yoyo.** The application, protected and entirely dedicated to children, provides a rich on-demand thematic programme schedule articulated on two different targets, defined by age group, and updated weekly. In the first half of 2022, some 89 titles and 143 series were made available, with a total of about 5,708 episodes to be watched online and, of these, 39 titles, 66 series and about 2,800 episodes to be enjoyed offline. The offer also accompanies younger children with special offers tailored to all celebrations (Christmas, Easter, Mother's Day, Father's Day, Grandparents' Day, Halloween, Carnival, etc.).

**Cartoons on the Bay.** Also in 2022, RaiPlay was a partner from 1 to 5 June of *Cartoons on the Bay 2022*, the Festival of cross-media animation and children's television. In this edition, RaiPlay hosted a *Special* dedicated to Maurizio Forestieri, director, storyboard artist and producer one of the most interesting names in Italian animation, and a rich selection of films and animated series signed by the eclectic artist.

**Benvenuti bambini.** From 1 April 2022, it is online *Benvenuti bambini*, an initiative dedicated to Ukrainian children who were forced to leave their country, a special section freely accessible without registration, with hundreds of

cartoon episodes and films in Ukrainian and Italian. From *Brave Bunn*ies to Foxter & Max, from *Peppa Pig* to 44 Gatti, from *Le avventure di San Nicola* to *Un disegno per la pace*, from *Vlady & Miró* to *SuperPapà*, there are many children's titles translated into Ukrainian in the section.

### **Archive contents**

Introduction

Added value of the RaiPlay's offer is represented by the wide selection of programmes, variety shows, dramas, investigations made in the more than 60-year history of television offer and now available on the digital platform thanks to the great heritage of Rai Teche. Among the main titles on offer are Noi... no!, Piccolo Slam and Telepatria international. Alongside these, thanks to in-depth research and selection work, collections of excerpts from numerous programmes have been published with a monographic cut on personalities or themes such as Carmelo Bene, Pier Paolo Pasolini, Rigoni Stern, Enrico Berlinguer, Margherita Hack, Letizia Battaglia, Lucio Dalla, The War of Independence in Algeria, The 82 World Cup, The Watergate Scandal etc.

### Live exclusives

In the first half of 2022, there were many exclusive live broadcasts for RaiPlay to cover major events, including the National Symphony Orchestra's programme of classical music, every Thursday, live broadcasts of events such as One-PeopleOnePlanet, the ISL versions of major programmes such as the Festival di Sanremo, and numerous sporting events, both national and international, of the most varied disciplines, from football to motocross.

### Rai Radio2 Live

In a dedicated RaiPlay channel, Rai Radio 2 radio programming finds its way onto the digital platform through dedicated video recordings of programmes. Radio, in addition to analogue and digital on-air and distribution with RaiPlay Sound, live and on demand, reinvents itself by adding images to words and joins the simulcast distribution of television channels

# Other digital platforms

During the first half of 2022, RaiPlay e Digital also confirmed its commitment in other areas of the offering. Here are the most significant ones.

# Rai.it

The portal that aggregates and makes easily accessible the Group's vast digital offer, Rai.it promotes and gives access to all television and radio programming, as well as to the information and multimedia content of all newspapers, directly reporting the most important news from Rai News and Rai Sport. In addition, it offers a number of services of great interest to the public, such as the Rai channel programming guide and access to corporate information.

# Rai Cultura

The portal of Rai's cultural offering, with dedicated content and services, organised by subject area and fed with original content, from the titles of television, thematic and generalist programming, and from the great heritage of Teche Rai.

# YouTube and MSN

The distribution strategy on the YouTube platform remained substantially the same, with the change in the time and quantity of publications confirming the complementarity of the two most strategic assets in terms of Rai products distribution across the digital sphere. Also the MSN offer, strengthened by the product increase through the selection of Playlist24, allowed the expansion of the audience engagement by reaching, in a free form, an ever larger audience of users, especially in the younger world.

# RaiPlay Sound

RaiPlay Sound, launched in December 2021, is the platform dedicated to the world of audio, offering the public, in addition to live broadcasts of all Rai Radio channels, the chance to listen again to radio programmes, original podcasts ranging from entertainment to reality stories, from current affairs to music.

RaiPlay Sound has a rich catalogue browsable by genre, topic, recommended content or favourite programmes, an extensive collection of audiobooks featuring the great classics of Italian and international literature - including *The Great Gatsby, The Count of Monte Cristo, The Red and the Black, Family Lexicon, The Name of the Rose* and many others - many original podcasts - including *Ragazze con la pistola, Tutti gli uomini di Putin, Ucraina, il confltto, Nelle tracce del* 

Lupo, Come si farà? Il futuro in 20 minuti, L'Arco di Chiara, Storia di una canzone, Tutte le voci dell'Orchestra and many others - plus audio descriptions of dramas, films, series and part of Rai's programming. A total of 617 pages of content including 199 audio books, 95 original podcasts, 326 radio programmes and 200 audio described TV programmes. Access to content, also offline, - always free of charge - is granted to users via the in-app "offline listening" feature on mobile devices, tablets and smartphones.

# Figures for the first half of 2022

According to the latest report made available by Audiweb for June 2022, the Total Digital Audience, i.e. the audience active on all digital devices (desktop and mobile), is represented by 43.8 million individuals. On an average day, the Total Digital Audience is represented by 37.3 million users (63.3% of the population aged 2 and over), online for an average of 2 hours and 33 seconds. In June, usage from mobile devices remained stable at 34.6 million users, accounting for 80.3% of people aged 18-74, while the audience from computers dropped by 6.4% as a result of the closing of schools and the opening of the summer season.

In this context, the Rai product distributed on all platforms recorded a total of approximately 1.1 billion video views in the first half of 2022, a stable figure compared to the same period in 2021. In a detailed analysis, in the six-month period RaiPlay was up on the 2021 figures with a monthly average of more than 113 million views (+27%).

There are 19.9 million registered users of the RaiPlay offer (RaiPlay, RaiPlay Sound, RaiPlay Yoyo) who have accepted the latest privacy policy, as of the end of June 2022. In detail:

- RaiPlay recorded a monthly average of 113 million video views, growing by +27% over the same period in 2021, with a monthly average of 23.1 million unique browsers (+9% over 2021) and 80.3 million visits (+12% over 2021);
- RaiPlay Sound, recorded a monthly average of 1.31 million unique browsers and an average of 2.76 million live and 2.84 million on-demand views in the first half of 2022, with a monthly average of almost 4 million visits and 18 million page views;
- RaiPlay Yoyo, recorded a monthly average of 4.9 million video views (+12% on 2021) and an average of 86,300 unique browsers per month (-3% on 2021) in the first half of 2022;
- RaiNews.it (including the offer of Televideo, Tgr and Rai Sport) recorded 18.4 million unique browsers in June 2022, an increase of +62% compared to June 2021, over 62 million page views (+6% compared to June 2021), 8.9 million video views (+234% compared to June 2021). TgR achieved 3 million unique browsers (+60% over June 2021), 1.7 million views (+42% over H1 2021) and 7.1 million page views (+23% over H1 2021).

The most successful applications in the first half of 2022 are:

- RaiPlay with over 18.03 million downloads in the last 24 months (10.85 million mobile app and 7.18 million mobile TV app);
- RaiPlay Sound with over 865,000 downloads in the first half of the year;
- RaiNews with over 352,000 new downloads in the last 24 months (over 130,000 downloads in 2021 28% over 2020);
- RaiPlay Yoyo with over 509 thousand downloads in the last 24 months (iOS 22%, Android 78%).

# **Promotion and Communication**

The communication strategies are aimed at strengthening the presence of the RaiPlay brand and increasing its brand awareness through the enhancement of the products published on the platform, with a particular focus on original and/or exclusive productions and products of any genre (dramas, TV programmes, series, documentaries).

Cross-promotion with the print media was carried out extensively. In the first half of 2022, 147 press releases for the promotion of digital products and 371 print articles were published in trade and generalist magazines, periodicals and newspapers, to which 396 online articles were added. Particular emphasis was placed on promoting the original products of both RaiPlay Sound - including *lo ero il milanese*, *Radio Titanic*, *Tutti gli uomini di Putin*, *Ucraina*, *il confltto*, *I tipi pasoliniani*, *Come si farà: il futuro in 20 minuti*, *Rai Radio 2: il sillabario delle emozioni*, *L'arco di Chiara*, *Nelle tracce del lupo*, *Tutte le voci dell'orchestra* - and RaiPlay, with 83 publications for *Il Santone-#lepiùbellefrasidiOsho*, 55 articles for the series *Bangla*, 50 for *Scuola di Danza*, 47 for *Tu non sai chi sono io* and 73 articles for *Ossi di Seppia* just

to mention the most successful ones. There are also many weekly releases and publications on Play Books, Play Digital and Best Streaming.

**Interim Separate** 

Cross-promotion also passes through television and radio channels, as was the case, for example, with the series // Santone-Le più belle frasi di Osho and Bangla whose protagonists were guests on many broadcasts, as well as through the realisation of promos of which, in the first half of 2022, 18 were realised.

With a view to the direct involvement of users and brand enhancement, RaiPlay and RaiPlay Sound took part in important local events such as, The Turin Book Fair - where RaiPlay Sound presented lo ero il Milanese the podcast with the highest ratings and Come si farà? Il futuro in 20 minuti - il Museo del Futuro and the Eurovision Song Contest.

Customer care for digital platforms ensures direct communication with users for the improvement of the offer and the collection of reports and complaints through the most appropriate technological platforms. In the first half of 2022, the supporto@rai.it mailbox recorded approximately 108,000 reports, mostly of a technical nature.

# Social media and traffic building

Rai's branding and traffic building strategies on social and digital platforms - in terms of both organic and paid communication activities - pass through the synergies generated by the vertical accounts of programmes, networks and stakeholders involved in the Rai world for extensive live storytelling of events, anniversaries and premium products. Following the new organisation of Rai's offerings by genres, the social strategy on the various accounts has produced integrated communication plans, no longer designed by channel but studied based on the product and genre to be adjusted on the various accounts involved, calibrated according to target, tone of voice and its peculiarities, to diversify the vertical narrative.

An important objective in the first half of 2022 was to grow and consolidate RaiPlay Sound's social accounts by enhancing its editorial offer, podcasts and original content, positioning the platform in the broader panorama of international players operating in the podcast sector (Spotify, Amazon Music, etc.). For Rainews.it, social reorganisation and renewal activities were carried out from an editorial point of view, positioning the account as the reference point for Rai's all news offer. In addition, the regional newspaper was supported in the process of digitising its news offering, which, with its 24 editorial offices and just as many social profiles, brings information not only to traditional channels and the web, but also to an increasingly large, vertical social fan base interested in local news.

In the first half of 2022, the TikTok RaiPlay account was opened, resulting in the production of original content in a format that is increasingly distinct from, but integrated with, television - both for major entertainment events, such as the Festival and the Eurovision Song Contest, and for more formal events such as the Presentazione dei Palinsesti Rai - Finding, from time to time, the adjustment and tone of voice consistent with the type of offer, adapting the storytelling of products to the language in use by the Z generation, and thus expanding the social user base benefitting from Rai content.

In line with the company's objectives, the organic activity on RaiPlay's social networks moves along three main lines: the promotion of the television programme schedule by inviting viewers to watch Rai programming; the increase of traffic on RaiPlay in order to increase viewing both in streaming and on demand; the encouragement of social interactions (likes, comments, shares) of the programmes as measured by the Nielsen Observatory. From an editorial point of view, this activity is carried out through three macro-areas of intervention:

- social storytelling through flow communication linked to the promotion of TV and digital titles in the catalogue. With a view to promoting the channel and genre programming available on the platform, titles available live and on VOD have been enhanced in a synergic and complementary manner, through dialogue between the various accounts in search of the best storytelling, activating forms of collaboration between accounts and talent (such as, for example, the excellent synergy with Valerio Lundini and Emanuela Fanelli on the Rai 2 and RaiPlay Instagram accounts);
- the valorisation of Rai archives through the promotion of anniversaries and events of particular importance to the public. Thanks to the close collaboration with Teche Rai and the integration with Teche Teche Te's social accounts, archive material is increasingly on offer, interweaving contemporary storytelling with near-live operations allowing events to be recounted from exclusive and different points of view;
- constant attention to the form in which the content is presented. Visual identity activities continue to give the company's social profiles a unique, clearly recognisable and coordinated graphic identity for a contemporary visual narrative.

As for distribution, also in the first half of 2022, the objective was to improve the awareness of the content available on the RaiPlay platform, encouraging conversion towards it and, with a view to brand positioning, in the major events we tried to publish a few and selected quality native content. This strategy improved awareness of the Rai product, while penalising social performance - Facebook in particular - whose algorithm values native content when it does not invite outward linking to third-party platforms, such as, precisely, RaiPlay.

Below are the results achieved during the first half of 2022 on the main organic social KPIs compared to the first half of 2021:

•	Community:	Facebook +3.4%	Instagram +13.8%	Twitter +7.3%	TikTok (25k)*
•	Posting:	Facebook -6.9%	Instagram -16.3%	Twitter -15.3%	TikTok (36k)*
•	Total interactions:	Facebook -12.4%	Instagram -11.4%	Twitter -10%	TikTok (520k)*
•	Post impressions:	Facebook -6.8%	Instagram -14.1%		TikTok (10.2M)*

<sup>\*</sup>Absolute values. The profle was created during the first half of 2022, therefore is not possible to carry out a comparison with the previous year.

Data show a growth of communities on all social media. As for the reduction in the number of content posted, on Instagram and Twitter, interactions fell on average, but in a smaller proportion than posting; on Facebook, interactions fell more than the number of posts suggested but, at the same time, native videos (not counted as interactions but as views) were viewed almost a billion times (+45% video views compared to the first-half of 2022) and drove page growth. If Festival di Sanremo 2022, as well as the great success obtained on Rai's proprietary digital platforms, also generated a record result in the social sphere: during the week in question, over 33.6 million interactions were recorded (+11% compared to 2021), with a figure that already grew by 43% in the first 24 hours of the kermesse compared to 2021, exploding in the final, reaching 9.1 million interactions, making it the most commented edition, as well as the most discussed on social networks ever.

Below are some brief insights that give a measure of Rai's presence and control per social platform (Sources: Nielsen Social Content Ratings and FanPageKarma - data extracted as of 1.7.2022):

**Facebook.** In the first half of 2022, the number of Rai Facebook pages increased to a total of 193, and the overall fan base reached 27.6 million. The 94,000 shared posts have engaged 181 million times and have been viewed 4.1 billion times. Video views were also on the rise, reaching around 923 million, and video views post click, around 19.7 million.

**Instagram.** In the first half of 2022, 100 Rai profiles were reached on Instagram and the total fan base reached 9.1 million followers. The 29,700 published posts exceeded one billion impressions.

**Twitter.** Rai profiles on the Twitter platform number 152 and followers have grown to 10.3 million. Compared to the same period in 2021, 15.3% less content was published (164l tweets), which proportionally generated 2.93 million more likes.

**TikTok.** Particularly significant is the performance on TikTok where Rai, having opened its profile just at the beginning of 2022, already has 25,000 followers, a remarkable achievement but one that does not fully show the measure of success on this platform. TikTok is the social where the importance of the content recommendation algorithm is greater than in the others, the content is "central" and the algorithm assesses it and strongly decides its success, regardless of the number of fans in the profile.

The 36 pieces of content published in the first six months of 2022 have been positively evaluated and have been accessed over 11.2 million times, of which approximately 800,000 have been accessed by followers. These last two data point to two important aspects: the first is that the platform, appreciating Rai content, has included it and shown it many times even to users who did not know it; the second is that, even among users who already knew it, the use of Rai content has increased greatly with an average of at least 32 times per video.

To put this into context, it is useful to know that the industry average over the period is less than 3 views per video per follower. Another outstanding figure is the "post interaction", a metric indicating the average number of interactions per post per user, and which measures how effective a post is at encouraging users to interact. This metric does not depend on the profile size, and the post interaction of the TikTok RaiPlay profile was 157%, a striking figure considering that Italian industry competitors in the first half of 2022 did not exceed 20%.

The reorganisation of the company's social perimeter continued, both to rationalise the production effort, in order to centre it on a strategic number of contact points, and to secure the properties in a perimeter that is increasingly manned and controlled.

As for the advertising campaigns on the main digital platforms, the main strategic lines characterizing the paid promotion campaigns were maintained, namely: the repositioning of Rai's digital platforms within the continuous change typical of the OTT market; increasing the exposure of the Rai brand and the RaiPlay and RaiPlay Sound apps; supporting traffic on the RaiPlay and RaiPlay Sound sites; and implementing campaigns aimed at both traffic building and brand awareness of key content for the company, in order to reach new and potentially distant targets from Rai.

In this context, the position on data processing by planning companies did not allow Rai to implement the required tracking tools (tags/pixels) on its digital platforms. It was therefore no longer possible to use certain advertising formats (which were banned from use without tracking tools) that had guaranteed the best results in past years in terms of advertising exposure (impressions) and traffic to digital platforms (clicks). The results achieved in the first half of 2022 on the Google/YouTube, Twitter, Meta, Spotify and IOL platforms are therefore to be considered within a scenario of a strong impediment to delivery, and a significant decrease in investment compared to the previous year. Below are the figures compared with the same period of the previous year (Sources: concessionaire reports and planning tools):

- impressions: 406,722,772 (+274%)
- clicks to Rai platforms and app stores: 6,894,640 (+194%)
- App downloads: 90,858 (-94%)\*

# User Experience (UX), User Interface (UI) Design and Visual activities

Many app and corporate site redesigns were carried out in the first half of 2022 to improve functionality and navigation. Here are the most relevant ones.

Rai.it. Both the offer and the UX/UI restyling of the Rai.it homepage were redefined.

**RaiPlay.** Major evolutionary updates have been designed with multi-faceted adjustment and deployment on all platforms. Among the most relevant news are: the new differentiated launches positioned at strategic points to keep the user's attention high during scrolling, thus increasing the discovery of content of a different nature; the new "channel page", replacing the current vertical sites; a new "direct leaf" with the inclusion of a "call to action" directed to the programme schedule or channel page; a new "exploratory search". In addition, the daily production of the graphic assets accompanying all titles and programmes on RaiPlay, with special adjustments for third-party platforms such as Sky Q, Amazon Prime and Google TV.

**RaiPlay Sound.** The evolution of the platform continues. Among the main evolutions: the new smart TV app with a graphic interface capable of enhancing the content and identity of individual channels with a totally inclusive and universal design; the new "extended live" and "on-air management" features to more easily enjoy content that has just been aired or included in the catalogue, on mobile apps and browsers; the new "app notifications", i.e. instant messages aimed at direct and immediate communication with the user, on mobile apps and browsers.

**RaiNews.** In December 2021, the new single portal was published online, which collects, organises and report Rai information to the public in an organic manner, creating synergies between the different newspapers. Since the birth of the new portal, evolutionary updates have been made, including the new "look and feel", which, by working on colour palettes, the length of headlines in launches and the font size, gives the page more freshness and incisiveness; the new "openings and launches" with new layouts and new combinations, in addition to those already produced, to make the most important content of the daily news stand out; the new "dark mode" feature, to choose whether to display the interface with a dark or light theme, on mobile apps and browsers; the new "football sport widgets" adjusted to optimise the multiple and single results of each event and improve readability; new "2022 election widgets" for immediate and intuitive use by users, of election results.

Alongside the evolutionary design of the portal in terms of interface, motion, visual, interactive and data journalism products were produced, for a narrative through digital tools, organised in a coherent system consisting of multiple

<sup>\*</sup> The drop in the number of downloads stems from the reduction of promotional space on Samsung smart TVs (whose contract is being redefined), which last year contributed significantly to the total number of app installations.

elements of various formats (video, audio, images, text, etc.). Among the main projects implemented in the first part of 2022 are: L'ultimo viaggio della Costa Concordia; Zachor! La fatica della memoria; il minisito 30 anni di Mani Pulite. Da Capaci a Via D'Amelio: i 57 giorni che cambiarono l'Italia; Covid i 30 mesi che hanno tolto il fato al mondo; Ucraina, che cosa è successo in queste due prime settimane di guerra; Un mese di guerra in Ucraina; La nuova conquista dello spazio è una guerra tra miliardari.

**Rai Corporate.** The repositioning of Rai's corporate content offer on the digital terrestrial provides for the creation of a new single portal able to give users a renewed and more modern way of communicating: clearer, more transparent, more calibrated to the specific information needs of the various targets navigating the pages of the Rai.it network in search of information and services.

**Rai Tv+.** An immersive experience in a new smart TV app that merges the characteristic functions of linear television with additional hybrid broadcast/broadband services and access to the OTT service RaiPlay.

**RaiPlay Yoyo.** The upgrade is related to a change in Apple's policy that no longer allows the distribution of social-network-registered mobile apps for children.

**Rai Com. sites** Complete redefinition of the UX of Rai Com's corporate portal and the sites pertaining to the company's various business areas, with content reorganisation and alignment to the line and style of Rai's new corporate design system.

**Prix Italia.** The UX of the portal was completely redefined in order to bring the new site in line with the evolution of Rai's websites and those of its main competitors. Particular attention was paid to the originality and uniqueness of the event with the creation of an inclusive and user-friendly site.

**Target Advertising - Rai Pubblicità.** In synergy with Rai Pubblicità, Networks and Platforms and CRITS, a new UX experience was designed and UI guidelines were defined for creating minisites, "dressed" with assets provided by advertisers and with flows managed and monitored by Rai Pubblicità.

# Digital rights and compliance

Rai has always been attentive to the verification and protection of rights also in the digital sphere and, with the start of the production of original podcasts to feed the audio platform RaiPlay Sound, the activity of support to the verification of rights - which involves all the corporate entities in charge of identifying rights and any authorisations necessary to ensure the compliance of the production with the terms of the law - has undergone a significant increase. The same work aim at protecting intellectual property against online piracy, also supported by FAPAV-Federation for the Federation for the Protection of Audiovisual and Multimedia Content, has been extended to audio products.

Support activities continued for all Rai subjects negotiating and acquiring rights in order to define the optimal conditions for the use of productions on RaiPlay and RaiPlay Sound. In particular, efforts were made both to provide useful information for the acquisition of premium sports event rights (UEFA, FIFA, etc.) and to identify appropriate protection windows for drama products in order to quarantee exclusive broadcasts on RaiPlay.

With reference to the fulfilment of copyright and related rights obligations, the periodic reporting of works in fair compensation published on RaiPlay was put on trial and the scheme for the music reporting was proposed to SIAE through Teche.

The implementation of the *Cookies and other tracking tools guidelines* has required the deployment of new banners for collecting consent and updating the cookie policy, and the assessment of data protection impacts of new digital initiatives.

# **TV** production

The realisation of Rai's television editorial projects - of generalist and specialised channels, news and sports - is entrusted to highly specialised internal professional resources and supported by the highest technological standards, in order to offer the viewer a product always in line with the mission of Public Service, and with quality, including technical quality, that this requires.

Leaving behind the emergency phase of the pandemic resulted in the full resumption of television production activity. The first half of 2022 was characterised by the extraordinary commitment expressed for the realisation in Italy - after more than 30 years - of the 2022 edition of the Eurovision Song Contest, the most watched non-sporting TV show in the world. The 66th edition of the event, broadcast live from Turin's PalaOlimpico and aired in prime time on Rai 1, was produced by Rai as the event's Host Broadcaster.

Among the most important productions realised during the semester are the Eurovision Song Contest 2022, the Festival di Sanremo, which returned with a crowded theatre of spectators after a 2021 edition - due to the pandemic - extraordinarily lacking in audience, the prime-time shows for Rai 1 - The Band, The Voice Senior, Il Cantante Mascherato, etc. - the daytime entertainment and insight productions - Uno Mattina, Agorà, È Sempre Mezzogiorno, La Vita in Diretta, Oggi è un altro Giorno etc. - and constant news coverage for newspapers and sports magazines.

# **Technology activities**

# **Chief Technology Officer - Technological Infrastructures**

The CTO- Technological Infrastructure Area determines the company's technological requirements in the fields of the production, processing and distribution of audio, video and data content based on the objectives of the Business Plan, the specific business needs and national and international technological best practices. It also defines the technological architectures and equipment of systems, networks and services necessary for the development of the Rai Group. Technological activities in first half of 2022 are characterised by the refarming of the terrestrial television platform, i.e. the complex process of renewing the broadcasting system of Rai and other operators aimed at the release of the 700 MHz band for its allocation to fifth-generation mobile telephony systems.

In a scenario still complex, due to the consequences of the coronavirus pandemic, technology development activities continue to be directed towards projects that strengthen corporate resilience, increase productivity and accelerate innovation.

# **Refarming the DTT platform**

The first half of 2022 was characterised by the activities to finalise the provisions of Law 205/17, as amended and supplemented, to release the 700 MHz band from current TV uses with the deployment of the new configuration of DTT networks on the national territory, based on the National Frequency Allocation Plan defined by AgCom and according to the roadmap updated by the Ministry of Economic Development in July 2021.

As part of the rechanneling on the new frequencies, the CTO Area was busy:

- in the monitoring of the activation process of the installations of the new RAI networks, also for the purpose of user information conducted in cooperation with the Communications Directorate;
- in the updating activities of the AgCom National Frequency Cadastre for the census of broadcasting facilities operating in the territory;
- in the outlining of proposals aimed at resolving the difficulties arisen as a result of the rechanneling process of the macro-areas identified by AgCom.

Moreover, in compliance with the Ministerial Decree of 21 December 2021, on 8 March 2022 the shift to broadcasting the entire public service programming in MPEG4 coding took place, with the retention of MPEG2 coding for Rai 1, Rai 2 and Rai 3 channels only. This required a redefinition of the configurations of the content carried by the three DTT multiplexes in Rai's availability.

# Analogue and digital radio

Rai continues to place great emphasis on protecting the analogue radio service (FM), the technical quality of which suffers from a lack of prior planning.

In addition, activities deriving from compliance with the DAB+ must-carry obligations continued, i.e. the hosting on the Rai block of the contents of independent national radio providers, through the transfer of the necessary transmission capacity In this context, the CTO Area, in cooperation with the Radio Directorate, defined a technical expertise to demonstrate the negative consequences caused to the technical quality of the Rai programmes broadcast on the DAB+ platform as a consequence of the must-carry obligations. In June 2022, the Lazio Regional Administrative Court (TAR) issued ruling No. 8574/2022, in which - accepting the appeal filed by RAI - AgCom Resolution No. 455/19/CONS was annulled. Following the publication of the aforementioned judgement, the appropriate procedure was initiated to terminate the contracts concluded to date, and to restore Rai Radio's use of capacity.

Rai's DAB+ network was extended with the activation of the Camaldoli plant in Naples in May 2022. This network now consists of a total of 59 stations for an outdoor mobile coverage of 56.5% of the national population.

In June 2022, Rai was audited by AgCom in connection with the draft National Frequency Plan in VHF band III for the DAB+ service. On this occasion, RAI expressed technical evaluations aimed at optimising the use of the available frequencies (downstream of the international agreements that the Italian administration has so far concluded with neighbouring radio-electric countries) in consideration of the need to broadcast a service that can be structured at a macro-regional level, with regional services also available on this platform.

In the area of international technical frequency coordination activities, spectrum policy activities continued to be carried out through participation in national (MiSE and CRTV Confindustria Radiotelevisioni) and international (ITU, CEPT, EBU) tables; in particular, participation in the preparatory work for the 2023 World Radiocommunication Conference, whose main topic on the agenda is the long-term maintenance of the use of the UHF band for the digital terrestrial television platform.

Introduction

#### **Technological Development Initiatives**

The refarming process concluded on 30 June 2022 resulted in a reduction of the multiplexes available to TV operators. The future transition to DVB-T2, which will compensate for the lower available capacity, has been postponed until January 2023 at the earliest. This scenario led to the need to propose innovative solutions aimed, on the one hand, at enabling the company not to limit the overall range of services provided to users due to the reduced available capacity and, on the other hand, at improving the technical quality of the programmes broadcast under the current DVBT bandwidth conditions.

In the first half of 2022, activities were completed to implement a platform configuration that will allow an optimisation of the bandwidth of the Macro-regional MUX and a consequent improvement in the quality of the broadcast signals. In order to ensure the correct reception of the service, compatibility tests were conducted with commercial receivers available on the market, suggesting appropriate additions to the manufacturers if necessary.

In the context of a cooperation agreement between RAI and UNCEM (Unione Nazionale Comuni Comunità Enti Montani - National Union of Municipalities, Mountain Communities and Authorities), experimentation has begun on a system for broadcasting radio and television signals through original fixed wireless access multicast transmission modes aimed at providing coverage to urban settlements in mountainous areas and/or with criticalities related to the reception of digital terrestrial television signals. A first phase of collaboration has been completed and a second experimental phase is planned to start, that will aim to determine the requirements for an even larger project to support market failure areas.

Initiatives continued to evaluate the possibility of guaranteeing the user access to regional signals through integrated applications in the HBBTV environment. In this context, a dynamic configuration of RAI's transmission capacity is being implemented, which will improve the audiovisual quality of regional television programming and restore radio programmes.

## Rai Way services and contract management

In the first half of 2022, there was an increase in the number of requests for activation of services both for infrastructure needs and for television and radio production needs.

#### Standardisation and special projects

There is an extensive ongoing participation in national and international technical bodies (European Commission, EBU, CEI, CENELEC, IEC, DVB, WRC, CEPT, ITU etc.) and agreements with Public Administrations, Universities, Research Institutions and Companies.

Amongst the most relevant activities of the first half of 2022, the following shall be mentioned: partnerships with IAPB (International Agency for the Prevention of Blindness) aimed at identifying new technologies to improve the television use of visually impaired people; with the Italian Space Agency, for the definition of new uses of satellite signals on mobile terminals; with UNCEM (the 'National Union of Mountain Municipalities and Authorities) and ANFOV (National Association of Videoinformation Suppliers) aimed at trialling new ways of distributing television signals in the most isolated areas.

## Information and Communications Technology

The role of ICT technologies is pervasive and progressively more relevant. They represent a strategic asset, and the governance of their evolution contributes to strengthening Rai in its public service role. In this regard, we would like to point out that Rai is contributing to the *Gaia-X* association, representing the typical context of media companies in the strategic project of positioning the European cloud.

Mobile working technologies, past the critical period of the Covid-19 health emergency, are increasingly relevant for production models. ICT, having consolidated the investments made during the emergency phase, in the first half of 2022 worked to support the provisions contained in the document "Individual employee agreement for the performance of work in the form of remote work", which makes specific reference to the tools to progressively equip with the staff involved. In addition to setting up and managing workstations, work was carried out on the consolidation of audio-video communication platforms, virtualisation, and information and access protection.

The introduction of new technologies and services represents an opportunity to optimise and dematerialise operational processes. In this regard, a significant part of the investments was allocated to the consolidation and integration of digital platforms to support business processes:

· to optimise the Product Planning Life Cycle, oriented towards the evolution of systems supporting Editorial,

Economic and Production Resource Planning processes, integrating the requirements imposed by the new "Genre Model";

- to implement the new Rai CRM system, with the aim of improving interaction with citizens, making the most of the data and information made available by the new platform;
- to innovate the Ordinary Licence Fee Management platform, the first phase of which is aimed at the functional and technological overhaul of the Taxpayer's Statement Accounting Management. The new system encourages the use of the telematic channel for communication with citizens and promotes the digitisation of documents to drastically reduce the time and cost of handling correspondence.

Design paths were addressed to improve the services already available and to build specific solutions to be integrated into the overall application architecture, in particular:

- on the scope of corporate systems:
  - to optimise the tools released on the company's ERP to support active and passive invoicing, treasury and the management of the Supplier Register;
  - for the revision of the Access Control system, which includes the introduction of new badges with RFID technology;
- on the systems of the Impresa Giornalistica, to update the TgR's INews system, integrated with the DALET production system, and to extend its use.

With regard to activities aimed at the promotion and management of information assets, mention should be made of the following:

- the optimisation of algorithms and analytics (SARAI, Instarai, M.Emo.Rai systems), developed by applying machine
  learning techniques on large amounts of data, which allowed the company to benefit from the knowledge derived
  from internal and external information sources;
- the development on the Listening Analysis systems, which made available data on the Internet use of Rai and competitor videos;
- the internalisation of a service related to the usage data of the RaiPlay platform;
- the completion of the new CRM system for Rai Way aimed at the management and sale of transmission circuits/ links, integrated with the Group ERP;
- the opening of the Multimedia Catalogue to Bodies and Institutions, a project shared with the Ministry of University and Research, in accordance with the indications of the RAI Service Contract 2018-2022.

# M.Emo.Rai - Analysis of emotions



On the subject of cybersecurity, it should be noted that an inter-company working group has been set up to audit the company's cybersecurity processes, define an incident response plan, share proposals to support the overall mon-

Report

on Operations

itoring of the integrity of information systems and their contents, and design and implement training and information initiatives aimed at cybersecurity awareness.

In this area, the first half of 2022 saw the completion of the *IT Compliance Assessment*, the periodic assessment required by the IT Security Policy and the IT Risk Management Model, the results of which highlighted the actions to be taken as a priority.

One of the key actions is to invest in technologies for monitoring and forecasting risks; in this regard, the project to implement the Intrusion Prevention System (IPS) architecture for corporate data centres continued, with the aim of enhancing perimeter security and performing traffic analysis to identify different types of attacks. In addition, a project was launched to upgrade the perimeter firewall architectures in the Regional Offices in order to keep the infrastructure up-to-date and to strengthen the level of protection of local services, with a special focus on journalistic services.

The project Disaster Recovery Web Farm and Internet Node was launched at the Rai settlement in Turin - Cavalli which, with reference to the Rai offer on the web, has the objective of guaranteeing the redundancy of equipment and the output on the Internet, not only from Rome-Teulada, safeguarding and enhancing the communication capacity with the big Internet.

The digital transformation path reinforces the role of computing, storage and connectivity infrastructures as central. In this regard, we highlight:

- the evolution of the main ICT data centres for the adoption of systems and technologies mainly oriented towards
  virtualisation, according to a model aimed at consolidating the hybrid cloud paradigm, which combines the potential
  of the cloud with the specific needs of on premise. In addition, investments were planned for monitoring services and
  infrastructure to have an additional Control Room in Roma Salario, in addition to Torino Cavalli and Roma Teulada;
- the agreement of a perspective to set up a server farm at Roma Saxa, to overcome the logistical limitations of the Teulada site:
- the periodic updating of data and voice network equipment, and the technological overhaul of the backbone and Roman MAN infrastructures, as well as the renovation due to obsolescence of the Mazzini office centre and the start of projects for the Via Col di Lana office and the Saxa Rubra Campus.

# **Salario HD Monitoring**



Continuity and reliability in service delivery was also guaranteed at major events - such as the *Eurovision Song Contest* and the *Festival di Sanremo*, for which innovative tools such as the SA.RAI and M.Emo.RAI systems were provided, which, through the use of artificial intelligence algorithms, provided a measure of sentiments and emotions aroused by the event - during which work was done in close coordination with the Postal Police and the CNAIPIC, monitoring potential cyber attacks.

# MAN 100 Gbps Pala Alpitou main area containers press bubble Milan Digame Turin IP Rai Network **Backbone** MAN 100 Gbps MAN 100 Gbps Rome Naples Provider: 40 Gbps Provider 2

# Eurovision Song Contest - Network Infrastructure for Connection with the PalaOlimpico

# **Research and Development**

Rai's Research and Development activities are carried out by the Technological Innovation and Experimentation Research Centre Department (CRITS) - the main laboratory complex in Italy today in the field of broadcasting and media - and focus on the experimentation and implementation of new technological solutions in the field of production, distribution and multi-platform services, with a view to the ongoing improvement of the services offered.

CRITS operates within the technological and legislative frameworks that characterise the audiovisual world, both nationally and internationally. The activities are developed in close synergy with other company directorates and in cooperation with third parties, within the framework of funded projects and international organisations.

# **Funded projects - Patents**

Within the scope of its research activities, CRITS develops inventions that are filed as national and international patents, and maintains its oversight of industrial and intellectual property, supporting Rai Com in the commercial exploitation of patents, in particular those essential for the DVB-S2/S2X and DVB-T2 standards.

With regard to projects funded under the Horizon 2020 programme, the following activities were carried out during the first half of 2022:

- 5G-TOURS: The study and development of applications exploiting the potential of the 5G network in the media field, such as remote production and immersive media, were completed;
- 5G-RECORDS, a project aimed at the study and integration of a remote production platform based on 5G networks: contribution was made to the design of the trials that took place in Copenhagen;
- Al4Media, a project aimed at the study and development of artificial intelligence technologies and systems
  to support the media sector: the development/integration of two Al-based demonstrators was finalised. The
  requirements analysis on the basis of the surveys conducted enabled the start of the drafting of a white paper and
  the design of validation tests.

Work continued of the IDMO (Italian Digital Media Observatory) funded project, which has the objective develop of technologies and processes to counter disinformation. The activity of the disinformation detection and social network analysis processes continued, with actions related to the automated collection and analysis of data sources.

#### Systems of production, audio-video coding and artificial intelligence

With a view to the transition to IP technology, new systems were developed and analysed for the processing of TV signals at very high quality along the entire production chain, and work continued, both study and experimentation, on the applicability of emerging standards, such as SMPTE 2110 and AMWA NMOS.

The design and testing of advanced drone filming systems and the analysis, design and support of film digitisation and experimentation with innovative quality control solutions continued.

Introduction

In the field of computer graphics and animation technologies applied to television production, a low-cost real-time motion capture chain with the possibility to work remotely was realised.

As for applications of artificial intelligence technologies, a transcription system to facilitate the production of subtitles and a face detection, verification and identification system for the automatic documentation of content were realised. In addition, the development of an AI service orchestration system for the automatic metadata of RaiPlay content is continuing, and new AI-based video encoding techniques are being studied to support the deployment of UHD TV formats.

Testing activities of the Hyper Media News platform, for the analysis and classification of news and TV news content from different sources (TV and web) are continuing.

#### Interactive and multi-platform services

In the field of connected TV applications, CRITS ensured the constant maintenance of the RaiPlay application on the HbbTV platform, as well as its evolution with the introduction of new features, such as, for example, the management of the new AD-server, the monitoring of the most viewed videos, and user interface improvements in the use of on-demand content. In addition, the Rai Tv+ application has been updated, which integrates linear and on-demand content in a single environment, with the aim of making navigation between linear channels available via DTT reception and channels that, not being available from the antenna, such as the TgR editions of other regions or radio channels, can be enjoyed through a broadband connection.

Preliminary work continued on the introduction of artificial intelligence technologies in subtitling processes in order to increase supply and optimise costs. Moreover, work continued on the development of the Avatar-ISL platform for the automatic generation of weather reports in sign language via a virtual actor.

In the context of innovative audio content services, the development of applications to enrich access to customised audio content and simplify navigation through commercial smart-speakers or an open-source voice assistant continued. Following the refarming operations for the release of the 700 MHz band, the development of a technical solution to optimise the use of the limited transmission band in the macro-regional DTT MUX continued, assigning it, dynamically, in a transparent manner for receivers, to the multiple regional editions when present, as an alternative to the Rai 3 signal in HD quality during national programming hours.

#### Distribution systems and networks

The study of 5G technologies for the diffusion of Rai's offer to mobile terminals continued, through participation in the activities of the 5G-MAG group, to stimulate the market introduction of smartphones compatible with the new 5G Broadcast standard, and the testing of the technology in test beds in Turin and Valle d'Aosta.

In addition, CRITS is involved in DVB activities to extend DVB-I to 5G broadcast and broadband technologies on mobile devices and is leading the definition of the new DVB-Home Broadcasting standard, which provides for the local conversion of traditional broadcast signals (digital terrestrial or satellite) into IP format, to allow them to be enjoyed at home on devices such as smartphones or tablets. Finally, with a view to aligning broadcast technologies with those of OTT, CRITS contributed to the definition of the new DVB-NIP (DVB-Native IP) standard for satellite and terrestrial distribution in native IP format, as an alternative to the MPEG-TS format currently used for broadcasting.

The cooperation between RAI and UNCEM continues in order to reduce the digital divide between urban and mountain areas, and to enable the reception of RAI's radio and television signals in areas not reached by digital terrestrial television. The first phase of the project, which saw the trial of a system based on the use of FWA technology on IP protocol, was concluded; studies went further, with the assessment of alternative solutions based on 5G, DVB-HB and Native IP. As part of the project to extend coverage of the DAB+ digital radio system inside motorway tunnels, a software simulator is being developed to model tunnel propagation.

## **Networks and Platforms**

#### Strategic development of networks and satellite operations

With reference to the activities carried out in the first half of 2022, it is worth highlighting the commitment in the activities related to the refarming of the 700 MHz band, which led to a revision of the terrestrial TV broadcasting system not only with regard to the frequencies used, but also to the organisation of the entire RAI offer on the three DTT multiplexes granted. In fact, the Directorate has made a decisive contribution to the optimisation of transmission capacity by identifying, through simulation analysis, the most effective multiplex configurations to best combine user-perceived quality and transmission bandwidth availability. The process also continues in the post-refarming phase, with the aim of constant improvement of transmission performance.

In addition, support was provided for the restructuring and development of the broadcasting networks for radio and

television services implemented by Rai Way in the first half of 2022. Significant efforts were made to monitor the networks and control the service levels achieved, both in terms of verifying the progress of the DTT refarming project, and in terms of the technical evaluation and verification of the implementation of some of Rai Way's service offers related to the extension or modification of the terrestrial broadcasting networks and the satellite platform.

During the half-year, the implementation of the project for the distribution of free Rai smartcards continued, as prescribed by the Rai-MiSE Service Contract, in order to guarantee universal coverage of Public Service broadcast content on Italian territory.

On issues concerning the reception of the RAI radio and television service, both the activity of handling user reports continued, with constant efforts to provide adequate answers, and that of technical support to answer the various interrogations and/or parliamentary interpellations. On the subject of monitoring the Dissemination Networks for the detection of inefficiencies, the work of the Quality Control System (SCQ) continued, and the study for a project to develop and strengthen the system itself was deepened.

The Networks and Platforms laboratory dedicated to the study of UHD production technologies in 4K and 8K continued its technical experiments with the production of films.

# **Development of multi-platform distribution strategy**

The positioning of Rai applications in the most widespread OTT ecosystems on the market continues: the already consolidated RaiPlay distribution strategy has been joined by similar initiatives for RaiPlay Sound and Rai News, with significant benefits in terms of traffic generated and recognition in a fragmented and competitive market.

Activities are underway to oversee the consumer receiver market - through participation in national and transnational standardisation groups - to coincide with the activation of the new DTT networks, in order to limit disruption to end users. The working group for the implementation of the targeted advertising project, involving a profound end-to-end digital transformation, was activated.

A project is being released to integrate artificial intelligence tools with the aim of increasing efficiency in the generation of the editorial proposal of Rai's IP services, particularly in personalisation.

#### **Delivery IP**

With reference to the activities carried out in the first half of 2022, the consolidation of infrastructures and services related to the distribution on the IP network of RaiNews, RaiPlay, RaiPlay Sound and the TgR sites, both in the development of new devices and in adapting to the growth in user traffic, and in the number of internal editorial staff users for the administration of multimedia content, should be highlighted.

Audio video production systems for streaming VOD and AOD were upgraded, adapting them to the growth in volumes distributed, and users working on them, and services for the delivery of live streaming of the exclusive and reserved channels assigned to RaiPlay and RaiNews were started up, and new, more efficient infrastructures were implemented. During the period, editorial initiatives were supported for the management of events on the Rai portals of the Sanremo Festival, and the Eurovision Song Contest 2022. For the web farm, the multimedia content storage and processing chains were upgraded and optimised, with the aim of improving the technical quality of the products and the production and delivery performance to users.

# Multimedia application development

Development activities continued on RaiNews, RaiPlay and RaiPlay Sound. For the information area, after the production release of the new version of the www.rainews.it website on 27 December 2021, the consolidation of the offer and the planning of evolutionary activities were addressed. In addition, as far as the sites of the TgR Regional News are concerned, the plan to open all advanced newsrooms has been completed.

On RaiPlay's home page, the "Top 10" and "Live Broadcast Band" features have been implemented, while on RaiPlay Sound, "Extended Channel Live Broadcast", "Keep Listening" and "Favourite Band" have been made available.

The functionalities of registration and login to RaiPlay and RaiPlay Sound were rewritten and improved, especially in terms of performance, and the design of the new polling/televoting system was started. In addition, all necessary changes to the Consent Management Platform system were implemented and maintained, following the entry into force of the Privacy Guarantor's guidelines on cookie management.

The project to implement an artificial intelligence service orchestrator for the collection of additional metadata from video content analysis entered the execution phase. Finally, the necessary activities were started to support the replacement of the AdServer by Rai Pubblicità on all Rai's IP offerings.

# Data governance

The process of transferring the digital DB to the internal business intelligence platform has been initiated, and

checks on the consistency and correct functioning of the system are underway. The analysis of RaiPlay's distribution performance continued, and further monitoring of the new RaiNews/TgR product was initiated with the aim of improving its positioning.

Interim Separate

**Financial Statements** 

as at 30 June 2022

Evaluations are underway on the application of artificial intelligence tools to specific use cases on digital editorial products, in order to improve their production performance and positioning (orchestrator, gender gap, targeted adv, linear curves, etc.).

# **Technologies**

Introduction

The equipment technological innovation process of production centres, regional and foreign offices, and for external filming continues, following the industrial context of market innovation, with the aim of completing the transition of production from SD to HD and tackling UHD production in a structured manner, as well as gradually migrating from traditional SDI production technologies to IT and IP technologies in the processing and transport of audio video content, both file and live, in a multi-platform perspective.

During the first half of 2022, several renovations were completed, which are listed below, broken down by technical area.

## Channel Broadcasting, Central and Networks Control

The refarming of the coding platforms for broadcasting RAI channels on DTT, expected as a result of the MiSE plan for the transition to DVB-T2 technology, involves the need to optimise the use of transmission capacity, in order to allow an adequate level of the technical quality of the service offered to users. To this end, a signalling mechanism was designed, in close collaboration with Networks and Platforms and with CRITS, which allows the automatic switching of the signal sent to users between national HD transmission and regional transmission.

Initiatives completed during the first half of 2022 include: the replacement of the storage of the playout systems of the CP in Turin; the completion of the vision network of the CP Nomentano and the assessment of all the reception systems for vision and off-air control in view of the transition to DVB-T2; the design and implementation, in collaboration with the CPTV in Rome, of a software control room to support sports news, and the design of the enhancement of "offtube" services; the completion of the decommissioning of decommissioned systems at the video centre in Via Teulada. In addition, the renewal strategy for the video/audio connection infrastructure on the production centres was drawn up, a multi-year project that will enable the gradual transition to IT and IP technologies.

The activities still in progress as at June 2022 include: the renewal of the general intercom system in the four production centres; the renewal of the infrastructure for the generation of Televideo services; the updating of firewalls and balancing equipment on the entire network infrastructure; the upgrading of the system dedicated to the reception systems for IP connections (transmitters, Skype receivers, etc.) at the CPTV in Rome; the migration of the routing protocols of the backbone network infrastructure to open protocols.

With reference to projects aimed at the subtitling of programmes, the extension to a greater number of regional branches of the TgR editions through live stenotyping, and the experimentation, conducted with the support of CRITS, of automatic transcription systems to aid the production of so-called "semi-live" subtitles shall be noted.

With regard to IP networks supporting production processes, in all production centres, the renewal of core and aggregation nodes of distribution infrastructures continues, as well as the bandwidth expansion at production facilities, activities that are preparatory to the improvement of product quality, also with a view to the migration to the UHD television standard.

In this context, the completion of the activation of the new network configurations at the regional offices should be mentioned, in coordination with the activities of the project for the renewal of the systems supporting the production of regional newspapers news bulletins, as well as the support for the design and implementation of the network infrastructure for the renewal of national news stations production systems.

Finally, the testing of technologies related to the transport of video/audio signals over IP networks continues at the connection infrastructure level, also in view of the start of the planning of the strategic renewal of centralised audio/video connection infrastructures.

#### IT Infrastructures for processing and storage of audio/video content

The final design phase of the new digitised TV product management system (New Media Factory) is underway, with the aim of simplifying workflows and adapting them to changing business conditions. In this context, the implementation of some key software modules of the infrastructure was completed in the first half of 2022.

With reference to the Media Asset Management (MAM) system, the archiving of UHD content from film digitisation was enabled. In addition, a design review of the system is underway to define growth needs in terms of processing and

storage of resources with a view to adopting an architecture allowing a business continuity and the disaster recovery between different sites.

The transcoding platform for TV programme video/audio files is being renewed and expanded. With regard to IT services supporting television broadcasting, the design of the new workflow manager for the playout systems in Rome and Turin is under way.

The integration and testing work between the Media Factory infrastructure and the On Air schedule management system continues, with the aim of automating the editorial and production chain to support broadcasting, and the implementation phase of the integration of processing requests between the Multimedia Catalogue and Media Factory has begun.

## Production systems, post-production, graphics and light mobile links

As part of the project to secure and renew national news systems, the nearline storage decommissioning phase was completed, with the shut-down and disposal of old equipment. In addition, the host nodes of the new virtualisation platform were installed in the Saxa Rubra equipment rooms, and video servers were installed to enhance system redundancy.

In the area of regional news, updates of the DALET systems at the editorial offices in Sicily, Lombardy and Friuli-Venezia Giulia were released in production, and the new graphic titler tools at the Venice and Bologna offices were released in parallel operation, together with the completion of the design and translation phase of the graphic templates. Finally, the process of automatic integration with the new web portal was completed.

In the area of networks and programmes, the installations of the new post-production rooms were completed for the Nomentano studios renovation project (editing, multifunctional and viewing rooms in buildings A and B), and the contracting procedure for the capacitive and performance expansion of centralised video editing storage was completed.

#### CPTV studios and control rooms, regional and foreign locations

Work continues on the construction of the new production facilities at the CPTV Fabrizio Frizzi - Nomentano; for the studio area, after the release into operation of the three new 3G HD standard studios and the facilities for five stalls, a further two 3G HD studios, integrated into a UHD-ready signal transport infrastructure, are nearing completion.

Work began on the renovation of the TV5 studio control room of CPTV in Via Teulada, and the technological upgrading of the TgR studios continued, with the design and acquisition of equipment for the direction of the Turin CPTV TV4 studio and the TgR studio of the Florence office.

As part of the activities relating to the transition to DVB-T2 and the refarming of broadcasting frequencies with the creation of the Macroregional MUXes, boards for generating SCTE104 codes for the remote control of the encoding platform were installed at the sites.

As far as foreign locations are concerned, the production facilities at the Paris site were renovated in HD technology.

#### **External shooting**

The plan to renew the outdoor filming assets with their technological upgrade to HD and UHD/ HDR standards continues. In this regard, it should be noted that the second of four OBVANs is being completed and the first SNG vehicle is being tested, both equipped with 12G technology for UHD production. In addition, the first light vehicle with a KASAT uplink for news contributions from the regional offices, equipped to carry out live links and field editing activities, is being built.

The HD upgrade of TV studios and direction at Palazzo Madama and Palazzo Chigi continues.

# Electrical systems for stage lighting

Numerous projects are underway for the renovation of light systems. These include those for the stage lights of various CPTV Roma Nomentano, Saxa Rubra and Teulada studios; the new lighting system at the television studio of the Regional Headquarters in Palermo; the renovation of the stage lighting electrical system at the Cosenza headquarters; the supply of LED technology lighting fixtures and lighting consoles to control the lighting fixtures, to be allocated to the CPTV and Regional Headquarters; and the new static portable continuity systems for the optimisation and security of outdoor shooting systems.

# **Transmission and distribution activities**

**Rai Way** is the company in the Rai Group that owns the infrastructure and systems for the transmission and broadcasting of TV and radio signals.

Interim Separate Financial Statements

as at 30 June 2022

Listed on the Stock Exchange (MTA) of Borsa Italiana since 2014, Rai Way is a leading provider of integrated network infrastructures and services for broadcasters, telecommunications operators, private companies and public administrations. It uses its assets and expertise to transmit and broadcast television and radio content for public service broadcasting and for its customers both in Italy and abroad, leveraging an excellent heritage of technological, engineering and managerial expertise and infrastructure.

Rai Way manages more than 2,300 sites equipped with infrastructure and systems for the transmission and broadcasting of TV and radio signals in Italy. It has 21 operational offices and avails itself of highly skilled staff. The services offered by the Company include:

- Broadcasting Services, meaning services for the terrestrial and satellite transmission of TV and radio signals to end users within a geographical area;
- Services for the transmission of TV and radio signals via the connecting network (radio links, satellites, fibre optic)
  and in particular the provision of Contribution Services, to be intended as one-way transport services;
- Tower Rental Services, understood as the hosting of third party transmission and broadcasting systems at the company's sites including, where applicable, maintenance services as well as other complementary activities;
- *Network services*, which include a wide range of heterogeneous services relating to electronic communication networks and telecommunications in general, such as, for example, design activities and consultancy services.

The aforementioned services are made available by Rai Way to different customer categories, including: Broadcasters (a category that also includes network operators and local and national radio and television players, including RAI), telecommunications operators (mainly MNOs, or Mobile Network Operators), public administrations and private companies.

The experience Rai Way has gained in operating transmission and broadcasting networks allows it to play a central role in its reference scenario, in a favourable position for also being able to explore markets related to the development of new generation telecommunication networks.

In 2022 Rai Way's commercial initiatives focused, in continuity with past years, on supporting Rai's main customer and on analysing and scouting new potential markets, with a view to expanding services and diversifying the offer.

# **Business activities**

# **Advertising**

The sale of Rai advertising space – on generalist and specialised radio and television channels, on digital and satellite free-to-air channels, on Rai domain, on product placements, on televideo and on other minor media – is managed exclusively by **Rai Pubblicità**, a wholly-owned subsidiary of Rai.

In a 2022 context characterised by clear signs of an economic deceleration - with accelerating inflation, increased volatility on the financial markets, rising prices of energy and food commodities and rising interest rates - such as to delineate a weak and uncertain outlook, the advertising market, in the period January-June 2022 net of OTT, recorded a decrease of -2.8% with television down by -7.4% (source: Nielsen) and differentiated trends between the various product sectors and media.

In this context, Rai Pubblicità, in the first half of 2022, realised a change in the Television advertising revenue of -15.0% (Source: Nielsen) compared to the same period of the previous year which, it should be recalled, had enjoyed the positive impact of the broadcasting of the European Football Championship.

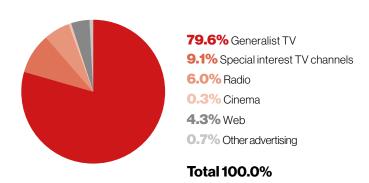
As far as radio is concerned, according to the AQH (Average Quarter Hour Listening) indicator, the radio audience grew significantly (+4.6%) when compared to the same period (which was affected, for part of the survey, by the different ways of using the medium due to the March-April 2021 lockdown). In this context, Rai Pubblicità's revenues were positively impacted by the increase connected to the new concession contract for the sale of advertising space on Radio Italia (Source: TER preview for the first half of 2022).

Web is up too compared to the first half of 2021, where Rai platforms record a positive trend in viewing figures thanks to the quality and authoritativeness of Rai's offer, and to a library rich in exclusives and original content capable of attracting the interest of an increasingly wide audience, and Cinema, whose theatres were closed from January to April 2021.

During the first half of 2022, an agreement was signed with Radio Kiss Kiss for the exclusive assignment to Rai Pubblicità of the concession for the collection and sale of commercial communications on Radio, TV and Digital media, the economic effects of which will be effective from September.

With regard to the advertising market outlook for the remainder of the year, the international framework and economic indicators are such that the overall context is one of high uncertainty.

# Rai Group Advertising breakdown by medium - 1st half 2022



## Sales

Rai Group's sales activities are managed by the wholly-owned subsidiary company **Rai Com**. Below is a summary of the most significant activities carried out during the first half of 2022.

## Agreements, tenders and partnerships

Many organisations invest in Rai's product. These include the agreements signed with ENIT - Agenzia Nazionale del Turismo (National Tourist Board), which made it possible to promote Italy's various beauties worldwide with the creation of 36 Postcards in the context of the *Eurovision Song Contest*, and the one with CAI-Club Alpino Italiano, which participated in the production of *Linea Verde Sentieri*, broadcast in the summer schedule of Rai 1.

Within the framework of the agreements signed with the Presidency of the Council of Ministers, we highlight the formalisation of the new agreement for the television and multimedia offer for foreign countries with important innovations, both technical and, above all, editorial (including the creation of the offer in English *Rai Italy*, which complements the programming for Italians abroad *Rai Italia*). In addition, mention should be made of both the renewal of the agreement with San Marino RTV, and the agreements related to the concert activities of Orchestra Sinfonica Nazionale Rai, the 2022 edition of the *Caterraduno* in Pesaro, and the realisation of the Cartoons on The Bay Festival in Pescara, in partnership with the Abruzzo Region.

## **Domestic and foreign sales**

With reference to the distribution of TV and film content, the first half of 2022 confirmed a gradual upturn in business activities due to an increase in opportunities for discussions and meetings with international customers and distributors.

At the macro-territorial level, it is worth mentioning the agreement Netflix for European territories, which includes the sale of 250 titles distributed between cinema-fiction-documentaries.

The excellent commercial performance of the series *Il Commissario Montalbano*, where the sales of new episodes has enabled the renewal of episodes of previous series, the productions *Il Paradiso delle Signore*, *Doc-Nelle tue mani* and *Non Uccidere* and, in the field of film distribution, the title *Freaks out*.

Also worth mentioning is the intense marketing activity of Library Titanus, which continues to attract interest in Eastern European countries, Japan and France.

Documentary distribution continues to receive a fair amount of interest, not only thanks to documentaries by Alberto Angela (Le Meraviglie, Le Notti a...), but also the documentaries/reportage World tales, Italian tales and Travelling around the word.

Products related to cultured music - such as sales related to the premiere of La Fenice Theatre in Venice for New Year's Eve 2022, and library works such as La Bayadere, Macbeth and La Turandot - recorded important results.

#### Sports broadcasting rights

There were good results in the first half of 2022 from the sales of Serie A library rights as well as, also thanks to the resumption of sporting events blocked by the Covid-19 pandemic restrictions, from the sales of sports footage related to film and documentary productions.

# **Editions**

Rai Com develops and manages the Rai Music Catalogue and takes care of the exploitation of rights for light, contemporary and art music.

In the editorial field, it is worth mentioning the soundtrack production for 16 dramas, and the collaboration with the programmes of Rai 1 Meraviglie, Passaggio a Nord Ovest and Superquark, of Rai 2 Drusilla e l'almanacco del giorno dopo, of Rai 3 Chi l'ha Visto and Presa diretta, of Rai Yoyo and Rai Gulp L'Albero azzurro, Book crossing, Offside Racism.

In the home video market filed, distribution within the Normal Trade market continues in partnership with Eagle.

With regard to the licensing of entertainment-related brands, the importance of certain products is confirmed, including the *Il Festival di Sanremo*, *I Soliti Ignoti* and *L'Eredità*. In addition, initiatives related to fiction products were launched *Doc-Nelle tue mani* and *Don Matteo*, and to the world of animation, such as *Paddington*.

The performance of publishing activities through the sale of children's and cookery magazines remained positive.

#### Rai Libri

Many publications in the first half of 2022. These include Frances Moore Lappé's volume, *Noi siamo il nostro pianeta*, a foreign title that has made history in environmental policy, science and nutrition, now being released in Italy in an updated and expanded version to mark the 50th anniversary of its original publication.

In February, Vira Carbone, historical host of the programme *Buongiorno benessere*, with the book *II grande libro della longevità* accompanied the reading public on a marvellous journey that, thanks to the experience and opinions of authoritative doctors, familiar faces from the television programme, helped us to have full knowledge of our organism, to live well and for a long time.

The month of April was marked by the launch of the newsstand series *Genio-La grande storia delle scoperte che hanno* cambiato la nostra vita edited by Alberto Angela, published in co-edition with La Repubblica for 16 issues a week.

The collaboration with the most authoritative signatures of RAI journalism, including Marco Frittella, remains strong, with the volume L'oro d'Italia and Bruno Vespa, with Donne al potere, and with the hosts of RAI programming, Gigi Marzullo with an interesting compendium of his best interviews, and Monica Setta who, starting with her programme Generation Z, traces the profile of a generation of young people seeking a different way of dealing with values and the adult world amidst pandemics, war and the economic crisis.

May saw the publication of journalist Laura Delli Colli's book *Monica. Vita di una donna irripetibile*: an unedited, intimate and emotional portrait of the great actress Monica Vitti, who recently passed away.

The icon of Italian and international cinema, Franco Nero, with the memoir *Django e gli altri* has retraced his own life, full of professional and private events, and told the general public about the golden years of cinema and the transition from the end of the 20th century to the beginning of the third millennium.

On the occasion of the twenty-fifth anniversary of Gianni Versace's death, the well-known criminologist and forensic psychologist, Roberta Bruzzone, reconstructs with the book *Versace, autopsia di un delitto impossibile*, the milestones of a murky and controversial story, hypothesising alternative tracks and telling her readers what can be defined to all intents and purposes as "an imperfect investigation".

The latest release in June confirms the fruitful collaboration with Rai drama, in particular with the daily on *Un posto al Sole*, with an unpublished episode entitled *Portami con te*.

#### Teche archive and production services

The sale of archive material from the Teche Rai continues to confirm its appeal on the national and international market. There were also many agreements with players in the Italian publishing market and with Italian and foreign independent producers.

With regard to the transfer of production facilities and services, we highlight the collaborations with European broad-casters participating in the *Eurovision Song Contest Torino 2022*, and the restart of activities related to the world of cycling, including *The Marathon of the Dolomites* and the *XXXIII Women's Cycling Tour*.

#### **Digital**

The trend in online advertising (AVOD) is in line with previous years, as is the business with Trenitalia, whose contract has been renewed until March 2022 with the extension of the collaboration also to the Milan-Paris high-speed trains. The trend in the distribution of East/TVOD rights is in line with expectations, thanks to the collaboration with the main platforms (iTunes, Google, Amazon, etc.), as well as the management of Premium TVOD. There was also a strong increase in distribution in the SVOD area, due to new agreements with the major market players Disney +, Timvision, Netflix and Amazon.

## Distribution of Rai channels abroad

The sale and distribution of Rai channels abroad continues, albeit in a context of political/economic/health uncertainty, which influences the spending orientation of consumers worldwide. In Europe, all contractual relationships were stable, including the most important ones (e.g. with Telenet, Proximus in Belgium, Orange, SFR and Bouygues Telecom in France, KPN and Ziggo in the Netherlands, Mediapool in Germany, A1 in Austria). In the Scandinavian countries and Eastern Europe (mainly Romania, Serbia, Slovenia, Albania), Rai 1 currently remains positioned in all operators' basic segments.

Outside Europe, the loss of Serie A broadcasting rights on Rai Italia and the contraction of the linear pay market have affected the number of subscriptions where the distribution business model is based on a fee per subscriber, as in the US market. In Latin America, on the other hand, revenues remained substantially stable thanks to Rai Italia's positioning in basic and extended basic offers, and negotiations with large operators such as Millicom and Telefonica, which are present throughout Latin America.

In Canada, repositioning and price alignment activities of operators are underway with the inclusion of two new channels in the offer packages, and the signing of contracts with new platforms.

#### Patents, major event ticketing, indirect revenues

The sales of patents continues, in particular DVBT2, S2 and S2X, and the ticketing activities of the Festival di Sanremo to which was added, for the first time, that of the Eurovision Song Contest.

# **Special projects**

Introduction

Among the most prominent projects in the first half of 2022 are Cartoons on the Bay-International Festival of Animation, Transmedia and Interactive Art Forms, now in its 26th edition and back in attendance, from 1-5 June 2022 in Pescara, with workshops, round tables, masterclasses, exhibitions, shows and live events. The 2022 edition involved not only industry professionals from all over the world, but also children, students and families, thus re-establishing direct contact between producers and the public with a communication campaign of over 272 million contacts, of which 4.9 million on TV and radio, 6 million in print and over 260 million on the web.

As part of the activities related to the valorisation of Cultural Heritage, the re-launch of the project is underway *Opera Omnia* and its dissemination across the world. In addition, negotiations were started for the exhibition *Carlos Grangel-Exhibit Sketchbooks*, and relations were established with the Quadriennale di Roma and the national network of Federculture for this and other projects.

#### **Communication and Institutional Relations**

The gradual reduction of measures to contain the Covid-19 epidemic allowed for the resumption of participation in the most important international markets of the audiovisual industry, as well as the organisation of events in the region aimed at international buyers for the promotion and sale of Rai Com's product. These include, in particular, the Marché du Film, exhibition linked to the Cannes Film Festival, with a dedicated stand and a substantial offer of titles distributed by Rai Com, and *Rai Com Screenings*, organised in Rome in June, which made it possible to strengthen commercial relations with top clients and to gain the loyalty of new ones.

Corporate directory

# Other activities

## Pubblica Utilità

Rai Pubblica Utilità, with daily appointments on radio and television networks and a rich offer on Televideo and the web, proposes a wide range of useful service information for citizens, constantly updated and expanded in its contents, on weather, climate, mobility, traffic and the environment. Moreover, in compliance with the obligations set forth in the Service Contract with the MiSE, Rai Pubblica Utilità makes almost all the schedules of Rai 1, Rai 2, Rai 3 accessible to the sensory disabled people - through subtitles, ISL and audio descriptions - and is gradually extending these services to the schedules of other linear channels and to the web, in order to guarantee an ever greater inclusion

#### Weather, Climate, Environment and Major Risks

The offer is present regularly on all platforms and relies on the collaboration with Institutions and Bodies - including the Air Force, Civil Protection, Carabinieri, Meteomont, Coast Guard, etc. - for the acquisition and distribution of content. - for the acquisition and distribution of content.

In addition to the numerous daily appointments on the generalist television networks, regional news programmes and in the Rai News 24 schedule, the weather offering is also present within many programmes such as *La Vita in diretta*, *UnoMattina*, *Linea Verde*, *Il processo alla tappa*, *Kalipé*, *Buongiorno Italia* and on Rai Gulp, in the programmes *Green Meteo* and *Meteo Spazio*.

On generalist and digital radio stations, in addition to daily weather bulletins at different times of the day, the offer also includes weekend forecasts, the *Meteo Europa*, the sea report, the mountain report in summer and the snow report in winter, totalling around 150 weekly broadcasts. New programmes have been launched on Rai Isoradio such as *Meteo Bimbi*, and *La temperatura della terra*, which are added to the usual weather appointments for a total of over 50 weekly broadcasts.

The offer is also present on the web and social channels with constant updates, live reports and insights.

#### **Mobility and Traffic**

There is also a rich offer on traffic, road traffic, mobility, sustainable mobility and road safety. About 40 weekly editions of the newsletter *Viaggiare Informati* were broadcast on the television networks; 160 of *Onda Verde* on generalist radio channels, in addition to 12 regional editions and approximately 16 editions per week of weekend traffic forecasts for digital channels; on the National Televideo there are 7 weekly editions of traffic forecasts and 20 insights, in addition to 100 editions per week of Regional Televideo insights.

#### **Televideo Services and Various Utilities**

Televideo was created in 1984 and since then it reaches all users, even those who do not own the Internet or are not digitally literate, through their television sets. It is broadcast in its national format on all RAI channels and, in its regional format, on RAI 3, with a total of around 17,000 pages per day and over 70 columns dealing with the environment, social inclusion, digital literacy, books, culture and leisure, cooking, the local area, children.

Televideo, also available in a web version, confirms itself as one of the most user-friendly and supportive products in the daily life of citizens.

# National Televideo

# **Environment**

**800** pages across the Renewable Energy, Reduce-Reuse-Recycle, Environmental Sustainability, Green Agenda, Sustainable Mobility, Lo sapevate che?... and the Coast Guard information service sections.

# Social

**3,900** pages across the Audio descriptions, Fundraising and Services for Visual and Hearing Impaired Accessibility sections;

**1,700** information pages on Work, Health and Digital Literacy, Radiocorriere TV, and FAI - Fondo per l'Ambiente Italiano.

# **Culture**

3,000 pages

distributed among
the Accadde oggi and
Un Libro, Libri, Mostre, Le
Pagine da Leggere, All'ordine
del giorno, Lo Scaffale,
Capitale della cultura
(events and Itineraries),
FAI - Fondo per l'Ambiente
Italiano.

Regional Televideo (21 pages)

# **Environment**

About **1,400** pages for the Agenda Verde and Parchi naturali sections

# **Culture**

**4,000** pages for the sections: I Borghi da Gustare, whose content of great cultural interest were covered as part of the digital station programming for the channel Radio Live and from Radiocorriere TV, and FAI - Fondo per l'Ambiente Italiano.

## **Accessibility**

Rai, in the wake of its commitment to real inclusion, offers accessible programming - also on the web - thanks to subtitling, audio descriptions and translation into Italian sign language (ISL).

In the first half of 2022, more than 8,800 hours of subtitled product were produced for the generalist channels, about 200 hours for Rai Premium and about 300 hours of English subtitles, plus about 1,600 hours of subtitled programmes on the web

As for described audio products described, there were over 850 hours on the generalist networks - largely exceeding the obligation to cover ¾ of the programming of prime time films and drama as provided for in the Service Agreement. In addition, there were approximately 1.200 hours on Rai Premium and Rai 5. Among the audio descriptions realised live were the five evenings of the Festival di Sanremo, the Eurovision Song Contest and the Concert from Assisi Con il Cuore, nel nome di Francesco.

For blind and/or visually impaired users, in February - on the occasion of World Braille Day - an entire live programme was produced for RaiPlay with the participation of blind guests, presenter and artists, and made entirely accessible through the description of the environment, movements, colours and lights already integrated in the dialogues.

Part of Rai's programming has also been made accessible to the deaf in ISL with a daily edition of the news programmes on the generalist channels, and 2 daily news slots on Rai News, in addition to the editions of *Buongiorno Regione* for Tuscany and Basilicata, all the live broadcasts from the Chamber of Deputies and Senate during question times, and other institutional appointments, the political referendum forums, live liturgical broadcasts presided over by the Holy Father and the weekly programme *O anche no*. Live - and still available on RaiPlay - entertainment programmes such as the *Festival di Sanremo*, the *May 1*st *Concert*, the final evening of the *Eurovision Song Contest*, the Assisi Concert *Con il cuore, nel nome di Francesco*, and the recorded programme *ConverseRai*. ISL accessibility was also guaranteed at events such as the Book Fair, through translation into the Italian Sign Language of the events held on the Rai stage. On the web, accessibility services are also available through Rai Easy Web, the portal designed and implemented on the basis of the guidelines of Law 4/2004 "*Provisions to favour the access of disabled people to IT tools*". This site provides cultural entertainment and leisure content for all age groups in a form that is fully accessible to blind people and/ or visually impaired people by means of Braille bars and speech synthesis.

The offering, in the first half of 2022, included classic multimedia works, weekly reflections on current affairs, film criticism and previews on the release of films and dramas, up-to-date information on cultural and/or industry events and news of special interest to the visually and hearing impaired people. The site is enriched with a video part in which there is accessible content on topics of social interest - such as autism, legality, rare diseases, meteorology, professional experiences of people with disabilities - as well as proposals dedicated to children, with fairy tales and nursery rhymes. In the first half of 2022, the Facebook page @Rai Accessibility, an accessible interface with the target audience through which information, programme promos, cultural initiatives, etc. are conveyed on a daily basis, was also increasingly consolidated.

# **Agreements, Partnerships and Affiliations**

In compliance with the obligations deriving from the Service Contract, in order to fulfil the institutional tasks of public interest, guarantee media content and promote initiatives for the development of services to citizens, with particular reference to the goals of the UN 2030 Agenda, collaborations with institutional and associative bodies were finalised, including: Alleanza Italiana per lo Sviluppo Sostenibile-ASviS, CENSIS, CNR, Croce Rossa Italiana, ENEA, FAI, FAND-Associazione Italiana Diabetici, Fondazione CIMA, Fondazione Italiana Cuore, ISTAT, Museo Omero, Politecnico di Milano, UNIAMO-Federazione della Associazioni di Persone con Malattie Rare d'Italia, Turing Club Italiano, WWF Italia, etc. Authorised Media Partnerships concerned the following events: World Rare Disease Day-UNIAMO; World Meteorology Day-AISAM; the 42nd International Kite Festival; the Venice Biennial; the 1st May Concert; Laudata Bonifica-OSPTI; the XXXIV edition of the Book Fair; Accessibility Days 2022; WMF We Make Future-Festival on Digital and Social Innovation; the 65th edition of the Festival dei due mondi.

#### Communication

RAI's communication activities are carried out with a view to safeguarding, enhancing and strengthening the corporate image both as a Public Service and as the country's largest media company.

During the first half of 2022, Rai continued the path taken during the Covid-19 pandemic period by renewing its editorial strategy with the aim of narrating, explaining and accompanying change, offering concrete support to viewers. In this context, corporate communication has sought to maintain Rai's image and reputation, enhancing its characteristics of quality and excellence in the face of changes imposed by environmental conditions and strictness of rules. In addition, the company's transformation process to a gender model was supported, and integrated campaigns were launched to enable broader communication projects. These include, in particular, the activities carried out on the subject of the switch-off process, which, having ended on 30 June 2022, required constant information activities to provide viewers and professionals (antenna installers, technicians, managers, etc.) with all the information and instructions needed to adapt installations to the changes required by refarming. Through specific communication plans, in fact, information was provided on a national and local basis, declined on all available media (television, radio, Internet, televideo, contact centre, etc.) and spots, tutorials, video clips, interventions within network and headline programmes, paid services in the press, and information points in company assets were created.

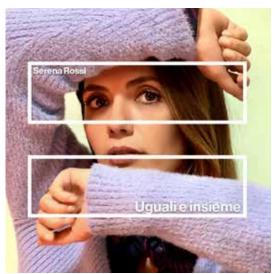
Other communication campaigns carried out include one for gender equality *Uguali* e *insieme*, which was launched on International Women's Day and saw the participation of many artists, presenters and journalists who shared their image. But also the campaign *Millumino di meno* campaign by Rai Radio 2 and *Caterpillar* for the sustainability day, now in its 18th edition, which, in its invitation to minimise energy consumption, was characterised this year by a special initiative, a maxi power bank to which a number of bicycles installed in the auditorium of Sala A in Via Asiago were connected: the maxi power bank, by collecting the energy generated by the pedalling of the people on the bicycles, helped to reduce the energy impact of the initiative.





Introduction















Other communication initiatives were put in place on the occasion of the Legality Day, which this year commemorated the 30th anniversary of the Capaci and Via D'Amelio massacres, and on RaiPlay there was a selection of films, dramas and documentaries to remember those who fought against mafia for democracy and freedom for all.



2022 was also the year in which Rai was involved as host broadcaster of the *Eurovision Song Contest*, an event entailing not only a huge production effort, but also a strong investment in communication to promote the participation in such an important international kermess, especially among the younger audience segment. The synergies with the city of Turin and the Ebu have enabled RAI to build an articulate and technologically advanced musical show project. The communication campaign *Look of the City*, curated for the city of Turin, was accompanied by dedicated spaces in the railway stations of Rome and Milan, and at Fiumicino airport.

The launch spot of the singing event saw the exceptional performance of Rockin'1000, the largest band on the planet -500 musicians from all over Europe, mostly amateurs and non-professionals, including vocalists, drummers, bassists, guitarists and strings - who, in Turin's Piazza San Carlo, played an unusual rock version of the *Te Deum*, the historical theme song of Eurovision. This spectacular event was followed by another special performance to the tune of *Give peace a chance* by John Lennon, an emotional moment dedicated to music and peace, the central theme of the 66th Eurovision.

In addition, in cooperation with Rai Com, 40 postcards presenting the artists in the competition and the Italian cities were produced to tell the story of the great artistic, natural and scenic beauties of our country.



Introduction







As for the sports offer, communication activities were dedicated to the Winter Olympics, the Paralympics in Beijing, the celebration of the 40th anniversary of the Italian national team's triumph at the 1982 World Cup in Spain (The Heroes' Journey), as well as, in collaboration with Rai Sport and the FIGC, to women's football, with the clips dedicated to the training sessions at Coverciano to follow the preparation of the women's national team players for Euro2022, and with the docu-series Come le donne si sono riprese il calcio.

The promotion of Rai products also took place through static, dynamic and digital billboards, web spaces, and daily and periodical press. During the first half of 2022, campaigns were planned for 13 products, including the dramas *L'amica geniale 3*, *Noi* and *Studio Battaglia*, as well as the launch of the second season of *Doc-Nelle tue mani* and the *European Women's Football Championship*.



Report

on Operations



Interim Separate Financial Statements

as at 30 June 2022

The enhancement of the Rai brand also takes place through a continuous and constant presence at small festivals, as well as large international events.

In the first six months of 2022, 56 Rai productions participated in some 25 national and international festivals, and received 25 nominations and 7 awards. Once again this year, Rai stood out in the field of diversity&inclusion with eight nominations and two awards at the Diversity Media Awards: the Best Tg Service award to Tg1 for La nuova squadra di governo di Biden: diversità e inclusione by Monia Venturini, and the Best TV Programme award to GEO for the column A spasso con te.

Geo also won awards at the Journalist Award Raccontami l'Umbria, which awarded the video prize to the documentary Le botteghe di Perugia; special mention for the report Gavelli by Andrea Sbarretti for the Tg2 Weekend.

Rai also received 19 awards from the Movimento Italiano Genitori-MOIGE: there were six Rai Fiction products: Non mi lasciare (Premio Polizia Postale), Vostro Onore (Premio Polizia Stradale), A muso duro-Campioni di vita, Fino all'ultimo battito, La scelta di Maria and Noi; there were five programmes of Rai Ragazzi: Gli Acchiappagiochi, lo alla tua età, Lampadino e Caramella nel MagiRegno degli Zampa (season two), Halloweird, Snow Black; Apnea by RaiPlay; Il sogno del podio di Rai Cultura; Stanotte a Napoli and The Band by Rai 1; Kalipé-A passo d'uomo, Voglio essere un mago! and Ore 14 by Rai 2; La fabbrica del mondo by Rai 3.

Through the Contact Centre - which can be reached by telephone via the toll-free number 800.93.83.62 or via the web with the ScriveR@i service - Rai always keeps a direct channel of communication with its audience open. Telephone traffic in the first months of 2022 was influenced not only by the Rai licence fee renewal campaign, as is always the case in the early months of the year, but also by the editorial initiative to acquire applications for participation in the studio game of *Affari tuoi-Formato Famiglia*, as well as the plan for the transition to the new digital TV, to guarantee users timely assistance for signal reception problems, and to receive and manage the opinions expressed about the initiative.

The support activity for the editors of programmes offering live telephone games - which involves the telephone and web acquisition of contestants' applications, as well as assistance in drafting and updating the annexes to the games regulations in the event of programming changes - was carried out for the programmes: *Uno Mattina*, *Citofonare Rai2*,  $\dot{E}$  sempre mezzogiorno, *I fatti vostri* and L'Eredità.

**Corporate** directory

## Services (January-June 2022)



53% Prize games and telephone competitions - telephone bookings

Web channel for telephone games applications and telephone prize contests

37% RispondeRai 800 93 83 62

Telephone channel regarding the licence fee, editorial issues, TV games applications, RaiPlay

7% Prize games and telephone competitions - web bookings

Web channel for games and telephone prize contests

2% GiocheRai - Studio games

Web channel to apply for participation in studio TV games

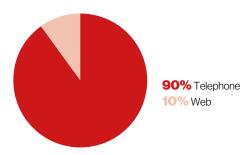
1% ScriveR@i

Web channel to contact Rai

<1% Pronto la Rai

Web channel to book telephone appointments to discuss licence fee issues

# **Contact channels**



The press office - in addition to the daily preparation of the press review - is involved in numerous institutional promotion, product and content communication activities of Servizio Pubblico. In the first half of 2022, 43 press conferences (institutional and product), 28 NewsRai, 182 photo reports, plus thousands of corporate and product releases, audience data, changes and programme previews provided daily to the press and published on www.ufficiostampa.rai.it. In addition to the usual activity in the press room at the Festival di Sanremo, the first half of 2022 was characterised by the engagement in the press centre of the Eurovision Song Contest in Turin, which welcomed and hosted over 500 journalists in attendance and another 1,000 online.

Posts published on the social accounts of Rai press office have returned a total of 11.3 million views; on the Linkedln Rai page, which has 207,000 followers, there have been posts on products of particular corporate relevance, calls for tenders, corporate communication campaigns and posts at the end of all press conferences with links to *NewsRai*.

Other communication initiatives include the Newsletter Rai Settegiorni, which weekly collects and reports on the initiatives undertaken, and which in the first half of the year was enriched with commentary on films in the schedule and film previews in the section  $\dot{E}$  successo in Rai.

As far as events are concerned, the schedule, given the reduced impact of the Covid-19 restrictions, has resumed its normal planning and, during the first half of 2022, in addition to the presence in Turin as part of the *Eurovision Song Contest*, Rai was present at the Turin International Book Fair - as Media Partner and with meetings dedicated both to children and to accessibility issues in public service broadcasting - at the Trento International Festival of Economics and at the Turin Festival of Economics. As for the presentation of the 2022/2023 programming in Milan, hosted in a completely new location, with returning guests in attendance and innovative visual and graphic aspects, it focused on the new model by genre.

Introduction









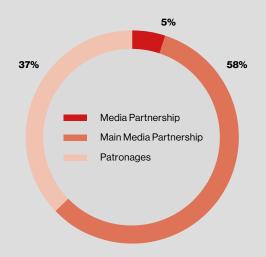
Also for the school year 2022-2023, Rai, as part of its multi-year collaboration with the Osservatorio Permanente Giovani-Editori, for the tenth edition of the special initiative *Educazione alla conoscenza del linguaggio radiotelevisivo, attraverso il ruolo del Servizio Pubblico* - addressed to all teachers and students of the classes participating in the project *Il Quotidiano in Classe* - collaborated in setting up the training project in schools that led to the creation of 6 teaching sheets on the same number of topics.

Other communication initiatives include the production of a new version of the *Libro Blu Rai 2021-2024*. *Proximity. Uniqueness. Authoritativeness*.

During the first half of 2022, with a view to the Public Service's support for worthy initiatives, a total of more than 250 partnerships were activated and defined, including 12 Main Media Partnerships, 147 Media Partnerships and 95 Patronages. Art and culture, music, cinema, social, environment and education are the main themes at the centre of the initiatives, and among the most widely shared goals of the UN 2030 Agenda, the following ones stands out prominently *Quality education*, followed by *Sustainable Cities and Communities*, *Reducing Inequalities* and *Gender Equality*.

# **Rai Media Partnerships and Patronages**

# **Partnerships**



#### **Focus**

In the first half of 2022, Rai supported, with the cooperation of all internal publishers, around **300 initiatives** throughout the country, authorising:

- 12 Main Media Partnerships
- 147 Media Partnerships
- 95 Patronages

The channels used were:



# **Main publishers**

55.6% Rai Cultura (with Rai 5, Rai Storia, Rai Scuola)

13.9%

Rai Gold (with Rai 4, Rai Movie and Rai Premium)

10.0% Rai1

**5.9%** Rai Ragazzi (with Rai Gulp

and Rai Yoyo) Rai 3

5.2% Rai 2

5.9%

3.5% Rai Italia

# Radio

45.0% Rai Radio3

34.1% Rai Radio1

9.1% Rai Radio2

**5.1%** Rai Isoradio

3.4% Rai Radio Kids

# **Newspapers and Magazines\***

**58.8%** Rai Radio 1/GR

25.5% TGR

7.8% Rai News24

3.9% TG<sub>2</sub>

2.9% TG<sub>1</sub>

\* 20% of the total agreements provided for the involvement of at least one newspaper

# **Digital**

3.0% **RaiPlay** 

out of total partnerships

# Rai per il Sociale

18.2%

out of total partnerships

# Rai Pubblica Utilità

3.3%

out of total partnerships

# **Geographical distribution**

First half of 2022

North	44%
Centre	30%
South and Islands	14%
National Territory	7%
Web	4%
Europe and the World	1%



# **International Relations and European Affairs**

The strategic positioning of the Company at a global level is also pursued through the consolidation of its international dimension

Interim Separate

**Financial Statements** 

as at 30 June 2022

As far as European Affairs are concerned, with the approval by the European Parliament of the proposed *Digital Services Act* and the *Digital Markets Act*, the most important phase of the strategic lobbying activity carried out together with the EBU in the interest of the Public Service Media came to an end, although the debate between stakeholders and the European institutions preliminary to the implementation of regulations in the various national legal systems continues. Other sensitive dossiers include the *Media Freedom Act*, an instrument to strengthen the concept of "prominence" of the content of services of general interest, and "spectrum", i.e. the defence of the use of the sub-700 band for DTT broadcasts by broadcasters.

In terms of gender equality, the BBC's Equality Project was launched in the second quarter of 2022 at RAI 50:50 The Equality Project, which currently involves 16 editorial offices (radio, TV and web) with the aim of encouraging correct gender representation in programmes.

Many of Rai's participations in various EBU groups. These include: the Sustainability for PSM dedicated to sustainability standards for European Public Service Media; the Artificial Intelligence and Data Initiative with the presentation of CRITS projects; the Expert Drama Group and the Documentary Group Big 5 for access to European co-production projects on drama and EBU funds for documentary development.

On the global scene, Rai's presence in international trade associations (EBU, COPEAM, CMCA, CIRCOM, ABU, ASBU, CRI, AUB, ATEI, LA RED MEXICO, TAL and the Italy-Asean association) has led to the creation of further contacts and collaborations with international PSMs, formalised in the *Memorandum of Understanding* with RTA (Argentina) and in the renewals of those with TV Cultura (Brazil), RTVC (Colombia) and IRTP (Peru).

In the area of co-productions and international projects, the following are worth mentioning, among others: the Eurovision Song Contest which took place in May and totalled 161 million viewers in 34 television markets out of a total of 43 countries that broadcast live shows (Audience Report of the EBU Media Intelligence Service); the collaboration for the exchange of technical and scientific programmes between Tg Leonardo and Tg3 Pixel and the Noticiero Científico y Cultural Iberoamericano, a weekly programme distributed in 19 Latin American countries; the co-production Con le buone o con le cattive promoted by the Italian-speaking Radio and Television Community and dedicated to practices making a difference in terms of sustainability.

With reference to international training, as part of the collaboration with the Italian Centre for Advanced Studies for Training and Updating in Radio and Television Journalism in Perugia, the cycle of e-learning courses concluded in the first quarter of the year *La Narrazione dello Sport* and *Il Giornalismo culturale* dedicated to journalists from member organisations of the AUB, ATEI, TAL and La Red associations, and from Latin American broadcasters. Also worth mentioning is the seminar of the Italian-speaking Radio and Television Community *La trasmissione della scienza*, hosted by RAI on the topic of science communication. Finally, a cycle of three online master classes dedicated to the winning products of the last edition of the Prix Italia on topical issues (war, digital creativity, financial speculation) was held in March, attended by over 500 audiovisual professionals from more than 30 countries.

# Rai per il Sociale

Rai per il Sociale, renamed in June 2022 **Rai per la sostenibilità-ESG**, brings together all Public Service initiatives that in various capacities, and from different perspectives, address social issues, inclusion, national cohesion, human rights, gender equality, differently able people, environmental protection and sustainability. A point of listening and gathering the feedback of institutions, trade associations and the third sector, Rai per il Sociale is a space for knowledge and debate both inside and outside the Company so as not to forget the most sensitive sectors and groups of the country in the constant effort to leave no one behind-

Numerous social campaigns were carried out in the first half of 2022. Particularly noteworthy among these is the fundraising campaign launched on the public service networks and promoted upon the recommendation of RAI with UNHCR, UNICEF, and the Italian Red Cross to respond as quickly as possible to the emergency following the invasion of Ukraine. The three organisations, which have long been active in Ukraine and neighbouring countries, have decided to

join efforts to provide affected and fleeing people with rapid and effective humanitarian assistance. The funds raised in three weeks reached the considerable figure of € 8 million.

This was the main fundraiser in the first half of the year, along with 18 awareness-raising campaigns, 12 Rai Per il Sociale spots, 3 spots under the patronage of Pubblicità Progresso, and 2 spots from supranational agencies. There were 36 institutional communication campaigns aired on the indication of the Department for Information and Publishing-Presidency of the Council of Ministers.

From January to April, the so-called "VIP Formula" was adopted due to the pandemic on a number of Rai1 programmes - I Soliti Ignoti, Affari tuoi-Formato famiglia, L'Eredità - which allocated the sums won by the contestants to solidarity actions. Associazione Ecos, Sos Villaggi dei Bambini, Fondazione Humanitas, Fondazione Italiana Autismo, Centro Astalli, Associazione Dokita benefited from it.

With regard to environmental protection initiatives, the awareness-raising activities launched in 2021 continued in both the editorial and corporate spheres. Among the former is the *Glossario della sostenibilità*, in the programme *UnoMattina in Famiglia*, the weekly appointment made with ASviS and Ferpi on the 17 goals of the UN 2030 Agenda whose "pills" are published on RaiPlay, and the 18th edition of *M'Illumino di Meno*, the day of energy saving and sustainable lifestyles by *Caterpillar* and Rai Radio 2. Initiatives in the corporate sphere include the realisation of the campaign #VolonteRai, a window on the RaiPlace intranet portal periodically updated to stimulate the interest and active participation of employees in social, cultural and environmental issues, and the approach to the world of volunteering.

On RaiPlay and RaiPlay Sound there is a rich repertoire of original content on diversity, inequalities, equal opportunities, respect for gender, combating stereotypes, combating fake news and misinformation, youth work and entrepreneurship, ecological and digital transition. Among the highlights of the first half of 2022: the 16-episode second season of ConverseRai - capire il mondo che cambia, the 18-episode second season of The Italian Network, the third season with 12 episodes of Web Side Story, the 6 episodes of D-Side-il lato diverso delle cose, the podcast Italiane with its 140 episodes

New projects include *Progetto IDMO-pillole contro la disinformazione* for the fight against fake news and disinformation, 11 short films produced as part of IDMO (Italian Digital Media Observatory), the consortium of relevant editorial and academic entities in which Rai has taken a leading role by producing material that has been widely appreciated. On 2 April, on Fact Checking Day, RaiPlay published the content in boxset format and subsequently the films were repeatedly broadcast by television networks.

There were many and varied initiatives, conferences, sponsored festivals and projects concerning the fight against inequalities, work, family, addictions, legality, health, with live television broadcasts, windows and editorial, streaming and social media insights. Among the most relevant initiatives are: the Legality Day (23 May) dedicated to the commemorations of the 30th anniversary of the Capaci and via D'Amelio mafia massacres; the continuation of the project *Illuminare le periferie* with new important appointments for a live and multiplatform debate on social issues; the initiative *La Rai incontra*, a series of bi-monthly meetings on social issues, always available on RaiPlay; the project *La cultura rompe le sbarre*, for an effective Rai presence in prisons for the rehabilitation and reintegration of prisoners; the continuation, for the third year, of *O Anche No*, the programme promoting the rights and welfare of people with disabilities, raising awareness of integration and inclusion issues, and proposing a different, positive vision of disability and the social world; the establishment of a working group on the issue of safety at work, to structure a proposal for a stable information presence of the public service, which goes beyond the reporting of daily tragedies.

## Institutional Agreements with Central Public Administration

Agreements with the Central Public Administration are managed directly by the Parent Company.

Many activities were carried out in the first half of 2022, both for the continuation of communication campaigns started in previous years and for the definition of new agreements. The main initiatives include the following.

**Ministry of Education**. Within the framework of the Memorandum of Understanding of 2019 and the Charter of Intent of 31 March 2020, several implementation agreements were formalised, in synergy with Rai Cultura, Rai Ragazzi, Rai Teche, Rai Radio 3 and Rai Digital, for the dissemination of new forms of distance teaching for all levels and grades of the education system. With reference to the first half of 2022, all the initiatives planned for the second semester of the 2021/2022 school year have been implemented. In addition, a new implementation agreement is being drawn up for further activities to complement teaching, which is now back in attendance.

Introduction

**Ministry of Labour and Social Policy**. Activities related to the communication campaign on the themes of safety at work, social inclusion and the fight against poverty continued, organised in line with a plan of initiatives within radio and television programmes of the RAI programme schedule, as well as the production of an institutional film on emergency income

In cooperation with the National Agency for Active Employment Policies (ANPAL), collaboration on labour and social policy issues continued within the programme *Il Posto Giusto*, now in its eighth edition.

**Ministry of Culture.** Many activities are underway for the promotion and enhancement of the Italian cultural heritage. These include: the production of eight videos for the promotion and enhancement of as many archaeological parks; initiatives to support and promote a tour by the RAI National Symphony Orchestra in five locations in Southern Italy; the documentary and 13 instant docs - to be broadcast in autumn on RAI 3 - produced as part of the campaign *Arte torna a casa*, to document the exhibition to the public of a series of works of art recovered from the deposits of state museums. Within the framework of the agreements for the promotion and enhancement of Italy's tangible and intangible cultural heritage included in the UNESCO Lists, the documentary 1972-2022: 50 anni del Patrimonio Mondiale Culturale e Naturale; the special Come si diventa patrimonio mondiale UNESCO; 3 mini docs of 3' each on the heritage included in the World Heritage List at the 44th session of the World Heritage Committee.

**Ministry of Sustainable Infrastructure and Mobility.** A communication campaign on sustainability, road safety, employment opportunities in road transport and logistics was launched with Central Committee for the National Register of Natural and Legal Persons who carry out Road Transport of Goods on behalf of Third Parties, through the realisation of a series of television interventions aimed at the general public in the winter and summer schedules of the generalist networks. The activities, which started in July 2021, are in progress and will be completed by the end of 2022.

**Ministry of Foreign Affairs and International Cooperation.** A commercial has been produced for both television and radio broadcasts on the themes of solidarity and international cooperation, and a new season of the programme *Storie in movimento* is being developed, with 5 new monographic episodes on the theme of Italian communities living abroad.

Among the numerous partnership activities launched in the first half of 2022 are the following communication initiatives with the Carabinieri Corps, for the promotion of institutional activities in the protection, in addition to Public Security, of Italy's cultural and natural heritage; with the Ministry of Education and the Ministry of Ecological Transition, for the consolidation of cultural awareness and scientific skills that are indispensable to the economic, technological and scientific development of the country, with a view to full sustainability, in line with the PNRR; with the Naples Academy of Fine Arts, for joint initiatives on issues such as scientific research, the "third mission" and the celebration of the 60th anniversary - which will take place in 2023 - of the activities of the RAI Naples TV Production Centre; with the Italian Navy, for the promotion of the activities carried out at the service of the community.

# The regulatory framework

#### Consolidated Text on audiovisual media services

As is well known, Legislative Decree No. 208 of 8 November 2021, entered into force on 25 December 2021, containing the "Consolidated Law on Digital Audiovisual and Radio Media Services" (TUSMA) replaced in its entirety Legislative Decree No. 177 of 31 July 2005, bearing the "Consolidated Law on Digital Audiovisual and Radio Media Services" (TUSMAR) introducing new features in several areas of business interest.

In particular, as of 1 January 2022, the provisions of Article 45 of the new TUSMA came into force, which fundamentally overhauled the regulation of RAI's advertising crowding. In fact, the rule provides for the replacement of the previous system based on a weekly crowding limit of 4% of total programming, and 12% per hour in favour of a more restrictive time slot criterion: "the transmission of advertising messages by the concessionaire of the public radio, television and multimedia service, with reference to each individual channel (further innovation), may not exceed 7 per cent, and as of 1 January 2023 6%, in the time slot between 06:00 and 18:00 and in the time slot between 18:00 and 24:00, and 12% in each hour. Any excess, in any case not exceeding 1 per cent in the course of an hour, must be made up in the hour before or after".

The crowding limits for national private broadcasters were also innovated, set (raised) to 20% for the 6:00 a.m./6:00 p.m. and 6:00 p.m./00:00 time slots, with no hourly limit.

Article 48 revises the discipline of product placement, adapting it to market practices and extending the types of programmes in which this commercial format is admissible: "product placement is allowed in all audiovisual media services, with the exception of news and current affairs programmes, consumer programmes, religious programmes and children's programmes".

Among other things, the new Consolidated Text introduces as well the need to ensure "adequate prominence" for media services of general interest, which are broadcast on any platform and whose protection and detailed regulation is delegated to the Communications Guarantee Authority (AgCom). With Resolution No. 149/22/CONS of 19 May 2022, the Authority initiated the procedure for the adoption of specific Guidelines and regulatory requirements aimed at ensuring the aforementioned prominence.

#### Service Contract 2023-2028

On 18 May 2022, the Council of Ministers approved the Act of address for the definition of guidelines on the content of the 2023-2028 Service Contract, a preparatory act to the agreement between AgCom and the Ministry of Economic Development (MiSE) on the agreement in question.

The Act specified that the new 2023-2028 service contract must, as a matter of priority: set out obligations and commitments, guaranteeing and safeguarding economic sustainability, business efficiency and rationalisation of expenditure; redefine the public service mission, in a multi-year perspective, according to the principles of relevance, inclusiveness, sustainability and credibility; introduce measurable objectives and strengthen the methods, instruments and bodies for verifying the achievement of objectives.

The Contract shall ensure, at least, the achievement of the following strategic objectives accelerating Rai's transformation into a digital media company; increasing the quality of information; attracting and building the loyalty of young audiences, also through the development of the RaiPlay platform; enhancing the role of women in society and at work; transmitting and promoting cultural and civic values in Italy and around the world, in particular the culture of enterprise and work; enhancing the uniqueness of the Italian landscape and culture; disseminating and encouraging sport and healthy lifestyles; promoting awareness of the new challenges of environmental and digital transition; reinforcing accessibility and inclusiveness and disseminating a national culture of disability; supporting the development of the national audiovisual industry; reinforcing the role and the technological evolution of the public radio service; optimising the broadcasting capacity and the level of coverage of the RAI networks; guaranteeing objective, truthful, pluralist and complete information, including by combating disinformation; allocating all extraordinary revenues to public service activities; rationalising expenditure.

At its meeting on 19 July 2022, AgCom approved the Guidelines on the content of the additional public service broadcasting and multimedia obligations for the five-year period 2023-2028.

With respect to transparency, economic resources and public service costs, it is first specified that the perimeter of the

obligations of the new Service Contract will be defined consistently with the overall public economic resources derived from the licence fee.

Interim Separate

as at 30 June 2022

The assessment of all the resources available will therefore allow not only a clear definition of the objectives to be assigned to the public service, but also the pursuit of an effective rationalisation of expenditure; the economic sustainability of the contract and the verification of the use of the public resources received for the effective pursuit of public service objectives will also be ensured by adopting linear and ethically distinctive conduct in the performance of the activities concerning the acquisition of advertising resources, and by making the costs of the public service transparent through the use of the separate accounting scheme currently in force approved by the same Authority.

# Rai Wav

The Decree of the President of the Council of Ministers of 17 February 2022, published on the Official Gazette n. 66 of 19 March 2022, "Regulations for the reduction of Rai SpA's shareholding in Rai Way SpA", established the possibility for Rai, within the framework of maintaining the control over a strategic infrastructure, to reduce its shareholding in Rai Way's capital up to the limit of 30, as a result of one or more extraordinary transactions, including one or more merger transactions, and disposals carried out through sales methods and techniques in use on the markets, including the, single or joint, use of a public offering and direct negotiation.

On 6 April 2022, the The Parliamentary Committee for the General Guidance and Supervision of Radio and Television Services approved the Guideline Act on the conditions to be observed regarding the reduction of Rai's shareholding in the Rai Way company, through which it committed Rai's Board of Directors:

- to evaluate the possibility of framing the operation to reduce the shareholding in Rai Way, or the creation of a new legal entity owning the infrastructure, within an overall and organic strategy of growth for the Company, which should be broadly reflected in the business plan;
- to verify that the management and coordination activities currently carried out with regard to the Rai Way subsidiary are in line with those carried out for other listed companies of equal importance, and effectively guarantee the protection of prevailing public interest, if necessary adjusting them in due advance with respect to any type of operation to reduce the shareholding therein;
- to take into account that any reduction of Rai's shareholding in the Rai Way company is strictly connected and subject to the effective adoption of the next Service Contract, and that the proceeds of any transfer cannot be used to settle past debt situations or to allow the budget balancing, but should, instead, be placed within an investment strategy aimed at modernising, relaunching and developing the concessionaire company, in the name, in particular, of digital innovation and the enhancement of information pluralism, and the constant improvement of the quality of information and of all programming falling within the public service mission;
- to ensure that the new structure resulting from the shareholding reduction operation does not prejudice the performance of the fundamental tasks of the public broadcasting service, as defined in the Agreement between the Ministry of Economic Development and RAI for the concession for the public radio, television and multimedia service, with particular reference to the use and security of the infrastructure, and the quality of broadcasting and transmission, but is maximally oriented towards solutions for the strengthening and efficiency of the infrastructure itself, which shall remain primarily and predominantly aimed at the terrestrial capillary broadcasting of RAI radio and television programming, both in analogue (FM) and digital (DVB-T/T2, DAB+) mode, while ensuring its easy accessibility by the entire population;
- to consider the advisability, despite the Government authorising a divestment up to the 30% threshold, of maintaining a majority stake in Rai Way.

## **Special License Fee**

The decree of the Ministry of Economic Development of 27 December 2021, published in the OJ General Series No. 45 of 23 February 2022, established that for the year 2022, the special subscription fees would remain fixed at the amount set out in Tables 3 and 4 annexed to the DM 29 December 2014 Decree.

The 2014 decree provided that for the year 2015, the surcharge payable by ordinary television subscribers, the special subscription fees payable for the detention outside the family environment of radio or television receivers, the special subscription fees payable for the detention of radio or television receivers in cinemas, theatres and similar premises remained fixed in accordance with the measures set out in the DM 17 December 2013 Decree In the following years, the measure was confirmed by Article 1, paragraph 152 of Law No. 208 of 28 December 2015, MD 30 December 2015, MD 22 December 2016, MD 21 December 2017, MD 28 December 2018, MD 20 December 2019 and MD 31 December 2020.

# Refarming

With the Decree of the MiSE of 21 December 2021 on the National Calendar identifying the deadlines of the roadmap for the implementation of the objectives of Decision (EU) 2017/899 and the final deadline for the start-up of MPEG4, implementing the Decree of 19 June 2019 and subsequent amendments, the activation of MPEG-4 encoding for the transmission of all programmes of national audiovisual media service providers such as Rai was ordered simultaneously throughout the entire territory, on a single date (8 March 2022) for technical reasons in consideration of the structure of the national networks. However, national audiovisual media service providers were allowed to simulcast programmes with DVBT/MPEG-2 coding until 31 December 2022. The national generalist channels receiving LCN numbers 1 to 9 and 20 shall however use the above-mentioned numbering for the exclusive transmission with DVBT/MPEG-4 encoding, using numbers of other available numbering arcs for the possible transmission of the same contents with DVBT/MPEG-2 encoding.

By 31 December 2022, DVBT/MPEG-2 encoding must be completely discontinued in favour of at least MPEG-4 encoding on the DVBT standard.

From another point of view, it should be noted that the Ministerial Decree of 17 November 2021 "Definition of the criteria and modalities for the disbursement of compensatory economic measures in favour of network operators" was published on the OJ General Series n. 32 of 8 February 2022. Eligible for the compensatory measures referred to in Article 1, paragraph 1039 let. a) of Law 27 December 2017, no. 205 "the national network operators required to release frequencies in advance in accordance with the provisions of the decree of 19 June 2019 and the national network operators, already holders of the right of use, who individually or jointly, by virtue of a commercial agreement (or understanding) are assignees of a DVB-T2 network, pursuant to AGCom Resolution No. 39/19/CONS, as amended by Resolution No. 162/20/CONS, required to bear the costs of compliance for the refarming of frequencies and for the preparation for the transition of equipment to the new DVB-T2 transmission standard" (art. 2 let. a)), as Rai.

At the beginning of April, the Concessionaire made its first application to benefit from the aforementioned measures, which will be followed by a second one by 31 December 2022.

# **Digital radio**

On 27 July 2022, AgCom Resolution No. 286/22/CONS concerning the Provisional National Allocation Plan of the frequencies in the VHF-III band for the DAB+ digital radio broadcasting service (PNAF-DAB) was approved.

# Overcoming the measures to counter the spread of the Covid-19 outbreak

Decree Law No.1 of 7 January 2022, converted with amendments by Law no. 18 of 4 March 2022, concerning "Urgent measures to deal with the Covid-19 emergency, particularly in workplaces, schools and higher education institutions" extended the vaccination obligation to persons over 50 years of age until 15 June 2022; for workers aged 50 and over, it was therefore necessary to show the enhanced green pass (issued to those vaccinated and cured of Covid-19) for access to workplaces from 15 February 2022. Following the entry into force of the measure, the company procedure "Checks on possession of the Green Pass for access to workplaces" was updated and reported to employees.

By Law Decree No. 24 of 24 March 2022, converted with amendments by Law No. 52 of 19 May 2022, concerning "Urgent provisions to overcome the measures to counter the spread of the Covid-19 outbreak", the legislature, as a consequence of the termination of the state of emergency on 31 March 2022, dictated that, as of 1 April 2022, the quarantine measure was to be lifted for those who had had close contact with confirmed positive individuals; the self-monitoring regime was applied to these individuals; the isolation measure was instead confirmed for those who tested positive for SARS-CoV-2 until recovery was ascertained.

The internal procedure "Coronavirus emergency - Management of positive, suspected, cured cases - operational paths", which had already been amended following the entry into force of the new provisions on isolation, quarantine

and health surveillance contained in Legislative Decree no. 229 of 30 December 2021 on "Urgent measures to contain the spread of the Covid-19 outbreak" and subsequent circulars issued by the Ministry of Health, has therefore been updated.

Decree No. 24 of 2022 dictated measures on the use of respiratory protective equipment and the phasing out of the green pass; since 1 April 2022, it has also been possible for the over-50s to access workplaces with the basic green pass, for which the obligation has been lifted as of 1 May. It was therefore necessary to update the Rai Procedure for verifying possession of the green pass for access to workplaces, no longer in force since 1 May.

As of the same date, the company measures already in place were updated and supplemented, in particular, for the use of common areas and equipment; the operational paths for the management of positive, suspected and cured cases, the "Covid Management Unit" and the allocation of functions to the "Covid contact persons" of the individual Directorates lapsed.

On 5 July, the new "Shared protocol for updating measures to counter and contain the spread of the SARS-CoV-2/Covid-19 virus in the workplace", signed by the Ministry of Labour, Ministry of Health, MiSE, INAIL and social partners on 30 June 2022 has been adopted. The new Protocol has simplified the previous rules of conduct concerning access to, and stay in, workplaces, emphasising the importance of ensuring healthy and safe working environments and working methods for the specific protection of workers. This was followed by an update of the measures to counter and contain the spread of the SARS-CoV-2/Covid-19 virus; the new guidelines are effective from 1 August 2022.

#### **Public contracts**

Following the enactment of EU Regulation (EU) 2021/1952 of 10 November 2021 amending Directive 2014/24/EU, the new European thresholds for supply, service and works contracts, and design competitions came into force on 1 January 2022. As far as Rai is concerned, the new thresholds are: € 215,000 for service and supply contracts; € 5,382,000 for works contracts. The € 750,000 threshold for contracts for social and other specific services listed in Annex IX to Legislative Decree No. 50/2016 remains unchanged.

Law Decree No. 4 of 27 January 2022, converted with amendments by Law No. 25 of 28 March 2022, on "Urgent measures regarding support to businesses and economic operators, labour, health and territorial services, related to the Covid-19 emergency, as well as for the containment of the effects of price increases in the electricity sector" (Support Decree-ter) in Article 29 provided, until 31 December 2023 and for all tender procedures initiated as of 27 January 2022, for the mandatory inclusion, in the initial documents, of the price revision clauses provided for in Article 106, paragraph 1, letter a) first sentence, of the Public Contracts Code.

Article 25 of Decree-Law No. 17 of 1 March 2022, converted with amendments by Law No. 34 of 27 April 2022, setting forth "Urgent measures for the containment of electricity and natural gas costs, for the development of renewable energies and for the relaunch of industrial policies" (the Energy Decree), contains specific measures aimed at containing the exceptional price increases of certain construction materials that occurred in the year 2021.

Article 7 of Decree-Law No. 36 of 30 April 2022, converted with amendments by Law No. 79 of 29 June 2022, concerning "Further Urgent Measures for the Implementation of the National Recovery and Resilience Plan (PNRR)" intervenes on the subject of procurement and the cost of construction materials, as well as variants under development under Article 106 of the Public Contracts Code.

Paragraph 2-ter of Article 7 sets forth, through an authentic interpretation, that among the unforeseen and unforeseeable circumstances for the contracting authority or contracting entity referred to in Article 106(1)(c) c)number 1) of the Code, which may give rise to modifications or variants of valid procurement contracts (without having to proceed to a new awarding procedure), are also included those causing a significant alteration of the cost of the materials necessary for the realisation of the work. In such cases, Paragraph 2-quater provides that the contracting station or the winner of the tender may propose, without new or increased burdens on public finance, and without altering the general nature of the contract, without prejudice to the full functionality of the work, a variant in progress that ensures savings, with respect to the initial forecasts, to be used exclusively as compensation, to cope with the increase in the cost of materials.

Article 34 of the same measure introduced amendments to Articles 93, paragraph 7 and 95, paragraph 13 of the Public Contracts Code, concerning gender equality. By paragraph 1 letter a), in contracts relating to services and supplies, a 30% reduction of the provisional guarantee is granted to economic operators in possession of this gender equality

certification, which are thus put on an equal footing with other categories already covered by the provision, i.e. those in possession of the legality rating, the company rating or the MOGC certificate.

Furthermore, paragraph 1 letter b), in relation to the possibility of introducing bonus criteria applicable to the evaluation of tenders, provides for the possible introduction of such a bonus in tender notices, notices or calls, extending it also to cases of tenders of economic operators adopting policies aimed at gender equality, proven by possession of the certification referred to in Article 46-bis of Legislative Decree No. 198/2006.

Article 26 of Law Decree No. 50 of 17 May 2022, converted with amendments by Law No. 91 of 15 July, concerning "Urgent measures on national energy policies, business productivity and investment attraction, as well as on social policies and the Ukrainian crisis" establishes urgent provisions on public works contracts to cope with exceptional increases in the prices of construction materials, as well as fuel and energy products, in relation to public works contracts, including those entrusted to general contractors, awarded on the basis of bids, with a final deadline for submission by 31 December 2021.

Article 29 of Decree-Law No. 73 of 21 June 2022 on "Urgent measures on tax simplifications and the issuance of work permits, State Treasury, and further financial and social provisions" provides for the obligation to use exclusively, for the purposes of the provision of the provisional guarantee as an alternative to the bank guarantee, the bank transfer or other electronic payment tools and channels provided for by the law in force.

# **Corporate governance**

# **Equal opportunities**

At its meeting on 23 June 2022, the Board of Directors approved the On Screen and Off Screen gender policies.

## TV licence fee

In its meeting of 9 February 2022, the Board of Directors, as a concrete sign of attention to users, approved the post-ponement of the deadline for renewing the special radio and television subscription fee from 31 January to 31 March 2022 at no additional cost.

# Corporate Governance Report - the Rai Control Governance Model and the Internal Control and Risk Management System (SCIGR)

# The Internal Control and Risk Management System (SCIGR)

The Rai Group's companies have set up their own Internal Control and Risk Management System (SCIGR), which, in terms of structure, contemplated roles and operation mechanism appears similar in all associates, as required by the Code of Ethics and inspired by the system currently in effect at the Parent Company.

The SCIGR is "all the instruments, organisational structures, company rules and regulations that enable the company to be managed in a healthy, correct way consistent with company goals established by the Board of Directors, through a suitable process to identify, measure, manage and monitor the main risks, and by structuring suitable information fbws to guarantee circulation of information".

The SCIGR is integrated in the most general organisational and corporate governance structures and is organised into three levels: *Management* (I level), *Management* with monitoring functions (II level), Internal Audit (III level).

An efficient SCIGR facilitates making informed decisions and helps protect corporate assets, the efficiency and effectiveness of company processes, the reliability of financial information, compliance with laws and regulations and the Articles of Association and internal regulations.

The goal of the System is to mitigate risk by managing it in each process.

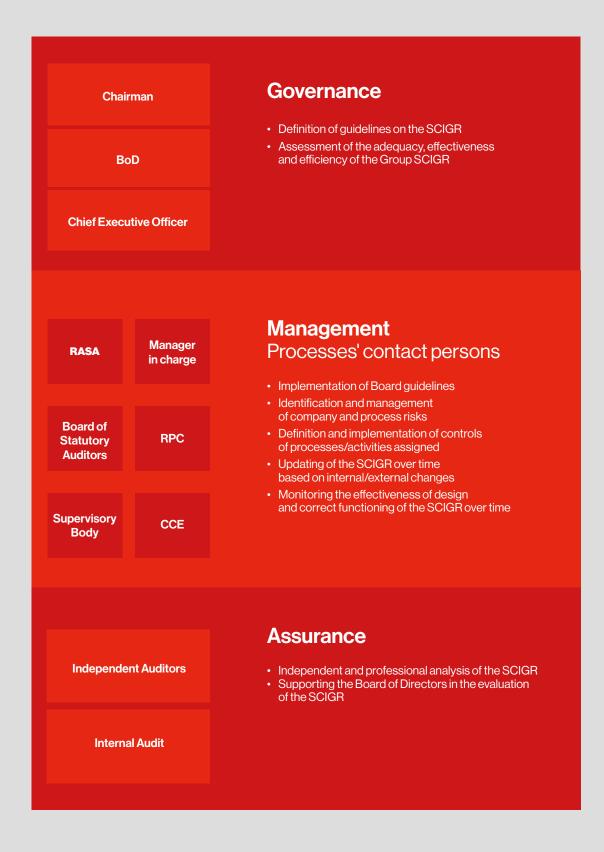
Rai uses the Committee of Sponsoring Organizations Report as its framework of reference, recognised both nationally and internationally for the implementation, analysis and assessment of the Internal Control System.

The regulatory framework and device of Rai's SCIGR is mainly represented by:

- Company Articles of Association;
- · Service Agreement;
- Code of Ethics;
- Organisation, Management and Control Model, pursuant to Legislative Decree 231/2001;
- · Three-year Corruption Prevention Plan;
- · Regulatory, organisation and powers system of Rai SpA;
- · Model for the management and processing of notification of potentially illegal, irregular or reprehensible facts;
- · Internal disciplinary system;
- Guidelines on Internal auditing activities, integrating the Guidelines on the Internal control and Risk Management System;
- Regulation for the management and coordination activities performed by Rai on its subsidiaries.

Introduction

## **Rai's Control Governance Model**



In the first half of 2022, the main activities in SCIGR were:

- the continuation of the Integrated Risk Assessment project, with the aim of strengthening the SCIGR by means
  of a single reference methodology and an integrated model for identifying and managing risks (operational ones
  and those concerning the compliance with Legislative Decree 231/01 and the Anti-Corruption Law) that allows
  for an overall view of risks, better control of corporate phenomena and an adequate overall risk profile, as well as
  the start of the analysis and assessment of risks in relation to the most recent predicate offences (crimes against
  cultural heritage and the crime of improper use of payment instruments other than cash), and the evolution of the
  organisation and corporate processes towards the "gender" model;
- the consolidation of the integrated reporting management model' (also anonymous) for Rai SpA and the Group's subsidiaries (with the exception of listed companies with their own Internal Audit structure), which allowed us to improve the process of investigating a report, and ensure the completeness of the analyses with a positive impact on the effectiveness and efficiency of the Internal Control and Risk Management System; the digital Whistleblowing Channel was also activated, in addition to those already operational (ordinary mail and dedicated e-mail address), through which it is possible for anyone to make a report in total confidentiality;
- continuous training and awareness of management and employees, through information and training activities, and the provision of e-learning courses on the subject of Legislative Decree 231/2001 and L.190/2012.

## The Code of Ethics

The Code of Ethics regulates all the rights, duties and responsibilities that Rai expressly has with the stakeholders it interacts with when performing its activities. It is addressed to the corporate officers, the Chief Executive Officer, the senior managers, employees, collaborators and everyone that has business and/or financial relations of any type with Rai or that act on its behalf on the basis of specific mandates.

The Code of Ethics was drawn up for the entire Rai Group so is binding for all companies controlled directly or indirectly by the Parent Company. The Code is valid both in Italy and abroad, with any adjustments needed for the different situations of countries where Rai operates, also through its subsidiaries.

The Code is broken down into three macro-areas:

- 1. initially, to underscore its importance, the principles considered essential by the Group are set forth: correctness and transparency; honesty; observance of the law; pluralism; professionalism; impartiality; value of the human resources; integrity of the people; confidentiality; responsibility towards the community; fair competition;
- afterwards the general principles of conduct are described, which in agreement with the principle above must tangibly guide Rai's activity: diligence, correctness, good faith and loyalty; information and transparency; protection of the company's assets; respect for privacy; prevention of conflict of interest; strict policy concerning gifts and acts of courtesy;
- 3. lastly, the various areas deemed relevant and "critical" from he behavioural correctness viewpoint are specified, as well as specific methods of implementation and the supervisory programme.

In particular, the following are regulated in the Code of Ethics:

- the relationship with personnel, with special attention paid to promoting merit, equal opportunities, occupational safety and environmental protection;
- administrative and financial management, which emphasises the essential role of an internal control system;
- relations with the Public Administration with regard to conflict of interest, risk of corruption and abuse of power;
- the relationship with suppliers and collaborators, underscoring the obligations of transparency, correctness and discrimination when selecting the supplier and execution of the contract, and commitment to protecting ethical aspects along the supply chain;
- the relationship with customers and users, particularly the obligations required by the Service Agreement such as protection of minors and minorities, a socio-cultural function, a varied and quality programming;
- · protection of the share capital and of the creditors;
- relations with the other interlocutors, highlighting the obligation of independence from critical subjects such as
  political parties and trade union organisations.

For monitoring purposes, the Stable Committee for the Code of Ethics, which reports to the Chief Executive Officer,

has been set up; it ensures information flows to the RAI Supervisory Board pursuant to Legislative Decree 231/2001 and periodic reporting on the initiatives taken as a result of reports received and their outcomes. Moreover, specific information flows between the Commission and the Officer in charge for Preventing Corruption (RPC) are ensured in case of reports related to possible corruptive behaviours, including those abstract in nature, with evidence of the relevant outcomes.

Other aspects to be highlighted are the provision of a confidential email address for reports of alleged violations of the Code and the related penalty system and the communication and training of personnel on the principles and ethical rules set out in the Code.

## The Organisation, Management and Control Model

All companies part of the Rai Group are formally autonomous in adopting their risk control and management mechanisms, and they are bound only to the Code of Ethics, which is valid for all Group companies. What is fundamental, however is the policy function carried out by the system of the Parent Company, from which the other companies draw inspiration.

In carrying out its management and coordination activities, Rai SpA promotes and fosters the independent performance by its subsidiaries, which are individual recipients of the requirements of Legislative Decree 231/2001, of the activities of preparation and revision of its Organisation, Management and Control Model pursuant to Legislative Decree 231/2001 (MOGC), providing indications also considering the Group's organisational and operational structure. It also promotes the adoption of general principles to ensure legality also at associates.

The most recent update of the Organization, Management and Control Model (MOGC), adopted by Rai SpA pursuant to the aforementioned Decree on the administrative liability of entities, was approved by the Board of Directors on 20 July 2022. This was an intervention aimed at supplementing the text of the Model by taking into account the legislative changes that have occurred since the previous update dated 29 July 2020, with the exclusion of the provisions of Law No. 22 of 9 March 2022 laying down provisions on offences against cultural heritage.

The control standards are drawn up not only on the basis of the principles and indications contained in the Confindustria Guidelines, but also on the basis of international best practices.

The Model also contains a description of the methods and responsibilities for approving, implementing and updating the Model. Proposals for updates and/or adjustments, submitted by the Chief Executive Officer to the Board of Directors, are prepared by a special team called "Team 231".

The Supervisory Body is entrusted with updating the Model and supervises its suitability and effective implementation. The Supervisory Body of Rai SpA is a body established pursuant to the Articles of Association, and has autonomous powers of initiative and control to exercise its functions, and reports to the management board (Part IX, Article 32 of the Articles of Association). It is a collective body with two external members, one of whom takes the chair and the Internal Audit Manager protempore, depending on the function performed.

The Supervisory Body carries out specific interventions and monitoring in order to check the adequacy of the Model and to ascertain the level of effective implementation and efficiency of the prevention system, and also in-depth study and preliminary investigations on the subject of compliance with the provisions.

Special attention is reserved for the results of audits conducted by the Internal Audit Department and monitoring of the resulting corrective actions identified to improve company efficiency and strengthen controls established to prevent crimes.

The Supervisory Body promoted and supported the launch of the Risk Assessment on "231" risks, with the aim of keeping the framework of risks with an impact on the Model updated and ensuring the adequacy of the crime prevention system. This activity is part of the broader Integrated Risk Assessment Project mentioned above.

The Supervisory Body, collectively, sends the Board of Directors, the Board of Statutory Auditors and the Chief Executive Officer a Report on activities carried out and on the other information established by the Model, expressing its recommendations for the best suitability and effective implementation of the offence prevention system indicated in the regulation referred to.

In addition, training initiatives and seminars are promoted for management and employees.

As part of the supervision of areas sensitive to the risk of committing crimes, on the monitoring of risks, on new procedures and on any critical issues, the Body continued to monitor in a strengthened way – considering inter alia the persistence of the national health emergency – the risks of committing predicate offences for the purposes of the administrative liability of the Entities related to the cases of culpable crime referred to in Article 25-septies of Legislative Decree no. 231/2001 (manslaughter and serious injuries in violation of the rules on the prevention of accidents at work), also with reference to the prevention and protection measures for personnel sent on missions in the area of the conflict between the Russian Federation and Ukraine.

The functions of the Supervisory Body of the non-listed subsidiaries are carried out by the respective Boards of Statutory Auditors. On 28 January 2021, the Rai Board of Directors resolved on the separation of functions between the Supervisory Body and the Board of Statutory Auditors for these companies, approving the directive that they take all the necessary initiatives aimed at achieving separation, in order to establish the Supervisory Bodies as autonomous internal control bodies for the purposes of Legislative Decree 231/01. The subsidiaries then implemented the parent company's policy by appointing separate and autonomous Supervisory Bodies.

## **Anti-corruption**

Considering the heavily regulated context in which the Company operates and the business of reference, anti-corruption is a significant issue for all of the Group's companies. In particular, it is emphasised that Rai has acquired procedural and organisational tools over the years that are able to manage and monitor what is established by the current legislation on the subject.

Specifically, the monitoring of this issue is handled individually by each Group company: in fact, they have their own Three-Year Corruption Prevention Plan (PTPC) or an MOGC pursuant to Legislative Decree 231/2001 which includes the Anti-Corruption provisions, as well as a Corruption Prevention Manager (RPC) or an Anti-Bribery Representative as a member of the Supervisory Board. In this regard, as part of its management and coordination activities carried out with regard to its subsidiaries and in compliance with the logics set forth in the regulation issued on 29 December 2014, Rai SpA ensures that the subsidiaries identify the aforementioned roles and adopt their own PTPC or MOGC that includes anti-corruption provisions.

Since 2015, the Board of Directors of Rai SpA, in compliance with Law 190 of 6 November 2012, containing "Provisions for prevention and repression of corruption and illegality in the Public Administration", has appointed a Corruption Prevention Manager and has adopted the Three-year Corruption Prevention Plan (PTPC) of Rai SpA, then presented to ANAC, which also indicates the implementation standards and criteria for Rai's subsidiaries.

During the following years, the PTPC was updated, re-projecting structure, method and logic. The main changes introduced were the result of three separate activities: implementing the National Anti-corruption Plan, the guidelines and recommendations of ANAC, Risk Assessment and analysis of the results of audit reports and investigations into notifications received.

In the PTPC (last updated in March 2021) published also in English on the official website www.rai.it/trasparenza and to which reference should be made for further details, the process of identification, assessment and management of corruption risk is clearly identified; it analytically lists the possible areas of risk that can be linked and the probability and impact assessment indices, based on the Risk Control Self Assessment.

Identification of the risk areas and of the related activities was periodically monitored within the scope of the Annual Information Forms drawn up by the single Anti-corruption Representatives if it was requested to confirm the overall mapping for the areas of competence and related risk assessment. Moreover, in the perspective of monitoring these Areas on an interim basis, specific flows of information, set out in the methodological notes, going to the RPC from the Representatives in charge were made operational.

The objective of the current Integrated Risk Assessment Project already mentioned above is also to enable the implementation of an increasingly integrated internal control and prevention system, taking advantage of the opportunity, indicated by Law 190/2012, to adopt new measures and/or consolidate those already in place through coordinated action, in order to fight the phenomena of corruption and illegality more effectively.

Specifically, the PTPC adopts the following tools to support the prevention of risk:

- transversal control principles that apply to all processes and the company areas;
- specific protocols for the "General Areas" set out in the National Anti-Corruption Plan (PNA);
- anomaly indicators, identified on the basis of experience/ knowledge and that can stimulate management to pay more attention to its activities.

Interim Separate Financial Statements

as at 30 June 2022

The function of Anti-corruption Representative is aligned with the organisational changes underway. As of today, it is covered by the heads of Top Management organisational structures (those reporting directly to the Chairperson, the Chief Executive Officer, Chief Officers and all Management heads), the Heads of Regional Offices and of the Regional Editorial Offices of Regional News, the Heads for foreign Correspondence Offices and the Heads of the TV Production Centres of Rome, Milan, Naples and Turin.

To further enhance these roles and update them continuously, a periodical newsletter system is active, as well as a specific dedicated area on the company intranet network containing important data, documents and information on anti-corruption and transparency, with a section reserved for managers and one accessible to all employees.

In addition, the training plan already launched in previous years, aimed at covering all Rai employees, continued. The e-learning *Anti-Corruption* course is divided into three modules: i) Introduction *The SCIGR of Rai SpA*; ii) Module 1 *Regulatory Framework*; iii) Module 2 *PTPC and PTCA of Rai SpA*.

In the first half of 2022, the training plan involved 928 employees.

As concerns transparency, considered one of the main anticorruption levers and measures available to the Company by the PNA, it is worth mentioning Law 220/2015 Reform of the Rai and the Public Broadcasting Service introduced important company transparency changes; consequently, on 28 May 2016 Rai prepared and adopted the Plan for Transparency and Company Communication (last updated in April 2022) establishing the criteria and methods for defining, publishing and updating the data, documents and information set forth in regulations in force.

That data was published on the Company website in the section called *Rai for Transparency* as of 25 July 2016. The aforementioned Plan replaces the previous Three-year Program for the Transparency and Integrity of Rai SpA; as a result, the Head of Transparency no longer exists (that responsibility had been assigned to the Head of Corruption Prevention). The relative responsibility has been attributed to the Chief Executive Officer.

# Other information

## **Human resources and organisation**

Rai pays particular attention to the recruitment, management, development and empowerment of human capital, considered a strategic factor for corporate growth, in a perspective that supports and promotes the creation of value and the achievement of corporate objectives, while ensuring sustainable results and full employee engagement. With this in mind, the company:

- adopts strategies for managing and developing the company's human capital, organisational structure, design and operation of the processes in line with the vision, value and culture of the Rai Group;
- implements human resources management, development and compensation activities are implemented according to performance management models and in an HR business partner perspective, guaranteeing fair industrial relations and ensuring compliance with labour legislation;
- ensures the development of the organisational structure, design functions and operation of the processes, support
  computer systems, and monitoring of the administration activities and management of the remunerations, labour
  cost dynamics and optimisation and control functions connected with the activities of the personnel;
- ensures, through the Rai Academy, personnel training and research activities as well as the development of the "knowledge hub" and the alignment of skills with company strategies;
- promotes an appropriate working environment from the point of view of employee safety and health, taking all necessary measures.

In line with the Company's strong roots in the country, the supervision of processes relating to human resources management is partially delegated to specific Departments, in line with centrally defined regulations and administrative procedures.

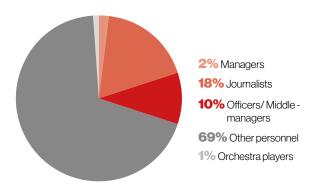
In compliance with the government's measures concerning the containment of Covid-19 and interpersonal distancing, and in order to protect the health of workers and preserve the production facilities on whose operations the continuity of public service broadcasting depends (in particular, the studios dedicated to national/regional news and insight information programmes), Rai has continued to facilitate the use of flexible forms of work until the end of the emergency period (31 March 2022, pursuant to Legislative Decree 24/2022).

Considering the positive experience in the area of agile working, also in order to ensure a better work-life balance, in March 2022 the Company entered into transitional agreements with trade unions, lasting 12 months, under which workers who perform work compatible with the smart working regime are granted the possibility of working remotely for between 4 and 10 days per month.

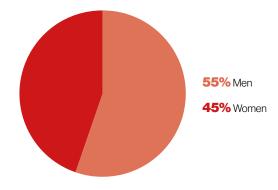
## Workforce and turnover

During the first half of 2022, Rai's workforce decreased by 247 employees, from 11,498 at the beginning of the year (of which 112 with fixed-term employment contracts) to 11,251 at the end of the half-year (of which 72 with fixed-term employment contracts).

## Breakdown of workforce by macro categories



## Breakdown of workforce by gender

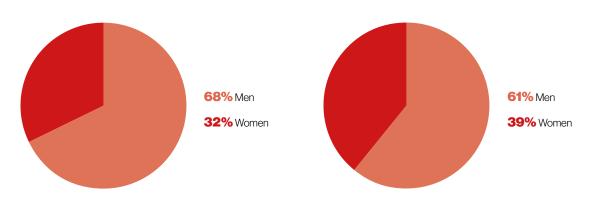


Permanent employees decreased by 207 employees, from 11,386 at the beginning of the year to 11,179 at the end of the half.

With reference to permanent employees, there was a decrease of 207 employees compared to 2021, due to the exit of 353 resources, of which 216 with incentives, and the hiring of 146 resources, of which: i) 66 due to the transformation of personnel with previous fixed-term contracts into permanent contracts; ii) 35 due to new apprenticeship contracts; iii) 19 due to other hirings (Bolzano office, Orchestra Professors,...); iv) 13 due to disputes; v) 13 due to new hires from Group companies.

## **Breakdown of hires by gender**

## **Breakdown of terminations by gender**



With regard to fixed-term employees, there was a net negative balance of 40, from 112 employees at the beginning of the year to 72 at the end of the semester.

## **Personnel Selection**

The activities relating to the search and selection of personnel at Rai are carried out based on a specific operational procedure ("*Criteria and procedures for recruiting staff and awarding collaboration contracts*"). Before starting the process of recruiting personnel on the market, a survey the availability of adequate internal resources in terms of quality and quantity to fill the positions sought is carried out.

Personnel recruitment is carried out in accordance with the principles of transparency, publicity and impartiality for objective, motivated and tracked needs of the Company. The criteria for selecting and assessing candidates are identified in advance, adequately documented, specific and objective, linked to the Company's actual needs, consistent with the characteristics required for the role to be filled. All stages of the process are justified, documented and tracked, systematically and consistently.

Recruitment notices for external candidates are published on the Company's official website and/or other channels or social media. The selection of candidates, managed directly or with the support of specialised external companies, generally consists in the evaluation of qualifications and study and professional experiences, in the administration of tests (tests, written papers, hands-on tests, etc.), in the conduct of professional and/or cognitive and motivational interviews that are adequate to and consistent with the profiles sought.

For the recruitment of management and/or specialised profiles, given their uniqueness and the highly competitive context characterising the radio, television and multimedia sector, Rai, having previously verified the absence of such professional skills within its organisation, may entrust the search for personnel to specialised companies as an alternative to competitive selection procedures, ensuring in any case publicity, transparency and traceability of the selection process.

With regard to recruitment policies during the first half of 2022:

- personnel selections for the Bolzano office (production technicians, programmers) in Italian, German and Ladin were concluded:
- competitions were held for orchestra professors for horn and cello;
- the selection activities for assistant director assistant director to be assigned to TV production centres in Rome,
   Milan, Naples and Turin have been concluded;
- selection activities for camera operators to be assigned to the TV production centres in Rome, Milan, Naples and Turin were started;
- the collection of applications for the position of fitters was concluded and the preparation of tests started;

- selection notices were published for the following professional figures: videographers and graphic artists animators, production technicians, and orchestra teachers (for bassoon and timpani);
- work continued on assessing the suitability of resources, for various professional figures, in compliance with the
  compulsory recruitment obligations deriving from Law 68/99 (Rules for the right to work of disabled people), and
  the assessment of cases relating to the application of the "widows and orphans of employees who have died while
  employed with the company." agreement;
- · search activities for managerial and specialist profiles were concluded.

In most cases, new resources are hired on a permanent basis, with a professional apprenticeship contract pursuant to Article 10 of the Rai Collective Labour Agreement for middle managers, office staff and workers. The use of fixed-term contracts is applied mainly: i) to workers belonging to the compulsory employment service, in respect of whom there are recruitment obligations in relation to the staff in service, and to those hired under the agreement signed with the "Disabled Employment Placement Service" of the Lazio Region; ii) to widows and orphans of employees who have while employed with the company.

## **Personnel management**

During the first half of 2022, the main activities carried out concerned the management:

- of the so-called entry plan of successful candidates within the framework of selection initiatives carried out in the
  current and/or previous years. In particular, the recruitment of: i) production technicians and production specialists
  continued in order to address staff-related issues, production/organisational issues throughout the country; ii)
  assistant directors;
- · of stabilisation with permanent service of resources previously employed under fixed-term contracts;
- of remote work, also in view of the entry into force of the collective agreements regulating, for the respective contractual categories of reference, the contents of individual agreements for services rendered under the smart working regime;
- of the extraordinary voluntary redundancy incentive plan approved in December 2021 for executive, journalistic staff, middle managers, office staff and workers;
- internal review activities aimed at identifying, also by means of job postings, the resources required by the various corporate Structures (in particular, by the Departments recently set up or affected by organisational reorganisations).

With specific reference to staff development and enhancement activities, the following main initiatives should be noted:

- promotion of the tool and partial updating of some of the functionalities and data structure of the "online curriculum vitae" tool, in order to ensure that the necessary up-to-date and detailed information is available to support personnel management processes;
- initiation, with a view to know the human capital present in the company in order to enhance it, of potential assessment activities for different company populations (graduate and F/Super staff);
- activation, following the adoption of the new *Skills Model*, of the first initiatives to implement the model within the personnel management and development processes. More specifically:
  - recruitment initiatives, including competitions, training courses for apprentices for the so-called "professionalising"
    part and the new initiatives to evaluate and analyse the potential of groups of corporate interest were aligned with
    the skill sets defined in the Skills Model for the roles sought;
  - the alignment of internal job postings to the transversal and specialised skill sets surveyed in the Rai Skills Model was initiated;
  - a new professional skills mapping initiative was launched for personnel in the "multimedia programmer" profile, aimed at acquiring, by means of dedicated survey tools calibrated on the renewed RAI skills model, a "snapshot" of the set of professional skills of the personnel concerned, in order to prepare targeted training courses on the needs of the profile of interest and to activate any further management/development initiatives. The second half of 2022 will be devoted to analysing the data from the surveys and defining the targeted training plan for 2023-2024;
  - activities were carried out to set up and design the new skills mapping initiative for all journalistic staff. This initiative, calibrated on the basis of the RAI competency model, is aimed at acquiring a detailed view of the professional skills possessed by journalistic staff, in order to: a) update the information on the skills of journalists who had taken part in the previous campaign carried out since 2016 (a first phase in the two-year period 2016/2017, the second phase carried out during 2021, for journalists hired under the so-called "Fair contract"); b) acquire further elements, even more detailed, to know where there is a need to invest with education, training and other interventions, in a targeted and calibrated way to effectively support people's activities and corporate objectives;

c) gather feedback and suggestions for any other interventions useful to strengthen and continuously update the professional skills of RAI journalists.

Interim Separate Financial Statements

as at 30 June 2022

- continuation, by the disability management area, of support activities for employees with disabilities through careful
  monitoring of specific needs and the planning of individual meetings with newly recruited resources through
  compulsory placement;
- awareness and support, including specialist support, to corporate structures by the extrajudicial litigation area to
  prevent possible claims relating to alleged demotion and/or de-qualification or to define, with appropriate settlement
  solutions, pre-litigation situations;
- examination, by the discipline area, of reported conduct in breach of the company's disciplinary regulations, the Code
  of Ethics, the 231 Organisational Model and the Three-Year Plan for the Prevention of Corruption, and determination
  of the consequent disciplinary action. The investigations mainly concerned: (i) making improper statements to the
  press or on social media; (ii) inappropriate behaviour towards colleagues or third parties; (iii) lack of diligence in the
  performance of duties; (iv) carrying out unauthorised external activities; (v) arbitrary absences; (vi) absences from
  medical check-ups; (vii) non-compliance with anti-Covid measures.

#### **Staff training**

In continuity with the previous year, the 2022 training plan was characterised by the focus on building an appropriate learning environment in terms of approaches, teaching methods and channels of use, so that training activities would be available, flexible and easily accessible to all employees.

Gradually, following the changing constraints imposed to cope with the pandemic situation, the possibility of designing in-presence training activities has been reconsidered, favouring initiatives aimed at specific and identifiable targets. With regard to what has been achieved so far, only the new training initiatives launched during the semester, which were particularly distinctive, and which complemented the cyclical appointments constantly present in the training offer, are reported below.

The consolidation of the habit of participating in training initiatives in *distance learning* and/or in self-learning, has facilitated the adherence of employees to training courses open to all, and in particular to the massive language campaign for learning English, which, following a long planning and procurement phase, was launched in April and is aimed at reaching, with different tools and impacts depending on the expected results, the entire Rai population. The project rests on two pillars:

- the measurement of the language competence level of each Rai Group employee with a voluntary assessment, through which each person was able to compare the result achieved with the self-assessment carried out during the compilation of the online curriculum vitae by giving a precise description of any difference between hetero- and self-assessment, as well as an overall picture of the actual level of linguistic competence currently present in the company;
- 2. courses, which are organised according to three different delivery modes:
  - a. e-learning: fully accessible on an online platform and available for the entire Rai Group. The course is presented as a language gymnasium that, by means of a digital platform, promotes interactive language learning. Within it, it is possible to navigate freely between numerous contents, favouring a continuous and personalised learning mode;
  - b. blended: usable on an online platform. The teaching content is complemented by individual lessons in distance learning. The course is designed for those who want to strengthen their language skills while already possessing a knowledge of English;
  - c. one-to-one: through lessons with face-to-face teaching. The training proposal is aimed at those who need to acquire a high level of linguistic competence.

In an organisational context, whose major discontinuity can be found in the convergence towards the "per Genera" model, a series of training actions were also implemented to support the transformation phase. The plan consisted of initiatives differentiated by purpose and/or target:

- training/information through the publication of information materials for all employees impacted by the transformation process and the implementation of in-depth video streaming meetings involving more than 1,000 resources;
- basic training, mainly technical-operational training on the company systems in use and on new tools, aimed at guaranteeing operational continuity as from the transition phase, in close connection with the timeframe envisaged by the IT systems adjustment plan (in progress, at the date of drafting this document):
- training to support the new editorial lines, with the involvement of editorial staff in the People 4 Innovation project, aimed at stimulating the generation and development of ideas and proposals, through knowledge and training in the use of innovation-oriented tools, methodologies and working methods;

strategic and scenario training, with the launch of the Immersive Takeover & Metaverse project, aimed at editorial
management and designed to provide elements on current trends in the production of audiovisual content and
current evolutionary scenarios in the light of new digital technologies, with a focus on immersive technologies.

To support the professional updating of the journalistic editorial world, there have also been both wide-ranging initiatives aimed at providing elements of general culture and awareness to all journalistic staff regarding the phenomena of disinformation and proliferation of fake news, such as the *Fake News Project*, for an initial approach to the subject, with a cycle of 10 training webinars focusing on fake news and information chaos, as well as specific initiatives to meet the training needs identified for each individual newspaper. In particular, training initiatives were set up for Rai Sport, for the benefit of which massive courses on the I-News application were provided, to be followed by courses for radio commentators and courses on expressive techniques.

In addition, three sessions of the HEAT (Hostile Environment Awareness Training) course were held for the benefit of editorial and technical staff engaged in missions abroad, particularly in order to respond immediately to the most urgent requests that emerged following the war in Ukraine.

In order to meet the challenges launched by the digital transformation, and in particular the need to keep specialised teams constantly up-to-date on the expected impact on business models, the CTO area's need to create a training course dedicated to the development and consolidation of data analysis and interpretation skills, distinctive skills for data analysts.

The project, which is still in progress, included several phases:

- 1. an initial introduction to analytics culture, consisting of three webinars aimed at supporting participants in expanding their knowledge of market developments and sharing use cases in the field of data analytics;
- 2. a second phase of approach to practice, through training on data visualisation, visual data mining, visual text analytics and data management;
- 3. a final phase, currently underway, aimed at the development of a project work, during which experts, selected by the supplier, are at the participants' disposal for the shared identification and joint development of one or more use cases of specific interest to Rai.

In the area historically most heavily covered, relating to compulsory training activities on Compliance and Security, we report the launch of the new e-learning course "Safety Officers. Update" which involved around 1,500 participants.

Lastly, in pursuit of the objective of making training available "anytime, anywhere", offering users continuously updated content, a new contractual agreement was concluded to renew the design and content of *micro-learning* courses open to all, which make up about two thirds of the current 160 titles in the catalogue.

For an overview, more than 40,000 hours of training had been delivered by 30 June 2022.

## Social security and welfare

Rai's welfare strategy aims at ensuring, with an intergenerational vision, the centrality of individuals and their needs, closeness to local communities and social realities, attention to families and the inclusion of people.

In this context and in line with the previous year, Rai granted its employees a credit that can be spent through the use of a *Welfare Platform* that ensures access to a series of services and benefits (refund of "social" expenses advanced by employees; services paid with vouchers; coupons, shopping vouchers and fuel vouchers for use at participating businesses).

This is a wide range of benefits that are added to those that have been traditionally provided at the company for several decades and that, in a reconstructive perspective and in the light of their underlying aims, can be counted among the welfare benefits in a more modern sense, namely:

- supplementary pension for different categories of employees, with the aim of ensuring a supplementary pension benefit in addition to that provided by the public social security system. This includes two negotiated funds of the Group companies (CRAIPI for middle managers, office staff, workers and players; FIPDRAI for senior managers) and a national negotiated fund for journalists (Fondo previdenza complementare dei giornalisti italiani);
- supplementary healthcare for different categories of employees, with the aim of providing additional benefits to those of the public health system. Again, there are two company funds at Rai (FASI for middle managers, office staff, workers and players; FASDIR for senior managers) and a national negotiated fund for journalists (CASAGIT).

Finally, it is worth pointing out the existence of insurance protection that RAI constantly guarantees as required by col-

lective bargaining for the various categories of personnel, in addition to the protection provided by law (insurance pursuant to article 23 of the collective bargaining agreement for occupational and non-occupational accidents for middle managers, office staff, workers and players; insurance as per articles 38 and 39 of the National Collective Bargaining Agreement for journalists (CCNLG); insurance as per article 12 of the National Collective Bargaining Agreement for senior managers (CCNLD).

Finally, on a purely labour law level:

Report

- study and regulatory support activities continued on issues largely induced by emergency legislation, such as
  quarantine and sickness management, and the use of unilateral smart working. At the same time, the relevant
  company and individual communications were prepared, and the rules for managing remote work in the company
  and in the attendance system were updated, with particular regard to fragile workers or those with additional
  protections governed by agreements;
- Regular institutional relations were maintained with the social security institutions in the presentation of company
  cases relating to the various benefits concerning individual employees (parental leave, leave for disabled assistance,
  illness and special protection against the Covid-19 pandemic, etc.), or on cases of company interest (updating of
  insurance positions for entertainment workers, new INAIL regulations for self-employed entertainment workers,
  etc.).

## **Labour relations**

The promotion of an ongoing dialogue with workers' representatives is an important commitment for the Rai Group. Trade union activity is particularly complex due to the considerable heterogeneity of job profiles at the company, which are covered by four different collective labour agreements: senior managers; journalists; middle managers, office staff and workers; orchestra players.

In this context, the Contract Renewal Agreement valid for the period 2019-2022 was signed in March 2022 with the Trade Union Organisations (OO.SS) representing the categories of middle managers, office staff and workers; Specifically:

- with regard to the economic part, with a view to solidarity towards workers hired on permanent contracts after 6
  April 1995 (and, therefore, with biennial increases limited to 5), a strong signal was given through a higher increase in
  the minimum wage and the recognition of a monthly amount as a separate remuneration element upon the accrual
  of the 25th year of service;
- with reference to the classification of professional profiles, some interventions were planned on workers, with
  particular reference to the lowest levels of classification (not considered in previous contractual renewals), and
  others on specialised profiles such as the Building Manager and the Prevention and Protection Service Coordinator;
- with reference to the travel regulations, for greater transparency and simplification of the related administrative activities, some institutions dating back to the 1990s were revised, inter alia, by intervening on lump-sum items.

The qualifying element of the contract renewal for middle managers, office staff and workers and, later, of the bargaining for managers and journalists is the introduction of an experimental discipline of remote work (for the post-emergency phase), as a useful tool for work-life balance. In particular, with the specificities deriving from the contractual regimes of the different categories of staff, the agreements signed on the subject have identified: i) the activities compatible with the agile regime; ii) the monthly measure of remote work days (with specific provisions for some categories, such as the so-called fragile workers); iii) the place of work; iv) working hours and the right to disconnection; v) the equipment for remote work and the modalities of withdrawal.

On the journalistic side, at the end of a structured dialogue, important agreements with Usigrai were signed in May, with a highly innovative content. The agreements in question include:

- the launch of a project concerning the strengthening of regional information on the web, with a reinforcement of the staff and coordination lines of the regional editorial offices, aimed at enhancing and developing the web product of the regional newspaper;
- the new contractual regulation of the role of envoy, which will come into force from 2023. In this context, new rules
  have been laid down regarding the revocability of the appointment and the promotion of those who have a proven
  level of competence and experience in the exercise of their profession.

Within the framework of the aforementioned agreements, discussions were also initiated concerning the structure of the journalistic personnel working in the Networks (journalistic coordination, regulation of the assignment of corre-

spondents), within the journalistic programmes, in line with the organisational transformation that envisages the launch of the Gender Directorates.

Finally, with reference to personnel with managerial qualifications, discussions continued with the RAI Managers' Association (Adrai) for the renewal of the supplementary agreement.

## Organisation, processes and systems

As the exclusive concessionaire of the Public Service, the Rai Group's offer is divided into linear (distributed mainly through TV and radio channels accessible via satellite, digital terrestrial and Rai digital platforms) and non-linear, accessible via PC, mobile devices, Smart TV and via app.

The organisational activity in the first half of 2022 was characterised by the completion of the transformations envisaged in the *Model Implementation Plan by Genres*. In this regard, targeted organisational interventions were made in the publishing sector, specifically: i) Network Directorates were abolished; ii) some *missions* and structures of the Genre Directorates were updated, in order to make their activities operational (also in line with new formalised processes) and of the Foreign Offer Directorate; iii) internal reorganisations were made to the Distribution and RaiPlay and Digital Directorates, in line with the transformation of the Model by Genres.

The new organisational model has also imposed updates and adjustments of *missions*, arrangements and responsibilities in the corporate organisational sector supporting the offer/product (in this regard, the Television and Artistic Resources, Sports Rights, and Communication Directorates are concerned), and in the corporate one (Purchasing, ICT, Real Estate Infrastructures and Local Offices, Legal and Corporate Affairs Directorates).

In addition, several organisational measures were implemented to strengthen and ensure corporate governance and internal compliance. In this context, in addition to a number of organisational updates carried out in the area of institutional and international relations (concerning the Institutional Relations Directorate and the International Relations and European Affairs Directorate) and of the Chairman's staff (strengthened through the establishment of the Chairman's Staff Department to replace the structure of the same name), one of the most significant organisational interventions of the semester was the establishment of the Rai Sustainability-ESG Directorate, created to strengthen Rai's strategy and action with respect to "ESG issues" (Environment, Social, Governance).

In terms of organisational functioning, in the first half of 2022, the processes of editorial and economic planning and schedule management were defined and formalised, which were functional to the adoption of the organisational Model by Genres. In addition, the following have been formalised: i) the Policy on sponsorships carried out by Rai; ii) the Process for the Management of Receivables from work judgement; iii) the Procedure for the Assignment of Legal Aid and Legal Services (consistent with the Policy formalised in the previous year).

Finally, with regard to personnel information systems, the evolutionary action was generally directed along the following main lines:

- approval of the project for the implementation of a new personnel information system (centralised master data, payroll, attendance management, travel, labour costs and shift planning), with the aim of discontinuing mainframe applications in favour of the use of new IT solutions;
- implementation of a specific function through the Rai per Me portal in order to submit to all interested employees the individual agile work agreement and its signature;
- release, to other corporate areas, of self-service management functions on the Rai per Me portal;
- consolidation of the smart working management process and automation of recurring activities (in particular, the remote working planning and the authorisation process function was implemented);
- · regulatory adjustments due to the introduction of the universal single allowance and new payroll rates;
- implementation of the contributory part of the payroll following the transfer of journalists to INPS.

Introduction

## Real estate assets and services

Rai's real estate assets include about 130 locations throughout the country, including properties and leases, totalling about 750,000 gross square metres, to which those for correspondence offices abroad must be added.

Interim Separate

**Financial Statements** 

as at 30 June 2022

The national component is allocated to the General Management offices in the Rome and Turin areas (20%); to the Regional Offices in each administrative centre (21%) and to the TV and Radio Production Centres in Rome, Milan, Naples and Turin (59%) for news and TV and radio programmes.

The promotion of real estate assets at the Group level is entrusted to Real Estate Assets and Services, which optimises their development and management by planning both ordinary and extraordinary operations, and which provides services related to the real estates in question.

In the first half of 2022, extraordinary infrastructure upgrades and renovations continued. In fact, at the Production Centres in Corso Sempione 27, Milan, and Via Verdi 16, Turin, work continues, by functional batches, to adapt to fire regulations. Adaptation works are also under way at the Regional Headquarters in Venice, Palazzo Labia, whose completion date is expected for the end of 2023. Moreover, major upgrading and adaptation operational, mostly in the plant engineering field, are currently being arranged at the Viale Marconi Production Centre in Naples. At the Rome Production Centre, work is continuing on the upgrading and adaptation of the TV6 TV studio in the Nomentano Studio Centre, with a surface area of approximately 800 square metres, scheduled for completion by the end of this year.

In order to increase the potential of the Saxa Rubra Centre, an expansion project was launched in the northern area of the Centre to build two new television studios with a surface area of 600 square metres and 800 square metres, in addition to the related appurtenances (control rooms, equipment rooms, etc.). The project, which uses available building rights and for which the necessary permits have already been obtained, involves the demolition of some existing buildings and the construction of two new ones, as well as the raising of the E north building, in which a new data centre will be built.

As part of the campaign to assess and upgrade company buildings with respect to seismic risk, procedures for seismic improvement works continue for the Via dell'Industria, Ancona, and Viale della Fiera, Bologna, sites.

The implementation of BIM (Building Information Modeling) technology, aimed at the realisation of an organic and homogeneous management system for all phases of the building process, is proceeding. Three-dimensional modelling of buildings will form the basis for information sharing and optimisation of infrastructure interventions and facility management. The modelling of the Production Centres in Milan and Rome was completed, most recently that of the TV Production Centre in Via Teulada 66.

As part of the rationalisation activities of the Regional Offices, the procedure to relocate the Regional Headquarters of Liguria was started through the purchase/lease of a new building of adequate size for current needs, and technologically more advanced in terms of functionality and environmental sustainability. As for the Regional Headquarters of Sardinia, housed in a historical building owned by the city, the collaboration with the Cagliari municipal administration on the building redevelopment project continues.

Together with the Human Resources and Organisation Directorate, new functional and organisational models are being studied, linked to the potential impact of remote work arrangements, with the aim of defining new layouts for offices and newsrooms according to smart office logics, which, together with the adoption of desk sharing policies, will, in the long term, allow rationalisation of surfaces and reduction of real estate costs.

The distribution of personal protective equipment and sanitising gel dispensers continues to allow normal work activities to be carried out safely and in compliance with relevant regulations.

## **Safety & Security**

As a generally accepted principle, the fundamental objective of a company is to ensure production without failing in its ethical and legal obligations to protect the health and safety of workers. Rai, therefore, harmonises its Public Service mission with the pre-eminent objective of guaranteeing a safe, integrated and sustainable environment for staff and all third parties involved in the company's activities. In line with this, since the beginning of the Covid-19 pandemic, the company has implemented every possible action to protect health and safety at work.

Even during the first half of 2022, Rai continued to equip all workers with adequate personal protective equipment in relation to the different and specific activities carried out, adopting, after the state of emergency ended on 30 March 2022, measures of greater protection than the specific government provisions.

The management of two important events marked the activities in the field of safety & security in the first six months of the year: the Festival di Sanremo and the Eurovision Song Contest. The Sanremo event, the first major event to mark the return of the public to indoor performances, required the definition with the Imperia ASL of a specific health protection plan, an anti-contagious protocol and the performance of over 7,000 antigenic tests. For the Eurovision Song Contest, in cooperation with the EBU and all the institutions involved (including the Ministry of the Interior, the City of Turin, the Prefecture, the Police Headquarters, the ASL, 118, the FF.O., the CNAIPIC, etc.) it was necessary to define and manage for the entire duration of the event, from set-up to dismantling - a security system to protect workers and the public, approximately 55,000 people overall. 13,000 antigenic tests were performed, 7,700 accreditations were issued, and security management required the commitment of some 780 resources between RAI and the other institutions involved.

The work-related stress risk assessment was completed and extended to all Regional Offices, the TV Production Centres in Milan, Turin and Naples, and the Corporate Headquarters in Turin. In addition, the drafting of the "Procedure for the Management of Safety in the Set-up and Dismantling of TV Studios/Sets for the Production of TV Programmes and Events was launched."

The Corporate Health Service, in addition to its commitment to health protection during the Festival di Sanremo and the Eurovision Song Contest, ensured specialised medical activity aimed at containing the effects of the pandemic within the company to guarantee the health protection of all workers and the operational continuity of the Company; it also ensured the legal activity related to health surveillance and emergency medical assistance.

Following the outbreak of war in Ukraine, steps were taken - for the protection of personnel sent to the conflict areas - to ensure the availability of adequate protection devices and security services, in coordination with the MAECI Crisis Unit and the Italian Embassy and Consulate in Kiev and Lviv, and to train, in cooperation with RUO Academy, about thirty journalists and technicians with three HEAT (Hostile Environment Awareness Training) courses.

During the first half of 2022, in cooperation with the RINA Certifier, audits were carried out to verify the correct migration to the UNI ISO 45001 standard of the Safety Management System and, for the Environmental Management System, preparatory activities were carried out to assess regulatory compliance and the degree of implementation of the system, as provided for in art. 9 of the UNI EN ISO 14001:2015 standard.

Still on the subject of management systems, preliminary governance and planning activities were started for the implementation of a Business Continuity Management System (UNI EN ISO 22301:2019 standard) to define, among other things, the scope and tools for the start of risk assessment activities concerning services of primary importance to the Company.

# **Intercompany relations**

In the first half of 2022, the Rai Group continued its operations on the basis of an organisational model whereby certain activities are managed by specially established companies.

Transactions with subsidiaries, associates and joint ventures are based on normal negotiated transactions with reference to current and market values.

For details on commercial and financial relations with Group companies, please refer to Note 12.4 "Transactions with Related Parties" in the notes to the interim separate financial statements.

# **Subsidiaries highlights**

# Rai Cinema

(€/million)	30 June 2022	31 December 2021	30 June 2021
Revenue	124.4	267.4	123.1
EBIT	0.3	19.8	10.6
Profit/(loss) for the period	0.4	14.5	7.5
Total profit/(loss) for the period	0.6	14.7	7.6
Shareholders' equity	265.0	278.2	271.2
Net financial position	(172.6)	(124.4)	(140.8)
Net financial debt net of operating lease liabilities	(167.9)	(119.3)	(135.0)
Investments (including in rights of use for leasing)	117.7	217.9	106.6
Staff	159	157	153
Fixed-term contracts	4	5	2

## Rai Com

(€/million)	30 June 2022	31 December 2021	30 June 2021
Revenue	16.0	37.7	14.3
EBIT	2.7	10.6	3.0
Profit/(loss) for the period	1.9	6.7	2.1
Total profit/(loss) for the period	2.0	6.6	2.1
Shareholders' equity	108.2	112.9	108.4
Net financial position	119.1	153.0	134.5
Net financial debt net of operating lease liabilities	122.1	156.4	138.3
Investments (including in rights of use for leasing)	0.6	1.7	0.9
Staff	120	117	112
Fixed-term contracts	3	4	1

# **Rai Corporation in liquidation**

(USD/million)	30 June 2022	31 December 2021	30 June 2021
Revenue		-	-
EBIT	(0.1)	-	-
Profit/(loss) for the period	(0.1)	-	-
Total profit/(loss) for the period	-	-	-
Shareholders' equity	(5.0)	(5.0)	(5.0)
Net financial position	3.6	3.6	3.6
Net financial debt net of operating lease liabilities	3.6	3.6	3.6
Investments (including in rights of use for leasing)	-	-	-
Staff	-	-	-
Fixed-term contracts	-	-	-

# Rai Pubblicità

(€/million)	30 June 2022	31 December 2021	30 June 2021
Revenue	326.0	690.4	362.7
EBIT	6.0	13.7	8.9
Profit/(loss) for the period	4.4	10.4	6.2
Total profit/(loss) for the period	4.7	10.2	6.3
Shareholders' equity	34.1	39.8	35.9
Net financial position	(1.7)	10.7	(8.1)
Net financial debt net of operating lease liabilities	2.9	15.9	(2.1)
Investments (including in rights of use for leasing)	1.2	3.3	1.3
Staff	368	373	374
Fixed-term contracts	15	21	16

# Rai Way

(€/million)	30 June 2022	31 December 2021	30 June 2021
Revenue	121.6	230.5	113.8
EBIT	52.5	91.1	45.7
Profit/(loss) for the period	37.0	65.4	33.2
Total profit/(loss) for the period	38.2	64.9	33.1
Shareholders' equity	138.8	165.9	134.1
Net financial position	(120.0)	(87.9)	(84.5)
Net financial debt net of operating lease liabilities	(83.3)	(51.4)	(50.2)
Investments (including in rights of use for leasing)	32.4	94.9	34.3
Staff	588	606	594
Fixed-term contracts	24	25	18

# Financial balances of Rai SpA with subsidiaries as at 30 June 2022 and 31 December 2021

(€/′000)	Rai Cinema	Rai Com	Rai Corporation in liquidation	Rai Pubblicità	Rai Way	Total subsidiaries
Lease rights of use						
As at 30 June 2022	-	-	-	-	351	351
As at 31 December 2021	-	-	-	-	383	383
Non-current financial assets						
As at 30 June 2022		-	-	-	-	-
As at 31 December 2021	-	-	-	-	-	-
Trade receivables						
As at 30 June 2022	1,918	82,311	-	131,721	3,683	219,633
As at 31 December 2021	2,029	108,593	-	173,883	4,949	289,454
Current financial assets						
As at 30 June 2022	176,649	-	-	-	-	176,649
As at 31 December 2021	120,691	-	-	-	-	120,691
Other current receivables and assets						
As at 30 June 2022	3,036	3,583	-	14,177	33,787	54,583
As at 31 December 2021	2,882	2,810	-	4,044	22,077	31,813
Non-current lease liabilities						
As at 30 June 2022	-	-	-	-	(300)	(300)
As at 31 December 2021	-	-	-	-	(323)	(323)
Trade payables						
As at 30 June 2022	(21,933)	(4,206)	-	(247)	(58,364)	(84,750)
As at 31 December 2021	(16,494)	(6,450)	-	(187)	(57,013)	(80,144)
Current financial liabilities						
As at 30 June 2022	(8,774)	(122,085)	(3,432)	(2,849)	(346)	(137,486)
As at 31 December 2021	(1,404)	(156,394)	(3,147)	(15,871)	(345)	(177,161)
Current lease liabilities						
As at 30 June 2022	-	-	-	-	(69)	(69)
As at 31 December 2021	-	-	-	-	(76)	(76)
Other current payables and liabilities						
As at 30 June 2022	-	(143)	-	(3,466)	-	(3,609)
As at 31 December 2021	(520)	(333)	-	(3,622)	(2,874)	(7,349)

198

# Financial balances of Rai SpA with joint ventures and associates as at 30 June 2022 and 31 December 2021

Interim Consolidated Financial Statements as at 30 June 2022

(€/'000)	Auditel	Player Editori Radio	San Marino RTV	Tavolo	Tivù	Total Joint ventures and associates
Lease rights of use						
As at 30 June 2022	-	-	-	-	-	-
As at 31 December 2021	-	-	-	-	-	-
Non-current financial assets						
As at 30 June 2022	-	-	-	-	-	-
As at 31 December 2021	-	-	-	-	-	-
Trade receivables						
As at 30 June 2022	-	-	303	-	128	431
As at 31 December 2021	-	-	266	-	112	378
Current financial assets						
As at 30 June 2022	-	-	2,530	-	3,424	5,954
As at 31 December 2021	-	-	1,430	-	-	1,430
Other current receivables and assets						
As at 30 June 2022	-	-	-	322	-	322
As at 31 December 2021	-	-	-	-	-	-
Non-current lease liabilities						
As at 30 June 2022	-	-	-	-	-	-
As at 31 December 2021	-	-	-	-	-	-
Trade payables						
As at 30 June 2022	(48)	(18)	-	-	(447)	(513)
As at 31 December 2021	(467)	-	-	-	(794)	(1,261)
Current financial liabilities						
As at 30 June 2022	-	-	-	-	-	-
As at 31 December 2021	-	-	-	-	-	-
Current lease liabilities						
As at 30 June 2022	-	-	-	-	-	-
As at 31 December 2021	-	-	-	-	-	-
Other current payables and liabilities						
As at 30 June 2022	-	-	-	-	-	-
As at 31 December 2021	-	-	-	-	-	_

# Income statement totals of Rai SpA with subsidiaries as at 30 June 2022 and 30 June 2021

(€/′000)	Rai Cinema	Rai Com	Rai Corporation in liquidation	Rai Pubblicità	Rai Way	Total subsidiaries
Revenues from sales and services						
As at 30 June 2022	1	28,902	-	268,973	(9)	297,867
As at 30 June 2021	10	26,990	-	313,296	2	340,298
Other revenue and income						
As at 30 June 2022	1,743	1,794	-	1,837	4,784	10,158
As at 30 June 2021	1,671	1,676	-	1,550	4,864	9,761
Costs for services						
As at 30 June 2022	(102,975)	(2,430)	-	85	(113,024)	(218,344)
As at 30 June 2021	(109,005)	(2,816)	-	14	(106,012)	(217,819)
Other costs						
As at 30 June 2022	-	(173)	-	-	-	(173)
As at 30 June 2021	-	(160)	-	5	-	(155)
HRexpenses						
As at 30 June 2022	487	665	-	768	45	1,965
As at 30 June 2021	482	794	-	746	162	2,184
Impairment of financial assets						
As at 30 June 2022	-	(393)	-	-	-	(393)
As at 30 June 2021	-	-	-	-	-	-
Depreciation, amortisation and write-downs						
As at 30 June 2022	-	-	-	-	(33)	(33)
As at 30 June 2021	-	-	-	-	(33)	(33)
Financial income						
As at 30 June 2022	15,033	6,658	-	10,362	43,049	75,102
As at 30 June 2021	19,576	3,445	-	3,898	42,148	69,067
Financial expense						
As at 30 June 2022	(21)	-	-	-	(3)	(24)
As at 30 June 2021	-	-	-	-	(4)	(4)

# Income statement of Rai SpA with joint ventures and associates at 30 June 2022 and 30 June 2021

(€/′000)	Audiradio in liquidation	Auditel	Player Editori Radio	San Marino RTV	Tavolo	Tivù	Total Joint ventures and associates
Revenue from sales and services							
As at 30 June 2022	-	-	-	500	-	336	836
As at 30 June 2021	-	-	-	-	-	320	320
Other revenue and income							
As at 30 June 2022	-	-	-	10	3	15	28
As at 30 June 2021	-	-	-	9	4	-	13
Costs for services							
As at 30 June 2022	-	(5,061)	(18)	3	(322)	(895)	(6,293)
As at 30 June 2021	-	(4,748)	(18)	-	(322)	(834)	(5,922)
Other costs							
As at 30 June 2022	-	-	-	-	-	-	-
As at 30 June 2021	-	-	-	-	-	-	-
HR expenses							
As at 30 June 2022	-	-		71	-	-	71
As at 30 June 2021	-	-	-	83	-	-	83
Impairment of financial assets							
As at 30 June 2022	-	-	-	-	-	-	-
As at 30 June 2021		-	-	-	-	-	-
Depreciation, amortisation and write-downs							
As at 30 June 2022	-	-	-	-	-	-	
As at 30 June 2021		-	-	-	-	-	
Financial income							
As at 30 June 2022	-	-	-	23	-	-	23
As at 30 June 2021	-	-	-	14	-	-	14
Financial expense							
As at 30 June 2022	-	11	-	-	-	-	
As at 30 June 2021	-	-	-	-	-	_	_

# Significant events occurring after 30 June 2022

No relevant event to report.

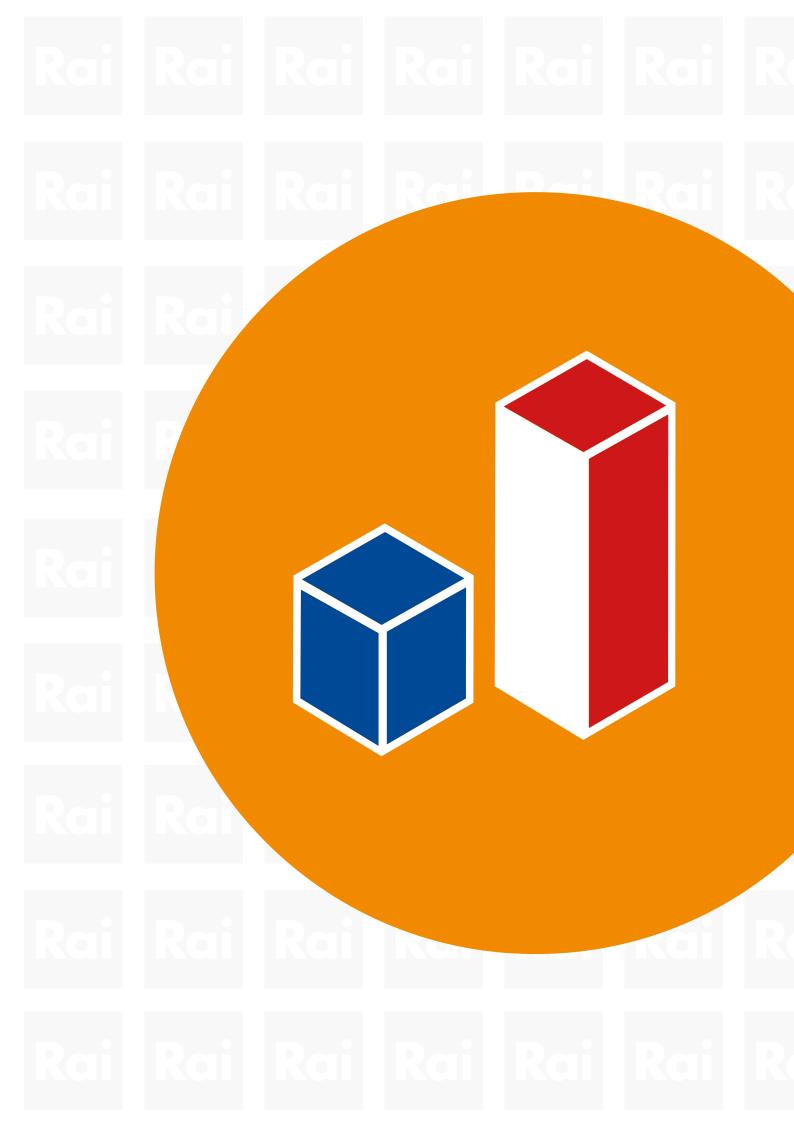
# **Outlook of operations**

The 2022 Budget was set in an external context that presented growing macroeconomic indicators, consequently a recovering advertising trend and, from a more sectoral point of view, for Rai's reference market, a progressive affirmation of the OTT offer. On the corporate front, the salient elements of the financial year would have been represented by the entry into force of more restrictive advertising crowding limits, the net impact of the acquisition of the rights for the 2022 Football World Cup, the commitment to the organisation of the Eurovision Song Contest and the organisational transformation project aimed at adopting a multi-platform content-centric model, which also envisages shifting the editorial centre of gravity from Channels to Genres.

In this context, although being able to dispose - also due to the absence of measures capable of structurally compensating for the increasingly penalising crowding constraints - of limited resources compared to the actual transformation needs, including those linked to the indispensable technological renewal, the initial forecasts prefigure, at a Group level, adopting a stringent financial discipline, a tendential result in substantial balance.

Compared to the context of the time, the global and European economies are in a marked slowdown. Signs of a possible reversal of the expansionary business cycle can be attributed to two factors. Firstly, the rise in energy prices, due not only to the recovery in world demand, but also and above all to the policy of rationing natural gas supplies to Europe undertaken by Russia already last year, and then tightened after the aggression against Ukraine, also in response to EU sanctions; the second, the sudden rise in interest rates in response to the rise in inflation, with the latter reaching the highest levels in forty years, prompting many central banks to end expansionary policies, halting or sharply reducing securities purchases and embarking on a series of interest rate rises unprecedented in recent decades.

Despite the deterioration of the overall macroeconomic scenario - and although having to consider the non-negligible level of uncertainty and unpredictability that the trend, in the fourth quarter, of the main economic variables, including that of advertising sales related to the upcoming World Cup, could determine on the actual performance of the RAI Group - at present, in the absence of exceptional tensions, the objective for the current financial year of substantially balancing the budget and a net financial position at sustainable levels is confirmed.



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Introduction

# Analysis of the results and performance of economic and financial management of the first-half of 2022

# **Reclassified statements**

## **Income statement**

(€/million)	June 2022	June 2021	Change
Revenue	1,263.3	1,280.7	(17.4)
External costs net of major sports events	(638.5)	(643.8)	5.3
Major sports events	(10.8)	(61.7)	50.9
External costs	(649.3)	(705.5)	56.2
HR expenses	(463.4)	(474.7)	11.3
EBITDA	150.6	100.5	50.1
Depreciation, amortisation and write-downs	(149.1)	(145.2)	(3.9)
Provisions	(0.4)	0.0	(0.4)
EBIT	1.1	(44.7)	45.8
Total net financial income (expense)	68.6	63.1	5.5
Earnings from investments recognised at equity	0.0	3.8	(3.8)
Pre-tax profit/(loss)	69.7	22.2	47.5
Income tax	7.5	7.6	(O.1)
Profit/(loss) for the period	77.2	29.8	47.4
Other comprehensive income	34.0	7.5	26.5
Total profit/(loss) for the period	111.2	37.3	73.9

## **Capital structure**

(€/million)	30 June 2022	31 December 2021	Change
Fixed assets	2,272.3	2,276.9	(4.6)
Net working capital	(885.4)	(517.2)	(368.2)
Provisions for risks and charges	(177.3)	(202.1)	24.8
Employee benefits	(293.9)	(351.1)	57.2
Net invested capital	915.7	1,206.5	(290.8)
Equity	769.0	657.8	111.2
Net financial debt excluding operating lease liabilities	96.5	503.4	(406.9)
Operating lease liabilities	50.2	45.3	4.9
Net financial debt	146.7	548.7	(402.0)
Total	915.7	1,206.5	(290.8)

The final balance for the first half of 2022 showed a net profit of  $\bigcirc$  77.2 million, up on the result for the same period of 2021 (profit of  $\bigcirc$  29.8 million).

Some summary information on the main items of the income statement and capital structure is provided below, along with the reasons for the most significant variances compared to the reference period.

# **Income statement**

## Revenue

This is made up of licence fees, advertising proceeds and other trade revenue, totalling  $\in$  1,263.3 million, down by  $\in$  17.4 million (-1.4%).

## Revenue

(€/million)	June 2022	June 2021	Change
TV licence fees	934.9	923.6	11.3
Advertising	268.1	312.4	(44.3)
Otherincome	60.3	44.7	15.6
Total	1,263.3	1,280.7	(17.4)

# TV licence fees

Licence fees, of € 934.9 million, detailed in the table below, increased by € 11.3 million (+1.2%) compared to the first half of 2021.

## **Licence fees**

(€/million)	June 2022	June 2021	Change
Licence fees for the year - household licences	853.9	857.6	(3.7)
Ordinary licence fee exemptions	5.5	5.3	0.2
Licence fees for the year - ordinary	859.4	862.9	(3.5)
Licence fees for the year – special licences	35.9	42.4	(6.5)
Special licence fee exemptions	0.1	0.2	(0.1)
Licence fees for the year – special	36.0	42.6	(6.6)
Licence fees collected by enforcement order - ordinary licence fees collected by the Government in the period	4.0	3.5	0.5
Licence fees collected by enforcement order – special licences	1.3	1.0	0.3
Licence fees collected by enforcement order	5.3	4.5	0.8
Licence fees for prior years – household licences	34.2	13.6	20.6
Total	934.9	923.6	11.3

The increase in the item is mostly to be referred to previous years' licence fees - private users collected by the State in 2022, which, following the discontinuation of the extra-return mechanism that attributed 50% of these amounts to Rai, are entirely attributed to Rai net of the € 110 million withholding, in favour of the Fund for pluralism and innovation in information, the effects of which have already been incorporated in the 2021 budget. Also contributing to the increase in licence fees from previous years was the deferment of payment terms for bills, without penalties and interest, granted in previous years to taxpayers in view of the socio-economic difficulties caused by the pandemic.

## Advertising

Introduction

After a very dynamic 2021, economic activity in the first months of 2022 showed a widespread deceleration. The Russian-Ukrainian conflict has amplified existing critical issues: rising inflation due to rising energy and food commodity prices, volatile financial markets and rising interest rates have led to a general worsening of the short- and medium-term economic outlook.

The overall advertising market in the period January-June 2022, net of OTTs, shows a decrease in investments of 2.8% compared to the first half of 2021, with the TV down by 7.4%, Radio up 3.4% and Internet (Digital) down by 0.2% (Source: Nielsen).

In this context, the Rai's advertising revenue of  $\in$  268.1 million, detailed in the table below, decreased by  $\in$  44.3 million (-14.2%). In the comparison with the first half of 2021, it should be considered that the European Football Championship had a positive impact on it.

## **Advertising**

(€/million)	June 2022	June 2021	Change
Television advertising on general-interest channels:			
- commercial	139.3	161.5	(22.2)
- promotions, sponsorships and other initiatives	85.9	105.5	(19.6)
	225.2	267.0	(41.8)
Television advertising on specialist channels	24.5	28.8	(4.3)
Radio advertising	9.9	9.7	0.2
Webadvertising	8.5	7.8	0.7
Other advertising	1.0	0.0	1.0
Share due to third parties	(1.1)	(1.1)	0.0
Contingencies	0.1	0.2	(O.1)
Total	268.1	312.4	(44.3)

## Other income

These amount to € 60.3 million and show an increase of € 15.6 million (+34.9%) compared to the reference period, largely determined by the items Public Pay-Per-View Shows (+€ 5.7 million) for the sale of tickets for the Eurovision Song Contest and the Sanremo Music Festival, and by Duties (+€6.5 million), allocated for the implementation of the Eurovision Song Contest and for the upgrading of broadcasting equipment and the release of radio links in the 3.6-3.8 Ghz frequencies.

Details of the item are presented in the table below.

## **Other income**

(€/million)	June 2022	June 2021	Change
Special services under agreement	19.7	19.5	0.2
Service and other provisions of services to investees	9.5	9.4	0.1
Sale of rights	1.7	1.3	0.4
Distribution and sale of channels	5.6	5.5	0.1
Sundry services, mainly for institutional purposes	4.8	5.2	(0.4)
Pay TV public shows	5.7	0.0	5.7
Duties	7.1	0.6	6.5
Others	4.6	2.7	1.9
Share of sales due to third parties	(0.6)	0.0	(0.6)
Contingencies	2.2	0.5	1.7
Total	60.3	44.7	15.6

In relation to the above trends, advertising recorded a percent-of-revenue decrease of total revenue by 3.2 pp compared to the first half of 2021, to the benefit of licence fees (+1.9 pp) and other revenue (+1.3 pp), as shown in the table below.

#### **Percent of revenue**

	June 2022	June 2021
TV licence fees	74.0%	72.1%
Advertising	21.2%	24.4%
Otherincome	4.8%	3.5%
Total	100.0%	100.0%

# **Operating costs**

These are made up of external costs and HR expenses, meaning both internal and external costs pertaining to the company's ordinary business except for those concerning financial management.

The item totals  $\in$  1,112.7 million, a decrease of  $\in$  67.5 million (-5.7%) compared to the first half of 2021, the reasons for which are explained below.

## External costs

These amounted to € 649.3 million and included the purchases of goods and the supply of services necessary to produce programmes of immediate use (purchases of consumables, external services, artistic collaboration agreements, etc.), the sports event recording rights, copyrights, services supplied by subsidiaries, operating costs and other management-related costs (indirect taxes, contributions payable to the control authorities, etc.).

This item shows a decrease of € 56.2 million (-8.0%) mainly related to the presence of the European Football Championship in the first half of 2021, which mitigated the negative effects of the increase in energy costs.

The table below shows the reduction in recording rights (-€ 84.6 million compared to the first half of 2021) despite the presence in the half-year of the acquisition costs of the Bejiing Winter Olympics broadcasting rights ( $\pm$  10 million). This reduction is mainly caused by the European Football Championship and the Italian Cup no longer being acquired for the 2021/2022 season.

On the other hand, the item Other external services increased (+€ 14.2 million compared to the first half-year of 2021) mainly due to the aforementioned increases in electricity and gas supply costs.

# External costs for goods and services

(€/million)	June 2022	June 2021	Change
Purchase of materials	5.5	5.1	0.4
Costs for services			
Freelance services	65.8	59.3	6.5
Services for programme acquisition and production	99.1	96.4	2.7
Daily allowances, travel expenses and accessory costs for personnel	17.4	13.9	3.5
Signal broadcast and transmission – RAI Way	113.0	106.0	7.0
Maintenance, repairs, transport and similar	18.8	18.6	0.2
IT system documentation and assistance services	26.5	26.4	0.1
Other outsourced services (telephone, supply services, cleaning, postal, insurance etc.)	54.4	40.2	14.2
Purchase of showings from subsidiaries	101.1	107.9	(6.8)
Leases and rentals	13.6	12.4	1.2
Recording rights (mainly Sports broadcasting rights)	60.2	144.8	(84.6)
Rights of Use	53.6	53.6	0.0
Recovery of expenses	(1.3)	(1.1)	(0.2)
Contingencies	(1.5)	(O.1)	(1.4)
	620.7	678.3	(57.6)
Other costs	23.1	22.1	1.0
Total	649.3	705.5	(56.2)

# HR expenses

These amounted to  $\in$  463.4 million, a decrease of  $\in$  11.3 million (-2.4%) compared to the first half of 2021. This decrease is substantially related to the sharp decrease in the item Salaries and social security costs ( $\in$ -15.1 million), partly offset by the growth in the item Others, and the trend in capitalised personnel costs, and contingencies.

# **HR** expenses

(€/million)	June 2022	June 2021	Change
Salaries and social security costs	442.8	457.9	(15.1)
Employee severance pay provisions	19.7	20.0	(0.3)
Pensions and similar obligations	6.1	6.4	(0.3)
Others	3.6	1.6	2.0
	472.2	485.9	(13.7)
Redundancy incentives	0.2	0.0	0.2
Recovery of expenses	(2.3)	(2.5)	0.2
Capitalised HR expenses	(6.2)	(7.2)	1.0
Contingencies	(0.5)	(1.5)	1.0
	(8.8)	(11.2)	2.4
Total	463.4	474.7	(11.3)

The decrease in the item Salaries and social security costs is related to the impact of the extraordinary redundancy incentive manoeuvres (the one financed in the 2020 budget and developed during 2021 and the one financed in the 2021 budget that is currently still in progress) and other management initiatives to contain the physiological growth in labour costs related to contractual automatisms and the renewal of the contract for blue collar workers.

The increase in Others (+€ 2.0 million) is attributable to higher charges for labour disputes.

The average **number of employees** in service during the period, including temporary staff, was 11,270, up down by 224 compared to 30 June 2021; in detail, there was a decrease of 141 units in permanent staff and 83 units in temporary staff.

The **staff employed** as of 30 June 2022 is equal to 11,251 units, 11,179 of which have a permanent contract (including 2 senior staff hired on a fixed-term basis) and 72 a fixed-term contract.

The drop of 207 units of permanent personnel, compared to 31 December 2021, is due to the leave of 353 resources, of which 216 subject to redundancy incentive and 146 new hires, 66 of which will sign a fixed-term contract, 35 hired with apprenticeship contracts, 13 for litigations and 13 due to new hires from Group companies.

As for the staff under fixed-term contracts, there was a decrease of 40 units compared to 31 December 2021.

## **EBITDA**

In connection with the changes stated above, EBITDA was positive and totalled € 150.6 million, up € 50.1 million Increases 30 June 2021.

# Depreciation, amortisation and write-downs

The balance of the item amounted to  $\in$  149.1 million, up  $\in$  3.9 million (+2.7%) compared to the first half of 2021 and refers to depreciation, amortisation and write-downs of current and non-current assets as detailed in the table below.

Introduction

# **Depreciation, amortisation and write-downs**

(€/million)	June 2022	June 2021	Change
Amortisation			
Of programmes			
Drama	62.2	60.4	1.8
Cartoons	6.5	5.9	0.6
Sportslibraries	1.1	1.2	(O.1)
Others	0.6	0.0	0.6
	70.4	67.5	2.9
Of property, plant and equipment			
Buildings	6.7	6.5	0.2
Plant and machinery	24.7	24.0	0.7
Industrial and commercial equipment	1.2	1.1	0.1
Other assets	3.4	3.3	0.1
	36.0	34.9	1.1
Of intangible assets			
Software	4.8	4.2	0.6
Digital terrestrial frequencies	0.1	0.0	0.1
	4.9	4.2	0.7
Of lease rights of use			
Land and buildings	6.6	6.6	0.0
Other assets	0.9	1.4	(0.5)
	7.5	8.0	(0.5)
	48.4	47.1	1.3
Total amortisation and depreciation	118.8	114.6	4.2
Write-downs (write-backs)			
Of intangible assets			
Programmes under amortisation	28.5	30.9	(2.4)
Programmes in progress	0.3	0.1	0.2
	28.8	31.0	(2.2)
Of investments valued at cost	0.5	0.1	0.4
Of other non-current assets			
Minimums guaranteed on commercial activities	0.3	0.1	0.2
Other non-current assets	0.0	0.1	(0.1)
	0.3	0.2	0.1
Of trade receivables and other current assets			
Trade receivables	0.0	0.0	0.0
Receivables from subsidiaries	0.4	0.2	0.2
Other current receivables and assets	0.3	(0.9)	1.2
	0.7	(0.7)	1.4
Total write-downs	30.3	30.6	(0.3)
Total amortisation, depreciation and write-downs	149.1	145.2	3.9

## **Provisions**

The item, which recognises the provisions for risks and charges and any uses not classifiable in specific items of profit or loss, shows a negative balance of  $\in$  0.4 million (nil in the first half of 2021) due to provisions for  $\in$  1.1 million and uses of provisions allocated in previous years and now in excess by  $\in$  0.7 million.

## **EBIT**

The trends in revenues and costs illustrated above resulted in a positive EBIT of € 1.1 million, up by € 45.8 million compared to the negative figure of € 44.7 million in the first half of 2021.

# **Net financial income**

The item, as detailed in the following table, was positive by  $\in$  68.6 million ( $\in$  63.1 million in the first half of 2021) and shows the economic effects arising from the distribution of the dividends by the subsidiaries, from the recognition of the actuarial interest for employee benefits, the effects of financial management, such interest income/expense from banks and bondholders, Group companies and bondholders, exchange rate charges/gains and interest expense on lease contracts as a result of the adoption of the accounting standard IFRS 16.

## Financial income and expenses

(€/million)	June 2022	June 2021	Change
Dividends			
Rai Cinema	13.7	18.4	(4.7)
Rai Way	43.0	42.1	0.9
RaiCom	6.7	3.4	3.3
Rai Pubblicità	10.4	3.9	6.5
Others	0.2	0.1	0.1
	74.0	67.9	6.1
Other net financial income (charges)			
Net bank interest expense	(0.1)	(0.3)	0.2
Net interest income from subsidiaries and associates	1.3	1.2	0.1
Interest expense on lease contracts	(0.3)	(0.4)	0.1
Interest expense on bonds	(3.7)	(3.7)	0.0
Interest expense on employee benefit liabilities	(1.0)	(0.4)	(0.6)
Net exchange rate income	(0.6)	(O.1)	(0.5)
Others	(1.0)	(1.1)	0.1
	(5.4)	(4.8)	(0.6)
Net financial income	68.6	63.1	5.5

Dividends increased by € 6.1 million, mainly as a result of the higher contribution of Rai Com and Rai Pubblicità.

Further financial expenses/income were essentially stable at previous levels ( $\in$  5.4 million compared to  $\in$  4.8 million), with insignificant changes in individual items as well, thanks to the composition of debt characterised by medium-term fixed-rate loans and short-term loans correlated to the Euribor rate, which was substantially stable in the half-year.

In this context, the average cost of financing, consisting of uncommitted credit lines, revolving lines, and the bond maturing in December 2024, stood at 2.2%, in line with the first half of 2021.

# Earnings from equity investments recognised at equity

The item, resulting from the valuation of associates and joint ventures using the equity method, recorded balance equal to 0 (positive balance of €3.8 million in the first half-year of 2021, determined by the investment in Tivù Srl).

## Income tax

Introduction

This item posted a positive value of  $\in$  7.5 million ( $\in$  7.6 million in the first-half of 2021) and this is due to the balance between current and deferred taxes, as itemised in the following table:

## Income tax

(€/million)	June 2022	June 2021	Change
IRES	0.0	0.0	0.0
IRAP	0.0	0.0	0.0
Deferred tax liabilities	1.0	0.9	0.1
Deferred tax assets	6.5	6.7	(0.2)
Total	7.5	7.6	(0.1)

As in the first half of 2021, the economic trends in the period did not result in taxable income for direct taxes.

Deferred tax liabilities had a positive effect on the income statement of  $\in$  1.0 million due to the re-entry of the temporary differences recognised in the previous years.

Deferred tax assets had a positive effect on income of  $\in$  6.5, arising from the recognition of the tax loss for the period, which was offset by the income brought in by the Group companies during tax consolidation.

# **Capital structure**

# **Fixed assets**

This item amounted to  $\in$  2,272.3 million, down by  $\in$  4.6 million compared to 31 December 2021.

A breakdown of this item is shown in the table below:

## **Fixed assets**

(€/million)	30 June 2022	31 December 2021	Change
Property, plant and equipment	896.0	905.3	(9.3)
Lease rights of use	49.6	44.8	4.8
Assets in programmes	376.7	368.1	8.6
Long-term investments	919.6	926.6	(7.0)
Others	30.4	32.1	(1.7)
Total	2,272.3	2,276.9	(4.6)

The **tangible assets**, detailed in the table below, decreased by  $\in$  9.3 million

# **Property, plant and equipment**

(€/million)	30 June 2022	31 December 2021	Change
Land	366.9	366.9	0.0
Buildings	285.5	290.6	(5.1)
Plant and machinery	150.2	153.2	(3.0)
Industrial and commercial equipment	6.5	6.5	0.0
Other assets	24.8	26.2	(1.4)
Assets under construction and payments on account	62.1	61.9	0.2
Total	896.0	905.3	(9.3)

Lease rights of use amounted to € 49.6 million, up by € 4.8 million compared to 31 December 2021.

# Lease rights of use

(€/million)	30 June 2022	31 December 2021	Change
Land and buildings	47.4	42.5	4.9
Other assets	2.2	2.3	(O.1)
Total	49.6	44.8	4.8

**Assets in programmes**, up € 8.6 million compared 31 December 2021 and detailed in the table below, are mostly represented by Drama, on which, as shown below, most investments in the period were concentrated.

# **Assets in programmes**

(€/million)	30 June 2022	31 December 2021	Change
Drama	291.8	281.0	10.8
Cartoons	46.0	47.8	(1.8)
Library rights of use	34.7	35.8	(1.1)
Other	4.2	3.5	0.7
Total	376.7	368.1	8.6

The **Long-term investments**, consisting of investments in companies and other financial assets falling due beyond 12 months, increased by € 7.0 million mainly due to the change in the value of associates accounted for using the equity method, the majority of which related to Tivù Srl for the distribution of dividends.

The item is broken down in detail in the table below.

# **Long-term investments**

(€/million)	30 June 2022	31 December 2021	Change
Equity investments in subsidiaries			
Rai Cinema SpA	267.8	267.8	0.0
Rai Com SpA	107.1	107.1	0.0
Rai Way SpA	506.3	506.3	0.0
Rai Pubblicità SpA	31.1	31.1	0.0
	912.3	912.3	0.0
Equity investments in associates			
Auditel Srl	1.3	1.3	0.0
Table Radio Publishers Srl	0.1	0.1	0.0
Tivù Srl	1.0	7.6	(6.6)
San Marino RTV SpA	1.2	1.5	(0.3)
	3.6	10.5	(6.9)
Other equity investments	1.0	1.0	0.0
Fixed-income securities	2.4	2.5	(0.1)
Other	0.3	0.3	0.0
Total	919.6	926.6	(7.0)

Other **tangible assets**, detailed in the table below, decreased by € 1.7 million

# Other fixed assets

(€/million)	30 June 2022	31 December 2021	Change
Software	22.0	23.6	(1.6)
DVBT2 frequencies	7.8	7.9	(0.1)
Commercial rights with football clubs	0.6	0.6	0.0
Total	30.4	32.1	(1.7)

**Investments** for the period, detailed in the table below, amounted to  $\in$  151.0 million, down  $\in$  5.6 million compared to the first half of 2021 (-3.6%).

#### In detail:

- lower investments in programmes for € 7.9 million (-6.8%);
- lower technical investments for € 4.7 million (-13.2%);
- higher investments in lease rights of use for €7.0 million (+132.1%), more significant in relation to the renewal of lease contracts for certain company premises.

#### **Investments**

(€/million)	30 June 2022	30 June 2021	Change
Drama	101.9	108.3	(6.4)
Cartoons	4.7	6.7	(2.0)
Other	1.3	0.8	0.5
Investments in programmes	107.9	115.8	(7.9)
Tangible investments	27.6	32.6	(5.0)
Software	3.2	2.9	0.3
Digital terrestrial frequencies	0.0	0.0	0.0
Technical investments	30.8	35.5	(4.7)
Investments in lease rights of use	12.3	5.3	7.0
Total investments	151.0	156.6	(5.6)

### **Net working capital**

### **Net working capital**

(€/million)	30 June 2022	31 December 2021	Change
Inventories	0.1	0.1	0.0
Trade receivables	245.7	307.2	(61.5)
Other receivables	329.4	168.3	161.1
Trade payables	(584.8)	(543.6)	(41.2)
Other payables	(816.3)	(409.6)	(406.7)
Net deferred tax liabilities	(59.5)	(39.6)	(19.9)
Total	(885.4)	(517.2)	(368.2)

The most significant changes compared to 31 December 2021 regard the following items:

- Trade receivables decreased by € 61.5 million due to lower receivables from subsidiaries;
- Other receivables up by € 161.1 million mainly due to the recognition of down payments on future sporting events, and the recognition of the receivable related to the compensatory measures allocated for the upgrading of broadcasting equipment following the release of frequencies for the digital terrestrial television service;
- Other payables, up by € 406.7 million, due to deferrals on subscription fees originating from the difference between the amounts paid by the Ministry of Economy and Finance compared to the relevant economic value, the repayment of which is expected in the second half of the year, and to the deferral on compensatory measures pertaining to future years;
- Net deferred tax liabilities increased by € 19.9 million due to lower deferred tax assets.

### Provisions for risks and charges

Provisions for risks and charges, amounting to € 177.3 million, recorded an decrease of € 24.8 million compared to 31 December 2021 mainly due to the provisions related to personnel management..

#### **Employee benefits**

Introduction

Employee benefits, amounting to  $\[ \in \]$  293.9 million, shows a decrease of  $\[ \in \]$  57.2 million compared to 31 December 2021, due to payments to beneficiaries and to actuarial valuation elements related to financial and demographic assumptions detailed in the specific section of the notes to the separate financial statements.

The table below shows the details of the provisions and relevant changes compared to 31 December 2021.

#### **Employee benefits**

(€/million)	30 June 2022	31 December 2021	Change
Employee severance pay	(143.9)	(172.8)	28.9
Supplementary company pension provisions	(84.5)	(101.8)	17.3
Provisions in lieu of the former fixed indemnity for journalists	(52.2)	(62.8)	10.6
FASDIR assistance provision for the retired	(13.1)	(13.4)	0.3
Others	(0.2)	(0.3)	0.1
Total	(293.9)	(351.1)	57.2

### **Net financial position**

The net financial position determined in accordance with the criteria established by ESMA, summarised in the table below, was negative at  $\in$  146.7 million, an improvement of  $\in$  402.0 million compared to 31 December 2021.

Net of liabilities for operating leases, financial debt amounted to € 96.5 million, an improvement of € 406.9 million compared to 31 December 2021.

#### **Net financial position**

(€/million)	30 June 2022	31 December 2021	Change 30 June 2022/ 31 December 2021	30 June 2021
Cash and cash equivalents	153.5	42.5	111.0	106.3
Other current financial assets				
Blocked bank deposits	3.9	4.6	(0.7)	4.6
Receivables from subsidiaries/	0.0		(0.17	1.0
associates	182.6	122.1	60.5	146.0
Derivative hedging instruments	0.3	0.2	0.1	0.1
Other financial receivables	0.3	0.3	0.0	0.5
	187.1	127.2	59.9	151.2
Current financial debt				
Due to banks	(0.2)	(196.6)	196.4	0.0
Payables to subsidiaries/associates	(137.5)	(177.2)	39.7	(149.0)
Leaseliabilities	(15.1)	(14.4)	(0.7)	(16.0)
	(152.8)	(388.2)	235.4	(165.0)
Non-current financial debt				
Bondissues	(299.4)	(299.3)	(0.1)	(299.2)
Leaseliabilities	(35.1)	(30.9)	(4.2)	(37.5)
	(334.5)	(330.2)	(4.3)	(336.7)
Net financial debt	(146.7)	(548.7)	402.0	(244.2)
of which:				
- due to subsidiaries/associates	45.1	(55.1)	100.2	(3.0)
- due to third parties	(191.8)	(493.6)	301.8	(241.2)
	(146.7)	(548.7)	402.0	(244.2)
of which: operating lease liabilities	(50.2)	(45.3)	(4.9)	(53.5)
Net financial debt excluding				
operating lease liabilities	(96.5)	(503.4)	406.9	(190.7)

The reduction in the financial debt with respect to 31 December 2021 is determined by ordinary cash flows in the first half of the year, characterised by the payment of ordinary licence fee instalments of approximately  $\in$  1,265 million (about 70% of the annual value).

Net financial debt as of 30 June (excluding operating lease liabilities) was also  $\in$  94.2 million lower than at 30 June of the previous year. This improvement is the result of the improved balance at the beginning of the year ( $\in$  23.1 million) and an improved cash flow of around  $\in$  70 million in the first half of the year, which was implemented, despite the significant outlays for the major sporting events of the year, thanks to:

- a modest growth in total income from licence fees, dividends and commercial revenue;
- a reduction in payments for personnel expenses and investments, the latter as a result of the postponement of some disbursements to later months.

Report

on Operations

On 11 August 2022, Moody's published a credit opinion that confirmed the Long-Term Issuer Baa3 for Rai (Investment Grade), with negative outlook.

The financial risks to which the Company is exposed are monitored using appropriate IT and statistical tools. A policy regulates financial management according to best practices, with the objective of preserving the value of the company a risk-averse attitude, pursued by actively monitoring exposure and implementing appropriate hedging strategies, also on behalf of Group companies (with the exception of Rai Way).

Detailed information on financial risks can be found in the specific section of the notes to the Separate financial statements, to which reference should be made.

## Financial Statements of Rai SpA

#### **Statement of Financial Position**

(Thousands€)	Note	Half-year ended 30 June 2022	Year ended 31 December 2021
Property, plant and equipment	6.1	896,014	905,261
Lease rights of use	6.2	49,591	44,791
Intangible assets	6.3	407,151	400,215
Equity investments	6.4	917,047	923,926
Non-current financial assets	6.5	2,593	2,730
Deferred tax assets	6.6	-	-
Other non-current assets	6.7	28,895	3,213
Total non-current assets		2,301,291	2,280,136
Inventory	7.1	71	106
Trade receivables	7.2	245,682	307,198
Current financial assets	7.3	187,061	127,189
Current income tax assets	7.4	79	723
Other current receivables and assets	7.5	300,416	164,344
Cash and cash equivalents	7.6	153,542	42,536
Total current assets		886,851	642,096
Totalassets		3,188,142	2,922,232
Share Capital		242.518	242,518
Reserves		464,107	492,980
Retained earnings (losses)		62,410	(77,661)
Total Group shareholders' equity	8	769,035	657,837
Non-current financial liabilities	9.1	299,446	299,338
Non-current lease liabilities	9.2	35,104	30,861
Employee benefits	9.3	293,907	351,054
Provisions for non-current risks and charges	9.4	177,339	202,097
Deferred tax liabilities	9.5	59,460	39,598
Other non-current payables and liabilities	9.6	55,400	1,634
Total non-current liabilities		920,656	924,582
Trade payables	10.1	584,758	543,627
Current financial liabilities	10.2	137,725	373,832
Current lease liabilities	9.2	15,076	14,383
Current income tax liabilities	10.3	12,908	29,605
Other current payables and liabilities	10.1	747,984	378,366
Total current liabilities		1,498,451	1,339,813
Total liabilities		2,419,107	2,264,395
Total shareholders' equity and liabilities		3,188,142	2,922,232

#### **Income Statement**

Introduction

(Thousands €)	Note	Half-year ended		
		30 June 2022	30 June 2021	
Revenue from sales and services	11.1	1,244,066	1,268,385	
Other revenue and income	11.2	19,267	12,273	
Total revenue		1,263,333	1,280,658	
Costs for the purchase of consumables	11.3	(5,545)	(5,116)	
Costs for services	11.3	(620,701)	(678,320)	
Other costs	11.3	(23,057)	(22,063)	
HR expenses	11.4	(463,402)	(474,697)	
Impairment of financial assets	11.5	(410)	2	
Depreciation, amortisation and other write-downs	11.6	(148,657)	(145,250)	
Provisions	11.7	(367)	(15)	
Total costs		(1,262,139)	(1,325,459)	
EBIT		1,194	(44,801)	
Financial income	11.8	75,425	69,173	
Financial expense	11.8	(6,841)	(6,031)	
Earnings from equity investments recognised at equity	11.9	(31)	3,861	
Pre-tax profit/(loss)		69,747	22,202	
Income tax	11.10	7,505	7,623	
Net profit (loss) for the period		77,252	29,825	

### **Statement of Comprehensive Income**

(Thousands €)	Half-year en	ded
	30 June 2022	30 June 2021
Profit/(loss) for the period	77,252	29,825
Items that can be reclassified to the income statement:		
Profit/(loss) on cash flow hedge	1,564	1,564
Total	1,564	1,564
Items that cannot be reclassified to the income statement:		
Recalculation of defined-benefit plans	32,382	5,931
Total	32,382	5,931
Total profit/(loss) for the period	111,198	37,320

### **Cash Flow Statement**

(Thousands€)	Note	Half-year end	Half-year ended		
		30 June 2022	30 June 2021		
Pre-tax profit/(loss)		69,747	22,202		
Adjustments for:					
Depreciation, amortisation and write-downs	11.5 11.6	149,067	145,248		
Provisions and (issues) of personnel provisions and other provisions		23,929	24,922		
Net financial charges (income)	11.8	(68,584)	(63,142)		
Earnings from equity investments recognised at equity	11.9	31	(3,861)		
Other non-monetary items		866	42		
Cash flow generated by operating activities before changes in net working capital		175,056	125,411		
Change in inventory		36	36		
Change in trade receivables	7.2	61,106	13,758		
Change in trade payables	10.1	41,130	(1,087)		
Change in other assets and liabilities		254,385	332,945		
Use of provisions for risks	9.4	(15,693)	(4,541)		
Payment of employee benefits and to external provisions	9.3	(41,349)	(39,785)		
Taxespaid		-	-		
Net cash flow generated by operating activities		474,671	426,737		
Investments in tangible assets	6.1	(27,609)	(32,586)		
Disposal of tangible assets	6.1	1	9		
Investments in intangible assets	6.3	(111,066)	(118,599)		
Disposal of intangible assets	6.3	-	-		
Equity investments	6.4	-	-		
Dividends collected		77,438	69,899		
Net interest collected		781	395		
Change in financial assets	6.57.3	(59,813)	(15,675)		
Net cash flow generated by investing activities		(120,268)	(96,557)		
Long-term loans taken out	9.1	-	-		
Long-term loan repayments	9.110.2	(3)	(5,003)		
Increase (decrease) in short-term borrowings and other loans	10.2	(236,157)	(222,787)		
Repayments of liabilities for leases	9.2	(7,237)	(7,503)		
Net interest paid (*)		-	-		
Net cash flow generated by financial activities		(243,397)	(235,293)		
Change in cash and cash equivalents		111,006	94,887		
Cash and cash equivalents at the beginning of the year	7.6	42,536	11,390		
Cash and cash equivalents at the end of the year	7.6	153,542	106,277		

<sup>(\*)</sup> Referring to financial assets/liabilities.

### **Statement of Changes in Equity**

(Thousands €)	Share Capital	Legal reserve	Other reserves	Retained earnings (losses)	Total Group shareholders' equity
Balances as at 1 January 2021	242,518	12,042	498,488	(58,731)	694,317
Allocation of profit/loss	-	-	(20,704)	20,704	-
Net profit (loss) for the period	-	-	-	29,825	29,825
Statement of comprehensive income components	-	-	1,564	5,931	7,495
Total profit/(loss) for the period	-	-	1,564	35,756	37,320
Balances as at 30 June 2021	242,518	12,042	479,348	(2,271)	731,637
Balances as at 1 January 2022	242,518	12,042	480,938	(77,661)	657,837
Allocation of profit/loss	-	-	(30,437)	30,437	-
Net profit (loss) for the period	-	-	-	77,252	77,252
Statement of comprehensive income components	-	-	1,564	32,382	33,946
Total profit/(loss) for the period	-	-	1,564	109,634	111,198
Balances as at 30 June 2022	242,518	12,042	452,065	62,410	769,035

# Notes to the Interim Separate Financial Statements as at 30 June 2022



information

Introduction

Rai Radiotelevisione italiana SpA (hereinafter "Rai", the "Company" or the "Parent Company") is a joint-stock company formed and domiciled in Italy, with registered office in Rome at Viale Mazzini 14, organised according to Italian law.

With Prime Ministerial Decree of 28 April 2017 containing "Assignment of the radio, televisions and multimedia Public Service concession and approval of the annexed draft agreement" (hereinafter "Public Service"), Rai was established as the concessionaire of the radio, television and multimedia Public Service on an exclusive basis for a decade, starting from 30 April 2017. That role is performed by the Company and its subsidiaries (jointly the "Group").

On the strength of specific Italian and EU regulatory sources, the Parent Company is required to meet precise programming quality and quantity obligations that are described in detail in the Service Agreement (hereinafter the "Agreement") drawn up with the Ministry of Economic Development for the period 2018-2022, published in the Official Gazette on 7 March 2018.

The Agreement relates to the activity that Rai performs in order to carry out the public service and, in particular, the radio, television and multimedia services broadcast through the various platforms in all modes, the use of the necessary transmission capacity, the creation of editorial content, the provisions of technological services for the production and transmission of the signal using analogue and digital technology, and the preparation and management of control and monitoring systems.

The capital of the Company is respectively held by:

- the Ministry of Economy and Finance (99.5583%)
- SIAE Società Italiana Autori Editori (0.4417%)

The Interim Separate Financial Statements as at 30 June 2022 (hereinafter the "Separate Financial Statements") are subject to legal auditing by the company PricewaterhouseCoopers SpA (hereinafter the "External Auditor") to which the Rai Ordinary General Meeting of Shareholders, upon the proposal put forward by the Board of Statutory Auditors, assigned the appointment for the financial years until 2023 on 10 March 2016, in consideration of Rai's acquisition of status of Public Interest Entity.

2

Criteria for the preparation, measurement and use estimates The Separate Financial Statements, as described below, have been prepared in accordance with the provisions of IAS 34—Interim Financial Reporting, which is part of the International Financial Reporting Standards ("IFRS").

As regards the criteria for the preparation, measurement and use of estimates used to prepare the Separate Financial Statements, reference should be made to the specific paragraphs in the Notes to the Separate Financial Statements in the Report and Financial Statements as at 31 December 2021, as the criteria are unchanged.

### Recently-issued accounting principles

With regard to the Approved accounting Standards not yet applicable, or not yet approved by the European Union, please refer to the specific paragraph in the Notes to the Consolidated Financial Statements in the document Report and Financial Statements as at 31 December 2021.

In addition, it should be noted that, with Regulation No. 2022/357 issued by the European Commission on 2 March 2022, the documents "Amendments to IAS 1 Presentation of Financial Statements and IFRS *Practice Statement 2*: Disclosure of Accounting Policies" and "Amendments to IAS 8 Accounting Policies, Changes in Accounting Estimates and Errors: Definition of Accounting Estimates" were endorsed.

The aim of the first document is to develop guidance and examples to assist entities in applying a judgement of materiality in disclosing accounting policies. The amendments to IFRS *Practice Statement 2* provide guidance on how to apply the concept of materiality to disclosures about accounting policies.

The second document clarifies how to distinguish changes in accounting principles from changes in accounting estimates. The distinction is relevant because changes in accounting estimates are applied prospectively to future transactions and other future events, whereas changes in accounting policies are generally also applied retrospectively to past transactions and other past events.

The amendments are effective starting from reporting periods beginning on or after 1 January 2023.

The Company has considered these changes will not have a significant impact on the Financial Statements.

The financial risks to which the Company is exposed are managed according to the approach and procedures defined in a specific policy. Those documents establish procedures, limits and tools for the monitoring and minimisation of financial risk, to preserve the company's value.

The main risks identified by the Company are:

- market risk arising from exposure to fluctuations of interest rates and exchange rates connected with the financial assets and liabilities respectively owned/originated and assumed;
- · credit risk arising from the possibility that one or more counterparties might be insolvent;
- liquidity risk arising from of the company's inability to obtain the financial resources needed to meet short-term financial commitments.



Management of financial risks

### 3.1 Market risk

Market risk consists of the possibility that changes in the interest and exchange rates might negatively influence the value of the assets, liabilities or expected cash flows.

When managing market risk, the Company uses the following derivative instruments:

- Interest rate swap to hedge exposure to interest rate risk;
- Forward currency purchase options to hedge exposure to the exchange risk, also on behalf of Rai Cinema.

Details of derivatives outstanding as at 30 June 2022, compared with the situation at 31 December 2021, are shown in the table below, recognised at fair value; in both periods all positions referred to derivatives on the Eur/USD exchange rate to hedge Rai Cinema contracts.

(Thousands €)	Half-year ended 30 June 2022	Year ended 31 December 2021
Current financial assets		
Options on currency for Rai Cinema	257	168
Forward purchase of currency for Rai Cinema	13	36
Receivables from the subsidiary Rai Cinema for currency-option derivative - instruments	-	5
Receivables from the subsidiary Rai Cinema for forward currency purchase - derivatives	-	12
	270	221
Current financial liabilities		
Options on currency for Rai Cinema	-	5
Forward purchase of currency for Rai Cinema	-	12
Payables to the subsidiary Rai Cinema for currency-option derivative - instruments	257	168
Payables to the subsidiary Rai Cinema for forward currency purchase - derivatives	13	36
	270	221

Based on the policies adopted; derivatives may be used solely to hedge financial flows; use for speculative purposes is not permitted.

Further information on recognition of derivatives in financial statements and on measurement of the relative fair value are provided in Note 5 "Measurement of fair value".

As regards exchange rate derivatives, the change to the spot forward purchase component (or the spot exchange rate between the date of purchase and 30 June) and the overall fair value of exchange rate options are suspended, at the financial statement date, in the cash flow hedge reserve until recognition of the right or asset being hedged The component linked to the time of forward purchase is registered in the income statement during the hedging duration.

For interest rate hedging transactions, the change in fair value is suspended in the cash flow hedge reserve and attributed to the income statement in the years in which the coupon or interest flow related to the hedged item occurs.

#### Interest rate risk

Interest rate risk originates from the possible increase in net financial expenses as a result of unfavourable changes in market rates on the variable rate financial positions. In order to limit this risk, the corporate policy requires that the medium/long-term variable rate loans be converted to fixed rate for at least 50% by using derivative products, such as interest rate swaps and options on rates.

As at 30 June 2022, the medium/long-term indebtedness is fully at fixed rates; therefore, the effects of the changes in rates fall only on the short-term positions of a varying duration and sign during the year.

#### Sensitivity analysis

The sensitivity analysis was carried out on the unhedged positions (excluding lease liabilities arising from the application of IFRS16), consisting of short-term items only, considering a shift in the curve of +/- 50 bp. Assuming an increase in rates, at 30 June 2022 there was an increase in annual net income of about  $\bigcirc$ 1 million as a result of the presence of significant short-term asset positions with third parties (at 31 December 2021 the effect was negative for  $\bigcirc$ 1 million due to short-term debt). In the event of a rate reduction of 50 bp, there would be opposite effects for similar amounts.

#### Exchange rate risk

In the first half of 2022, Rai made payments in USD for approximately 4 million for various contracts (\$ 4 million in the first half of 2021), in addition to further payments in Swiss Francs and British Pounds for a total value of approximately € 3 million. There are also inter company accounts denominated in USD for approximately 12 million with Rai Cinema and Rai Corporation.

Hedging transactions are not in place as at 30 June 2022 considering the limited commitments in foreign currency.

Exchange rate risk is managed starting from the date the trade commitment is signed, which may also be long-term, and has as an objective protecting the value in Euro of the commitments, as estimated at the time of the order or budget. The policy in force regulates their management in keeping with the international best practices, to minimise the risk. This is pursued through the active monitoring of exposure and implementation of hedging strategies by Rai, also on behalf of the subsidiaries and in particular of Rai Cinema. Rai Way instead has its own risk management policy and procedures The mandates for carrying out hedging transactions are given hierarchically and progressively, with a minimum intervention percentage of 50% of the contractual amount in foreign currency.

#### Sensitivity analysis

As at 30 June 2022 a sensitivity analysis was conducted on credit and debt positions in currency and on the availability of currency, both formed by items in USD. This confirms the trends already shown as at 31 December 2021, whereby changes in the Eur/USD exchange rate of 10% would have little significant economic impact.

#### 3.2 Credit risk

The theoretical exposure to credit risk for the Company mainly refers to the book value of the financial assets and trade receivables recognised.

As for the counterparty risk, trade partner assessment procedures are adopted for managing trade receivables. The analysis is conducted periodically on the situation of the past due items and may lead to the dunning of the parties affected by solvency problems. The lists of the past due items analysed are arranged by amount and customer, updated to the analysis date and show those situations demanding greater attention.

The corporate structure of the Company appointed to collect the credit initiates kindly reminder measures with the counterparties that are debtors of amounts relating to past-due items. If these activities do not result in collection of the sums, the structure starts up the expedient actions (warning letter, injunction, etc.) aimed at collecting the credit in agreement with the legal function after sending formal dunning letters to debtors. The allocations to the provisions for write-downs are made specifically on the credit positions having peculiar risk elements.

The Company measures the expected losses on trade receivables considering their entire duration based on a weighted estimate of the probabilities that those losses could occur. For this purpose, the Company uses its historical experience, suitably integrated with forecasts on the expected evolution of circumstances. If the conditions exist, losses are measured as the current value of all differences between the cash flows due contractually and cash flows the Company expects to receive discounted at the effective interest rate of the financial asset.

Credit risk on uses of funds is limited since corporate policy requires the use of low risk financial instruments and with counterparties having high ratings for the periods of cash surplus. During the first half of 2022 and the 2021 financial year, only time or demand deposits with bank counterparties having investment grade rating were used.

### 3.3 Liquidity risk

On the strength of specific contracts with the subsidiaries, with the sole exception of the subsidiary Rai Way, Rai manages Group financial resources through a cash-pooling system that involves daily transfer of the bank balances of the associates to the current accounts of the Parent, which grants the intercompany credit facilities needed for the operations of these companies. Rai Way has autonomous treasury and financial resources from the listing date.

The Company's medium/long-term financial structure mainly consisted of a € 300 million bond issued in December 2019 and maturing in December 2024 (for further details, see Note 9.1 "Non-current financial liabilities and current portions of non-current financial liabilities").

 In consideration of the significant fluctuation of the infra-annual indebtedness connected with the periodic settlement of the licence fees by the Ministry of Economy and Finance, the company has uncommitted bank credit facilities for about € 410 million and revolving line with a pool of banks totalling € 320 million maturing in December 2023.

The revolving line, not used as at 30 June 2022, requires that the following Consolidated Balance Sheet parameters/ratios be met:

net financial debt (adjusted for receivables from the Government for licence fees, financial items relating to Rai Way
and liabilities resulting from application of IFRS 16 for operating leases)/net equity <2.</li>

The cash situation is constantly monitored with a financial forecasting process that highlights any financial critical issues considerably in advance so that appropriate corrective measures can be taken.



The Company's objectives in managing capital are inspired by preservation of the ability to continue guaranteeing optimum capital strength also through the ongoing improvement of operational and financial efficiency. The Company pursues the objective of retaining an adequate level of capitalisation that allows it to realise a profit and to access external sources of funding. The Company constantly monitors the evolution of the indebtedness level related to Shareholders' Equity. Specifically, the ratio between equity and the total of comprehensive liabilities including Shareholders' Equity is seen in the following table:

(Thousands €)	Half-year ended 30 June 2022	Year ended 31 December 2021
Shareholders' equity	769,035	657,837
Total shareholders' equity and liabilities	3,188,142	2,922,232
Contents	24.1%	22.5%

Note no. 14.2 "Net financial debt" reports of the Company's net financial debt for the periods under analysis.



Fair value measurement

The financial instruments at fair value are made up of hedging derivatives measured with a financial model that uses the most popular and accepted market formulas (net current value for forward currency purchasing transactions and application of the Black&Scholes formula for the options), in addition to the following input data given by the provider Reuters: ECB spot exchange rates, Euribor and IRS rate curves, volatility and credit spreads of the various bank counterparties and of the securities issued by the Italian Government. The fair value of the derivative instruments represents the net position between assets and liabilities. For more information on the derivative instruments (assets and liabilities), please refer to Notes no. 7.3 "Current financial assets" and 10.2 "Current financial liabilities".

All the instruments present as at 30 June 2022 and 31 December 2021 have been valued according to the Level 2 methodology: use of parameters observable on the market (e.g. for the derivatives, the exchange rates recorded by the Bank of Italy, market rate curves, volatility provided by Reuters, credit spreads calculated on the basis of the credit default swaps etc.) different from the Level 1 listed prices.

### **6.1 Property, plant and equipment**

Property, plant and equipment, which amounted to  $\in$  896,014 thousand ( $\notin$  905,261 thousand as at 31 December 2021), are broken down as follows:



assets

(Thousands €)	Land	Buildings	Plant and machinery	Industrial and commercial equipment	Other assets	Assets under development and payments on account	Total
Cost	366,943	498,471	1,537,747	75,666	111,840	61,889	2,652,556
Accumulated depreciation	-	(207,852)	(1,384,581)	(69,193)	(85,669)	-	(1,747,295)
Balance as at 31 December 2021	366,943	290,619	153,166	6,473	26,171	61,889	905,261
Movements in the period							
Increases and capitalisation	-	649	5,200	831	745	20,184	27,609
Disposals (1)	-	-	(843)	-	(23)	-	(866)
Reclassifications (2)	-	971	17,394	304	1,297	(19,966)	-
Amortisation and depreciation	-	(6,735)	(24,685)	(1,141)	(3,429)	-	(35,990)
Balance as at 30 June 2022	366,943	285,504	150,232	6,467	24,761	62,107	896,014
broken down as follows:							
Cost	366,943	499,565	1,543,921	76,280	112,771	62,107	2,661,587
Accumulated depreciation	-	(214,061)	(1,393,689)	(69,813)	(88,010)	-	(1,765,573)
Detail:							
(1) Cost	-	(526)	(16,420)	(521)	(1,111)	-	(18,578)
Accumulated depreciation	-	526	15,577	521	1,088	-	17,712
	-	-	(843)	-	(23)	-	(866)
(2) Cost	-	971	17,394	304	1,297	(19,966)	-
Accumulated depreciation	-	-	-	-	-	-	-
	_	971	17,394	304	1,297	(19,966)	-

Investments in the period amounting to  $\odot$  27,609 thousand ( $\odot$  32,586 thousand in the first half of 2021) fall within the scope of the modernisation and technological development initiatives that the Company initiated.

The amount of the existing contractual commitments for the purchase of property, plant and equipment is specified in Note 12.2 "Commitments".

### 6.2 Lease rights of use

Lease rights of use, which amounted to  $\leqslant$  49,591 thousand ( $\leqslant$  44,791 million as at 31 December 2021), are broken down as follows:

(Thousands €)	<b>Land and buildings</b>	<b>Other assets</b>	Total
Cost	74,040	6,955	80,995
Accumulated depreciation	(31,588)	(4,616)	(36,204)
Balance as at 31 December 2021	42,452	2,339	44,791
Movements in the period			
Increases	11,537	787	12,324
Reductions (1)	(22)	(3)	(25)
Amortisation and depreciation	(6,577)	(922)	(7,499)
Balance as at 30 June 2022	47,390	2,201	49,591
broken down as follows:			
Cost	85,516	7,739	93,255
Accumulated depreciation	(38,126)	(5,538)	(43,664)
Detail:			
(1) Cost	(61)	(3)	(64)
Accumulated depreciation	39	-	39
	(22)	(3)	(25)

Investments, amounting to  $\in$  12.324 thousand ( $\in$  5,279 thousand in the first half of 2021), refer mainly to property rental contracts or contracts for the rental of transport vehicles that entered into effect during the period.

The value of costs for short-term leases and leases of low-value assets is reported in Note 11.3 "Costs for the purchase of consumables, costs for services and other costs".

Income from the subleasing of assets led to the recognition of a right of use indicated in Note 11.2 "Other revenues and income".

During the first half of 2022, the Company did not benefit from any suspension of payments due in respect of leases granted as a direct consequence of the Covid-19 pandemic and falling within the scope of the amendment to IFRS 16 "Covid-19-Related Rent Concessions in force starting from 30 June 2021".

### 6.3 Intangible assets

Intangible assets, which amounted to  $\in$  407,151 thousand ( $\in$  400,215 thousand as at 31 December 2021), are broken down as follows:

(Thousands €)	Programmes	Software	Digital terrestrial	Otherrights	Assets under construction and payments on account	Total
Cost (1)	647,658	27,329	-	200	212,465	887,652
Accumulated depreciation (1)	(347,009)	(14,017)	-	(167)	-	(361,193)
Provisions for write-downs	(72,429)	-	-	(33)	(53,782)	(126,244)
Balance as at 31 December 2021	228,220	13,312	-	-	158,683	400,215
Movements in the period						
Increases and capitalisation	57,575	1,820	-	-	51,671	111,066
Disposals/Value recoveries	-	-	-	-	-	-
Reclassifications (2)	64,638	7,412	7,900	-	(79,950)	-
Write-downs (3)	(28,468)	-	-	-	(363)	(28,831)
Use of provisions for write-downs	28,693	-	-	33	-	28,726
Amortisation	(99,114)	(4,812)	(66)	(33)	-	(104,025)
Balance as at 30 June 2022	251,544	17,732	7,834	-	130,041	407,151
broken down as follows:						
Cost	770,316	36,561	7,900	200	183,401	998,378
Accumulated depreciation	(446,123)	(18,829)	(66)	(200)	-	(465,218)
Provisions for write-downs	(72,649)	-	-	-	(53,360)	(126,009)
Detail:						
(1) Amounts net of totally amortised assets, amounting to:	218,731	6,897	_	_	_	225,628
(2) Cost	65,083	7,412	7,900	-	(80,395)	-
Provisions for write-downs	(445)	-	-	-	445	_
	64,638	7,412	7,900	-	(79,950)	_
(3) Cost	-	-	-	-	(340)	(340)
Provisions for write-downs	(28,468)	-	-	-	(23)	(28,491)
	(28,468)	_	_	-	(363)	(28,831)

Investments, which amounted to  $\in$  111,066 thousand ( $\in$  118,599 thousand in 2021) mainly refer to dramas for  $\in$  101,857 thousand and cartoons for  $\in$  4,682 thousand.

The amount of assets under development and payments on account refers to programmes for  $\[ \in \]$  125,107 thousand, software for  $\[ \in \]$  4,303 thousand and other rights for  $\[ \in \]$  631 thousand.

The write-downs recognised during the year amounted to  $\in$  28,831 thousand, and were performed in order to adjust the assets to their estimated recoverable value.

The amount of the existing contractual commitments for the purchase of intangible assets is specified in Note 12.2 "Commitments".

30 June 2022

### 6.4 Equity investments

Equity investments, which amounted to € 917,047 thousand (€ 923,926 thousand as at 31 December 2021), are broken down as follows:

### **Equity investments in subsidiaries**

(Thousands€)	Year en	Year ended 31 December 2021		Movements in the period	Half-year ended 30 June 2022			
	Cost	Write-down	Carrying amount		Cost	Write-down	Carrying amount	_
Rai Cinema SpA	267,848	-	267,848	-	267,848	-	267,848	-
Rai Com SpA	107,156	-	107,156	-	107,156	-	107,156	
Rai Corporation in liquidation	2,891	(2,891)	-	-	2,891	(2,891)	-	(a)
Rai Pubblicità SpA	31,082	-	31,082	-	31,082	-	31,082	
Rai Way SpA	506,260	-	506,260	-	506,260	-	506,260	
Total equity investments in subsidiaries	915,237	(2,891)	912,346	-	915,237	(2,891)	912,346	

<sup>(</sup>a) The balance sheet deficit of € 4,845 thousand is covered by provisions for charges of an equal amount.

### Equity investments in joint ventures and associates

(Thousands€)	Year ended 31 December 2021		Movements in the period		Half-year ended 30 June 2022		I		
	Cost	Adjustment to share- holders' equity	Carrying amount	Profit/(loss)	Decrease due to dividends	Cost	Adjustment to share- holders' equity	Carrying amount	_
Joint venture:									_
San Marino RTV SpA	258	1,272	1,530	(295)	-	258	977	1,235	
Tivù Srl	483	7,102	7,585	264	(6,848)	483	518	1,001	
Associates:									
Auditel Srl	10	1,327	1,337	-	-	10	1,327	1,337	(b)
EuronewsSA	850	(850)	-	-	-	-	-	-	(a)
Player Editori Radio Srl	1	23	24	-	-	1	23	24	(b)
Tavolo Editori Radio Srl	1	126	127	-	-	1	126	127	(b)
Total equity investments in joint ventures and associates	1,603	9,000	10,603	(31)	(6,848)	753	2,971	3,724	

(b)	Following Rai's exit from the shareholding structure, the value of
	shareholding was reduced to zero as follows:
	Coot

(850) Cost Adjustment to shareholders' equity 850 Carrying amount

<sup>(</sup>b) Values resulting from the balance as at 31 December 2021, latest available

### **Equity investments in other companies**

(Thousands €)	Year er	Year ended 31 December 2021		Movements	Half-year ended 30 June 2022		
_	Cost	Write-down Carrying amount		in the period —	Cost	Write-down	Carrying amount
Almaviva SpA	324	-	324	-	324	-	324
Banca di Credito Cooperativo di Roma	1	-	1	-	1	-	1
International Multimedia University Umbria Srl in bankruptcy proceedings	52	(52)	-	-	52	(52)	-
Istituto della Enciclopedia Italiana Treccani SpA	784	(132)	652	-	784	(132)	652
Total equity investments in other companies	1,161	(184)	977	_	1,161	(184)	977

For detailed information on investments please refer to the specific paragraph in the Notes to the Separate Financial Statements of the Report and Financial Statements as at 31 December 2021.

With regard to participations in joint ventures and associates, it should be noted that the extraordinary shareholders' meeting of Euronews SA held on 7 June 2022 resolved to reduce the share capital to zero against accumulated losses and its subsequent reconstitution offered as an option to old shareholders. Rai, following an agreement with the majority shareholder, waived the recapitalisation of the company and any legal action related to the transaction in exchange for compensation of  $\in$  15 for each share held, equal to the nominal value of the shares themselves, for a total value of  $\in$  829 thousand, recognised under other revenue and income in the income statement.

#### 6.5 Non-current financial assets

Non-current financial assets, which amounted to  $\in$  2,593 thousand ( $\in$  2,730 thousand as at 31 December 2021), break down as follows:

(Thousands €)	Half-year ended 30 June 2022	Year ended 31 December 2021
Securities	2,439	2,459
Other non-current financial assets	103	206
Financial receivables from employees	51	65
Total non-current financial assets	2,593	2,730

The item Securities, equal to € 2,439 thousand (€ 2,459 thousand as at 31 December 2021), was made up of government bonds maturing in June 2027, securing the Service Agreement and the special services agreement with the Government.

Other non-current financial assets of  $\in$  103 thousand ( $\in$  206 thousand as at 31 December 2021) refer to the deferral of the non-current portion of commission relating to a five-year revolving line with a pool of banks, maturing in December 2023, for a total of  $\in$  320 million.

The maturity of current and non-current financial assets is broken down as shown below:

Report

on Operations

(Thousands€)	Half-year ended 30 June 2022						
	Within 12 months	Between 1 and 5 years	Beyond 5 years	Total			
Receivables from subsidiaries - c/a transactions	176,649	-	-	176,649			
Tied current accounts	3,924	-	-	3,924			
Financial receivables from associates	3,424	-	-	3,424			
Receivables from joint ventures - c/a San Marino RTV SpA	2,531	-	-	2,531			
Assets for derivatives taken out on behalf of Rai Cinema	270	-	-	270			
Securities	-	2,439	-	2,439			
Financial receivables from employees	38	51	-	89			
Other financial assets	225	103	-	328			
Total financial assets	187,061	2,593	-	189,654			

(Thousands€)	Year ended 31 December 2021						
	Within 12 months	Between 1 and 5 years	Beyond 5 years	Total			
Receivables from subsidiaries - c/a transactions	120,674	-	-	120,674			
Tied current accounts	4,591	-	-	4,591			
Receivables from joint ventures - c/a transactions San Marino RTV SpA	1,430	-	-	1,430			
Assets for derivatives taken out on behalf of Rai Cinema	204	-	-	204			
Financial receivables from employees	48	65	-	113			
Receivables from subsidiary Rai Cinema for derivative instruments	17	-	-	17			
Securities	-	-	2,459	2,459			
Other financial assets	225	206	-	431			
Total financial assets	127,189	271	2,459	129,919			

The short-term portion of the financial assets, which amounted to €187,061 thousand, is included in the current components described in Note 7.3 "Current financial assets".

 $Information \, on \, risks \, hedged \, and \, on \, hedging \, policies \, is \, disclosed \, in \, Note \, 3.1 \, \text{``Market risk''}.$ 

### 6.6 Deferred tax assets

(Thousands €)	Half-year ended 30 June 2022	Year ended 31 December 2021
Deferred tax assets eligible for offset	94,428	115,302
Deferred tax liabilities eligible for offset	(153,888)	(154,900)
Net deferred tax liabilities	(59,460)	(39,598)

As at 30 December 2021, at 30 June 2022 the net balance of deferred tax assets and deferred tax liabilities shows a negative amount, and is therefore recognised under liabilities in the statement of financial position. Please refer to Note 9.5 "Deferred tax liabilities" for the relevant analyses.

Income taxes are reported in Note 11.10 "Income tax".

### 6.7 Other non-current assets

Other non-current assets, which amounted to € 28,895 thousand (€ 3,213 thousand as at 31 December 2021), are broken down as follows:

(Thousands€)	Half-year ended 30 June 2022	Year ended 31 December 2021
Advances for sport events	32,843	6,860
Advances for trade initiatives	8,104	8,140
Amounts committed to cautionary deposit with third parties	1,734	1,704
Receivables from personnel	548	530
- Provisions for write-down of other non-current assets	(14,334)	(14,021)
Total other non-current assets	28,895	3,213

The items above basically regard non-current portions of assets described in Note 7.5 "Other current receivables and assets" to which reference is made.

The provisions for write-down of other non-current assets, which amounted to € 14,334 thousand (€ 14,021 thousand as at 31 December 2021), is broken down below:

(Thousands €)	Balances as at 31 December 2021	Provisions	Balances as at 30 June 2022
Provisions for write-down of advances for sports events	(6,209)	(40)	(6,249)
Provisions for write-down of advances for trade initiatives	(7,662)	(273)	(7,935)
Provisions for write-down of other non-current assets	(150)	-	(150)
Total provisions for write-down of other non-current assets	(14,021)	(313)	(14,334)

### 7.1 Inventory

Inventory, net of its provisions for write-downs, amounted to  $\bigcirc$  71 thousand ( $\bigcirc$  106 thousand as at 31 December 2021), and is broken down as follows:

(Thousands €)	Half-year ended 30 June 2022	Year ended 31 December 2021
Inventory	10,706	10,822
- Provisions for write-down of inventory	(10,635)	(10,716)
Total inventory	71	106

The final inventory of technical materials refers to stock and spare parts for maintenance and the use of technical capital equipment similar to consumables since their utility is depleted over a period that is usually no longer than 12 months.



assets

### 7.2 Trade receivables

Report

on Operations

Trade receivables, which amounted to  $\in$  245,682 thousand ( $\in$  307,198 thousand as at 31 December 2021), are broken down as follows:

(Thousands €)	Half-year ended 30 June 2022	Year ended 31 December 2021
Trade:		
Italian Tax Revenue Office for services under agreement	14,000	12,000
Other receivables	26,354	20,085
- Provision for write-downs of trade receivables	(14,736)	(14,719)
Subsidiaries:		
Receivables	221,626	291,054
- Provisions for write-downs of trade receivables from subsidiary Rai Com SpA	(1,993)	(1,600)
Joint ventures and associates	431	378
Total trade receivables	245,682	307,198

Receivables, excluding the provisions for write-downs, from subsidiaries and from joint ventures and associates refer to:

(Thousands €)	Half-year ended 30 June 2022	Year ended 31 December 2021
Subsidiaries:		
Rai Cinema SpA	1,918	2,029
RaiComSpA	82,311	108,593
Rai Pubblicità SpA	131,721	173,883
Rai Way SpA	3,683	4,949
Receivables from subsidiaries	219,633	289,454
Joint ventures and associates:		
San Marino RTV SpA	303	266
Tivù Srl	128	112
Receivables from joint ventures and associates	431	378

The breakdown of trade receivables by geographical area shows the predominance of the domestic market.

Receivables from the Italian Tax Revenue Office for services under agreement amounted to  $\in$  14,000 thousand for the management of ordinary license fees for the years 2019, 2020, 2021 and 2022 (equal to  $\in$  4,000 thousand per year for the years 2019, 2020 and 2021 and  $\in$  2,000 thousand for the first half of 2022).

The other receivables are recognised for a nominal value of € 26,354 thousand and are for the sale of rights and for services of other kinds.

Receivables from related parties are specified in Note 12.4 "Transactions with Related Parties".

Trade receivables are shown net of the provisions for write-downs of € 16,729 thousand (€ 16,319 thousand as at 31 December 2021) as detailed below:

(Thousands €)	Balances as at 31 December 2021	Provisions	Balances as at 30 June 2022
Provisions for write-downs of trade receivables	(14,719)	(17)	(14,736)
Provisions for write-downs of trade receivables from subsidiary Rai Com	(1,600)	(393)	(1,993)
Total provisions for write-downs of trade receivables	(16,319)	(410)	(16,729)

As at 31 December 2021, there were no receivables in a currency other than the Euro, as specified in Note 3.1 "Market risk".

### 7.3 Current financial assets

Current financial assets amounted to € 187,061 thousand (€ 127,189 thousand at 31 December 2021). The breakdown of the item and the comparison with the previous year are shown below:

(Thousands €)	Half-year ended 30 June 2022	Year ended 31 December 2021
Receivables from subsidiaries - c/a transactions	176,649	120,674
Tied current accounts	3,924	4,591
Receivables from associates	3,424	-
Receivables from joint ventures - c/a San Marino RTV	2,531	1,430
Assets for derivatives taken out on behalf of Rai Cinema	270	204
Financial receivables from employees	38	48
Receivables from the subsidiary Rai Cinema for derivative instruments	-	17
Other current financial assets	225	225
Total current financial assets	187,061	127,189

Receivables from subsidiaries - current account positions relate entirely to the current account position with Rai Cinema.

Tied current accounts, which came to  $\in$  3,924 thousand ( $\in$  4,591 thousand as at 31 December 2021) refer to amounts seized on current accounts due to litigation in progress.

The fair value of derivative instruments was calculated considering valuation models largely used in the financial field and the market parameters as at the reporting date, as better specified in Note 5 "Fair value measurement". Derivative instruments recognised at fair value, are broken down below as regards their assets component, including the current portion only:

(Thousands €)	Half-year ended 30 June 2022	Year ended 31 December 2021
Assets for derivatives taken out on behalf of Rai Cinema	270	204
Receivables from the subsidiary Rai Cinema for derivative instruments	-	17
Total derivative financial instruments – current portion	270	221
Total derivative financial instruments - non-current portion	-	-
Total derivative financial instruments	270	221

Financial derivative assets, recorded at fair value, as at 30 June 2022 related to the current portion of derivatives from third parties equal to  $\in$  270 thousand ( $\in$  204 thousand as at 31 December 2021), implemented thorough the mandate entrusted to Rai Cinema and reflected in the inter company calculation of financial debt towards the subsidiary. The non-current portion is nil, as at 31 December 2021.

Information on risks hedged and on hedging policies is disclosed in Note 3.1 "Market risk".

### 7.4 Current income tax assets

Current income tax receivables, which totalled € 79 thousand (€ 723 thousand as at 31 December 2021), are specified as follows:

(Thousands €)	Half-year ended 30 June 2022	Year ended 31 December 2021
IRES requested as refund for IRAP deductibility for employee expense and similar	79	79
Deductions on assignments to foreign companies	125	882
- Provisions for write-downs of current income tax assets	(125)	(238)
IRES receivable	79	723
IRAPreceivable	-	-
Total current income tax assets	79	723

Current income tax assets are shown net of the provisions for write-downs of € 125 thousand (€ 238 thousand as at 31 December 2021) related to withheld taxes on income risking recoverability.

(Thousands€)	Balances as at 31 December 2021		Balances as at 30 June 2022
Provisions for write-downs of current income tax assets	(238)	113	(125)

The taxes are commented in Note 11.10 "Income taxes".

### 7.5 Other current receivables and assets

Other current receivables and assets, which totalled € 300,416 thousand (€ 164,344 thousand as at 31 December 2021) break down as follows:

(Thousands €)	Half-year ended 30 June 2022	Year ended 31 December 2021
Advances for sport events	142,268	99,727
Compensatory measures for upgrading broadcasting systems	60,082	-
Receivables from subsidiaries	51,376	31,058
Receivables from entities, companies, bodies and others	9,215	7,371
Receivables from personnel	8,934	8,231
Advances to suppliers, collaborators and agents	6,579	7,087
Receivables from social security and welfare institutions	2,934	3,772
Othertaxreceivables	1,607	1,633
Advances for trade initiatives	335	335
Receivables for subsidies and grants from EU	328	301
Other receivables (current deferrals)	21,714	9,405
- Provision for write-downs of other current receivables and assets	(4,956)	(4,576)
Total other current receivables and assets	300,416	164,344

The breakdown of receivables from subsidiaries is as follows:

(Thousands €)	Half-year ended 30 June 2022	Year ended 31 December 2021
Receivables from subsidiaries:		
Rai Cinema SpA	536	2,882
Rai Com SpA	3,583	2,809
Rai Pubblicità SpA	14,177	4,045
Rai Way SpA	33,080	21,322
Receivables from subsidiaries	51,376	31,058

It should also be noted that:

- the receivables from social security and welfare institutions refer to advances disbursed against contributions due for artistic collaborations and other reasons;
- the receivables from subsidiaries consist of the contribution of the companies to the tax consolidation and the receivables coming from the Group VAT system (please refer to Note 12.4 "Transactions with related parties");
- receivables from personnel relate to various items, as detailed below:

(Thousands €)	Half-year ended 30 June 2022	Year ended 31 December 2021
Labour disputes	2,602	2,798
Travel expenses	3,283	2,156
Production expense advances	811	757
Others	2,238	2,520
Receivables from personnel	8,934	8,231

• other tax receivables break down as follows:

(Thousands€)	Half-year ended 30 June 2022	Year ended 31 December 2021
VAT refund requested	1,451	1,440
Other tax receivables	156	193
Total other tax receivables	1,607	1,633

The provisions for write-downs of other current receivables and assets, which amounted to € 4,956 thousand (€ 4,576 thousand as at 31 December 2021), is broken down below:

(Thousands €)	Balances as at 31 December 2021	Provisions	Balances as at 30 June 2022
Provision for write-downs of other current receivables and assets	(4,576)	(380)	(4,956)

Considering the short period of time elapsing between when the receivable arises and its due date, it is not believed there are significant differences between the book value of the trade receivables, other receivables and current financial assets and their respective fair values.

### 7.6 Cash and cash equivalents

Cash and cash equivalents, which amounted to € 153.542 million (€ 42.536 million as at 31 December 2021), are broken down into the following items:

(Thousands€)	Half-year ended 30 June 2022	Year ended 31 December 2021
Bank and postal deposits	153,257	42,272
Cash and securities in hand	285	264
Total cash and cash equivalents	153,542	42,536

Bank and postal deposits amounted to  $\in$  153,257 thousand ( $\in$  42,272 thousand as at 31 December 2021) and represent the money at-call or short-term liquid assets resulting from deposit or current accounts with banks, financial institutions and with the postal administration.

Cash and equivalents amounted to  $\in$  285 thousand ( $\in$  264 thousand as at 31 December 2021) and include the liquidity represented by cash in the company's coffers as at 30 June 2022.



Shareholders' equity

Reported below is the breakdown of shareholders' equity:

(Thousands €)	Half-year ended 30 June 2022	Year ended 31 December 2021
Share Capital	242,518	242,518
Legalreserve	12,042	12,042
IFRS first-time adoption reserve – restricted	451,664	451,664
IFRS first-time adoption reserve – free	8,065	38,502
Cash flow hedge reserve	(7,664)	(9,228)
Total other reserves	452,065	480,938
Actuarial reserves for employee benefits	(11,504)	(43,886)
Losses carried forward	(3,338)	(3,338)
Profit (loss) for the period	77,252	(30,437)
Total retained earnings (losses carried forward)	62,410	(77,661)
Total Group shareholders' equity	769,035	657,837

### **Share Capital**

As at 30 June 2021, the share capital consisted of 242,518,100 ordinary shares with a unit par value of € 1.00. The share capital, fully subscribed and paid up, is held by:

- the Ministry of Economy and Finance (MEF) for a total of 241,447,000 shares, equal to 99.5583%; and
- Società Italiana Autori Editori (SIAE) for a total of 1,071,100 shares, equal to 0.4417%.

### **Legal reserve**

The legal reserve amounted to € 12,042 thousand.

### Other reserves and retained earnings (losses carried forward)

Other reserves, which amounted to € 452,065 thousand (€ 480,938 thousand as at 31 December 2021), are broken down as follows:

- the IFRS first-time adoption reserve totalled € 459,729 thousand (€ 490,166 thousand as at 31 December 2021) and is carried as an addition to shareholders' equity. The reserve is divided to show the amounts that have been freed since the creation of the reserve:
  - IFRS first-time adoption reserve restricted, totalling € 451,664 thousand;
  - IFRS first-time adoption reserve free, totalling € 8,065 thousand;
- the cash flow hedge reserve recognised as a reduction of shareholders' equity, for € 7,664 thousand (€ 9,228 thousand as at 31 December 2021), refers to the portion deriving from the closure (in December 2019) of the interest rate hedges, activated in 2017, having met the condition for which they were activated, i.e. the issue of the bond loan maturing in December 2024. This reserve is charged to the income statement over the life of the loan by recognising financial interest, the effects of which are neutralized (without considering the tax component) through comprehensive income.

Losses carried forward, for € 62,410 thousand (€ 77,661 thousand as at 31 December 2021), including the loss for the year, break down as follows:

- losses from actuarial reserves for employee benefits, recognised for €11,504 thousand; the change compared to 31 December 2021 (€ 43,886 thousand) had negative effects on the comprehensive income statement for € 32,382 thousand:
- losses carried forward, registered in the year 2019 related to first adoption of the standards IFRS 9 and 15, amount to € 3,338 thousand;
- profit for the period totalled € 77,252 thousand.

### 9.1 Non-current financial liabilities and current portions of non current financial liabilities

Non-current financial liabilities, including current portions, totalled € 299,453 thousand (€ 299,344 thousand as at 31 December 2021). The figure breaks down as follows:

(Thousands €)	Half-year	ended 30 Jur	ne 2022	Year ended 31 December 2021			
	Non-current portion	Current portion	Total	Non-current portion	Current portion	Total	
Bonds	299,443	-	299,443	299,331	-	299,331	
M/L-term payables to banks	3	6	9	7	6	13	
Total	299,446	6	299,452	299,338	6	299,344	



Financial liabilities mainly consisted of a bond loan with a notional amount of € 300,000 thousand as of 30 June 2022. There is also a subsidised loan of an insignificant amount granted in January 2020 following the participation in a public tender issued by the then Ministry of Education, University and Research - MIUR.

The senior unsecured bond issued by Rai in December 2019 and listed on the Dublin Stock Exchange, was subscribed to by Italian and international institutional investors, has a nominal rate of 1.375%, maturity in December 2024 and contains the usual covenants for issues with investment grade rating, including:

- · a negative pledge prohibiting the granting of guarantees on other bond issues by the Issuer or its "significant subsidiaries", unless the same guarantees are extended to existing bondholders;
- A cross-default provisions, whereby in the event of default on debt totalling more than €50 million by the Issuer or its "significant subsidiaries", bondholders may declare default on the bond;
- Change of Control clause permitting bondholders to exercise a put option at par if the Ministry of Economy and Finance ceases to hold the majority of voting rights exercisable at Ordinary and Extraordinary Shareholders'

On 11 August 2022, Moody's published a credit opinion that confirmed the Long-Term Issuer Baa3 for Rai (Investment Grade), with negative outlook.



Non-current liabilities

The final due date of financial liabilities held (current and non-current) is shown in the following table:

Report

on Operations

(Thousands€)	Half-year ended 30 June 2022					
	Within 12 months	Between 1 and 5 years	Beyond 5 years	Total		
Bonds	-	299,443	-	299,443		
Payables to subsidiaries – current account positions	137,216	-	-	137,216		
Payables to the subsidiary Rai Cinema for derivative instruments	270	-	-	270		
M/L-term payables to banks	6	3	-	9		
Short-term payables to banks	233	-	-	233		
Total	137,725	299,446	-	437,171		

(Thousands€)	Year ended 31 December 2021					
	Within 12 months	Between 1 and 5 years	Beyond 5 years	Total		
Bonds	-	299,331	-	299,331		
Payables to subsidiaries – current account positions	176,957	-	-	176,957		
Payables to the subsidiary Rai Cinema for derivative instruments	204	-	-	204		
M/L-term payables to banks	6	7	-	13		
Short-term payables to banks	196,648	-	-	196,648		
Liabilities for derivatives taken out on behalf of Rai Cinema	17	-	-	17		
Total	373,832	299,338	-	673,170		

All medium/long-term debt is held at fixed interest rates.

In compliance with accounting standards, the fair value of significant financial liabilities not recorded in the financial statements according to this criterion was also measured, using the bond issued by the Company in 2019, maturing in December 2024: the fair value as at 30 June 2022 is measured at the market price, including accrued interest, at that date, which was equal to 98,4001, for a countervalue of  $\[mathcal{e}\]$  295.2 million.

(Thousands€)	Half-year ended 30 June 2022		Year ended 31 December 2021		
	Carrying amount	Fair value	Carrying amount	Fair value	
Bond issue €300 million - maturity 04/12/2024	299,443	295,200	299,331	307,361	

#### 9.2 Lease liabilities

Non-current lease liabilities, including the current portion, amounted to  $\in$  50,180 thousand ( $\in$  45,244 thousand as of 31 December 2021), and related entirely to operating leases. An analysis is provided below:

(Thousands €)	Half-year ended 30 June 2022			Year ended 31 December 2021		
	Non-current portion	Current portion	Total	Non-current portion	Current portion	Total
Operating lease liabilities	35,104	15,076	50,180	30,861	14,383	45,244
Total	35,104	15,076	50,180	30,861	14,383	45,244

The value of current lease liabilities is represented solely by the current portion of non-current lease liabilities, as short-term asset leases are recognised in the income statement under the item costs for the purchase of consumables, costs for services and other costs.

The value of cash outflows from leases for the period was  $\in$  7,237 thousand, plus interest of  $\in$  352 thousand.

Interest expense accrued on lease liabilities is detailed in Note 11.8 "Financial income and expenses," to which reference should be made.

The due dates lease liabilities (current and non-current) are shown below:

(Thousands€)	Half-year ended 30 June 2022					
	Within 12 months	Between 1 and 5 years	Beyond 5 years	Total		
Operating lease liabilities	15,076	26,751	8,353	50,180		
Total	15,076	26,751	8,353	50,180		
(Thousands €)	Year ended 31 December 2021					
	Within 12 months	Between 1 and 5 years	Beyond 5 years	Total		
Operating lease liabilities	14,383	25,918	4,943	45,244		
Total	14,383	25,918	4,943	45,244		

### 9.3 Employee benefits

Employee benefits, which amounted to  $\in$  293,907 thousand ( $\in$  351,054 thousand as at 31 December 2021), are broken down as follows:

(Thousands €)	Half-year ended 30 June 2022	Year ended 31 December 2021
Provisions for employee severance pay	143,944	172,770
Provisions for supplementary pension benefits	84,498	101,809
Provisions in lieu of the former fixed indemnity for journalists	52,169	62,770
Health insurance fund for Rai senior managers (FASDIR)	13,050	13,433
Others	246	272
Total employee benefits	293,907	351,054

Provisions for employee benefits measured using actuarial techniques break down as follows:

(Thousands €)	Half-year ended 30 June 2022						
	Employee severance pay	Supplementary Pension	Provisions in lieu of the former fixed indemnity for journalists	FASDIR	Other benefits		
Present value of the liability at the start of the period	172,770	101,809	62,770	13,433	272		
Current cost of defined benefit plans	-	-	-	-	2		
Current cost of defined contribution plans	19,730	-	-	94	-		
Interest expenses	500	352	139	49	-		
Actuarial gains/(losses) resulting from changes in financial assumptions	(18,394)	(11,718)	(5,422)	-	-		
Actuarial gains/(losses) from past experience	5,055	(1,714)	(189)	-	-		
Cost of past benefits and (gains) losses on settlement	-	-	(4,279)	-	-		
Benefits paid	(15,996)	(4,231)	(850)	(526)	(28)		
Transfers to external funds for defined contribution plans	(19,728)	-	-	-	-		
Other movements	7	-	-	-	-		
Present value of the liability at the end of the period	143,944	84,498	52,169	13,050	246		

Costs for employee benefits, as measured using actuarial assumptions and recognised in the income statement, break down as follows:

Report on Operations

(Thousands€)		Half-ye	ear ended 30 June 20	22				
	Employee severance pay	Supplementary pension	Provisions in lieu of the former fixed indemnity for journalists	FASDIR	Other benefits			
Current cost of defined benefit plans	-	-	-	-	(2)			
Current cost of defined contribution plans	(19,730)	-	-	(94)	-			
Cost of past benefits and (gains) losses on settlement	-	-	4,279	-	-			
Interest expense on the liability	(500)	(352)	(139)	(49)	-			
Total	(20,230)	(352)	4,140	(143)	(2)			
of which recognised as labour cost	(19,730)	-	4,279	(94)	(2)			
of which recognised in financial expense	(500)	(352)	(139)	(49)	-			

Costs for defined benefit plans recognised in other comprehensive income components break down as follows:

(Thousands€)		Half-y	ear ended 30 June 2	2022	
	Employee severance pay	Supplementary pension	Provisions in lieu of the former fixed indemnity for journalists	FASDIR	Other benefits
Revaluations:					
<ul> <li>Actuarial gains/ (losses) resulting from changes in demographic assumptions</li> </ul>	-	-	-	-	-
<ul> <li>Actuarial gains/(losses) resulting from changes in financial assumptions</li> </ul>	18,394	11,718	5,422	-	-
<ul> <li>Actuarial gains/(losses) from past experience</li> </ul>	(5,055)	1,714	189	-	-
Total	13,339	13,432	5,611	-	-

The main actuarial assumptions adopted are reported below:

	Half-year ended 30 June 2022
Financial assumptions	
Average discount rate (1):	
- Provisions for employee severance pay	2.59%
- Provisions for supplementary pension benefits former employees	2.58%
- Provisions for supplementary pension benefits former managers	2.60%
- Provisions in lieu of the former fixed indemnity for journalists	2.55%
Inflation rate:	
- Provisions for employee severance pay	2.10%
- Provisions for supplementary pension benefits	2.10%
- Provisions in lieu of the former fixed indemnity for journalists	2.10%
Expected rate of growth in remuneration/benefits (²):	
- Provisions for employee severance pay	3.08%
- Provisions for supplementary pension benefits	1.68%
- Provisions in lieu of the former fixed indemnity for journalists	2.30%
<b>Demographic assumptions</b>	
Maximum retirement age:	
- Provisions for employee severance pay	As per law
- Provisions for supplementary pension benefits	-
- Provisions in lieu of the former fixed indemnity for journalists	As per law
Mortality tables:	
- Provisions for employee severance pay	SI 2016 revised
- Provisions for supplementary pension benefits	AS62
- Provisions in lieu of the former fixed indemnity for journalists	SI 2016 revised
Disability tables:	
- Provisions for employee severance pay	INPS tables by age and gender
- Provisions for supplementary pension benefits	-
- Provisions in lieu of the former fixed indemnity for journalists	-
Average annual employee leaving rate:	
- Provisions for employee severance pay	9.40%
- Provisions for supplementary pension benefits	-
- Provisions in lieu of the former fixed indemnity for journalists	9.10%
Annual probability of advance requests:	
- Provisions for employee severance pay	1.50%
- Provisions for supplementary pension benefits	-
- Provisions in lieu of the former fixed indemnity for journalists	-

 <sup>(1)</sup> Measured as the weighted average of the Eur Composite AA June 2022 interest rate curve for 30 June 2022.
 (2) Including inflation.

### 9.4 Provisions for non-current risks and charges

Report

Provisions for non-current risks and charges, which amounted to € 177,339 thousand (€ 202,097 thousand as at 31 December 2021), are broken down as follows:

(Thousands €)	Balances as at 31 December 2021	Provisions	Drawdowns	Reversals	Other movements	Balances as at 30 June 2022
Provisions for legal disputes	58,900	3,115	(5,015)	-	-	57,000
Provisions for accrued remuneration costs	36,544	2,650	(9,906)	(770)	(17,975)	10,543
Provisions for building renovation and refurbishment	24,000	-	(191)	-	-	23,809
Provision for user rights to digital television frequencies contributions	20,420	5,155	-	-	-	25,575
Provisions for the risk of recourse on bad debts by the concessionaires Rai Pubblicità and Rai Com	5,341	13	(263)	(2)	-	5,089
Provision for write-downs of surplus investments	4,387	458	-	-	-	4,845
Provisions for dismantling and restoration costs	4,113	72	(83)	(194)	-	3,908
ISC ICM provisions for agents	671	16	-	(3)	-	684
Other provisions	47,721	80	(235)	(1,680)	-	45,886
Total provisions for risks and charges	202,097	11,559	(15,693)	(2,649)	(17,975)	177,339

Provisions for legal disputes, totalling € 57,000 thousand, show the prudential, forecasted estimate of charges for pending lawsuits in which the Company is involved in various ways. Specifically, the figure includes € 34,000 thousand in provisions for civil, administrative and criminal litigation (including legal costs) and € 23,000 thousand in provisions for labour law and social security disputes

Provisions for accrued remuneration costs, totalling € 10,543 thousand, include the overall costs estimated in relation to employment contracts in place.

Provisions for building renovation and refurbishment, totalling € 23,809 thousand, include the estimated costs the Company expects to incur primarily in relation to the removal of asbestos containing materials present in buildings owned. The constructive obligation to proceed with the refurbishment and renovation of the buildings is connected with Company's expression of intent to perform such work, as expressed on several occasions in negotiations with trade unions.

The provision for user rights to digital television frequencies contributions, amounting to € 25,575 thousand, was set aside pending the issue of the decree that will determine the amount to be paid for the years 2020, 2021 and 2022.

Provisions for the risk of recourse on bad debts by the concessionaires Rai Pubblicità and Rai Com, totalling € 5,089 thousand, refer to the charges associated with the retrocession of income already recognised by the Company in the event that the concessionaires do not collect on the related receivables.

The provisions for write-down of the surplus investment refers almost all to the capital deficit recognised in the financial statements of Rai Corporation in liquidation.

Provisions for dismantling and restoration costs, totalling € 3,908 thousand, include the estimated costs for the dismantling and removal of installations and modifications and the restoration of premises rented by the Company under operating leases which require the lessee to restore the rented premises to their original condition at the end of the lease (where the lease will not be renewed).

ISC (supplementary customer indemnities) and ICM (meritocratic customer indemnities) provisions for agents, totalling € 684 thousand, refer to amounts payable to agents upon termination of agency agreements for reasons not attributable to the agent. The provisions are based on estimates that take into consideration the historic data of the Company and growth in the customer portfolio or in business volumes with customers already in portfolio.

Other provisions comprise numerous provisions, set aside to cover specific liabilities related to existing situations whose existence is certain, whose amount or date of occurrence is uncertain, or whose occurrence is contingent on future events whose occurrence is considered probable.

### 9.5 Deferred tax liabilities

Deferred tax liabilities of € 59,460 thousand are shown net of deferred tax assets eligible for offset amounting to € 94,428 thousand. The net balance as at 31 December 2021 recorded deferred tax liabilities of € 39,598 thousand.

The nature of the temporary differences that gave rise to deferred tax liabilities and the deferred tax assets eligible for offset is reported in the table below:

(Thousands €)	Balances as at	Changes		Balances as at
	31 December 2021	Income statement	Balance sheet	30 June 2022
Statutory/tax differences on property, plant and equipment	(148,147)	930	-	(147,217)
Taxable difference equity investments	(6,753)	82	-	(6,671)
Deferred tax liabilities eligible for offset	(154,900)	1,012	-	(153,888)
Negative taxable income	115,302	6,493	(27,367)	94,428
Deferred tax assets eligible for offset	115,302	6,493	(27,367)	94,428
Net deferred tax liabilities	(39,598)	7,505	(27,367)	(59,460)

Deferred tax assets were recognised when their future recoverability was considered reasonably certain.

Deferred tax assets on tax losses carried forward totalled € 94,428 thousand: It is probable that they will be used to offset the taxable earnings of Group companies that participate in the tax consolidation arrangement and the deferred tax liability carried through to the income statement.

### 9.6 Other non-current payables and liabilities

Other non-current payables and liabilities, entirely relating to items denominated in Euros, amounted to € 55,400 thousand (€ 1,634 thousand as at 31 December 2021), entirely in Euro, refer to the non-current component of deferred income, as detailed in Note 10.1 "Trade Payables and Other Current Payables and Liabilities", which is analysed as follows:

(Thousands €)	Half-year ended 30 June 2022	Year ended 31 December 2021
Compensatory measure deferred income for upgrading broadcasting systems	53,892	-
Compensatory measure deferred income for the release of radio links	1,462	1,575
Deferred income on the contribution for capital equipment under Law 160/2019	46	59
Total other non-current payables and liabilities	55,400	1,634

In this regard, it should be noted that deferrals for compensatory measures in favour of network operators refer to amounts assigned to:

- upgrading of broadcasting systems, pursuant to the MISE decree of 27 June 2022, allocated for a total amount of
   € 60,082 thousand, in relation to the investment expenses incurred from 1 January 2020 to 8 February 2022 by Rai
   Way, subject to remuneration under the service contract;
- release of radio links in the 3.6-3.8 GHz bands, pursuant to the MISE-MEF interministerial decree of 4 September 2019, allocated for a total amount of € 3,142 thousand, in relation to the investment expenses made by Rai Way, which are remunerated under the service contract.

Both duties are charged to the income statement for each period in relation to the depreciation charge that would have been recognised if the investment had been made by Rai, taking Rai Way's amortisation plan as a reference.

The current portion is recorded under trade and other payables and current liabilities, to which reference should be made.

Payables to related parties are disclosed in Note 12.4 "Transactions with related parties".



liabilities

Introduction

### 10.1 Trade payables and other current payables and liabilities

Trade payables and other current payables and liabilities amounted to a total  $\in$  1,332,742 thousand ( $\in$  921,993 thousand as at 31 December 2021). The figure breaks down as follows:

(Thousands €)	Half-year ended 30 June 2022	Year ended 31 December 2021
Payables to suppliers	499,494	462,222
Trade payables to subsidiaries	84,750	80,144
Trade payables from joint ventures and associates	514	1,261
Total trade payables	584,758	543,627
Payables to personnel	212,440	171,481
Payables to social security and welfare institutions	57,833	57,436
Othertaxpayables	35,229	37,094
Other payables from subsidiaries	-	4,706
Other payables accruing for assessments	1,855	4,141
Other debts	4,513	4,556
Advances:		
- Licence fees	55,551	87,808
- Other advances	2,195	2,995
Accruals for fees and interest	2,391	393
Deferrals:		
- Licence fees	367,604	5,110
<ul> <li>Adjustment to advertising revenues</li> </ul>	3,445	2,311
<ul> <li>Compensatory measures for upgrading broadcasting systems</li> </ul>	4,474	-
- Compensatory measure deferred income for the release of radio links	264	303
- Instrumental investments bonus	26	26
- Other deferrals	164	6
Total other current payables and liabilities	747,984	378,366
Total trade payables and other current payables and liabilities	1,332,742	921,993

The breakdown of trade payables and other payables to subsidiaries, joint ventures and associates is shown in the following tables:

(Thousands €)	Half-year ended 30 June 2022	Year ended 31 December 2021
Subsidiaries:		
Rai Cinema SpA	21,933	16,494
RaiComSpA	4,206	6,450
Rai Pubblicità SpA	247	187
Rai Way SpA	58,364	57,013
Trade payables to subsidiaries	84,750	80,144

(Thousands €)	Half-year ended 30 June 2022	Year ended 31 December 2021
Joint ventures and associates:		
Auditel Srl	48	467
TivùSrl	448	794
Player Radio Publishers Srl	18	-
Trade payables from joint ventures and associates	514	1,261

(Thousands €)	Half-year ended 30 June 2022	Year ended 31 December 2021
Subsidiaries:		
Rai Cinema SpA	-	520
Rai Com SpA	-	-
Rai Pubblicità SpA	-	1,312
Rai Way SpA	-	2,874
Other payables from subsidiaries	-	4,706

Payables to personnel totalled  $\in$  212,440 thousand ( $\in$  171,481 thousand as at 31 December 2021). The figure breaks down as follows:

(Thousands €)	Half-year ended 30 June 2022	Year ended 31 December 2021
Untaken paid annual leave	72,896	54,131
Untaken time in lieu	44,179	45,264
Salary assessment	70,385	44,577
Redundancy incentives	24,521	26,543
Others	459	966
Payables to personnel	212,440	171,481

Payables to social security and welfare institutions totalled  $\odot$  57,883 thousand ( $\odot$  57,436 thousand as at 31 December 2021). The figure breaks down as follows:

(Thousands €)	Half-year ended 30 June 2022	Year ended 31 December 2021
Payables to INPS	24,074	23,964
Payables to INPGI	11,419	13,917
Payables to supplementary pension funds for personnel	11,967	8,925
Contributions on assessed salaries	8,831	8,813
Payables to CASAGIT	1,086	1,501
Other debts	456	316
Payables to social security and welfare institutions	57,833	57,436

Other tax payables show taxes payable to the Inland Revenue other than current income tax. The item breaks down as follows:

(Thousands €)	Half-year ended 30 June 2022	Year ended 31 December 2021
Group VAT payables	9,242	3,109
Payables for suspended VAT	998	998
Withholding tax on salaries and wages for employees and contractors, substitution tax and other withholdings	24,989	32,987
Total other tax payables	35,229	37,094

Deferrals include the current portion of compensatory measures in favour of network operators assigned to the Parent Company, the details of which are shown in Note 9.6 "Other non-current payables and liabilities" to which reference should be made.

Payables to related parties are disclosed in Note 12.4 "Transactions with related parties".

### 10.2 Current financial liabilities

Report

on Operations

Current financial liabilities totalled € 137,725 thousand (€ 373,832 thousand as at 31 December 2021). The breakdown is shown in the table below:

(Thousands€)	Half-year ended 30 June 2022	Year ended 31 December 2021
Payables to subsidiaries – current account positions	137,216	176,957
Payables to the subsidiary Rai Cinema for derivative instruments	270	204
Short-term payables to banks	233	196,648
M/L-term payables to banks (current portion)	6	6
Liabilities for derivatives taken out on behalf of Rai Cinema	-	17
Total current financial liabilities	137,725	373,832

Short-term payables to banks amounted to € 233 thousand (196,648 as at 31 December 2021) and consisted of uncommitted bank loans.

The breakdown by company of payables to subsidiaries - current account positions is shown in the following table:

(Thousands €)	Half-year ended 30 June 2022	Year ended 31 December 2021
Rai Cinema SpA	8,503	1,200
Rai Com SpA	122,085	156,394
Rai Corporation in liquidation	3,432	3,147
Rai Pubblicità SpA	2,849	15,871
Rai Way SpA	347	345
Payables to subsidiaries – current account positions	137,216	176,957

The current portion of non-current financial liabilities is reported and explained in Note 9.1 "Non-current financial liabilities".

Derivative instruments recognised at fair value, are broken down below in the liability component, including the current portion only:

(Thousands €)	Half-year ended 30 June 2022	Year ended 31 December 2021
Liabilities for derivatives taken out on behalf of Rai Cinema	-	17
Payables to the subsidiary Rai Cinema for derivative instruments	270	204
Total derivative financial instruments - current portion	270	221
Total derivative financial instruments - non-current portion	-	-
Total derivative financial instruments	270	221

Information on risks hedged and on hedging policies is disclosed in Note 3.1 "Market risk".

#### 10.3 Current income tax liabilities

Current income tax liabilities totalled  $\in$  12,908 thousand ( $\in$  29,605 thousand as at 31 December 2021), and refer entirely to payables for IRES from the Group's tax consolidation.

On this point please note that the Company has opted for a Group taxation scheme under which the obligations connected with the settlement and payment of IRES tax on companies scoped into the tax consolidation arrangement have been transferred to the Group. Procedures for consolidating Group taxable income are governed by a specific agreement between the Parent Company and its subsidiaries, as described in Note 12.4 "Transactions with related parties - Tax consolidation".

Income taxes are reported in Note 11.10 "Income tax".



#### 11.1 Revenue from sales and services

They consist of:

(Thousands €)	Half-year ended 30 June 2022	Half-year ended 30 June 2021
Licence fees	934,877	923,561
Advertising	268,085	312,411
Other income	41,104	32,413
Total revenue from sales and services	1,244,066	1,268,385

The breakdown of revenues by geographical area shows a predominantly national origin.

#### Licence fees

Licence fees, amounting to € 934,877 thousand (€ 923,561 thousand in the first-half of 2021), break down as follows:

(Thousands €)	Half-year ended 30 June 2022	Half-year ended 30 June 2021
Fees for the period - private utilities	859,400	862,900
Licence fees for the period - special licences	36,000	42,600
Licence fees collected by enforcement order	5,250	4,500
Licence fees for prior years – household licences	34,227	13,561
Total TV licence fees	934,877	923,561

In determining the amount of the licence fees for the period for private users, the information and data made available with reference to the current collection methods were used, taking into account the provisions of Law no. 178 of 30 December 2020 "State Budget estimates for the financial year 2021 and multi-year budget for the three-year period 2021-2023" published in the Official Gazette no. 322 of 30 December 2020, which provided that the revenue from the radio and TV licence fee should be used for the following purposes:

- € 110 million per year to the Fund for pluralism and innovation in information set up in the budget of the Ministry of Economy and Finance;
- for the remainder, to RAI, without prejudice to the amounts of licence fee revenue already allocated by current legislation for specific purposes.

The current collection methods were introduced by Law 208 of 28 December 2015 (the "2016 Stability Law"), which provided, in art.1 (152 et seq.), for TV licence fees for household licences to be charged, as of 1 January 2016, directly in power bills issued by electricity companies, under a separately detailed item.

That law introduced, in an effort to overcome evasion, the mechanism by which if a household has a utility account for power supply to a registered home address, then it can be presumed that the household is in possession of a television set. That presumption of the possession of a television set may only be overturned by a statutory declaration made in accordance with the Consolidation Law as per Presidential Decree 445 of 28 December 2000. False statements are punishable by law and may entail criminal liability.

Law No. 145 of 30 December 2018 confirmed the amount of € 90 due for the Rai licence fee for private use on a permanent basis.

In relation to the amounts reported above:

- TV licence fees collected by enforcement order refer to licence fees, levied under an enforcement order addressed to households with overdue payments;
- licence fees for prior years household licences related to 2021 fees which became known in the year 2022, as they
  were paid to the State during the year.

The separate annual accounts, designed to ensure proportionality between the costs incurred by Rai for the performance of the Public Service activities entrusted to it and the resources from licence fees and certified by an auditor chosen on the basis of a public procedure supervised by the Regulatory Authority, show a lack of public funding for the period 2005-2020 amounting to approximately €2.5 billion. The separate annual accounts for 2021 are being prepared.

# **Advertising**

Advertising revenues, for  $\in$  268,085 thousand ( $\in$  312,411 thousand in the first half of 2021), break down as follows:

(Thousands €)	Half-year ended 30 June 2022	Half-year ended 30 June 2021
Television advertising on general-interest channels:		
- commercial	139,324	161,484
- promotions, sponsorships and special initiatives	80,808	102,367
- product placement and branded content	5,062	3,152
Television advertising on specialist channels	24,525	28,745
Radio advertising	9,876	9,707
Web advertising	8,528	7,786
Other advertising	1,018	8
Share due to third parties	(1,108)	(1,063)
Contingencies	52	225
<b>Total advertising</b>	268,085	312,411

#### Other income

Other revenue from sales and services, for  $\le$  41,104 thousand ( $\le$  32,413 thousand in the first half of 2021), break down as follows:

(Thousands €)	Half-year ended 30 June 2022	Half-year ended 30 June 2021
Special services under agreement	19,700	19,474
Sundry services, mainly for institutional purposes	4,751	5,201
Distribution and sale of channels	5,633	5,466
Pay TV public shows	5,683	22
Sale of rights over programmes	1,622	1,231
Transfer of patent rights of use and trademarks	781	270
Production and facility services	667	210
Home video distribution	43	84
Broadcasting by digital terrestrial technology signal	583	24
Others	5	8
Share due to third parties	(592)	(46)
Contingencies	2,228	469
<b>Total other revenue</b>	41,104	32,413

# 11.2 Other revenue and income

Other revenue and income, for € 19,267 thousand (€ 12,273 thousand in the first half of 2021), break down as follows:

(Thousands €)	Half-year ended 30 June 2022	Half-year ended 30 June 2021
Other income from investees	8,687	8,522
Operating grants	3,348	602
Income from programme production	4,162	1,169
Income from operating  subleasing  from  Group  companies	850	880
Compensation for damages	50	94
Recovery of expenses	-	308
Income from real estate investments	123	117
Others	2,037	581
Contingencies	10	-
Total other revenue and income	19,267	12,273

# 11.3 Costs for the purchase of consumables, costs for services and other costs

Costs for the purchase of consumables, costs for services and other costs totalled € 649,303 thousand (€ 705,499 thousand in the first half of 2021). The figure breaks down as follows:

(Thousands €)	Half-year ended 30 June 2022	Half-year ended 30 June 2021
Costs for the purchase of consumables	5,545	5,116
Costs for services	620,701	678,320
Other costs	23,057	22,063
Total costs for the purchase of consumables, services and other costs	649,303	705,499

The breakdown of costs for services is shown in the table below. The item totalled  $\in$  620,701 thousand ( $\in$  678,320 thousand in the first half of 2021), net of discounts and rebates obtained. It includes, inter alia, emoluments, indemnities of office and expense refunds paid to Directors, for a total of  $\in$  501 thousand, and to Statutory Auditors, for a total of  $\in$  76 thousand.

(Thousands €)	Half-year ended 30 June 2022	Half-year ended 30 June 2021
Recording rights	60,151	144,782
Purchase of showings	101,106	107,845
Signal broadcast and transmission – Rai Way	113,031	106,039
Programme production services	99,124	96,407
Freelance services	65,843	59,270
Rights of Use	53,620	53,652
IT system documentation and assistance services	26,467	26,415
Maintenance, repairs, transport and similar	18,834	18,552
Rentals, leases and service component of lease contracts	13,622	12,409
Daily allowances, travel expenses and accessory costs for personnel	17,349	13,932
Other outsourced services	54,357	40,169
Recovery of expenses	(1,328)	(1,069)
Contingencies	(1,475)	(83)
Costs for services	620,701	678,320

In accordance with Article 2427, no. 16-bis, of the Civil Code, please note that fees accruing to the period ended 30 June 2022 for services provided by the Independent Auditor for the annual auditing of accounts, for other auditing services, including auditing of the half-year financial report and for non-auditing services amounted to  $\in$  86 thousand,  $\in$  24 thousand and  $\in$  59 thousand, respectively

# 11.4 HR expenses

HR expenses, which amounted to € 463,402 thousand (€ 474,697 thousand in the first half of 2021), break down as follows:

(Thousands €)	Half-year ended 30 June 2022	Half-year ended 30 June 2021
Salaries and social security costs	442,813	457,901
Employee severance pay	19,730	19,965
Pensions and similar obligations	6,066	6,396
Others	3,552	1,594
HRexpenses	472,161	485,856
Costs for redundancy incentives	236	-
Recovery of expenses	(2,291)	(2,502)
Capitalised HR expenses	(6,186)	(7,215)
Other staff costs	(8,241)	(9,717)
Contingencies and releases of provisions	(518)	(1,442)
Total HR expenses	463,402	474,697

The item includes € 19,826 thousand of charges for defined contribution plans and € 4,279 thousand of income from defined benefit plans, net of past benefits, as reported in Note 9.3 "Employee benefits".

The Company applies four Collective Bargaining Agreements, respectively the CCL for labour for middle managers, office staff and workers, the CCL for orchestra musicians, the national Bargaining Agreements for Journalists, applied in Rai in compliance with the method in a "Convention extended the CNLG to Rai" and the relative Addendum Agreement with Usigrai for journalist personnel, the CCNL for managers of companies producing goods and services and the relative Addendum Agreement between Rai and ADRai.

With respect to those agreements, we report that:

- the collective bargaining agreement for middle managers, office staff and workers was renewed, by agreement made on 09 March 2022, for the period 2019-2022;
- the collective bargaining agreement for orchestra musicians was renewed, by agreement on 28 June 2018, for the three-year period 2014-2016 and, on an exceptional basis, for 2017 and 2018;
- for journalist staff, on 13 March 2018 Rai and Unindustria Roma signed a Agreement for the Extension of the National Collective Bargaining Agreement for Journalists to Rai, with the Rai journalists trade union, Usigrai and the National Press Federation, FNSI. The Rai–Usigrai Addendum Agreement expired on 31 December 2013;
- for personnel employed as senior managers, the collective bargaining agreement for the period 1 January 2019-31
  December 2023 is still in force, while the Rai–ADRai Addendum Agreement for the period 2017-2019 was renewed
  on 6 July 2018.

The average number of Company employees is shown below by employment category:

Report

on Operations

	Half-year ended 30 June 2022		Half-year	rended 30 June 2	021	
	Permanent employees (average no.) (¹)	Temporary employees (average no.)	Total	Permanent employees (average no.) (¹)	Temporary employees (average no.)	Total
Senior managers (2)	242	-	242	248	-	248
Middle managers	1,174	-	1,174	1,279	-	1,279
Journalists (3)	1,960	74	2,034	1,888	141	2,029
Office staff (4)	6,888	16	6,904	6,962	30	6,992
Workers	798	-	798	824	3	827
Orchestra players	117	1	118	119	-	119
Total	11,179	91	11,270	11,320	174	11,494
<ul><li>(1) Of which apprentices</li><li>(2) Of which senior staff with</li></ul>	228			460		
temporary contracts (3) Including executive staff	2			4		

 <sup>(3)</sup> Including executive staff
 (4) Administrative, technical, editorial and production personnel; this category includes outpatient general practitioners.

The average number of employees was calculated as the arithmetic mean of the daily number of employees over the reporting period, weighted to account for part-time employees. The average number of employees includes personnel on permanent and fixed-term employees.

# 11.5 Impairment of financial assets

This item recognises impairment losses (including recoveries) of financial assets, which include all assets of a contractual origin that give right to receiving cash flows (including trade receivables).

The item, which shows a negative economic effect of € 410 thousand (positive effect of € 2 thousand in the first half of 2021), refers to the provisions detailed below, already illustrated in Note 7.2 "Trade receivables", to which reference should be made.

(Thousands €)	Half-year ended 30 June 2022	Half-year ended 30 June 2021
Trade receivables	(17)	2
Receivables from the subsidiary Rai Com SpA	(393)	-
Total impairment of financial assets	(410)	2

# 11.6 Depreciation, amortisation and other write-downs

Depreciation, amortisation and other write-downs totalled € 148,657 thousand (€ 145,250 thousand in the first-half of 2021). The figure breaks down as follow:

(Thousands €)	Half-year ended 30 June 2022	Half-year ended 30 June 2021
Amortisation and depreciation		
Property, plant and equipment		
Buildings	6,736	6,473
Plant and machinery	24,685	23,977
Industrial and commercial equipment	1,141	1,136
Other assets	3,428	3,304
Total depreciation of property, plant and equipment	35,990	34,890
Lease rights of use		
Buildings	6,577	6,632
Other assets	922	1,354
Total amortisation and depreciation of lease rights of use	7,499	7,986
Intangible assets		
Programmes	70,421	67,517
Software	4,812	4,193
Digital terrestrial	66	-
Total amortisation of intangible assets	75,299	71,710
Total amortisation	118,788	114,586
Other write-downs		
Programmes under amortisation	28,468	30,929
Programmes in progress	363	108
Equity investments recognised at cost	458	148
Other non-current receivables and assets	313	148
Current income tax receivables	(113)	(857)
Other current receivables and assets	380	188
Total other write-downs	29,869	30,664
Total amortisation, depreciation and other write-downs	148,657	145,250

# **11.7 Provisions**

The item, recognising provisions for risks and charges and any risks not classifiable under specific income statement items, shows net provisions for  $\in$  367 thousand ( $\in$  15 thousand in the first-half of 2021), caused by provisions for  $\in$  1,041 thousand, offset by releases for  $\in$  674 thousand.

# 11.8 Financial income and expenses

Net financial income, which amounted to  $\in$  68,584 thousand ( $\in$  63,142 thousand in the first-half of 2021), breaks down as follows:

(Thousands €)	Half-year ended 30 June 2022	Half-year ended 30 June 2021
Financial income:		
Dividends	73,812	67,839
Dividends from other companies - Almaviva SpA	202	84
Interest income from subsidiaries	1,291	1,228
Interest income on receivables v/Treasury	-	-
Foreign exchange gains/(losses) realised	43	(13)
Gains from currency valuation	-	11
Interest income from joint ventures – San Marino RTV	23	14
Interest on securities	4	2
Interest income from banks	11	4
Others	39	4
Total financial income	75,425	69,173
Financial expense		
Interest expense on bonds	(3,721)	(3,719)
Interest on employee benefit liabilities	(1,040)	(413)
Interest expense on lease contracts	(324)	(368)
Interest expense due to banks	(101)	(305)
Foreign exchange gains/(losses) realised	(365)	(34)
Foreign exchange losses	(252)	(58)
Interest expense due to subsidiaries	(21)	-
Others	(1,017)	(1,134)
Total financial expense	(6,841)	(6,031)
Net financial income	68,584	63,142

#### Breakdown of dividends:

(Thousands€)	Half-year ended 30 June 2022	Half-year ended 30 June 2021
Rai Cinema SpA	13,744	18,356
RaiComSpA	6,658	3,444
Rai Pubblicità SpA	10,361	3,891
Rai Way SpA	43,049	42,148
Total dividends from subsidiaries	73,812	67,839

# 11.9 Earnings from investments recognised at equity

Earnings from equity investments recognised at equity amounted to a positive  $\in$  31 thousand (income  $\in$  3,861 thousand in the first half of 2021). The figure breaks down as follows:

(Thousands €)	Half-year ended 30 June 2022	Half-year ended 30 June 2021
San Marino RTV SpA	(295)	(168)
Tivù Srl	264	4,029
Total effect of recognition under the equity method	(31)	3,861

The breakdown of the change in equity investments recognised under the equity method is reported in Note 6.4 "Equity investments".

# 11.10 Income tax

Income taxes payable totalled a positive  $\in$  7,505 thousand ( $\in$  7,623 thousand in the first-half of 2021) due to the effect of deferred tax assets and liabilities. The figure breaks down as follows:

(Thousands €)	Half-year ended 30 June 2022	Half-year ended 30 June 2021
IRES	-	-
IRAP	-	-
Total current taxes	-	-
Deferred tax liabilities	1,012	917
Deferred tax assets	6,493	6,706
Total deferred taxes	7,505	7,623
Total income tax	7,505	7,623

For IRES purposes, in the first half of 2022, as well as in the first half of 2021, the Company recognised tax losses for which deferred tax assets have been allocated and which have had a positive effect on profit or loss.

#### 12.1 Guarantees

Guarantees given, which amounted to  $\in$  5,527 thousand ( $\in$  5,616 thousand as at 31 December 2021), break down as follows:

(Thousands€)	Half-yea	Half-year ended 30 June 2022				
	Personal guarantees Sureties	Collateral	Total			
Subsidiaries	3,293	-	3,293			
Others	-	2,234	2,234			
Total	3,293	2,234	5,527			

(Thousands €)	Year end	Year ended 31 December 2021				
	Personal guarantees Sureties	Collateral	Total			
Subsidiaries	3,382	-	3,382			
Others	-	2,234	2,234			
Total	3,382	2,234	5,616			



More information

Guarantees given included the assumption of payment obligations to the Tax Authorities, as security for the early repayment of the VAT surplus of € 2,443 thousand (€ 2,443 thousand as at 31 December 2021) in favour of subsidiaries.

The Company also recognised € 45,340 thousand of guarantees provided by third parties (€ 61,474 thousand as at 31 December 2021) on own commercial and financial obligations; the most significant include:

- guarantee in favour of the Ministry of Economic Development to secure prize competitions;
- guarantees in connection with the acquisition of the broadcasting rights for the qualification and final stages of the 2022 Football World Cup.

There are also guarantees received from banks and insurance companies, provided in the interest of suppliers, for a total value of € 218,276 thousand (€ 230,056 thousand as of 31 December 2021), related to the supply of works, goods and services to Rai.

# 12.2 Commitments

The main commitments, including long-term commitments, connected with products or with technological development and modernisation initiatives and in place at the reporting date are reported in the table below:

(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021
Sports broadcasting rights	453.2	118.0
Investments in drama and cartoons	70.4	128.4
Rights and services for the production of programmes	16.0	28.8
Technical investments	59.2	58.0
Total commitments	598.8	333.2

# 12.3 Contingent liabilities

The Company is a party to civil, administrative, labour law and social security lawsuits connected with its ordinary business activities.

Civil and administrative litigation involving the Company is primarily connected with the production and public broadcasting of radio and television programmes. Almost all civil litigation concerns claims for damages, mostly related to defamation and infringement of personality rights and violation of copyright law. As part of administrative proceedings, damages are usually claimed in procurement disputes where, however, the claim for damages in kind is only made in the alternative, the main claim being for the annulment of the tender documents and in some cases the taking over of the contract.

In relation to labour law and social security matters, the Company is a party to a certain number of lawsuits, mainly concerning claims for reinstatement, applications for investigations into the alleged use of fictitious intermediaries in the procurement of labour, applications for higher level employment grades and categories, compensation claims for alleged demotion and alleged non-fulfilment of social security obligations under employment contracts or collective bargaining agreements.

If, on the basis of analyses conducted on such kinds of litigation:

- information is available, at the time of preparation of the financial statements, suggesting it is likely that a liability will
  arise;
- and the amount of the liability can be reasonably estimated, considering the petition made by the applicant, then a relative liability is recognised through the allocation of provisions for legal disputes.

Note 9.4 "Provisions for non-current risks and charges" details provisions made for that occurrence.

On the basis of information currently available, the Company believes that provisions for risks are adequate.

# 12.4 Transactions with related parties

Transactions between the Company and related parties are reported below, as identified on the basis of the criteria provided by IAS 24 "Related Party Disclosures".

The Company has dealings mainly of a commercial and financial nature with the following related parties:

- · Rai Cinema;
- Rai Com;
- · Rai Corporation;
- Rai Pubblicità;
- Rai Way;
- Key management personnel ("Senior Management");
- other associates and joint ventures with which the Company has an interest as indicated in Note 6.4 "Equity investments"; companies under the control or joint control of Senior Management and bodies that manage benefit plans after the work relationship ends and solely for Rai Group employees ("Other related parties").

Although related party transactions are conducted at arm's length, there is no guarantee that if those transactions were negotiated and pursued with or between third parties, the relative contracts, and the transactions themselves, would stipulate the same terms and conditions.

"Senior management" means key management personnel with the power and direct or indirect responsibility for the planning, management and control of Company business, including therein the members of the Board of Directors of the Company. For information on emoluments paid to statutory auditors, see Note 11.3 "Costs for the purchase of consumables, costs for services and other costs".

Report on Operations

The following table details the balance sheet totals as at 30 June 2022 and as at 31 December 2021 of the transactions between the Company and related parties in the periods ended 30 June 2022 and 31 December 2021:

(Thousands €)	Subsidiaries	Senior management	Other related parties	Total
Lease rights of use				
As at 30 June 2022	351	-	-	351
As at 31 December 2021	383	-	-	383
Current financial assets				
As at 30 June 2022	176,649	-	5,954	182,603
As at 31 December 2021	120,691	-	1,430	122,121
Trade receivables				
As at 30 June 2022	219,633	-	431	220,064
As at 31 December 2021	289,454	-	378	289,832
Other current receivables and assets				
As at 30 June 2022	54,583	-	322	54,905
As at 31 December 2021	31,813	-	-	31,813
Non-current lease liabilities				
As at 30 June 2022	(300)	-	-	(300)
As at 31 December 2021	(323)	-	-	(323)
<b>Employee benefits</b>				
As at 30 June 2022	-	(4,436)	(13,050)	(17,486)
As at 31 December 2021	-	(4,821)	(13,433)	(18,254)
Current financial liabilities				
As at 30 June 2022	(137,486)	-	-	(137,486)
As at 31 December 2021	(177,161)	-	-	(177,161)
Current lease liabilities				
As at 30 June 2022	(69)	-	-	(69)
As at 31 December 2021	(76)	-	-	(76)
Trade payables				
As at 30 June 2022	(84,750)	-	(513)	(85,263)
As at 31 December 2021	(80,144)	-	(1,261)	(81,405)
Other current payables and liabilities				
As at 30 June 2022	(3,609)	(6,485)	(7,598)	(17,692)
As at 31 December 2021	(7,349)	(6,009)	16	(13,342)

The following table details the income effects of transactions between the Company and related parties conducted in the periods ended 30 June 2022 and 30 June 2021:

(Thousands €)	Subsidiaries	Senior management	Other related parties	Total
Revenue from sales and services				
As at 30 June 2022	297,867	-	836	298,703
As at 30 June 2021	340,298	-	320	340,618
Other revenue and income				
As at 30 June 2022	10,158	-	27	10,185
As at 30 June 2021	9,761	-	13	9,774
Costs for services				
As at 30 June 2022	(218,344)	(506)	(6,293)	(225,143)
As at 30 June 2021	(217,819)	(569)	(5,922)	(224,310)
Other costs				
As at 30 June 2022	(173)	-	-	(173)
As at 30 June 2021	(155)	-	-	(155)
HRexpenses				
As at 30 June 2022	1,965	(9,123)	(5,239)	(12,397)
As at 30 June 2021	2,184	(9,240)	(5,624)	(12,680)
Impairment of financial assets				
As at 30 June 2022	(393)	-	-	(393)
As at 30 June 2021	-	-	-	-
Depreciation, amortisation and other write-downs				
As at 30 June 2022	(33)	-	-	(33)
As at 30 June 2021	(33)	-	-	(33)
Financial income				
As at 30 June 2022	75,102	-	23	75,125
As at 30 June 2021	69,067	-	14	69,081
Financial expense				
As at 30 June 2022	(24)	-	(11)	(35)
As at 30 June 2021	(4)	-	-	(4)

Introduction

Reported below is a description of the main agreements in place between Rai and the subsidiaries, associates and joint ventures identified above.

# **Tax consolidation arrangement**

The Rai Group has a national tax consolidation arrangement in place for IRES tax purposes, as permitted under Articles 117 et seq. of the Italian Income Tax Code and governed by Ministerial Decree of 9 June 2004.

As of the 2017 tax year, the option to join the arrangement will be tacitly renewed without the need for notification.

The tax and equity arrangements between the participating companies are governed by a specific agreement made between the parties, which is updated in the light of relative legislative amendments applicable under the agreement.

As a result of the national tax consolidation arrangement, Rai held a credit from the participating companies totalling € 41,000 thousand as at 30 June 2022.

# **Group VAT offsetting**

The Company has adopted the procedure contemplated by Ministerial Decree of 13 December 1979, providing implementing rules for the provisions of Article 73, last paragraph, of Presidential Decree 633 of 26 October 1972, for the offsetting of Group VAT.

The option to apply the Group VAT procedure is valid for one year and was exercised by Rai and all its Italian subsidiaries until 31 December 2022. Statutory and financial relationships under the procedure are governed by a specific agreement between the parties.

13
Subsequent events

No relevant event to report.

# 14.1 Equity investments held by Rai in subsidiaries, joint ventures and associates

The following table sums up information on Companies Rai has investments in.



Values as at 30 June 2022	Registered office	No. shares/ units held	Nominal value (in Euros)	(in	Share Capital €/'000)		equity equity (in €/'000)	(	Profit (loss) in €/'000)		Equity interest held %	Carrying amount (in €/'000)	
Subsidiaries													_
Rai Cinema SpA	Rome	38,759,690	5.16	4	200,000		264,999		371		100.00%	267,848	
Rai Com SpA	Rome	2,000,000	5.16		10,320		108,172		1,867		100.00%	107,156	
Rai Corporation in liquidation	New York (USA)	50,000	10.00	(1)	500	(2)	(4.845)	(3)	(61)	(4)	100,00%	-	(5)
Rai Pubblicità SpA	Turin	100,000	100.00		10,000		34,168		4,420		100.00%	31,082	
Rai Way SpA	Rome	176,721,110	-	(6)	70,176		138,819		36,993		64.971%	506,260	
												912,346	
Joint ventures and associates	6												_
Auditel Srl	Milano	1	99,000.00		300		4,052		692		33.00%	1,337	(7)
Player Radio Publishers Srl	Milano	1	1,390.00		10		172		33		13.90%	24	(7)
San Marino RTV SpA	S. Marino (RSM)	500	516.46		516		2,469		(590)		50.00%	1,235	
Table Radio Publishers Srl	Milano	1	1,390.00		160		915		279		13.90%	127	(7)
Tivù Srl	Rome	1	482,500.00		1,002		2,079		548		48.16%	1,001	
												3,724	

<sup>(1)</sup> Values in USD.

<sup>(2)</sup> Values in USD/'000.

<sup>(3)</sup> USD -5,032,010 at the exchange rate of 30 June 2022 of EUR/USD 1.0387.

<sup>(4)</sup> USD -62,933 at the exchange rate of 30 June 2022 of EUR/USD 1.0387.

<sup>(5)</sup> The balance sheet deficit of € 4,845 thousand is covered by provisions for charges of an equal amount.

<sup>(6)</sup> Ordinary shares with no stated par value.

<sup>(7)</sup> Balance as of 31 December 2021, latest version available

Introduction

# 14.2 Net Financial Debt

The following is the Company's Net Financial Indebtedness, determined in accordance with the provisions of paragraph 175 et seq. of the recommendations contained in the document prepared by ESMA, No. 32-382-1138 of 4 March 2021 (Guidelines on disclosure requirements under the EU Regulation 2017/1129, so called "Prospectus Regulation"):

(Th	ousands €)	Half-year ended 30 June 2022	Year ended 31 December 2021
Α.	Cash on hand	153,542	42,541
B.	Cash equivalents	-	-
C.	Other current financial assets (*)	187,063	127,190
D.	Liquidity (A+B+C)	340,605	169,731
E.	Current financial debt	(152,794)	(388,209)
F.	Current portion of non-current financial debt	(7)	(6)
G.	Current financial debt (E+F)	(152,801)	(388,215)
Н.	Net current financial (debt) availability (G - D)	187,804	(218,484)
l.	Non-current financial debt	(35,107)	(30,868)
J.	Debt instruments	(299,443)	(299,332)
K.	Trade payables and other non-current payables	-	-
L.	Non-current financial debt (I+J+K)	(334,550)	(330,200)
М.	Total financial debt (H+L)	(146,746)	(548,684)
	Of which operating lease liabilities	(50,180)	(45,244)
	Net financial debt excluding operating lease liabilities	(96,566)	(503,440)
(*) It	includes financial assets for hedging derivatives for an amount equal to:	270	204

# Certification pursuant to article 154-bis of Italian Legislative Decree 58/98

The undersigned Carlo Fuortes, in the capacity as Chief Executive Officer, and Marco Brancadoro, in the capacity as Manager in charge of drawing up the corporate accounting documents of RAI Radiotelevisione Italiana SpA, also taking into account the provisions of Article 154-bis, paragraphs 3 and 4 of Italian Legislative Decree No. 58 of 24 February 1998, hereby attest:

- the adequacy in relation to the characteristics of the Company and
- the actual application

of administrative and accounting procedures in preparing the Separate Interim Financial Statements as at 30 June 2022 during the first half of 2022.

The administrative and accounting procedures and operating practices in place have been applied in a manner consistent with the internal administrative and accounting control system to ensure the achievement of the objectives required by the applicable regulatory framework.

#### It is also attested that:

- the Separate Interim Financial Statements as at 30 June 2022 of RAI Radiotelevisione Italiana SpA:

   a) have been prepared in accordance with International Financial Reporting Standards endorsed by the European Union pursuant to EC Regulation 1606/2002 of the European Parliament and of the Council of 19 July 2002;
   b) correspond to the entries in the books and accounting records;
  - c) are suitable to provide a true and fair representation of the equity, economic and financial position of the issuer.
- the Report on Operations includes a reliable analysis of the trends and results of operations, as well as the situation of the issuer, together with a description of the main risks and uncertainties to which they are exposed.

Rome, 20 October 2022

Marco Brancadoro

Manager in charge of drawing up the corporate accounting documents

Carlo Fuortes

Chief Executive Officer

# Independent Auditors' Report



#### REVIEW REPORT ON INTERIM FINANCIAL STATEMENTS

To the Board of Directors of RAI – Radiotelevisione italiana SpA

#### **Foreword**

We have reviewed the accompanying interim financial statements of RAI – Radiotelevisione italiana SpA, which comprise the statement of financial position, income statement, statement of comprehensive income, statement of changes in equity, cash flow statement and related explanatory notes as of 30 June 2022. The directors of RAI – Radiotelevisione italiana SpA are responsible for the preparation of the interim financial statements that give a true and fair view in accordance with International Accounting Standard 34 applicable to interim financial reporting (IAS 34) as adopted by the European Union. Our responsibility is to express a conclusion on these interim financial statements based on our review.

#### Scope of Review

We conducted our work in accordance with International Standard on Review Engagements 2410, Review of Interim Financial Information Performed by the Independent Auditor of the Entity. A review of interim financial statements consists of making enquiries, primarily of persons responsible for financial and accounting matters, and applying analytical and other review procedures. A review is substantially less in scope than a full-scope audit conducted in accordance with International Standards on Auditing and, consequently, does not enable us to obtain assurance that we would become aware of all significant matters that might be identified in an audit. Accordingly, we do not express an audit opinion on the interim financial statements.

#### $Pricewaterhouse Coopers\ SpA$

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#### Conclusion

Based on our review, nothing has come to our attention that causes us to believe that the accompanying interim financial statements of RAI – Radiotelevisione italiana SpA as of 30 June 2022 do not give a true and fair view of the financial position, the result of operations and cash flows of RAI – Radiotelevisione italiana SpA , in accordance with International Accounting Standard 34 applicable to interim financial reporting (IAS 34) as adopted by the European Union.

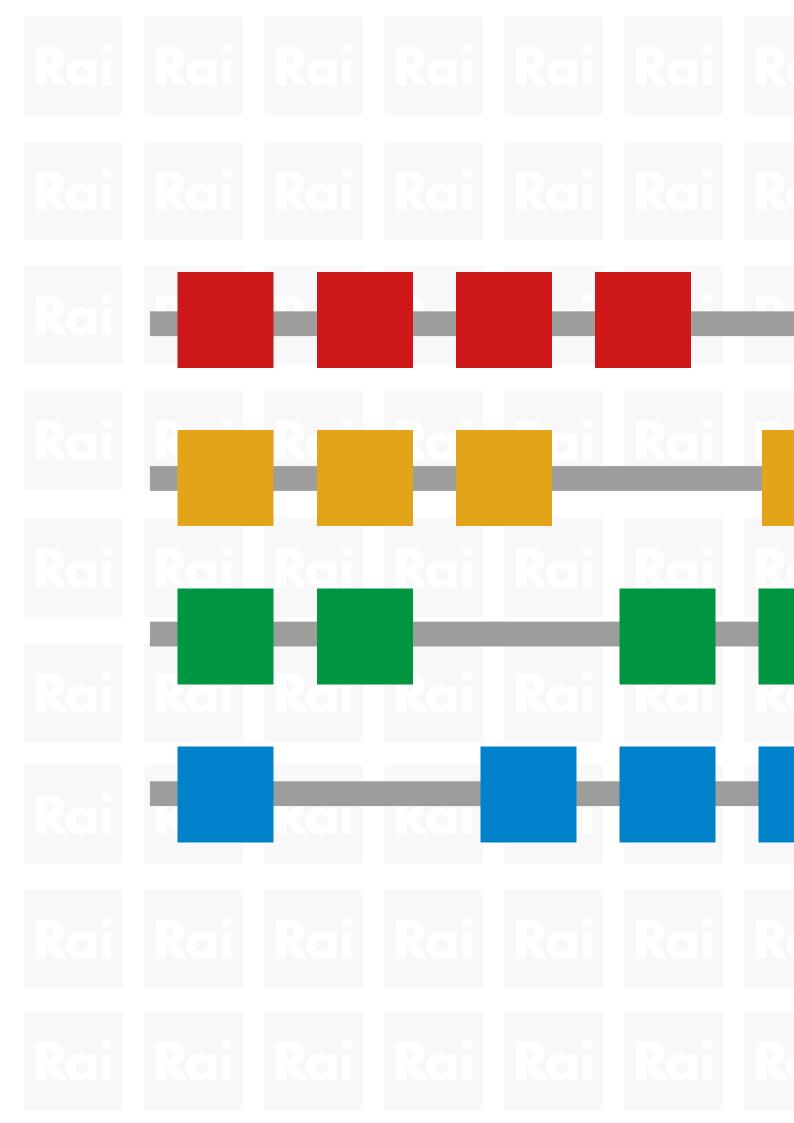
Rome, 25 October 2022

 ${\bf Price water house Coopers~SpA}$ 

Signed by

Luigi Necci (Partner)

This report has been translated into English from the Italian original solely for the convenience of international readers. We have not examined the translation of the financial statements referred to in this report.



**Interim Consolidated Financial Statements** as at 30 June 2022

Introduction

Analysis of the consolidated results and performance of economic and financial management of the financial year 2022

# **Reclassified Statements**

#### **Income statement**

(€/million)	June 2022	June 2021	Change
Revenue	1,359.2	1,359.2	0.0
External costs net of major sports events	(493.9)	(485.0)	(8.9)
Major sports events	(10.8)	(61.7)	50.9
External costs	(504.7)	(546.7)	42.0
HR expenses	(513.8)	(524.8)	11.0
EBITDA	340.7	287.7	53.0
Reserves and Devaluations	(279.5)	(266.4)	(13.1)
Provisions	(0.5)	0.1	(0.6)
EBIT	60.7	21.4	39.3
Net financial expenses	(7.5)	(6.7)	(0.8)
Equity investments measured using the equity method	0.0	3.8	(3.8)
Pre-tax profit/(loss)	53.2	18.5	34.7
Incometax	(7.3)	(8.8)	1.5
Profit/(loss) for the period	45.9	9.7	36.2
of which attributable to minority interests	12.6	11.4	1.2
Other comprehensive income	35.3	7.6	27.7
Total profit/(loss) for the period	81.2	17.3	63.9
of which attributable to minority interests	13.0	11.4	1.6

#### **Capital structure**

30 June 2022		
	31 December 2021	Change
2,159.8	2,142.8	17.0
(935.9)	(618.5)	(317.4)
(211.4)	(239.1)	27.7
(309.3)	(368.9)	59.6
703.2	916.3	(213.1)
402.2	343.2	59.0
219.2	498.7	(279.5)
81.8	74.4	7.4
301.0	573.1	(272.1)
703.2	916.3	(213.1)
	(935.9) (211.4) (309.3) <b>703.2</b> <b>402.2</b> 219.2 81.8 <b>301.0</b>	(935.9) (618.5) (211.4) (239.1) (309.3) (368.9) <b>703.2 916.3</b> <b>402.2 343.2</b> 219.2 498.7 81.8 74.4 <b>301.0 573.1</b>

The consolidated financial statements for the first half of 2022 show a net profit of  $\in$  45.9 million, improving on the result for the same period of 2021 (profit of  $\in$  9.7 million).

Some summary information on the main items of the income statement and capital structure is provided below, along with the reasons for the most significant variances compared to the figures of the previous period.

# **Income statement**

#### Revenue

This is made up of licence fees, advertising proceeds and other trade revenue, totalling € 1,359.2 million, unchanged from the figure for the first half of 2021.

#### Revenue

(€/million)	June 2022	June 2021	Change
TV licence fees	934.9	923.6	11.3
Advertising	321.5	359.6	(38.1)
Otherincome	102.8	76.0	26.8
Total	1,359.2	1,359.2	0.0

#### TV licence fees

Licence fees, of € 934.9 million, detailed in the table below, increased by € 11.3 million (+1.2%) compared to the first half of 2021.

#### Licence fees

(€/million)	June 2022	June 2021	Change
Licence fees for the year - household licences	853.9	857.6	(3.7)
Ordinary licence fee exemptions	5.5	5.3	0.2
Licence fees for the year - ordinary	859.4	862.9	(3.5)
Licence fees for the year – special licences	35.9	42.4	(6.5)
Special licence fee exemptions	0.1	0.2	(O.1)
Licence fees for the year – special	36.0	42.6	(6.6)
Licence fees collected by enforcement order - ordinary licence fees collected by the Government in the period	4.0	3.5	0.5
Licence fees collected by enforcement order – special licences	1.3	1.0	0.3
Licence fees collected by enforcement order	5.3	4.5	0.8
Licence fees from previous years - household licences	34.2	13.6	20.6
Total	934.9	923.6	11.3

The increase in the item is mostly to be referred to previous years' licence fees - private users collected by the State in 2022, which, following the discontinuation of the extra-return mechanism that attributed 50% of these amounts to Rai, are entirely attributed to Rai net of the € 110 million withholding, in favour of the Fund for pluralism and innovation in information, the effects of which have already been incorporated in the 2021 budget. Also contributing to the increase in licence fees from previous years was the deferment of payment terms for electricity bills, without penalties and interest, granted in previous years to taxpayers in view of the socio-economic difficulties caused by the pandemic.

#### Advertising

After a very dynamic 2021, economic activity in the first months of 2022 showed a widespread deceleration. The Russian-Ukrainian conflict has amplified existing critical issues: rising inflation due to rising energy and food commodity prices, volatile financial markets and rising interest rates have led to a general worsening of the short- and medium-term economic outlook.

The overall advertising market in the period January-June 2022, net of OTTs, shows a decrease in investments of 2.8% compared to the first half of 2021, with the TV down by 7.4%, Radio up 3.4% and Internet (Digital) down by 0.2% (Source: Nielsen).

#### **Advertising**

(€/million)	June 2022	June 2021	Change
Television advertising on general-interest channels:			
- commercial	158.9	183.9	(25.0)
- promotions, sponsorships and other initiatives	98.5	120.2	(21.7)
	257.4	304.1	(46.7)
Television advertising on specialist channels	29.1	32.7	(3.6)
Radio advertising	19.3	11.0	8.3
Cinema advertising	0.9	0.1	0.8
Webadvertising	13.9	12.9	1.0
Other Advertising	2.4	0.1	2.3
Share due to third parties	(1.6)	(1.6)	0.0
Contingencies	0.1	0.3	(0.2)
Total	321.5	359.6	(38.1)

#### Other revenue

These amount to € 102.8 million and show an increase of € 26.8 million (+35.3%) compared to the reference period, largely determined by the items Sale of music rights and editions (+€ 6.1 million) for the sale of exploitation rights of programmes on on-demand platforms, by Public Pay-Per-View Shows (+€ 5.7 million) for the sale of tickets for the Eurovision Song Contest and the Sanremo Music Festival, and by Duties (+€8.4 million), mainly for the Eurovision Song Contest and for the upgrading of broadcasting equipment and the release of radio links in the 3.6-3.8 Ghz frequencies.

275

A breakdown of this item is shown in the table below.

#### **Other income**

(€/million)	June 2022	June 2021	Change
Special services under agreement	22.8	22.6	0.2
Sale of music rights and editions	26.0	19.9	6.1
Film and home video distribution	3.7	1.1	2.6
Distribution and sale of channels	6.6	6.5	0.1
Fees for hosting plant and equipment	14.1	14.4	(0.3)
Sundry services, mainly for institutional purposes	5.7	5.8	(0.1)
Signal diffusion services, rental of circuits, radio links and connections	3.0	1.3	1.7
Pay TV public shows	5.7	0.0	5.7
Duties	14.1	5.7	8.4
Others	6.6	5.6	1.0
Share of sales due to third parties	(11.5)	(8.6)	(2.9)
Contingencies	6.0	1.7	4.3
Total	102.8	76.0	26.8

In relation to the above trends, advertising recorded a percent-of-revenue decrease of total revenue by 2.8 pp compared to the first half of 2021, to the benefit of licence fees (+0.8 pp) and other revenue (+2.0 pp), as shown in the table below.

#### **Percent of revenue**

	June 2022	June 2021
TV licence fees	68.7%	67.9%
Advertising	23.7%	26.5%
Other income	7.6%	5.6%
Total	100.0%	100.0%

# **Operating costs**

These are made up of external costs and HR expenses, meaning both internal and external costs pertaining to the Group's ordinary business except for those concerning financial management.

The item totals  $\in$  1,018.5 million, a decrease of  $\in$  53.0 million (-4.9%) compared to the first half of 2021, the reasons for which are explained below.

#### External costs

These amounted to € 504.7 million and included the purchases of goods and the supply of services necessary to produce programmes of immediate use (purchases of consumables, external services, artistic collaboration agreements, etc.), the sports event recording rights, copyrights, operating costs and other management-related costs (indirect taxes, contributions payable to the control authorities, etc.).

This item shows a decrease of € 42.0 million (-7.7%) mainly related to the presence of the European Football Championship in the first half of 2021, which mitigated the negative effects of the increase in energy costs.

The table below shows the reduction in recording rights ( $\in$  84.3 million compared to the first half of 2021) despite the presence in the half-year of the acquisition costs of the Bejiing Winter Olympics broadcasting rights ( $\in$  10 million). This reduction is mainly caused by the European Football Championship and the Italian Cup no longer being acquired for the 2021/2022 season.

On the other hand, the item Other outsourced services increased (+€ 27.6 million compared to the first half-year of 2021) mainly due to the aforementioned increases in electricity and gas supply costs.

#### **External costs**

Introduction

(€/million)	June 2022	June 2021	Change
Purchase of materials	6.2	6.0	0.2
Costs for services			
Freelance services	67.4	60.7	6.7
Services for programme acquisition and production	103.7	100.6	3.1
Daily allowances, travel expenses and accessory costs for personnel	18.8	15.0	3.8
Maintenance, repairs, transport and similar	22.2	22.2	0.0
IT system documentation and assistance services	28.9	28.3	0.6
Other outsourced services (telephone, supply services, cleaning, postal, insurance etc.)	92.4	64.8	27.6
Leases and rentals	27.3	25.4	1.9
Recording rights (mainly Sports broadcasting rights)	61.2	145.5	(84.3)
Rights of Use	54.3	54.2	0.1
Recovery of expenses	(4.6)	(1.8)	(2.8)
Contingencies	1.1	1.4	(0.3)
	472.7	516.3	(43.6)
Other costs	25.8	24.4	1.4
Total	504.7	546.7	(42.0)

# Employee expenses

These amounted to € 513.8 million, a decrease of € 11.0 million (-2.1%) compared to the first half of 2021. This decrease is substantially related to the sharp decrease in the item Salaries and social security costs (€-14.7 million), partly offset by the growth in the item Others, and the trend in capitalised personnel costs, and contingencies.

#### **Employee expenses**

(€/million)	June 2022	June 2021	Change
Salaries and social security costs	489.7	504.4	(14.7)
Employee severance pay provisions	21.9	22.1	(0.2)
Pensions and similar obligations	6.8	7.3	(0.5)
Others	4.4	2.3	2.1
	522.8	536.1	(13.3)
Redundancy incentives	0.3	0.0	0.3
Recovery of expenses	(0.3)	(0.3)	0.0
Capitalised HR expenses	(8.5)	(9.4)	0.9
Contingencies	(0.5)	(1.6)	1.1
	(9.0)	(11.3)	2.3
Total	513.8	524.8	(11.0)

The decrease in the item Salaries and social security costs is related to the impact of the extraordinary redundancy incentive manoeuvres (the one financed in the 2020 budget and developed during 2021 and the one financed in the 2021 budget that is currently still in progress) and other management initiatives undertaken to contain the physiological growth in labour costs related to contractual automatisms and the renewal of the contract for blue collar workers. The increase in Others (+ $\in$  2.1 million) is attributable to higher charges for labour disputes.

The average **number of employees** in service during the period, including temporary staff, was 12,501, up down by 227 compared to 30 June 2021; in detail, there was a decrease of 154 units in permanent staff and 73 units in temporary staff.

The **staff employed** as of 30 June 2022 is equal to 12,486 units, 12,368 of which have a permanent contract (including 3 senior staff hired on a fixed-term basis) and 118 a fixed-term contract.

The drop of 216 units of the staff employed, compared to 31 December 2021, is due to the leave of 375 resources, of which 224 subject to redundancy incentive and 159 new hires, 74 of which will sign a fixed-term contract, 35 hired with apprenticeship contracts and 3 for litigations.

As for the staff under fixed-term contracts, there was a decrease of 49 units compared to 31 December 2021.

#### **EBITDA**

In connection with the changes stated above, EBITDA was positive and totalled  $\leqslant$  340.7 million, up  $\leqslant$  53.0 million compared to 30 June 2021.

Introduction

# Depreciation, amortisation and write-downs

The balance of the item amounted to €279.5 million, up € 13.1 million (+4.9%) compared to the first half of 2021 and refers to depreciation, amortisation and write-downs of current and non-current assets as shown in the table below.

# **Depreciation, amortisation and write-downs**

€/million)	June 2022	June 2021	Change
Amortisation			
of programmes			
Drama	111.2	107.5	3.7
Film	51.4	44.9	6.5
Cartoons	8.4	7.9	0.5
Sports libraries	1.1	1.2	(0.1
More	2.1	1.5	0.6
	174.2	163.0	11.2
Of property, plant and equipment			
Buildings	7.5	7.1	0.4
Plant and machinery	41.9	40.4	1.5
Industrial and commercial equipment	1.7	1.7	0.0
Other assets	3.6	3.5	0.1
	54.7	52.7	2.0
Of real estate investments	0.1	0.1	0.0
Of intangible assets			
Software	7.5	6.4	1.1
Digital terrestrial frequencies	0.1	0.0	0.1
Otherrights	0.1	0.1	0.0
	7.7	6.5	1.2
Of lease rights of use			
Land and buildings	10.5	10.3	0.2
Other assets	1.4	1.7	(0.3
	11.9	12.0	(0.1
otal amortisation and depreciation	248.6	234.3	14.3
Vrite-downs (write-backs)			
Of intangible assets			
Programmes under amortisation	29.0	31.4	(2.4
Programmes in progress	0.4	0.6	(0.2
	29.4	32.0	(2.6
Of other non-current assets			
Minimums guaranteed on commercial activities	0.6	0.5	0.1
	0.6	0.5	0.1
Of trade receivables and other current assets			
Trade receivables	0.6	0.3	0.3
Current income tax receivables	(O.1)	(0.9)	0.8
Otherreceivables	0.4	0.2	0.2
	0.9	(0.4)	1.3
otal write-downs	30.9	32.1	(1.2)
otal amortisation, depreciation and write-downs	279.5	266.4	13.1

#### **Provisions**

The item, which recognises the provisions for risks and charges and any uses not classifiable in specific items of profit or loss, shows a negative balance of  $\in$  0.5 million (positive for  $\in$  0.1 million in the first half of 2021) due to provisions for  $\in$  1.9 million and uses of provisions allocated in previous years and now in excess by  $\in$  1.4 million.

#### **EBIT**

The trends in revenues and costs illustrated above resulted in a positive EBIT of € 60.7 million, up € 39.3 million compared to the first half of 2021.

# **Net financial expenses**

The item, as detailed in the following table, was negative by  $\[ \in \]$  7.5 million ( $\[ \in \]$  6.7 million in the first half of 2021) and shows the economic effects arising from recognition of the actuarial interest for employee benefits, the effects of financial management, such interest income/expense from banks and bondholders, exchange rate charges/gains and interest expense on lease contracts as a result of the adoption of the accounting standard IFRS 16.

#### Financial income and expenses

(€/million)	June 2022	June 2021	Change
Dividends	0.2	0.1	0.1
Net interest expense with banks and other lenders	(0.4)	(0.4)	0.0
Interest expense on bonds	(3.7)	(3.7)	0.0
Interest on employee benefit liabilities	(1.1)	(0.4)	(0.7)
Interest expense on lease contracts	(0.6)	(0.6)	0.0
Net exchange rate income	(0.8)	(0.2)	(0.6)
Others	(1.1)	(1.5)	0.4
Net financial expense	(7.5)	(6.7)	(0.8)

Financial expenses/income were essentially stable at previous levels, with insignificant changes in individual items as well, thanks to the composition of debt characterised by medium-term fixed-rate loans and short-term loans correlated to the Euribor rate, which was substantially stable in the half-year.

In this context, the average cost of financing, consisting of uncommitted credit lines, revolving lines, and the bond maturing in December 2024, stood at 2.0%, in line with the first half of 2021.

#### Earnings from equity investments recognised at equity

The item, resulting from the valuation of associates and joint ventures using the equity method, recorded balance equal to 0 (positive balance of  $\le$ 3.8 million in the first half-year of 2021, determined by the investment in Tivù Srl).

#### **Income tax**

Report

on Operations

This item posted a negative value of € 7.3 million (€ 8.8 million in the first-half of 2021) and this is due to the balance between current and deferred taxes, as itemised in the following table:

#### **Income tax**

(€/million)	June 2022	June 2021	Change
IRES	(13.6)	(14.9)	1.3
IRAP	(2.8)	(2.9)	0.1
Deferred tax liabilities	0.9	0.9	0.0
Deferred tax assets	8.1	7.1	1.0
Direct taxes from previous years, substitution tax and others	0.1	1.0	(0.9)
Total	(7.3)	(8.8)	1.5

Earnings performance in the year resulted in taxable results for Group companies, for which a total of € 13.6 million for IRES and € 2.8 million for IRAP was set aside.

Deferred tax liabilities had a positive effect on the income statement of  $\in$  0.9 million due to the re-entry of the temporary differences recognised in the previous years.

Deferred tax assets had a positive effect on income of € 8.1 million due mainly to the recognition of the tax loss of the Parent Company in the period, which was offset by the income brought in by the Group companies during tax consolidation.

# **Capital structure**

#### **Fixed assets**

This item amounted to  $\le$  2,159.8 million, up by  $\le$  17.0 million compared to 31 December 2021.

A breakdown of this item is shown in the table below:

#### **Fixed assets**

(€/million)	30 June 2022	31 December 2021	Change
Property, plant and equipment	1,153.4	1,155.6	(2.2)
Lease rights of use	79.8	73.0	6.8
Assets in programmes	869.7	847.4	22.3
Long-term investments	7.8	14.6	(6.8)
Others	49.1	52.2	(3.1)
Total	2,159.8	2,142.8	17.0

The **tangible assets**, detailed in the table below, decreased by € 2.2 million

# **Property, plant and equipment**

(€/million)	30 June 2022	31 December 2021	Change
Land	379.1	379.1	0.0
Buildings	312.0	317.2	(5.2)
Plant and machinery	309.0	302.9	6.1
Industrial and commercial equipment	10.5	11.0	(0.5)
Other assets	25.6	27.0	(1.4)
Assets under construction and payments on account	117.2	118.4	(1.2)
Total	1,153.4	1,155.6	(2.2)

**Lease rights of use** amounted to  $\ensuremath{\mathfrak{C}} 79.8$  million, up by  $\ensuremath{\mathfrak{C}} 6.8$  million compared to 31 December 2021.

# Lease rights of use

(€/million)	30 June 2022	31 December 2021	Change
Land and buildings	74.3	69.8	4.5
Other assets	5.5	3.2	2.3
Total	79.8	73.0	6.8

**Assets in programmes**, up € 22.3 million compared 31 December 2021 and detailed in the table below, are mostly represented by Drama and Film, on which, as shown below, most investments in the period were concentrated.

#### **Assets in programmes**

Introduction

(€/million)	30 June 2022	31 December 2021	Change
Drama	459.0	425.5	33.5
Film	311.4	319.3	(7.9)
Cartoons	51.2	53.2	(2.0)
Library rights of use	34.7	35.8	(1.1)
Others	13.4	13.6	(0.2)
Total	869.7	847.4	22.3

The **Long-term investments**, consisting of investments in companies and other financial assets falling due beyond 12 months, increased by  $\in$  6.8 million mainly due to the change in the value of associates accounted for using the equity method, the majority of which related to Tivù Srl for the distribution of dividends.

The item is broken down in detail in the table below.

#### **Long-term investments**

(€/million)	30 June 2022	31 December 2021	Change
Equity investments in associates and joint ventures			
Auditel Srl	1.4	1.4	0.0
San Marino RTV SpA	1.2	1.5	(0.3)
Tavolo Editori Radio Srl	0.1	0.1	0.0
TivùSrl	1.0	7.6	(6.6)
	3.7	10.6	(6.9)
Other equity investments	1.0	1.0	0.0
Fixed-income securities	2.4	2.5	(0.1)
<b>Derivative instruments</b>	0.5	0.1	0.4
Others	0.2	0.4	(0.2)
Total	7.8	14.6	(6.8)

Other fixed assets, which details are provided below, show a decrease of  $\in 3.1$  million mostly referring to software.

#### Other fixed assets

(€/million)	30 June 2022	31 December 2021	Change
Software	32.7	35.5	(2.8)
Goodwill	5.8	5.8	0.0
Sud Engineering customer portfolio	2.2	2.4	(0.2)
DVB-T2 Frequency Purchase	7.8	7.9	(0.1)
Commercial rights with football clubs	0.6	0.6	0.0
Total	49.1	52.2	(3.1)

Investments for the period amounted to € 303.0 million, up € 3.4 million compared to the first half of 2021 (+1.1%).

In detail, the table below shows:

- greater investments in programmes for € 2.8 million (+1.3%) mainly referring to the film genre (€ 10.7 million);
- lower technical expenditure for € 8.2 million (-12.3%), of which 7.6 million related to property, plant and equipment;
- higher investments in lease rights of use for € 8.8 million (+88.0%), relation to the renewal of lease contracts for certain company premises.

#### **Investments**

(€/million)	June 2022	June 2021	Change
Investments in programmes			
Drama	174.0	181.1	(7.1)
Film	43.7	33.0	10.7
Other programmes	8.3	9.1	(0.8)
	226.0	223.2	2.8
Technical Investments			
Property, plant and equipment	53.6	61.2	(7.6)
Software	4.6	4.5	0.1
Others	0.0	0.7	(0.7)
	58.2	66.4	(8.2)
Investments in lease rights of use	18.8	10.0	8.8
Total investments	303.0	299.6	3.4

# **Net working capital**

#### **Net working capital**

(€/million)	30 June 2022	31 December 2021	Change
Inventories	1.5	1.6	(O.1)
Trade receivables	366.1	375.4	(9.3)
Other receivables	303.3	155.7	147.6
Trade payables	(704.5)	(686.1)	(18.4)
Other payables	(853.4)	(437.1)	(416.3)
Assets (Liabilities) for deferred taxes	(48.9)	(28.0)	(20.9)
Total	(935.9)	(618.5)	(317.4)

The most significant changes compared to 31 December 2021 regard the following items:

Other receivables up by  $\\ensuremath{\\ens$ 

Other payables, up by € 416.3 million, mainly due to deferrals on subscription fees originating from the difference between the amounts paid by the Ministry of Economy and Finance compared to the relevant economic value, the repayment of which is expected in the second half of the year, and to the deferral on compensatory measures pertaining to future years;

**Net deferred tax liabilities** increased by € 20.9 million due to lower deferred tax assets.

# Provisions for risks and charges

Provisions for risks and charges, amounting to € 211.4 million, recorded an decrease of € 27.7 million compared to 31 December 2021 mainly due to the provisions related to personnel management.

as at 30 June 2022

# **Employee benefits**

Introduction

Employee benefits, amounting to €3 09.3 million, shows a decrease of € 59.6 million compared to 31 December 2021, due to payments to beneficiaries and to actuarial valuation elements related to financial and demographic assumptionsdetailed in the specific section of the notes to the consolidated financial statements.

The table below shows the details of the provisions and relevant changes compared to 31 December 2021.

#### **Employee benefits**

(€/million)	30 June 2022	31 December 2021	Change
Employee severance pay	(158.3)	(189.4)	31.1
Supplementary company pension provisions	(84.8)	(102.3)	17.5
Provisions in lieu of the former fixed indemnity for journalists	(52.2)	(62.8)	10.6
FASDIR assistance provision for the retired	(13.2)	(13.5)	0.3
Other	(0.8)	(0.9)	0.1
Total	(309.3)	(368.9)	59.6

# **Net financial position**

The net financial position determined in accordance with the criteria established by ESMA, summarised in the table below, was negative at  $\in$  301.0 million, an improvement of  $\in$  272.1 million compared to 31 December 2021.

Net of liabilities for operating leases, financial debt amounted to € 219.2 million, an improvement of € 279.5 million compared to 31 December 2021.

#### **Net financial position**

(€/million)	30 June 2022	31 December 2021	Change	30 June 2021
Cash and cash equivalents	171.3	59.8	111.5	112.0
Blocked bank deposits	3.9	4.6	(0.7)	4.6
Receivables from associates	5.9	1.4	4.5	1.7
Derivative hedging instruments	0.3	0.2	0.1	0.1
Other financial receivables	0.5	0.5	0.0	0.7
Other current financial assets	10.6	6.7	3.9	7.1
Due to banks	(0.2)	(196.7)	196.5	(O.1)
	` '	, , , ,		` '
Payables to other financing entities	0.0	(O.1)	0.1	(O.1)
Lease liabilities	(25.3)	(24.1)	(1.2)	(22.5)
Other financial debt	(0.5)	(O.1)	(0.4)	(0.4)
Current financial debt	26.0	(221.0)	195.0	(23.1)
Bondissues	(299.4)	(299.3)	(O.1)	(299.2)
Due to banks	(101.0)	(69.0)	(32.0)	(56.0)
Leaseliabilities	(56.5)	(50.3)	(6.2)	(58.1)
Non-current financial debt	(456.9)	(418.6)	(38.3)	(413.3)
Net financial debt	(301.0)	(573.1)	272.1	(317.3)
of which: operating lease liabilities	(81.8)	(74.4)	(7.4)	(80.6)
Financial debt excluding operating lease liabilities	(219.2)	(498.7)	279.5	(236.7)

The reduction in the financial debt with respect to 31 December 2021 is determined by ordinary cash flows in the first half of the year, characterised by the payment of ordinary licence fee instalments of approximately  $\$  1,265 million (about 70% of the annual value).

Financial debt as of 30 June (excluding operating lease liabilities) was also  $\in$  17.5 million lower than in the same period last year. This improvement is mainly due to the better financial balance at the beginning of the year ( $\in$  498.7 million compared to  $\in$  523.4 million at the beginning of 2021), while the cash flow for the period is, despite the significant outlays made for major sporting events, in line with that of the first half of 2021.

With regard to the most significant changes in non-current financial debt compared to 31 December 2021, it should be noted the greater use ( $\in$  101 million compared to  $\in$  69 million as of 31 December 2021) of the term loan line held by Rai Way, to cover the investment requirements determined by the refarming of digital terrestrial frequencies.

The average financial position (excluding operating lease liabilities and derivative assets/liabilities) was a negative for € 228 million, an improvement compared to the first half of 2021 (-€ 276 million) due to the improved opening balance and a different timing of outlays.

On 11 August 2022, Moody's published a credit opinion confirming the Long-Term Issuer Baa3 for Rai (Investment Grade), with a negative outlook.

Report on Operations

The financial risks to which the Group is exposed are monitored using appropriate IT and statistical tools. A policy regulates financial management according to best practices, with the objective of preserving the value of the Group through a risk-averse attitude, pursued by actively monitoring exposure and implementing appropriate hedging strategies.

Detailed information on financial risks can be found in the specific section of the notes to the consolidated financial statements, to which reference should be made.

# Financial statements of the Rai Group

#### **Consolidated Statement of Financial Position**

(€/million)	Note	Half-year ended 30 June 2022	Year ending 31 December 2021
Property, plant and equipment	7.1	1,151.0	1,153.1
Real estate investments	7.2	2.4	2.5
Lease rights of use	7.3	79.8	73.0
Intangible assets	7.4	918.8	899.6
Equity investments	7.5	4.7	11.6
Non-current financial assets	7.6	3.1	3.0
Deferred tax assets	7.7	-	-
Other non-current assets	7.8	37.6	12.0
Total non-current assets		2,197.4	2,154.8
Inventory	8.1	1.5	1.6
Trade receivables	8.2	360.1	369.6
Current financial assets	8.3	10.6	6.7
Current income tax assets	8.4	2.2	2.1
Other current receivables and assets	8.5	269.5	147.4
Cash and cash equivalents	8.6	171.3	59.8
Total current assets		815.2	587.2
Totalassets		3,012.6	2,742.0
Share Capital		242.5	242.5
Reserves		94.6	115.7
Retained earnings (losses)		17.2	(72.2)
Total Group shareholders' equity		354.3	286.0
Third-party capital and reserves		35.2	34.9
Third-party retained earnings (losses)		12.7	22.3
Total shareholders' equity attributable to minority interests		47.9	57.2
Total shareholders' equity	9	402.2	343.2
Non-current financial liabilities	10.1	400.4	368.3
Non-current lease liabilities	10.2	56.5	50.3
Employee benefits	10.3	309.3	368.9
Provisions for non-current risks and charges	10.4	211.4	239.1
Deferred tax liabilities	10.5	48.9	28.0
Other non-current payables and liabilities	10.6	55.4	1.6
Total non-current liabilities		1,081.9	1,056.2
Trade payables	11.1	704.5	686.1
Current financial liabilities	11.2	0.7	196.9
Current lease liabilities	10.2	25.3	24.1
Current income tax liabilities	11.3	13.7	30.5
Other current payables and liabilities	11.1	784.3	405.0
Total current liabilities		1,528.5	1,342.6
Total liabilities		2,610.4	2,398.8
Total shareholders' equity and liabilities		3,012.6	2,742.0

#### **Consolidated Income Statement**

(€/million)	Note	Half-year ended		
		30 June 2022	30 June 2021	
Revenue from sales and services	12.1	1,340.8	1,351.1	
Other revenue and income	12.2	18.4	8.1	
Total revenue		1,359.2	1,359.2	
Costs for the purchase of consumables	12.3	(6.2)	(6.0)	
Costs for services	12.3	(472.7)	(516.3)	
Other costs	12.3	(25.8)	(24.4)	
HR expenses	12.4	(513.8)	(524.8)	
Impairment of financial assets	12.5	(0.6)	(0.3)	
Depreciation, amortisation and write-downs	12.6	(278.9)	(266.1)	
Provisions	12.7	(0.5)	0.1	
Total costs		(1,298.5)	(1,337.8)	
EBIT		60.7	21.4	
Financial income	12.8	1.1	0.2	
Financial expense	12.8	(8.6)	(6.9)	
Earnings from equity investments recognised at equity	12.9	-	3.8	
Pre-tax profit/(loss)		53.2	18.5	
Income Tax	12.10	(7.3)	(8.8)	
Net profit (loss) for the period		45.9	9.7	
of which attributable:				
- to the Group		33.3	(1.7)	
- to minority interests		12.6	11.4	

## **Consolidated Statement of Comprehensive Income**

(€/million)	Half-year end	ded
	30 June 2022	30 June 2021
Net profit (loss) for the period	45.9	9.7
Items that can be reclassified to the income statement:		
Profit/(loss) on cash flow hedge	2.0	1.8
Conversion of balances with currency that is not the Euro	(0.4)	(O.1)
Taxeffect	(0.1)	(0.1)
Total	1.5	1.6
Items that cannot be reclassified to the income statement:		
Recalculation of defined-benefit plans	34.1	6.0
Taxeffect	(0.3)	-
Total	33.8	6.0
Total profit (loss) for the period	81.2	17.3
of which attributable:		
- to the Group	68.2	5.9
- to third parties	13.0	11.4

#### **Consolidated Cash Flow Statement**

Introduction

(€/million)	Note	Half-year en	ded
		30 June 2022	30 June 2021
Pre-tax profit/(loss)		53.2	18.5
Adjustments for:			
Reserves and Devaluations	12.5 - 12.6	279.5	266.4
Provisions and (issues) to personnel provisions and other provisions	12.7	28.7	30.9
Net financial charges (income)	12.8	7.5	6.7
Earnings from equity investments recognised at equity	12.9	-	(3.8)
Other non-monetary items		1.0	0.1
Cash flow generated by operating activities before changes in net work capital	king	369.9	318.8
Change in inventory	8.1	0.1	0.1
Change in trade receivables	8.2	8.9	1.7
Change in trade payables	11.1	18.4	(4.5)
Change in other assets/liabilities		263.4	346.4
Use of provisions for risks	10.4	(19.7)	(6.2)
Payment of employee benefits	10.3	(44.1)	(43.0)
Taxes paid		(2.9)	(2.5)
Net cash flow generated by operating activities		594.0	610.8
Investments in property, plant and equipment and real estate investments	7.1 - 7.2	(53.6)	(61.2)
Disposal of property, plant and equipment and real estate investments	7.1 - 7.2	-	0.2
Investments in intangible assets	7.4	(230.6)	(228.4)
Disposal of intangible assets	7.4	0.1	0.5
Dividends collected		3.6	2.0
Interest collected		0.2	0.1
Change in financial assets	7.6 - 8.3	(3.7)	(1.6)
Net cash flow generated by operating activities		(284.0)	(288.4)
Long-term loans taken out	10.1	32.0	41.0
Long-term loan repayments	10.1	(O.1)	(5.1)
Repayments of liabilities for leases	10.2	(11.2)	(12.0)
(Decrease) increase in short-term borrowings and other loans	11.2	(196.2)	(226.9)
Interest paid (*)		(1.0)	(1.2)
Dividends distributed		(22.0)	(21.7)
Net cash flow generated by financial activities		(198.5)	(225.9)
Change in cash and cash equivalents		111.5	96.5
Cash and cash equivalents at the beginning of the year	8.6	59.8	15.5
Cash and cash equivalents at the end of the year	8.6	171.3	112.0

<sup>(\*)</sup> Referring to financial interest.

## **Statement of Changes in Consolidated Equity**

(€/million)	Share Capital	Legal reserve	Other reserves	Retained earnings (losses)	Group shareholders' equity	Non- controlling interests	Total Shareholders' equity (note 9)
Balances as at 1 January 2021	242.5	12.0	122.5	(61.9)	315.1	56.6	371.7
Allocation of profit/loss	-	-	(22.0)	22.0	-	-	-
Distribution of dividends	-	-	-	-	-	(21.9)	(21.9)
Reserve for share-based payments (*)	-	-	0.1	-	0.1	-	0.1
Transactions with shareholders	-	_	0.1	_	0.1	(21.9)	(21.8)
Profit/(loss) for the period	-	-	-	(1.7)	(1.7)	11.4	9.7
Statement of comprehensive income components	-	-	1.6	6.0	7.6	-	7.6
Total profit/(loss) for the for the period			1.6	4.3	5.9	11.4	17.3
Balances as at 30 June 2021	242.5	12.0	102.2	(35.6)	321.1	46.1	367.2
Balances as at 1 January 2022	242.5	12.0	103.7	(72.2)	286.0	57.2	343.2
Allocation of profit/loss	-	-	(22.6)	22.6	-	-	-
Distribution of dividends	-	-	-	-	-	(22.3)	(22.3)
Reserve for share-based payments (*)	-	-	0.1	-	0.1	-	0.1
Transactions with shareholders		_	0.1	_	0.1	(22.3)	(22.2)
Profit/(loss) for the period	-	-	-	33.3	33.3	12.6	45.9
Statement of comprehensive income components	-	-	1.4	33.5	34.9	0.4	35.3
Total profit/(loss) for the period			1.4	66.8	68.2	13.0	81.2
Balances as at 30 June 2022	242.5	12.0	82.6	17.2	354.3	47.9	402.2

<sup>(\*)</sup> Reserve established by Rai Way for the long-term incentive plan concerning the free assignment of ordinary shares of the company to strategic managers upon achievement of certain performance targets.

# Notes to the Interim Consolidated Financial Statements as at 30 June 2022



information

Rai Radiotelevisione italiana SpA (hereinafter "Rai", the "Company" or the "Parent Company") is a joint-stock company formed and domiciled in Italy, with registered office in Rome at Viale Mazzini 14, organised according to Italian law.

**Interim Separate** 

**Financial Statements** 

as at 30 June 2022

With Prime Ministerial Decree of 28 April 2017 containing "Assignment of the radio, televisions and multimedia Public Service concession and approval of the annexed draft agreement" (hereinafter "Public Service"), Rai was established as the concessionaire of the radio, television and multimedia Public Service on an exclusive basis for a decade, starting from 30 April 2017. That role is performed by the Company and its subsidiaries (jointly the "Group").

On the strength of specific Italian and EU regulatory sources, the Parent Company is required to meet precise programming quality and quantity obligations that are described in detail in the Service Agreement (hereinafter the "Agreement") drawn up with the Ministry of Economic Development for the period 2018-2022, published in the Official Gazette on 7 March 2018.

The Agreement relates to the activity that Rai performs in order to carry out the public service and, in particular, the radio, television and multimedia services broadcast through the various platforms in all modes, the use of the necessary transmission capacity, the creation of editorial content, the provisions of technological services for the production and transmission of the signal using analogue and digital technology, and the preparation and management of control and monitoring systems.

The capital of the Company is respectively held by:

- · the Ministry of Economy and Finance (99.5583%)
- SIAE Società Italiana Autori Editori (0.4417%)

The Interim Consolidated Financial Statements as at 30 June 2022 are subject to auditing by the company PricewaterhouseCoopers SpA (hereinafter the "External Auditor") to which the Rai Ordinary General Meeting of Shareholders, upon the proposal put forward by the Board of Statutory Auditors, assigned the appointment for the financial years until 2023 on 10 March 2016, in consideration of Rai's acquisition of status of Public Interest Entity.

2

Criteria for the preparation, measurement and use of estimates The Consolidated Financial Statements, as described below, have been prepared in accordance with the provisions of IAS 34 - Interim Financial Reporting, which is part of the International Financial Reporting Standards ("IFRS").

As regards the criteria for the preparation, measurement and use of estimates used to prepare the Consolidated Financial Statements, reference should be made to the specific paragraphs in the Notes to the Consolidated Financial Statements in the Report and Financial Statements as at 31 December 2021, as the criteria are unchanged.

# Recently-issued accounting principles

With regard to the Approved accounting Standards not yet applicable, or not yet approved by the European Union, please refer to the specific paragraph in the Notes to the Consolidated Financial Statements in the document Report and Financial Statements as at 31 December 2021.

In addition, it should be noted that, with Regulation No. 2022/357 issued by the European Commission on 2 March 2022, the documents "Amendments to IAS 1 Presentation of Financial Statements and IFRS *Practice Statement 2*: Disclosure of Accounting Policies" and "Amendments to IAS 8 Accounting Policies, Changes in Accounting Estimates and Errors: Definition of Accounting Estimates" were endorsed.

The aim of the first document is to develop guidance and examples to assist entities in applying a judgement of materiality in disclosing accounting policies. The amendments to IFRS *Practice Statement 2* provide guidance on how

to apply the concept of materiality to disclosures about accounting policies.

The second document clarifies how to distinguish changes in accounting principles from changes in accounting estimates. The distinction is relevant because changes in accounting estimates are applied prospectively to future transactions and other future events, whereas changes in accounting policies are generally also applied retrospectively to past transactions and other past events.

The amendments are effective starting from reporting periods beginning on or after 1 January 2023.

The Company has considered these changes will not have a significant impact on the Consolidated Financial Statements

The Consolidated Financial Statements were prepared using the interim financial statements as at 30 June 2022 of the Company and its subsidiaries drafted in compliance with the IFRS. Please note that all Group companies close their financial years as at 31 December.

Regarding the consolidation principles used for the preparation of the Consolidated Financial Statements, please refer to the specific paragraphs in the Notes to the Consolidated Financial Statements of the Reports and Financial Statements as at 31 December 2021, as the principles are unchanged.

3

Principles of consolidation

The companies included in the scope of consolidation as at 30 June 2022 are unchanged from 31 December 2021. They are listed in Note 16 "Appendix".

The financial risks to which the Group is exposed are managed according to the approach and the procedures defined within a specific policy issued by the Parent Company and also applied to subsidiaries, except for Rai Way SpA (hereinafter "Rai Way") which, following listing, adopted its own policy which is however similar to Rai's. Those documents establish procedures, limits and tools for the monitoring and minimisation of financial risk to preserve the corporate value of the Group and of entities belonging to it.

Management of financial risks

The main risks identified by the Group are:

- market risk arising from exposure to fluctuations of interest rates and exchange rates connected with the financial assets and liabilities respectively owned/originated and assumed;
- credit risk arising from the possibility that one or more counterparties might be insolvent;
- liquidity risk arising from the Group's inability to obtain the financial resources needed to meet short-term financial commitments.

#### 4.1 Market risk

Market risk consists of the possibility that changes in the interest and exchange rates might negatively influence the value of the assets, liabilities or expected cash flows.

When managing market risk, the Group uses the following derivative instruments:

- Interest rate swap to hedge exposure to interest rate risk;
- Forward currency purchase options to hedge exposure to the exchange risk.

Details of derivatives outstanding as at 30 June 2022, compared with the situation at 31 December 2021, are shown in the table below, measured at fair value:

(€/million)	Half-year ended 30 June 2022	Year ended as at 31 December 2021
Non-current financial assets		
Rate options	0.5	0.1
	0.5	0.1
Current financial assets		
Options on currencies	0.3	0.2
	0.3	0.2

Based on the policies adopted, derivatives may be used solely to hedge financial flows; use for speculative purposes is not permitted.

Interim Separate Financial Statements

as at 30 June 2022

Further information on the fair value measurement of derivative instruments is provided in Note 6 "Fair value measurement".

As regards exchange rate derivatives, the change to the spot forward purchase component (that is the change to spot exchange rates) and to exchange rate options are suspended, at the financial statement date, in the cash flow hedge reserve until recognition of the right or asset being hedged. The component linked to the time of forward purchase is registered in the income statement during the hedging duration.

For interest rate hedging transactions, the change in fair value is suspended in the cash flow hedge reserve and attributed to the income statement in the years in which the coupon or interest flow related to the hedged item occurs.

#### Interest rate risk

Interest rate risk originates from the possible increase in net financial expenses as a result of unfavourable changes in market rates on the variable rate financial positions. In order to limit this risk, corporate policies require that the medium/long-term variable rate loans be converted to fixed rate for at least 50% by using derivative products, such as interest rate swaps and options on rates.

As at 30 June 2022, the medium/long-term borrowings of the Parent Company are all at fixed rates; therefore, the effects of the changes in rates fall only on the short-term positions of a varying duration and sign during the year.

In October 2020, the associate Rai Way concluded a new loan contract for a total of €170 million (€50 million for the Revolving Line and €120 million for the Term Line) with a 3-year duration, at a floating rate, which can be utilised in several tranches. As at 30 June 2022, the amount used was €101 million. On 29 December 2021, Rai Way ratified an Interest Rate Cap contract to cover the risk of increase in the Euribor rates over 0.0% applying to a notional amount of €34.5 million and expiring on 27 October 2023.

A summary of the financial effects resulting from the said contract as of 30 June 2022 is reported below:

(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021	
	Rate option	Rate option	
Book value	0.5	0.1	
Notional amount in Euro	34.5	34.5	
Maturity of transactions	Oct. 2023	Oct. 2023	
Hedgeratio	1:1	1:1	
Change in fair value of the hedging instrument (*)	0.5	-	
Change in value of the hedged item	(0.5)	-	
Caprate on Euribor (6 months)	0.0%	0.0%	

(\*) Intrinsic value.

#### Sensitivity analysis

The sensitivity analysis was carried out on the unhedged and floating rate financial positions (excluding lease liabilities arising from the application of IFRS16) on Rai Way's interest rate cap contract outstanding at 30 June, considering a shift in the curve of  $\pm 1.50$  bp.

Assuming an increase in rates, at 30 June 2022 there was an increase in annual net income of about € 0.6 million as a result of the presence of significant short-term asset positions with third parties (at 31 December 2021 the effect was negative for € 0.8 million due to the Parent Company's higher short-term debt) and a positive change in the Cash Flow Hedge Reserve (about € 0.1 million). In the event of a rate reduction, there would be opposite effects for similar amounts.

#### **Exchange rate risk**

The Group's exchange risk mainly consists of exposure in USD originating from the purchase of film and TV rights by Rai Cinema SpA (hereinafter "Rai Cinema"). During the first half of 2022, these commitments generated payments for about USD 61 million (USD 53 million in the first half of 2021). Further exposure currencies, with split disbursements and of a modest amount all in all, are to the Swiss Franc and British Sterling totalling approximately  $\in$  4 million.

As at 30 June 2022 hedging transactions were only active for Rai Cinema

Exchange rate risk is managed starting from the date the trade commitment is signed, which may also be long-term, and has as an objective protecting the value in Euro of the commitments, as estimated at the time of the order (or budget). The current policy regulates the management of exchange rate risk in keeping with international best practices, the aim being to minimise risk, pursued through the active monitoring of exposure and the adoption of hedging strategies by the Parent Company, also on behalf of its subsidiaries and in particular of Rai Cinema (with the exception of Rai Way, which has its own policy and independent risk management). The mandates for carrying out hedging transactions are given hierarchically and progressively, with a minimum intervention percentage of 50% of the contractual amount in foreign currency.

Below is a table summing up the financial effects of hedging instruments in place as at 30 June 2022, for invoices, assessments or binding commitments of Rai Cinema:

(€/million)	Half-year ende	Half-year ended 30 June 2022		Year ended 31 December 2021		
-	Options on currencies	Forward purchases of currency	Options on currencies	Forward purchases of currency		
Book value	0.3	-	0.2	-		
Notional amount in USD	2.7	1.0	9.7	10.9		
Maturity of transactions	Jul. 22-Oct. 22	Sept.22	Mar. 22-Oct. 22	Mar. 22-Jun. 22		
Hedge ratio	1:1	1:1	1:1	1:1		
Change in fair value of the hedging instruments (*)	0.3	-	0.2	-		
Change in value of the hedged item	(0.3)	-	(0.2)	-		
Average weighted exchange rate for the year	1.15	1.06	1.15	1.14		

<sup>(\*)</sup> Intrinsic value for options on currencies and the spot component for forward purchases.

#### Sensitivity analysis

As explained above, exposure to the exchange rate risk is significant only for the EUR/USD exchange rate. Therefore, sensitivity was analysed on 30 June 2022 on credit and debt positions in currency, non-hedged credit and debt positions, derivatives hedging commitments for contracts already signed and available cash in foreign currency. A symmetrical change of 10% of the exchange rate compared to the value present as at the reporting date, all other conditions being equal, was simulated. The effects on the economic result are determined by the net positions which are hedged for exchange risk; whereas the cash flow hedge reserve includes the effective portion of hedging on commitments already undertaken but with no impact on equity in the Consolidated Financial Statements, and refers solely to the subsidiary Rai Cinema.

In particular, as at 30 June 2022, a 10% depreciation of the Euro had a negative economic effect on the net unhedged debt position of approximately  $\in$  0.6 million ( $\in$  0.3 million as at 31 December 2021), while an appreciation of the Euro of the same amount would result in lower charges of approximately  $\in$  0.5 million ( $\in$  0.3 million as at 31 December 2021).

The cash flow hedge reserve as at 30 June 2022 increased by  $\ \in \ 0.2$  million due to a 10% depreciation of the Euro as a result of the higher value of the hedges ( $\ \in \ 1.8$  million as at 31 December 2021) and, in the opposite case, decreased by approximately  $\ \in \ 0.1$  million ( $\ \in \ 1.4$  million as at 31 December 2021).

#### 4.2 Credit Risk

The theoretical exposure to the credit risk for the Group mainly refers to the book value of the financial assets and trade receivables recognised in the Consolidated Financial Statements.

Interim Separate

**Financial Statements** 

as at 30 June 2022

As for the counterparty risk, trade partner assessment procedures are adopted for managing trade receivables. The analysis is conducted periodically on the situation of the past due items and may lead to the dunning of the parties affected by solvency problems. The lists of the past due items analysed are arranged by amount and customer, updated to the analysis date and show those situations demanding greater attention.

The corporate functions of the single companies in charge of debt collection start with polite reminders with the counterparties that are debtors of amounts relating to past-due items. If these activities do not result in collection of the sums, the functions start in agreement with the respective legal functions (warning letter, injunction, etc.) actions to collect the credit after sending formal dunning letters to debtors. The allocations to the provisions for write-downs are made specifically on the credit positions having peculiar risk elements.

Moreover, the Group measures the expected losses on trade receivables considering their entire duration based on a weighted estimate of the probabilities that those losses could occur. To this end, the Group uses historical experience, suitably integrated with forecasts on the expected evolution of circumstances. If the conditions exist, losses are measured as the current value of all differences between the cash flows due contractually and cash flows the Group expects to receive discounted at the effective interest rate of the financial asset.

Credit risk on uses of funds is limited since corporate policy requires the use of low risk financial instruments and with counterparties having high ratings for the periods of cash surplus. During the first half of 2022 and the 2021 financial year, only time or demand deposits with bank counterparties having investment grade rating were used.

## 4.3 Liquidity Risk

Rai manages the Group's financial resources (with the sole exception of the subsidiary Rai Way which has its own resources) on the basis of a centralised treasury agreement through a cash-pooling system that involves daily transfer of the bank balances of the associates to the Parent Company current accounts, which grants the intercompany credit facilities necessary for the operations of these companies.

The Group long-term financial structure as of 30 June mainly consists of:

- a € 300 million 5-year bond issued in December 2019 (for further details, see Note 10.1 "Non-current financial liabilities and current portions of non-current financial liabilities")
- Rai Way 3-year € 170 million syndicated loan signed in October 2020, divided into a Term credit line, of a maximum of € 120 million, and a revolving credit line of € 50 million, usable in multiple tranches. The loan as at 30 June 2022 was used for € 101 million from the Term credit line.

In consideration of the significant fluctuation of the infra-annual indebtedness connected with the periodic settlement of the licence fees by the Ministry of Economy and Finance, the Parent Company has uncommitted bank credit facilities for about € 410 million and revolving line with a pool of banks totalling € 320 million maturing in December 2023.

Rai's revolving line, unused as at 30 June 2022, requires that the following Consolidated Financial Statements parametric/equity ratio, to be calculated upon closing of the annual financial statements, shall be met.

net financial debt (adjusted for receivables from the Government for licence fees, financial items relating to Rai Way
and liabilities resulting from application of IFRS 16 for operating leases)/net equity <2.</li>

The financial covenant provided for by Rai Way's loan contract, based on the financial statements of the subsidiary (ratio between Net Financial Position and EBITDA ≤ 3.75) is largely met.

The cash situation is constantly monitored with a financial forecasting process that highlights any financial critical issues considerably in advance so that appropriate corrective measures can be taken.

The Group capital management objectives are inspired by preservation of the ability to continue guaranteeing optimum capital strength, including through the ongoing improvement of operational and financial efficiency. The Group pursues the objective of retaining an adequate level of capitalisation that allows it to realise a profit and to access external sources of funding. The Group constantly monitors the evolution of the indebtedness level related to Shareholders' Equity. Specifically, the ratio between equity and the total of comprehensive liabilities including Shareholders' equity is seen in the following table:



(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021
Shareholders' equity	402.2	343.2
Total shareholders' equity and liabilities	3,012.6	2,742.0
Total	13.4%	12.5%

Note no. 16.2 "Consolidated net financial debt" reports the Group's net financial debt for the periods under analysis.

The financial instruments at fair value are made up of hedging derivatives measured with a financial model that uses the most popular and accepted market formulas (net current value for forward currency purchasing transactions and application of the Black&Scholes formula for the options), in addition to the following input data given by the provider Reuters: ECB spot exchange rates, Euribor and IRS rate curves, volatility and credit spreads of the various bank counterparties and, for Rai, of the securities issued by the Italian Government. The fair value of the derivative instruments represents the net position between assets and liabilities. For more information on the derivative instruments (assets and liabilities), please refer to Notes no. 8.3 "Current financial assets" and 11.2 "Current financial liabilities".



All the instruments present as at 30 June 2022 and 31 December 2021 have been valued according to the Level 2 methodology: use of parameters observable on the market (e.g. for the derivatives, the exchange rates recorded by the Bank of Italy, market rate curves, volatility provided by Reuters, credit spreads calculated on the basis of the credit default swaps, etc.) different from the Level 1 listed prices.



assets

# 7.1 Property, plant and equipment

Report

Property, plant and equipment, which amounted to €1,151.0 million (€1,153.1 million as at 31 December 2021), are broken down as follows:

(€/million)	Land	Buildings	Plant and machinery	Industrial and commercial equipment	Other assets	Assets under construc- tion and payments on account	Total
Cost	379.1	626.7	2,356.4	107.9	118.9	118.4	3,707.4
Accumulated depreciation	-	(312.0)	(2,053.5)	(96.9)	(91.9)	-	(2,554.3)
Balance as at 31 December 2021	379.1	314.7	302.9	11.0	27.0	118.4	1,153.1
Movements in the period							
Increases and capitalisation	-	0.8	10.3	0.8	0.9	40.8	53.6
Disposals (1)	-	-	(0.9)	-	(0.1)	-	(1.0)
Reclassifications (2)	-	1.6	38.6	0.4	1.4	(42.0)	-
Amortisation and depreciation	-	(7.5)	(41.9)	(1.7)	(3.6)	-	(54.7)
Balance as at 30 June 2022	379.1	309.6	309.0	10.5	25.6	117.2	1,151.0
broken down as follows:							
Cost	379.1	628.5	2,386.7	108.6	120.0	117.2	3,740.1
Accumulated depreciation	-	(318.9)	(2,077.7)	(98.1)	(94.4)	-	(2,589.1)
Detail:							
(1) Cost	-	(0.6)	(18.6)	(0.5)	(1.2)	-	(20.9)
Accumulated depreciation	-	0.6	17.7	0.5	1.1	-	19.9
	-	-	(0.9)	-	(0.1)	-	(1.0)
(2) As follows:							
Cost	-	1.6	38.6	0.4	1.4	(42.0)	-
Accumulated depreciation	-	-	-	-	-	-	-
	-	1.6	38.6	0.4	1.4	(42.0)	

Investments for the period, which amounted to € 53.6 million (€ 61.2 million in the first half of 2021), fall within the scope of the modernisation and technological development initiatives that the Group implemented.

The amount of the existing contractual commitments for the purchase of property, plant and equipment is specified in Note 13.2 "Commitments".

#### 7.2 Real estate investments

Real estate investments amount to € 2.4 million (€ 2.5 million as at 31 December 2021) and concern some property, owned by Rai Pubblicità SpA (hereinafter "Rai Pubblicità"), leased to third parties, for which rent was received totalling € 0.9 million (€ 0.9 million in the first half of 2021). Real estate investments break down as follows:

(€/million)	Buildings
Cost	7.2
Accumulated depreciation	(4.7)
Balance as at 31 December 2021	2.5
Movements in the period	
Amortisation and depreciation	(O.1)
Balance as at 30 June 2022	2.4
broken down as follows:	
Cost	7.2
Accumulated depreciation	(4.8)

During the first half of 2022 no investments or disposals took place; the change in the period therefore refers to the entire depreciation charge.

# 7.3 Lease rights of use

Lease rights of use, which amounted to € 79.8 million (€ 73.0 million as at 31 December 2021), are broken down as follows:

(€/million)	Buildings	<b>Other assets</b>	Total
Cost	122.6	9.8	132.4
Accumulated depreciation	(52.8)	(6.6)	(59.4)
Balance as at 31 December 2021	69.8	3.2	73.0
Movements in the period			
Increases	15.1	3.7	18.8
Reductions (1)	(0.1)	-	(0.1)
Amortisation and depreciation	(10.5)	(1.4)	(11.9)
Balance as at 30 June 2022	74.3	5.5	79.8
broken down as follows:			
Cost	136.9	13.5	150.4
Accumulated depreciation	(62.6)	(8.0)	(70.6)
Detail:			
(1) Cost	(0.8)	-	(8.0)
Accumulated depreciation	0.7	-	0.7
	(0.1)	-	(0.1)

Investments during the period, amounting to  $\in$  18,8 million, mainly refer to property rental contracts or contracts for the rental of vehicles that entered into effect during the period.

The value of costs for short-term leases and leases of low-value assets is reported in Note 12.3 "Costs for the purchase of consumables, costs for services and other costs".

Income from the subleasing of assets that resulted in the recognition of a right of use in the first half of 2022 is of insignificant amount in millions of Euro.

During the first half of 2022, the Company did not benefit from any suspension of payments due in respect of leases granted as a direct consequence of the Covid-19 pandemic and falling within the scope of the amendment to IFRS 16 "Covid-19-Related Rent Concessions beyond 30 June 2021".

Interim Separate Financial Statements as at 30 June 2022

# 7.4 Intangible assets

Intangible assets, which amounted to € 918.8 million (€ 899.6 million as at 31 December 2021), are broken down as follows:

(€/million)	Programmes	Softwares	Digital terrestrial frequencies	Goodwill	Other intangible assets	Assets under construction and payments on account	Total
Cost	1,382.9	43.1	-	5.8	3.5	338.9	1,774.2
Provisions for write-downs	(83.7)	-	-	-	-	(53.8)	(137.5)
Accumulated depreciation	(715.1)	(20.8)	-	-	(1.2)	-	(737.1)
Balance as at 31 December 2021	584.1	22.3	_	5.8	2.3	285.1	899.6
Movements in the period							
Increases and capitalisation	153.9	2.0	-	-	-	74.7	230.6
Disposals (1)	-	-	-	-	-	(0.1)	(0.1)
Reclassifications (2)	97.6	8.2	7.9	-	-	(113.7)	-
Write-downs (3)	(29.0)	-	-	-	-	(0.4)	(29.4)
Amortisation (4)	(174.2)	(7.5)	(O.1)	-	(O.1)	-	(181.9)
Balance as at 30 June 2022	632.4	25.0	7.8	5.8	2.2	245.6	918.8
broken down as follows:							
Cost	1,634.8	53.3	7.9	5.8	3.5	299.0	2,004.3
Provisions for write-downs	(78.4)	-	-	-	-	(53.4)	(131.8)
Accumulated depreciation	(924.0)	(28.3)	(O.1)	-	(1.3)	-	(953.7)
Detail:							
(1) Cost	-	-	-		-	(0.1)	(0.1)
	-	-	_		-	(0.1)	(0.1)
(2) Cost	98.0	8.2	7.9	-	-	(114.1)	-
Provisions for write-downs	(0.4)	-	-	-	-	0.4	-
	97.6	8.2	7.9	_	-	(113.7)	-
(3) Cost	-	_	-	-	-	(0.4)	(0.4)
Provisions for write-downs	(29.0)	-	-	-	-	-	(29.0)
	(29.0)	_	_	_	-	(0.4)	(29.4)
(4) Net of use of the provisions for write-downs for:							
Provisions for write-downs	34.7	-	-	-	-	-	34.7
Accumulated depreciation	(34.7)	-	_	-	-	-	(34.7)
	_	_	_			_	_

Investments, which amounted to  $\in$  230.6 million ( $\in$  228.4 million in the first half of 2021) mainly refer to Dramas for  $\in$  174.0 million and films for  $\in$  43.7 million.

The amount of assets under development and payments on account refers to programmes for  $\in$  237.4 million, software for  $\in$  7.7 million and other rights for  $\in$  0.6 million.

The write-downs recognised during the period amounted to € 29.4 million and were performed in order to adjust the assets to their estimated recoverable value.

The amount of the existing contractual commitments for the purchase of intangible assets is specified in Note 13.2 "Commitments".

# 7.5 Equity investments

Equity investments, which amounted to € 4.7 million (€ 11.6 million as at 31 December 2021), are broken down as follows:

(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021
Joint venture	2.2	9.1
Associates	1.5	1.5
Equity investments in joint ventures and associates	3.7	10.6
Equity investments in other companies	1.0	1.0
Total equity investments	4.7	11.6

Here below are the movements of investments measured using the equity method:

(€/million)	;	Year ended 31 December 2021			Movements in the period		Half-year ended 30 June 2022		
_	Cost	Adjustment to sharehold- ers' equity	Carrying amount	Profit/(loss)	Decrease due to dividends	Cost	Adjustment to sharehold- ers' equity	Carrying amount	-
Joint venture:									-
San Marino RTV SpA	0.3	1.2	1.5	(0.3)	-	0.3	0.9	1.2	
Tivù Srl	0.5	7.1	7.6	0.3	(6.9)	0.5	0.5	1.0	
Associates:									
Auditel Srl	-	1.4	1.4	-	-	-	1.4	1.4	(a)
Euronews SA	0.9	(0.9)	-	-	-	-	-	-	(b)
Player Radio Publishers Srl	-	-	-	-	-	-	-	-	(a)
Table Radio Publishers Srl	-	0.1	0.1	-	-	-	0.1	0.1	(a)
Total equity investments in joint ventures and associates	1.7	8.9	10.6	-	(6.9)	0.8	2.9	3.7	

<sup>(</sup>a) Figure from the Financial Statements as at 31/12/2021, the latest available.

Cost (0.9) Adjustment to shareholders' equity 0.9

The breakdown of the equity investments in other companies follows:

(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021
Almaviva SpA	0.3	0.3
Istituto dell'Enciclopedia Italiana Treccani SpA	0.8	0.8
Others (1)	0.1	0.1
Gross value	1.2	1.2
Provisions for the write-down of equity investments in other companies	(0.2)	(0.2)
Total equity investments in other companies	1.0	1.0

<sup>(1)</sup> Banca di Credito Cooperativo di Roma Scpa, International Multimedia University Umbria Srl in fallimento and Immobiliare Editori Giornali Srl.

<sup>(</sup>b) Following Rai's exit from the shareholding structure, the value of shareholding was reduced to zero as follows: Cost

For detailed information on investments in subsidiaries, joint ventures and associates, please refer to the specific paragraph in the Notes to the Consolidated Financial Statements of the Report and Financial Statements as at 31 December 2021.

Interim Separate Financial Statements

as at 30 June 2022

With regard to participations in joint ventures and associates, it should be noted that the extraordinary shareholders' meeting of Euronews SA held on 7 June 2022 resolved to reduce the share capital to zero against accumulated losses and its subsequent reconstitution offered as an option to old shareholders. Rai, following an agreement with the majority shareholder, waived the recapitalisation of the company and any legal action related to the transaction in exchange for compensation of  $\[ \in \]$  15 for each share held, equal to the nominal value of the shares themselves, for a total value of  $\[ \in \]$  0.8 million, recognised under other revenue and income in the income statement.

#### 7.6 Non-current financial assets

Non-current financial assets, which amounted to € 3.1 million (€ 3.0 million as at 31 December 2021), break down as follows:

(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021
Financial receivables from the staff	0.1	0.1
Securities	2.4	2.5
Derivative financial instruments	0.5	0.1
Other non-current financial assets	0.1	0.3
Total non-current financial assets	3.1	3.0

The item Securities, equal to  $\[ \le 2.4 \]$  million ( $\[ \le 2.5 \]$  million as at 31 December 2021), was entirely made up of government bonds maturing in June 2027, securing the Service Agreement and the special services agreement with the Government.

Other non-current financial assets amounting to  $\in$  0.1 million ( $\in$  0.3 million as at 31 December 2021) refer to the deferrals of non-current shares of fees related to credit lines signed by Rai and Rai Way.

The maturity of current and non-current financial assets is broken down as shown below:

(€/million)	Half-year ended 30 June 2022				
	Within 12 months	Between 1 and 5 years	Beyond 5 years	Total	
Financial receivables from personnel	-	0.1	-	0.1	
Securities	-	2.4	-	2.4	
Receivables from joint ventures and associates	5.9	-		5.9	
Derivative financial instruments	0.3	0.5	-	0.8	
Blocked bank deposits	3.9	-		3.9	
Other financial assets	0.5	0.1	-	0.6	
Total current and non-current financial assets	10.6	3.1	-	13.7	

(€/million)	Year ended 31 December 2021				
	Within 12 months	Between 1 and 5 years	Beyond 5 years	Total	
Financial receivables from personnel	-	0.1	-	0.1	
Securities	-	2.5	-	2.5	
Receivables from joint ventures and associates	1.4	-	-	1.4	
Derivative financial instruments	0.2	0.1	-	0.3	
Blocked bank deposits	4.6	-	-	4.6	
Other financial assets	0.5	0.3	-	0.8	
Total current and non-current financial assets	6.7	3.0	-	9.7	

The short-term portion of the financial assets, which amounted to € 10.6 million, is included in the current components described in Note 8.3 "Current financial assets".

Information on risks hedged and on hedging policies is disclosed in Note 4.1 "Market risk".

#### 7.7 Deferred tax assets

(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021
Deferred tax assets eligible for offset	101.0	122.7
Deferred tax liabilities eligible for offset	(149.9)	(150.7)
Deferred tax liabilities non eligible for offset	(48.9)	(28.0)

As at 30 December 2021, at 30 June 2022 the net balance of deferred tax assets and deferred tax liabilities shows a negative amount, and is therefore recognised under liabilities in the consolidated statement of financial position. Please refer to Note 10.5 "Deferred tax liabilities" for the relevant analyses.

Income taxes are reported in Note 12.10 "Income tax".

## 7.8 Other non-current assets

Other non-current assets, which amounted to € 37.6 million (€12.0 million as at 31 December 2021), break down as follows:

(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021
Advances for sport events	32.8	6.9
Advances for trade initiatives	17.9	17.9
Non-current portion of trade receivables	6.0	5.8
Receivables from personnel	0.5	0.5
Amounts committed to cautionary deposit with third parties	2.4	2.3
Other non-current receivables	0.8	0.8
- Provisions for write-down of other non-current assets	(22.8)	(22.2)
Total other non-current assets	37.6	12.0

The items above basically regard non-current portions of assets described in Note 8.5 "Other current receivables and assets" to which reference is made.

Advances for sports events mainly refer to sums paid for the acquisition of rights to future sports' events.

Other non-current receivables refer to the non-current portion of the substitute tax arising from tax relief for the merger deficit generated by the merger through incorporation of the company Sud Engineering into Rai Way in 2017. The current portion equal to € 0.1 million was recognised under the current income tax receivables as explained in Note 8.4. "Current income tax assets".

The provisions for write-down of other non-current assets, which amounted to € 22.8 million (€ 22.2 million as at 31 December 2021), is broken down below:

Interim Separate Financial Statements

as at 30 June 2022

(€/million)	Year ended 31 December 2021	Provisions	Half-year ended 30 June 2022
Provisions for write-down of advances for trade initiatives	(15.8)	(0.6)	(16.4)
Provision for write-down of advances for sports events	(6.2)	-	(6.2)
Provisions for write-down of other non-current assets	(0.2)	-	(0.2)
Total provisions for write-down of other non-current assets	(22.2)	(0.6)	(22.8)



# Current assets

## 8.1 Inventory

Inventory, net of its provisions for write-downs, amounted to € 1.5 million (€ 1.6 million as at 31 December 2021), and is broken down as follows:

(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021
Technical materials	11.2	11.4
Provisions for write-down of technical materials	(10.6)	(10.7)
Contract work in progress	0.2	0.2
Finished products and goods	0.7	0.7
Total inventory	1.5	1.6

The final inventory of technical materials, equal to  $\in$  0.6 million net of the provision for write-down ( $\in$  0.7 million as at 31 December 2021), refers to stock and spare parts for maintenance and the use of technical capital equipment similar to consumables since their utility is depleted over a period that usually is no longer than 12 months.

Contract work in progress, equal to € 0.2 million (unvaried compared to 31 December 2021), refers to costs sustained to develop the Isoradio network, entered in the financial statements of the subsidiary Rai Way.

Final inventory of finished products and goods, equal to € 0.7 million (€ 0.7 million as at 31 December 2021), mainly concern inventories related to magazines and books and home video distribution.

#### 8.2 Trade receivables

Trade receivables, which amounted to € 360.1 million (€ 369.6 million as at 31 December 2021), are broken down as follows:

(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021
Trade:		
Government and other public bodies for services under the agreement	91.3	66.7
Other receivables	322.6	356.6
- Provision for write-downs of trade receivables	(54.3)	(54.2)
Receivables from joint ventures and associates refer to:	0.5	0.5
Total trade receivables	360.1	369.6

Receivables from joint ventures and associates refer to:

(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021
San Marino RTV SpA	0.3	0.3
Tivù Srl	0.2	0.2
Total trade receivables from joint ventures and associates	0.5	0.5

The breakdown of trade receivables by geographical area shows the predominance of the domestic market.

The nominal value of receivables from the Government and other public bodies for services under agreement, equal to  $\in$  91.3 million ( $\in$  66.7 million as at 31 December 2021), refers to:

(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021
Prime Minister's Office:		
Operating grants to be paid to San Marino RTV	7.1	4.9
Radio, television and multimedia offer for abroad	10.4	6.7
Broadcasts from Trieste in Slovenian	17.9	11.9
Radio and TV broadcasts in French for the Valle d'Aosta Autonomous Region	3.2	2.1
Radio and television broadcasts in Sardinian for the Autonomous Region of Sardinia	1.5	1.0
Revenue Office:		
Management of ordinary TV licence fees	14.0	12.0
Regions and Provinces:		
AutonomousProvinceofBolzano:broadcastofradioandTVprogramsinGermanandLadinintheautonomousprovinceofBolzano	28.9	19.2
Autonomous Region of Valle d'Aosta: management of equipment for the TV reception of programmes from the French cultural area	8.3	8.9
Total receivables from the Government and other public bodies for services under the agreement	91.3	66.7

Receivables from related parties are specified in Note 13.4 "Transactions with Related Parties".

Trade receivables are shown net of the provisions for write-downs of  $\in$  54.3 million ( $\in$  54.2 million as at 31 December 2021), with movements itemised below:

(€/million)	Year ended 31 December 2021	Provisions	Drawdowns	Reversals	Half-year ended 30 June 2022
Provisions for write-downs of trade receivables	(54.2)	(0.9)	0.5	0.3	(54.3)

#### 8.3 Current financial assets

Report

Current financial assets amounted to € 10.6 million (€ 6.7 million at 31 December 2021). The breakdown of the item and the comparison with the previous year are shown below:

(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021
Joint ventures and associates	5.9	1.4
Blocked bank deposits	3.9	4.6
Derivative financial instruments	0.3	0.2
Other current financial assets	0.5	0.5
Total current financial assets	10.6	6.7

Receivables from joint ventures and associates are as follows:

(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021
Joint ventures and associates:		
San Marino RTV SpA	2.5	1.4
TivùSrl	3.4	-
Total current financial assets towards joint ventures and associates	5.9	1.4

Blocked bank deposits, which came to € 3.9 million (€ 4.6 million as at 31 December 2021) refer to amounts seized on current accounts due to litigation in progress.

Derivative instruments recognised at fair value, are broken down below as regards their assets component, including the current and non-current portions:

(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021
Currency hedging derivatives	0.3	0.2
Total derivative financial instruments – current portion	0.3	0.2
Rate hedging derivatives	0.5	0.1
Total derivative financial instruments - non-current portion	0.5	0.1
Total derivative financial instruments	0.8	0.3

The fair value of derivative instruments was calculated considering valuation models largely used in the financial field and the market parameters as at the reporting date, as better specified in Note 6 "Fair value measurement".

Cash flow hedging on exchange rates for € 0.3 million (€ 0.2 million as at 31 December 2021) refer to the hedging of contracts for the acquisition of TV and film rights of Rai Cinema in USD, adopted by the Parent Company under a specific mandate of the subsidiary. No non-current portions are recognised.

Interest rate hedging derivatives, amounting to € 0.5 million (€ 0.1 million as of 31 December 2021), refer to the fair value relative to the Cap option purchased by Rai Way on 29 December 2021 to hedge the risk of an increase in the 6-month Euribor interest rate.

Information on risks hedged and on hedging policies is disclosed in Note 4.1 "Market risk".

#### 8.4 Current income tax assets

Current income tax assets, which amounted to € 2.2 million (€ 2.1 million as at 31 December 2021), break down as follows:

(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021
IRES refund requested	0.1	0.1
Withheld taxes	0.7	0.8
TotalIRES	0.8	0.9
IRAP	1.4	1.3
Advance for substitute tax on goodwill	0.1	0.1
Provisions for write-downs of current income tax assets	(0.1)	(0.2)
Total current income tax assets	2.2	2.1

Current income tax receivables are shown net of the provision for write-downs of  $\in$  0.1 million ( $\in$  0.2 million as at 31 December 2021) related to withheld taxes on income risking recoverability, with changes detailed below.

(€/million)	Year ended 31 December 2021	Provisions	Reversals	Half-year ended 30 June 2022
Provisions for write-downs of current income tax assets	(0.2)	-	0.1	(0.1)

The IRAP receivable, equal to  $\in$  1.4 million ( $\in$  1.3 million as at 31 December 2021) refers to the IRAP advances paid to tax authorities in previous periods.

The advance on the substitute tax for goodwill refers to the recognition of the current portion of the substitute tax arising from tax relief for the merger deficit generated by the merger through incorporation of the company Sud Engineering into Rai Way in 2017. The non-current portion equal to € 0.8 million was recognised under other non-current assets as explained in Note 7.8. "Other non-current assets".

The taxes are commented in Note 12.10 "Income taxes".

#### 8.5 Other current receivables and assets

Other current receivables and assets, which totalled € 269.5 million (€ 147.4 million as at 31 December 2021) break down as follows

(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021
Advances for sport events	142.3	99.7
Compensatory measures for upgrading broadcasting systems	60.1	-
Receivables from entities, companies, bodies and others	22.9	16.2
Advances for trade initiatives	0.3	0.3
Advances to suppliers, collaborators and agents	11.4	9.7
Receivables from social security and welfare institutions	2.9	4.0
Other tax receivables	2.3	2.8
Receivables from personnel	9.3	8.6
Receivables for subsidies and grants from the Government, EU and other public entities	0.3	0.3
Other receivables	22.9	10.6
- Provision for write-downs of other current receivables and assets	(5.2)	(4.8)
Total other current receivables and assets	269.5	147.4

It should be noted that:

- the receivables from social security and welfare institutions refer to advances disbursed against contributions due for artistic collaborations and other reasons;
- receivables from personnel are mainly referred to receivables from labour disputes, to advances for travel expenses
  and for production expenses.

Other tax receivables break down as follows:

Report

on Operations

(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021
VAT refund requested	1.9	1.9
Other	0.4	0.9
Total other tax receivables	2.3	2.8

The provisions for write-downs of other current receivables and assets, which amounted to € 5.2 million (€4.8 million as at 31 December 2021), is broken down below:

(€/million)	Year ended 31 December 2021	Provisions	Half-year ended 30 June 2022
Provision for write-downs of other current receivables and assets	(4.8)	(0.4)	(5.2)
and doods	(410)	(0.4)	(0.2)

Considering the short period of time elapsing between when the receivable arises and its due date, it is not believed there are significant differences between the book value of the trade receivables, other receivables and current financial assets and their respective fair values.

## 8.6 Cash and cash equivalents

Cash and cash equivalents, which amounted to  $\in$  171.3 million ( $\in$  59.8 million as at 31 December 2021), are broken down into the following items:

(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021
Bank and postal deposits	171.0	59.5
Cash at bank and in hand	0.3	0.3
Total cash and cash equivalents	171.3	59.8

Bank and postal deposits amounted to  $\[ \le 59.5 \]$  million as at 31 December 2021) and represent the money at-call or short-term liquid assets resulting from deposit or current accounts with banks, financial institutions and with the postal administration.

Cash at bank and in hand amounted to € 0.3 million (unvaried as at 31 December 2021) and include the liquidity represented by cash in hand as at 30 June 2022.

Reported below is the breakdown of shareholders' equity, attributable to the Group and minority interests:

(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021
Share Capital Share Capital	242.5	242.5
Legal reserve	12.0	12.0
IFRS first-time adoption reserve	(169.4)	(139.0)
Translation difference reserve	0.2	0.6
Cash flow hedge reserve	(7.3)	(9.1)
Reserve for share-based payments	0.3	0.2
Other reserves	258.8	251.0
Total other reserves	82.6	103.7
Actuarial reserves for employee benefits	(12.8)	(46.3)
Retained earnings (losses)	(3.3)	(3.3)
Profit (loss) for the period	33.3	(22.6)
Total retained earnings (losses carried forward)	17.2	(72.2)
Total Group shareholders' equity	354.3	286.0
Third-party capital and reserves	35.2	34.9
Retained earnings (losses) attributable to minority interests carried forward	0.1	(0.2)
Minority interest earning (losses) for the period	12.6	22.5
Total shareholders' equity attributable to minority interests	47.9	57.2
Total Group shareholders' equity	402.2	343.2



# **Third-party equity interests**

The profit/(loss) for the period and the shareholders' equity of third-party equity interests refer to the subsidiary Rai Way, with Rai holding a 64.971% share.

# **Share Capital**

As at 30 June 2022, the share capital of the Parent Company consisted of 242,518,100 ordinary shares with a unit par value of € 1.00. The share capital, fully subscribed and paid up, is held by:

- the Ministry of Economy and Finance (MEF) which holds 241,447,000 shares, equal to 99.5583% of the share capital; and
- Società Italiana Autori Editori (SIAE) which holds 1,071,100 shares, equal to 0.4417% of the share capital.

# Legal reserve

The legal reserve amounts to € 12.0 million.

# Other reserves and retained earnings (losses carried forward)

The other reserves, for € 82.6 million (€ 103.7 million as at 31 December 2021) and losses carried forward, for € 17.2 million (€ 72.2 million as at 31 December 2021) are broken down as shown below.

The reserve for stock plan consists of reserves allocated to the long-term incentive plan for the free transfer of Rai Way ordinary shares to the executives of the company awarded by reaching specific performance objectives.



## 10.1 Non-current financial liabilities and current portions of noncurrent financial liabilities

Non-current financial liabilities, including current portions, total € 400.4 million (€ 368.4 million as at 31 December 2021). The figure breaks down as follows:

Interim Separate Financial Statements

as at 30 June 2022

(€/million)	Half-year ended 30 June 2022			Year ended 31 December 2021		
	Non- current portion	Current portion	Total	Non- current portion	Current portion	Total
Bonds	299.4	-	299.4	299.3	-	299.3
M/L-term payables to banks	101.0	-	101.0	69.0	0.1	69.1
Total non-current financial liabilities and current portions of current financial liabilities	400.4	-	400.4	368.3	0.1	368.4

Non-current financial liabilities, including current portions, were up € 32.0 million compared with 31 December 2021, mainly due to the use of an additional € 32.0 million from the Term bank credit line by Rai Way;

As at 30 June 2022, medium- and long-term payables consisted mainly of:

- Rai bond issue with a notional amount of €300 million maturing in December 2024;
- Term credit line granted to Rai Way by a syndicate of banks and used for € 101 million;
- subsidised loan of insignificant amount granted to Rai in January 2020, following participation in a public tender issued by the then Ministry of Education, University and Research - MIUR.

The new senior unsecured bond issued by Rai in December 2019 and listed on Euronext Dublin, is fully subscribed to by national and international institutional investors, has a nominal rate of 1.375%, maturity in December 2024 and contains the usual covenants for issues with investment grade rating, including:

- a negative pledge prohibiting the granting of guarantees on other bond issues by the Issuer or its "significant subsidiaries", unless the same guarantees are extended to existing bondholders;
- A cross-default provisions, whereby in the event of default on debt totalling more than €50 million by the Issuer or its
  "significant subsidiaries", bondholders may declare default on the bond;
- Change of Control clause permitting bondholders to exercise a put option at par if the Ministry of Economy and Finance ceases to hold the majority of voting rights exercisable at Ordinary and Extraordinary Shareholders' Meetings of Rai.

On 11 August 2022, Moody's published a credit opinion that confirmed the Long-Term Issuer Baa3 for Rai (Investment Grade), with negative outlook.

There are no derivative financial instruments recorded at fair value in the liability component.

The final due date of financial liabilities held (current and non-current) is shown in the following table:

(€/million)	Half-year ended 30 June 2022					
	Within 12 months	Between 1 and 5 years	Beyond 5 years	Total		
Bonds	-	299.4	-	299.4		
M/L-term payables to banks	-	101.0	-	101.0		
Short-term payables to banks	0.2	-	-	0.2		
Other financial liabilities	0.5	-	-	0.5		
Total current and non-current financial liabilities	0.7	400.4	-	401.1		

(€/million)	Year ended 31 December 2021					
	Within 12 months	Between 1 and 5 years	Beyond 5 years	Total		
Bonds	-	299.3	-	299.3		
M/L-term payables to banks	0.1	69.0	-	69.1		
Short-term payables to banks	196.7	-	-	196.7		
Other financial liabilities	0.1	-	-	0.1		
Total current and non-current financial liabilities	196.9	368.3	-	565.2		

In compliance with accounting standards, the fair value of significant financial liabilities not recorded in the financial statements according to this criterion was also measured, using the following parameters:

- bond issued by the Company in 2019, maturing in December 2024: the fair value as at 30 June 2022 was measured at the market price, including accrued interest, at that date, equal to € 98.4001, for a value of € 295.2 million;
- Rai Way loan: the fair value of the portion used at 30 June was estimated to be close to the nominal value.

#### 10.2 Lease liabilities

Non-current financial liabilities, including current portions, total  $\in$ 81.8 million ( $\in$  74.4 million as at 31 December 2021). The figure breaks down as follows:

(€/million)	Half-year ended 30 June 2022			Year ended 31 December 2021		
	Non- current portion	Current portion	Total	Non- current portion	Current portion	Total
Liabilities for operating lease contracts	56.5	25.3	81.8	50.3	24.1	74.4
Total lease liabilities	56.5	25.3	81.8	50.3	24.1	74.4

The value of current lease liabilities is represented solely by the current portion of non-current lease liabilities, as short-term asset leases are recognised in the income statement under the item costs for the purchase of consumables, costs for services and other costs.

The total value of cash outflows from leases as at 30 June 2022 was  $\in$  11.2 million, plus interest of  $\in$  0.6 million.

Interest expense accrued on lease liabilities is detailed in Note 12.8 "Financial income and expenses," to which reference should be made.

The due dates lease liabilities (current and non-current) are shown below:

(€/million)	Half-year ended 30 June 2022					
	Within 12 months	Between 1 and 5 years	Beyond 5 years	Total		
Liabilities for operating lease contracts	25.3	44.1	12.4	81.8		
Total lease liabilities	25.3	44.1	12.4	81.8		

(€/million)	Year ended 31 December 2021					
_	Within 12 months	Between 1 and 5 years	Beyond 5 years	Total		
Liabilities for operating lease contracts	24.1	41.6	8.7	74.4		
Total lease liabilities	24.1	41.6	8.7	74.4		

# 10.3 Employee benefits

 $Employee\ benefits\ totalled\ \textbf{@ 309.3}\ million\ (\textbf{@ 368.9}\ million\ as\ at\ 31\ December\ 2021).\ The\ figure\ breaks\ down\ as\ follows:$ 

(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021
Provisions for employee severance pay	158.3	189.4
Provisions for supplementary pension benefits	84.8	102.3
Provisions in lieu of the former fixed indemnity for journalists	52.2	62.8
Health insurance fund for Rai senior managers (FASDIR)	13.2	13.5
Seniority bonuses	0.6	0.6
Others	0.2	0.3
Total employee benefits	309.3	368.9

Provisions for employee benefits measured using actuarial techniques break down as follows:

(€/million)	Half-year ended 30 June 2022					
	Employee severance pay	Supplementary Pension	Provisions in lieu of the former fixed indemnity for journalists	FASDIR	Other benefits	
Present value of the liability at the start of the period	189.4	102.3	62.8	13.5	0.9	
Current cost of defined benefit plans	-	-	-	-	(0.1)	
Current cost of defined contribution plans	21.9	-	-	0.1	-	
Interest expenses	0.5	0.3	0.1	0.1	-	
Revaluations:						
<ul> <li>actuarial gains/(losses) resulting from changes in demographic assumptions</li> </ul>	(20.4)	(11.8)	(5.4)	-	-	
<ul> <li>actuarial gains/(losses) from past experience</li> </ul>	5.5	(1.8)	(0.2)	-	-	
Cost of past benefits and (gains)/ losses on settlement	-	-	(4.3)	-	-	
Benefits paid	(16.7)	(4.2)	(0.8)	(0.5)	-	
Transfers to external funds for defined contribution plans	(21.9)	-	-	-	-	
Other movements	-	-	-	-	-	
Present value of the liability at the end of the period	158.3	84.8	52.2	13.2	0.8	

There are no assets servicing the plan.

Costs for employee benefits, as measured using actuarial assumptions and recognised in the consolidated income statement, break down as follows:

(€/million)	Half-year ended 30 June 2022				
	Employee severance pay	Supplementary pension	Provisions in lieu of the former fixed indemnity for journalists	FASDIR	Other benefits
Current cost of defined benefit plans	-	-	-	-	0.1
Current cost of defined contribution plans	(21.9)	-	-	(O.1)	-
Cost of past benefits and (gains)/losses on settlement	-	-	4.3	-	-
Interest expenses	(0.5)	(0.3)	(O.1)	(0.1)	-
Total	(22.4)	(0.3)	4.2	(0.2)	0.1

Costs for defined benefit plans recognised in other comprehensive income break down as follows:

(€/million)	Half-year ended 30 June 2022						
	Employee severance pay	Supplementary pension	Provisions in lieu of the former fixed indemnity for journalists	FASDIR	Other benefits		
Revaluations:							
<ul> <li>actuarial gains/losses resulting from changes in financial assumptions</li> </ul>	20.4	11.8	5.4	-	-		
<ul> <li>actuarial gains/(losses) from past experience</li> </ul>	(5.5)	1.8	0.2	-	-		
Total	14.9	13.6	5.6	-	-		

The main actuarial assumptions adopted are reported below:

	Half-year ended 30 June 2022	Year ended 31 December 2021
Financial assumptions		
Average discount rate [1]	2.55% to 2.78%	0.47% to 0.82%
Inflation rate	2.10%	1.75%
	1.68% to 3.08%	1.40% to 2.81%
<b>Demographic assumptions</b>		
Maximum retirement age	As per law	As per law
Mortality tables:		
- Provisions for employee severance pay	SI 2016 revised	SI 2016 revised
- Provisions for supplementary pension benefits	AS62	AS62
- Provisions in lieu of the former fixed indemnity for journalists	SI 2016 revised	SI 2016 revised
Disability tables:		
- Provisions for supplementary pension benefits	-	-
- Provisions in lieu of the former fixed indemnity for journalists	-	-
Average annual employee leaving rate	4.38% to 9.40%	5.80% to 9.20%
Annual probability of advance requests	1.50%	1.50%

<sup>(1)</sup> Measured as the weighted average of the Eur Composite AA 2022 interest rate curve for 30/06/2022 and Eur Composite AA 2021 for 31/12/2021.

<sup>(2)</sup> Including inflation.

## 10.4 Provisions for non-current risks and charges

Provisions for non-current risks and charges totalled € 211.4 million (€ 239.1 million as at 31 December 2021). The figure breaks down as follows:

(€/million)	Year ended 31 Decem- ber 2021	Provisions	Drawdowns	Reversals	Conversion differences	Other movements	Half-year ended 30 June 2022
Provisions for legal disputes	68.3	3.7	(5.5)	-	0.7	-	67.2
Provisions for accrued remuneration costs	20.4	5.2	-	-	-	-	25.6
Provisions for building renovation and refurbishment	24.0	-	(0.2)	-	-	-	23.8
Provision for user rights to digital television frequencies contributions	43.9	4.6	(12.6)	(0.8)	-	(19.9)	15.2
Provisions for dismantling and restoration costs	15.0	0.1	(O.1)	(0.2)	-	-	14.8
ISC ICM provisions for agents	2.6	0.1	-	(O.1)	-	-	2.6
Provisions for default interest							
Provisions for licence fee refunds	0.2	-	(O.1)	-	-	-	0.1
Provisions for disputes over leases	0.1	0.1	-	-	-	-	0.2
Provisions for default interest payment risks	0.6	-	-	-	-	-	0.6
Other provisions	64.0	0.9	(1.2)	(2.4)	-	-	61.3
Total provisions for risks and charges	239.1	14.7	(19.7)	(3.5)	0.7	(19.9)	211.4

Provisions for legal disputes, totalling  $\in$  67.2 million, show the prudential and forecast estimate of charges for pending lawsuits in which the Group is involved in various ways. Specifically, the figure includes (amounts inclusive of legal costs) provisions for civil, administrative and criminal litigation for  $\in$  35.2 million, and  $\in$  32.0 million in provisions for labour law disputes.

The provision for user rights to digital television frequencies contributions, amounting to  $\in$  25.6 million, was set aside pending the issue of the decree that will determine the amount to be paid for the periods 2020, 2021 and 2022.

Provisions for building renovation and refurbishment, totalling € 23.8 million, include the estimated costs expected to be incurred primarily in relation to the removal of structures containing asbestos present in buildings owned. The constructive obligation to proceed with the refurbishment and renovation of the buildings is connected with Parent Company's expression of intent to perform such work, as expressed on several occasions in negotiations with trade unions

Provisions for accrued remuneration costs, totalling € 15.2 million, include the overall costs estimated in relation to employment contracts in place.

Provisions for dismantling and restoration costs, totalling € 14.8 million, include the estimated costs for the dismantling and removal of installations and modifications and the restoration of premises rented by the Group under operating leases which require the lessee to restore the area and/or rented premises to their original condition at the end of the lease (where the area and/or lease will not be renewed).

ISC (Supplementary Customer Indemnities) and ICM (Meritocratic Customer Indemnities) provisions for agents, for  $\[ \in \]$  2.6 million, include amounts payable to agents upon termination of agency agreements for reasons not attributable to the agent. The provisions are based on estimates that take into consideration the historic data and growth in the customer portfolio or in business volumes with customers already in the portfolio.

Introduction

Other provisions comprise numerous provisions, set aside to cover specific liabilities related to existing situations whose existence is certain, whose amount or date of occurrence is uncertain, or whose occurrence is contingent on future events whose occurrence is considered probable.

Interim Separate Financial Statements

as at 30 June 2022

#### 10.5 Deferred tax liabilities

Deferred tax liabilities of € 48.9 million are shown net of deferred tax assets eligible for offset amounting to € 101.0 million. The net balance as at 31 December 2021 recorded deferred tax liabilities of € 28.0 million.

The nature of the temporary differences that gave rise to deferred tax liabilities and the deferred tax assets eligible for offset is reported in the table below:

(€/million)	Year ended				Half-year
	31 December 2021	Income statement	Other comprehensive income	Balance sheet	ended 30 June 2022
Statutory/tax differences on property, plant and equipment	(148.2)	1.0		-	(147.2)
Currency and interest-rate derivatives	-	-	(O.1)	-	(0.1)
Other equity investments	(1.8)	0.1		-	(1.7)
Deferred tax liabilities on consolidation adjustments	(0.6)	(O.1)		-	(0.7)
Other	(O.1)	(O.1)		-	(0.2)
Deferred tax liabilities	(150.7)	0.9	(0.1)	-	(149.9)
Negative taxable income	115.3	8.6		(29.5)	94.4
Write-downs of programmes	0.8	(0.3)		-	0.5
Statutory/tax difference on programmes	0.1	-		-	0.1
Employee benefits	0.6	(O.1)	(0.3)	-	0.2
Estimate of provisions recovered	4.3	(0.7)		-	3.6
Deferred tax assets on consolidation adjustments	1.1	0.6		-	1.7
Other	0.5	-		-	0.5
Deferred tax assets eligible for offset	122.7	8.1	(0.3)	(29.5)	101.0
Net deferred tax liabilities	(28.0)	9.0	(0.4)	(29.5)	(48.9)

Deferred tax assets were recognised when their future recoverability was considered reasonably certain.

Changes in other comprehensive income essentially consisted of tax assets recognised under shareholders' equity and referred to the tax effect on the redetermining of cash flow hedging instruments recognised under hedge accounting rules and employee benefits.

Deferred tax assets on tax losses carried forward totalled € 94.4 million: it is probable that they will be used to offset the taxable earnings of Group companies that participate in the tax consolidation arrangement and the deferred tax liability carried through to the consolidated income statement.

# 10.6 Other non-current payables and liabilities

Other non-current payables and liabilities, relating to items denominated in Euros, amounted to € 55.4 million (€ 1.6 million as at 31 December 2021), referred entirely to the deferred income non-current component, detailed as follows:

(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021
Compensatory measure deferred income for upgrading broadcasting systems	53.9	-
Compensatory measure deferred income for the release of radio links	1.5	1.6
Total other non-current payables and liabilities	55.4	1.6

In this regard, it should be noted that deferrals for compensatory measures in favour of network operators refer to amounts assigned to the Parent Company for:

- upgrading of broadcasting systems, pursuant to the MISE decree of 27 June 2022 for a total of € 60.1 million, in relation to the investment expenses incurred from 1 January 2020 to 8 February 2022 by Rai Way, subject to remuneration under the service contract:
- release of radio links in the 3.6-3.8 GHz bands, pursuant to the MISE-MEF interministerial decree of 4 September 2019 for a total of € 3.1 million, in relation to the investment expenses made by Rai Way, which are remunerated under the service contract.

Both contributions are charged into the income statement for each period in relation to Rai Way's amortisation schedule.

The current portion is recorded under trade and other payables and current liabilities, to which reference should be made.

Payables to related parties are disclosed in Note 13.4 "Transactions with related parties".



liabilities

# 11.1 Trade Payables and Other Current Payables and Liabilities

Trade payables and other current payables and liabilities, which totalled € 1.488.8 million (€ 1.091.1 million as at 31 December 2021) break down as follows:

(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021
Trade payables to suppliers	696.8	679.9
Trade payables to joint ventures and associates	7.7	6.2
Total trade payables	704.5	686.1
Payables to personnel	227.0	184.5
Payables to social security and welfare institutions	64.0	63.0
Othertaxpayables	39.0	41.8
Other payables for assessments	2.5	4.5
Advances:		
- Ordinary licence fees	55.6	87.8
- Other advances	9.0	8.9
Deferrals:		
- Licence fees	367.6	5.1
- Advertising	3.9	2.6
<ul> <li>Compensatory measures for upgrading broadcasting systems</li> </ul>	4.5	-
- Compensatory measure deferred income for the release of radio links	0.3	0.3
- Other deferrals	1.7	0.7
Accruals	2.4	0.4
Other debts	6.8	5.4
Total other current payables and liabilities	784.3	405.0
Total trade payables and other current payables and liabilities	1,488.8	1,091.1

Trade payables to joint ventures and associates are as follows:

(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021
AuditelSrl	0.1	0.5
San Marino RTV SpA	7.1	4.9
Tivù Srl	0.5	0.8
Total trade receivables from joint ventures and associates	7.7	6.2

Payables to personnel totalled € 227.0 million (€ 184.5 million as at 31 December 2021). The figure breaks down as follows:

(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021
Untaken paid annual leave	78.2	57.6
Untaken time in lieu	44.4	45.5
Salary assessment	76.8	50.3
Redundancy incentives	27.1	30.1
Others	0.5	1.0
Total payables to personnel	227.0	184.5

Payables to social security and welfare institutions totalled  $\in$ 64,0 million ( $\in$ 63,0 million as at 31 December 2021). The figure breaks down as follows:

(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021
Payables to supplementary pension funds for personnel	13.0	9.1
Payables to INPGI	11.4	13.9
Payables to INPS	27.6	27.4
Payables to CASAGIT	1.1	1.5
Contributions on assessed salaries	9.9	10.2
Other debts	1.0	0.9
Total payables to social security and welfare institutions	64.0	63.0

Other tax payables show taxes payable to the Inland Revenue other than current income tax. The item breaks down as follows:

(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021
Group VAT	9.2	3.1
Suspended VAT	1.0	1.0
Withholding tax on salaries and wages for employees and contractors, substitution tax and other withholdings	28.3	37.0
Other	0.5	0.7
Total other tax payables	39.0	41.8

Deferrals include the current portion of compensatory measures in favour of network operators assigned to the Parent Company, the details of which are shown in Note 10.6 "Other non-current payables and liabilities" to which reference should be made.

Payables to related parties are reported in Note 13.4 "Transactions with related parties"

#### 11.2 Current financial liabilities

Current financial liabilities totalled  $\in$  0.7 million ( $\in$  196.9 million as at 31 December 2021). The breakdown is shown in the table below:

Interim Separate Financial Statements

as at 30 June 2022

(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021
M/L-term payables to banks (current portion)	-	0.1
Short-term payables to banks	0.2	196.7
Other current financial liabilities	0.5	0.1
Total current financial liabilities	0.7	196.9

The current portion of non-current financial liabilities is reported in the table above and explained in Note 10.1 "Non-current financial liabilities and current portions of non-current financial liabilities", to which reference is made.

Short-termpayables to banks amounted to €0.2 million (€196.7 million as of 31 December 2021) consist of uncommitted bank loans.

#### 11.3 Current income tax liabilities

Current income tax liabilities, amounting to € 13.7 million (€ 30.5 million as at 31 December 2021), break down as follows:

(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021
IRES	12.9	29.6
IRAP	0.8	0.9
Total current income tax liabilities	13.7	30.5

As concerns amounts payable to the Inland Revenue for IRES, totalling € 12.9 million (€ 29.6 million as at 31 December 2021), the Group companies opted for Group taxation, thus transferring to the Parent Company, as the consolidating party, obligations related to settling and paying IRES for companies included in tax consolidation. Procedures for consolidating Group taxable income are governed by a specific agreement between the Parent Company and its subsidiaries.

Income taxes are reported in Note 12.10 "Income tax".

### 12.1 Revenue from sales and services

They consist of:

(€/million)	Half-year ended 30 June 2022	Half-year ended 30 June 2021
Licence fees	934.9	923.6
Advertising	321.5	359.6
Otherincome	84.4	67.9
Total revenue from sales and services	1,340.8	1,351.1

Consolidated income statement

The breakdown of revenues by geographical area shows a predominantly national origin.

#### Licence fees

Licence fees, amounting to € 934.9 million (€ 923.6 million in the first half of 2021), break down as follows:

(€/million)	Half-year ended 30 June 2022	Half-year ended 30 June 2021
Fees for the period - private utilities	859.4	862.9
Licence fees for the period - special licences	36.0	42.6
Licence fees collected by enforcement order	5.3	4.5
Licence fees for prior years – household licences	34.2	13.6
Total TV licence fees	934.9	923.6

In determining the amount of the licence fees for the period for private users, the information and data made available with reference to the current collection methods were used, taking into account the provisions of Law no. 178 of 30 December 2020 "State Budget estimates for the financial year 2021 and multi-year budget for the three-year period 2021-2023" published in the Official Gazette no. 322 of 30 December 2020, which provided that the revenue from the radio and TV licence fee should be used for the following purposes:

- € 110 million per year to the Fund for pluralism and innovation in information set up in the budget of the Ministry of Economy and Finance;
- for the remainder, to RAI, without prejudice to the amounts of licence fee revenue already allocated by current legislation for specific purposes.

The current collection methods were introduced by Law 208 of 28 December 2015 (the "2016 Stability Law"), which provided, in Article 1 (152 et seq.), for TV licence fees for household licences to be charged, as of 1 January 2016, directly in power bills issued by electricity companies, under a separately detailed item.

That law introduced, in an effort to overcome evasion, the mechanism by which if a household has a utility account for power supply to a registered home address, then it can be presumed that the household is in possession of a television set. That presumption of the possession of a television set may only be overturned by a statutory declaration made in accordance with the Consolidation Law as per Presidential Decree 445 of 28 December 2000. False statements are punishable by law and may entail criminal liability.

Law no. 145 of 30 December 2018 confirmed the amount of € 90 due for the Rai licence fee for private use on a permanent basis.

In relation to the amounts reported above:

- TV licence fees collected by enforcement order refer to licence fees, levied under an enforcement order addressed to households with overdue payments;
- licence fees for prior years household licences related to 2021 fees which became known in the year 2022, as they
  were paid to the State during the year.

The separate annual accounts, designed to ensure proportionality between the costs incurred by Rai for the performance of the Public Service activities entrusted to it and the resources from licence fees and certified by an auditor chosen on the basis of a public procedure supervised by the Regulatory Authority, show a lack of public funding for the period 2005-2020 amounting to approximately €2.5 billion. The separate annual accounts for 2021 are being prepared.

## **Advertising**

Introduction

Revenue from advertising amounted to € 321.5 million (€ 359.6 million in the first half of 2021). The figure breaks down as follows:

(€/million)	Half-year ended 30 June 2022	Half-year ended 30 June 2021
Television advertising on general-interest channels:		
- commercial	158.9	183.9
- promotions, sponsorships and special initiatives	90.9	115.6
<ul> <li>product placement and branded content</li> </ul>	7.6	4.6
Television advertising on specialist channels	29.1	32.7
Radio advertising	19.3	11.0
Cinema advertising	0.9	0.1
Webadvertising	13.9	12.9
Other advertising	2.4	0.1
Share due to third parties	(1.6)	(1.6)
Contingencies	0.1	0.3
Total advertising revenue	321.5	359.6

#### Other income

Revenue from sales and services amounted to € 84.4 million (€ 67.9 million in the first half of 2021). The figure breaks down as follows:

(€/million)	Half-year ended 30 June 2022	Half-year ended 30 June 2021
Special services under agreement	22.8	22.6
Sale of music rights and editions	26.0	19.4
Film and home video distribution	3.7	1.1
Distribution and sale of channels	6.6	6.5
Fees for hosting plant and equipment	14.1	14.4
Sundry services, mainly for institutional purposes	5.7	5.8
Signal diffusion services, rental of circuits, radio links and connections	3.0	1.3
Sale of patents and trademarks	1.1	0.5
Production services	0.7	0.3
Revenues from sales	1.0	0.9
Other	6.2	0.8
Share due to third parties	(11.5)	(7.3)
Contingencies	5.0	1.6
Total other revenue	84.4	67.9

### 12.2 Other revenue and income

Other revenue and income amounted to € 18.4 million (€ 8.1 million in the first half of 2021). The figure breaks down as follows:

(€/million)	Half-year ended 30 June 2022	Half-year ended 30 June 2021
Operating grants	10.3	5.7
Income from real estate investments and rentals	1.0	0.9
Compensation for damages	-	0.1
NCI grants related to income	-	(1.3)
Contingencies	1.0	0.1
Other	6.1	2.6
Total other revenue and income	18.4	8.1

# 12.3 Costs for the purchase of consumables, costs for services and other costs

Costs for the purchase of consumables, costs for services and other costs totalled  $\in$  504.7 million ( $\in$  546.7 million in the first half of 2021). The figure breaks down as follows:

(€/million)	Half-year ended 30 June 2022	Half-year ended 30 June 2021
Costs for the purchase of consumables	6.2	6.0
Costs for services	472.7	516.3
Other costs	25.8	24.4
Total costs for the purchase of consumables, services and other costs	504.7	546.7

Costs for the purchase of consumables, equal to  $\in$  6.2 million ( $\in$  6.0 million in 2021), referred to purchases of various production materials, technical inventories and other materials.

The breakdown of costs for services is shown in the table below. The item totalled  $\in$  472.7 million ( $\in$  516.3 million in the first half of 2021), net of discounts and rebates obtained. These include, inter alia, fees, allowances and reimbursements paid by the Parent Company to the Directors for  $\in$  0.5 million and to the Statutory Auditors for  $\in$  0.1 million. It should also be noted that none of the members of the Board of Directors and Board of Statutory Auditors of the Parent Company held overlapping, similar positions in other subsidiaries.

(€/million)	Half-year ended 30 June 2022	Half-year ended 30 June 2021
Freelance services	67.4	60.7
Services for programme acquisition and production	103.7	100.6
Daily allowances, travel expenses and accessory costs for personnel	18.8	15.0
Maintenance, repairs, transport and similar	22.2	22.2
IT system documentation and assistance services	28.9	28.3
Other outsourced services (telephone, supply services, cleaning, postal, insurance etc.)	92.4	64.8
Leases and rentals	27.3	25.4
Recording rights	61.2	145.5
Rights of Use	54.3	54.2
Contingencies	1.1	1.4
Recovery of expenses	(4.6)	(1.8)
Total costs for services	472.7	516.3

Pursuant to article 2427, no. 16-bis of the Italian Civil Code, fees for the first half of 2022 for services provided by the external auditors totalled € 0.3 million and break down as follows:

Interim Separate Financial Statements

as at 30 June 2022

- · for annual auditing of accounts € 0.2 million;
- for other audit services, among which the half-year audit: negligible value in millions of Euros, and;
- for non-audit services: € 0.1 million:

Other costs, amounting to  $\in$  25.8 million ( $\in$  24.4 million in the first half of 2021), mainly refer to user rights to digital television frequencies and other fees and contributions to control authorities, indirect and other taxes, and prizes and winnings on radio and television competitions.

# 12.4 HR expenses

HR expenses, which amounted to €513,8 million (€524,8 thousand in the first half of 2021), break down as follows:

(€/million)	Half-year ended 30 June 2022	Half-year ended 30 June 2021
Salaries and social security costs	489.7	504.4
Employee severance pay	21.9	22.1
Pensions and similar obligations	6.8	7.3
Others	4.4	2.3
HR expenses	522.8	536.1
Costs for redundancy incentives	0.3	-
Recovery of expenses	(O.3)	(0.3)
Capitalised HR expenses	(8.5)	(9.4)
Other HR expenses	(8.5)	(9.7)
Contingencies and releases of provisions	(0.5)	(1.6)
Total HR expenses	513.8	524.8

The item includes € 22,0 million of charges for defined contribution plans and € 4,4 million of income from defined benefit plans, net of past benefits, as reported in Note 10.3 "Employee benefits".

The Company applies five Collective Bargaining Agreements (CCL), respectively the CCL for labour for middle managers, office staff and workers employed by Rai, Rai Way, Rai Cinema and Rai Com; the CCL for orchestra musicians, the national Bargaining Agreements for Journalists (CNLG), applied in Rai in compliance with the method in a "Convention extended the CNLG to Rai" and the relative Addendum Agreement with Usigrai for journalist personnel, the CCNL for managers of companies producing goods and services and the relative Addendum Agreement between Rai and ADRai, and the CCL for the middle managers and office staff of Rai Pubblicità.

With respect to those agreements, we report that:

- the collective bargaining agreement for middle managers, office staff and workers was renewed, by agreement made on 09 March 2022, for the period 2019–2022:
- the collective bargaining agreement for orchestra musicians was renewed, by agreement on 28 June 2018, for the three-year period 2014-2016 and, on an exceptional basis, for 2017 and 2018;
- for journalist staff, on 13 March 2018 Rai and Unindustria Roma signed a Agreement for the Extension of the National Collective Bargaining Agreement for Journalists to Rai, with the Rai journalists trade union, Usigrai and the National Press Federation, FNSI. The Rai–Usigrai Addendum Agreement expired on 31 December 2013;
- for personnel employed as senior managers, the collective bargaining agreement for the period 01/01/2019-31/12/2023 is still in force, while the Rai–ADRai Addendum Agreement for the period 2017-2019 was renewed on 6 July 2018.
- the collective bargaining agreement for middle managers and employees of Rai Pubblicità was renewed, by agreement of 7 July 2018, for the three-year period 2014-2016 and, exceptionally, also for 2017 and 2018.

The average number of employees of the companies included in the scope of consolidation broken down by category is as follows:

		Half-yea	r ended 30 Jun	e 2022	Half-yea	ar ended 30 Jun	e 2021
		P.C. average number	F.T.C. average number (¹)	Total	P.C. average number	F.T.C. average number (¹)	Total
Se	nior managers (²)	0	309	309	0	323	323
Mi	ddle managers	0	1,471	1,471	0	1,567	1,567
Jo	urnalists (3)	74	1,960	2,034	152	1,891	2,043
Of	fice staff (4)	66	7,698	7,764	59	7,781	7,840
Wo	orkers	0	805	805	3	833	836
Or	chestra players	1	117	118	0	119	119
		141	12,360	12,501	214	12,514	12,728
(1)	Of which apprentices		239			493	
(2)	The data includes the senior ma	nagers hired with					
	temporary contract		3			4	
(3)	Including executive staff						
(4)	Administrative, technical, editori	al and production					

The average number of employees was calculated as the arithmetic mean of the daily number of employees over the reporting period, weighted to account for part-time employees. The average number of employees includes personnel on permanent and fixed-term employees.

# 12.5 Impairment of financial assets

This item recognises impairment losses (including recoveries) of financial assets, which include all assets of a contractual origin that give right to receiving cash flows (including trade receivables).

The item, equal to € 0.6 million (€ 0.3 million in the first half of 2021), refers to the effect net of uses and provisions to the provisions for write-down trade, as explained in Note 8.2 "Trade receivables", to be referred to.

personnel; this category also includes outpatient general practitioners

Introduction

# 12.6 Depreciation, amortisation and other write-downs

Depreciation, amortisation and other write-downs totalled  $\in$  278.9 million ( $\notin$  266.1 million in the first half of 2021). The figure breaks down as follows:

(€/million)	Half-year ended 30 June 2022	Half-year ended 30 June 2021
Amortisation and depreciation		
Property, plant and equipment		
Buildings	7.5	7.1
Plant and machinery	41.9	40.4
Industrial and commercial equipment	1.7	1.7
Other assets	3.6	3.5
Total depreciation of property, plant and equipment	54.7	52.7
Depreciation of real estate investments	0.1	0.1
Lease rights of use		
Buildings	10.5	10.3
Other assets	1.4	1.7
Total amortisation and depreciation of lease rights of use	11.9	12.0
Intangible assets:		
Programmes	174.2	163.0
Software	7.5	6.4
Digital terrestrial frequencies	0.1	-
Other intangible assets	0.1	0.1
Total amortisation of intangible assets	181.9	169.5
Total depreciation and amortisation	248.6	234.3
Other write-downs		
Programmes under amortisation	29.0	31.4
Programmes in progress	0.4	0.6
Other non-current receivables and assets	0.6	0.5
Current income tax receivables	(0.1)	(0.9
Other current receivables and assets	0.4	0.2
Total other write-downs	30.3	31.8
Total amortisation, depreciation and other write-downs	278.9	266.1

## **12.7 Provisions**

The item, which recognises the provisions for risks and charges and any issues not classifiable in specific items of the income statements, shows net provisions of  $\in$  0.5 million (net releases of  $\in$  0.1 million in the first half of 2021) caused by provisions for  $\in$  1.9 million ( $\in$  1.8 million in the first half of 2021), offset by issues for  $\in$  1.4 million ( $\in$  1.9 million in the first half of 2021), mostly referring to disputes of various kinds.

# 12.8 Financial income and expenses

Net financial expenses totalled € 7.5 million (€ 6.7 million in the first half of 2021). The figure breaks down as follows:

(€/million)	Half-year ended 30 June 2022	Half-year ended 30 June 2021
Financial income		
Dividends	0.2	0.1
Gains from currency valuation	0.7	0.3
Currency gains realised	(0.2)	(0.2)
Income on derivative instruments - exchange rate hedging	0.1	-
Others	0.3	-
Total financial income	1.1	0.2
Financial expense		
Interest expense on bonds	(3.7)	(3.7)
Interest expense due to banks	(0.4)	(0.4)
Foreign exchange losses	(1.0)	(0.5)
Foreign exchange losses realised	(0.4)	0.2
Interest on employee benefit liabilities	(1.1)	(0.4)
Interest on leases	(0.6)	(0.6)
Others	(1.4)	(1.5)
Total financial expense	(8.6)	(6.9)
Total net financial income (expense)	(7.5)	(6.7)

# 12.9 Earnings from investments recognised at equity

Earnings from equity investments recognised at equity, amounting to a negligible value in  $\[ \in \]$ /million) (positive for  $\[ \in \]$  3.8 million in the first half of 2021). The figure breaks down as follows:

(€/million)	Half-year ended 30 June 2022	Half-year ended 30 June 2021
San Marino RTV SpA	(0.3)	(0.2)
TivùSrl	0.3	4.0
Total earnings from equity investments recognised at equity		3.8

The breakdown of the change in equity investments recognised under the equity method is reported in Note 7.5 "Equity investments".

### 12.10 Income tax

Income tax amounted to  $\in$  7.3 million ( $\in$  8.8 million in the first half of 2021). The figure breaks down as follows:

(€/million)	Half-year ended 30 June 2022	Half-year ended 30 June 2021
IRES	(13.6)	(14.9)
IRAP	(2.8)	(2.9)
Total current taxes	(16.4)	(17.9)
Deferred tax liabilities	0.9	0.9
Deferred tax assets	8.1	7.1
Total deferred taxes	9.0	8.0
Direct taxes of previous years and others	0.1	1.0
Total income tax	(7.3)	(8.8)

In the first half of 2022, the earning performances resulted in taxable income for the period for Group companies, against which IRES taxes of € 13.6 million and IRAP taxes of € 2.8 million were allocated.

Interim Separate Financial Statements

as at 30 June 2022

Deferred tax liabilities had a positive effect on the income statement of  $\in$  0.9 million due to the re-entry of the temporary differences recognised in the previous years.

In the first half of 2022, the Parent Company and Rai Cinema reported tax losses for which deferred tax assets were allocated with a positive effect on the income statement for a total amount of  $\in$  8.6 million ( $\in$  6.7 million in the first half of 2021 allocated only to the Parent Company).

# 13

**Other** 

information

#### 13.1 Guarantees

Guarantees provided, which amounted to € 5.5 million (€ 5.6 million as at 31 December 2021), are broken down as follows:

 (€/million)
 Half-year ended 30 June 2022

 Sureties
 Other personal guarantees
 Collateral guarantees
 Total

 Others
 3.3
 2.2
 5.5

 Total
 3.3
 2.2
 5.5

(€/million)		Year ended 31 Dece	ember 2021	er <b>2021</b>		
	Sureties	Other personal guarantees	Collateral	Total		
Others	3.4	-	2.2	5.6		
Total	3.4	-	2.2	5.6		

Guarantees given included the assumption of payment obligations in favour of the Tax Authorities, as security for the early repayment of the VAT surplus of  $\[ \le 2.4 \]$  million ( $\[ \le 2.4 \]$  million as at 31 December 2021) in favour of subsidiaries.

The Group has also recognised € 383.8 million of guarantees provided by third parties (€ 408.8 million as at 31 December 2021) on commercial and financial obligations. Those guarantees mainly consist of:

- guarantees received from various banks and insurance institutions to guarantee the purchase of goods and services;
- guarantees issued by third parties for Group obligations: mainly for sureties issued in favour of the Parent Company
  by the Ministry of Economic Development to guarantee prize competitions and the surety issued for the acquisition
  of rights for the qualification and final stages of the 2022 Football World Cup.

## 13.2 Commitments

The main commitments, including long-term commitments, connected with products or with technological development and modernisation initiatives and in place at the reporting date are reported in the table below:

(€/million)	Half-year ended 30 June 2022	Year ended 31 December 2021
Sports broadcasting rights	453.2	118.0
Investments in audiovisual works	171.5	282.4
Rights and services for the production of programmes	16.0	28.8
Technical Investments	104.7	93.5
Total commitments	745.4	522.7

# 13.3 Contingent liabilities

Group companies, mainly Rai, are parties in civil, administrative, labour law and social security lawsuits connected with their ordinary business activities.

Civil and administrative litigation involving the Group companies is primarily connected with the production and public broadcasting of radio and television programmes. Almost all civil litigation concerns claims for damages, mostly related to defamation and infringement of personality rights and violation of copyright law. As part of administrative proceedings, damages are usually claimed in procurement disputes where, however, the claim for damages in kind is only made in the alternative, the main claim being for the annulment of the tender documents and in some cases the taking over of the contract.

In relation to labour law and social security matters, the Group companies are parties in a certain number of disputes, mainly concerning claims for reinstatement, applications for investigations into the alleged use of fictitious intermediaries in the procurement of labour, applications for higher level employment grades and categories, compensation claims for alleged demotion and alleged non-fulfilment of social security obligations under employment contracts or collective bargaining agreements.

If, on the basis of analyses conducted on such kinds of litigation:

- information is available, at the time of preparation of the financial statements, suggesting it is likely that a liability will arise:
- and the amount of the liability can be reasonably estimated, considering the petition made by the applicant, then a relative liability is recognised through the allocation of provisions for legal disputes.

Note 10.4 "Provisions for non-current risks and charges" details provisions made for that occurrence.

On the basis of information currently available, the Group believes that provisions for risks are adequate.

# 13.4 Transactions with related parties

Transactions between the Parent Company and related parties are reported below; as identified on the basis of the criteria provided by IAS 24 "Related Party Disclosures".

Related party dealings are mainly of a commercial and financial nature and involve the following related parties:

- · Rai Cinema;
- Rai Com;
- Rai Corporation;
- · Rai Pubblicità;
- Rai Way;
- Group key management personnel ("Senior Management");
- other associates and joint ventures with which the Group has an interest as indicated in Note 7.5 "Equity investments"; companies under the control or joint control of Senior Management and bodies that manage benefit plans after the work relationship ends and solely for Group employees ("Other related parties").

Although related party transactions are conducted at arm's length, there is no guarantee that if those transactions were negotiated and pursued with or between third parties, the relative contracts, and the transactions themselves, would stipulate the same terms and conditions.

"Senior management" means managers with strategic responsibilities with the power and direct or indirect responsibility for the planning, management and control of Group business, including therein the members of the Board of Directors of Group companies. For information on emoluments paid to statutory auditors of the Parent Company, see Note 12.3 "Costs for the purchase of consumables, costs for services and other costs".

Report

Introduction

The follow table details the balance sheet totals as at 30 June 2022 and as at 31 December 2021 and the income effects of transactions between the Group and related parties conducted in the half years ended 30 June 2022 and 30 June 2021, except transactions between Group companies, consolidated on a line-by-line basis:

(€/million)	Senior management	Other related parties	Total
Trade receivables			
As at 30 June 2022	-	0.4	0.4
As at 31 December 2021	-	0.5	0.5
Current financial assets			
As at 30 June 2022	-	6.0	6.0
As at 31 December 2021	-	1.4	1.4
Other current receivables and assets			
As at 30 June 2022	-	0.3	0.3
As at 31 December 2021	-	-	-
<b>Employee benefits</b>			
As at 30 June 2022	(5.1)	(13.2)	(18.3)
As at 31 December 2021	(5.5)	(13.6)	(19.1)
Trade payables			
As at 30 June 2022	-	(7.7)	(7.7)
As at 31 December 2021	-	(6.2)	(6.2)
Other current payables and liabilities			
As at 30 June 2022	(7.2)	(8.5)	(15.7)
As at 31 December 2021	(6.9)	(0.1)	(7.0)
Revenues from sales and services			
As at 30 June 2022	-	0.9	0.9
As at 30 June 2021	-	0.4	0.4
Costs for services			
As at 30 June 2022	(0.5)	(6.3)	(6.8)
As at 30 June 2021	(0.6)	(6.0)	(6.6)
HRexpenses			
As at 30 June 2022	(12.4)	(5.8)	(18.2)
As at 30 June 2021	(12.2)	(6.2)	(18.4)

With regard to the description of the main agreements in place between the Rai and the subsidiaries, associated companies and joint ventures identified above, reference should be made to the specific paragraph in the Notes to the Consolidated Financial Statements of the Report and Financial Statements as at 31 December 2021 of the Rai Group, with the exception of the following paragraphs.

# **Group VAT offsetting**

The Group has adopted the group VAT offsetting procedure as per Ministerial Decree of 13 December 1979, providing implementing rules for the provisions of Article 73, last paragraph, of Presidential Decree 633 of 26 October 1972.

The option to apply the Group VAT procedure is valid for one year and was exercised by Rai and all its Italian subsidiaries until 31 December 2022. Statutory and financial relationships under the procedure are governed by a specific agreement between the parties.



No relevant event to report.

The analysis of items reconciling the result of the income statement and shareholders' equity of the Separate Financial Statements and respective figures of the Consolidated Financial Statements is presented below:

(€/million)	Profit/	(loss)	Shareholders' equity		
_	Half-year ended 30 June 2022	Half-year ended 30 June 2021	Half-year ended 30 June 2022	Year ended 31 December 2021	
RAI Financial Statements	77.2	29.8	769.0	657.8	
Elimination of the value of equity investments against respective shareholders' equity and of dividends distributed against profits for the period	(29.7)	(18.7)	(366.2)	(315.6)	
Adjustment of deferred taxes on the Rai Way equity investment revaluation	-	-	5.0	5.0	
Adjustment for different recognition methods between Rai and Rai Cinema of the costs/revenues deriving from the assignment of the right of option to the catalogue of Rai Cinema net of its tax effect	(1.8)	(1.7)	(1.8)	0.0	
Other consolidation adjustments	0.2	0.3	(3.8)	(4.0)	
Consolidated Financial Statements	45.9	9.7	402.2	343.2	
of which: minority interests	12.6	11.4	47.9	57.2	

15
Reconciliation between the Separate and Consolidated Financial Statements

# 16.1 Rai equity investments in subsidiaries

The following table reports the equity investments held by Rai in domestic and foreign subsidiaries.

As at 30 June 2022, the above investments are unchanged from 31 December 2021.

16					
Appendix					

Va	lues	as	at 30	June	2022
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	Registered office	No. shares/ units held	Nominal value (in Euros)	Share Capital (in €/'000)	Equity interest held %
Subsidiaries					
Rai Cinema SpA	Rome	38,759,690	5.16	200,000	100.00%
Rai Com SpA	Rome	2,000,000	5.16	10,320	100.00%
Rai Corporation in liquidation	New York (USA)	50,000	10.00 (1)	500 (2)	100.00%
Rai Pubblicità SpA	Turin	100,000	100.00	10,000	100.00%
Rai Way SpA	Rome	176,721,110	- ( <sup>3</sup> )	70,176	64.971%

- (1) Values in USD.
- (2) Values in USD/'000.
- (3) Ordinary shares with no stated par value.

The market value of Rai Way shares as at 30 June 2022 was  $\odot$  5.10.

Introduction

# **16.2 Consolidated Net Financial Debt**

The following is the Net Financial Debt of the Group, determined in accordance with the provisions of paragraph 175 et seq. of the recommendations contained in the document prepared by ESMA, No. 32-382-1138 of 4 March 2021 (guidelines on disclosure requirements under EU Regulation 2017/1129, so called "Prospectus Regulation").

(€/	million)	Half-year ended 30 June 2022	Year ended 31 December 2021
Α.	Cash on hand	171.3	59.8
В.	Cash equivalents	-	-
C.	Other current financial assets (*)	10.6	6.7
D.	Liquidity (A+B+C)	181.9	66.5
E.	Current financial debt	(26.0)	(220.9)
F.	Current portion of non-current financial debt	-	(O.1)
G.	Current financial debt (E+F)	(26.0)	(221.0)
Н.	Net current financial (debt) availability (G - D)	155.9	(154.5)
l.	Non-current financial debt	(157.5)	(119.3)
J.	Debt instruments	(299.4)	(299.3)
K.	Trade payables and other non-current payables	-	-
L.	Non-current financial debt (I + J + K)	(456.9)	(418.6)
М.	Total financial debt (H+L)	(301.0)	(573.1)
	Of which operating lease liabilities	(81.8)	(74.4)
	Net financial debt excluding operating lease liabilities	(219.2)	(498.7)
(*)	t includes financial assets for hedging derivatives for an amount equal to:	0.3	0.2

# Certification pursuant to article 154-bis of Italian Legislative Decree 58/98

The undersigned Carlo Fuortes, in the capacity as Chief Executive Officer, and Marco Brancadoro, in the capacity as Manager in charge of drawing up the corporate accounting documents of RAI Radiotelevisione Italiana SpA, also taking into account the provisions of Article 154-bis, paragraphs 3 and 4 of Italian Legislative Decree No. 58 of 24 February 1998, hereby attest:

- the adequacy in relation to the characteristics of the Company and
- the actual application

of administrative and accounting procedures in preparing the Consolidated Interim Financial Statements as at 30 June 2022 during the first half of 2022.

The administrative and accounting procedures and operating practices in place have been applied in a manner consistent with the internal administrative and accounting control system to ensure the achievement of the objectives required by the applicable regulatory framework.

#### It is also attested that:

- the Consolidated Interim Financial Statements as at 30 June 2022 of the RAI Group:
  - a) have been prepared in accordance with International Financial Reporting Standards endorsed by the European Union pursuant to EC Regulation 1606/2002 of the European Parliament and of the Council of 19 July 2002;
  - b) correspond to the entries in the books and accounting records;
  - c) are suitable to provide a true and fair representation of the equity, economic and financial position of the issuer and of all of the companies included in the scope of consolidation.
- the Report on Operations includes a reliable analysis of the trends and results of operations, as well as the situation
  of the issuer and of all of the companies included in the scope of consolidation, together with a description of the
  main risks and uncertainties to which they are exposed.

Rome, 20 October 2022

Marco Brancadoro

Manager in charge of drawing up
the corporate accounting documents

Carlo Fuortes

Chief Executive Officer

# Independent Auditors' Report



#### REVIEW REPORT ON CONSOLIDATED INTERIM FINANCIAL STATEMENTS

To the Board of Directors of RAI – Radiotelevisione italiana SpA

#### Foreword

We have reviewed the accompanying consolidated interim financial statements of RAI — Radiotelevisione italiana SpA and its subsidiaries (the "RAI Group"), which comprise the statement of financial position, income statement, statement of comprehensive income, statement of changes in equity, cash flow statement and related explanatory notes as of 30 June 2022. The directors of RAI — Radiotelevisione italiana SpA are responsible for the preparation of the consolidated interim financial statements that give a true and fair view in accordance with International Accounting Standard 34 applicable to interim financial reporting (IAS 34) as adopted by the European Union. Our responsibility is to express a conclusion on these consolidated interim financial statements based on our review.

#### **Scope of Review**

We conducted our work in accordance with International Standard on Review Engagements 2410, Review of Interim Financial Information Performed by the Independent Auditor of the Entity. A review of consolidated interim financial statements consists of making enquiries, primarily of persons responsible for financial and accounting matters, and applying analytical and other review procedures. A review is substantially less in scope than a full-scope audit conducted in accordance with International Standards on Auditing and, consequently, does not enable us to obtain assurance that we would become aware of all significant matters that might be identified in an audit. Accordingly, we do not express an audit opinion on the consolidated interim financial statements.

#### $Pricewaterhouse Coopers\ SpA$

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#### Conclusion

Based on our review, nothing has come to our attention that causes us to believe that the accompanying consolidated interim financial statements of the RAI Group as of 30 June 2022 do not give a true and fair view of the financial position, the result of operations and cash flows of the RAI Group, in accordance with International Accounting Standard 34 applicable to interim financial reporting (IAS 34) as adopted by the European Union.

Rome, 25 October 2022

PricewaterhouseCoopers SpA

Signed by

Luigi Necci (Partner)

This report has been translated into English from the Italian original solely for the convenience of international readers. We have not examined the translation of the financial statements referred to in this report.



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**Production Centre** Via Verdi. 16 10124 Turin

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